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# 1. Introduction

Located at the Faculty of Humanities at the University of Amsterdam, the Amsterdam School for Cultural Analysis (ASCA) is a research institute and doctoral school dedicated to the interdisciplinary, theory-driven study of culture from a broad humanities perspective.

ASCA is home to more than 100 scholars and over 100 PhD candidates active in literary studies, philosophy, film and media studies, art and visual culture, musicology, religious studies and theatre and performance studies. Specialists in their own respective fields, ASCA members share a commitment to working within interdisciplinary frameworks and to maintaining close connections with contemporary social and political debates. Within ASCA, they collaborate to provide an innovative, stimulating, and productive research environment for scholars, professionals, and graduate students from the Netherlands and abroad.

Within its five research constellations (see page 5), ASCA has particular strengths in four key areas: globalization and cultural transformation, creative industries, political activism, and digital methods and cultures. These strengths, which combine expertise and insights from members across all constituent departments, make ASCA ideally suited to address the ‘big questions’ facing contemporary society, including issues of multiculturalism; inequality; migration and urbanization; new media and communication technologies; and knowledge production, sharing, and archiving.

In 2015, 26 PhD candidates and 2 staff members joined ASCA; ASCA offered 10 ongoing seminars and organized 36 conferences, lectures and workshops; ASCA members acquired over 4 million Euro of external funding for their research; and ASCA research groups collaborated closely with different public organizations, including the Stedelijk Museum Amsterdam and the Eye Film Institute Netherlands.

## 2. Organization and Research Projects

The daily responsibility for ASCA's affairs, as well as the final responsibility for the realization of its research and training objectives, lies with the Academic Director, who is appointed by the Dean and assisted in all principal, practical, and budgetary matters by the Vice-Director, the Managing Director and the Office Manager.

In 2015, ASCA's Academic Director was Patricia Pisters, professor of Media and Culture. Esther Peeren, associate professor of globalization studies, was Vice-Director. The Vice-Director holds the financial and administrative mandate in the Director's absence.

The ASCA Board is tasked with developing a long-term vision for the school and with taking major strategic academic decisions concerning program renewal and evaluation. To ensure representation of the different perspectives within ASCA, members of all academic ranks are included, members are taken from all 5 departments involved in ASCA, and 5 of the members are replaced every two years. In 2015, the members of the ASCA Board, in addition to Patricia Pisters and Esther Peeren, were: Aukje van Rooden (Philosophy), Christoph Lindner (Media Studies), Jeroen de Kloet (Globalization), Julia Kursell (Musicology), Mireille Rosello (Comparative Literature), Thijs Witty (PhD candidate), Noa Roei (Comparative Literature), René Boomkens (Cultural Studies) and Robin Celikates (Philosophy).

ASCA is pleased that, after the faculty-wide reorganization of the research structure in 2013 and the implementation of the new governance structure for the Faculty of Humanities in 2014, 2015 was a year without big organizational changes. Within the new governance structure, ASCA is able to provide direct input for decisions about hiring and promotion, as well as to advocate for the protection of research time. Centralization remains a concern, although it has been announced that the administration of research budgets will be returned to the level of the research schools in 2017.

Despite the changes of the past years, ASCA has kept essentially the same form: our vibrant PhD community remains at the center of our activities and ASCA continues to operate in a spirit of openness, collaboration, and experimentation.

ASCA's research program, which consisted of more than 50 individual research projects/groups in 2015, is organized into five interrelating constellations:

1. Mediality
2. Arts & Aesthetics
3. Globalization and Migration
4. Identities
5. Cultural and Social Critique

These constellations are neither hierarchical nor disciplinary. Instead, each constellation is thematically organized and works with a particular set of intellectual concerns and research methods. Overlap between constellations is not only recognized but encouraged. Most research projects within ASCA are affiliated with more than one constellation, and researchers frequently participate in multiple projects. This is a clear indication of ASCA's internal dynamics and the strong coherence of the research program as a whole.

Projects	M	A	G	I	C
America in Global Popular Culture					
Around Julia Kristeva					
Art, Science and Technology					
Artistic Research					
Audience and reception research in the arts					
Bodies, Genders, Sexualities					
Cities Project					
The Coetzee Collective					
Corporate Collections					
Creating the 'New' Asian Woman					
Creative Industries					
Cross Media Research Group					
Data Activism					
Data Drive					
Digital Emotions					
Digital Methods Initiative					
Dimensions of Privacy					
Dynamics of (ex)change: Maghreb-Europe					
Emotional Democracy					
Exclusion's Circumference					
Fashion/representations in global context					
Film & Philosophy					
From Made in China to Created in China					
Generational and Age-Group Politics					
Hispanic Transnational					
Humorous Approaches to Art and Activism					

<b>Projects</b>	<b>M</b>	<b>A</b>	<b>G</b>	<b>I</b>	<b>C</b>
Institutions of Art: Theory, Practice, History, Critique	■	■			■
Journalism Studies	■				■
Literature in the World	■		■		
Literature of the 21st Century	■			■	
Media Homes: Material and Technological Cultures	■				
Mediatization of the Artist	■	■			
Moving images: Preservation, Curation, Exhibition	■	■			
Music and Culture	■			■	
Neuroaesthetics and Neurocultures	■	■			■
New Materialism and Visual Arts	■	■			■
New Political Ecologies			■		■
Orientalisms and Occidentalisms			■	■	
Performance and Media	■	■			
Philosophy and Public Affairs					■
Reclaiming Multiculturalism			■	■	■
Significance of Phenomenology					■
Social Media and the Transformation of Public Space	■			■	
Sublime Imperfections	■	■			
Technological Societies	■				■
Technologies of the Spectacle	■	■			
The Peripheries Project			■	■	■
Thinking Artistic and Design Practices	■	■			
Trans-Asia Cultural Studies Group			■	■	
Transmedial Serial Narration	■	■			
Twentieth Century Literature	■			■	

### 3. PhD Training

ASCA offers an internationally recognized PhD degree, awarded by the University of Amsterdam. The ASCA curriculum, which brings together academic staff, PhD candidates, and selected Research MA students in collaborative and supportive contexts, is designed to provide top-quality scholarly and professional training for future scholars working within the interdisciplinary humanities.

ASCA trains future scholars to develop a socially informed understanding of cultural phenomena, stimulating them to combine theoretical knowledge with a keen expertise in detailed analysis or close reading. The seminars, courses, and workshops offered within the training program are open to all ASCA PhD candidates, as well as other scholars in the humanities, including those working in other research schools or institutes.

An individually tailored training program is drawn up for every ASCA PhD candidate in consultation with the advisor(s), the Vice Director of ASCA, and the candidate him-/herself at the start of the PhD project. Candidates work under the close supervision of one or two of ASCA's senior members and are evaluated on a yearly basis.

ASCA PhD candidates have access to a wide selection of research seminars (see Events), intensive interdisciplinary courses on specific topics and themes, and workshops devoted to practical skills (including writing and presentation skills, academic publishing, and navigating the job market).

Starting in September 2011, the Graduate School for Humanities initiated a new skills-training program for PhD students. This skills program builds on and extends ASCA's own professionalization and training program, by adding courses on time management, project management, language and writing support, and related topics.



## 4. Events

### *Ongoing Seminars/Series*

1. ASCA Theory Seminar
2. ASCA Cities Project - Seminar & Reading Group
3. Film & Philosophy Seminar
4. Cross Media Seminar
5. Philosophy and Public Affairs Lecture Series
6. Opera in Performance Reading Group
7. Neuroaesthetics and Neurocultures Reading Group
8. Theorizing and Practicing the Art of Looking
9. Deleuze Reading Group
10. Data Drive Seminar

### *Conferences etc.:*

2 March	Zoopolis: Master Class with Sue Donaldson and Will Kymlicka organized by Eva Meijer.
25-27 March	ASCA Workshop Politics of Attachment. Organized by Mikki Stelder & Thijs Witty
29-31 March	The Colour Fantastic. Chromatic Worlds in Silent Cinema. In collaboration with Eye Filmmuseum
9-10 April	The Aesthetics and Affects of Cuteness. Conference organized by Joyce Goggin
21 May	Ideology and Morality. Spinoza Lecture by Sally Haslanger
21-22 May	Global Grief and Local Iconoclasms. Workshop organized by Pepita Hesselberth, Joost de Bloois, Mireille Rosello
28-29 May	The Politics of Visualization. Workshop organized by Huub Dijstelbloem
4 June	Polderdieren Symposium organized by Eva Meijer
5 June	Writing Art and Creating Back. Conference organized by Mia Lerm-Hayes

- 11-12 June Past the “Post”: Theorizing the post-post-soviet via (New) Media and Popular. Two-day conference organized by Stephen Amico and Sudha Rajagopalan
- 12 June Aesthetics and Politics of the Crossmedial Image. Workshop organized by the Cross Media Group
- 18 June Noise in The Gallery. Workshop with Caleb Kelly organized by Ellen Rutten and Melle Kromhout
- 29 June - 10 July Digital Methods Summer School: Post-Snowden Media Empiricism and Secondary Social Media.
- 1-3 July Comics Interaction. Conference organized by Erin LaCour and Rik Spanjer.
- 2 July The Idea of Ecophenomenology. Two Seminars with David Wood organized by Julian Kiverstein and Johan de Jong
- 4 July Coils of Politics and Aesthetics. International Deleuze Conference organized by the Deleuze Reading Group
- 2 September Lecture by Dr. Mauro Jiménez: Rafael Chirbes y el relato de la crisis. Organized by Pablo Valdivia of the Research Group Hispanic Transnational Literature, Exile and Periphery”
- 7-13 September Politics of Taste. ESSCS Summer School in Paris
- 15 September Lecture by James Harding (University of Maryland) Performance at a Smart Intersection: Surveillance, Information Technologies, and the Space of Brecht’s ‘Street Scene’
- 16 September The Value of Humanity. Presentation in the Philosophy and Public Affairs series by Alice Crary (New School for Social Research)

- 16 September Lecture by Dr. Diego Bentivegna: El “síndrome Auerbach”: crisis, desplazamiento, reconfiguración. Terracini en la Argentina. In the Cultural Narratives of Crisis and Renewal (CRIC) seminars
- 18 September Lecture by Dr. Adriana Rodríguez Pérsico: La crisis como ruina. Literatura argentina de principios de siglo XXI. In the Cultural Narratives of Crisis and Renewal (CRIC) seminars.
- 30 September Lecture by Elena Ramírez: Literatura, crisis y mercado editorial. In the Cultural Narratives of Crisis and Renewal (CRIC) seminars.
- 1-2 October Cuteness Conference II organized by Joyce Goggin
- 15 October Lecture by James Harding: Performance as a Smart Intersection: Surveillance, Information Technologies, and the Space of Brecht’s ‘Street Scene’
- 15-16 October Global Cultures of Contestation. Conference in collaboration with ACGS.
- 19 October Literary Canonicity in the 21st Century. A symposium organised by the “Literature of the 21 st Century” research group with the support of Onderzoeksschool Literatuurwetenschap
- 28 October Citizen Sensing Practices - Lecture by Jennifer Gabrys organized by the Digital Methods Initiative
- 29 October Conferencia Spinoza con Héctor Abad Faciolince  
A collaborative project of the Cervantes Institute, the ASCA Research Group "Hispanic Transnational Literature, Exile and Periphery"
- 30 October Lecture by Marcus Willaschek: Kantian Autonomy without Self-Legislation of the Moral Law
- 4 November Lecture by Ana Cristina Mendes: Decolonizing the ‘Metrópole’

- 9 November Dan Zahavi, Self and other Symposium organized by Julian Kiverstein and Christian Skirke
- 9 December Dramaturgy in the Postcolony: Reflections from South Africa  
Lecture by Prof. Dr. Mark Fleishman (University of Cape Town) in Moment! Lecture series.
- 11 December Bass, Grain, Resonance: Vibrational Studies of Electronic Dance Music. Lecture by dr. Luis-Manuel Garcia (RUG) in the Colloquium Musicologicum.
- 14-15 December Lecture and masterclass with Lauren Berlant
- 16-17 December Bland, Boring, Banal. Lacklustre Feeling and Digital Media in Extreme Times. Conference organized by Niels van Doorn and Ellen Rutten

## 5. Completed PhD Dissertations

### 1. Aylin Kuryel

***Image Acts and Visual Communities: Contemporary Nationalism in Turkey***  
*Supervisors: Mieke Bal & Esther Peeren, 15 January 2015*

In the dissertation entitled “Image Acts and Visual Communities: Contemporary Nationalism in Turkey”, I investigate the image politics of nationalist practices in everyday life by tracking the way images of the nation travel through a variety of fields in contemporary Turkey. I depart from the idea that images provide an especially productive ground to analyze the contested and negotiated dynamics of national identity (re)production and community (de)formation in everyday life. I focus less on the history of official nationalist imagery production by the state, and more on the reproduction of nationalist imagery in everyday life, by the people themselves, who do not only look at, but also look with images. I identify five different types of images: commodified images, bio-images, ghostly images, media images and disorienting images. Through a variety of objects, such as commodities, masks, tattoos, advertisements, films, apparitions, monuments and artworks, I explore how images act both to draw borders around communities and to provide the means to challenge these borders. The analysis of “image acts” and “visual communities” does not only reveal the specificities of the particular context of 2000s Turkey, but also offers a theoretical path and conceptual kit to analyze the intertwinement of nationalism and visual culture.

### 2. Charlotte Pannier

***Kunstgeschiedenis in het secundair onderwijs: een oncomfortabele contactzone.***

*Supervisors: Mieke Bal & Esther Peere, 6 March 2015*

The art history curriculum of secondary art schools in Flanders limits itself to a history of styles and iconology. The first is part of a formalistic method that aims at the classification of artworks; the second studies the content of artworks. Both approaches explain form and content through a reconstruction of the past. Because the art history curriculum is predetermined, the task of art history teachers is reduced to knowledge transfer. Mostly, students are not aware that the knowledge transmission method of teaching ignores their critical and creative thinking. Some students passively assimilate the taught knowledge when making their own creative works, while others in the same situation reject all art historical knowledge because they want to work autonomously. Both the curriculum and the attitude of some students

prevents the establishment of a critical relation with the world in which they live, which, paradoxically, is one of the aims of the curriculum in question. Furthermore, the curriculum does not take into account the critical approaches to art that have emerged from the discipline of art history and from other disciplines such as gender studies and semiotics. This study revolves around the following questions: what happens when art history is reduced to style history and iconology? What is necessary to establish an equal relationship between artworks, students and a teacher who represents academic knowledge? How can art history lessons help students build a critical and creative relationship with the surrounding world? How can their interpretations of artworks contribute to the building of new (academic) knowledge? To answer these questions, I use examples from my own art history teaching experience at the secondary art school Sint-Lucas in Ghent. In the same way as in action research, I aim to examine new approaches from an existing situation and “to share that knowledge and learning that led to the creation of that knowledge” (McNiff and Whitehead 2011: 13). The way of teaching that I propose in this study - which turns the classroom into an uncomfortable contact zone - makes use of an interdisciplinary approach and a number of theoretical insights. Narrative semiotics, psychoanalytical concepts and gender studies not only allow an innovative analysis of what my students say and write, but also of artworks and historical texts.

### **3. Lara Mazurski**

#### ***Besieged by Burqas: Analyzing Representations of the Burqa.***

*Supervisor: Mireille Rosello, 15 April 2015*

In this thesis, I analyze the ways in which various discourses produce knowledge about the burqa. Particularly, since the attacks on the twin towers and the London bombings, Orientalist and neo- Orientalist tropes have been revitalized and propagagated by ideologies of Islamophobia at work to radicalize Islam and Muslims. Of concern in political and policy debates as well as in media and scholarly discourses in Western societies is the framing of Muslims as potentially threatening and dangerous. In the present day, the politicization of Islam has had significant consequences ranging from the implementation of laws that restrict the presence of the burqa, as the symbol par excellence of Islamic fundamentalism in the Western imaginary, to the denial of citizenship for wearers. The burqa more than any other religious symbol has become increasingly stigmatized and criminalized, restricted in countries such as France, Germany, Netherlands, and Belgium. Arguably no other symbol, since France’s affaire de foulard (headscarf affair) has warranted more spirited public and political debate. Images of covered Muslim women,

especially those in burqas, are framed as threats to the ideals of the secular Western nation state and as a barrier to successful immigrant integration. For these reasons, the politicized representation of burqa-clad women as potentially threatening requires a closer, deeper, and more detailed examination.

#### **4. Nikolaos Kolonias**

##### ***The Mindful Gamer: Diagrammatical Strategies on the Bio-political Plane of Digital Gaming Culture.***

*Supervisors: Patricia Pisters & Stephan Zepke, 21 April 2015*

This thesis explores the historical development of digital gaming in the post-Fordist condition of cognitive capitalism. By utilising concepts from the fields of neurology, media philosophy and the Buddhist epistemology of the mind it studies the biopolitical aspects of gaming culture by looking at the practices and strategies that were historically applied by gamers, in order to map how these strategies functioned as a contemporary diagram of governmentality and how gamers can respond to this system of control. Thus, this thesis seeks to both examine the way gaming is related with the image culture of cognitive capitalism, which aims to produce flexible individuals that continuously solve problems and how we can respond to this affective matrix designed by the gaming industry. Accordingly, in this thesis the concept of mindfulness will be used to develop a new disciplinary approach that draws on the insights of Buddhist epistemology and its meditational technologies to suggest a practice which enables the gamer to form what Hakim Bey called 'autonomous zones'<sup>1</sup> of subjectivation that construct a politically engaged and utterly contemporary 'care of the self.'

#### **5. Irina Souch**

##### ***Tales of Russianness: Post-Soviet Identity Formation in Popular Film and Television***

*Supervisors: Mieke Bal & Esther Peeren 3 June 2015*

In this study, I explore contemporary popular film and television representations of Russian cultural identity after the demise of the Soviet Union in 1991. Along with radical political and economic changes, the decomposition of the communist order inaugurated the unravelling of state ideology and the dismantling of existing social norms, conventions and interdependencies. However, these altered historical conditions did not automatically create new mechanisms of identification, nor did they cause the irrevocable erasure of the old identificatory benchmarks. The main title of this

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<sup>1</sup> Bey 2003: p.xi.

study, “Tales of Russianness,” aphoristically expresses the core of my argument. Through detailed analyses of the chosen films and television series I show that identity is not only at all times constructed and asserted through acts of narrativization, but that these narratives come into being through the invocation and reworking of existing popular cultural tropes, such as the myths of patriarchal authority and brotherhood, the fantasy of the antagonistic other, the idyll of the countryside community and, especially, the family metaphor.

## **6. Miriam Meissner**

***Global Financial Crisis and the City: Narrative, Myth and the Urban Imaginary***  
*Supervisor: Christoph Lindner, 1 July 2015*

This dissertation examines how urban imaginaries in international film, literature and photography feature as framings in Global Financial Crisis discourses. Drawing on methods and concepts from media and communication studies, cultural analysis, anthropology, and philosophy, it shows how such framings respond to the challenge of narrating the complex global process of financialization. The dissertation develops the concept of myth/mythology as analytical tool for the close reading of various interrelated media practices of crisis communication, examining in particular the politico-ideological implications of these practices.

## **7. Johan de Jong**

***The Movement of Thinking. Hegel – Heidegger – Derrida***  
*Supervisors: Josef Früchtl & Kees Jan Brons, 1 July 2015*

This dissertation offers a new reading of Derrida’s *De la grammatologie* and a reconsideration of deconstruction’s relation to empiricism, skepticism and critique. The ‘movement’ of Derrida’s texts is what elevates their critical status above the mere polemic of defence and refutation, but also implies what I call a ‘structural vulnerability’. New interpretations of Hegel and Heidegger are provided by focusing on Hegel’s insight that what exceeds reflection is ‘its own movement’ and – through an extensive reading of Heidegger’s *Beiträge zur Philosophie (Vom Ereignis)* – on Heidegger’s attempt to arrive at a saying ‘that is itself the to-be-said’. Inextricably bound to the very oppositionality they attempt to exceed, the confrontation of these three thinkers brings out the performativity that makes them locate the heart of their thinking in its development, movement or pathway, rather than in its positive results or conclusions. This enables understanding Derrida’s explicit opposition to Hegel and Heidegger as merely one among many strategic resources he employs in reading them.



The Movement of Thinking is an investigation into the need to proceed ‘indirectly’ in philosophy, and enquires into the critical force of a discourse that ‘avoids the grounds on which it could find support’.

## **8. Blandine Joret**

### ***Today, Icarus: On the Persistence of André Bazin’s Myth of Total Cinema***

*Supervisors: Patricia Pisters & Marie Lous Baronian, 3 July 2015*

By means of an in-depth exegesis of André Bazin’s (1918-1958) film criticism, this study explains the significance of his notion of “myth” in relation to history, technology, and perspective, and examines several references to religious, scientific and poetic frameworks. Throughout his oeuvre, Bazin develops what he terms the “myth of total cinema” as a critical method that counters canonical film histories, which he crystallizes in the repeated comparison of cinema with a particular mythical figure, namely Icarus. From this perspective, Bazin’s understanding of myth offers an original reformulation of the historiography of cinema, via an affirmation of imagination as the driving force of its evolution. By analysing the endurance of the myth of Icarus in a variety of documentary, experimental, animation and feature length films, I establish the persistence of Bazin’s myth of total cinema and ultimately argue for the validity of his critical notion of “integral realism” for film studies today.

## **9. Marie Beauchamps**

### ***Affective Identities. Denaturalization and the Politics of Nationality in France***

*Supervisor: Mireille Rosello, 17 September 2015*

This dissertation investigates denaturalization (i.e. the deprivation of citizenship). The context is the politics of citizenship and nationality in France. Combining research insights from history, legal studies, security studies, and narratology, it demonstrates that the language of denaturalization shapes national identity as a form of formal legal attachment but also, and more counter-intuitively, as a mode of emotional belonging. As such, denaturalization operates as an instrumental frame to maintain and secure the national community.

Going back to eighteenth-century France and to both World Wars, periods during which governments deployed denaturalization as a weapon against “threatening” subjects, the analysis exposes how the language of denaturalization interweaves concerns about immigration and national security. It is this historical backdrop that helps us understand the political impact of denaturalization in contemporary counterterrorism politics, and what is at stake when borders and identities become political weapons.

## **10. Anne Helmond**

### ***The web as platform: Data flows in social media***

*Supervisor: Richard Rogers, 23 September 2015*

This dissertation looks into the history of Web 2.0 as “the web as platform” (O’Reilly 2004) and traces the transition of social network sites into social media platforms to examine how social media has transformed the web. In order to understand this process from an infrastructural perspective, I develop the concept of “platformization”. This notion refers to the rise and consequences of the platform as the dominant infrastructural and economic model of the social web. Platformization, I argue, rests on a dual logic of social media platforms’ extension into the rest of the web and, simultaneously, their drive to make external web data “platform ready”. I draw on digital methods to study the effects of social media on the web’s infrastructure and formulate a platform critique by examining the platform-specific objects that have been introduced by social media platforms such as social buttons and short URLs. Doing so, the thesis offers a contribution to the emerging fields of software studies and platform studies. As part of this undertaking, I put forward new methods that I frame as digital methods for platform studies which utilize medium-specific features to explore the dynamics of platformization. I propose a new branch of platform studies that I call platform infrastructure studies, which analyzes the ecosystem of software platforms with platform-specific digital methods.

## **11. Tim Yaczo**

### ***Brains with Character: Reading and Writing Neuronarrative***

*Supervisor: Patricia Pisters & Jan Hein Hoogstad, 29 September 2015*

"Brains with Character: Reading and Writing Neuronarrative" tracks the concept of neuronarrative by analyzing the reciprocal and catalytic relationships between neuroscience and literary media. Crucial to understanding the contemporary stakes in these two cultural endeavours is how their relationships implicate ‘reading’ and ‘writing’ as concepts, operations, and activities. From the protagonist struggling with a brain tumour, to the villain who one comes to discover acts out of a neurochemical imbalance, stories play out cultural, technological, and highly personal excitements and anxieties about the place and importance of brain knowledge today. They invite new literacies of readers, by demanding one learns from the vocabulary of scanning machines and the latest anatomies, as well as encouraging one to think through and with accounts of everyday life that centralize the significance of brain activity.

## **12. Lukas Verburgt**

***“A terrible piece of bad metaphysics”? Towards a history of abstraction in nineteenth- and early twentieth-century probability theory, mathematics and logic.***

*Supervisor: Gerard de Vries, 1 October 2015*

The general aim of this project is to articulate the philosophical conditions of the transition from the non-mathematical definition to the mathematical formalization of 'objective probability' in terms of a development from idealization to abstraction - and this by means of an investigation of the works of, among others, Robert Leslie Ellis (probability theory, symbolic algebra, Kantian epistemology), John Venn (probability theory, symbolic logic), David Hilbert (the 'sixth problem', axiomatization of physics, general covariance), Richard von Mises (frequentism, logic, Machism, 'real world' versus 'set-theoretic' probability), Andrei Kolmogorov/Aleksandr Khinchin ((semi-)intuitionism, measure-theory).

## **13. Marc Tuters**

***Kosmoikos: The Search for Location in a Networked Age* Wednesday, 28**

*Supervisor: Richard Rogers, October 2015*

From fantasies of architectural utopias in the 1960s, to contemporary interface technologies that fetishize the idea of “the local,” this dissertation considers a variety of spatial practices as attempts to address the philosophical question of where we are—and in relation to which scale. Departing from media studies discourse concerning the dematerializing effects of technological networks on architectonic space; it considers how historical innovations in economic techniques of governance can be understood as having contributed to the emergence of a networked concept of space as well as to a fundamental transformation in relationship to the concept of “the outside”. Contemporary “locative” technologies (e.g. Google Glass) are considered as instances of a gnostic type of epistemology concerned with imagining the subject’s position in relation to a global totality—as exemplified by Fredric Jameson’s call to develop a “cognitive mapping” aesthetic as a remedy to his famed diagnosis of late capitalist spatial disorientation. An alternative approach, associated with Bruno Latour is considered as rejecting aspects of this tradition of thought on methodological grounds, rethinking the global in terms of the cumulative effect of a multiplicity of local aesthetic interventions. Juxtaposed against the 1970s environmentalism of “think globally, act locally,” the dissertation finally concludes with a discussion of anthropogenic climate change as the ultimate aesthetic problem concerning the representation of location in a networked age.

#### **14. Rebecca Breuer**

##### ***Fashion Beyond Identity: The Three Ecologies of Dress.***

*Supervisors: Patricia Pisters and Marie Aude Baronian, 4 November 2015*

Fashion beyond Identity: the Three Ecologies of Dress critically examines the emphasis upon performance of identity in both fashion theory and practice. This dissertation demonstrates that the current practice in fashion and identity is inextricably linked with exploitation of workers in developing countries and destruction of the environment worldwide. As such fashion constitutes a tri-ecological system in which mental, socio-ethical, and environmental approaches and ecologies are entangled. By rethinking fashion theory heterogeneously - and undoing the predominance of a homogeneous perspective centred upon the communication of identity - the creative, affective and experimental intensities and capacities of fashion, as well as its destructive effects and potential, come to the fore. As such it is argued we need to take the ego out of fashion are we to solve its serious problems and analytically expand its theoretical body.

#### **15. Lucy van de Wiel**

##### ***Freezing Fertility: Oocyte Cryopreservation and the Gender Politics of Ageing.***

*Supervisors: Esther Peeren, José van Dijck and Mieke Bal, 6 November 2015*

Welcomed as liberation and dismissed as exploitation of women, the introduction of oocyte cryopreservation (egg freezing) in the last decade has met with controversy and ambiguity, whether in parliamentary debates on its legalisation or in media hypes on Facebook's new healthcare benefits.

*Freezing Fertility* critically examines the technology of oocyte cryopreservation, and its discursive construction in public media, in relation to a notion that is surprisingly under-theorised in the study of culture: ageing. As a reproductive technology that is employed for so-called "fertility preservation" rather than immediate childbearing, the possibility of oocyte cryopreservation both triggers the articulation of existing age normativities and reconfigures the temporal logic of reproductive ageing. In this cultural analysis of egg freezing, I investigate the implications of oocyte cryopreservation for contemporary thinking on bodily temporality by analysing a selection of cultural objects—varying from documentaries and newspaper coverage to informed consent contracts and medical photography—which are emblematic for each stage of the egg freezing procedure. Accordingly, *Freezing Fertility* follows the journey of the egg: starting from the initial anticipation of age-related infertility in relation to in vivo eggs, followed by the visual mediation of in vitro eggs after extraction, the selection of fertilised eggs with time-lapse embryo imaging, the novel forms of older motherhood following the implantation of fertilised

frozen eggs, and, finally, the global impact of egg freezing as a condition of possibility for the transnational flows of eggs that can emerge once cryopreservation renders the egg newly mobile.

## **16. Elan Gamaker**

### ***The Genre Mask. Rhetorical Style and Audience Activation in the Investigation Film.***

*Supervisors: Mieke Bal and Peter Verstraten, 20 November 2015*

My central argument concerns the use of familiar tropes in cinema as a means of conveying political thought, that is, ideas concerning what needs to change in present society. Specifically, filmmakers construct a 'genre mask' that affords accessibility to the political text, to ambiguity in interpretation and, thus, ultimately, to the activation of the viewer. This occurs thanks to the viewer's predisposition to recognise generic tropes.

I begin by using the genres of social realism to exemplify this cinematic approach. I do so to cast doubt on the validity of social realism being considered the closest cinematic representation of "real life". I argue that it is in fact a rhetorical style and, given its aesthetic link to a putative "real", it can be used in generic terms as the most effective method of evincing political thought.

I examine how the film author can offer at least two parallel, equally valid interpretations of a text, by providing examples of the *Investigation Film* investigating its own form in self-reflexivity and meta-narratives through the use of ambiguity. This holds true even in a genre where a single truth seems a pre-conditional nature for its definition, suggesting once more the durability of that genre's tropes. Therein lies the efficacy for a generic approach to political expression, and how the author relinquishes control of the text in favour of audience activation.

## **17. Marjan Nijborg**

### ***The Impact of the Moroccan Diaspora on the Literature of the Netherlands and Flanders, 1994-2010***

*Supervisors: Ieme van der Poel, Lisa Kuitert, 15 December 2015*

"Literary Boundary Shifts" (*Litteraire grensbewegingen*) constitutes a research that combines two different approaches – an institutional and a textual one – and consequently two disciplines, Sociology of Literature and Literature Studies (with the main focus on the hermeneutic branch of the latter). Thus, the orientation of the study is twofold: 1) it addresses the emergence and positioning of Dutch writers of Moroccan origin in the "literary field" of both the Netherlands and Flanders, and 2) it examines the effect of literary

migration and globalisation in the works of the aforementioned authors and in what way this literature can be linked to postcolonial writing.

Migrant literature, including the work of Dutch writers of Moroccan origin, was nearly considered to be a homogeneous collection of literary texts that deviated from “the standard”. The cultural and ethnic background of the writers was often considered to be more important than literary quality or themes. Now, authors of Moroccan origin are no longer consigned to a separate literary category. This is in part related to a shift from a biographical to a functional vision on the literary production about migration themes. A more adequate term for *migrant* literature would thus be *migration* literature, because the latter term focuses more on the literary theme rather than on the cultural or ethnic background of the writer.

This involves changes not in the margin of but *within* the Dutch literary landscape: the effect of literary migration and internationalization or globalization by these relative newcomers on Dutch literature.

## 6. New PhD Candidates

Due to the financial cuts, no open ASCA selection round for PhD proposals was organized. Fortunately, however, two ASCA candidates secured an NWO Sustainable Humanities Grant with their own projects, while ASCA researchers received several large NWO/ERC research grants, allowing them to recruit PhD candidates. In addition, ASCA awarded a finishing fellowship to Irene Villaescusa Illán, and several PhD candidates joined ASCA with external funding. In total, 30 new PhD candidates joined ASCA in 2015.

### 1. **Sofia Apostolidou, *Embodying Modernization: Representations of Fat Women in Modern Greek Culture* (Murat Aydemir, Mireille Rosello, Jules Sturm)**

In my MA thesis I explored the relationship between biopolitics, disability studies and posthumanism, using fatness as my concept. Employing Michel Foucault and his theory on the homo economicus as the ideal neoliberal subject I analysed the fat subject, as an irrational, irresponsible and immoral subject, and thus a failed economical subject, condemnable in its entirety. Focusing on the aspect of morality, I bridged into posthumanism and the concept of prosthesis, demonstrating the ways in which, within current biomedical and technological advancements, the criticism directed towards the fat subject is directly transferable to any subject. Using criticism that Disability Studies scholars such as Sarah S. Jain and Vivian Sobchack have on posthumanism, I demonstrated the ways in which within posthumanism, all subjects can be found as lacking, when compared to their potential, enhanced posthuman version. After tracing these biopolitical narratives within posthumanism, I attempted to reconceptualise the prosthetic metaphor into one that utilises current definitions while it incorporates the criticism it receives. Echoing Marilyn Wann's definition of fatness as something that attaches itself to individuals, I conceptualised fatness as a prosthesis, naming this new concept the fat suit, where fatness is read as a prosthesis on an imagined thin body.

### 2. **Juan Montoya Alzate, *Caribbean Music palimpsests: embodied action and cultural transmission* (Barbara Titus, Julia Kursell)**

The following proposal develops a study into the ways in which the social roles of music practices are and have been transmitted in the Caribbean by focusing on two music scenes: champeta and cumbia. Champeta is an Afro-Colombian music that has crafted an appealing milieu from the 70's onwards while the latter has largely spread across the Caribbean and Latin America

during the second half of the twentieth century. It seeks to explore how performances and music consumption in the Caribbean scenes hinge on processes of identity and knowledge transmission by concentrating on acts of transfer (performances) and identity---building processes.

### **3. Bart Barnard, *The Relationship Between Art and Technology* (Boomkens & Gerard Visser (LU))**

As a result of the increasing reliability of contemporary transport and communication technologies, a new relationship between art and technology is emerging. It seems that both the art work and these technologies bring forth their own world; a world that is independent of the direct physical environment that surrounds it. Technology and art achieve this feat precisely because of their abstraction from this environment. Instead, they create their own environment in which to operate.

This research investigates in a philosophical manner this new relationship between art and technology. Its guiding question is whether, how, and to what extent contemporary transport and communication technologies demonstrate an art character; and if so, in what way these technologies and contemporary art influence each other. Starting point is the hypotheses that the use of these contemporary technologies reintroduces the primordial art character of technology, while at the same time maintaining the exploitative character of the technological world view at a different level.

### **4. Natasha Basu, *Transformations of Civil Disobedience: Democratization, Globalization, Digitalization* (NWO-Robin Celikates, Beate Roessler)**

This research project starts from the diagnosis that the predominant understanding of civil disobedience fails to capture certain global transformations that have the potential to undermine its democratic potential. I seek to fill the corresponding gap by addressing fundamental challenges that the standard model faces due to the globalization of civil disobedience. The focus of this project is how to rethink civil disobedience—often framed as protest citizens engage in against their national governments—in the face of the globalization of political and economic structures and the emergence of new forms of global protest.

### **5. Rossitsa Borowski, *After Emmanuel Levinas: The ethics and poetics of literary (artistic) experience* (Josef Früchtl)**

Broadly, this research is an attempt to intervene into the long-established discussion on the relation between ethics and art, more particularly between ethics and literature. It enters the discussion through the general question,



“Does and/or how does ethics make an artwork to endure over time?” In other words, the question asks about ethics as a condition of transmitting artistic meaning.

Within the Modern philosophical tradition, the scope of answers was through the prism of art as subordinated to ethics via ontology or epistemology as first philosophy. The meaning of art was regarded as an objective self-expression of the Absolute Spirit (Hegel) or Being (Heidegger), or as subjective “free play of imagination” and judgment (Kant and Romanticism), or as inevitable engagement with social issues and political position (Sartre).

The research seeks the answer within the Continental phenomenological tradition, and the invocation comes from the belief that after Emmanuel Levinas reversed the orientation by placing ethics before ontology, a reexamination of the relation between literary subjects, literary making-up and ethics seems necessary. Following Levinas, the above question is not in the vein of the more general ontological question, “Why is there art instead of something else?” but rather in harmony with the ethical “How can art justify its existence?” The major hypothesis is that a literary text *qua* artwork is immanently and *straightforwardly* ethical in the sense of Emmanuel Levinas's notion of encountering the Other, which inevitably affects first the artistic imagination, and then the entire artistic experience.

The contribution of this research is sought in describing how the face-to-face encounter as an original and integral element of the artistic experience justifies the existence of art for preserving the humanness of human condition.

## **6. Bernardo Caycedo, *Online Anonymous Disobedience and the Politics of Appearance* (NWO-Robin Celikates, Beate Roessler)**

This research project starts from the diagnosis that the predominant understanding of civil disobedience fails to capture the risks that digitalization poses to its democratic potential. In this project, which is strongly interwoven with the other parts of the VIDI project, I seek to fill the corresponding gap by addressing fundamental challenges that the standard model faces due to the digitalization of civil disobedience. The focus of this project is how to rethink civil disobedience in the face of the rise of the Internet as a tool of political action and as a contested space and the corresponding digitalization of disobedience.

## **7. Matt Cornell, *Manchildren, Adult Babies and Adultescents: The Infantile in Liquid Modernity* (Mireille Rosello, Joyce Goggin)**

I analyze a recent and perhaps troubling turn in Western culture: infantilization. Economic precarity and the rise of immaterial labor have

coincided with an explosion of infantile aesthetics and affects, found in everything from “cute” cat photos to childish YouTube videos. I connect these to emerging infantile subjectivities, like the “manchild” in Hollywood cinema, and the “adult baby” in advertising and reality television. Upper-middle class New Yorkers attend a preschool for adults, hoping to reconnect with their “inner toddlers,” while in Hollywood, body conscious movie stars turn to the “Baby Food Diet” to shrink their bodies.

What are the causes and consequences of this renewed focus on the infantile? How do these apparently disparate phenomena relate to the age of liquid modernity (Bauman) and the rise of immaterial labor (Hardt, Lazzarato), where stable identities have become unmoored by free markets? How have social media sites shaped and been shaped by infantile aesthetics and affects (Berlant)? Why has cuteness, with its curious mixture of tenderness and cruelty (Ngai), and its emphasis on miniaturization and neoteny (Virno) become a dominant aesthetic? How do we reconcile this cultural turn with the apparently paradoxical observation that children today “grow up too fast?” What does this state of arrested development entail for traditional gender roles? Finally, can the return to the infantile be a site for change and reinvention, or is it a retreat from social and political engagement?

**8. Liwen Deng, *The Critical Implications of Socially Engaged Art Concerning Urbanisation in Contemporary China* (Jeroen de Kloet & Christoph Lindner)**

Since urbanization in China has become an acute and complicated social issue in China in recent decades, some art practitioners (e.g. artist, art, activist, curator) try to tackle this issue with socially engaged art. This research is aimed to investigate the critical implications of this type of practices by analyzing the cases with theoretical lenses such as aesthetics and politics, space and governmentality.

**9. Argyrios Emmanouloudis, *From the Vastness of the Web to Mainstream Production and Vice-Versa: Fan Identities, User-Generated Content and Corporate Appropriations/Produser Communities* (Joyce Goggin, Carrol Clarkson)**

This project deals with online user-generated content and the way it impacts traditional practices of community shaping on the one hand, and media production on the other: whether audiovisual content created by fans of a specific franchise is appropriated by big media companies and used as a part of a creative industry or just remains as a means to bring users together and assist them in fostering a common identity, web content needs further examination on its cultural and production aspects.

**10. David Gauthier, 'Errors'. *Exposing the Endless Construction and Deconstruction of Digital Media* (NICA-Robin Boast, Iris v.d. Tuin)**

Current discourses on digital media display a fascination with the linguistic, numeric, algorithmic, social, and material aspects of technology, from which several new domains of study have emerged in the past several years, including Digital Methods, Software Studies, Digital Humanities, and Media Archeology, to name a few. My project argues these programmatic ventures are symptomatic of a more profound transformation taking place within the core theoretical apparatus of the humanities and the sciences. Building on the contemporary philosophical works of Jean-Luc Nancy and Erich Hörl, alongside the work of Félix Guattari, I argue that technology, rather than being a mere surrogate of the body or the mind, displaces and neutralises the sensible and the thinkable as it confronts our age-old ways of meaning making. In looking at the object of technological "errors," my project uncovers the core cycles of construction and deconstruction of digital media, which, I argue, speaks to the endlessness of technological mediation, its necessary perpetual and repetitive actualisation. This endlessness, in turn, renders a perspective of technology which is open ended, never fully completed, or in other words, in-finite. It is this endlessness that disorients our notion of meaning as it breaks the linear causal relationship between means and ends, aims and fulfilment. Rather, as my project argues, technology exposes a meaningless assembling of things and beings that circumvent formal categories of representation and signification.

**11. Jan de Groot, *Corporate Collections* (NWO-Nachoem Wijnberg & Arno Witte)**

Corporate art collections form an important part of the demand for contemporary art in the Netherlands. Many corporate collections, from multinationals to non-profit organizations, showcase 'avant garde' art produced by artists just entering the art market, increasing these artists' chances to be canonized and recognized as part of Dutch cultural heritage. At the same time, these collections are corporate, and an outcome of attitudes towards cultural consumption among the members of these organizations as well as a result of strategic decision making at the organizational level. By using a signalling framework to integrate cultural studies and management science perspectives the project will study the effects of corporate art collecting in the context of the dynamics of the art world, as well as in the context of the competitive strategies in which corporations that build collections are involved. Within the framework of this larger NOW project, Jan de Groot will explore a number of case studies, including the Bijenkorf collection and the Stuyvesant Collection. Both constitute examples of early

adaptors of artistic currents, for example the CoBrA school, which was also acquired by other museums in the Netherlands such as the Stedelijk Museum, and private collectors. This time-lapse between museums on the one hand, and the Bijenkorf and Stuyvesant collections on the other, will be compared to the acquisition of works by the same artists by other private and corporate collections in the Netherlands.

## **12. Lin Jian, Governmentality in Cultural industries of China (Jeroen de Kloet & Esther Peeren)**

The main question of this study is what kind of governmentality the academia, policies and practices of cultural industries reflected in contemporary China. This would consist of three objects: the outcomes of cultural industries studies in Chinese mainland, the policies of cultural industries, and the agents (cultural workers and entrepreneurs, namely creative class) in cultural industries. I am going to frame the study from two sides: the production of knowledge around cultural industries and the subjectification of “creative class”. To explore these questions, the study would use the methodology of governmentality studies and cultural studies. I would take textual analysis into policy texts and academic works, and also arrange some interviews with certain people, as well as field research into certain areas.

## **13. Becky Kazansky, *Constructing threats and modeling security in a data risk society* (ERC-Stefania Milan, Richard Rogers)**

Information security problems are said to be 'wicked' due to their sociotechnical complexity. In recent years, governmental security actors, open source developers of security and privacy enhancing technologies, and human rights defenders have all played a part in developing a dialogical practice to help mitigate against information security 'threats'. This practice is referred to as 'threat modelling'. 'Threat models,' as textual and dialogical instruments, serve to articulate the specifications which these actors believe would enable Information and Communication Technologies (ICTs) to protect information transmitted by their 'end-users'. Through a focus on the decisions that guide the creation of threat models, this project would endeavour to trace how agendas, values, anxieties, and constructs around risk and security reassert themselves in the development of privacy enhancing technologies. This study would provide a rare empirical contribution to theory-driven critical security scholarship, while also opening up new ways of understanding privacy and security in relation to human rights. The research would be done following a mixed method approach, with ethnographic methods such as semi-structured

interviewing and observation work, content analysis of secondary source documents, and digital methods to 'trace' changes to tool architecture.

**14. Frederike Kalthener, *Living with Intelligent Systems - The present and future of political propaganda* (ERC-Stefania Milan, Richard Rogers)**

With this PhD project, I would like to investigate the role of predictive analytics in anticipatory security practises. More specifically, I am interested in the use of data-mining from social media sites for the purpose of anticipating, and (thereby potentially preempting) perceived threats, that may also be interpreted as activism or protest.

A prime example is the anticipation of "cyber threats", which, often encompass practises that can also be defined as "hacktivism" or acts of "civil disobedience". Another example is Walmart's use of analytics and social media data in relation to a planned Black Friday strike, which constitutes a threat to the company business but is also an expression of dissent.

I approach data-driven predictions as a socio-technical assemblage, and will employ a number of ethnographically informed case studies to answer the following questions: How much confidence do different users have in the predictive powers of analytics? What are its perceived limitations, and potentially dangers? How is the division of labour between humans and computers organised? In how far and under which conditions are predictions become productive, and can potentially be self-fulfilling?

With this doctoral work, I want to contribute to the broader understanding of an emerging "Big Data-security assemblage", and the practical workings of predictive analytics. Since data is often mined from social media platforms, this research also aspires to explore the role of algorithmically produced social media metrics - snapshots of the 'public' - in anticipatory security practises.

**15. Noortje de Leij, *The Foundations of Criticism: The Case of October* (NWO Sustainable Humanities-Mia Lerm-Hayes & Johan Hartle)**

As Modernist ideals of authenticity, autonomy and aesthetic purity gradually unraveled from the 1960s onwards, artistic discourse paradigmatically shifted its attention to the socio-political and economic realities that lie at the basis of art and its institutional systems. An implicit preposition that followed from art's imbrication with larger socio-political structures was that art might also play a role in changing, or unveiling, this broader context. In par with these developments, art criticism increasingly developed into a site for social critique and a means for investigating the possibilities of political change. One particularly influential strand of this turn to a politically aware art criticism consolidated in the 1976 journal for art theory and criticism *October*—

allusively named after Sergei Eisenstein's film *October* about the October revolution. *October* intervened within its own historical moment by developing a theoretically informed approach that merged art criticism with critical theory and focused on art's 'critical potential'—drawing most importantly upon the traditions of post-structuralist thought and the Frankfurt School. While it is hard to underestimate *October*'s influence on our current understanding of the politics of critique within the global reception and evaluation of art, there have been few attempts to systematically evaluate *October*'s intellectual narrative. This PhD project will research the theoretical and historical grounds upon which the *October* discourse was developed. What, in other words, are the implicit art-philosophical claims for the *October* group's premise that that art can—and should—be critical? As such, this research will contribute a crucial aspect to the broader project of establishing a genealogy and critique of radical art criticism and socio-politically informed aesthetic debate since the 1970s.

**16. Arjen Nauta, *Love it, Hate It: Hunan TV, Creativity and Governmentality* (Jeroen de Kloet & José van Dijck)**

This project focuses on Hunan TV, a regional Chinese TV station that is widely known for its provocative formats. Their programs are often subjected to censorship or bans, but simultaneously hailed as a model for the creative industries. Through ethnographic fieldwork, I will probe into the intricate ways in which Hunan TV's program makers and producers negotiate the governmentality tactics of the Chinese authorities, the domestic market, and the global television industry. By means of a (visual) discourse analysis of several TV programs, I will analyse the space for criticality as well as the consequences for cultural and political identifications.

**17. Niels Ten Oever, *Net of Rights* (Stefania Milan, Richard Rogers)**

This research focuses on transnational civil society groups working on (the exercise of) digital rights, with the aim of establishing the relation between different frames that exist within civil society of what the Internet currently is and how they envision a better Internet. Furthermore this research examines what action repertoires are deployed by civil society in order to advance these visions of a better Internet, and the relation between frames and action repertoires. The analysis will result in a comprehensive map of the definition(s), perceptions and visions of the Internet existing within the organized civil society, and in a typology linking frames to tactics invoked by the different social movements to fight for (the exercise of) digital rights.

**18. Jan Overwijk, *Post-rationalisation: Openness in Contemporary Social Organisation* (NICA-René Boomkens, Robin Celikates)**

The question of modernity is as old as modernity itself. Philosophically, Kant studied modern thought in a critique of reason; sociologically, Weber used the parallel tactic of examining modern society in a critique of rationalisation. The wave of postmodernism in the 1970s and '80s has attempted to decenter reason through a radicalisation of modernism. In philosophy, this resulted in the hugely successful anti-metaphysics of Lyotard, Derrida, Deleuze, who built on Wittgenstein, Heidegger, Nietzsche. On a sociological register, however, the thesis of rationalisation stands as firm as ever, even among anti-metaphysical thinkers themselves. Admittedly, postmodernism has led to an expansion of aspects under which the humanities study modernity as a cultural phenomenon, but regarding questions of social organisation, humanities scholars automatically resort to the sociology of reason. So I ask, in a polemical paraphrase on Habermas: Has the postmodern project been completed? Should it be?

The dissertation proposed here will serve the dual aim of i) loosening the grip of rationalisation on our politico-philosophical imagination and ii) developing an account of modernisation as socio-cultural closure that is inspired by postmodernism, but tailored to our world and times. This project will be primarily philosophical in nature, but is at the same time located at several disciplinary intersections. Firstly, the dissertation connects Critical Theory with Science and Technology Studies in order to produce a philosophical framework for social organisation that is embedded within the wider humanities. Secondly, it cuts across the analytic/Continental divide in philosophy.

**19. Rowan Parry, *Independent Documentary Cinema in China* (Jeroen de Kloet & Esther Peeren)**

Over the course of four case studies, these being documentary film education, the production of a documentary, the eco-documentary, and the film festival, this project sets out to uncover how independent documentary cinema in China and its truth claims creatively and critically interact with existing socio-political power structures in contemporary China.

**20. Timon Ramaker, *The Reflective Journalist* (Mark Deuze & Van der Stoep (CHE))**

The practice of journalism is increasingly complex. Who are journalists in the blogosphere, and what are journalists to do on social media? Can professional journalism be distinguished from the work of amateurs, and should it be?

Facing precarity, journalists (and schools of journalism) embrace entrepreneurship, and a startup culture emerges around the world, accelerating the pace of change and dynamics in the profession. What is journalism and what does it mean to be journalist in the context of today's 'liquid' modernity (Bauman, 2000)? These developments call for professional journalists who know-in-action, are innovative and accountable: also known as reflective practitioners.

This study explores the usability of the concept of the 'reflective practitioner' (Schön, 1983) for contemporary journalism. Theoretically, the notion of reflective learning is set against pervasive theories about journalistic practices, ethics and journalism as a social system (Shoemaker/Reese, 1996; Weischenberg, 1992). Empirically this project maps and explores formal and informal forms of reflective practices currently taking place throughout contemporary journalism. What can journalists increasingly responsible for their own professional development do to develop their inner moral compass (De Jong, 2012), and to not just routinely but also innovatively act in these precarious times?

Third, I will develop specific conditions for reflective practices to be effective given the specifics of the contemporary professional culture of journalism. Recent literature about reflective learning points out that the effectiveness of reflective practices is highly dependent on the extent to which reflection is embedded in the practice of the profession (Boud, 2010). Acknowledging this my project works with action research methodology to investigate the practice of journalism in collaboration with journalists within the precarious and complex context of newswork.

## **21. Anthony Resnik, *The Heroic Figure in Early Black South African Poetry* (Carrol Clarckson & Ena Jansen)**

The aim of this thesis is to examine the heroic figure within the framework of black South African poetry generally written in English from the middle of the nineteenth century until 1948. The years witnessed the establishment of a Netherlands and subsequently British colonial presence in South Africa during the nineteenth century and the assumption of power in 1948 of a nominally united and independent South Africa by the National Party government. The period was thus pivotal for the future development of South Africa.

The poetry examined in this thesis, comprising both oral and written texts, provides an overview of black South African poetry from the middle of the nineteenth century until 1948. The texts witness the critical role of poetry within an indigenous community increasingly subject to the violent oppression of a minority, white settler community determined to safeguard interests



appropriated from the people themselves. The poems mine the past in both comprehending the present and gesturing a road to the future. The texts, from a literary critical perspective, thus embrace both the earliest black South African poetry in oral form and the transitional poetry en route to a contemporary form.

**22. Alix Rübsaam, *Humanist Boundaries in Posthuman Practice: Technology as Nonhuman Other* (Murat Aydemir & Mireille Rosello)**

Posthumanism deals with borders that demarcate the human from the nonhuman, aims to decentre the human as the main actor of ratio and intelligence, and investigates the relation between the human (academic) subject and nonhuman actors. But what is the practice of Posthumanism? How does the concept become concrete? What are the possibilities and limitations of the theory? Questioning the boundary between the human and its other, Posthumanism encompasses both and risks reinforcing this boundary. Following posthuman thought, my research focuses on technology as a nonhuman actor besides, flowing from, the human. As a nonhuman site of distribution for human agency and cognition, technology is a posthuman practice. Technology augments the human into a posthuman subject that incorporates both nonhuman and human elements. This practice makes the location and limitations of the human subject fluid. However, parts of this posthuman practice evoke cultural resistance. Specifically, the discourse around the development of Artificial Intelligence and Autonomous Weaponised Robots reproduces and reinstates the boundary between the human and its other. Both technologies are categorised as nonhuman and even a threat to humanity. Here, technology highlights the discrepancy between the conceptual, theoretical side of Posthumanism and its practice in human augmentation.

**23. Olga Ryabets, *Secret Theatre, the Apartment as Site of Dissent* (Ellen Rutten, Kati E. Röttger)**

This study examines the home as a site of dissent, subversion and social change by way of theatrical performance. It investigates understudied instances of theatre/performative activity produced within private residencies in Prague and Warsaw between 1945 – 1989, with special attention paid to the late Stalinist period. It then seeks to expand the concept of ‘dissent’ and present it as not only direct oppositional engagement with a regime but a process of cognitive distancing. To achieve this, the project will draw on a number of cultural studies theories to explain the nature of personal identity

formation and delve into the complex relationship between the home and the theatre. The study brings forth yet undiscovered primary sources to expose a multi-faceted underground culture beyond state-dissident binary. In this way, the project strengthens history and innovates cultural studies.

**24. Eva Sancho, *The Politics of the Apolitical: Analysing Political (Dis)Engagement in New Sincerity Film and Literature* (NWO Sustainable Humanities-Patricia Pisters & Josef Früchtl)**

In democratic societies the trust of its citizens in politics is essential for its legitimacy and stability, yet today political alienation and apathy is an insistent problem in Western countries. Undoubtedly, social science offers many tools for research in this area, yet humanities research can add an extra dimension. In this project through investigating how the emotions in political apathy are expressed and interrogated within our cultural imagination.

The project aims to investigate political disengagement in terms of its political emotions and analyse the underpinning philosophical ideas of civic subjectivity. It will investigate apathy as particular conception of 'moral withdrawal' and trace its philosophical genealogy. The scope will be an analysis of the political imagination of a new cultural movement labelled New Sincerity – originating in the U.S. yet influential in European countries, including The Netherlands. These works of aesthetic self-reflection do not only explicitly thematize political apathy in their narratives, but also problematize this apathy by expressing 'sincere' desires to overcome the sources for political alienation (for instance isolation and loss of community). Key research objects are contemporary works of film and literature by artists both already established and rising such as Dave Eggers (*The Circle*, *Promised Land*), Lena Dunham (*Girls*) and Benjamin Kunkel (*Indecision*, *Utopia or Bust*).

**25. Emanuel Seitz, *The Mechanisms of Nations and the Cunning of People* (Josef Früchtl)**

The creational logic of social corporations and the attitude towards cunning, trickery and the notion of prudent techné will be examined in the core texts of some 'founding fathers' of social sciences in the strict, modern sense (e.g. Adam Smith, August Comte, Max Weber and the marginalist economists). To think social sciences without reference to this 'impossible (mega-)object' that is called society, the social has to be reintegrated in the broader area which Aristotle called politiké, but at the meantime, one must not, however, overlook the tremendous success of mechanical models, when they were used as instruction on social engineering and mobilisation of people for political, national or economic purposes, especially during the totalitarian 20th century.

How to escape these mechanisms and how to use them for individual purposes, is a matter of trickery. As a result, cunning and mechanics are two complementary qualities (understood as answer to classical question poion), how telic human doing and human motion in the broadest sense can be conceptualized for individuals as well as for communities. It is closely related to classical philosophical problem as the question, how behavioural determinism is related to the freedom of action. The thesis I like to illuminate is that modern social sciences support the mechanical quality and are blind for cunning quality of human action as a direct consequence of their basic idea when they were created as sciences, in fact as sciences of the so-called social.

**26. Wang Shuaishuai, *Media Discourse of Gay Man in their Everyday Practices in China* (Jeroen de Kloet)**

This project is concerned about the media representations of gay men and their own perceptions and identity in China, topics around this group such as safe sex, intimacy, social status, pressure from marriages and the birth of a child and the like will be explored in an anthropological perspective and methods. The departure point of this project is how the media discourse about gay men embedded in their everyday practices and how gay men respond to these discourses.

To elaborate this issue, media representations of gay men in China will be examined. This part would include movies, news report, online debates, and User Generated Content (videos, blogs, i.e.). As for gay men's self perceptions, I will investigate their daily interactions, which include both online and offline, subjects like smartphone use of gay dating apps, online gay communities, gay bars, LGBT clubs will be explored as a whole to incorporate a gay men's space.

**27. Laura Vermeeren, *The Power of Social Calligraphy in China*. (Jeroen de Kloet & Stephan Landsberger)**

How is Chinese Calligraphy Entangled with Technologies of the Self, Government and Society in China? This wide-ranging question will be further narrowed down by an analysis of five different categories of calligraphy. These categories constitute of (1) traditional calligraphy, (2) contemporary calligraphy, (3) water calligraphy, (4) calligraphy as a commodity and (5) online typography and calligraphy.

**28. Stacey Vorster, *South Africa's Constitutional Court Art Collection: Curating Postapartheid* (Carrol Clarkson)**

In this research, I aim to draw on the theoretical frameworks of Jacques Rancière, Carrol Clarkson, Mieke Bal and Carli Coetzee to critically evaluate the

art collection of the South African Constitutional Court, its history and the ways in which it reflects the potential of “aesthetic acts” to contribute to the “long ending of apartheid”. In one sense, the study is located in understanding how the collection and its exhibition constitute a visibility of law, national identity and reconciliation. Building on this however, the research project is a broader enquiry into the potential role of curatorial practice in postapartheid South Africa. Having recently passed the twenty first anniversary of the first democratic elections of South Africa it is vital to consider the ideologies reflected in and stories being told through the broad range of aesthetic acts that are beginning to characterise national identity and justice.

**29. Kersti Wissenbach, *Counteracting the Data Drive – Inclusion and decrocracy in the digital age* (Stefania Milan, Richard Rogers)**

The digital age crafted an arena for citizens to unveil injustice and challenge their political systems through transnational collective engagement, utilizing technologies for transparency and accountability (Tech4TA). However, data and information are created in a socio-political environment where power dynamics risk entrenching existing power structures.

Thus, this research asks under what conditions the Tech4TA community can become more inclusive and promote context-relevant civic-driven change.

It will introduce a holistic view on the civic tech community, by adopting a cross-disciplinary approach of social movement and development studies and by overcoming the tech-deterministic tradition of both disciplines through a political sociology perspective.

**30. Anouk Zuurmond, *Transnational Literary Projects* (Thomas Vaessens)**

As financial and political crises make issues of a shared European identity more pressing, the question of what binds us together is currently discussed with an increased sense of urgency. To facilitate such reflections on a shared identity, different transnational projects have been instigated by cultural organizations, promoted by and mostly with generous financial support from EU-programs and institutes. Five of these cross-border initiatives, deployed since 2000, will serve as case-studies to ask what the strategies and effects have been of these projects. The main question at the heart of the proposed research is: What are the strategies and effects of these transnational literary projects? All of these transnational projects are based on a shared strategy to produce a similar effect, namely to engage intellectuals in the debate on a European identity from a literary perspective. These initiatives thus offer an opportunity to research this strategy by analyzing the intentions held by the organizers of these projects and asking why literature is deemed a valuable contribution to

this debate. The effects will be assessed by looking at the outcome of these projects: both the cultural artefacts resulting from these projects and the role of these projects in light of the public debate on a European identity.

## 7. Current PhD Projects

**1. Peyman Amiri**

*Carceral (P)Artisanry*

Supervisors | Robin Celikates & Guy Geltner

**2. Tarik Abdelouarith**

*In Search of Lost Space: Of Space-consciousness and self-projection in Maghrebi Literature*

Supervisor | Ieme van der Poel

**3. Paula Albuquerque**

*Contemporary Cinemas. How Digital Age Realtime Biopics Affect History-in-the-Making*

Supervisors | Patricia Pisters & Jeroen Boomgaard

**4. Jorge Alves Lino**

*Responsive Environments: Towards an adaptive architecture*

Supervisor | Jan Simons

**5. Abdelaziz El Amrani**

*Postcoloniality and the Spiritual/Religion*

Supervisor | Ieme van der Poel

**6. Artyom Anikin**

*Deciphering the Cultural Palimpsest of New Amsterdam*

Supervisors | Lia van Gemert, Frans Blom & Esther Peeren

**7. Uzma Ansari**

*The Significance of Cityscapes in Pamuk's Oeuvre as Psychodynamic Spaces for Engagement with the Imaginal*

Supervisor | Christoph Lindner

**8. Sofia Apostolidou**

*Embodying Modernization: Representation of Fat Women in Modern Greek Culture*

Supervisors | Mireille Rosello, Murat Aydemir & Jules Sturm

**9. Selcuk Balamir**

*Beyond the commodity-machine: The production of the common in post-capitalist design cultures*

Supervisors | Jeroen de Kloet, Johan Hartle & Joost de Bloois

**10. Bart Barnard**

*The Relationship Between Art and Technology*

Supervisor | René Boomkens

**11. Nil Baskar**

*Between Destruction and Preservation: The Economics of Cinematographic Memory in the Digital Age*

Supervisor | Giovanna Fossati

**12. Anna van Blijdenstein**

*Islam and Judaism, Muslims and Jews in Contemporary "Dutch Enlightenment", in Light of Their Genealogies in Modern Political Philosophy*

Supervisor | Yolande Jansen

**13. Martin Boeckhout**

*ELSA Involvement in Biobanks Governance: an issue politics' approach*

Supervisor | Gerard de Vries

**14. Rossitsa Borkowski**

*After Emmanuel Levinas: The ethics and poetics of literary (artistic) experience*

Supervisor | Josef Früchtl

**15. Erik Borra**

*Rethinking the Web as a Source of Data*

Supervisor | Richard Rogers

**16. Pieter Bots**

*Assessment of Artistic Quality*

Supervisor | René Boomkens

**17. Lonnie van Brummelen**

*Drifting Studio Practice. Return of the making in the thinking*

Supervisor | Patricia Pisters

**18. Paris Cameron-Gardos**

*Burning Desires: An Analysis of Gay Youth Coming Out Stories, Masculinity and Violence*

Supervisor | Mireille Rosello

**19. Fabiola Camuti**

*The Trained Brain*

Supervisor | Kati Röttger

**20. Wouter Capitain**

*Edward Said's Musical Concepts*

Supervisor | Julia Kursell

**21. Adam Chambers**

*The Moving Canvas: Images Between Photography, Film, and Painting*

Supervisors | Mireille Rosello & Murat Aydemir

**22. Leila Cherribi**

*Vernacular Disruptions: Reading Postcolonial Literature in Dutch*

Supervisor | Ieme van der Poel

**23. Karin Christof**

*The Citizen Professional as New Co-Actor in Urban Space Production*

Supervisor | René Boomkens

**24. Matt Cornell**

*Manchildren, Adult Babies and Adultescents: The Infantile in Liquid Modernity.*

Supervisor | Mireille Rosello

**25. Vincent DeLuca**

*Witnesses to Revoltution: Documentary Film, Multitude, and Global Democracy in the 21st Century*

Supervisor | Patricia Pisters

**26. Pedram Dibazar**

*Non-Visibility and the Politics of Presence: a spatial analysis of contemporary Iran*

Supervisor | Christoph Lindner



**27. Corstin Dieterich**

*Social Autonomy*

Supervisor | Beate Roessler

**28. Enis Dinc**

*Images of Atatürk: The Commemoration of the Turkish Past in Audiovisual Media*

Supervisors | Frank van Vree & Esther Peeren

**29. Nadia Drescher-Lambertus**

*Island Imbroglios. Aruban Issues and Publics on Facebook*

Supervisor | Richard Rogers

**30. Iye Echa**

*Music and Migration: The Role of Networking and Transcultural Capital for West African Musicians in the Netherlands*

Supervisors | Julia Kursell & Barbara Titus

**31. Evrim Emir**

*Painting the Impossible. An Aesthetic Bridge between East and West*

Supervisor | Josef Früchtl

**32. Argyrios Emmanouloudis**

*From the Vastness of the Web to Mainstream Production and Vice-Versa: Fan Identities, User-Generated Content and Producer Communities*

Supervisors | Carrol Clarkson and Joyce Goggin

**33. Alejandra Espinosa**

*Planning, Puic Space, and Identity in Latino America*

Supervisors | Christoph Lindner & Esther Peeren

**34. Femke Essink**

*Adaptation and the Heritage of the Sixties*

Supervisors | Thomas Vaessens & Gaston Franssen

**35. Liwen Deng**

*The Critical Implications of Socially Engaged Art Concerning Urbanisation in Contemporary China*

Supervisors | Jeroen de Kloet & Christoph Lindner

**36. Simon Ferdinand**

*Map Art: Alternative Visions of Globalisation*

Supervisors | Jeroen de Kloet & Esther Peeren

**37. David Gauthier**

*"Errors": Exposing the Techno-Scientific Overcoding of Subjects*

Supervisor | Robin Boast

**38. Hein Goeyens**

*Intermedial Staging of Video in Theatre*

Supervisor | Kati Röttger

**39. Moosje Goosen**

*Missing Limbs*

Supervisors | Patricia Pisters & Esther Peeren

**40. Florian Göttke**

*Burning Images. Performing Effigies as Political Protest*

Supervisor | Frank van Vree

**41. Eva Groen**

*Public debate in principle and practice*

Supervisor | Beate Roessler

**42. Jan de Groot**

*Corporate Collections as Emerging Heritage: Art Market Dynamics, Corporate Strategies, and Public Support for the Arts*

Supervisors | Arnold Witte & Nachoem Wijnberg

**43. Anke van Haastrecht**

*Rebelión contra el poder: el discurso fílmico de María Luisa Bemberg*

Supervisor | Mieke Bal

**44. Esther Hammelburg**

*Liveness Coming to Life*

Supervisor | José van Dijck

**45. Jos van Helvoort**

*Toetsen en beoordelen van informatievaardigheden*

Supervisor | Frank Huysmans

**46. Lonneke van Heugten**

*Festival curation in the forcefield of international prestige and national heritage*

Supervisor | Kati Rottger

**47. Liao Hong Fai**

*Film and Deleuze*

Supervisors | Jeroen de Kloet & Patricia Pisters

**48. Penn Ip**

*Affect and Urbanity: Single Migrant Women's "Home" in Shanghai*

Supervisors | Jeroen de Kloet & Esther Peeren

**49. Noriko Ishida**

*Sanskritic Metres in Old and Modern Javanese: A Study of Their Musical and Literary Features*

Supervisors | Julia Kursell & Barbara Titus

**50. Lin Jian**

*Governmentality in Cultural Industries of China*

Supervisors | Jeroen de Kloet & Esther Peeren

**51. Simone Kalkman**

*Art in a Divided City: The Representation of the Rio de Janeiro Favela in Participatory Art Projects.*

Supervisor | Christoph Lindner

**52. Frederike Kalthéuner**

*Living with Intelligent Systems- The present and future of political propaganda*

Supervisors | Richard Rogers & Stefania Milan

**53. Rythma Kapoor**

*Blogging from Home: Expat Women and the Construction of Sense of Place*

Supervisor | José van Dijck

**54. Becky Kazansky**

*Constructing threats and Modelling Security in a Data Risk Society*

Supervisors | Richard Rogers & Stefania Milan

**55. Niels Kerssens**

*Between Empowerment and Vulnerability: A Media Archaeology of the Computational User*

Supervisor | José van Dijck

**56. Ellen Kleijnen**

*Route to Reading*

Supervisor | Frank Huysmans

**57. Annelies Kleinherenbrink**

*Bridging the Gap between Evolutionary Neuroscience and New Materialism  
Using the Philosophy of Henri Bergson: A Case Study of Sex Differences in the Brain*

Supervisor | Patricia Pisters

**58. Tijmen Klous**

*Salvaging the City*

Supervisors | Christoph Lindner & Dan Hassler-Forest

**59. Erik Kluitenberg**

*Media Swarms - Self-Mediation, Affect, and Emergent Forms of Political Association in the "Movements of the Squares"*

Supervisor | Richard Rogers

**60. Nina Köll**

*Film 2.0: Web Aesthetics in Cinema*

Supervisor | Patricia Pisters

**61. Fani Konstantinidou**

*The Making of Composers*

Supervisor | Viktoria Tkaczyck

**62. Melle Jan Kromhout**

*Noise Identities. Toward a Noise-Based Concept of Identity in Recorded Music*

Supervisor | Sander van Maas

**63. Noortje de Leij**

*The Foundations of Criticism: The Case of October*

Supervisors | Mia Lerm Hayes & Johan Hartle

**64. Patricia Llorens**

*Between Europe and North Africa: Contemporary Francophone Jewish writers from the Maghreb*

Supervisor | Ieme van der Poel

**65. Flora Lysen**

*The Brain in Art and Science*

Supervisor | Patricia Pisters

**66. Tycho Maas**

*Exchanging Tales of War: Imagined Communities and Negotiation of Identities in Oographical Writings of the Anglo-Boer War (1899-1902)*

Supervisors | Ena Jansen, Esther Peeren & Rone Foster (Stellenbosch University)

**67. Geli Madelmi**

*Towards an Alternative Database Management System: Structuring Film Archives as Social Networks*

Supervisor | Robin Boast

**68. Toni Mazel**

*Food Rules. Politics and Pleasure in Food Manifestos*

Supervisors | Patricia Pisters & Markus Stauff

**69. Janice McNab**

*Making and Unmaking a Monster*

Supervisor | Miriam van Rijsingen

**70. Eva Meijer**

*Political Animal Voices*

Supervisors | Yolande Jansen & Robin Celikates

**71. Mimi Mitchell**

*The Revival of the Baoque Violin*

Supervisors | Julia Kursell & Barbara Titus

**72. Juan David Montoya Alzate**

*Caribbean Music Palimpsests: Embodied Action and Cultural Transmission*

Supervisors | Julia Kursell & Barbara Titus

**73. Judith Naeff**

*The Urban Experience of Post-Civil-War Beirut in Contemporary Artistic Productions*

Supervisors | Christoph Lindner & Richard van Leeuwen

**74. Arjen Nauta**

*Love it, Hate It: Hunan TV, Creativity and Governmentality*

Supervisors | Jeroen de Kloet & José van Dijck

**75. Sabine Niederer**

*Technicity of Content*

Supervisor | José van Dijck

**76. Marjolein Oomen**

*The Social Value of Public Libraries*

Supervisor | Frank Huysman

**77. Jan Overwijk**

*Post-rationalization: Openness in Contemporary Social Organization*

Supervisors | René Boomkens & Robin Celikates

**78. Nur Ozgenalp**

*Cyborgization and Decyborgization*

Supervisor | Patricia Pisters

**79. Rowan Parry**

*Independent Documentary Cinema in China*

Supervisors | Jeroen de Kloet & Esther Peeren

**80. Simeona Petkova**

*Natively Digital Datasets of Memory*

Supervisor | Richard Rogers

**81. Jeffrey Manoel Pijpers**

*Singing the Silence*

Supervisors | Mieke Bal & Esther Peeren

**82. Marjolein Platjee**

*Refusing the Macabre Dance*

Supervisors | Christoph Lindner & Tara MacDonald

**83. Alexandre Poulin**

*Gift Economy in Contemporary "Artivism"*

Supervisors | Mireille Rosello & Joost de Bloois

**84. Timon Ramaker**

*The Reflective Journalist*

Supervisor | Mark Deuze

**85. Anthony Resnik**

*The Heroic Figure in Early Black South African Poetry*

Supervisors | Carrol Clarkson & Ena Jansen

**86. Andrew James Roberts**

*Republicanism, Privacy and the Criminal Process*

Supervisor | Beate Roessler

**87. Melissa Rombout**

*Photography as Weapon*

Supervisors | Mia Lerm Hayes & Sophie Berrebi

**88. Alix Rubsaam**

*Humanist Boundaries in Posthuman Practice: Technology as Nonhuman Other*

Supervisors | Mireille Rosello & Murat Aydemir

**89. Loes Rusch**

*Dutch Jazz, Representation and Cultural Politics*

Supervisor | Walter van de Leur

**90. Olga Ryabets**

*Secret Theatre: The Apartment as Site of Dissent*

Supervisors | Ellen Rutten & Kati Röttger

**91. Ilse van Rijn**

*Autonomously Produced Artist's Writings : Their Productive Force, Textual Status and Role*

Supervisors | Thomas Vaessens & Jeroen Boomgaard

**92. Lissi Sanchez**

*Becoming US-as-Readymade. Performing Art-World in Artistic Research*

Supervisor | Josef Früchtl

**93. Natalia Sanchez Querubin**

*Pain and Software: Programming, Sharing, Animating and Editing Pain in Digital Culture*

Supervisor | Richard Rogers

**94. Eva Sancho Rodriguez**

*Understanding New Political Attitudes of Romanticism and Cosmopolitanism*

Supervisors | Josef Früchtel, Patricia Pisters & Robin Celikates

**95. Melanie Schiller**

*Popular Music and National Identity*

Supervisors | Jeroen de Kloet & Jaap Kooijman

**96. Matthé Scholten**

*Subjectivity: a Distorting Mirror? The Problem of Moral Evil and the Quest for Practical Self-Constitution*

Supervisor | Josef Früchtel

**97. Laura Schuster**

*Technology fascination in Contemporary Cinema Fictions*

Supervisor | Thomas Elsaesser

**98. Emmanuel Seitz**

*The Mechanisms of Nations and the Cunning of People*

Supervisor | Josef Früchtel

**99. Nergiz Açiksoz Senem**

*Docile Clones*

Supervisor | Josef Früchtel

**100. Lisanne Snelders**

*The Dynamics of Literary Heritage: The Case of the Dutch East Indies*

Supervisors | Thomas Vaessens, Yra van Dijk (UL) & Paul Bijl

**101. Rik Spanjers**

*Imagining the Past*

Supervisor | Thomas Vaessens



**102. Mikki Stelder**

*Queer Visibility and Visions of Palestine-Israel: On Pinkwashing and Resistance*

Supervisor | Mireille Rosello

**103. Robert Steltenpool**

*Age Group Identities and the Aging Body in 1920s Literary Culture*

Supervisor | Christoph Lindner & Rudolph Glitz

**104. Fraser Morris Stevens**

*The Theatre of World War II: Theatricality and Performativity Within Intelligence Work*

Supervisor | Kati Röttger

**105. Birkan Tas**

*Geographies of Sexualities*

Supervisors | Mireille Rosello & Murat Aydemir

**106. Niels Ten Oever**

*Net of Rights*

Supervisors | Stefania Milan & Richard Rogers

**107. Asli Ozgen Tuncer**

*The Architecture of Becoming*

Supervisor | Patricia Pisters

**108. Lonneke van der Velden**

*Critical identity Formations*

Supervisor | Richard Rogers

**109. Laura Vermeeren,**

*The Power of Social Calligraphy in China.*

Supervisors | Jeroen de Kloet & Stephan Landsberger)

**110. Irene Villaescusa Illán**

*Global Modernity in Hispano-Filipino Literature*

Supervisors | Jeroen de Kloet & Esther Peeren

**111. Amir Vodka**

*Gods without Organs- Towards a Jewish Deleuzian Theosophy*

Supervisor | Patricia Pisters

**112. Stacey Voster**

*South Africa's Constitutional Court Art Collection: Curating Post-apartheid*  
Supervisor: Carrol Clarkson

**113. Vesna Vravnik**

*Activism and film: A Trojan Horse and Other Activist Tactics in Balkan Cinema*  
Supervisor | Mireille Rosello

**114. Shuaishuai Wang**

*Media Discourse of Gay Men in Their Everyday Practices in China*  
Supervisors | Jeroen de Kloet & Rachel Spronk (FMG)

**115. Esther Weltevreden**

*National Webs. Digital methods to locate, demarcate and diagnose the condition of the national from a Web perspective*  
Supervisor | Richard Rogers

**116. Kersti Wissenbach**

*Counteracting the Data Divide – Inclusion and democracy in the digital age*  
Supervisors | Stefania Milan & Richard Rogers

**117. Thijs Witty**

*Essayism at the Dusk of Catastrophe: Limit Experience, Subjectivity, Form*  
Supervisors | Mireille Rosello & Marie-Aude Baronian

**118. Nine Eglantine Yamamoto-Masson**

*Navigating the Zone: Cinematic Phantomia and Uncanny Spaces of Radical Otherness in Narratives of Trauma in Post-War Auteur Cinema*  
Supervisor | Patricia Pisters

**119. Sara Zampieri**

*A Study on the Relationship between Photography and Knowledge*  
Supervisors | Franz Berto & Josef Früchtl

**120. Daniel de Zeeuw**

*Anonymous in Public*  
Supervisors | José van Dijck & Robin Celikates

**121. Anouk Zuurmond**

*Transnational Literary Projects: Strategies and Effects in the Debate on a European Cultural Identity*

Supervisor | Thomas Vaessens

## 8. New Staff Members

### **Carrol Clarkson (Professor of Modern English Literature)**

Carrol Clarkson's interests are in the interstitial zones of literature, philosophy and the visual arts, and she has published widely in these fields. Her books include *Drawing the Line: Toward an Aesthetics of Transitional Justice* (Fordham University Press, 2014), and *J.M. Coetzee: Countervoices* (Palgrave 2009; second edition, 2013). She has her doctorate from the University of York in the UK. Before coming to UvA in January 2015, Clarkson held positions at the University of the Witwatersrand, the University of Johannesburg, and the University of Cape Town, where she was the recipient of the Distinguished Teacher's Award in 2009. She was Head of the Department of English Language and Literature at the University of Cape Town from January 2009 to December 2013, and has also spent time as visiting Professor at the University of Stockholm.

### **Shelley Godsland (Professor of Spanish and Latin American Literature)**

Shelley Godsland's research interests and expertise focus on women's fiction from Spain and Latin America, the detective novel in Spanish and Catalan, and narratives of violence in the Spanish-speaking world, particularly the strategies used by cultural creators to articulate and respond to specifically gendered forms of aggression. An acknowledged international leader in these fields, she devised and demonstrated an innovative methodology for analysis of female-authored crime writing from Spain, an approach relevant to similar fiction in other language contexts. This work is widely cited and deployed by scholars internationally. Furthermore, in 2002 Professor Godsland organised and hosted the world's first scholarly conference devoted to noir literature from the Iberian nations, thus founding a research framework that has since been taken up and developed by groupings such as Medellín Negro or Salamanca Negra, in both of which Professor Godsland has participated. She has been at the forefront of establishing the agenda for academic approaches to Spanish popular culture, and promoted this via her edited collections devoted to the theme, and at a congress that she held in 1999. Professor Godsland's international standing has been acknowledged in the many international invitations that she has received to delivery keynote talks and guest lectures, her media appearances in both English and Spanish, and the large number of requests to participate in scholarly networks and contribute to specialist publications.

Professor Godslan holds a BA (First Class Honours), an MA and a PhD from universities within the UK's prestigious Russell Group. She has lectured at other members of the Russell Group, as well as at Manchester Metropolitan University (MMU), Britain's leading Post-1992 centre of Higher Education. While at MMU, Professor Godslan founded and directed the Crime Fictions Research Centre, the first scholarly unit anywhere in the world to promote the study of detective writing across languages, and she was the editor of the Centre's series of research publications that she also established.

**Stefania Milan (Assistant Professor of New Media and Digital Culture)**

Stefania Milan's research explores the interplay between technologies and participation, and activism and social movements in particular, cyberspace governance, and data epistemologies. She is the founder of the Data J Lab (currently in transition to UvA, and largely inactive) and the Principal Investigator of the DATACTIVE project, funded through a Starting Grant of the European Research Council (Stg-2014-639379).

## 9. External Research Funding

Although ASCA remains concerned about the ongoing centralization of research funding in the Netherlands, and the emphasis on writing grant proposals for external funding when chances of success – both at the national and the European level – are low and the time investment required substantial, in 2015 several ASCA members were successful in acquiring external funding for their research. Particularly noteworthy is the fact that many PhD candidates were secured funding for their PhD projects from various sources. The total amount of external funding acquired by ASCA members in 2015 is over € 4.074.684,-.

### **Dan Leberg**

Organization : Social Sciences and Humanities Research Council (Government of Canada)

Amount : 80 000\$ (canadian dollars)

Length : 4 years

### **Alexandre Poulin**

Organization : Social Sciences and Humanities Research Council (Government of Canada)

Amount : 80 000\$ (canadian dollars)

Length : 4 years

### **Nadia Drescher-Lambertus**

Funded by the University of Aruba. At the university here I have a position as a

Amount: 15.000 AFL (Aruban Guildens) yearly, this is approximately

7.500/8.000 euro yearly

Length: 4 years

### **Ellen Rutten**

NWO VID1 program: Sublime Imperfections. Creative Interventions in Post-1989 Europe (€ 799.995)

### **Stefania Milan**

ERC. DATACTIVE. Data Activism: The politics of big data according to civil society (€ 1.498.352,-)

### **Esther Peeren**

NWO Aspasia grant (€ 149.992,-)

**Eva Sancho Rodriguez**

NWO-PhD duurzame geesteswetenschappen. The Politics of the Apolitical: Analysing Political (Dis)Engagement in New Sincerity Film and Literature (Pisters) (€ 164.503,-)

**Noortje de Leij**

NWO-PhD Duurzame Geesteswetenschappen: The Foundation of Criticism: The Case of *October*. (Mia Lerm-Hayes) (€ 166.303,-)

**Walter van de Leur**

CHIME (EU) Cultural Heritage and Improvised Music in European Festivals (€ 233.563,-)

**Richard van Leeuwen**

NWO Eurasian Empires: Integration Processes and Identity Formations. A Comparative Program (€ 34.176,-)

**Mark Deuze**

NWO/Kiem: De journalist (€ 15.000,-)

**Fouad Laroui**

New Moroccan Cinema (€ 20.000,-)

**Murat Aydemir**

NWO Graduate Programme NICA (€ 850.000,-)

**Arno Witte**

NWO Creative Industries Grant: Corporate collections as emerging heritage: Art market dynamics, corporate strategies, and public support for the arts. for Arnold Witte and Nachoem Wijnberg

**Gaston Franssen**

NWO Free Competition awarded to team including dr. Gaston Franssen  
NWO has awarded a grant of €740.000,- in the Free Competition Humanities for the research proposal 'Management of the Self: a Humanities Approach to Self-Management in Psychiatry and Psychosomatic Medicine'

**Paul Bijl**

Veni Research Project: The Transnational Circulation of Kartini's Letters (2015-2019)

## 10. Scientific In- and Output

The tables below show that the number of staff members increased by 1.0 fte in 2015. The total scientific output, however, went down considerably (from 352 to 275), most likely as a result of the retirement of several highly productive researchers. The average number of academic publications per individual researcher also went down from 4,7 to 2,8 publications. Of the total number of publications, a larger percentage (28% versus 23% in 2014) was in refereed journals and a smaller percentage (11% versus 14% in 2014) was non-refereed. This is in line with a shift in emphasis from quantity to quality. The rise in the percentage of publications aimed at the public (from 8% in 2013 to 13% in 2015) indicates the success of ASCA researchers in reaching broader audiences for their work.

Research staff in fte at institutional and program level						
	2013	%	2014	%	2015	%
	fte		fte		fte	
<b>Tenured Staff</b>						
Full Prof	7,6	5%	6,0	4%	7,58	5%
Associate Prof	7,8	5%	5,9	4%	4,97	3%
Assistant Prof	26	17%	17,7	11%	26,77	17%
	41,4		29,6		39,32	
<b>Non-tenured staff</b>						
Postdocs	2	1%	3,8	2%	3,8	2%
<b>PhD Candidates</b>						
Employed	42	27%	44	28%	31,7	20%
Contract*	70	45%	77	50%	80	52%
<b>Total Research Staff</b>	<b>155</b>		<b>154</b>		<b>155</b>	

\* Externally funded PhD candidates don't have fte. The number indicates persons.

Main Categories of Research Output at Institutional Level						
	2013	%	2014	%	2015	%
Refereed articles in journals	121	27%	89	23%	92	28%
Refereed articles in books	127	29%	84	22%	84	26%
Non-Refereed articles	54	12%	52	14%	35	11%
Books	24	5%	15	4%	10	3%
Edited Volumes	25	6%	23	6%	8	2%
Dissertations	19	4%	12	3%	17	5%
Conference Proceedings	0	0%	6	2%	2	1%
Professional publications	36	8%	66	17%	35	11%
Publications aimed at public	35	8%	38	10%	43	13%
<b>Total publications</b>	<b>441</b>		<b>385</b>		<b>326</b>	
tenured staff in fte	42		30		39	
Total academic publications*	472		352		277	
average p.p.	4,5		4,7		2,8	

\* Counting monographs as 5 articles and edited books as 2 articles.



## 11. Financial Overview

<b>Financial Report 2015</b>	
Conferences	11.761,23
Seminars	5.140,89
PhD Finishing on time rewards	3.500,00
ASCA Workshop	6.513,96
Office & Representation	3.169,45
<b>Total</b>	<b>30.085,53</b>

## 12. Publications

### Amanda Alencar

#### Academic

Alencar, A.P. (2015). Las nuevas aportaciones de la televisión digital en los contenidos de la programación y en las formas de consumo de Brasil y España. *Revista Comunicação Midiática*, 8 (1), 221-245.

### Murat Aydemir

#### Refereed

Aydemir, M. (2015). Queer Orientation with Gus Van Sant's Elephant. *Culture, Theory and Critique*. doi: 10.1080/14735784.2015.1121836

#### Academic

Aydemir, M. (2015). *Identity Politics: Nothing Personal*. (overig).

#### Professional

Aydemir, M. (2015). *Topbestuurders. Functieprofiel: overheidsbeleid kunnen verkopen als eigen inzicht en prestatie*. (overig).

#### Popular

Aydemir, M. (2015). Tijd voor echte topbestuurders. *Folia Magazine*

### Huib van Baar

#### Refereed

Baar, H. van (2015). The Perpetual Mobile Machine of Forced Mobility: Europe's Roma and the Institutionalization of Rootlessness. In Y. Jansen, R. Celikates & J. de Bloois (Eds.), *The Irregularization of Migration in Contemporary Europe: detention, deportation, drowning* (pp. 71-86). New York/London: Rowman & Littlefield International.

Baar, H.J.M. van (2015). Enacting memory and the hard labor of identity formation: Rethinking the Romani movement and its historiography. In A McGarry & J Jasper (Eds.), *The Identity Dilemma: Social Movements and Collective Identity* (pp. 150-169). Philadelphia: Temple University Press.

#### Popular

Baar, H. van & Jansen, Y. (2015, April 23) Calimero en de bootvluchteling: Tienpuntenplan van EU ademt onterechte slachtofferrol. *De Standaard*.

Baar, H. van & Rodrigues, P. (2015, July 23) Discriminatie: fraudebestendige meter in Roma-wijk – Net als Bulgarije bevindt Nederland zich op glad ijs met aanpak Roma. *NRC Handelsblad*.

### Mieke Bal

#### Refereed

Bal, M.G. (2015). "In Medias Res: Visiting Nalini Malani's Retrospective Exhibition, New Delhi, 2014", *Qui Parle: Critical Humanities and Social Sciences*, 24,1: 31-62, Fall/Winter 2015

Bal, M.G. (2015). "Lostness, Tents, and Faces: When Home Fails Us" 113-140 in *Home: Concepts, Constructions and Contexts* edited by Cecile Sandten and Kathy-Ann Tan. Trier, Germany: Wissenschaftlicher Verlag Trier, 2016

Bal, M.G. (2015). "Eccentricity in Order to Re-centre: La Maison Rouge", *Journal of Curatorial Studies*, 4, 214-236.

- Bal, M.G. (2015). "Reflection: Memory and Storytelling in Proust", 220-227 in *Memory: a History*, edited by Dmitri Nikulin. Oxford: Oxford University Press 2015
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## **Josef Früchtl**

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### **Elan Gamaker**

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## Eva Groen-Reijman

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## Johan Hartle

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## **Frank Huysman**

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## **Yolande Jansen**

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## **Johan de Jong**

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## **Jeroen de Kloet**

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### Jaap Kooijman

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### Melle Kromhout

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### **Julia Kursell**

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### **Aylin Kuryel**

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### **Tarja Laine**

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### **Fouad Laroui**

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## Richard van Leeuwen

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## **Michiel Leezenberg**

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## **Mia Lerm Hayes**

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## **Walter van de Leur**

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## **Christoph Lindner**

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### **Catherine Lord**

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### **Sander van Maas**

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### **Niall Martin**

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### **Lara Mazurski**

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### **Marga van Mechelen**

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### **David Nieborg**

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### **Ieme van der Poel**

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## **Sudha Rajagopalan**

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## **Jan Rock**

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## **Beate Roessler**

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### **Ellen Rutten**

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### **Tim Yaczo**

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### **meLê Yamomo**

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### **Veronika Zangl**

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