



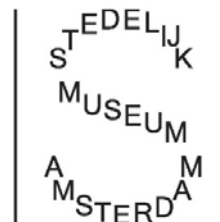
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The conference is organized and funded by the CLUE+ interfaculty research institute for Culture, Cognition, History, and Heritage, in collaboration with Stedelijk Museum Amsterdam. It is financially supported by KNAW, the Royal Dutch Academy of Sciences.



KONINKLIJKE NEDERLANDSE
AKADEMIE VAN WETENSCHAPPEN

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Overview programme

Wednesday, April 5

13:00-14:00: Registration (Main building, entrance hall)

- Coffee and tea

14:00-14:30: Welcome (Aula)

- Vinod Subramaniam, Rector Magnificus, Vrije Universiteit Amsterdam
- Katja Kwastek, Vrije Universiteit Amsterdam

14:30-15:30: Keynote lecture (Aula)

- Amelia Jones, Robert A. Day Professor of Art and Design, USC Los Angeles: "Intimate Relations: Queer Performativity and the Theatricalization of Filiation"
- Moderator: Katja Kwastek, Vrije Universiteit Amsterdam

15:30-16:00: Coffee and tea (Foyer)

16:00-17:00: Keynote lecture (Aula)

- Aagje Swinnen, Professor of International Humanism and the Art of Living, University of Humanistic Studies, Utrecht: "The Performativity of Age"
- Moderator: Kristine Steenbergh, Vrije Universiteit Amsterdam

17:00-18:30: Reception (Foyer)

18:30-20:00: Evening lecture (Aula)

- Achille Mbembe, Research Professor of History and Politics, Wits University, Johannesburg: "Negative Messianism and the Ethics of Consequences"
- Moderator: Wouter Goris, Universität Bonn

Thursday, April 6

9:15-10:15: Keynote lecture (Aula)

- Adriana Cavarero, Professor of Political Philosophy, Università degli Studi di Verona: "The Voice of Plurality"
- Moderator: Annemie Halsema, Vrije Universiteit Amsterdam

10:15-11:00: Coffee and tea (Foyer)

11:00-12:00: Keynote lecture (Initium)

- Iris van der Tuin, Associate Professor of Liberal Arts and Sciences, Utrecht University: "On Being (Becoming) a Feminist Philosopher"
- Moderator: Veronica Vasterling, Radboud Universiteit Nijmegen

12:00-13:30: Lunch

- For a list of suggestions to have lunch, see Practical Information

13:30-15:00: Panel sessions 1

- Exiles / Queer Performativity / Mourning / Rethinking the Human / Critical Theory / Livable Life

15:00-15:30: Coffee and tea (Foyer)

15:30-17:00: Panel sessions 2

- Art and Gender / Precarity / Performing the Self / Terrorism and Risk / Race and Diversity / Limits of the Nation State

17:00-18:30: Reception (Foyer)

18:30-20:00: Evening lecture (Aula)

- Judith Butler, Maxine Elliot Professor of Comparative Literature, University of California, Berkeley: "Bodies That Still Matter"
- Moderator: Roel van den Oever, Vrije Universiteit Amsterdam

21:00-23:00: Conference Dinner

Friday, April 7

9:30-10:30: Keynote lecture (Aula)

- Charlotte Witt, Professor of Philosophy and Humanities, University of New Hampshire: "Voluntarism about Gender"
- Moderator: Marije Martijn, Vrije Universiteit Amsterdam

10.30-11.00: Coffee and tea (Foyer)

11:00-12:30: Panel sessions 3

- Recognition / Processing In/Exclusion / Bodies Acting in Concert / Performativity in Media and Counselling

12.30-14.00: Lunch

- For a list of suggestions to have lunch, see Practical Information

14:00-15:30: Panel sessions 4

- Framing the Image / Vulnerability / Reading Butler / Assemblism / Rhetorics

15:30-16:00: Coffee and tea (Foyer)

16:00-17:30: Judith Butler and Monique David-Ménard in conversation (Aula)

- Judith Butler, Maxine Elliot Professor of Comparative Literature, University of California, Berkeley
- Monique David-Ménard, Professor emerita of Philosophy at Université Paris Diderot and practicing psychoanalyst

19:00-20:30 Closing reception (Stedelijk Museum Amsterdam)

- Johannes Paul Raether, Berlin-based performance artist

Prior to the evening keynote lectures, Henk Verhoef (Vrije Universiteit Amsterdam Organist) and Hans Fidom (Chair Organ Studies, Vrije Universiteit Amsterdam) will play the French Baroque Organ (1973) in the Aula:

- Wednesday, April 5, Henk Verhoef: Jean-Philippe Rameau (1683-1764), Overtures (from *Les Indes Galantes*, *Pigmalion*, and *Les Fêtes de Polymnie*)
- Thursday, April 6, Hans Fidom: Dietrich Buxtehude (1637-1707) and Johann Sebastian Bach (1685-1750), Toccatas & Fugues.

Panel sessions 1: Thursday 13.30 – 15.00 hrs.

Exiles	Queer Performativity	Mourning	Rethinking the Human	Critical Theory	Living Life
Room: HG-13A33 Chair: Amanda Gouws	Room: HG-15A33 Chair: Alfonso Sanchez-Moya	Room: HG-08A33 Chair: Martijn Oosterbaan	Room: HG-09A16 Chair: Susan Legêne	Room: HG-14A00 Chair: Dienke Hondius	Room: HG-02A24 Chair: Babs Boter
Marianne Schleiher Premises for Cultural Tolerance of Gender Deviation in Israeli-Jewish Religion – Reflections on a Different Strategy to Promote a More Even Distribution of Intelligibility and Vulnerability	Leslie Haines “A Great Mind Must Be Androgynous”: Romantic Androgyny and Undoing Gender in the Contemporary Literature Classroom	Rosaura Martínez Ruiz Biopolitics, Truth and the Economy of Mourning: Ayotzinapa (a Case Study)	Jaclyn Meloche “Materials Matter: The Politics of Posthumanist Performativity in Contemporary Studio Practice”	Erin Reitz Anti-racism in the Academy: Teaching “Aggressive Counterreading[s]”	Mathijs van de Sande Performativity and Enactment: The Reluctant Anarchism of Judith Butler
Douglas Robinson The Psychosocial Politics of (Hetero)Normative Panic: Queering Refugee Studies	Maile Speakman Performance Cubano: Queer Theory and Global Information Economies in Havana	Simon van der Weele Losing Nothing, Losing a World: On Gender Transitioning and Mourning Without Loss	Bernhard Kohl Godlikeness as Imageless Image of the Human	Ana Luszczynska Othely Encounters: Area Studies, Recognizable Subjects, and Butlerian Ethics	Jess Bier Decomposition as Radical Effacement: The Identification and Circulation of Bodies after the Titanic Disaster
Louis Klee Toward Collaboration: Judith Butler’s <i>Parting Ways</i> and the Politics of Translation	Laura Pereira Dominguez Performativity in Medieval Literary Studies: A Review on Gestures	Kurt Borg Narrating Trauma: Judith Butler on Relationality and the Politics of Self-Narration	Anthony Leaker “Becoming Unbounded”: Butler and DeLillo Undoing the Human.	Johanna Wagner The Humanities, American Anti-intellectualism, and Judith Butler A Return to her Critics	Adriana Zaharijevic Life That Matters: When is Life Livable?

Panel sessions 2: Thursday 15.30 – 17.00 hrs.

Art and Gender	Precarity	Performing the Self	Terrorism and Risk	Race and Diversity	Limits of the Nation State
Room: HG-10A33 Chair: Ulrike Brunotte	Room: HG-02A24 Chair: Joost de Bloois	Room: HG-08A20 Chair: Marijke Naezer	Room: HG-10A20 Chair: Thomas Spijkerboer	Room: HG-14A00 Chair: Peter-Ben Smit	Room: HG-02A00 Chair: Ginette Verstraete
Roel van den Oever A Rose by Any Other Name: On Don’t Ask, Don’t Tell, <i>Private Romeo</i> , and the Suppression of Names	Christopher Lloyd Jesmyn Ward’s <i>Salvage the Bones</i> : Hurricane Katrina, Precarity, Animals	Arene Mendelyte Performing the Chaosmos of the Self in Samuel Beckett’s <i>That Time</i>	Noa Roei Precarious Encounters	Eike Marten A Conversation That is Not One: Interferences Between Gender and Diversity in German Academic Debates	Susan Legêne, Babs Boter Tuning the Nation-State: Butler and Performative Constructions of Being and Belonging
Marie Stel Behind the Masks of Claude Cahun. Surrealist Masquerade in the Context of Judith Butler’s Gender Performativity	Friederike Sigler An Injury to One is an Injury to All?! Precarious labour in contemporary arts	Jan-Therese Mendes Cultural Unintelligibility and the Fluidity of the Hijab: Stepping Into and Away from an Invisible/Visible Islam	Laura Henderson Deciding to Repeat Differently: Iterability and Decision in Hamdi v. Rumsfeld	Eyo Ewara Color Lines: A Genealogy of Race, Racism, and Racialization in Judith Butler’s Work	Daniela Vicherat Mattar In alliance with others: but, how Other?
Tina Rosenberg Is Gender Still Burning? Populanzed Legacies of Judith Butler’s Troubled Gender in the Performing Arts	Jeffrey Champlin Plurality and Precarity: Judith Butler’s Reading of Hannah Arendt	Maria Tittel “Prove that you exist!” – Subjects Struggling for Recognition in the Works of Christoph Schlingensiefel	Fulden Ibrahimhakkioğlu Thinking the Anarchistic Sovereign With Judith Butler: The Question of Gender in the Global War on Terrorism	Margaretha Van Es Muslim Women’s Self-Representations as a Performative Performance	Anyia Topolski Is Israel Europe’s Prodigal Son? Jewishness Unveils the Limits of the Westphalian Race-State

Panel sessions 3: Friday 11.00 – 12.30 hrs.	
<u>Recognition</u>	<u>Processing In-/Exclusion</u>
Room: HG-12A00 Chair: Sarah Bracke	Room: HG-05A00 Chair: Sanne Groothuis
Nicole Lowman The Gift of the Account: Rethinking the Counterfeit	Thomas Spijkerboer Gender, sexuality, asylum and European human rights
Kristina Lepold “An Ideology Critique of Recognition: Judith Butler in the Context of the Contemporary Social-Philosophical Debate on Recognition?”	Maja Hertoghs The state’s sexual desires: The performance of sexuality in the Dutch asylum procedure
Marieke Borren Public space, performative freedom, and embodiment	Birgit Schippers What’s the Matter with Human Rights? Reading Judith Butler with and Against New Materialism
	Michiel Bot "Thinking and Acting With We Are Here"
	Steffen Moestrup The Journalist as performance in a crossmedia landscape
	Magnolia Pauker Thought in the Act: The Deliberating Subject at The Scene of the Interview
	Carmen Schuhmann Rethinking Psychotherapy/Counseling as a Practice of Recognition and Nonviolence
	Chair: Sebastian Scholz

Panel sessions 4: Friday 14.00 – 15.30 hrs.

<u>Framing the Image</u>	<u>Vulnerability</u>	<u>Reading Butler</u>	<u>Assemblism</u>	<u>Rhetorics</u>
Room: HG 14A-00 Chair: Nathanja van den Heuvel	Room: HG-10A33 Chair: Michiel Bot	Room: HG-15A33 Chair: Diedenk Oostdijk	Room: HG 12A-00 Chair: Marieke Borren	Room: HG-06A33 Chair: Artwell Cain
Matthew Johnson Framing Affects in Everyday Visual Culture	Miniam Jerade Reading Derrida against Levinas: The Political Dimension of the Ontology of Vulnerability	Eva Bendix Petersen Growing old with Butler: living the turns of feminist theory	Peter-Ben Smit Rediscovering the Assembled Bodies of Early Christianity: Judith Butler meets Paul of Tarsus in Corinth	Tingting Hui Accent Troubles: When Accented Speech is Coupled with Hate Speech
Elizabeth Watkins Lightness of Touch: the Insights of Judith Butler for Irigaray and Film	Tim Huzar The Politics of Butler’s Insurrectionary Humanism: Reading Butler with Rancière	Tawny Andersen The Phenomenology of Jet Lag and the Invisible Theatre of “Hello	Jonas Staal Assemblism	Julia Peetz The Performative Edge of Non-Politicians: Anti- Establishment Rhetoric, Representative Claim- Making and Shifting Legitimacy
Marijke Naezer Sipacks and Cleavages: Performing Intersectional Identities Through the Negotiation of Sexiness	Anthony Abiragi Infinite Care: Performance and Vulnerability in Tehching Hsieh	Lorenzo Bernini The Foreclosure of the Dave: Judith Butler and Antisocial Theory	Olivia Guaraldo Arendt, Butler and Public Happiness: Some Notes on the Performative Theory of Assembly	Ilios Willemars “Suicide Contagion is Real”: Performative Protection Against Contagion

Keynote lectures

Wednesday, April 5, 14:30-15:30 (Aula)

AMELIA JONES: "Intimate Relations: Queer Performativity and the Theatricalization of Filiation"

This paper performs a tentative and interrelated genealogy of the concepts and formations 'queer' and 'performativity,' both of which came into being as we know them today in the Anglophone world in the 1950s. Tracing theoretical debates, I look as well at various performances that dramatize the processual and relational aspects of performativity in ways that could be said to be 'queer.' The goal is to historicize the explosively influential coming together of the two terms in Judith Butler's 1988 article introducing gender performativity with concepts that have long come to be taken for granted, examining our assumption that they necessarily belong together.

Amelia Jones is the Robert A. Day Professor at the Roski School of Art and Design at University of Southern California. A curator and a theorist and historian of art and performance, her recent publications include *Seeing Differently: A History and Theory of Identification and the Visual Arts* (2012), *Perform Repeat Record: Live Art in History* (2012), co-edited with Adrian Heathfield, the edited volume *Sexuality* (2014), and, co-edited with Erin Silver, *Otherwise: Imagining Queer Feminist Art Histories* (2016). Her exhibition *Material Traces: Time and the Gesture in Contemporary Art* took place in 2013 in Montreal. She programmed the events *Trans-Montréal* (2015) and *Live Artists Live* (at USC in 2016). She edited "On Trans/Performance," a special issue of *Performance Research* (October 2016).

Moderator: Katja Kwastek, Vrije Universiteit Amsterdam

Wednesday, April 5, 16:00-17:00 (Aula)

AAGJE SWINNEN: "The Performativity of Age"

My paper focuses on resonances of Butler's gender theory in aging studies. Similar to gender as an identity category, age can be described "as performative, in that each of us performs the actions associated with a chronological age minute by minute, and that the repetition of these performances creates a so-called reality of age both for the subject and for those who interact with the subject" (Marshall and Lipscomb 2010, 2). Transformative potential is said to be found in inevitable practices of failing to act one's age. What are hegemonic aging scripts in today's Western culture? How can we reconcile the renewed interest in the materiality of age with theories of performativity? How can we study gender and age intersectionally? To what extent can non-hegemonic practices of aging be subversive? These are questions that I will address by focusing on the photo series "Mumbling beauty" consisting of 81 photographs of Louise Bourgeois taken in her final years by Alex Van Gelder.

Aagje Swinnen is assistant professor at the Center for Gender and Diversity of Maastricht University and Endowed Socrates Chair in International Humanism and the Art of Living at the University of Humanistic Studies in Utrecht. Trained as a literary scholar, Swinnen has broadened the scope of her research to cultural studies of aging, focusing on the workings of age ideologies and the intersection of age and other markers of social difference in photography, film, and television. She has published on the representation of age, gender, and disability, and co-edited *Aging, Performance and Stardom* (with J.A. Stotesbury) and *Popularizing Dementia* (with M. Schweda). Swinnen advocates the integration of social sciences and humanities approaches in the study of aging and later life. Committed to stimulate dialogue among disciplines, Swinnen is co-founder and current deputy chair of the European Network in Aging Studies as well as co-editor of the new journal *Age, Culture, Humanities*.

Moderator: Kristine Steenbergh, Vrije Universiteit Amsterdam

Wednesday, April 5, 18:30-20:00 (Aula)

ACHILLE MBEMBE: "Negative Messianism and the Ethics of Consequences"

Achille Mbembe is a Research Professor in History and Politics at the Wits Institute for Social and Economic Research (WISER), University of the Witwatersrand, Johannesburg (South Africa). One of the most original voices of the new wave of French critical theory, he is the author of numerous books on history and political thought. Originally written in French, his work which includes such seminal texts as *On the Postcolony*, *Necropolitics*, *Critique of Black Reason* and *Politiques de l'inimitié* is the subject of translations in English, German, Dutch, Spanish, Portuguese and other languages. His *Kritiek Van De Zwarte Rede* won the 2015 Geschwister School Prize. His forthcoming book, *Penser en Public*, will be published in October 2017 in Paris.

Moderator: Wouter Goris, Universität Bonn

Thursday, April 6, 9:15-10:15 (Aula)

ADRIANA CAVARERO: "The Voice of Plurality"

When Judith Butler conceptualizes forms of politics characterized by people's plural interacting within a public space of appearance, she includes the issue of vocal performance. By engaging with Butler's interpretation of Arendt and by rereading critical or narrative texts (Canetti, Barthes, novelist Hisham Matar), my paper focuses on political soundscapes in order to claim that the voice of plurality allows us to explore the territories of democracy by reimagining its germinal status. As an archetypical 'pluriphony' of assembled people, this voice belongs to a realm whose erotics, far from dealing with the pleasure of dissolving into a single body, lie in the enjoyment of expressing bodily plurality and relationality vocally.

Adriana Cavarero is an Italian philosopher and feminist thinker. She works at the University of Verona, has been Visiting Professor at Warwick University, the University of California, Berkeley and Santa Barbara, and at the New York University. Her writings focus on feminist theory, ancient philosophy, Hannah Arendt, theories of narration and vocality, and on a wide range of issues in political philosophy and literature. Among her books: *In Spite of Plato*; *Stately Bodies*; *Relating Narratives: Storytelling and Selfhood*; *For More Than One Voice: Toward a Philosophy of Vocal Expression*; *Horrorism: Naming Contemporary Violence*; *Inclinations: A Critique of Rectitude*.

Moderator: Annemie Halsema, Vrije Universiteit Amsterdam

Thursday, April 6, 11:00-12:00 (Initium)

IRIS VAN DER TUIN, "On Being (Becoming) a Feminist Philosopher"

There are many ways in which one may engage with a feminist philosopher. One may decide to employ the methods of hermeneutics and textual science; one may do edition work. One may also study the philosophy or the feminism of a particular woman, queer, or trans conceptual thinker. Is it philosophy and if so how? What feminism comes out of their oeuvre? This difference or diversity feminist scholarship often results in critical gender and intersectional research. In this talk I will develop and practice the perspective of how one is (becomes) a feminist philosopher. I do this by, one, outlining the generative approach to generational feminism (Van der Tuin 2015), and, two, by showing a short multigenerational documentary that demonstrates how students and teachers relate to feminist philosophy in various ways. There is, however, a certain consistency to be found in this constellation: being a feminist philosopher means becoming one. Whether a beginning student or an established academic, feminist philosophy invites for a perpetual process of (self-)reflection, critical thinking, and creativity. This process has more often than not been set in motion by other feminists in inter- or intra-generational exchange, through text or in the flesh.

Iris van der Tuin is an associate professor in Liberal Arts and Sciences at Utrecht University. Trained as a feminist epistemologist, she specializes in gender studies and new materialisms. She co-authored *New Materialism: Interviews & Cartographies* (Open Humanities Press, 2012) with Rick Dolphijn, wrote *Generational Feminism: New Materialist Introduction to a Generative Approach* (Lexington Books, 2015), and edited *Nature* for *Macmillan Interdisciplinary Handbooks: Gender* (Macmillan, 2016).

Moderator: Veronica Vasterling, Radboud Universiteit Nijmegen

Thursday, April 6, 18:30-20:00 (Aula)

JUDITH BUTLER: "Bodies That Still Matter"

Judith Butler is Maxine Elliot Professor in the Department of Comparative Literature and the Program of Critical Theory at the University of California, Berkeley. She is the author of numerous books, such as *Gender Trouble: Feminism and the Subversion of Identity* (1990), *Bodies That Matter: On the Discursive Limits of "Sex"* (1993), *The Psychic Life of Power: Theories of Subjection* (1997), *Precarious Life: Powers of Violence and Mourning* (2004); *Frames of War: When Is Life Grievable?* (2009). Her most recent books include: *Parting Ways: Jewishness and the Critique of Zionism* (2012), and *Notes Toward a Performative Theory of Assembly* (2015). She is also active in gender and sexual politics and human rights, anti-war politics. She received the Adorno Prize from the City of Frankfurt (2012) in honor of her contributions to feminist and moral philosophy, the Brudner Prize from Yale University for lifetime achievement in gay and lesbian studies, and the Research Lecturer honor at UC Berkeley in 2005. She has received honorary degrees from Université Bordeaux-III, Université Paris-VII, Grinnell College, McGill University, University of St. Andrews, Université de Fribourg in Switzerland, Universidad de Costa Rica, Universidad de Buenos Aires in Argentina, and the Université de Liège in Belgium.

Moderator: Roel van den Oever, Vrije Universiteit Amsterdam

Friday, April 7, 9:30-10:30 (Aula)

CHARLOTTE WITT: "Voluntarism about Gender"

Early in her career, Judith Butler wrote several groundbreaking essays developing a voluntarist interpretation of gender in Simone de Beauvoir's "The Second Sex". Voluntarism about gender is on the upswing in contemporary feminism inspired by the political activism and theory of transfeminist activists. But what is it to be a voluntarist about gender? And to what extent is contemporary voluntarism an extension, or perhaps rather a revision, of Butler's articulation of voluntarism?

Charlotte Witt is Professor of Philosophy and Humanities at the University of New Hampshire. She is the author of *Substance and Essence in Aristotle* and *Ways of Being in Aristotle's Metaphysics* both published by Cornell University Press. She is the co-editor of *A Mind of One's Own: Feminist Essays on Reason and Objectivity* and three other collections including *Adoption Matters: Philosophical and Feminist Essays*. Her most recent work includes a monograph *The Metaphysics of Gender* (Oxford 2011) and an edited volume *Feminist Metaphysics: Explorations in the Ontology of Sex, Gender and the Self* (Springer 2011). Witt is Chair of the American Philosophical Association Committee on the Status of Women.

Moderator: Marije Martijn, Vrije Universiteit Amsterdam

Friday, April 7, 16:00-17:30 (Aula)

JUDITH BUTLER AND MONIQUE DAVID-MÉNARD in conversation.

Judith Butler and Monique David-Ménard will engage in a conversation about the themes addressed during the conference.

Monique David-Ménard has a double career, as a professor of philosophy and a practicing psychoanalyst. As the Director of the Centre d'études du vivant (2005-2011), she established the field of research "Gender and Sexualities" at the University Paris-Diderot/Paris 7. As a psychoanalyst, she has been a member of the Société de Psychanalyse Freudienne since its foundation in 1994. She is also a co-founder of the ISPP (International Society for Psychoanalysis and Philosophy) and a member of the International Network of Women Philosophers (UNESCO).

Closing Event

Friday, April 7, 19:00-20:00 (Stedelijk Museum Amsterdam)

PERFORMANCE BY JOHANNES PAUL RAETHER

Johannes Paul Raether is an artist who lives and works in Berlin. At the center of his work are constructed identities (Avatars, AlterIdentities or SelfSisters) emerging at various sites in public space where they research, teach and tell stories. In the guise of his so-called self-sisters, named Transformella, Protektorama, or Schwarmwesen, Raether challenges conventional assumptions about identities, bodies, and technology.

Raether's works and performances were shown at, among others, the 9th Berlin Biennale, Palais de Tokyo in Paris, Fridericianum in Kassel, transmediale 2017 in Berlin. Recent solo exhibitions took place at District in Berlin, Transmission Gallery in Glasgow, and Ludlow 38 in New York City. Raether publishes in *Texte zur Kunst* and is currently Professor at the Kunstakademie in Düsseldorf.

Friday, April 7, 20:00 (Stedelijk Museum Amsterdam)

CLOSING RECEPTION

You are invited for a drink in the Schiphol lounge of the museum. The museum will be open until 22:00 hrs. Current exhibitions include Jordan Wolfson, Ed van der Elsken, and Nalini Malani.

From the VU, you can take tram no 5 in the direction of Amsterdam Centraal to Museumplein (ca. 12 min) to reach the Stedelijk.

Panel sessions 1

Thursday, April 5, 13:30-15:00

1.1 EXILES (HG-13A33)

Chair: Amanda Gouws (Stellenbosch University, South-Africa)

Douglas Robinson, "The Psychosocial Politics of (Hetero)Normative Panic: Queering Refugee Studies"

This paper will explore somatic/icotic lines of force (de)stabilizing performative identities in the context of the refugee experience, considering one of the most volatile arenas for social construction: the traumatic destruction of the social support structures that allow a population to perform its identities, relations, values, and spaces as 'reality.' My primary illustration will come from Liisa Malkki's study (*Purity and Exile*, 1995) of Hutu refugees in Tanzania. Worthy of special attention in an engagement with Butler's notion of "an incessant and panicked imitation of its own naturalized idealization" ("Imitation" 23) would be: (1) Refugeeeness as a perceived threat to the naturalization of the nation-state as the primary political emblem of categorical order, and thus to the universalization of the local normativity ("panicked loconormativity"). (2) The largely successful attempts made by the Hutu refugees in Tanzania to recreate and rehistoricize their current situation in the refugee camp as a "nation in exile" ("panicked xenonormativity"). (3) The different approach taken by the Hutu refugees who were resettled in the small Kigoma township ("metanormativity").

Douglas Robinson is a critical theorist interested in queering human communication and social interaction in many different contexts, including postcolonial affect in *Displacement and the Somatics of Postcolonial Culture* (2013), extended body-becoming-mind in *Feeling Extended* (2013), ancient rhetoric in *The Deep Ecology of Rhetoric in Mencius and Aristotle* (2016), and translation as retheorized by Sakai Naoki and Lydia Liu in *Critical Translation Studies* (forthcoming, 2017). He is Chair Professor of English at Hong Kong Baptist University.

Marianne Schleicher, "Premises for Cultural Tolerance of Gender Deviation in Israelite-Jewish Religion – Reflections on a Different Strategy to Promote a More Even Distribution of Intelligibility and Vulnerability"

This paper discusses the encouragement of Judith Butler in *Precarious Life* to admit to the face of deviant, even threatening others as a strategy to reduce violence and make the distribution of intelligibility, vulnerability, and mournability more even. While I do share Butler's objectives of reducing violence against deviant others, but because her Levinasian strategy runs counter to basic human defence mechanisms, I shall argue for a supplementing strategy, based on her early work, that is more likely to encourage tolerance in hot-headed decision-makers and anxious citizens in situations of conflicts. I call for future investments in processes of gathering knowledge about complex identities, about how they have contributed today or in the course of history to the success and survival of cultures. If deviant others participate, as the early Butler stressed in *Gender Trouble*, in repetitive acts and rituals from within culture, participation itself signals a loyalty to the culture, which becomes the key to expanding its very norms, including gender norms. Furthermore, if culture senses what seems to be an axiom in the evolution of culture - i.e. evolution rests on specialisation through variation - then culture will be susceptible to evaluate variation as a potential asset. To substantiate my claim, I shall illustrate how Israelite-Jewish texts from the Hebrew Bible to Rabbinic literature have promoted five gender norms in particular to secure cultural survival, but also how these texts reflect an accommodation of gender complexity and normative deviancy and recognise the vulnerability and mournability of deviant others.

Marianne Schleicher, associate professor in Jewish Studies at Aarhus University, has written on functions of scriptures, and their influence on cultural constructions of gender. She works on a project of tracing developments in gender norms in Israelite-Jewish religion from antiquity until today to reflect on the premises for tolerance of gender deviation.

Louis Klee, "Toward Cohabitation: The Ethics and Politics of Translation in Judith Butler's Parting Ways"

To even speak of 'Jewish philosophy' is to raise the question of the relationship between the particular and the universal. In a sense this is philosophy's originary question, but it is one that emerges with renewed significance when it is posed as the question of how the universal aspirations of philosophy can emerge from the historical experience of a particular group. It is this question that accompanies Judith Butler in her recent work, *Parting Ways: Jewishness and the Critique of Zionism* (2012). Yet in *Parting Ways*, Butler does not merely attempt to draw a philosophy of cohabitation from the experience of diaspora, but puts the very task of deriving the universal principles from the Jewish framework into question. However, in contrast to Hannah Arendt, for who the relationship between the universal and particular is resolved through an account of judgement, for Butler it requires a thinking of the alterity that emerges from the translation between the particular and universal. This paper will explore the forms, directions, and limitations of translation as a model for politics in Butler's work, both in *Parting Ways* and in her more recent ethical and political writing on *Gender in Translation: On the Limits of Monolingualism*.

Louis Klee is a graduate student at University of Cambridge, where he is a Rae and Edith Bennet Scholar and the 2016 Anne Edgeworth Young Writers Fellow. Among other things, he is interested in Judith Butler's recent ethical and political writings, and in particular, her use of the motif of translation. He earned a Bachelor of Philosophy from the Australian National University, where he held the National Undergraduate Scholarship and a Santander Scholarship.

1.2 QUEER PERFORMATIVITY (HG-15A33)

Chair: Alfonso Sanchez-Moya (Vrije Universiteit Amsterdam)

Leslie Haines, "A Great Mind Must be Androgynous: Romantic Androgyny and Undoing Gender in the Contemporary Literature Classroom"

In 1832 Samuel Taylor Coleridge remarked that, "The truth is, a great mind must be androgynous." This idealized concept of revolutionary and visionary androgyny is not uncommon in 19th-century poetic circles. However, I am not interested in proving whether it is a revolutionary concept, but in drawing out the tension between the androgynous ideal and its practical implementation in historical and contemporary contexts. This project began as an experiment of relating contemporary gender theory to historical representations of sex, gender, and sexuality, particularly to 19th-century poetry. By applying Butler's idea from *Undoing Gender* to critical conversations about androgyny in 19th-century poetry, my students and I discovered that we created in our individual and collective consciousness a space of greater livability. The concept of androgyny combined with the idea of gender performativity, reveals that the binary restrictions of masculine and feminine can be combined in a fluid and infinite number of ways. The equation becomes no longer either masculine or feminine, or masculine, feminine, or androgynous, when we conceptualize androgyny within Butler's framework of gender performativity. Rather androgyny proves capable of becoming all the above at any point in time, and even all at once. Thus, recognizing androgyny in 19th-century poetry presents the occasion for engaging with Butler's idea of undoing gender by crossing and blurring traditional gender lines and creating possibilities for greater livability. In this paper, I explore how a few nineteenth-century British poets create performative spaces for greater livability through androgynous representation.

Leslie Haines is a Ph.D. Candidate at Auburn University, with a research focus in 19th-century British poetry. She is currently completing her dissertation titled, "Being sexless, wilt thou be": Nineteenth-Century British Poetry and the Challenge of the Androgynous Mind.

Maile Speakman, "Performance Cubano: Queer Theory and Global Information Economies in Havana"

In 2010, when I visited the home of Cuban fiction writer and essayist Alberto Garrandés, he insisted he had the only print copy of Judith Butler's *Gender Trouble* on the island. Garrandés, whose literature explores themes of queer identity, eroticism, and sexuality in Havana, cites Butler as a key influence in his work. The intersection of Butler and Garrandés prompts broader questions about the cultural currents that exist between Havana's authors of queer fiction and scholarship and U.S. gender theorists. In this paper I historicize the emergence of U.S. queer theory in Cuba in the early 2000s and contend that Cuban authors appropriate theories of performativity to reflect the changing political and economic contours of everyday life in Havana.

The formation of localized queer theory spaces in Havana's cityscape reflects Havana's position as a global city shaped by international information economies. I map the city's queer theory spaces through participant observation and ethnographic interviews with Cuban intellectuals. Through archival research at the Cuban Book Institute, I also trace the publication of queer theory texts in Cuba. The aim of this paper is threefold: 1) to create a genealogy of the circulation of U.S. queer theory in Cuba; 2) to document key texts on gender performativity that Cuban intellectuals have published in the last fifteen years; and lastly, 3) to theorize the relationship between the usefulness of gender performance theories to Cuban intellectuals and Cuba's current political, social, and economic context.

Maile Speakman is a doctoral student in American Studies at Yale University. Her dissertation research centers on an alternative media network in Cuba called "el paquete semanal" and explores the politics of internet access, digital culture, U.S. imperialism, and the circulation of queer theory in Cuba.

Laura Pereira Domínguez, "Performativity in Medieval Literary Studies: A Review on Gestures"

In Rhetoric, *actio* suggests that the physical attitude (related to 'habit') matches with the characteristics of each soul (related to 'natura'), that is, each person, as long as they are partially a soul, can choose among a perfect set of actions and gestures that can perform; but, at the same time, since this regular attitude that defines the person is created by actions (and actions depend on the will), it can be changed. In educational and moral treatises, physical attitudes, from speech to gestures, are explained and regulated, so every person can choose a restrained action, that is, an action that respects the dominant ideology, a Christian heritage of Aristotelian moral mean.

On this basis, the aim of my presentation will be, on the one hand, analyzing literary scenes from XVth century, from *exemplaria*, books that present a number of ideal women that can function as role models for real women. The selected scenes correspond to moments when characters act in an unrestrained manner, in order to achieve socially respectful objectives. The artistic dimension of the scenes adds a spectacular depiction of the action and it is combined with moral considerations that make this genre a perfect way to change ideology. Thus, the relation between *natura* and *habit* can be understood from a combination with Butler's ideas on gender performativity and its transgressions. On the other hand, this paper will offer a theoretical reflection on the productivity of this methodology, based on Butler's ideas on performativity in medieval literary studies.

Laura Pereira is a Ph.D. student at the University of Santiago de Compostela, where she received a MA in Literary and cultural studies. Her dissertation focuses on the function of gestures in western European narrative and miniatures from XIV and XVth centuries in the construction on women's identity.

1.3 MOURNING (HG-08A33)

Chair: Martijn Oosterbaan (Utrecht University)

Rosaura Martínez Ruiz, "Biopolitics, Truth and the Economy of Mourning: Ayotzinapa (a Case Study)"

In September 26th of 2014 in the Mexican State of Guerrero, the Municipal police attacked a group of students resulting in 43 missing, 26 wounded and 6 dead. From a butlerian perspective, I will argue first that one of the main reasons why these teachers college students were assaulted is that they were all brown skinned poor young men; in Mexico, these bodies are perceived as more vulnerable and thus were left without the protection of human basic rights. For the recordings quoted in the report of the Interdisciplinary Group of Independent Experts —designated by the Inter-American Commission on Human Rights- we learned that between all the security forces involved in those violent acts and the students there seemed to be no mediation for the use of power, let us say, no cognitive shield that protected them as lives that matter. Second, in regard to the 43 missing students, I will demand that the true about their fate be revealed immediately by the Federal Government because not doing so results in excessive pain and cruelty to their relatives as, according to Freud and Butler, the only possible way to mourn the loss of a loved object is by acknowledging reality. Finally, I want to discuss Butler's argument in *The Psychic Life of Power* that the psychic mechanism that operates in exclusion, marginalisation and annihilation of the different and that leads the subject into a pathologic state of melancholia is foreclosure and propose that, in some cases, it is disavowal.

Rosaura Martínez Ruiz is associate Professor of Philosophy at UNAM, coordinator of the research project "Philosophers after Freud" and author of *Freud y Derrida: escritura y psique* (2013).

Simon van der Weele, "Losing Nothing, Losing a World: On Gender Transitioning and Mourning Without Loss"

My notion of 'mourning without loss' describes a situation in which one is to grieve for a loss one cannot claim as one's own. In Jill Soloway's TV-series *Transparent* (2014-), such a loss emerges when Maura Pfefferman comes out to her children as a trans woman. I use the narrative of *Transparent* as a springboard to consider how loss figures (and fails to figure) in the 'event' of coming out as transgender. Maura 'loses' Morton and her children 'lose' their father, yet faced with Maura's presence, their loss remains opaque. Maura's coming out thus hints at the subjectivity of loss: in one situation, loss might occur for some, vaguely, and for others not at all. As a result, the category of loss becomes affectively unavailable or politically undesirable.

I perform a close reading of *Transparent* to query Judith Butler's psychoanalytically inflected work on mourning. In *Precarious Life*, Butler argues that loss, the severance of one's tie to another, exposes attachment as what makes subjectivity possible. However, the ambiguity of unclaimable loss in scenes of transitioning complicates a model of subjectivity that hinges on the experience of loss. I propose an alternative by considering Bracha Ettinger's notion of metramorphosis. Because for Ettinger, attachments are never fully realized nor fully abandoned, her notion of trans-subjectivity can help us make sense of affectively felt losses that aren't quite losses. These affects are legitimate, even if their objects might reasonably object to them: Laura, after all, was never lost, never not Laura.

Simon van der Weele is an Amsterdam-based writer and researcher and editor of *Digressions*, *Journal of Critical Theory*, *Cultural Analysis*, and *Creative Writing*. He is about to start writing his PhD dissertation, which is titled "Mourning Without Loss: Grieving Unclaimable Losses of Gender Transitioning, Euthanasia and Abortion."

Kurt Borg, "Narrating Trauma: Judith Butler on Relationality and the Politics of Self-Narration"

This paper considers Judith Butler's ideas on self-narration, that is, the attempt to give an account of oneself in narrative form, in conjunction with ideas on the narration of trauma. Narrating one's life is made all the more complicated in the aftermath of traumatic incidents, such as sexual violence and other acts of violence. Various trauma theorists refer to the urgent need felt by traumatised individuals to be able to give an account of themselves in a coherent way in order to counter the shattering effect of traumatic incidents and restore psychic stability. This appears to be in tension with Butler's ideas on how relational constitution troubles the possibility of giving a coherent and stable account of oneself. Beyond this possible tension, this paper reads Butler's work and trauma theory together to propose an analysis of hegemonic norms and practices that operate in certain conceptualisations of subjectivity and self-narration, namely norms and practices that prioritise narrative coherence in the activity of self-narration. Such a complementary reading enables a critique of norms and social forces that act upon traumatised individuals by approaching trauma through the theoretical lens of relationality despite the pain that this may entail.

Kurt Borg graduated with an MA in Philosophy from the University of Malta, with a dissertation on the relation between Michel Foucault's work on power and ethics. He is currently a PhD candidate in Philosophy at Staffordshire University, working on a thesis analysing the politics of narrating trauma using Foucault's and Judith Butler's work.

1.4 RETHINKING THE HUMAN (HG-09A16)

Chair: Susan Legêne (Vrije Universiteit Amsterdam)

Jaclyn Meloche, "Materials Matter: The Politics of Posthumanist Performativity in Contemporary Studio Practice"

This paper narrates a philosophical complication of materials in a studio practice through what feminist quantum physicist Karen Barad names a posthumanist performative framework – a theoretical model through which nonhuman matter becomes agential via methods of intra-activity and embodiment. Provoked by the idea that materials in a studio practice, in the words of Barad, do, I complicate Judith Butler's definition of performativity – an act of reiteration and citationality through which gender becomes the result of the body's performance – to deconstruct the ways in which material agents in contemporary art (taste, place, and smell), become lead actors problematizing the historical and philosophical entanglements between bodies and things. Jess Dobkin, Katrin Sigurdardottir and Kim Faler are three contemporary women artists who engage with ontological explorations of matter. Dobkin, through the collection, and distribution of breast milk, challenges the traditional practice of performance art by questioning the relationships between human and nonhuman agency in *The Lactation Station Breast Milk Bar*. Sigurdardottir's spatial installation *High Plane V* exemplifies the ways in which the space of place embodies locational performativity, while Faler's site-specific intervention *Untitled (99 44/100% pure)* stages the performativity of smell. Thus, all three artists challenge the limitations of human agency in contemporary art by reassessing the ways through which their materials become performers in the studio, the art gallery, the museum, and the everyday.

Jaclyn Meloche is a Curator at Art Gallery of Windsor, CA, editor of *What is our Role?: Artists in Academia and the Post-Knowledge Economy* (YYZ-BOOKS, 2017) and author of "Camera Performed: Visualizing the Behaviours of Technology in Digital Performance" in *Spaces of Surveillance: States and Selves* (London: Palgrave Macmillan, 2017).

Bernhard Kohl, "Godlikeness as Imageless Image of the Human"

The biblical concept of Godlikeness has influenced the anthropology and ethics of at least all monotheist world religions. All of them have reinterpreted Godlikeness during the course of history and in consequence the term has drifted apart from the concept's original intention. Especially the tendency to dissociate the two terms for Godlikeness used in the Hebrew text of the bible (zaelaem, image and demut, similarity), which were originally used synonymously, led to a strong ontological interpretation and to a narrowing of the concept of Godlikeness as one related exclusively to believers. Thus, Godlikeness was used to produce and reiterate patterns of inclusion and exclusion and utilizing them for the construction and definition of human and in-human identities.

This stands in opposition to the genuine use of the terms in the biblical text: here Godlikeness is an anthropological and ethical description for the entire humanity. Briefly: Humans are creatures that simultaneously represent God on earth; they have been created to act like God on earth. Applying Judith Butler's critical theory to the use of this concept suggests a return to the original meaning of Godlikeness as a conceptlessness concept, as imageless image of the human. In so doing, Godlikeness becomes a starting point for an anthropological and ethical discourse between religions and also a permanent reminder to resist fixed identities that encourage exclusion. As such, the term Godlikeness also acts as a reminder to societies of the need to remain receptive to others.

Bernhard Kohl (born in Cologne/Germany), holds a Ph.D. in Theology. He is a Permanent Resident Fellow of the Institute Chenu, Berlin/Germany and teaches courses in ethics and anthropology in Berlin and Leipzig. Currently he is Visiting Scholar at the Dominican Institute of Toronto.

Anthony Leaker, "Becoming Unbounded: Butler and DeLillo Undoing the Human"

"For if I am confounded by you," writes Butler, "then you are already of me, and I am nowhere without you. I cannot muster the 'we' except by finding the way in which I am tied to 'you', by trying to translate but by finding that my own language must break up and yield if I am to know you" (2006: 49). This paper proposes to explore this passage and Butler's later work in relation to Don DeLillo's 2001 novella *The Body Artist*, which examines what Butler calls the "transformative effect of loss" (21), the experience of being "beside oneself" (24) and what it is that "allows us to encounter one another" (49).

The paper will read both texts in light of one another, arguing that both work at "undoing the individualizing logic that seeks to determine the proper attributes of proper beings" (Jenkins); and that both transmit a politics through rethinking the human. This comparative reading invites us to consider the importance of the aesthetic dimension of Butler's political interventions as well as the political dimension of DeLillo's turn to a modernist aesthetics. Butler's later work has been criticised for its apparent humanism and liberal ontologising, but by paying more attention to its significant aesthetic element, how it gestures towards the need for "other language", how it stages an "insurrection at the level of ontology" (33), we can challenge such criticisms and develop a more nuanced understanding of her poetics and politics, and of how they are integrally linked.

Anthony Leaker is a Senior Lecturer in Cultural and Critical Theory at the University of Brighton. His research interests are in contemporary fiction and cultural politics.

1.5 CRITICAL THEORY (HG-14A00)

Chair: Dienke Hondius (Vrije Universiteit Amsterdam)

Erin Reitz, "Anti-racism in the Academy: Teaching Aggressive Counterreading[s]"

In response to the April 1992 acquittal of the officers accused of brutally beating Rodney King, Judith Butler called for an activism that makes as legible and as public as possible an "aggressive counterreading" not only of the visual evidence of police brutality but also its very "reading"—that is, misreading—in the white racist imaginary. This paper asserts the valence of her call for such "aggressive counterreading[s]" today in the academy, nearly a quarter-century after she first proposed the practice in an essay entitled "Endangered/Endangering: Schematic Racism and White Paranoia" (1993). While Butler's insights on the misreading of the visual evidence of police brutality in the white racist imaginary resonate with anti-racist scholarship across the humanities and social sciences, her thinking is particularly relevant for anti-racist scholars teaching in the visual humanities, from film and media theorists to art historians. Inspired by the urgency that Butler communicates so powerfully in her essay, this paper challenges anti-racist scholars to mobilize their study of images, artworks, performances, and visual culture to better equip students with the analytical tools necessary for identifying, interrogating, and actively resisting the entrenchment of racial paranoia and racism in the visual field.

Erin Reitz is a PhD candidate in Art History at Northwestern University and a critical studies fellow of the Whitney Museum of American Art's Independent Study Program. This spring, with the support of a 2016 Mellon/ACLS Dissertation Completion Fellowship, she will defend her dissertation, "From Oakland to Outer Space: The Art and Films of the Black Panthers, 1966-1982."

Ana Luszczynska, "Otherly Encounters: Area Studies, Recognizable Subjects, and Butlerian Ethics"

As a scholar and teacher of African-American and US Latinx Literature, I am repeatedly reminded of the crucial nature of Judith Butler's work to "area studies" within the humanities. Simply put, to engage in the literatures of underrepresented minorities necessitates accounting for a kind of Butlerian constitution of the subject, the radically prior normative horizons within which it emerges, and the presocial ethical ramifications therein. Rather than bemoaning the ontological lack of transparency and "full understanding" of our situation, Butler astutely articulates that it is precisely the opacity of the subject that is the condition of possibility for a far more powerful and prior sociality and ethics than can otherwise be imagined. With that said, crucial to my engagement with the above listed (and admittedly reductively separated) areas, is Butler's stress on the normative frames that allow or disallow each of us to be recognizable as subjects in the first place. Butler's stress upon the spheres of normativity and structures of power that condition the possibilities for subjectivity is indispensable for any rigorous engagement with particular "area studies" within the humanities. Further, I submit that, like Butler, African-American and US Latinx histories, cultures, and literatures are almost necessarily preoccupied with the precariousness of subject constitution and recognition at the same time as they arduously work through the ethical potential of encounters with the otherness of oneself, the other, language, and the world. In this exploration, I hope to illustrate and activate the powers and potentials of some of these many otherly encounters.

Ana M. Luszczynska is an Associate Professor of English at Florida International University. She is the author of *The Ethics of Community* published by Bloomsbury Press in 2011, as well as numerous articles which juxtapose deconstructive ethics and contemporary African-American and U.S. Latinx literatures.

Johanna Wagner, "The Humanities, American Anti-intellectualism, and Judith Butler: A Return to her Critics"

The 'culture wars' of the 1990s that produced the 'science wars' and the Bad Writing Contest, which proclaimed Judith Butler a winner (first place!) in 1998, were evidence of the backlash to the popularity of 'theory' in the academy and its associated challenging language. This backlash culminated in 1999 with the epistolary quarrel among academics about Butler's writing style in response to the attack by a fellow academic feminist, Martha Nussbaum, via her book review: "Professor of Parody: The Hip Defeatism of Judith Butler" in *The New Republic* (1999).

Judith Butler remains the centerpiece of this moment, the quintessential symbol around which all the vitriol about theory and difficult language tended to coalesce. Using Butler as the focal point, then, this paper will discuss the general climate of the 'science wars' within the context of the anti-intellectualism rife in the United States, and will argue that as academic disciplines turned on each other – specifically the 'hard' sciences against the Humanities – anti-intellectual forces in the United States saw unwitting allies in the academy and an inadvertent gift of political opportunity.

It has been nearly twenty years since this series of events and a reckoning of what it was and what were its repercussions seems an important exercise at this time. With the United States having elected a President whose anti-intellectualism exceeds even George W. Bush, it seems an especially urgent endeavor.

Johanna M. Wagner is a visiting Associate Professor in English at Østfold University College, Norway. Areas of research are Feminist, Gender, and Queer Theories, American and British Literature and Culture, Modernisms, and the Gothic.

1.6 LIVABLE LIFE (HG-02A24)

Chair: Babs Boter (Vrije Universiteit Amsterdam)

Mathijs van de Sande, "Prefiguration and Performative Enactment: The Reluctant Anarchism of Judith Butler"

In her recent *Notes Toward a Performative Theory of Assembly*, Judith Butler describes contemporary assembly movements such as the Indignados or Occupy as "anarchist moments or anarchist passages, when the legitimacy of a regime or its laws is called into question, but when no new legal regimen has yet arrived to take its place." Butler describes how, by assembling in public, these movements lay claim to a political space outside of the existing institutions. It is here that they enact a different notion of what democracy and a livable life may look like. The assembly embodies "the very principles it seeks to realize."

Butler's reading of the assembly as a 'performative enactment' indeed strongly resonates with what contemporary anarchists call 'pre-figuration': the attempt to embody – in their practices and forms of organisation – the alternative society that they seek to bring about. As an old anarchist slogan has it, the new society must be "built in the shell of the old."

One important difference between Butler and most contemporary anarchists, however, is that the latter seek to create the very structures and institutions that must eventually replace the current order (such as cooperatives, unions, and neighbourhood councils). Prefiguration pertains to more than a moment of enactment. Yet, at the same time, it also clearly has an important performative aspect. My aim is to construct a debate between these two positions. How could they inform both each other and concrete, activist practices?

Mathijs van de Sande is a PhD student at KU Leuven and a lecturer in political philosophy at Radboud University Nijmegen. His research focuses on contemporary protest movements, prefigurative politics, and various radical theories of democracy.

Jess Bier, "Decomposition as Radical Effacement: The Identification and Circulation of Bodies after the Titanic Disaster"

The egregious experiences of refugees on the Mediterranean are not without precedent. Oceans and seas have long been linked to the circulation of humans—as well as to their deaths. In the early 20th century, ships were a crucial site of global migration and a locus for both the enclosing and segregation of heterogeneous bodies. Disasters at sea tore open this regimented cohabitation, and the Titanic's sinking is one iconic catastrophe. Most narratives of the Titanic come to an end as the ship dips below the water line. This paper begins with what came after the sinking. The Titanic's victims were segregated by class in death as they had been in life. Recovery workers actively preserved wealthy victims' remains while burying the remaining bodies at sea. Their efforts differed from genocide, because identification was attempted before bodies were thrown overboard. Nonetheless, by selectively leaving particular corpses to disintegrate on the ocean floor, recovery workers expunged those remains from photographic accounts and the bodily record, also unknowingly preventing future DNA identification.

The practice of burial at sea exposes how the varying values attributed to bodies can shape the material constitution of both the archive and society. I explore how the earthly cohabitation (Butler 2015, 111) of people on this planet, although in some respects unchosen, is nonetheless mediated through varying forms of radical effacement (Butler 2004, 147). I argue that identification is thoroughly entangled with instantiation, or social and material practices of determining whether something exists, and show how past instantiation has helped to set the conditions of possibility for present cohabitation.

Jess Bier is an assistant professor of urban sociology at Erasmus University Rotterdam, and her work brings together science and technology studies (STS), critical geography, and postcolonial theory. Her book, *Mapping Israel, Mapping Palestine: How Occupied Landscapes Shape Scientific Knowledge*, is forthcoming from MIT Press in 2017.

Adriana Zaharijevic, "Life That Matters: When is Life Livable?"

In this paper I propose to look into different meanings of livable life in Judith Butler's thought. Although crucial for her early work, the notion of livability as such emerges more often and in a more pronounced manner in her later books (from *Undoing Gender* and *Precarious Life to Towards a Performative Theory of Assembly*). I want to show that livability is the thread that runs through and links different concepts of life in Butler's work. In other words, un/livability may be understood as the nexus between abject, precarious, ungrievable, jettisoned and dispossessed life. This raises further questions: do all lives matter and how is such mattering conditioned? Various instances of less than livable or unlivable lives demonstrate that there is a gradation of livability; and that universality (all lives matter) still acts only as a regulative ideal. These questions need to take into account the terms under which a life is qualified and counted as livable. Those terms encompass the norms which organize the possibility of recognition and the orders of recognizability and differential allocation of humanness. They encompass the ways in which we are constituted politically, but also in which this 'we' is social and bodily. The question of livable life is thus very much entangled with the issue of (individual) agency, but also with what we as agentic beings require "in order to maintain and reproduce the conditions of (our) own livability" (*Undoing Gender* 2004, 39).

Adriana Zaharijević is an associate researcher at the Institute for Philosophy and Social Theory, University of Belgrade, and an assistant professor at the University of Novi Sad. She is the author of two books, *Who is an Individual? Genealogical Inquiry into the Idea of Citizen* (2014) and *Becoming a Woman* (2010) (in Serbian).

Panel sessions 2

Thursday, 15:30-17:00

2.1 ART AND GENDER (HG-10A33)

Chair: Ulrike Brunotte (Maastricht University)

Roel van den Oever, "A Rose by Any Other Name: On Don't Ask, Don't Tell, *Private Romeo*, and the Suppression of Names"

In the film *Private Romeo*, two well-known discourses on the suppression of names and desires meet, namely the Don't Ask, Don't Tell-policy and *Romeo and Juliet*. As Judith Butler argues in *Excitable Speech*, the American military's attempt to censor homosexuality resulted in the term's discursive proliferation and its transformation from a legible identity category to an ungraspable and threatening specter. Meanwhile, the lovers in Shakespeare's play "refuse their names" in hopes of situating their desire outside the realm of the legitimate and legible. When a group of eight male cadets read *Romeo and Juliet* in *Private Romeo*, two of them fall in love – a love that was intended by its filmmakers to be gay affirmative. However, the combined evocation of Don't Ask, Don't Tell and Shakespeare results in a "love that dare not speak its name." While we see male cadets making love, the lines they speak are strictly Shakespearian: thus Romeo still desires Juliet, and no one qualifies this desire as gay. Moreover, in contrast to the double suicide in *Romeo and Juliet*, the lovers in *Private Romeo* live – yet the play-text's allusions to impending doom remain, finding a new signified in the military's homophobia. As such, the film offers an understanding of homosexuality as an *effect* of homophobia.

Roel van den Oever is assistant professor of English literature and American studies at Vrije Universiteit Amsterdam. In 2012, Palgrave Macmillan published his book *Mama's Boy: Momism and Homophobia in Postwar American Culture*.

Marie Stel, "Behind the Masks of Claude Cahun. Surrealist Masquerade in the Context of Judith Butler's Gender Performativity"

This paper relates the surrealist artistic practice of masquerade in the 1920s and 1930s to Judith Butler's theory of gender performativity of the 1990s. In Butler's theoretical framework, gender is articulated as an active cultural construction. This is mirrored in the work of both male and female surrealist artists who used masquerade to question conventional gender binaries and thus demonstrated the fluidity of gender identity. The self-portraits of the French surrealist artist Claude Cahun (1894-1954) are a particularly interesting example of the use of masquerade. By portraying herself simultaneously as a male and female persona, she played with the performative nature of gender. This surrealist use of masquerade is related to the psychoanalytical interpretation of the concept in the same period. In the writings of Jacques Lacan and Joan Rivière, the idea of masculinity and femininity as a masquerade, a role, is central. Surrealist artists transformed this psychoanalytical notion of masquerade into an ideal with revolutionary potential. They perceived the binary gender system as the foundation of bourgeois society and behavior. With their parodies of normative gender roles, these artists created a crisis in the reality of gender as a dichotomy. They repeatedly performed their gender as 'other' and deviant, thus undermining gendered society from within. Furthermore, this paper shows that the psychoanalytical interpretation of masquerade has affected later theoretical discourse on gender performativity such as Butler's, and that the contemporary interpretation of the surrealist use of masquerade – particularly that of Cahun – is in turn undeniably influenced by Butler's theory of gender performativity and the theoretical discourse underlying it.

Marie Stel develops, coordinates and teaches bachelor courses in modern and contemporary art at Utrecht University. She also worked as a researcher, writer and curator for among others Museum Arnhem, De Hallen Haarlem, social enterprise ROSE stories and artist Berend Strik.

Tiina Rosenberg, "Is Gender Still Burning? Popularized Legacies of Judith Butler's Troubled Genders in the Performing Arts"

The point of departure for this paper is popularized versions of Butler's ideas that have flourished in contemporary performing arts as an important political, artistic, and activist footprint of her work. These ideas have inspired a generation of queer feminist artists, performers, protestors, and scholars. Butler and queer scholars have been responding to phenomena already present in queer culture by creating theoretical frameworks for them. Regardless of whether artists know of Butler's gender theory, popularized forms of it are taken for granted today by many younger queer feminist theatre and performance artists. Had it not been for Butler's work, they might not have had the understanding of gender queerness that they now have. Butler's notion of the body not being a stable foundation for gender expression, and at the same time pointing out subversive strategies that challenge heteronormative conceptions, has been a productive stepping stone for queer feminist performance artists. Her insight has given them a way of thinking critically about gender, as well as other intersectional axes of power, such as age, class, disability, and race, all of which continues to be of great importance for the performing arts.

Tiina Rosenberg, currently Professor of Theatre and Performance Studies at Stockholm University (Sweden), has previously taught gender studies, and has written extensively on the performing arts, feminism, and queer theory.

2.2 PRECARIETY (HG-02A24)

Chair: Joost de Bloois (Universiteit van Amsterdam)

Christopher Lloyd, "Jesmyn Ward's *Salvage the Bones*: Hurricane Katrina, Precarity, Animals"

When Hurricane Katrina struck the Gulf of Mexico in 2005, the media primarily focused on New Orleans. Less attention was paid to other communities and locations in the South that were also affected. Southerners were revealed to be in a heightened state of precarity due to neglect before, during, and after the storm. Bodies were left to rot in the streets, families were broken up and relocated, homes and communities wiped away. The storm illuminated, in Giroux's words, the biopolitics of disposability. African Americans significantly bore the brunt of the storm, recalling racial and cultural tensions deep in the region's past. Jesmyn Ward's *Salvage the Bones* (2011) illuminates many of the tensions at the heart of Katrina, yet it also reimagines them. Central to the novel is the discourse of species: how humans and animals, especially pit bulls, are intimately related in this setting. Following Butler's consideration of precarity, and James Stanescu's reading of it through questions of the animal, this paper considers *Salvage's* trans-species ethics. Ward's novel shows how webs of relationality often run across species lines, and how precarity affects creatures of all kinds, differentially. What I am calling the South's corporeal legacies (the racial memories present in textual bodies) will be shown to oscillate in Ward's novel, especially in the ways that pit bulls grow with, and close to, their human counterparts. As Esch's brother says, "Everything deserve to live."

Christopher Lloyd is a Lecturer in English Literature at the University of Hertfordshire. He is the author of *Rooting Memory, Rooting Place: Regionalism in the Twenty-First-Century American South* (2015); articles on Hurricane Katrina and the Southern Gothic; and journal issues on American exceptionalism, and the 21st century southern novel. He is working on a new book, *Corporeal Legacies: Bodies and Memory in Contemporary Culture of the U.S. South*.

Friederike Sigler, "An Injury to One is an Injury to All?! Precarious Labour in Contemporary Arts"

Ever since the beginning of the 21st century, labour and its occurring deficiencies are found a significant subject to contemporary arts. Exemplary for that is the past Venice Biennale (2015), which gathered positions on Chinese brick production (Rirkrit Tiravanija), retail trade in times of financial crisis (Maria Papadimitriou) and global labour division (Harun Farocki). A common aspect of artworks as such is the special intertwining of precariousness assigned to material (industrial) work, as well as immaterial (post-industrial) work; oscillating between the human body as bare life and political subject. In other words: By means of a complex artistic practice, labour is presented as one of the fundamental techniques to produce precariousness. Therefore, positions such as Santiago Sierra's, Steve McQueen's or Mika Rottenberg's draw parallels to Judith Butler's concept of 'precarious life' by asking "about the conditions under which it becomes possible to apprehend a life or set of lives as precarious, and those that make it less possible, or indeed impossible" (*Frames of War*) and – at the same time – demanding a new ontology of the body. On the example of artists from Sierra to Rottenberg, my paper aims to explore Butler's concept of "precarious life" by broadening it to the issue of labour as a technique that determines the conditions of precariousness in the 21st century.

Friederike Sigler is a researcher and lecturer in Art History at the Academy of Fine Arts Dresden, Germany. Her PhD thesis focuses on the reciprocal interplay between art and labour in contemporary arts.

Jeffrey Champlin, "Plurality and Precarity: Judith Butler's Reading of Hannah Arendt"

Butler's innovative reading of Hannah Arendt has played an important, yet insufficiently acknowledged, role in the expansion of her work from questions of gender to broader inquiries into morality and politics. This paper focuses on a specific line of thinking in Butler's writing on precarity from *Precarious Life* (2004) to *Notes Toward a Performative Theory of Assembly* (2015).

Arendt's concept of action depends on plurality, which she defines as "the fact that men, not Man, live on the earth and inhabit the world." As I read it, Butler's idea of precarity questions the meaning of 'inhabit' as a metaphysical remainder of Arendt's deconstruction of intention. For Butler, "precarity designates that politically induced condition in which certain populations suffer from failing social and economic networks of support and become differentially exposed to injury, violence, and death." Relating precarity to plurality allows us to see that we need to continue to create the world through action, rather than simply rely on the constitutive stories of what Arendt conceptualizes as 'work.' Butler writes, "[w]hen people gather to rally against induced conditions of precarity, they are acting performatively, giving embodied form to the Arendtian idea of concerted action." Reading Butler with Arendt connects the subject of change with its object by setting into motion what it means to inhabit the world.

Jeffrey Champlin teaches literature at the Barenboim-Said Academy in Berlin and is a fellow at Bard College's Hannah Arendt Center. His book *The Making of a Terrorist: On Classic German Rogues* appeared with Northwestern in 2015 and he is currently working on a project titled: *Arendt's Aesthetics: Power and the Space of Appearance*.

2.3 PERFORMING THE SELF (HG-08A20)

Chair: Marijke Naezer (Radboud University Nijmegen)

Atene Mendelyte, "Performing the Chaosmos of the Self in Samuel Beckett's *That Time*"

Samuel Beckett's often overlooked play *That Time* presents memories as a subjectivity 'burden' as well as explores the necessity of performance, repetition, and reconstitution of subjectivity. The old man who is the main and sole character in *That Time* is a subject grasping at his core identity via his obsessive and repeated performance of his memories at the moment of the impending dissolution of the self – death. Using this play as an example, I am going to address the issue of the constitution of the self through narrativization of contingency and performance of subjectivity. Moreover, I will further explicate how these notions resonate with Beckett's own concept of a self in time defined in his *Proust and Three Dialogues*, according to which, "all that is realised in Time (all Time produce), whether in Art or Life, can only be possessed successively, by a series of partial annexations – and never integrally and at once." This necessitates the repetition, narrativization, splitting and splicing of life and the self in *That Time* as well as in many other works by Beckett. The trauma inflicted by the absence of a grounded self is symptomatized by the obsessive performativity that delays the dissolution of the self. Paradoxically, such a dissolution lifts the aforementioned subjectivity burden and is greeted with a smile, affirming nothingness – the affirmation that there is no self beyond the performed.

Atene Mendelyte researches and teaches film studies at Lund University in Sweden. She has explored a number of different media from a philosophical perspective (film, television, music, literature, theater, photography) and a large portion of her publications are specifically dedicated to examining the Beckettian "profounds of mind".

Jan-Therese Mendes, "Cultural Unintelligibility and the Fluidity of the Hijab: Stepping Into and Away from an Invisible/Visible Islam"

By drawing Judith Butler's (1990) concept of 'unintelligibility' into conversation with Sara Ahmed's (2014) work on 'multicultural love,' this paper will explore how Black women's conversion to Islam in Canada can be understood as an interruption and/or confusion of the nation's capacity to decisively regulate Otherness, as converts perform Blackness and Muslimness in discontinuous and unexpected ways. Because Islam signifies a familiar difference in Canada it is not the becoming/being Muslim in itself that is incoherent. Rather, following Ahmed's suggestion that to be loved by the white nation is conditionally promised to the migrant who appropriately lovingly strives to become like the dominant "us" (133-34), this paper instead speculates that in reaching away from approximations of whiteness/Canadianness and towards the foreign unlikeness of Islam Black convert women illustrate an improper desire and non-conforming movement that is culturally unintelligible. Moreover, if, as Butler argues, dominant discourses demand that identities "persist through time as the same" (17) Black convert women's unintelligibility could be understood to be further heightened through the incoherent fluidity introduced by their donning of the hijab, which potentially upsets the re/stylization of bodies into stable forms of difference.

Jan-Therese Mendes is a Ph.D. student in the Graduate Program of Social and Political Thought at York University, Canada. Mendes' dissertation research centres on affective responses to or, inhabitations of the 'figure' of the Muslim and 'the veiled Muslim woman'; performativity and unintelligibility in relation to the hijab; as well as the regulating (in)visibilities of Black Muslim women in Canada.

Maria Tittel, "Prove That You Exist! – Subjects Struggling for Recognition in the Works of Christoph Schlingensiefel"

Discursively conditioned though it is, the subject, Judith Butler insists, is nonetheless able to question the circumstances of its construction within a given social system through acts of resistance. Such materialisations can prove the being-alive of precarious subjects and contest the frames in which life comes to count as life. Christoph Schlingensiefel examined the contingency of the world by looking at the transition zones of society – as well as those of the individual body – in order to understand how power is exercised and what its exercise means for those people who are in a permanent fight for recognition. In 1998, Schlingensiefel founded his party CHANCE 2000 with which he not only wanted to address but also to make visible those people commonly forgotten in election campaigns, such as people without homes or jobs – citizens who might be the target of political schemes but who have no place in the system of social intelligibility and thus lead precarious lives. When he was diagnosed with cancer in 2008, he turned this into an artistic impulse. Experiencing the body's vulnerability and the precariousness of life firsthand, he protested against his "new role" as patient. By discussing his works alongside Butler's thoughts on precarity and performativity as well as touching further on Jean-Luc Nancy's texts and Spinoza's concept of the conatus, this paper argues that the marginalised, those that have been made obscure, might become recognizable through an aesthetics of *Versehrtheit* – a fitting German expression referring to the opposite of physical integrity.

Maria Tittel is a PhD candidate of the postgraduate programme "The Problem of the Real in the Culture of Modernity" at the University of Konstanz. Her dissertation investigates the representation of *Versehrtheit* in contemporary art (preliminary title: *Me tangere. Attempt towards an Aesthetics of Versehrtheit in Contemporary Art*). I earned my master's degree in art, media and literature from the universities of Constance and Lyon and was among other positions a research assistant for the Christoph Schlingensiefel exhibition (2013/14).

2.4 TERRORISM AND RISK (HG-10A20)

Chair: Thomas Spijkerboer (Vrije Universiteit Amsterdam)

Noa Roei, "Precarious Encounters"

In *Giving an Account of Oneself* (2005) Judith Butler writes: "we must recognize that ethics requires us to risk ourselves precisely at moments of unknowingness, when what forms us diverges from what lies before us, when our willingness to become undone in relation to others constitute our chance of becoming human" (136). In my contribution I will examine Butler's ethics of risk in light of the work of dancer and choreographer Arkadi Zaides. Zaides engages with archival material from the B'Tselem Camera Project, a project that assists Palestinian residents of the West Bank to document situations of confrontation and abuse by local settler youth. Zaides conducts a corporeal dialogue with the archival imagery, extracting from it a choreography of violence by appropriating and embodying gestures and voices.

What interests me in Zaides' work is his willingness to "become undone" in relation to a violent, threatening other who is, in a sense, his national alter-ego, the Israeli settler youth. I would like to explore what such "aesthetics and ethics of risk" entail. At the same time, I am interested in Zaides' engagement with the politics of the image: Zaides' dislocation of viewing practices to the tactile and vocal realms refutes the notion of a disembodied eye as well as that of a distinct "I", or self. In both these senses, I argue, the questions that Zaides raises regarding responsibility and complicity spill over to point at his audience, risking their comfortable position and their existing account of themselves.

Noa Roei is Assistant Professor at the Department for Literary and Cultural Analysis and a research fellow at the Amsterdam School for Cultural Analysis (ASCA) at the University of Amsterdam. Her book *Civic Aesthetics: Militarism, Israeli Art, and Visual Culture* (Bloomsbury Publishing, 2016) examines the convoluted relationship between civilian militarism and contemporary Israeli art.

Laura Henderson, "Deciding to Repeat Differently: Iterability and Decision in Hamdi v. Rumsfeld"

This paper looks the undecidability of (legal) meaning to emphasize that this undecidability necessitates decisions, decisions that are at once both continuous and discontinuous with legal discourse. In order for the decision to be understood, to have meaning, it must be taken in a form that is recognizable and accepted as a legal decision. In this way, the act of deciding is not free from all context, but rather is embedded in a chain of historicity which means that it is "not the function of an originating will, but is always derivative" (Butler 2011, xxi). At the same time that the chains of historicity restrict, they also give the judge the room to 'repeat differently' by reassembling the links of the chain in ever new and unique ways.

The acknowledgment of undecidability in law then raises the question of how judges should decide in this field of uncertainty. By focusing on the internal discontinuity of legal discourse and the subjects it produces (Butler 1988, 520), I develop a theory of decision-making that emphasizes the judge's responsibility for preserving a 'living trace' of the undecidable in every decision and thus for practicing law in less-violent ways (Derrida 1990, 253).

Laura Henderson is a PhD candidate in Legal Theory at the Vrije Universiteit Amsterdam. She obtained her LL.B and LL.M from Utrecht University and her BA in Law and Anthropology from the University College Utrecht.

Fulden İbrahimhakkioğlu, "Thinking the Anachronistic Sovereign With Judith Butler: The Question of Gender in the Global War on Terrorism"

In "Indefinite Detention," Judith Butler identifies an anachronistic sovereign that emerges within the practices around national security. Sovereignty serves here as a decisive mechanism that pertains to whose life shall count and whose death may be mourned. In this way, the anachronistic emergence of sovereign power is ultimately bound up with biopolitics, as its exercise is tied to the differential valuing of life on the level of the population. Yet this conjunction between sovereign power and biopower in contemporary practices of securitization calls for an analysis of gender in the ways in which power is understood and exercised, often missing in the accounts of major political theorists. This essay focuses on the sexual politics of sovereignty, providing an analysis of the discursive and aesthetic construction of militarized masculinity that serves as a metonym for the nation. Through this construction, sovereignty is equated with and presented through a performance of militarized masculinity. The images that have been circulating in the social media from Turkey's very own 'war on terror' attest to such aesthetic (re)production of the linkage between sovereignty and masculinity that grounds the exercise of a collision of biopower and sovereign power. These images display that the process of gendering the nation (as masculine) takes place precisely through the gendering of 'the terrorist' (as feminine) by way of a heteropatriarchal logic. This naturalized tie between sovereignty and masculinity serves as a ground for the legitimization of gender violence, both on an interpersonal level and on the level of the state.

Fulden İbrahimhakkioğlu is a Lecturer at Middle East Technical University. She received her Ph.D. in Philosophy from the University of Oregon in 2016 where she specialized in social and political philosophy, feminist/queer theory, and Continental philosophy.

2.5 RACE AND DIVERSITY (HG-14A00)

Chair: Peter Ben Smit (Vrije Universiteit Amsterdam)

Eike Marten, "A Conversation That is Not One: Interferences Between Gender and Diversity in German Academic Debates"

In her 1994 article "Against Proper Objects. Introduction" Judith Butler stated that "perhaps the time had arrived to encourage the kinds of conversations that resist the urge to stake territorial claims through the reduction and caricature of the positions from which they are differentiated" (21). When engaging with the recent debating of the concept of diversity in German gender studies and diversity studies, the ways in which critical academic knowledge is legitimized or delegitimized suggest that 'we' are far from such a conversation. Two opposing scholarly stories need to be re-evaluated in this debate: a narrative of overcoming that has diversity supersede and replace gender, and a narrative about the appropriation of critical concepts by a managerial diversity discourse. Both narratives install a linear-progressive notion of time and rely on mutually reductive identifications, and neither addresses adequately the complicated relations between gender and diversity. I suggest an alternative reading of diversity's genealogy in a zone of contact created between Butler's discussion of sexual difference, the notion of gender in *Gender Trouble* (1990) and current German definitions of diversity. In this critical actualization the concept of diversity can be re-thought in touch with queer/feminist debates, and with Butler's notion of a horizon of proliferating and multiple genders in particular. In the created conversation, 'diversity' emerges as a genuine question and becomes somewhat unmanageable.

Eike Marten is a postdoc at FernUniversität Hagen and a lecturer with the Graduate Gender Programme at Utrecht University. Her PhD research dealt with an emerging discourse on 'diversity' as a suggested concept of critical research in Germany, and the resulting book *Genealogies and Conceptual Belonging: Zones of Interference between Gender and Diversity* was published with Routledge in February 2017.

Eyo Ewara, "Color Lines: A Genealogy of Race, Racism, and Racialization in Judith Butler's Work"

Judith Butler's work has consistently contended with questions about race, racism, and the racialization of bodies. From discussions of race in *Bodies that Matter*, to critiques of a racist sexual imaginary in Robert Mapplethorpe's photography, to her more recent focus on anti-Arab forms of racism, racial elements of embodiment and their relationship to conceptions of gender, sexuality, and our ethical responsibilities have clearly been a part of Butler's thought. While commentators have argued on the usefulness of Butler's thinking, and especially of her theory of performativity, for theorizing the racialization of bodies and for engaging in anti-racist action, there are few attempts to address what conceptions of race she is implicitly or explicitly employing throughout her work. This paper aims to reconstruct the conception – or perhaps conceptions – of race at work in Butler's corpus. This reconstruction begins with an analysis of the sources that she cites on race. As Butler draws from a variety of different disciplines and approaches to thinking about what race is and how it operates, I argue that analyzing these sources and the ways they appear in Butler's writing is key in trying to understand which populations, processes, bodies, and practices Butler is engaging with when she uses the words 'race' and 'racism'. If, as Michael Root has noted, "race does not travel", a genealogy of her various sources is necessary in order to understand which of these communities and bodies Butler's analyses can describe and how far her thoughts on race are capable of travelling.

Eyo Ewara is a doctoral student in the philosophy department at the Pennsylvania State University. His work focuses on intersections between Continental philosophy, critical philosophy of race, and queer theory in thinking about ethical self-constitution and ontology. His research explores the roles that un-livability and unintelligibility play in politics, ontology, and ethics in a critique of attempts to focus on the expansion of frames of visibility and livability through readings of Foucault, Butler, Fanon, Wilderson, Heidegger, Bersani, and Edelman.

Margaretha Van Es, "Muslim Women's Self-Representations as a Performative Performance"

The aim of this paper is to explore how Butler's notion of the self as a performative performance can be applied by scholars who study changes in self-representations of ethnic/religious minorities. My research on Muslims in Europe shows that the historical developments in Muslim self-representations strongly mirror those in dominant discourse about Muslims and Islam. Muslim self-representations can often be seen as attempts to challenge stereotypes.

These dynamics can be understood through the theory of symbolic interactionism. Our self-representations result from a continuous internal dialogue between how we see ourselves and how we think that other people see us. By representing ourselves in particular ways, we reject or confirm specific attributes that are ascribed to us. However, this does not mean that these self-representations are 'false' or merely 'strategic.' Butler's concept of the performative performance helps to understand this. The self is not an essential core that chooses different masks in different situations, but is produced by the process of representation while producing that representation.

In other words, the self cannot be separated from the performance, and the 'real' cannot be separated from the 'strategic.' For example, many Muslim women reject the 'oppressed Muslim woman' stereotype because it does not correspond with how they see themselves. They highlight certain aspects of their identity (such as being 'modern' and 'emancipated') to subvert the dominant image, which entails a reinforcement of those aspects of their identity and the setting of new norms for Muslim womanhood.

Margaretha van Es is a social historian and religious studies scholar, whose field of interest lies at the intersection of religion, gender, media, and cultural diversity. She currently works as a postdoctoral researcher at the Department of Philosophy and Religious Studies, Utrecht University, where she conducts her Marie Curie-financed project "Muslims Condemning Violent Extremism".

2.6 LIMITS OF THE NATION STATE (HG-02A00)

Chair: Ginette Verstraete (Vrije Universiteit Amsterdam)

Susan Legêne, Babs Boter, "Tuning the Nation-State: Butler and Performative Constructions of Being and Belonging"

In *Who Sings the Nation-State?* (2007) Judith Butler and Gayatri C. Spivak discuss how the concept of the nation-state will evolve in a time of globalization and migration. "Are there modes of belonging that can be rigorously non-nationalist?" Butler asks, following Arendt, and she subsequently sets out to tweak and theorize a term she borrows from Habermas: 'performative contradiction.' The example she then presents is that of the rebellious singing of the US national anthem in Spanish in the Spring of 2006. Following President Bush's rejection of nuestro himno many illegal residents of California publicly sang out the Spanish version of "The Star Spangled Banner." Butler analyzes this demonstration as a performative speech act that is "the very freedom of expression for which it calls or, rather, it is the very call of freedom" (48). This act of "performative contradiction," states Butler, simultaneously signifies 1. a destabilization of the uniformity of the nation-state, 2. a unifying form of insurgency, 3. a call for inclusion and 4. the enactment of a new way of collective being and belonging. Our paper will examine Butlerian performative acts in narratives of identity that form the corpus of our own research on life-writing and transnationalism.

Susan Legêne is professor of Political History at the Vrije Universiteit, Amsterdam, and former Head of the Curatorial Department at the Tropenmuseum in Amsterdam. Her research focuses on citizenship and the cultural meaning of the colonial past in the processes of nation building.

Babs Boter is assistant professor of Literatures in English at the Vrije Universiteit, Amsterdam. She works on a biography of the internationally operating Dutch author and cultural mediator Mary Pos (1984–1987). Boter is initiator and convener of the VU-based expert group "Unhinging the National Framework: Platform for Life-Writing & Transnationalism."

Daniela Vicherat Mattar, "In Alliance with Others: But, How Other?"

In this paper I explore the performative character of borders by looking at the history of a topographical borderline defined by the Bío-Bío river in southern Chile. The river illustrates what I understand to be the problem of 'performing authenticity,' namely performing that borderline that exists and resists to be trespassed. In southern Chile, the Bío-Bío river used to be a visible colonial frontier. Until the formation of the Chilean state in 1810, the river clearly divided the territory: the south belonged to the Mapuche peoples, whereas the north belonged to the Spaniard colonizers. With the process of independence and the creation of the Chilean state, the border 'disappeared.' The territory south of the river became Chilean, like its mestizo colonizers. In this paper, I suggest, however, that the border did not fully disappear with this breaking event. In fact, the persistence of the Mapuche question in contemporary Chile illustrate this. Instead the border underwent various geopolitical, epistemological and ontological dislocations. Despite these dislocations, the border persists as a mechanism to make the 'other,' a process that always takes place from elsewhere (Butler, 2011). The Mapuche have maintained their otherness vis-à-vis the Chilean state, and vice-versa. Thus, the performance of border-making collides with a politics that needs to expand "our affective alliances beyond claims of similitude and community" (Butler 2013, 187). Thus, the question is how to understand the borders that can, and those that cannot, be trespassed in advocating for a new politics.

Daniela Vicherat Mattar is Assistant Professor of Sociology at Leiden University College. Her research focuses on the processes of border making, in terms of identity politics and the politics of belonging, as well as their concrete manifestation in urban forms like walls and murals in contemporary cities in Europe and Latin America.

Anya Topolski, "Is Israel Europe's Prodigal Son? Jewishness Unveils the Limits of the Westphalian Race-State"

In dialogue with Gayatri Spivak in *Who Sings the Nation-State* (2007), Judith Butler notes the paradox between the seemingly global decline of the nation-state and the steadfast strength of its genealogical force. According to Butler, "Arendt allows us to realise that this may be also because the nation-state as a form was faulty from the start" (SNS, 76). Butler acts and reflects upon this 'faulty start' in her writings and her support of such groups as Jewish Voice for Peace (JVP) by focusing on the asymmetrical conflict in Israel/Palestine. In the first part of contribution, I focus on Butler's analysis of Israel/Palestine as a failed nation-state. What is it about the nation-state that according to Arendt and Butler makes its start faulty? Secondly, I consider her alternative to the nation-state, 'Jewishness', as outlined in *Parting Ways* by means of an engagement with the work of Said, Levinas, Benjamin, Arendt, Levi and Darwish. 'Jewishness' is an attempt to "understand the ethical and political implications of a relation to alterity that is irreversible and defining and without which we cannot make sense of such fundamental terms as equality and justice" (PW, 5). In the third part I go beyond Butler, and Arendt, and turn to Europe to explore the origins of this 'faulty start.' My contention is that the role of the race-religion constellation in the creation of the Westphalian race-state has been masked by the notion of nation. It is with regard to this genealogical force that I content that Israel/Palestine is Europe's offspring or prodigal son.

Anya Topolski is an assistant professor in political theory and philosophy at the Radboud University Nijmegen. Her areas of interest are: political philosophy, ethics, European identity and exclusion mechanisms, racism, gender, the race-religion intersection in Europe, political theology, Jewish thought, Arendt, Levinas and post-Shoah thought, and the myth of a 'Judeo-Christian' Europe.

Panel sessions 3

Friday, April 7, 11:00-12:30

3.1 RECOGNITION (HG-12A00)

Chair: Sarah Bracke (University of Amsterdam)

Nicole Lowman, "The Gift of the Account: Rethinking the Counterfeit"

In his analysis of Charles Baudelaire's "Counterfeit Money," Jacques Derrida examines the role of the counterfeit coin in the system of exchange and its implications for his concept of the gift. As Derrida puts it, "counterfeit money must be taken for true money and for that it must give itself for correctly titled money" (84). The limit of Derrida's analysis is what he would deem an impure gift, the gift that annuls itself by entering into the system of exchange and recognition. His theory focuses on what the gift par excellence would look like if we were able to give one, consistently returning to the counterfeit as the ultimate result of the attempt to give. Judith Butler's *Giving an Account of Oneself* might be said to make an intervention into the double bind of the gift through which we can rethink Derrida's analysis. Though Derrida and Butler are not pursuing the same projects, the language that each uses overlaps, suggesting that the one might help us reconsider the other. Language alone is not enough to warrant a comparison, but a repetitious desire to give something that never existed is at stake in both, and tied up in any scene of giving is a foundational relationality. Using Butler's theory, this paper will rethink what Derrida reads as a scene of judgment in "Counterfeit Money" as the narrator's attempt to not only recognize his friend but also to give himself the impossible gift of a stable identity.

Nicole Lowman is a PhD student in the English Department at the University at Buffalo and the president of the Kurt Vonnegut Society and of the Northeast Modern Language Association's Graduate Student Caucus. Her research interests lie in theories of subjectivity and self-making, psychoanalysis, and gender and queer theory.

Kristina Lepold, "An Ideology Critique of Recognition: Judith Butler in the Context of the Contemporary Social-Philosophical Debate on Recognition"

Recognition is a key concept in contemporary social philosophy and commonly considered as something positive. For most commentators, Judith Butler is a thinker who does not share this positive view of recognition. She has been variously labelled a "negative theorist of recognition" or a proponent of an "ambivalent account of recognition". While I agree with the latter characterisation, I believe that up until now it has not been adequately understood what precisely makes recognition ambivalent for Butler. Commonly, it is assumed that according to Butler the experience of recognition is ambivalent: While it is important for persons to be recognised, they experience recognition at the same time as constraining or oppressive. Against this, I will argue that what makes recognition ambivalent for Butler is not to be found in the experience of recognition but rather in what I propose to call the larger societal dimension of recognition relations. Recognition relations can fulfil problematic social functions behind the backs of those who are recognised. Butler thus provides us with an ideology critique of recognition. I will elaborate this argument by drawing on Butler's critical analyses of gender and the violent exclusion of genders that are not unambiguously male or female from the social realm which, on my reading of Butler, is directly connected to the recognition of persons as male or female in everyday life.

Kristina Lepold is a lecturer at the Department of Philosophy at Humboldt University Berlin. She is currently working on a book on recognition and ideology.

Marieke Borren, "Public Space, Performative Freedom, and Embodiment"

Butler (2015) suggests that the freedom of assembly is prior to the freedom of expression. She demonstrates that public space is constituted, not just by discourse, but by embodied collective performances, i.e. the appearing and assembling of bodies. Taking this suggestion as its starting point, this paper investigates the relation between freedom of movement, political freedom and public space. It will confront Butler's account of the freedom of assembly with Arendt's remarks on freedom of movement, and with Merleau-Ponty's phenomenology of embodiment. Although Arendt hints at the corporeal nature of freedom of movement as basic to political freedom, she does not take bodies' movements seriously enough. For Merleau-Ponty, on the other hand, the body and the world are strictly complementary. Space is constituted by the body's motility and its 'I can's'. However, he does not account for the political meaning of this basic fact of embodiment, whereas his notion of freedom is surprisingly abstract. Could Butler's embodied notion of freedom bring together Arendt and Merleau-Ponty on public space and political freedom? As part of a larger project on the phenomenology of Apartheid and post-Apartheid civic action, I will illustrate my argument with two case studies. First, the 1960 protests against the Pass Law which severely restricted black people's freedom of movement. The second case study looks into the current student protests in democratic South Africa.

Marieke Borren is assistant professor at the Gender Program of Utrecht University, and postdoctoral research fellow in philosophy at the University of Pretoria. Her research project "Why Would We Care about Public Matters? Understanding the Ontological Conditions of Civic Engagement" aims to flash out the fundamental ontological conditions of civic engagement. The resources this project utilizes are conceptual tools developed by philosophers who take an approach which has hardly been applied in political philosophy: phenomenology.

3.2 PROCESSING IN/EXCLUSION (HG-05A00)

Chair: Sanne Groothuis (Radboud University Nijmegen)

Thomas Spijkerboer, "Gender, Sexuality, Asylum and European Human Rights"

Asylum law functions through a dichotomy between an idealized notion of Europe as a site characterized by human rights, and in particular Muslim countries as sites of oppression. In most social sciences and humanities literature, this dichotomy is seen as legitimizing European dominance and exclusion of non-Europeans. However, it is the same dichotomy which is used by asylum seekers to claim inclusion through the grant of asylum. Focusing on the inclusive potential of this exclusive dichotomy allows us to explore the ambiguities inherent in the dichotomy. In asylum claims based on persecution on account of gender and sexuality, it becomes evident that not all human rights are considered equally fundamental. In many cases, asylum seekers are required to renounce human rights in order to prevent persecution, for example by not being openly LGBT or by complying with patriarchal family systems. Even where this requirement is rejected, asylum law illustrates the ambiguous relation between Europe and human rights.

Thomas Spijkerboer is professor of migration law at the Vrije Universiteit Amsterdam (www.thomasspijkerboer.eu). In addition to his work on gender, sexuality and asylum, his work addresses border deaths, the crisis of European refugee law, illegalized refugee activism, and the role of courts.

Maja Hertoghs (co-written by Willem Schinkel), "The State's Sexual Desires. The Performance of Sexuality in the Dutch Asylum Procedure"

The facticity of sexuality is a key driver of the asylum procedure in 'LGBT' cases, where non-heterosexual identities can be grounds for gaining a 'refugee status'. The procedure becomes a test of sexual veracity by means of a truthful performance. This performance is primarily discursive, but it is also bodily in terms of the way bodily comportment is considered indicative of a 'true story'. Underlying this process is a conception of sexuality as a fixed, invisible but ever present identity. Sexuality, we argue, gets operationalized in ways akin to what is commonly called an 'infrastructure'. The veracity and facticity of accounts of, and for, this 'infrastructure of selfhood' can only be ascertained in live encounters during the asylum procedure. This article ethnographically highlights how such a particular facticity is composed in the Dutch asylum procedures.

Maja Hertoghs is a PhD candidate at the Sociology Department of the Erasmus University of Rotterdam. Her ethnographic project on Dutch asylum procedures is included in Willem Schinkel's research group 'Monitoring Modernity'. Prior to the PhD project Maja Hertoghs studied anthropology and gender studies at the University of Amsterdam.

Willem Schinkel is Professor of Social Theory at Erasmus University Rotterdam. He is also a member of The Young Academy of the Royal Netherlands Academy of Arts and Sciences. His latest book is *Imagined Societies. A Critique of Immigrant Integration in Western Europe* (Cambridge University Press, 2017).

Birgit Schippers, "What's the Matter with Human Rights? Reading Judith Butler with and Against New Materialism"

Judith Butler's attention to corporeality and her critical genealogy of matter, materiality and materialization remain one of the most significant features of her work. Drawing on Butler's work on ethics and on bodily vulnerability, this paper seeks to harness her ideas in the service of a materialist theory of human rights. As is well-known, reflections on the body and on bodily materiality and vulnerability sustain a wide range of human rights discourses. However, recent writings associated with new materialism have questioned the anthropocentric assumptions that underpin the politics and philosophy of human rights and they have challenged the anthropocentric foundations of politics and political discourse altogether (see Cheah 2008; Coole 2010).

My paper works towards a theory of human rights that is informed by the ideas of new materialism. I argue that new materialism's emphasis on embodiment, bodily materiality and corporeal relationality provides important insights into the way we understand 'the human'. However, I am less convinced by the ethico-political pronouncements and significance of some of the work associated with new materialism. As I hope to demonstrate, Butler's rendering of materialism provides a richer account of the connection between matter and ethics than can be found in the work of some of her new materialist critics. I conclude by gesturing towards the need for a more detailed and explicit engagement with the ethical and political significance of new materialism.

Birgit Schippers is Senior Lecturer in Politics at St Mary's University College Belfast. Birgit works in the area of international political theory and global ethics and is currently developing a project on new materialism and the politics of human rights.

3.3 BODIES ACTING IN CONCERT (HG-15A33)

Chair: Anya Topolski (Radboud University Nijmegen)

Ulrich Schmiedel, "Excitable Europe Performances of Political Theology Between Refugees and Religion"

Europe is confronted with striking shifts in its internal and external policies of migration. In the controversies stirred up by the current refugee crisis, religion marks 'the other,' the 'oriental' alterity of 'the East' rather than the 'occidental' identity of 'the West.' I draw on Judith Butler's political philosophy in order to expose the tacit theologies of right-wing protesters in Europe, thus destabilizing these constructions of alterity and identity. Concentrating on PEGIDA (Patriotische Europäer gegen die Islamisierung des Abendlandes), I argue that performativity is at the center of these protests. Taking tropes from the history of Christianity, the protesters produce a vision of a 'Christian Europe' which pits Christianity and Islam against each other. Butler's political philosophy of performativity allows for a transposition of these theological tropes from the implicit to the explicit. Such a transposition is crucial to submit both the uses and the abuses of Christianity to critical debate. If politics is performed "before any group ... begins to explain itself in proper political speech," theologians need to shift attention from propositional to performative political actions. The application of Butler's account of speech acts would open theology up for interdisciplinary cooperation. Through such cooperation, theologians can account for political theology as both performative and propositional. To take the performativity of politics into account is crucial to understand the controversies about refugees and religion stirred up in an excitable Europe, where religion remains central to constructions of 'oriental' alterity and 'occidental' identity.

Ulrich Schmiedel, DPhil (Oxford), is a Lecturer in Systematic Theology at Ludwig-Maximilians-Universität München in Germany. His research is located at the intersection of theology, sociology and philosophy.

Mark Devenney, "Impropriety, Infelicity and the Unruly Demos"

In contrast with critics such as Boucher (2006) who argue that Butler's account of performativity retains "a persistent kernel of methodological individualism" I here develop Butler's recent account of "performativity as giving embodied form to Arendt's idea of acting in concert" (Butler 2015: 52). Butler argues that performativity as "acting in concert" calls in to question "inchoate but powerful notions of the political." Drawing on Rancière and Laclau I argue that such forms of performativity are improper, and democratic, when they enact equality against dominant forms of proprietary order and property. Butler's recasting of the performative, I contend, may be extended to think through the ways in which we are performatively called in to being by the ordering of the public and private spaces where our bodies 'appropriately' appear. Radical challenges to the 'proper places of politics' both refigure the relations of bodies to themselves and others. The politics of assembly is thus extended to consider how the public enactment of equality requires a renegotiation of: first, the body and its 'properties'; second, how we conceptualise what is deemed proper to the demos; and third, of the property where bodies performatively lay claim to, and rearticulate, other ways of being.

Mark Devenney is Director of the Centre for Applied Philosophy, Politics and Ethics at the University of Brighton. He has published widely on radical politics and contemporary critical theories.

Michiel Bot, "Thinking and Acting With We Are Here"

This paper examines the political-existential claim with which activist collective of undocumented refugees in Amsterdam, We Are Here, names itself. To say and to demonstrate We Are Here seems to be to contest an understanding of 'here' exclusively as the juridical and administrative space governed by the Dutch state, whose laws, procedures, and decisions produce both the illegality and the invisibility of the members of We Are Here. In this 'here,' We Are Here is simply dismissed as irrelevant noise, if it is noticed at all. Against this understanding of 'here,' the speech act of saying and demonstrating We Are Here is a claim to a 'here' in which this speech act can appear as meaningful and consequential. My presentation will build on Judith Butler's deconstruction of Hannah Arendt's opposition of politics to necessity, in her recent Notes Toward a Performative Theory of Assembly, to examine camping and squatting as forms of political protest, and to examine the collective's responses to the bizarre humanitarian concept of 'bed bath bread' (emergency shelter that may only be accessed at night) that has often dominated public discourse about undocumented refugees in the Netherlands in the past couple of years. I will also enter into dialogue with professor Butler's exploration, in the same text, of courage as a political virtue, which is particularly pertinent in light of the Dutch state's so-called discouragement policy that seeks to force undocumented refugees to leave the country by preventing them from moving freely, working, renting an apartment or finding shelter, and accessing medical care.

Michiel Bot is an Assistant Professor in the Department of Public Law, Jurisprudence, and Legal History at Tilburg University (Netherlands), where he teaches courses in law and humanities. He holds a PhD in Comparative Literature from New York University, where he wrote a dissertation titled, "The Right to Offend: Contested Speech Acts and Critical Democratic Practice," and he has held postdoctoral fellowships and visiting appointments at Bard College (New York) and Al-Quds Bard College (Palestine).

3.4 PERFORMATIVITY IN MEDIA AND COUNSELLING (HG-13A33)

Chair: Sebastian Scholz (Vrije Universiteit Amsterdam)

Steffen Moestrup, "The Journalist as Performance in a Crossmedia Landscape"

My project critically investigates what we might term persona-driven journalism by analyzing how personas are created and maintained across different media. I will consider these persona-driven variations of journalism as performances and benefit from a transdisciplinary approach drawing on performance studies as well as journalism studies. My research points to the fruitful application of concepts from performance studies such as 'performativity' (Butler 1990) and from Goffman's dramaturgical framework such as 'setting' and 'stages' (Goffman 1959). The self-conscious and repetitive aspects of the performance (Carlson 2004) should be acknowledged as the cases often act in institutionalized and recurring contexts. The performative aspects of journalism become evident when applying the thinking of Judith Butler. The norms of journalism are an ongoing negotiation where the persona-driven and often performance-based journalism pose an opposition to the hegemony. Many of the cases represent an overflow between journalism and the arts sphere as many make use of 'artistic strategies' such as staging, theatricalization and specific aesthetic approaches. Inspired by Schechner's statement of the "performer not being himself but also not not being himself" (Schechner 1985), I will make use on the notion of the 'persona' and draw on the works of Philip Auslander (2015) in my attempt to gain new knowledge on the performative aspect of journalism.

Steffen Moestrup is a PhD fellow at University of Copenhagen where he studies performative persona-driven journalism. Moestrup has a background in journalism and cultural criticism and has published extensively within the fields of literature, film and photography. His MA dissertation was a phenomenological study of bodily transgressive documentary films. As part of Moestrup's PhD fellowship he will be a visiting scholar at University of California Berkeley in the fall term 2017.

Magnolia Pauker, "Thought in the Act: The Deliberating Subject at The Scene of the Interview"

Interviews are foundational in the production of a philosopher's public persona as in the reception and interpretation of their work, more broadly. Notwithstanding the prevalence of the form of 'the interview' in contemporary philosophy and its ubiquity in contemporary culture, the performative structure of the form receives little attention. Through its configuration of a mode of address that is essentially responsive and potentially response-able, the interlocutory scene of 'the interview,' offers a frame—indeed a stage—through which a public intellectual might shed the mantle of sovereign subjectivity to emerge as a deliberating subject in the midst of the other. For, as Foucault once remarked in interview, "In the serious play of questions and answers, in the work of reciprocal elucidation, the rights of each person are in some sense immanent to the discussion." Indeed, it is precisely the relational structure of 'the interview' that presents the conditions of possibility wherein, as Foucault advocates, "philosophers... become journalists" and philosophical journalism performs its critical work.

Magnolia Pauker is a lecturer in Critical and Cultural Studies at the Emily Carr University of Art + Design on the unceded Coast Salish territories also known as Vancouver, Canada. Sketching the edges of philosophy, cultural studies, journalism, and critical media studies, her practice takes up the philosophical interview as a model for critical engagement, knowledge production, and radical pedagogies.

Carmen Schuhmann, "Rethinking Psychotherapy/Counseling as a Practice of Recognition and Nonviolence"

This paper explores the relevance of the ethical philosophy that Butler develops in "Giving an Account of Oneself" (2005) for the domain of (psycho)therapy and counseling. Counseling and therapy – irrespective of the specific approach that is used - generally involve a practitioner addressing a client and the client responding by giving an account of her- or himself. Therapy/counseling (the 'talking cure') heavily relies on the idea that giving an account of oneself somehow supports people in working through problems and arriving at a 'good' or a 'better' life. During the last decades, this idea has gained new momentum through the increased interest in narrative in various disciplines, including the domain of counseling and therapy. Butler's (2005) ethical philosophy challenges the ethical valence of therapeutic/counseling approaches in which narrative reconstruction and narrative coherence are seen as the aim of the therapeutic/counseling process. More generally, it provides a critical perspective on the notion of people as separate selves who morally improve through introspective self-reflection - a common notion in counseling and therapy. For instance, individualistic approaches to therapy/counseling allow for what Butler calls 'ethical violence' by the practitioner or the client. It is argued that Butler's work not only serves as a critical perspective on therapy/counseling, but also as a starting point for rethinking therapy/counseling as an ethical enterprise in a relationally complex world. Here, her ideas on recognition and nonviolence are particularly helpful.

Carmen Schuhmann is an assistant professor in the Department of Globalization and Dialogue Studies at the University of Humanistic Studies in Utrecht, the Netherlands. Her current research interests include existential, narrative, ethical and political aspects of (pastoral/spiritual) counseling, meaning and resilience.

Panel sessions 4

Friday, April 7, 14:00-15:30

4.1 FRAMING THE IMAGE (HG-14A00)

Chair: Nathanja van den Heuvel (Leiden University)

Matthew Johnson, "Framing Affects in Everyday Visual Culture"

Forming part of a wider investigation into the affective potential of the non-art image in the everyday, this paper asks how Felix Guattari's late work intersects with Judith Butler's exploration of visible signs in *Frames of War*. It considers the mediated Western image as a more potent socio-political affective phenomenon when considered collectively, rather than as a single discrete entity. This multiple image is complicit in masking the interests of global capital. Images of war mask the actualities of military intervention abroad, and the war on terror, nationalism, white male supremacy and austerity. The 'multiple image' of war creates a chorus of pre-signification, with a normative, affective power, framed by the dominant signifying regime. Whereas the image can be considered a momentary aggregation, a nodal point equally framed by multiple regimes of signification, a dominant signifying regime conditions access to the multiple image, ultimately determining meaning. If a subject can frame something only from within a co-constituting signifying regime, does the latter also frame the production of the subject? What role does the mediated subjectile image, the multiple image that exists in everyday physical form, have in the production of the subject? Following Butler and Guattari, the paper asks if the over-coding of dominant regimes of language, capital and power can be interrupted at their intersection.

Matt Johnson is Senior Lecturer in Graphic Design and Illustration at Liverpool John Moores University and PhD candidate in the department of Visual Cultures at Goldsmiths College, London. His practical and theoretical research is about multiple images in everyday life and the relations between signifying regimes, affect and control.

Elizabeth Watkins, "Lightness of Touch: the Insights of Judith Butler for Irigaray and Film"

In "Sexual Difference as a Question of Ethics", Judith Butler reads Luce Irigaray's writing-through of Merleau-Ponty's "The Invisible of the Flesh". Butler finds Irigaray's practice as process of critical entanglement through which the 'miming and citing' of another's text begins to query the sexual indifference of discourse. Merleau-Ponty's theory of embodied perception theorises subjectivity as operative between language, vision and tactility. Irigaray's querying of vision and touch identifies a modality of feminine curiosity which can be discerned in the aesthetic and form of Andrea Arnold's film *Fish Tank* (2009). Arnold's film focuses on the fraught sexual encounters of a young woman, Mia, whose interactions with others unfold through the liminal spaces (doorways, corridors) of a housing estate and the expanse of marshlands that surround it. In the film, acts of transgression are prosaic yet devastating, its characters unsettling. Yet the materiality of the film - qualities evocative of its substrate (photographic emulsion sensitive to light and touch) and the aesthetics of other media (home-video, photographs, TV) - form moments which seem contrary to fiction and begin to structure meaning. In Arnold's film, this paper argues, Butler's insights into the nuances of Irigaray's practice offer a way to theorise the effects of light and its refraction as 'touch' (Vasseleu 1998). The ethics of Arnold's film lie in the mutability of the subjectivities she explores, their vulnerabilities, hesitations and the inscription and querying of memory, to reconsider the relationship between sexual difference, femininity and the image.

Liz Watkins' research interests include the history and theory of colour in cinema; feminist theory; intermediality, the body), technology and visibility; and early 1900s Polar expedition films. Publications include journal articles in *Paragraph*, *Screen* and *Journal of British Cinema and Television*, co-edited collections *Color and the Moving Image* (Routledge 2013), *Gesture and Film: Signalling New Critical Perspectives* (Routledge 2017) and the monograph, *The Residual Image* (Routledge).

Marijke Naezer, "Sixpacks and Cleavages: Performing Intersectional Identities Through the Negotiation of Sexiness"

In popular and academic discourse, young people's online sexy pictures have been associated with psychological problems, self-exploitation, sexual violence and bullying. Feminist researchers have argued however, that such discourses do not take into account wider cultural norms regarding sexiness, which are gendered and contradictory. Moreover, such discourses ignore the agency of young people, and the ways in which youngsters actively negotiate the complex rules that are involved in performing sexiness.

With this paper, I aim to contribute to this strand of feminist scholarship and extend it, by reflecting on the interrelation between young people's negotiation of sexiness and the continuous process of identity performance. Drawing on extensive online and offline ethnographic fieldwork among Dutch teens, and employing Butler's theory of performativity as an analytical lens, I examine how young people negotiate sexiness in their practices of discussing and posting 'sexy selfies,' and how these negotiations are related to the performance of different intersectional identities.

It is argued that young people's negotiations of sexiness are performative acts that produce the subject and re-create social categories related to gender, sexuality, popularity, class, educational level, smartness, religion, ethnicity, age and maturity.

Marijke Naezer is a PhD student Gender&Diversity at Radboud University Nijmegen. In her PhD research, she analyses how Dutch young people aged 12-18 perform sexuality in social media.

4.2 VULNERABILITY (HG-10A33)

Chair: Michiel Bot (Tilburg University)

Miriam Jerade, "Reading Derrida against Levinas: The Political Dimension of the Ontology of Vulnerability"

Butler exposes her ontology of vulnerability through the Levinasian notion of vulnerability. However, the notion of vulnerability present in his thought—the trace of an absolute or the transcendent in the face of the other—is void of any historical and political dimensions of recognition, hence turning it into an apolitical idea, an ethics uncontaminated by politics. This apolitical call for responsibility can lead to irresponsibility. This critique of Levinas's ethics was first brought forward by Derrida, who is somewhat surprisingly absent from Butler's last works. I would like to read the ontology of vulnerability through Derrida in order to acknowledge why deconstruction helps to understand why precarity is politically important to recognize precariousness. In my paper, I will attempt to show how dialoguing with Derrida and taking distance from Levinas would make more clearly explicit the complex implication of ethics and politics in Butler's ontology of vulnerability.

Miriam Jerade is an Assistant Professor in the Philosophy Department at the Universidad Nacional Autónoma de México. Currently, she's writing on her first book on violence in Jacques Derrida's deconstruction.

Tim Huzar, "The Politics of Butler's Insurrectionary Humanism: Reading Butler with Rancière"

In this paper I argue that Judith Butler is enacting a form of politics by staging an account of humanness centred on vulnerability.

Within the secondary literature much attention has been paid to the question of Butler's politics. However, this literature primarily understands Butler as seeking a politics which follows from her account of vulnerability; indeed, at times Butler herself suggests that a certain type of politics may follow from a thinking of the human as vulnerable. However, I argue that this reading downplays the politics of her staging of human vulnerability to begin with.

A consequence of this is that Butler is too easily read as offering a humanism in the abstract, either as a point of critique or as a point of praise. Instead, if Butler is offering a humanism, I argue that this should be understood as an insurrectionary humanism in that it is posited in response to the violences associated with extant conceptions of humanness (e.g. the human as sovereign, autonomous, impermeable, rectitudinous) and, further, actively disrupts these conceptions.

In making this claim I am working with a conception of politics offered by Jacques Rancière. For Rancière, politics is a disruption of what is visible and sayable; an intervention in a common aesthesis. It is my argument that this is precisely what Butler enacts when she stages a humanness marked by vulnerability; in her words, this is "an insurrection at the level of ontology." Rancière helps make clear the politics of this insurrection.

Tim Huzar is a PhD student at the Centre for Applied Philosophy, Politics and Ethics, University of Brighton. His research engages Judith Butler, Adriana Cavarero and Jacques Rancière to offer an account of politics. Tim is a member of the Critical Studies Research Group, and co-editor of the group's journal *Critical Studies*.

Anthony Abiragi, "Infinite Care: Performance and Vulnerability in Tehching Hsieh"

The "lifeworks" of Tehching Hsieh are often interpreted as commentaries on disciplinary or capitalist societies in their foregrounding of human vulnerability to external forces of control. In my paper, I will not contest this reading so much as inflect the term 'vulnerability' to show that Hsieh's lifeworks are designed, primarily, to stage his answerability to demands arising either from his own being (thinking, sleeping, eating, and related demands for self-care) or from the most elementary forms of social life (living with another person). They are attempts to conceive of care apart from external forces of power. To what impersonal forces within, and to what nearest beings without, am I most answerable? How might I live - what 'techniques of the self' might I adopt - so as to measure my existence in terms of these elemental demands? Demonstrating that these are the central questions of Hsieh's work will occupy the bulk of my paper. Three theoretical models will inform my approach: the late Foucault's writings on "care of the self"; Butler on "giving an account of oneself"; and Derrida on photography. All three emphasize the gap between human vulnerability and institutional or technological framings of identity. More specifically, I will interpret Hsieh's photography as an allegory of the failure of our technologies to fully capture and control the "life" of its subjects. My central thesis regarding Tehching Hsieh: because this "life" within us forever outstrips our framing technologies, it demands perpetual or infinite care.

Anthony Abiragi is an independent scholar. He received an M.A. in Philosophy from the New School (2004) and a Ph.D. in French Literature from New York University (2008).

4.3 READING BUTLER (HG-15A33)

Chair: Diederik Oostdijk (Vrije Universiteit Amsterdam)

Eva Bendix Petersen, "Growing Old with Butler: Living the Turns of Feminist Theory"

Gender Trouble was published 27 years ago. Since then embodied feminist scholars across the world have engaged with her work and I am interested in tracing the nature of the engagement, the effects of this engagement, and how it changes over time. Since 1990 new turns in feminist - and other social and cultural - theory have seen the day, old turns never went away, and Butler's feminist and gender theory has recently met pronounced critique from new materialist/posthuman feminist scholars (Barad 2007). Feminist theory was never one and it continues to be a site of contestation (Butler and Scott 1992; Hemmings 2011). Within and against this site of contestation feminist scholars make their lives and go about their business. They emerge, become, and perhaps change, as 'feminist scholars'; they engage with each other, affiliate or disconnect in various ways; they produce and police boundaries, and make verdicts about the timeliness or otherwise of this or that. To explore these processes of subjectification, I take an interest in the intellectual journeys of those who engaged with Butler's work in the 1990s and who are still active scholars - those who are growing old with Butler, so to speak. How do they account for their engagement? The paper presents accounts solicited from 37 scholars, from different parts of the world, who engaged with Butler's work in the 1990s and who are still active scholars, and explore how theoretical resonances change and endure.

Eva Bendix Petersen is Professor of Education in the Department of People and Technology at Roskilde University. Her research concerns the formation of subjects and subjectivity in educational contexts, with a particular interest in the subjectification of scholars and researchers.

Tawny Andersen, "The Phenomenology of Jet Lag and the Invisible Theatre of Hello"

In June, 2014, the Performance Philosophy network held a symposium entitled "Theatre, Performance, Philosophy: Crossings and Transfers in Anglo-American Thought" that aimed to foreground the recent shift within the humanities toward new forms of performative discourse. In her keynote address, "When Gesture Becomes Event", Judith Butler highlighted the somatic dimensions of the speech act by framing gesture—understood as both citation and event—as a potentially critical practice. How might Butler's reflections on gesture be applied to a reading of the somatic dimensions of her own rhetorical performance? And how might such a meta-level reflection shed light on the relationship between discursive and corporeal speech acts in the performance of philosophy? In addressing these questions, this paper touches upon the generally untouchable subject of the philosopher's body. Applying Butler's theory of the event as an embodied encounter with the other to the analysis of a philosophy lecture, it considers the spectator's role in the intersubjective exchange. In so doing, it questions how theatricality and performativity interact. Drawing on phenomenological accounts of temporality and performance studies scholarship on the perceptual experience of live versus mediated communication, I narrate my reception of Butler's lecture in order to take up the epistemological problem of how a spectator can "know" or access a performer/philosopher's embodied subjectivity.

Tawny Andersen is a Ph.D. candidate in the Department of Art History and Communication Studies at McGill University conducting research in the field of performance philosophy. Tawny holds an MA degree in Performance Studies from the Université Libre de Bruxelles, has published articles in *Performance Research and Performance Philosophy*, and has an extensive career in contemporary dance.

Lorenzo Bernini, "The Foreclosure of the Drive: Judith Butler and Antisocial Theory"

According to Butler, both Lacanian and Freudian accounts of incest prohibition and the Oedipus complex entail a foreclosure of homosexual desire, thereby contributing to strengthen the heterosexual matrix of gender norms. Yet, the Foucauldian framework that Butler deploys in order to understand sexuality as a power device runs the risk of producing yet another foreclosure, that of a key component of sexuality which psychoanalysis terms 'the drive'. Following Bersani and Edelman, one might even say that Butler's politicization of gender desexualizes sexuality. On the other hand, so-called antisocial queer theory, and Edelman in particular, could be held responsible for depoliticizing queer politics, for it deprives its subject of political agency. The uncanny force of the foreclosed drive, as it were, returns to haunt the possibility of queer politics itself.

Aim of this paper is to mediate between these two positions in queer theory by looking at the sexual subject from an ontological perspective. As Bersani and de Lauretis recall, in Laplanche's interpretation of Freud the drive is not the same as the instinct. Instead, the former leans onto the latter and sticks to the bodily surface. Thus, the drive identifies an intermediate region between the physical and the psychic, the subjective and the transindividual – namely, the location where gender (and race) performativity takes place and biopolitics operates. We should start conceptualizing this region if we are to overcome too simplistic dichotomies in queer theory between essentialism and constructivism, as well as between political and apolitical (or antisocial) thought.

Lorenzo Bernini is Associate Professor in Political Philosophy at the University of Verona, Italy, and there he coordinates the Research Centre PoliTeSse, Politics and Theories of Sexuality (www.politesse.it). He is the author of *Queer Apocalypses: Elements of Antisocial Theory* (Palgrave Macmillan, 2017), and co-editor, with Olivia Guaraldo, of a volume on Judith Butler and Adriana Cavarero titled *Differenza e Relazione* (ombre corte, 2009).

4.4 ASSEMBLISM (HG-12A00)

Chair: Marieke Borren (Utrecht University/University of Pretoria)

Peter-Ben Smit, "Rediscovering the Assembled Bodies of Early Christianity: Judith Butler meets Paul of Tarsus in Corinth"

In her recent *Notes Toward a Performative Theory of Assembly*, Judith Butler explores the physical, notably embodied dimension of the assembly. She does so by arguing that "Assemblies of physical bodies have an expressive dimension that cannot be reduced to speech, for the very fact of people gathering 'says' something without always relying on speech." In this way, the public space is always shaped in an embodied way and bodies become communicative bodies. At the same time, bodies moving around and assembling make visible a number of freedoms, such as of mobility and association (or, when no assembly can take place: the lack of such freedoms). In this paper, a first exploration of Butler's theoretical framework, developed for contemporary assemblies (e.g., protest rallies) is used to shed new light on the embodied and communicative nature of early Christian assemblies, notably the assembly of early Christians in Corinth, as it features in the Corinthian correspondence. Exploratory in nature, the paper seeks to make an innovative contribution to the heuristic framework used to analyze New Testament (and other ancient) texts. It brings together research in early Christian forms of self-organization (in particular through meals) and seeks to tease out its physical and gendered dimensions, which have, in much research, been explored to a very limited extent only. In doing so, the paper also explores to what extent Butler's insights into the functioning of assemblies can be used to better understand cases from (distant) history as well.

Peter-Ben Smit serves as professor of contextual biblical interpretation at the Vrije Universiteit Amsterdam and as professor by special appointment of Ancient Catholic Church Structures at Utrecht University.

Jonas Staal, "Assemblism"

In this paper, Staal will attempt to discuss the book *Towards a Theory of Performative Assembly* (2015) by Judith Butler in relationship to artistic practice. Following Butler, he discusses the historical shift from the 20th century proletariat to the 21st century 'precariat': a term that defines an emerging global class-in-the-making whose life support systems are threatened or simply non-existent. In the past decade, the precariat has assembled throughout an enormous diversity of worldwide social movements, in the forms of public assemblies, blockades, occupations and strikes, attempting to perform a new collectivity, a new 'Us.' Butler herself speaks in relation to performative assembly not only of 'performance,' but also of the role of the 'theatrical,' of 'social architecture' and 'morphology' – terms that have a direct resonance with art discourse. Through Butler, Staal will propose a practice of performative assembly, which he refers to as 'Assemblism': not as a practice of art in and of itself, but a political practice in which art plays a continuous role in order to establish new institutions and emancipatory forms of governance.

Jonas Staal is artist and founder of the artistic and political organization New World Summit (2012-ongoing) and the New Unions campaign (2016-ongoing). Currently, his team is finalizing a commission for the design and construction of a new public parliament for the autonomous Rojava government in northern-Syria. See: www.jonasstaal.nl and www.newworldsummit.org

Olivia Guaraldo, "Arendt, Butler and Public Happiness: Some Notes on the Notes on the Performative Theory of Assembly"

In her book *On Revolution* (1963), praising American revolutionaries of the 18th century, Hannah Arendt develops the concept of 'public happiness' in order to claim that to act politically means to experience happiness. Why does she connect politics with happiness? Is it just to pay a tribute to her new homeland, the United States, and to Thomas Jefferson, who as you all know inserted the famous right to the pursuit of happiness in the Declaration of Independence? I am convinced that she does so for further, more crucial ontological reasons.

An echo of those same reasons, I claim, are to be found in Butler's recent book *Towards a Theory of Performative Assembly* (2015), where she uses many Arendtian concepts in order to understand contemporary forms of political activism. In this paper I will analyse the Arendtian heritage in Butler's recent 'theory of assembly' with a special focus on the experience of political freedom and public happiness. I will argue that both authors in thinking about politics are at the same time developing a radically innovative theory of the subject, one that deconstructs and displaces the autonomous, sovereign self of modern individualism in order to re-allocate it in a shared, relational dimension that is at once ex-tatic and political.

Olivia Guaraldo is associate Professor in Political Philosophy, University of Verona. Director of the Hannah Arendt Center for Political Studies, University of Verona.

4.5 RHETORICS (HG-06A33)

Chair: Artwell Cain (Vrije Universiteit Amsterdam)

Tingting Hui, "Accent Troubles: When Accented Speech is Coupled with Hate Speech"

In the contemporary globalized world, the accent marks a distinction between insiders and outsiders, and can sometimes lead to hostility. In this paper, I will give a close-reading of the shibboleth incident and scenes depicted in Amy Tan's essay "Mother Tongue" that dramatize the implications of speaking with an accent. In particular, I will read it along with and against the hate speech model developed by Judith Butler (1997), who argues that hate speech not only communicates hatred, but more significantly subjugates the addressee to a socially inferior status. Taking cues from Butler, I conceptualize accented speech as a reverse form of hate speech. Unlike hate speech, whose target is the addressee, in the accented speech, it is the speaker him/herself that is inflicted upon the wounding impact: through the act of publicly displaying one's accent, the speaker is forced to humiliate oneself publicly; the accent 'sells out' the speaker instead of the addressee. This complicates the possible responses that are available to the accented speaker. While Butler's hate speech model spells out various strategies of performative resignification, I will focus on the limited possibilities to re-signify accented speech. Whereas Butler argues explicitly that hate speech is always subject to appropriation, I hypothesize that a similar response is not always available to the accented speaker. Since the very language will inevitably remain 'accented,' every act of speaking can be potentially wounding to the speaker.

Tingting Hui is a PhD student at Leiden University Centre for the Arts in Society (LUCAS), with a specialisation in literary and cultural studies. Her doctoral project examines social, political, and cultural forces that structure people's responses towards accented speech, and further uses the accent as a focal point to theorise the relation of language, voice, and body.

Julia Peetz, "The Performative Edge of Non-Politicians: Anti-Establishment Rhetoric, Representative Claim-Making and Shifting Legitimacy"

In *Excitable Speech*, Butler argues against Pierre Bourdieu's contention that the felicity of a performative utterance depends on the legitimacy and social power of its speaker, instead hypothesizing that utterances can have the effect of producing "a shift in the terms of legitimacy." Through its focus on anti-establishment rhetoric as employed in politicians' speeches, my paper puts Butler's theorisation of shifting legitimacy in dialogue with the political theorist Michael Saward's work on representative claim-making.

In recent years, anti-establishment rhetoric has become a dominant trope in political discourse, where it has been deployed by a wide variety of political performers. In using anti-establishment rhetoric, I posit, politicians harness widespread voter fatigue and suspicion of the system of representative democracy by making representative claims that evoke their audiences as rightly distrustful of a conspiratorial political elite.

In this paper, I ask how anti-establishment rhetoric deployed by makers of representative claims can produce a shift in the terms of legitimacy. I submit that such a shift moves legitimacy away from the authority of traditional politicians working within the established representative system and towards outsiders who propose to infiltrate the tainted system with the intention of purifying it. The goal is to explore to what extent shifts in how legitimacy is perceived threaten to calcify the public paranoia towards representative politics and whether they might also be necessary factors in the rejuvenation of stale democracies.

Julia Peetz is a Doctoral Researcher in Performance and Politics at the University of Surrey, England, where her fully funded research explores performances of populism and the construction of authenticity in politicians' speeches. She holds a BA "with distinction" in Political Science and English Philology from the University of Göttingen and an rMA in Cultural Analysis from the University of Amsterdam.

Ilios Willemars, "'Suicide Contagion is Real': Performative Protection Against Contagion"

This paper is about the performativity of the statement "Suicide Contagion is Real" that occurs on the first pages of a document called *Reporting on Suicide: Recommendations for the Media* (RoS), which functions as a guideline for media professionals. It aims to prevent 'vulnerable individuals' from being negatively influenced by media coverage on suicide.

I claim that RoS tries to use the performative effect of the statement "Suicide Contagion is Real" against the performative effects that the media supposedly has on 'vulnerable individuals,' in order to relegate suicide to the realm of the unthinkable by proclaiming the sui- of suicide always already abject. In other words, RoS tries to use its contagious effects on the media in order to protect against 'Suicide Contagion.'

Highlighting the differences in their descriptions of the performative, this paper claims that whereas Judith Butler seems to hold on to an understanding of the performative as something that is capable of producing that of which it speaks, Derrida, instead, claims that the performative necessarily stops short of producing any event or even that the eventness of the event is effaced by the performative because of its reliance on an immanent history. In other words, whereas Butler seeks agency in less than perfect reiterations of norms, necessary for any performative to come into being, Derrida, in turn, looks for the event beyond the performative. Towards the end of my paper I claim that this difference in understanding the performative is crucial to the formation of a critique of 'suicide-guidelines'.

Ilios Willemars is currently pursuing a PhD at Universidade Católica Portuguesa (Lisbon Consortium). His research interests include suicide, contagion, placeholders and "the digital".

Practical information

Getting in touch with the organizing committee

Throughout the entire conference, there will be someone from the organizing committee present in the Foyer of the Main Building to answer any questions.

Address:

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Website: www.butleramsterdam.com

Email: conference@butleramsterdam.com

Getting to Vrije Universiteit Amsterdam

From Schiphol Airport:

- Travellers arriving at Schiphol can take the train to Station Amsterdam Zuid.

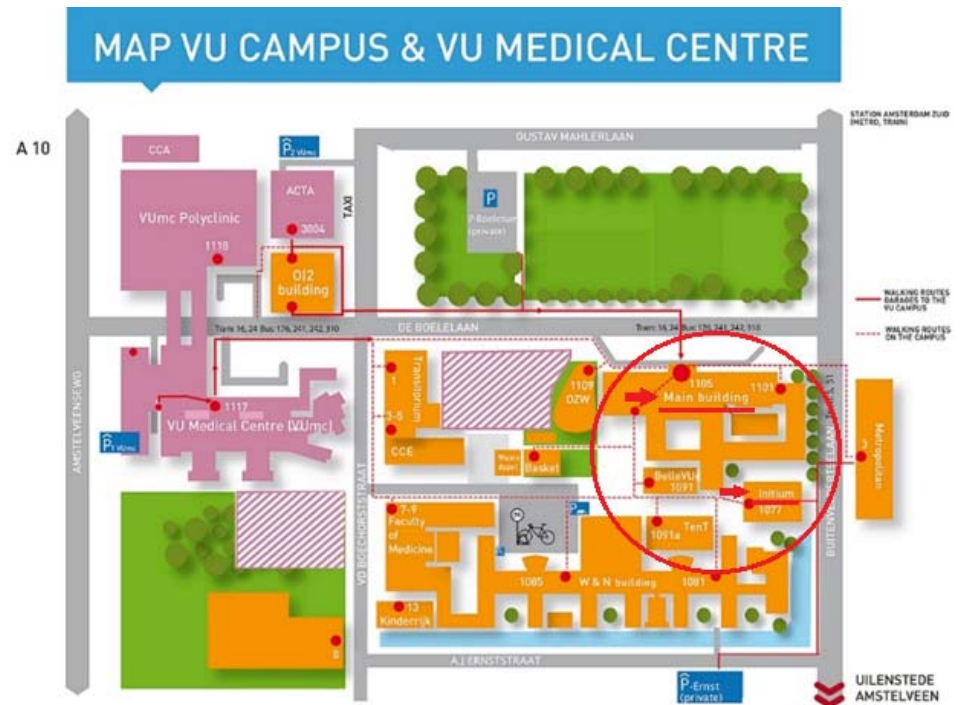
From Station Amsterdam Zuid:

- Metro 51, direction Amstelveen Westwijk (1 minute), stop at: De Boelelaan/VU.
- Tram 5, direction Amstelveen Binnenhof (2 minutes), stop at: De Boelelaan/VU.
- It is a 10 minute walk to the university from Station Amsterdam Zuid.

- From Amsterdam Central Station:
 - Metro 51, direction Amstelveen Westwijk (16 minutes), stop at: De Boelelaan/VU.
 - Tram 5, direction Amstelveen Binnenhof (25 minutes), stop at: De Boelelaan/VU.
 - Tram 16, direction VUmc (25 minutes), final stop.

From the VU, you can take tram no 5 in the direction of Amsterdam Centraal to Museumplein (ca. 12 min) to reach the Stedelijk.

Campus map



Cafés and restaurants

Campus square:

- Grand Café - The Basket (Mon-Fri 10:00-22:00h, kitchen: 11:00-21:00h)
- Café - Doppio Espresso (Mon-Fri 08:00-18:00h)
- Spar supermarket (Mon-Fri 08:00-20:00h, Sat 11:00-15:00h)

Main Building:

- Coffee corner Rendez VU – ground floor (Mon-Thu 08.30-19:00h, Fri 08.30-16:30h, Sat-Sun 10.00-16.00h)
- Coffee corner Rendez VU – 8th floor (Mon-Fri 08:30-16:00h)
- Cafeteria – basement (Mon-Fri 10-20:00h, warm meals: 12:00-14:00h and 17:00-19:00h)

Initium:

- Kiosk (Mon-Fri 08:30-16:00h)

Off campus:

- Snack Bar S&C (Mon-Sun 08:00-00:00h)

Bookstore

The VU bookstore offers a selection of books of our keynote speakers throughout the conference.

Conference dinner

If you have booked the conference dinner on Thursday night, a bus will be waiting in front of the VU main building at 20:30h to take you to the restaurant. The dinner will take place at Il Caffè (Uilenstede 346) from 21:00 to 23:00h. Afterwards, the bus will drive back to several drop-off points in the city centre. If you choose to make your way to the restaurant on your own, you can take tram 5 or metro 51 in the direction of Amstelveenseweg to tram/metro stop Uilenstede. From there it is a 5-minute walk if you follow the signs in the direction of Cultuurcentrum Griffioen.

DIGRESSIONS

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Digressions is a student-edited academic journal based at Vrije Universiteit Amsterdam. We publish articles on critical theory and cultural analysis; reviews of books, films, and art exhibitions; and creative writing. This way, we aim to provide a platform for talented master's, research master's, and Ph.D. students as well as recent graduates to share their research and writing. For more information, visit: www.digressions.nl.



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Topic next CfP: Value of a University Education
deadline: 05/01 2017



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