



# The Update

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## The Social Responsibility of Academics, Artists and the Media

The issue of the social responsibility of scholars, the arts and culture communities and the media is a key concern for the Centre for the Humanities and as such it constitutes an important project within the Centre's theme, 'The Academic and the Civic'.

The programme on social responsibility is implemented by creative alliances and dialogues with a variety of preferred partners. Fully convinced that artistic and cultural experimentation is a valid form of research within the Humanities Faculty.

The project pursues an intellectual as well as a practical aim. Intellectually, it investigates the changing relations between the university as the location of academic and scientific excellence and its civic environment, i.e. its social, cultural and political contexts. The programme assumes that a new dynamic interaction is established between these different contexts and the university in response to the pressure of global culture, new digital communication networks and the challenge of cultural diversity they entail. The aim is to foster a local sense of cosmopolitan citizenship and belonging.

On the practical side, this programme aims at bridging the university and the civic space, starting of course from our very own Utrecht, but moving beyond it to the province, the country and even more internationally. Some aspects of this project have to do with knowledge transfer, which we interpret as a serious task of combining academic research with a strong sense of community outreach. The CfH implements this by making special efforts to increase the visibility and the social relevance of the excellent research accomplished in the university, starting from but not stopping at the Humanities.

The theme of the social responsibility of the artists deals with ways in which cosmopolitan ideas and communities is inscribed and dealt with in music, literature, visual arts, performance and film. Amongst others this is implemented through the Festival Fellowships the CfH co-organizes with

the leading festivals in our city and the relevant departments of the Media and Cultural Studies Department of our Faculty.

An important contribution to this artistic, academic and civic responsibility programme is the alliance of the CfH with the Treaty of Utrecht Foundation, funded by the Utrecht City Council and the Province of Utrecht. Utrecht University has agreed to cooperate in several manifestations that will take place in 2013. For Utrecht University, this is an excellent opportunity of showcasing academic research on the topic of the Treaty of Utrecht itself to a broader public.

The aim the CfH pursues is to help construct a university that looks like the world it serves and that never fails to combine academic excellence with community outreach and a strong sense of social responsibility.

Rosi Braidotti,  
(Director of the CfH)

# Spring 2011 at the CfH

After having orchestrated an amazing Fall, full of successful events, the CfH team is not resting on its laurels. Spring will be busier than ever and replete with opportunities for everybody to become involved in and inspired by. Cornelia Vermaas, the Centre's secretary, has again taken the time to give us an update on events to come.

## What does the CfH have in store for us coming spring?

The events that stand out for me are firstly the School of Critical Theory in January. A three week Intensive Programme which in 2011 will focus on the social responsibility of the academic, the artist and the media.

Later on in the Spring, the CfH wants to commemorate two major events in March: the 100th anniversary of International Women's day and the 75th lustrum of Utrecht University. On March 8, in honor of International Women's day, the CfH will coordinate a 'march' along 8 different locations in Utrecht that highlight the ongoing struggle and victories for equality. Furthermore, as we speak, the CfH is putting together the last details for a two-day Lustrum-conference on May 17-18 on the challenges facing the Humanities in the 21st century. We are very proud to announce that this conference will be co-organized bilaterally with the Centre for the Humanities of Harvard University.

Moreover, we are excited to welcome Joanna Bourke to the Treaty of Utrecht Visiting Professorship in the Spring of 2011. In January, April and June she will talk about her work on the history of rape, conflict resolution and the politics of fear during several days filled with public lectures, master classes and panel discussions. On top of that, in April Professor Bourke will be joined by Professor Donna Haraway - who agreed to visit our Centre for almost two weeks - for an exciting symposium on 'Humans, Animals and Other Strangers'.

## What else do you want our readers to know?

As always to keep an eye out for our website and monthly newsletter for an updates and details on all of our activities. Finally, don't forget to join our Facebook page, post comments and engage in talks on everything the CfH has to offer!



## Interdisciplinarity

It's been a great pleasure to be the Treaty of Utrecht visiting Professor in 2010. What attracted me to this position is a combination of the broad strength of the University of Utrecht across the natural sciences, social sciences, and humanities - and the welcoming structure put in place by the Humanities Center. Scholars here - from physics and philosophy to literature and history all seem very energetically committed to making the University a powerful node within European scholarship. I admire this.

There is a sense too of social responsibility here that I appreciate. I suppose part of this goes back a long way - back to the Treaty of Utrecht itself in 1713 when the Netherlands were in the midst of international negotiations and no doubt far



## European Ambitions, National Discomfort

'Europe' incites a feeling of discomfort, whenever the subject is raised, certainly with young people. The nature of this discomfort is often determined by the political position of the speaker. A right-wing person will argue that Europe is a socialist conspiracy of bureaucrats whose purpose in life is to cling on to power by making our lives miserable with too many rules, about the size of cucumbers or the colour of bananas. A left-wing person will voice his anger about the neo-liberal conspiracy in Brussels, which allegedly forces us to sell off the railroads and take away the rights of workers.

In fact, this discomfort is a reflexion of an almost intuitive understanding that many of the factors that govern our existence are determined on a level that supersedes national boundaries. It does not feel 'right', because we do not really know where and by whom decisions are taken that have a direct effect on our lives, our jobs, our natural surroundings. To put it in academic terms, which I am now officially permitted to do - at least for the duration of my tenure at Utrecht University, Europe is an agora without demos. There is no European public opinion, no European press, really European political parties, European politicians. Seen from the inside, there are no Europeans. You need to take us

Europeans out of Europe to make us understand that we have this extra identity that makes us Europeans. As long as we stay in the fish tank, we do not see it.

To make politics, you need a demos. Since we lack a demos, we do not make politics, but concentrate on policies. On endless amounts of directives and regulations aimed at creating a single market of improving our productivity. That is what we cannot stop talking about: the 'how' of Europe. If we are forced to talk about the 'why' of Europe, we fall back on outdated notions of 'never again' or we immediately start talking about 'how'. We are trapped in the policies of Europe.

Politics are strictly confined to the national arena. That is why, when we talk about politics on a European level, we talk about the way in which we can strengthen our national position vis-à-vis the positions of other EU member states. Our political victories are defined by what we can get out of other European countries, not by what we can achieve for all Europeans, including ourselves, on the world stage. It is high time we snapped out of this. The essential, even existential decisions will be made on the world stage. The cluster of crises can only be tackled there, not at the level of continents, let alone nation states. Europe is the only instrument we have, to make sure that the voice of 500 million Europeans is heard on the world stage. We will need to use that voice, if we want to remain masters of our own destiny.

Frans Timmermans  
(Treaty of Utrecht Visiting Professor 2010)

## and the Ethos of Social Engagement

earlier still. But I also think that this moment now in Dutch and European politics has made questions of engagement in the structures of political and civil society seem urgent to both faculty and students. Some of the work I've been doing at the University of Utrecht has greatly benefited from the interdisciplinary and socially engaged ethos of the institution. For example, we held a one-day mini-film festival on science and film, and the student and faculty interventions were terrific, a focused, productive discussion from morning to evening - talking about the nature of documentary film, nuclear disarmament, and the epistemology of *cinéma vérité* (truth-cinema). This was equally true in the discussions that followed presentations I gave to a mix of physicists and philosophers (organized by the Descartes Centre) on the current state of physics - and in the Inaugural

Lecture on the historical development of scientific objectivity.

I was, in short, delighted with the activities fostered by the Fellows and Director (Rosi Braidotti) of the Centre for the Humanities, impressed at their commitment to fostering a productive dialogue with the sciences. And it was enormously impressive to me to see the fruits yielded from the strong alliance of the University with the City and Provincial governments - this made much of my visit, and the intellectual activities surrounding it, possible. I look forward to my annual return visit to Utrecht to continue these dialogues and pursue this project.

Peter Galison  
(Treaty of Utrecht Visiting Professor 2010)



# Successful Launch of the Postcolonial Studies Initiative (PCI)

The PCI was successfully inaugurated at the beginning of this academic year. The occasion was marked by a public lecture by Prof. Paul Gilroy, entitled: "From Double Consciousness to Public diplomacy: the end of the black Atlantic?"

The lecture revisited Prof. Gilroy's seminal work on the Black Atlantic and put it into the context of recent developments within postcolonial studies, specifically on the issue of European postcolonialism. The lecture was followed by responses from the fellows of the PCI, Paulo de Medeiros, Sandra Ponzanesi, Birgit Kaiser and Emanuelle Radar who replied to Gilroy's talk attending to the mission of the PCI. This consists in investigating issues concerning postcolonial Europe drawing from different expertises and disciplinary backgrounds by exploring different historical and geopolitical constellations within Europe with a focus on current affairs and political events.

The PCI is intended as a platform for research into postcolonial issues, specifically focused on their application within Europe. The PCI

organizes several activities in terms of lectures, film series, master classes and seminars striving for greater interaction with society at large. As such it brings together a number of researchers from diverse areas and disciplines, both from Utrecht University and from other universities in the Netherlands as well as from other international partner universities.

Coming activities on the agenda are: the *PCI Annual Fall lecture* offered by prominent South African writer Marlene van Niekerk from the University of Stellenbosch (Africa Chair 2010-2011) on December 7 with a lecture on "The life and times of the outsider in South-Africa: notes on Michael K. (J. M. Coetzee) as a conceptual persona", the lecture on *new direction in literary postcolonial studies* organised in collaboration with Birgit Kaiser and

Emanuelle Radar with as speaker Emily Apter from New York University who will give a lecture on "Translating the 'World' in World Literature" and a OSL masterclass on February 24, 2011.

Other activities include the postcolonial film series, the workshop on "Postcolonial Europe" on March 17, 2011 in collaboration with OSL/NOV and the *PCI Annual Spring lecture*.

**Sandra Ponzanesi**  
(Associate Professor Gender and Postcolonial Critique)

**Paulo de Medeiros**  
(Chair of Portuguese Studies)

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## The Treaty of Utrecht, the Colonial Legacy and Slavery

Perhaps the buzz has already reached you too: in 2013, the City and Province of Utrecht will be celebrating the 300th anniversary of the signing of the Treaty of Utrecht with a variety of relevant cultural events in the city and region of Utrecht.

The Centre for the Humanities, the Descartes Centre and the Treaty of Utrecht Organization joined forces in a new project, called 'The Treaty of Utrecht, the Colonial Legacy and Slavery'. Utrecht Province will participate in this through the Visiting Professorship it endows.

As stated, 2013 marks the 300th anniversary of the signing of the Treaty. This treaty marked the end of almost two centuries of (religious) wars and conflicts in Europe, as well as in and around its colonies in Africa, Asia and the Americas. During the negotiations, it was agreed that Great-Britain received *asiento*: the right to deliver slaves to the Spanish for a period of thirty years, with which British slave traders and smugglers got access to the traditionally closed Spanish markets in the Americas. This means that the slave trade was officially itemised as an agenda point in the lengthy negotiations that led up to the Treaty. This is a development that calls for reflection.



Moreover, the year 2013 does not only commemorate the signing of the Treaty of Utrecht in 1713, but also marks the 150th anniversary of the abolition of slavery by the Dutch in 1863. The scholars working with the CfH will link these two historical dates that so far have mostly been treated separately. Slavery was a pervasive influence on societal organisation from the Middle Ages to the nineteenth century onwards,

and was progressively elaborated into the frameworks of and codified by European state powers. One of the lessons of the 1713 treaty is that colonial slavery and the slave trade are part of and parcel to in the construction of modern Europe.

Within the cultural program of the Treaty of Utrecht Organization, an international conference will be organised in 2013, as well as a side program, containing guided tours (booklet and GPS) featuring reminders of slavery and colonialism in the city and the province of Utrecht, exhibitions, debates, community art projects and musical performances. In preparation for these upcoming events in 2013, the CfH will already address the theme of the Treaty of Utrecht, the colonial legacy and the cultural memory of slavery in various expert meetings, lectures and public gatherings. Paul Gilroy, founding Treaty of Utrecht Professor) has accepted to chair the scientific committee of this conference.

**Esther Captain**  
(Colonial Legacy and Slavery Project Coordinator CfH)

# Europe and its Identities

Cultures & Identities is one of the prioritized research areas at Utrecht University. It provides a unique interdisciplinary platform bringing together expertise from the faculty of Humanities and the faculty of Law, Economics and Governance. It offers a virtual laboratory to a large group of researchers in the fields of the visual and performing arts, media, literature and religion along with cultural historians and specialists in organization and management.

Since our establishment in 2008 we have been working to create new lines of cooperation and to develop new research projects focused specifically on the interplay between media, identity-formation, and social inclusion/exclusion. Basically: how do the arts and the media articulate identities and shape people's sense of belonging? How do the resulting patterns of identification impact on social interactions and inequalities? How to imagine cultural identities beyond (and before) the nation-state? This choice of focus, at the convergence of long-standing research lines at Utrecht University, represents a concerted attempt to address some of

the most urgent issues facing us today: in a rapidly globalizing world, new media and new patterns of migration are creating fresh possibilities for cultural exchanges as well as new challenges to the idea of collective identities based on the primacy of national traditions.

In interdisciplinary projects dealing with such topics as changing literacies, transnational memory, diasporic cultures, and shifting youth identities, we hope to offer a window on the future by combining the analysis of contemporary culture with historical insights into long-term developments and by developing new ways of

thinking about cultural diversity in contemporary Europe, beginning in the Netherlands. While the main thrust of our activities in Cultures&Identities consists in doing fundamental research, we are also keen to develop new partnerships outside of the academy and to foster debate on contemporary issues. In this regard we are very happy to have the Centre for the Humanities as a partner. In September 2009 and again in 2010 we cooperated with the CfH in the organization of the European forum, with guest lectures and seminars by Paul Gilroy, Etienne Balibar and Luisa Passerini: leading intellectuals at the forefront of international discussions on the shaping of a new Europe against the background both of its current challenges and its colonial legacies. On both occasions, Luisa Passerini addressed the question of European memory and how we can think in forward-looking ways about traditions, one of the central topics in our research area and a key issue in the Humanities. In September 2010 Passerini also gave a Cultures&Identities lecture, which we hope to turn into an annual event, on the topic of "Europe and its Others" (see also interview below). In this wide-ranging and erudite lecture, Passerini offered a critical reflection on how we could reconfigure our understanding of European heritage from a postcolonial perspective. This is certainly a debate to be continued in the coming time.

Ann Rigney  
(Coordinator UU Research Area Cultures and Identities)



## INTERVIEW

### European Encounters: Luisa Passerini

#### **Why do you think the European project is at such a low historical point right now?**

That project had a strong cultural as well as political component: the hope of establishing a new laboratory in the world context, although economic considerations were at the forefront of the creation of the EU in the post-war years. The political developments in the European scenario have not supported that hope, on the contrary they have eroded it. Thus the impetus generated by two world wars towards creating European unity has subsided through the decades following the 1960's. The unification of the continent after 1989 has created many short- and medium-term problems which the nation-states were not ready or willing to face. The lack of a common foreign policy has also impinged on the image of Europe throughout the world and on the self-images of Europeans. Nonetheless, the European experiment is still of significance on a global scale, and I believe that there is some hope for a more incisive action by the Union - for instance in fields like sustainability and climate change.

#### **You are a world-renowned specialist on cultural memory and oral history: what is the connection between these areas of research and the question of Europe?**

In the last twenty years I have focused my research interest on European identity, and the question of identity is closely linked with memory. The critique of a fixed European identity, based on the contrast with others and on a presumed superiority in comparison with the rest of the world, implies a reconsideration of the cultural memory of Europe. This task includes not only the understanding of whether and in what way people from various parts of the continent today experience a sense of belonging to it (which pertains to oral history), but also a long-term analysis of the memory of the European heritage, from its art to its philosophical and political values. I am convinced that it is part of the intellectual tasks we have today to reconsider the history of European memory understood in this large sense.

#### **You have always given a lot of significance to artistic work, especially paintings. What sort of research is artistic practice, in your opinion?**

In the historical consideration of identity and memory - and of the link between the two - we cannot rely only on intellectual analysis. Art is crucial for revealing and inducing affects and emotions, without which no sense of belonging can be fostered. I attribute special relevance today to any type of visual art. Artistic practices, even when they are not expressive of widespread feelings, indicate the tension between the existent and the possible, denounce the limits of the present Europe, and prefigure the possibility of a different one. They have a utopian quality, which is indispensable in order to contribute to the production of open and transcultural forms of European identity.



### Partners in the European Consortium for the New Humanities

- Belgium** Department of Sociology Catholic University, Leuven
- Denmark** Aarhus University
- Finland** Helsinki Collegium for Advanced Studies, Helsinki
- France** Université Paris-Diderot (Paris 7)
- Germany** Freiburg Institute for Advanced Studies, Albert-Ludwigs-University, Freiburg
- Greece** English department, Thessaloniki University
- Ireland** Trinity Long Room Hub, Trinity College Dublin
- Italy** Scuola Superiore di Studi Umanistici, University of Bologna
- Italy** Istituto Italiano di Scienze Umane, Fondazione SUM, Florence
- United Kingdom** Institute for Advanced Studies, University of Edinburgh
- United Kingdom** Department of Media and Communication, London School of Economics
- United Kingdom** Department of Social Anthropology, University of Cambridge
- United Kingdom** Institute for the Humanities, Birkbeck College, London

### Board

- Prof. Maarten Prak (Arts)
- Prof. Anne Marie Korte (Theology)
- Prof. Sergey Avrutin (Linguistics)

### Within Utrecht University CfH Cooperates with

- The Descartes Centre
- The Research Institute for History and Culture (OGC)
- The Utrecht Institute for Linguistics (UiL OTS)
- ZENO Research Institute for Philosophy
- The Research Institute for Theology and Religious Studies (INTEGON)
- The Faculty of Law, Economics and Governance
- The Department of Cultural Anthropology and Sociology
- The Netherlands Graduate School for Literary Studies (OSL)
- Focus and Massa Research Areas:
  - Brain, Cognition and Behaviour
  - Conflicts and Human Rights
  - Cultures and Identities
  - History and Philosophy of the Sciences and the Humanities
  - Origins and Impacts of Institutions

### Within Civil Society CfH Cooperates with

- Treaty of Utrecht Organization
- City Council Utrecht
- Province of Utrecht
- BAK, Basis voor Actuele Kunst Utrecht
- Springdance Festival
- Utrecht Early Music Festival



## Jordi Savall opens 'the Social Responsibility of the Artist' Programme

'The moment I realized that the Palestinian musicians were paid less than their colleagues from Israel, I immediately corrected this difference in fees. The Palestinians may have a lesser position in the society of Jerusalem, and yes, they were also more modest in negotiating, but for me it was a matter of principles: wall musicians in my *Jerusalem: The Power of Music* project are equal, and thus should be paid accordingly'.

This is one of the striking statements made by Jordi Savall - the famous Spanish-Catalonian gamba player and early music pioneer - on September 6, during the first public event of the Social Responsibility of the Artist programme. This new programme is a joint initiative of the Centre for the Humanities and Treaty of Utrecht Organization. It seeks to explore how artists express their political and social concern for current issues such as poverty, climate change, social justice, racism and war and to strengthen the ties between the academic and the cultural life within the city of Utrecht and beyond.

In the *Jerusalem: The Power of Music* project, launched in 2008, Savall brought together musical traditions that illustrate the different cultures which have played a formative role in Jerusalem's history. This city, in which the world's three monotheistic religions bloomed and blossomed over centuries, has always been witness to horrendous strife and bloody conflicts. Moreover, it still is. In order to illustrate this musically, Savall's project united Jewish musicians and singers with musicians from Palestine, Iraq, Armenia, Turkey, Morocco and Syria.

In the opening session of the series on social responsibility and the artist, Savall gave a short

lecture about this complex Jerusalem production: how he personally dealt with the challenge of bringing together musicians that will not perform with women, that don't recognize each others territory, or are even in a state of war.

The issues raised by the maestro were publicly discussed with the two moderators of this first encounter, faculty professor Rosi Braidotti and musicologist Emile Wennekes. This format: a lecture followed by a public debate conducted by specialists from different fields within the humanities, will be repeated in the coming years, culminating in the commemoration of the three hundred year anniversary of the Treaty of Utrecht in 2013. One of the leading Principles of this program is the power of art and culture to establish a stable society, sustainable growth and enduring peace.

Other artists from the worlds of film, theatre and architecture are now being approached. Jordi Savall will hopefully return in 2013 to once again illustrate his personal and artistic social responsibility in a project which will explore the music of slavery in early modern times.

**Emile Wennekes**  
(Department of Media and Cultural Studies)



## New Images of the Dutch?

This Fall the CfH was very proud to welcome the renowned Dutch essayist, author and translator Bas Heijne as its 2010 writer in residence to Utrecht. Within the theme of 'The Academic and the Civic' the Centre for the Humanities wants to offer Utrecht students, staff and the general public the opportunity to meet and interact with established authors. The nomination rotates annually between the different modern language departments of the Humanities Faculty and this year the Dutch Department was the co-organizer of the programme.

During his residency Heijne gave an inspiring and witty inaugural lecture followed by a series of public interviews with selected contemporary Dutch authors, comedians and theatre makers. These public events all focused on the central theme of '(Self)-Image of the Dutch' - or in Dutch: 'De verbeelding van Nederland'. Political murder, an assassination attempt on the royal Dutch family, meaningless violence, a coarsening and polarization of the public debat, traditional national political parties in crisis, rising fear of Islam: the Netherlands seem to be adrift. How did we get to this point? Who have we become? These questions were addressed and discussed with the public during Heijne's talk with Ian Buruma and David van Reybrouck. Moreover, during the sessions with Arnon Grunberg, Raoul Heertje, Jan Jaap van der Wal, Eric de Vroedt and Laura van Dolron the dynamic relationship between the arts, reality and society was discussed. Bas Heijne passionately advocates for the arts the task of exploring their complex relationship to everyday social reality without falling into the trap of making trite political statements.

In addition to these well attended public activities our writer in residence, together with Professors Geert Buelens and Frans de Ruiter,

also organized a master class with Utrecht students. During six sessions throughout the Fall semester 35 students were given the opportunity to pick the brain of one of the leading Dutch societal essayists on the topic of 'The World and I' - in Dutch 'Ik en de wereld'.

*'To write is to dare'* Bas Heijne advised during the very first session of the master class on essay writing. According to Annet Goudriaan and Heleen Rippen this quote also remained central to Bas Heijne's approach towards teaching which, as they found out, is always aimed at encouraging and stimulating his students. Although there were also law and veterinary undergraduates participating, most of the students selected for 'The World and I' came from within the Humanities Faculty. What follows are impressions of their participation in the master class: 'After a general and theoretical introduction - ranging from the political and the philosophical to the lyrical and the poetic essay - we plunged into the enormous rich world of essay writing. To inspire us even further Heijne had made a wonderful reader with a fine selection of essays ranging from Virginia Woolf's 'Death of a Moth' and Scott Fitzgerald's 'The Crack Up' to Zadie Smith's 'Their Eyes were watching God' and

'Strijd' an essay by the Dutch writer Marie Kessels. By discussing these amazing texts we were being made aware of the tricks of the trade of essay writing. Then it was time to go off the deep end and write two essays ourselves. One of the inspiring aspects of the whole experience was that Bas was always able to come up with pertinent examples during plenary discussion and relevant, detailed and positive individual feedback. We were flattered by the fact that he almost always knew our essays by heart!

Moreover, because of his laidback teaching style the atmosphere rapidly became more informal and stimulating. The lively discussions in class were often continued in the local pub Broers while sipping our wines and beers. There we talked about the Dutch television, the current political climate and the quality of the Broers' bitterballen.

In the course of this inspiring master class we have truly experienced that writing is indeed *daring* to write. Essay writing takes a lot of effort and there are many skills to be learnt but perhaps the most important thing is a willingness to take risks. Taking risks ultimately, our group produced an intriguing and assorted pile of essays on a wide variety of subjects, such as funerals, Sinterklaas, visiting a dub-step-party, reformed girls and irritating insects - a selection of which will be posted on the writers-in-residence page of the CfH-website in the course of January.'

Annet Goudriaan en Heleen Rippen  
(grateful master class students)

### Active fellows

Dr. Bolette Blaagaard  
Prof. Maaïke Bleeker  
Dr. Sarah Bracke  
Dr. Jolle Demmers  
Dr. Rick Dolphijn  
Dr. Jeroen van Dongen  
Prof. Ido de Haan  
Maria Hlavajova  
Dr. Bram Ieven  
Prof. Ed Jonker  
Prof. Frank Kessler  
Dr. Ann-Sophie Lehmann  
Prof. Paulo de Medeiros  
Dr. Eva Midden  
Dr. Sandra Ponzanesi  
Prof. Ann Rigney  
Dr. Iris van der Tuin  
Prof. Peter van der Veer  
Dr. Bald de Vries  
Prof. Berteke Waaldijk  
Prof. Emile Wennekes

### Senior fellows

Prof. Hans van Ginkel  
Prof. Frits van Oostrom  
Prof. Paul Schnabel  
Prof. Siep Stuurman

### Recurrent Visitors

Prof. Etienne Balibar (Paris-Nanterre-Irvine)  
Prof. Paul Gilroy (London School of Economics)  
Prof. Judith Butler (University of Berkeley)  
Prof. Luisa Passerini (University of Turin)  
Prof. Peter Galison (Harvard University)  
Prof. Henrietta Moore (University of Cambridge)  
Prof. Saba Mahmood (University of Berkeley)

### Organisation

Director: Prof. Rosi Braidotti  
Executive Manager: Esther Rinkens, MPhil  
Secretary: Ms Cornelia Vermaas  
Colonial Legacy Coordinator:  
Dr. Esther Captain  
IP Coordinator: Lianne Toussaint, MA

## International Fellows

No centre for the Humanities is complete without visiting fellows. In cooperation with various partners and networks the CfH aims to develop internal sabbatical and external non-stipendiary fellowship schemes. In the hope of attracting bright young international researchers to Utrecht Petra Hroch, a PhD student at the Dept. of Sociology (Theory & Culture) of the University of Alberta, entered the fellowship-scheme during the Fall of 2010. What follows is a brief account of her experiences as an external fellow of our Centre:

'I came to study at the CfH upon being awarded the Social Sciences and Humanities Research Council of Canada (SSHRC) Joseph-Armand Bombardier Canada Graduate Scholarship (CGS) Michael Smith Foreign Study Supplement. This foreign study grant was recently created to give Canada Graduate Scholars who are currently completing doctoral work at Canadian universities the opportunity to work with a scholar abroad to develop his/her dissertation project and forge international research connections.

When I learned about this unique foreign study award, I immediately contacted Prof. Braidotti to inquire about the possibility of becoming a PhD visiting fellow at the Centre for the Humanities

and to ask about the activities planned for the coming Fall term. I was especially interested in the Gilles Deleuze seminar jointly organized with the OSL and the department of Cultural Studies of the Radboud University Nijmegen and the tutorial on Feminist Philosophies of the Subject focusing on feminist theory, Foucault and Deleuze. Prof. Braidotti's critical and affirmative work on concepts such as nomadic philosophy and "ethics of sustainability" very much inform my doctoral work on new materialist feminist theory in relation to ecological sustainability and sustainable design practices.

I have found the CfH to be an exceptional scholarly environment. The conversations that take place here are deeply engaged with many of the most pressing social, political, ethical and environmental concerns facing the humanities - and indeed, humanity - today.

I would like to thank the CfH team for working to create such a vigorous scholarly environment, for extending to me the chance to meet scholars from across the disciplines and from around the world, and for offering, also, a "room of one's own" - the time and space within which to read and to write.'

Petra Hroch  
(Canadian non-stipendiary Fellow at the CfH)

## CfH's Spring Calendar

### Social Sustainability and the Humanities

- |  |                              |
|--|------------------------------|
| • International Women's Day                          | March 8                      |
| • Noam Chomsky Lecture                               | March 15                     |
| • Donna Haraway Lectures, Symposium & Master Classes | April 5-16                   |
| • Deleuze Seminars                                   | January 25, March 29, May 31 |
| • Harvard-Lustrum Conference                         | May 17-18                    |

### The Academic and the Civic

- |  |                                      |
|--|--------------------------------------|
| • Treaty of Utrecht Visiting Professor Joanna Bourke       | January 24-28, April 11-15, June 7-9 |
| • Social Responsibility of the Artist: Marlene van Niekerk | March 1                              |
| • Utrecht Early Music Festival Fellowship Programme        | tba                                  |
| • Springdance Festival Fellowship Salons                   | January 20, Feb. 17, March 24        |

### The International Dimension

- |                                     |                       |
|-------------------------------------|-----------------------|
| • Intensive Programme (IP)          | January 17-February 4 |
| • ECHIC Launching Conference Dublin | February 22-24        |

### Contact & Colofon

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