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1. Introduction

Based at the Faculty of Humanities of the University of Amsterdam since 1994, the Amsterdam School of Cultural Analysis (ASCA) is an internationally renowned research institute and doctoral school dedicated to the critical and innovative study of culture from a broadly interdisciplinary perspective grounded in the humanities but increasingly extending to non-humanities fields. ASCA is not bound to one particular discipline, one particular theoretical approach or one type of cultural object. Home to more than 100 scholars and over 100 PhD candidates, it brings together cutting-edge scholarship in philosophy, musicology, literary studies, cultural studies, art history, theatre and performance studies, and (new) media studies.

What unites the research conducted within ASCA are the following five principles of Cultural Analysis. First, within ASCA disciplinary knowledge is highly valued and respected but is mobilized in conversation with other disciplines to allow new insights to emerge at the intersection of fields of knowledge. This **commitment to interdisciplinarity** is at the core of its mission. The second principle of Cultural Analysis that ASCA adheres to is that its **research is theoretically grounded**. Theory is not considered as a master discourse, but as opening up important critical perspectives in its dynamic engagement with particular cultural objects (which can be cultural products but also social phenomena). This engagement also tests and transforms the theories brought to bear on the objects. The third principle important for all ASCA research is that it is **socially relevant**: it aims to diagnose, dissect and answer urgent questions about the world we live in by working with theories and objects that themselves are not seen as coming out of the blue or as having fixed uses and meanings, but as emerging from and functioning within historically and socially specific contexts. The fourth principle that binds cultural analysis research is the **centrality of detailed analyses of cultural objects** (through close reading or other methods, including digital and ethnographic ones). The fifth and final principle of cultural analysis is that it offers an **engagement with culture and society from a contemporary perspective**. The past is important, but always from the perspective of our present engagement with it. ASCA researchers ask: why and how does a cultural product, social phenomenon or theory still matter to us now?

With respect to the content of its research programs, ASCA has always adopted and promoted an open, bottom-up approach to foster a wide variety of curiosity-driven innovative and topical research. ASCA researchers are invited

to create their own research groups to share and advance research findings; to organize academic events; to apply for grants; and to produce articles, books and dissertations. This open structure inspires innovative research; supports individual excellence; allows for cross-disciplinary collaboration; promotes work in emerging research areas; and has resulted in a dynamic, non-hierarchical research environment responsive to changes in both the academic context and society at large.

ASCA currently has 63 research groups, divided into three categories: funded research projects (13); reading groups & seminars (8); and network groups (42). Each group belongs to one or more of the five constellations that identify the broader thematic research areas ASCA focuses on. These five constellations, designated with the acronym MAGIC, are:

- Mediality
- Arts & Aesthetics
- Globalisation & Migration
- Identities
- Cultural and Social Critique

The themes identified by the constellations are at the forefront of academic and public debates, allowing ASCA researchers to collaborate not only with each other, but also with external academic and non-academic partners.

ASCA's vibrant PhD community remains at the center of our activities and continues to operate in a spirit of openness, collaboration, and experimentation.

In 2017, 22 PhD candidates and 7 staff members joined ASCA; ASCA offered 15 ongoing seminars and/or reading groups, and (co-)organized 37 conferences, lectures and workshops; ASCA members acquired almost 5 million Euro of external funding for their research; and 9 ASCA PhD candidates earned their doctor's title. ASCA research groups also collaborated closely with different public organizations, including the Stedelijk Museum Amsterdam and the Eye Film Institute Netherlands. Most notably, in 2017, ASCA was the official academic partner of the artist and curator (Wendelien van Oldenborgh and Lucy Cotter) representing the Netherlands in the Dutch Pavilion at the 2017 Venice Biennale; in this context, ASCA organized a Biennale seminar, an event at the Stedelijk Museum, and two evening events in the Cinema Olanda: Platform program at Witte de With Center for Contemporary Art.¹

¹ <http://aihr.uva.nl/content/news/2017/07/black-figures-black-voices.html>



Black Figures, Black Voices in Witte de With

In 2017, ASCA also relaunched its Theory Seminar, at the request of the PhD community, focusing on ground-breaking theoretical texts (by thinkers ranging from Fanon, Gilroy and Arendt to Luhmann, Geertz and Jung) and their continuing relevance. The 2017 annual ASCA workshop, organized by and for PhD students, focused on Uselessness and offered, as always, a productive and inspiring meeting place for the entire ASCA PhD community and international colleagues.

Other highlights from 2017 include:

Academic Freedom Under Threat: The Case of Turkey.

Robin Celikates and Özgür Yalçın organized this meeting in April to address the threats to academic freedom in Turkey as well as the possibilities of articulating dissent and transnational solidarity and support. Invited speakers included Prof. Dr. Mine Gencil Bek (Communication Studies, formerly Ankara University, now University of Siegen), Prof. Dr. Zafer Yilmaz (Political Science, formerly Ankara University, now University of Potsdam), Prof. Dr. Jan Rath (Urban Sociology, UvA) and Asli Özgen-Tuncer (ASCA, UvA).

In Medias Res: A Tribute to Mieke Bal

This event was organized in close collaboration with the Stedelijk Museum Amsterdam. Invited speakers included Jonathan Culler and several other colleagues of Mieke Bal from the different fields she has been (and still is) active in. During this event Mieke Bal received a royal decoration on account of her exceptional academic merits.

Black Figures, Black Voices

On 4 and 6 July, ASCA programmed two documentaries in the Witte de With Center for Contemporary Art in Rotterdam in the context of ASCA's role as partner in Wendelien van Oldenborgh and Lucy Cotter's Cinema Olanda project at the Venice Biennale and its Dutch counterpart Cinema Olanda Platform. The first documentary, *Zwart Belicht; Painted Black* (2008) by Tessa Boerman, analyzed black figures in paintings by 17th-century Dutch masters, including Rembrandt, and was accompanied by a lecture by Valika Smeulders and poetry readings by Naomi Veldwijk. The second, *Edgar Cairo: 'Ik ga dood om jullie hoofd'* (2011) by Cindy Kerseborn, highlighted the work and life of the Dutch-Surinamese writer Edgar Cairo (1948-2000) and was accompanied by a lecture by Charl Landvreugd and readings of Cairo's poetry in Sranantongo and Dutch by his brother Arthur..

Worlding the Brain 2017: Affect, Care, Engagement.

The third Worlding the Brain meeting in this series of multi-disciplinary encounters of science, art and the humanities was organized by Patricia Pisters, Halbe Zijlstra and Flora Lysen in November 2017. The topic was Affect, Care and Engagement, and the keynote speakers were Vittorio Gallese, Felicity Callard, and Alva Noë. Besides the keynotes, the conference hosted multi-disciplinary panels. Participants included artists, (cognitive) neuroscientists, health workers and humanities scholars.

Data for the Social Good.

This event consisted of a public session in SPUI25 and a day-long workshop organized by the DATACTIVE team directed by Stefania Milan. The goal of this event was to reflect upon how activism, data, and research may be mobilized for social good. The speakers were experts developing projects related to topics such as human rights, environmental justice, and international law, from an approach located at the crossroads of academia and civil society.

ASCA's most important goal for the future – which we will also underline in the external evaluation (*visitatie*) that will take place in 2018 – is to keep ASCA an

open, bottom-up research community, whose members contribute, through their publications and events such as the ones listed above to pressing academic and societal debates in critical, informative, innovative and engaging ways.

2. Organization and Research Projects

ASCA has a management team that consists of the academic director (Patricia Pisters, Professor of Media Studies), the vice-director (Esther Peeren, Associate Professor of Literary and Cultural Analysis) and the managing director (Eloe Kingma); administrative support is provided by Jantine van Gogh. The management team is jointly responsible for the day-to-day running of the research school. The academic director sits on the AIHR Research Council, which meets on a monthly basis to discuss general policies, strategic roadmaps and finances that are part of the policies and governance of the Faculty of Humanities, and liaises with the Heads of Department. The vice-director takes responsibility for the PhD community, including the annual evaluations. The ASCA Board consists of a mix of senior and junior staff members, and a PhD representative (currently Ellen Rutten, Julia Kursell, René Boomkens, Carrol Clarkson, Jeroen de Kloet, Robin Celikates, Noa Roei, Stefan Niklas and Alex Thinius).

The main task of the ASCA leadership is to foster the research of its members. We have chosen to do this by creating a community that is open, inclusive and supportive of bottom-up initiatives. As noted above, we host more than 50 research groups that differ in size, aim, lifespan and in how active they are. But a coherent profile is ensured by the fact that all research groups subscribe to ASCA's interdisciplinary, theory-driven humanities approach and engage with at least one of the thematic constellations. In their variety and flexibility, the research groups ensure that new pressing issues, emerging fields (such as animal politics or disability studies) and innovative approaches can be taken up quickly in relation to the constellation themes. The groups also showcase the vast range of themes, approaches, initiatives and collaborations ASCA members are involved in. The bottom-up formation of the research groups is stimulating and motivating for the members, to whose work and ideas it gives institutional backing and visibility, and fosters sustained exchange between scholars from diverse disciplines within ASCA.

The assessment of research within ASCA occurs not at the level of the research groups but on that of the individual researcher (who may be a member of multiple groups). Each individual is assessed annually by the ASCA director. The findings are discussed with the department directors and (positive and negative) recommendations are made concerning promotions and applications for sabbaticals and funding. Performance agreements are also made individually in this context. At the level of the research groups, the ASCA

director inquires annually with the coordinator(s) about the group's activities and output (publications, seminars and other events, valorization, etc.), including whether the group is still active (if not, it is disbanded), whether the website description needs updating and which constellation(s) the group engages with.

ASCA distinguishes three different types of research groups: funded research projects, readings groups & seminars, and network groups. Funded research projects are projects comprising multiple researchers that are externally funded at the national or European level (ERC, VIDI, VICI, Horizon2020); their performance goals are fixed, as is their lifespan. Reading groups & seminars are groups that meet regularly (generally once a month) to discuss articles, books or work in progress, or around a specific theme, sometimes with guest speakers. Reading groups & seminars often result in conferences or other events, joint publications and funding applications. Network groups bring together researchers with shared interests that meet on a more ad hoc basis. Although these groups do not necessarily work towards defined outputs, they frequently lead to conferences/workshops or other events, publications and funding applications. In 2017, ASCA had 12 funded projects, 14 reading groups & seminars and 32 network groups. All research groups are placed under at least one of the five interrelating research constellations (see Table).

Funded Projects	Coordinators	M	A	G	I	C
App Ecosystems	<i>Helmond</i>	■			■	■
Contesting terrorism through social media	<i>Schmidt</i>	■		■		■
Corporate Collections	<i>Witte</i>		■			■
Civil Disobedience	<i>Celikates</i>	■		■		■
Data Activism	<i>Milan</i>	■		■		■
From Made in China to Created in China	<i>De Kloet</i>	■		■		
Imagining the rural in a globalising world	<i>Peeren</i>	■		■		
Platform Labour	<i>Van Doorn</i>	■			■	■
Sexual Citizenship in Dutch Caribbean	<i>Bala</i>			■	■	■
Soinic Entanglements	<i>Yamomo</i>	■		■	■	
Sublime Imperfections	<i>Rutten</i>	■	■			
The sensory Moving Image Archive	<i>Fossati</i>	■	■			
Seminars/Reading Groups	Coordinators	M	A	G	I	C
Theory Seminar	<i>Peeren, Pisters</i>	■	■	■	■	■
Cities Project	<i>Birdsall & Martin</i>	■	■	■		
Cross Media Research Group	<i>Stauff, Geil, Dasgupta</i>	■				
Film & Philosophy	<i>Pisters & Fruchtl</i>	■	■			■
Music and Culture	<i>Titus</i>	■			■	
Neuroaesthetics and Neurocultures	<i>Pisters & Besser</i>	■	■			■
Philosophy and Public Affairs	<i>Celikates</i>					■
Trans-Asia Cultural Studies Group	<i>De Kloet</i>			■	■	
Surveillance and Privacy Studies	<i>Roessler</i>	■				■
Women in Theory	<i>De Vries</i>				■	■
Walter Benjamin	<i>Christian Sancto</i>		■			
Marxist Reading Group	<i>Jan Overwijk</i>					■
Gender and Ontology	<i>Thinius</i>				■	■
History and Philosophy of Economics	<i>Kayzal</i>			■		■

Network Groups	Coordinators	M	A	G	I	C
America in Global Popular Culture	<i>Kooijman</i>					
Arts and Politics	<i>Boomkens</i>					
Art, Science and Technology	<i>Kursell</i>					
Artistic Research	<i>Albuquerque</i>					
Bodies, Genders, Sexualities	<i>Aydemir</i>					
The Coetzee Collective	<i>Clarkson</i>					
Digital Emotions	<i>Rutten & Van Doorn</i>					
Digital Methods Initiative	<i>Rogers</i>					
Dimensions of Privacy	<i>Roessler</i>					
Dynamics of (ex)change: Maghreb-Europe	<i>Cherribi</i>					
Emotional Democracy	<i>Früchtl</i>					
Fashion/representations in global context	<i>Delhaye</i>					
Humorous Approaches to Art and Activism	<i>Bala</i>					
Institutions of Art: Theory, Practice, History, Critique	<i>Hartle</i>					
Journalism Studies	<i>Deuze</i>					
Literature in the World	<i>Vaessens & Franssen</i>					
Literature of the 21st Century	<i>Rutten, Nieukerken, Metz</i>					
Modern Art	<i>Lerm-Hayes</i>					
Moving images: Preservation, Curation, Exhibition	<i>Fossati</i>					
New Materialism and Visual Arts	<i>Van Rijnsing</i>					
New Political Ecologies	<i>De Bloois & Jansen</i>					
Orientalisms and Occidentalisms	<i>Leezenberg</i>					
Performance and Media	<i>Röttger</i>					
Peripheries Project	<i>Peeren & Stuit</i>					
Reclaiming Multiculturalism	<i>Jansen</i>					
Significance of Phenomenology	<i>Skirke</i>					
Social Media and the Transformation of Public Space	<i>Van Dijck & Poell</i>					
Technological Societies	<i>Dijstelbloem</i>					
Technologies of the Spectacle	<i>Röttger</i>					
Texts and Cultural Exchange in the Muslim World	<i>Van Leeuwen</i>					
Thinking Artistic and Design Practices	<i>Berrebi & Baronian</i>					
Twentieth Century Literature	<i>Engelberts</i>					

3. Scientific In- and Output

The tables below show that the number of staff members decreased by 2.0 fte in 2017. For the first time in ASCA’s history, female full professors outnumber male full professors.

The total number of academic publications went up from 234 to 241. The average number of academic publications² per individual researcher went up from 2.0 to 2.2. While the number of refereed journal articles went down, ASCA members published more refereed book chapters and books.

The number of self-funded PhDs has risen from 76 in 2015 to 88 in 2017. The number of funded PhDs has remained more or less stable, even though faculty funding for independent PhD fellowships has been suspended since 2014. The reason for this is that ASCA has been quite successful in securing externally funded projects that include PhDs.

The number of defended PhD dissertations has decreased compared to the two previous years. Since 2005, the average number of PhDs has been 15 per year, but in 2017 there were only 9. The expectations for 2018 are about the same, but for 2019 we foresee an increase. It is noteworthy, however, that whereas the number of dissertations was lower, the quality was very high: 3 of the 9 dissertations received the highest distinction of ‘cum laude’.

Research staff in fte at institutional and program level						
	2015	%	2016	%	2017	%
Tenured Staff	fte		fte		fte	
Full Professor	9,7	21%	10,19	22%	8,46	19%
Associate Professor	7	15%	5,9	13%	6,87	16%
Assistant Professor	25	55%	26,43	57%	23,93	55%
Non-tenured staff						
Postdocs	3,89	9%	3,89	8%	4,49	10%
Total Research Staff (excl. PhD)	46		46		44	
PhD Candidates*						
Funded	49		45		47	
Self-/Externally Funded	76		80		88	
Total PhD Candidates	125		125		135	

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

² Academic publications comprise refereed articles, non-refereed articles, books, and book chapters.

	female	male	total
Full professor	8	7	15
Associate Professor	7	8	15
Assistant Professor	24	36	60
Postdoc	3	3	6
Totaal	42	54	96
	44%	56%	

Main Categories of Research Output at Institutional Level

	2015	%	2016	%	2017	%
Refereed articles in journals	87	27%	85	25%	75	23%
Non-Refereed articles	22	7%	23	7%	26	8%
Books	21	7%	26	8%	30	9%
Book chapters	86	27%	100	29%	110	34%
Dissertations	17	5%	19	5%	9	3%
Conference papers*	12	4%	7	2%	5	2%
Professional publications	13	4%	33	10%	22	7%
Publications aimed at public	37	11%	28	8%	14	4%
Other research output	28	9%	25	7%	31	10%
Total publications	323		346		322	
tenured staff in fte	46		46		44	
Total academic publicatons	216		234		241	
Average per person	1,9		2,0		2,2	

**Most staff members do not upload their conference presentations into the database (Pure).*

The number is a fraction of the actual number of papers.

4. 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.

Sustaining ASCA's vibrant PhD community is a top priority. While emphasizing the importance of restoring funding for independent PhD projects in order to keep rejuvenating the research community and open up new research fields, at the same time, ASCA has been increasingly successful in securing national and European funding for large projects that include PhD candidates (and postdocs), since having a critical mass of funded PhD candidates employed by the Faculty of Humanities is necessary to attract and support self-funded PhD candidates and those with (partial) funding from their home countries

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 to other scholars, including those working in other research schools or faculties, and to those outside the university (artists, curators, activists, etc.).

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

During the annual evaluation meetings special attention is paid to the progress of the project and the adequacy of the supervision. The project is considered as a collaborative endeavour in which the PhD candidate is the central figure, supported by the supervisors and the ASCA directors. Career perspectives and the building of a strong CV are additional focal points of the evaluation

meetings. PhD candidates are encouraged to gain teaching experience, to have at least one article or book chapter published before the defense and, if possible, to spend some time at a university abroad. It is emphasized that ideally all activities undertaken during the PhD trajectory feed into the dissertation.

In addition to the evaluation meetings, ASCA organizes skills workshops on academic publishing, conferences and the job market geared specifically to PhD candidates with an interdisciplinary profile.

PhD candidates within ASCA are encouraged to develop these skills in practice, both as presenters and as organizers of conferences, workshops and seminars. The ASCA program offers plenty of opportunities for PhD candidates to present their work and to take part in the organization of international events, from the annual international ASCA workshop, organized by a team of PhD candidates, to smaller events related to the research groups.

The success of ASCA's PhD training is evidenced by the fact that after graduating, 81 % of ASCA's directly funded PhD candidates find academic jobs, within and outside the Netherlands. Finished ASCA PhD candidates who pursue non-academic careers often end up in the cultural sector, working at museums and government bodies.

In 2017-2018 the following seminars and reading groups were offered for PhD candidates and staff:

Ongoing Seminars

- ASCA Theory Seminar (Pisters and Peeren)
- Film and Philosophy Seminar (Pisters and Früchtl); combined with cross Media Research Seminar (Stauff, Dasgupta, Geil)
- Philosophy and Public Affairs Seminar (Celikates)
- PhD Skills Seminar (Pisters and Peeren)
- Dataactive Lecture Series (Milan)
- Trans Asia Cultural Studies seminar (De Kloet)

Reading Groups

- Neuroaesthetics and Neurocultures (Pisters)

- Media and Performance (Röttger)
- New Materialism and Visual Arts (Rijsingen)
- Walter Benjamin Reading Group (Sancto)
- Marxist Reading Group (Overwijk)
- Women in Theory (De Vries)
- Surveillance and Privacy Studies (Roessler)
- Civil Disobedience (Celikates)
- Sublime Imperfections (Rutten)
- Dutch Caribbean Reading Group (Bala)
- Gender and Ontology (Thinius)

The 2017 ASCA International Workshop “Unwanted, Unnecessary and Uncalled-for: A Workshop on Uselessness” was organized by PhD students Laura Vermeeren and Rowan Parry. Keynote speakers were Kinneret Lahad (Tel Aviv University), Jacqueline Kool (Centre for Disabilities Studies in the Netherlands) and Gillian Whiteley (Loughborough University).

In addition, a range of events (see appendix 1), initiated by the funded projects, seminars & reading groups and network groups, or by individual researchers, were open to all ASCA members.

5. Financial Overview

Expenses 2017	
Conferences	9.562,67
Workshops	16.601,23
ASCA Workshop	7.619,16
In Medias Res	5.122,15
Black Figures, Black Voices	6.193,19
Office Costs	1.884,05
Total	46.982,45

Income 2017	
Faculty budget	41.000,00
External Funding ³	6.834,44
Total	47.834,44

Balance	851,99
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ASCA receives an annual budget from the Faculty of Humanities to finance the PhD training program, research events, external representation, administration and other costs. The size of this budget depends on the financial situation of the Faculty of Humanities and on the total amount of research time ASCA members have. It is important to note that personnel costs (of academic and administrative personnel) and other overhead costs are not paid from the annual budget. In 2017, ASCA received a budget of 41.000 Euro.

All ASCA members and research groups can apply for money from the annual budget to fund research activities such as the organization of workshops, conferences and other academic meetings with guest speakers. If the event involves and is targeted at ASCA members, and a description and full budget (including contributions by other sponsors) is provided, ASCA will grant the application for an amount up to 1,000 Euro. The majority of the annual budget

³ Sponsoring of specific events by other academic institutions such as NICA or ACGS.

is reserved for activities organized by members and research groups. Another part (about 8,000 Euro) is reserved for the organization of the annual ASCA international workshop, organized by a team of PhD candidates.

Some of the budget is also spent on community-building activities and schemes to reward special achievements by junior ASCA members, such as the bi-annual ASCA Borrels (drinks), the ASCA awards and the awards PhD candidates receive for completing their PhD within the contract period.

In addition to the many initiatives organized by ASCA members and research groups, ASCA participated in two major events in 2017: *In Medias Res* and *Black Figures, Black Voices*.

In Medias Res was co-organized with the Stedelijk Museum and featured an academic programme coupled with the opening of an exhibition of the works of Nalini Malani. At this event, ASCA's founding director Mieke Bal was appointed Knight of the Order of the Netherlands Lion.

Black Figures, Black Voices consisted of two evening programs in the Witte de With Center for Contemporary Art in Rotterdam in the context of ASCA's role as partner in Wendelien van Oldenborgh and Lucy Cotter's Cinema Olanda project at the Venice Biennale and its Dutch counterpart Cinema Olanda Platform.

In spite of the relatively high expenses for these two special events, ASCA remained within its budget and was able to generously support the (many) activities organized by ASCA members.

6. Events

Data Infrastructures

DMI Winter School (9-13 January)

***Becoming Vera* with Mieke Bal**

Screening and discussion organized by Ellen Rutten (12 January)

In Medias Res. A Tribute to Mieke Bal

Symposium and Exhibition in collaboration with the Stedelijk Museum (17 March)

Contesting Respectability. Sexual Politics in Post-Emancipation Colonial Curaçao.

Unheard Voices: Critical Perspectives on Oral History

Public Lecture & Workshop by Rose Mary Allen organized by Sruti Bala, in collaboration with Atria, NICA, ARC-GS (27 March)

Uselessness. Unnecessary, Unwanted and Uncalled-for

ASCA Workshop organized by Rowan Parry and Laura Vermeeren. With Gillian Witheley, Jacqueline Kool and Kinneret Lahad (28-30 March)

This is Film!

Eye Lecture Series organized by Giovanna Fossati (3 April-15 May)

Sharing Responsibility. The importance of tokens of appraisals to our moral practices.

Presentation by Maureen Sie (Tilburg University) in Philosophy and Public Affairs (5 April)

Alienating the Anthropocene

Presentation by Genevieve Costello in Film and Philosophy (7 April)

Academic Freedom under Threat. The Case of Turkey

Organized by Robin Celikates and Özgür Yalçın (12 April)

On the Legitimacy of Majority Cultural Precedence

Presentation by Geoffrey Levey (UNSW Australia) in Philosophy and Public Affairs (26 April)

Thinking from the Bottom: The Ambiguous Position of the Dutch Caribbean
Lecture by Egbert Alejandro Martina, Caribbean Studies Seminar Relinked, Relayed, Related, organized by Emma van Meyeren and Inez van der Scheer (3 May)

Everyday Analysis and Politics

Talk and Masterclass organized by Ben Moore (4 May)

Tentacular Thinking in the Anthropocene/Chtulucene

Presentation by Monique Peperkamp in Film and Philosophy (12 May)

A Quantum Leap of Imagination

Guest Lecture by Olga Smiechowicz (22 May)

The Poetics of Fragility

Film Screening and Master Class with Lata Mani and Nicolás Grandi (23 May)

The Politics of Twitter

Symposium organized by Nadia de Vries, Matt Cornell and Jacopo Fiorancio (23-24 May)

Disobedience

One-day workshop by Robin Celikates, Bernard Harcourt (NY) and Daniele Lorenzini (Paris) (29 May)

Dynamic Forms: Histories, Concepts, Techniques

A research creation workshop organized by Toni Pape, Alanna Thain and Diego Gil (31 May-1 June)

Thinking Through the Disordered Self

New Directions in the Dialogue between the Arts, Psychiatry and the Humanities

Lectures by John Lysacker and Paul Lysacker organized by Gaston Franssen and Stefan Geelen (31 May)

Urban World-Making

Cities Project Conference with Dan Swanton (University of Edinburgh) organized by Simone Kalkman and Carolyn Birdsall (2 June)

A Journey into Zero Space

Film screening & discussion with Dawood Hilmandi and Cristina Buta in Film and Philosophy (9 June)

Historical Responsibility and Climate Change

Seminar organized by James Gledhill, with Jeremy Moss, Axel Gosseries and Marc Davidson (15 June)

Critique of Religion: Framing Jews and Muslims in Political Theory and Public Debate

International Workshop organized by Yolande Janssen and Matthea Westerduin (22-24 June)

Get the Picture. Digital Methods for Visual Research

Digital Methods Summer School (26 June-7 July)

Other Globes. Past and Peripheral Imaginations of the Global

Conference with ACGS (4-5 July)

Black Figures, Black Voices

ASCA Program Cinema Olanda at Witte de With organized by Patricia Pisters, Esther Peeren and Flora Lysen (4-6 July)

Weaving Authenticity. How Russian Literature Can Resist “Post-Truth” Attitudes

Lecture by Ilya Kukulkin organized by Boris Noordenbos (5 July)

Living Together

ESSCS Summer School in Oslo (14-18 August)

Rhythm Changes: Re/Sounding Jazz

Conference organized by Walter v.d. Leur in collaboration with Conservatorium Amsterdam (31 August-3 September)

Making, Receiving, Differing

Symposium in collaboration with NGE (Dutch Association for Aesthetics) organized by Aukje van Rooden and Albert van der Schoot (15-16 September)

Disenacting Transversals

Lecture by Leonida Kovac (4 October)

In Repair: Towards a Post-Throwaway Society

Symposium organized by Ellen Rutten and Jacco Kemper (Sublime Imperfection) (5 October)

Umbrella Recovery Workshop

Organized by Fabienne Rachmadiev and Yngvar Steinholt (Sublime Imperfection) (6 October)

From Confusion to Complexity

Presentation Stefan Niklas in Film and Philosophy/Cross Media (6 October)

Shame and Citizenship in Democracy

Workshop organized by Josef Früchtel and Natalie Scholz (20 October)

Claudio Magris: Narrating Europe

Evening organized by Linda Pennings (25 October)

Postcolonial Mediations: Globalisation and Displacement

Conference in collaboration with ACGS2 6-27 October

Worlding the Brain III

Conference and Symposium organized by Stephan Besser, Patricia Pisters, Machiel Keestra, Julian Kiverstein, Flora Lysen (Neuroaesthetics & Neurocultures) (2-4 November)

Pacifism as Re-Appropriated Violence

Presentation by Amanda Cawston in Philosophy and Public Affairs (8 November)

The Art of Debate: Culture and the South-African Public Sphere

Symposium organized by Margriet de Waal in collaboration with Zuid-Afrikahuis (9 November)

The Techno-Aesthetics of Sports

Workshop organized by Markus Stauff (17 November)

Growing up Hmong at the Crossroads

Screening and discussion organized by Patricia Llorens in collaboration with DocuDoka. (23 November)

Narrative Complexity in Contemporary Cinema. A Cognitive Perspective

Presentation by Steven Willemsen in seminar Forms of Complexity (1 December)

Completing one's Life

Presentation by Katrin Flijkschuh (LSE) in Philosophy and Public Affairs (6 December)

Materialities of Postcolonial Memory

Conference in collaboration with AHM (7-9 December)

Beyond Borders

Symposium in honour of John Neubauer organized by Krizstina Lajosi (14 December)

Phenomenology of Love

Symposium for Maarten Coolen (15 December)

Infrastructures of Waste

Presentation by Myra Hird in Cities Seminar (22 December)

7. ASCA Awards

The ASCA Awards Committee—Boris Noordenbos, Nadia de Vries and Esther Weltevrede--gave the 2018 ASCA Awards to Simon Ferdinand (dissertation), Daan Wesselman (article) and Leonie Schmidt (book).

ASCA Dissertation Award 2018

The 2018 ASCA Dissertation Award goes to **Simon Ferdinand**'s PhD dissertation with the catchy title 'I Map Therefore I Am Modern: Cartography and global modernity in the visual arts', supervised by Jeroen de Kloet and Esther Peeren. Simon's thesis contributes to the field 'map art' by studying how visual artists have used mapping for their formal and thematic substance. By recognising how mapmaking has been tied up historically with institutions and processes of global modernity, the thesis presents map art as a site to explore themes such as utopian urbanism, state formation, uneven development, positivist rhetorics of science and specialism and the calculability of society and space.

Through an analysis of works by six artists, the study makes two main arguments. The first is about how map art inscribes and challenges founding figures and narratives of rupture through which global modernity is typically imagined. The thesis develops an account of the modern ontology underlying cartography: the "ontology of calculability", which renders the world as a measurable, malleable and as a uniformly extended objective space.

From this ontology, the study identifies map art's significance in relation to broader shifts in contemporary mapping. The thesis makes a significant contribution by departing from existing accounts that claim that the value of 'digital mapping' mainly rests less in how it "takes the map back" from institutional control. This thesis argues that, despite prevailing ideas of discontinuity, digital mapping largely reproduces the modern ontology of calculability. The second main argument, therefore, is that map art's most significant value instead rests in how it can imagine alternative ontologies of mapping.

On the behalf of the committee, I would like to congratulate Simon Ferdinand on a profound contribution to the field of map art and cartographic mapping more broadly.

ASCA Article Award 2018

This year's ASCA Article Award does not go to an article, but to a book chapter: "Programming Difference on Rotterdam's Hofbogen" by **Daan Wesselman**, published in *Deconstructing the High Line: Postindustrial Urbanism and the Rise of the Elevated Park* (Rutgers University Press, 2017, edited by Christoph Lindner and Brian Rosa). In this chapter, Wesselman offers a thorough and original analysis of the Hofbogen Project in Rotterdam. Comparing the Rotterdam-based structure to New York City's well-known High Line, Wesselman skillfully illustrates how the surrounding spaces of an elevated park inform the ways in which it operates as a stand-alone object, and links his findings to contemporary questions about gentrification and urban planning. Using the Hofbogen Project as his case study, Wesselman argues that the elevated park's function in an urban environment is not only defined by its specific materiality and architecture, but also its concept as "an elevated space, designed for different speeds, temporalities, and perspectives on the city below." As a new space on top of an existing urban space, the elevated park plays into a particular spatial imagination, in which the structure itself offers an alternative or "other" experience of the city that it overlooks. This experience of spatial "otherness", or heterotopia, influences the movements of the elevated park's users which, by extension, influences how these users interact with the city. Through his reading of the Hofbogen Project, Wesselman successfully shows how the elevated park's heterotopian features, which engender these experiences of otherness, "offer insights into the workings of contemporary urban redevelopment."

The Awards Committee congratulates Wesselman on this highly relevant and rigorous academic work. In addition, the Committee finds it important to acknowledge that the author produced this remarkable text despite not currently having a research appointment at the university.

ASCA Book Award 2018

The 2018 ASCA book award is granted to **Leonie Schmidt's** monograph *Islamic Modernities in South East Asia: Exploring Indonesian Popular and Visual Culture*.

Schmidt's monograph investigates conceptions of modernity and Islam in popular culture from Indonesia, a country that is simultaneously Islamising *and* modernizing. Schmidt's case studies are impressively diverse: they range from Islamic-themed television programs and Islamic rock music to religious self-help books and restyled shopping malls during the Ramadan period.

By no means does Schmidt question the compatibility of modernity and religiosity (Islam is modern, and in many of her case studies Islam is cool, too). Schmidt's analyses show how different orientations of Islam and multiple styles of modernity struggle for hegemony or come to cohere in, sometimes unexpected, alliances (the phenomenon of "heavy metal clerics" is a case in point). Central in these pop-cultural expressions is the question what it means to be modern *as a Muslim*.

Schmidt's study combines a keen eye for detail (fascinating, for instance, are her analyses of Arabic-themed motifs in the decorations of shops during Ramadan) with a carefully argued, and theoretically sophisticated, acknowledgement of the diversified forms that both modernity and Islam may take.

The relevance of this approach extends far beyond the specificity of the cases. Think, for instance, of the recently published report by The Netherlands Institute for Social Research, that concludes that Dutch Muslims are becoming "more religious." Looming large over interpretations of this news (in right-wing politics and media) are notions about the supposedly anti-modern and anti-democratic threats posed by religion. In contexts like this, Schmidt's exploration of heterogeneous Islamic modernities adds a much-needed perspective.

8. Completed PhDs

Gözde Onaran

Escaping Entrapment: Gothic Heroines in Contemporary Film.

Supervisors: Patricia Pisters and Melis Behlil. 19 January 2017

In my dissertation, I do a close reading of five contemporary films through a Deleuzian feminist framework. I argue that these films draw on the female Gothic genre but deterritorialise it through various strategies. Michelle A. Massé's work on the literary Gothic and Mary Ann Doane's exploration of the Gothic woman's film of the 1940s function as my starting points and guidelines. Massé proposes that, "we have to shift our critical focus from the 'faults' of the heroine that are implied by an analytic language of masochism and repressed desire." To shift my critical focus, I approach the contemporary Gothic through an affirmative Deleuzian feminism in hope that it will reveal the potential of certain contemporary films in terms of feminist lines-of-flight.

Melle Kromhout

Noise Resonance. Technological Sound Reproduction and the Logic of Filtering.

Supervisor: Sander van Maas. 16 March 2017 (Cum Laude)

What is it about noise that attracted musicians and listeners over the past century? *Noise Resonance: Technological Sound Reproduction and the Logic of Filtering* sets out to answer this question through a conceptual reevaluation of the role of noise in sound and music, tracing the issue of noise in a detailed media archaeological analysis of analogue and digital sound technologies. Based on an assessment of the history of acoustics from the nineteenth century onward, the dissertation challenges common conceptualisations that define noise as a marker for failure, violence, excess, transgression or subversion. In contrast, it shows how noise, introduced by the operations of technical media, has been fundamental for shaping the specific sound of reproduced music. By repositioning noise as an essential element of the sound of music in the media age, *Noise Resonance* ultimately aims to rethink the relation between music and listeners in the age of technological media.

Tereza Havelková

Opera as Hypermedium. Meaning-Making, Immediacy, and the Politics of Perception.

Supervisors: Rokus de Groot and Maaïke Bleeker (Universiteit Utrecht). 7 June 2017

In my thesis, the concept of hypermediacy (Bolter and Grusin 1999) serves as a starting point for a theoretical enquiry into contemporary encounters between opera and the media. My discussion is guided by an interest in how opera participates in the larger artistic and theoretical discourse on the politics of representation and perception. I examine several critical claims that have been made with respect to multimedia, theatre and opera, and analyze various effects of immediacy that opera is able to produce within the multiplicity and heterogeneity of representations and media typical of hypermediacy, including the effects of liveness and presence. I approach these effects, which I understand as inextricably bound up with opera's processes of meaning-making, in terms of how the relationship between opera as an audio-visual event and its spectator-auditors is established and shaped. As case studies, I selected the operas of Louis Andriessen and Peter Greenaway, which epitomize the characteristics of hypermediacy within the operatic context.

Simon Ferdinand

I Map Therefore I Am Modern. Maps and Global Modernity in the Visual Arts.

Supervisors: Jeroen de Kloet and Esther Peeren. 23 June 2017 (Cum Laude)

Over the last century, a multitude of visual artists have turned to mapping. Recognising how mapmaking has been tied up with institutions and processes of global modernity, this study presents the field of "map art" as a privileged site at which to explore themes from utopian urbanism, through uneven development, to positivist rhetorics of scientific authority. Through sustained analyses, it shows how map art plays out, and puts to the test, some founding figures and narratives of rupture through which global modernity is imagined. It also identifies map art's significance amid broader shifts in contemporary mapping. Some argue that map art reclaims mapping from professional control as part of a broader social diffusion of cartography consequent on digitisation. This study, though, cautions that digital mapping largely reproduces the calculable, objective and uniform spatial ontology inherited from modern cartography. Map art's value, it follows, rests less in how it "takes the map back" from institutional control, than in how it imagines mapping otherwise, displacing the ontology from which cartographic institutions derived their authority in the first place.

Ilse van Rijn

The Artists' Text as Work of Art.

Supervisors: Thomas Vaessens and Jeroen Boomgaard. 29 June 2017

The Artists' Text as Work of Art pivots around texts written and produced by visual artists. Their increased amount (since the 2000s, that is) and their obscure relationship to art institutions trouble the question as

Eva Meijer

Political Animal Voices.

Supervisors: Yolande Jansen and Robin Celikates. 20 September 2017 (Cum Laude)

In this thesis, I develop a theory of political animal voices. The first part of the thesis focuses on non-human animal languages and forming interspecies worlds. I first investigate the relation between viewing language as exclusively human and seeing humans as categorically different from other animals. I then discuss recent empirical research into non-human animal languages and cultures, and develop an alternative way of thinking about language. I also investigate human/non-human animal languages, and the relation between developing a common language and creating common interspecies worlds. The second part of the thesis turns the focus to animal politics. I draw on insights developed in the recent political turn in animal ethics, and specifically focus on political non-human animal agency. I criticise anthropocentric interpretations of politics from the perspective of justice and from the perspective of power relations, and I investigate the potential of the different concepts that are used to interpret and govern political relations between human groups for thinking about political relations between humans and other animals. In the third and final part of the thesis I focus on the relation between political animal acts and existing human political practices and institutions. I investigate how other animals already act politically, and how their agency can be fostered and strengthened. I also discuss how these acts can function as the beginning of new forms of political interaction with other animals.

Irene Villaescusa Illán

Writing the Nation: Transculturation and Nationalism in Hispano-Filipino Literature of the Early Twentieth Century.

Supervisors: Jeroen de Kloet and Esther Peeren. 9 November 2017

My PhD thesis explores a fairly unknown corpus of literature written by Filipino authors in Spanish in the first part of the twentieth century. Spanish speaking Filipinos from this period were caught in a transition between colonial powers: the end of 300 years of Spanish colonialism in 1898 led to another 50 years of

US rule (1946) including a brief occupation by Japan during WWII. The aim of my dissertation is to understand the complex processes of transculturation that such colonial history has produced in the imaginaries of Filipino literature written in Spanish with regards the construction of national identity in the wake of independence. I use the binary attachment/detachment as a productive tool to understand the processes of transculturation that the texts reveal towards the Hispanic, European, American and Asian cultures that fuel them. Hispano-Filipino literature can be seen as an indicator of transcultural nationalism whose national consciousness is mediated at once by local, national and global histories. The analysis of this under researched literature, contributes to rethink Spanish colonialism from a new discursive space, the Hispanic Philippines, while it engages in debates about emerging nationalism(s) and World Literature.

Maite van Dijk

Foreign Artists versus French Critics: Exhibition Strategies and Critical Reception at the Salon des Indépendants in Paris (1884-1914).

Supervisors: Mia Lerm-Hayes, Rachel Esner, and Leo Jansen. 24 November 2017

This dissertation explores how foreign artists constructed their careers at the Salon des Indépendants during the Parisian Belle Époque. The focus is on the Salon des Indépendants, as this Salon (founded in 1884) was the most open exhibition in Paris due to the fact that it was unjuried. The French careers of three foreign artists – Darío de Regoyos, Edvard Munch and Vincent van Gogh – are explored, analysing their strategies and artistic identities. The results of my research refute the common opinion that foreign artists had limited chances of success in Paris, and instead argue that it was matter of understanding the mechanisms that were at play and how to negotiate these. The book is a contribution to the expanding area of research of transnational exchanges in art history and the ways and means in which these were affected by agents and actors from other socio-cultural and political fields, offering new perspectives on artistic strategies and identities, value systems and critical reception.

In my research, I isolate four texts by artists, studying their textual singularities, while seeking entrance to each. Separating them from their wider visual context, I formulate an alternative to the text-image dichotomy that still dominates approaches to such work. Empirical research is thereby combined with a theoretical orchestration, enabling examination of textual strategies. Focusing on text-inherent propositions, I analyse and compare artists' writing in terms of narrative development, textual form, the role of the author, and poetical experiments. The productive force of artists' texts is researched,

suggesting that they be grasped in a transversal manner, due to their making of liaisons among multiple domains.

Borislav Čičovački

Transformations of West Balkan Folk Music and Serbian Octoëchos (Byzantine Church Music) in the Oeuvre of Ljubica Marić.

Supervisor: Rokus de Groot, 14 December 2017

Ljubica Marić (1909-2003) was a Serbian composer, who explored the transformation of Western Balkans folk music elements and modal scales, originating from the Byzantine spiritual music. She was, generally speaking, the first composer who used modal scales of Orthodox Christian Church to compose pieces which were not liturgical or religious in character. Her works can be divided into five stages: 1. Early stage, during her studies in Prague and afterwards (1929-1944); 2. Stage of extended tonality, tonal fields, modality and folk music of the Balkans (1944/5-1955); 3. Mature or Octoëchos stage (1956-1967); 4. Stage of improvised music (1968-1975); 5. Final stage ((1976)1983-1996). Her composing orientation during the first stage was atonality, although the use of modal scales from the folk music of the Balkans and the Orthodox Christian Church was characteristic of all stages that followed. The basic composing methods, by which she achieved the transformation of the folk and church music, was a system of archaization of musical language. She used the following elements of musical archaization: 1. the use of melodic-harmonic characteristics of folk music scales (the Byzantine collection Octoëchos); 2. application of the Balkans folk music rhythms, as well as ritual music forms of the same origin, along with the sound combinations which resemble the sound of folk music instruments; 3. application of Western-European polyphony, including medieval and Baroque music forms. Her music had a profound influence on the composers from the former Yugoslavia, especially in Serbia, mostly with regard to the application of musical archaization elements.

9. New PhD Candidates

Alexandra Nakelski, *The Uprising of Auspicious Apocalypse in US and UK Popular Culture*

Supervisors: Patricia Pisters, Maryn Wilkinson, Jaap Kooijman

For centuries, the Apocalypse has been referenced as not only a source of dread, but also one of elation. Cultural optimism at the prospect of the End of Days is perhaps best summed up by Revelations - the believers of which wait in anticipation for God to set man-kind straight by ending the "world" as we know it. To suggest the Apocalypse can be both terrifying and liberating is, in this sense, nothing new, however I contend that since the post 9/11 fear induced culture the UK and US has created and sustained, humanity's cultural relationship with Armageddon has changed radically. At the end of an age of scientific discovery and advancement, which caused us to re-evaluate our position in the universe, came a post-modern era, in which secular themes of Apocalypse became common as self-induced and not from above. Suddenly, humanity could be the author of its own Apocalypse. In the post-Fukuyama moment where "the world" is conflated with the promises of a dominant neo-liberal world-view, it has become easier to envisage the end of the world than the end of capitalism, as Frederic Jameson postulated. I would go further. In this moment, neo-liberal capitalist ideology is so pervasive that its end can only be imagined as an Apocalypse. My study will textually and contextually analyze a growing Western cultural trend, in which the desired destruction of the fear laden postmodern era is both a relief and necessary to (re)birth another phase. Are these popular culture objects I examine of the current zeitgeist indicative of a paradigm shift?

Chiara Cartuccia, *Historical Body: Recovering Lost Narratives and Negated Memories in Contemporary Performance Art from Africa and the Mediterranean*

Supervisors: Mia Lerm Hayes, Marga van Mechelen

This research takes into analysis the work of contemporary performance artists from Africa and Diasporas, Middle East and the Mediterranean, who choose the topic of history, memory and remembrance as central object of reflection. The project seeks to understand and reveal the capacity of contemporary performance art to inspire a decisive turn in theory and practice of remembrance and commemoration, while exploring artistic productions from those cultural contexts that suffered histories of violent negation and eradication of personal and collective memories. The theoretical core of the research lies on a re-discussion of the concept of time, also and foremost of

the time of experience/time of action, in relation to an artistic gesture that takes place in an always-renovating present, but still has an impact on the past as well as on the future state of things.

Looking at performance art through the lenses of art history, memory, post-colonial and performance studies, the research aims to determine ways in which contemporary performative practices define -or contribute re-defining alternative modes of recovering marginalised narratives and forgotten cultural memories, so to operate a shift in the understanding of historicity, which may eventually inspire a transformation in the traditional methodologies of Western historiography. The project asks: can the living body of the performance artist be both archive and monument, in a new historiography based on dynamic and mutable performative knowledge, rather than on the written document?

Erdem Çolak, Creating New Europe via Contemporary Art in Post-Wall Era: Examining Manifesta- European Biennial of Contemporary Art in the Context of Intermingled Relationships between Art, Society and Politics

Supervisors: Mia Lerm-Hayes, Johan Hartle

Whilst the identity question of European Union after rapid enlargement have been resonating, Eurozone economic crisis and migrant crisis have been two relatively new ones that threaten Eurocentric ideas. Reflections to these crises on art become matter not only in contemporary art world / art market but also in society and politics in the context of visualisation of New Europe and democracy. Thus, complicated relations between art institutions, museums, sponsor companies, political institutions, NGO's, individual artists and audiences have to be investigated by a broader perspective (See Gielen, 2009; Stallabras, 2004; Wu, 2002). As Madžoski addresses, the terms used in the title 'European' and 'contemporary art' refer to political and aesthetic fields, respectively and therefore a biennial has to be investigated in the transformed relationship of politics and art (2013: 84). The aim of this project is, to discuss these complex relations between art institutions, artists and audiences after the fall of the Berlin Wall over Manifesta, European Biennial of Contemporary Art, which is currently one of the most important art event in Europe. In this study, Manifesta could not only be discussed by its institutional base (by investigating its funds and politics of its curatorial selections), but also by its artistic base (namely how artists' works reflect/ deflect to these intricate relations) and by audiences' compatibilities / reflections / challenges. That is why this research will mainly seek to follow all three agencies' purposes / participations / actions / challenges in order to map this complexity and point out the possible problems.

Guillén Torres, *Everyday Acts of Institutional Resistance to Citizen.*

Empowerment: Data Activists, the State, Power and Data

Supervisors: Richard Rogers, Stefania Milan

This research aims to locate empirically and frame theoretically sociomaterial practices of institutional resistance to citizen empowerment through Open Government Data, as well as identifying the strategies used by civil society to counter this reactive process. Therefore, it seeks to answer the following questions: 1. What decision making processes are signalled by data activists as out of their reach, despite institutional commitment to collaboration? 2. What sociomaterial strategies around Open Government Data are used by institutions to produce areas of autonomous influence inaccessible to citizens? 3. What sociomaterial strategies are used by data activists to counteract these institutional actions?

Julian Isenia, *Non-heteronormative Cultural Practices of Sexual Citizenship in Curaçao and Bonaire under conditions of (post)coloniality*

Supervisors: Sruti Bala, Rivke Jaffe

This PhD project examines how citizenship is practised under conditions of fragmented national sovereignty. Departing from the recognition that citizenship is not only a legal status based on (birth)-rights and filial duties, but equally a notion tied to the histories of the nation-state, its claims to modernity, and its legacies of colonialism, slavery, and gender inequalities, the project examines sexual citizenship in Curaçao and Bonaire in terms of practices and incipient struggles for political subjectivity. It asks how citizenship is practised and culturally articulated by subjects facing multiple forms of systemic inequalities.

Lykle de Jong, *E-quality for #ThePeople: On the Populist Horizon in the Digital Age*

Supervisors: Richard Rogers, Marc Tuters

The growing swing and appeal of populist movements is increasingly reflected online. Populism, par excellence, is able to tune into this digital turn in politics. Arguably this may even be one of the foremost reasons why populists enjoy such success. While most, if not all, politicians employ social media, I claim that a specific bond between populism and social media can be observed. However, research on populism and social media is scarce, but decidedly urgent. The proposed thesis therefore sets as its task the understanding of this particular relation between the Web and contemporary populism.

Maral Mohsenin, *Between Preservation and Exhibition: Debates on Digital Technology in European Film Archives*

Supervisors: Giovanna Fossati, Benoit Turgueti

This research project focuses on the film archives in the digital era from an epistemological point of view, and is characterized by its study of the archival institutions in Europe and their practices and policies. The digital revolution in cinema was not limited to the production and projection methods, but it also influenced the film archives, which are currently going through a transition ignited by the arrival and expansion of digital technology. This research aims to study the impact of digital technology in national film archives in Europe, and the issues raised by the controversies the technology has provoked. What kind of challenges and possibilities in preservation and valorisation of films arise in the archives? How does this technical transformation modify the archival policies and practices? How do the technical, ethical, historical and economic issues intertwine in a context heavily modified by the digital technology? The research tends to apprehend these questions by studying the network of discourses around the subject. Therefore, these questions can be reformulated as: How do the archives and their representatives perceive the digital technology and its impact? How do their views differ from those of historians, theoreticians, technicians, and other agents in the industry of cinema? What is the relationship between these discourses and the practices and policies of the archives?

Marlies Geboers, *The Visual Language of News on Social Media*

Supervisor: Richard Rogers

The dissemination of news through social media has been extensively researched, often involving textual analysis of news articles. The proposed study focuses on the visual language relating to tragedies and more specifically on user generated visuals, often coded with personal reflections on tragedies. This results for example in selfies, remixes of news images and cartoons. How do such visuals perform in terms of spreadability and user engagement and what narratives are reflected? Do user responses to tragic news show diversity in content or do we see homogenization? Images are selected by making use of digital methods tools that provide for scraping and analyses of social media data.

Nadine Roestenburg, *Let's Get Physical? Post-Digital Discourse and Artistic Practices*

Supervisors: Ellen Rutten, Katja Kwastek

This project analyses discourses about post-digital art, and artistic practices that reflect on how the internet is reshaping the relationship between the physical and digital. While Silicon Valley entrepreneurs are working towards an all connected world in an always-connected digital future; post-digital society boasts a focus on the offline, the analogue, the physical, and material as a reaction to the all-pervading intrusion of the digital and its networks in our lives (Tegenlicht, 2016; Jurgenson; 2012).

Practices that explore the complex relationship between the digital and the physical, or emphasize the physical, are also prominent in contemporary art framed in terms of postdigital, post-internet, and New Aesthetics¹ (Cramer, 2014; McHugh, 2011; Vierkant, 2010; Olson, 2012; Bridle, 2011). These and related terms have swiftly gained critical mass in the ongoing attempt “to grapple with the immersive and disorientating experiences of computational infrastructures as they scale up and intensify” (Berry & Dieter, 2015:4).

In existing studies about the post-digital, there has been almost no extensive analysis of individual works of art; while in case of exhibitions there has been little discussion of theory (Koterbay & Mirocha, 2016). By contrast, this project studies both discourses about postdigital art, and analyses its visual language, used strategies, technologies and aesthetics that have tangibly invaded artistic practices and everyday life. In doing so, this project will obtain different perspectives on the impact of increasingly complex and invisible digital technologies on post-digital realities.

Nicolás Muñoz Saldaña, *Performing Theory: Radical Creative Machines for Post-capitalist Politics in Chile's Multitude*

Supervisors: Kati Röttger, Joost de Bloois

In this research, the focus will not be on a delimited “object” -in the canonical cultural analysis sense- but in the study of an atmosphere, a chaosmos or more precisely radical agencements machiniques (Deleuze & Guattari, 1987), which existed before, but gained potential after the emergence of the 2011 student movement protests against neoliberal education and society in Chile. After these events, there has been a revival of democratic and radical ideas and practices which conform what today is popularly called “The Social Movement”, a multiplicity of expressions -among which the students are still main actors- which function as a counter-culture/politics against the heritage of Pinochet's dictatorship (1973-1990) and the post-dictatorial neoliberal administration (1990-Today). My research question will be, how new

materialist -in a broad sense- perspectives could be radicalized, subverted, experienced and enhanced beyond academic limits through performing as a militant-researcher among “The Social Movement” in Chile. At the same time I will ask how theoretical-practical tools contribute to the post-capitalist politics machinery. I will base my research on the analysis of the counter-culture/politics of “The Social Movement” as a set of entanglements/agencements which transit between human and non-human expressions, giving place to repetitions, situations and specific and contingent events. In a Latin American context of precarious resources, I will seek to reveal and exercise diverse social aesthetical actions -some prefigurative (Graeber, 2002), others more neotraditional- and their articulations within “The Social Movement”, which promote post-capitalist (Gibson-Graham, 2006) transformations of the Chilean society.

Özgür Yalçın, *Civil Disobedience under Illiberal Conditions: The Radically Democratic Potential of the Kurdish Movement in Turkey*

Supervisors: Yolande Jansen, Robin Celikates

Civil disobedience, in the literature, is interpreted in different ways that all propose various kinds of understanding of the concept, justification and role of this political practice. While the practice of civil disobedience has become quite widespread and there are a lot of discussions on it, pro and con, there has been no systematic study on civil disobedience and radical democracy under conditions of an illiberal regime. Responding to this gap in the literature, this PhD project is composed of two major components. The first part aims to provide a critical, theoretical and philosophical examination of civil disobedience as it relates to radical democracy. Situated within contemporary social and political philosophy, this part will, first, investigate what civil disobedience is and how it is conceptualized in the literature. Second, it will provide a critical review of different theoretical paradigms, comparing radical democracy with other views (such as the liberal, republican, and deliberative paradigm), and looking at how they interpret civil disobedience. This part will not only furnish a comprehensive outlook on the issues the renaissance of civil disobedience gives rise to, but also produce a basis for an adequate understanding of why and how a radical democratic perspective on civil disobedience can provide important insights. Third, through a critical engagement with radical democratic theory, this part will explore the strengths and weaknesses of radical democracy with regard to both democratic theory and civil disobedience. Consequently, its approach will add to the existing literature by providing not only an analysis of civil disobedience while

examining different schools of thought, but also a detailed examination of civil disobedience in the context of radical democracy.

Rebecca Erickson, *Middlebrow Musical Misogyny*

Supervisors: Julia Kursell, Barbara Titus

Between 1945 and 1970, film musicals ranged among the most popular film genres made in the United States of America. The stereotypical consumer of this music was the “middle brow” American, as caricatured for Life magazine by Russell Lynes (1949). I claim that these musical films were purveying an explicit agenda by musically portraying womanhood as a very specific form of femininity. My question is how this body of films relates to the second wave of feminism, which occurred in parallel to the heyday of the genre. With three main theoretical concepts – female otherness as proposed by Simone de Beauvoir, structures of feeling as conceived by Raymond Williams, and individuation as conceived of by Simondon –and using a set of empirical and musicological methods— I will reassess the genre in order to analyze how music contributes a specific layer of meaning to the art forms it is contained in. Using the case of middlebrow misogyny in musical film, I intend to introduce a new approach to musicology that combines empirical analysis to hermeneutic interpretation, and to make genuinely musicological research available to a broader community in cultural analysis.

Samaneh Asadi, *The Interaction between Women’s Real Life Role in Society and the Roles They are Given in Iranian Cinema After the Islamic Revolution 1979*

Supervisors: Patricia Pisters, Maryn Wilkinson

Iran has a long history of cinema. It is considered to be the most popular of the country's cultural practices and it reflects social, economic and cultural phenomena of Iranian society. The Islamic revolution in 1979 had a significant impact on every artistic and cultural aspects of the country, and particularly so on Iranian cinema. After the revolution, Iranian cinema came to a halt, but it soon picked up the speed and is now one of the most active cinematic industries in the world. The representation of women on screen has been one of the most controversial subjects since the 1979 revolution. Immediately after the revolution, filmmakers started to drop female characters in order to avoid controversy. However, since the mid-eighties women in Iranian cinema have once again moved to the foreground, assuming active roles in films. Since I consider cinema to be a mirror of Iranian society, I believe that the trending or decline of women's roles in films might be seen as an indicator of the progress or limitation of the effective role of women in society. The roles

that are given to Iranian actresses are a representation of the society's view on women. In this regard, I am going to examine the peaks and valleys of female representation in Iranian cinema by producing a content analysis on a number of Iran's most influential films. I will take on feminist film theory and other frameworks that examine the films' ideologies.

Shahin Nasiri, *Rethinking the Notion of Freedom from the Perspective of the Refugee*

Supervisors: Yolande Jansen, Robin Celikates

The question of freedom is one of the central themes of the modern political discourse. Likewise, it plays a fundamental role in the contemporary human rights discourse. The exceptional political importance of the notion of 'freedom' gives rise to the following question: What does the term 'freedom' signify? In most theoretical debates, this question has been approached from the standpoint of the citizen. By contrast, the overall aim of this research project is to rethink the notion of 'freedom' from the perspective of refugees. Refugeehood is here taken as a human condition that characterizes the anomaly of the dominant political (and human rights) paradigm, which is based on the unity of nation, state and territory. The central question of this research could be articulated as follows: what does 'freedom' signify once viewed from the experience and understanding of the refugee? This research project draws on ordinary language analysis and social-historical approach. This methodology also involves phenomenological fieldwork, which will be conducted among refugees residing in refugee camps. Accordingly, freedom shall be treated in the sense of a signifier that appears in the language-games of refugees. This research examines whether and how this signifier constitutes the existential, social-historical, and singular experience of refugees. Through the analysis of family resemblances and relationships between the language-games, I aim to account for a phenomenologically-informed understanding of freedom and address this signifier as a social imaginary signification, in the context of modern form of life.

Shekoufeh Behbehani, *Cinema and Gender Politics in Contemporary Iran: Subversive or Co-extensive?*

Supervisors: Murat Aydemir, Gerard Wieggers

The 1979 Iranian Revolution was exceptional as it led to the establishment of a modern Shi'a theocracy in Iran. After the establishment of the new regime, Iranianized Shi'a fiqh, jurisprudence, became the main source for Iran's constitution and criminal law, leading to radical changes in Iran's law. The most apparent and immediate changes, however, were related to the country's

gender politics. Not only the hijab and Islamic dress code became mandatory but also women's rights to travel, work, get married, divorce, and have child custody altered based on Shi'a fiqh. Additionally, another significant legal mandate was issued in 1985. Based on a fatwa, legal opinion, by Ayatollah Khomeini (1968), the first supreme leader of Iran, sex reassignment surgery (SRS) became legal in Iran, allowing both hermaphrodites and transsexuals to undergo the surgery, if obtaining the approval of their physician (Kariminia 83,84). Although homosexual acts, if proven, are severely punishable by law, the legalization of SRS in Iran alludes to a space within the contemporary politico-religious discourse, where gender and sexuality can be discussed, a space, which has also fortified a cinematic discourse on issues of gender and sexuality in Iran. Despite the heavy censorship after the revolution and perhaps because of it, contemporary Iranian films actively engage with the politico-religious discourses on gender and sexuality, creating a multi-faceted discussion with both social happenings in the country as well as the politico-religious discourses on gender and sexuality. The current project, which is an extension of my previous research, aims to investigate the mutual influences of the discourses opened up in contemporary Iranian films and the existing and emerging politico-religious texts on sex change operation and transsexuality in order to understand how 'queerness' is defined, explained, and approached in today's Iran. This study seeks to discover the implications and ramifications of the particular mapping of gender and sexuality in Iran, while relating it to gender inequality in a broader sense. The aim of this project is thereby two-fold: on the one hand, it strives to examine the dynamic between contemporary politico-religious discourses and the cinematic discourses on transsexuality in order to discover the ways through which the politico-religious discourses, as a state-led project, enable, control, and react to contemporary cinematic discourses on gender and sexuality; on the other hand, it looks at the changing dialogue between discourses on transsexuality and women's rights in an attempt to discover the gained or denied rights and living possibilities of male and female transsexuals post-surgery.

Stephanie Morin, *Politics as a Vehicle of Art: A Study of the Patronage Networks Linking the Italian Transavanguardia Movement to the Italian Socialist Party*

Supervisors: Mia Lerm-Hayes, Gregor Langfeld

I intend to examine a specific set of strategic relations that developed between the cultural and political elites dominant in Italy during the 1980s (1979-1992). I am primarily interested in describing and analyzing the cultural mindset and forms of cultural capitalism that bound Achille Bonito Oliva's movement of art

commodification, Transavanguardia, to Bettino Craxi's new "liberal" Socialist Party. This work will describe the overlapping networks of interests and actors, together with the concomitant rhetorics, which are characteristic of the patronage system known in Italy as *clientelismo*. This will lead to a closer look at the utilitarian transaction that was set in motion to draw the large amounts of funding and widespread media access required to label and market Transavanguardia internationally in preparation for the customary canonization process. In the Italian cultural milieu, the above transaction and its expected results are referred to correspondingly as an *operazione* and *situazione*. The aim is not to divert attention from Transavanguardia's aesthetic and historical importance or build a deterministic metanarrative in which the commercial success of the Transavanguardia may be construed purely as a premeditated cynical enterprise. Rather, having lived and worked in Italy as a visual artist since 1986, thus having directly experienced the mechanisms that can appoint or disregard art within the Italian artistic milieu, as well as having focused my MA thesis on the institutional discourses sustaining contemporary art, I believe a greater sensitivity should be developed to the pragmatic set of conditions at play in the art world that facilitate art's acquisition of status. This requires a much closer look at the behind-the-scenes power play and financial action that – as defined at the outset of my research – creates a mandatory covert discourse running parallel to the given overt institutional discourses occurring between the entities and actors on the surface of the regular configurations of the art world. Hence, it may be maintained that the covert discourse binds art to politics and economics creating spheres of control, which play a decisive role in the power of art institutions to place the actors (and actants) involved in the field of cultural production onto the high echelons of the art world.

Tomas Allan Dulfer, *Cinematic Construct Amsterdam: Amsterdam as Filming Location in International Postwar Film.*

Supervisors: Patricia Pisters, Eef Masson

In this thesis I will examine around 150 national and international films filmed on location in Amsterdam and the ways in which these filming locations visually and thematically represent parts of Amsterdam. The city is not depicted as real city, but rather as 'cinematic construct', emphasizing certain aspects of Amsterdam as *pars pro toto*. A filming location is a 'background' that plays a significant (conscious or subconscious) reflexive role in our perception of the film (fiction) and the filming location itself (reality). Filmmakers place the film within an existing geographical space within its characteristic (national, social and historical) context. Not only does a filming location visually

characterize a film but, vice versa, the film often takes certain stereotypical aspects of the city/location in reality and uses these elements in the story/plot. A filming location in Amsterdam therefore has a triangular reflexive relation between the viewer, the film as text and the real location within the larger context of the city and its history. Looking at the various ways in which Amsterdam as a filming location is used and how the city is re-constructed/emphasized and presented to the viewer in international films. What stereotypical elements of Amsterdam recur in the films.

Dan Oki, *Infinite Regression in Autobiographic Cinema*

Supervisors: Patricia Pisters, Laurent van Lancker

This proposal is a combination of theoretical and practice-led research in cinema. It consists of three parts: theoretical angles, analysis of different types of autobiographic cinema, and a feature-length practical film project. The theoretical research deals with anthropological aspects of infinite regression and the cinematic self, filmmaking as therapy and autobiography, and film as a cinematic database medium. The verbal animal is becoming a cinematic animal through the influences of cinematic processes on Homo Sapiens' sub-symbolic drives. This claim will be derived from an analogy of the relationship between syntactic recursion and primal drives, just as Paulo Virno structures it on the hierarchical stratification created by infinite regression. I will frequently refer to Virno's text *The Anthropological Meaning of Infinite Regression* and related discourses within film and media studies, cultural theory, anthropology and philosophy. The chapter of comparative analysis on autobiographic films includes an analysis of personal films, essay films, video art, experimental self-reflexive documentaries, meta fiction films and recently appearing 360 degrees films, as well as analysis of the candidate's own autobiographic moving image works in cinema and in the visual arts. The practical film project with the title *The last DV film* is a feature length documentary, a research of the cinematic self, based on existing documentary DV footage made by the candidate. The film will, not accidentally, in the following order be directed, edited and written by the PhD candidate in collaboration with the mentors and external collaborators.

Joe van der Eerden, *The Politics of Depression: A Critical Analysis of the Political-epistemological Limits of Major Depressive Disorder*

Supervisors: Patricia Pisters, Julian Kiverstein

According to the National Institute of Mental Health, approximately 6.7% of adults in the United States suffered from a major depressive episode in 2014. The goal of this research will be to argue that this prevalence of depression

should be understood as a function of the operation of contemporary knowledge about depression, and of the normative forces that underlie, and arise from, this knowledge. This statement will be supported by critical analyses of professional scientific texts relating to depression, as well as the diagnostic tools that are used in psychiatric practice. Although what we know about depression appears to move towards a definitive, objective body of knowledge, its conceptual limits are inscribed in the normative, highly volatile domain of cultural dynamics. This is why the analyses central to this research shall be indebted to theoreticians who acknowledge this feature of knowledge, such as Nikolas Rose, Michel Foucault, and Ian Hacking. Through these analyses, I shall argue that knowledge about depression is conceptualised, according to the logic of scientific objectivism, as if its object is a natural, apolitical, individualised occurrence. Paradoxically, however, most of the terms and actions that this knowledge discusses are fundamentally historical, and do not have any meaning without a political, normative framework that transcends the individual experience. My aim is to formulate and apply a critical perspective that enables an understanding of this complex epistemological situation, by regarding the existence of depression as a function of the normative principles that govern the production of knowledge about it.

Benoit Antille, *The Artist as Expert: A Critical Research on the Project Economy*

Supervisors: Jeroen Boomgaard, Mia Lerm-Hayes

How to understand the increasing number of art institutions, residency programs, training programs, and calls for projects? Why is contemporary art becoming ubiquitous today in institutions as much as in the public space/sector, in urban contexts as well as in the countryside? Why is it so often seen as a “solution” for political, social, territorial or economic issues? One of the answers lies in the development of a phenomenon known as project management, which developed since the 1990s onwards, in the cultural field. But, as this research seeks to demonstrate, the progressive absorption of the logic of project management by the art world brought major changes (regarding, in particular, the “functions” art and artists might fulfil in contemporary society), which prove problematic in many regards. What is the impact of project management on contemporary art? This is the main question this research seeks to answer through focusing on projects being realized in the public space/sector. To have a deeper understanding of this phenomenon and to challenge the critical discourse surrounding the project economy, this research seeks: 1) to retrace the development of the

project economy and its discourse since the 1960s-70s onward (through addressing the ways seminal projects have been described and analysed), 2) to replace this phenomenon in a wider political-economical context (the development of managerial cultural policies, the creative economy and global governance), 3) to deconstruct the modalities of the project economy, in order 4) to identify an aesthetics and politics of project work, 5) to renew its critical approach, and 6) to define alternative practices.

João Luís Paixão, *The Language of the Passions: Towards an Understanding of Passion Communication and Elicitation on the English Stage, 1753-1806*

Supervisor: Kati Röttger

Practice based research in the field of 18th century acting has, since Dene Barnett's seminal *The Art of Gesture* (1987), been greatly devoted to the gestural dimension of the actor's art. This tendency has contributed to our understanding of 18th century gestural style, while at the same time stimulating performers to attempt reconstructions of early acting traditions. One of the current challenges facing the investigation of 18th century acting is to combine the emotional demands of theatrical expression with the gestural accuracy which has characterized the field. Between the 17th and 19th centuries, an abundance of treatises on acting and oratory were published which included systematic and detailed analyses of passionate behavior and expression, compiled in what was frequently called "systems of the passions". In these often extensive sections, authors enumerated series of human passions in an organized fashion, from basic to composite, having them accompanied by corresponding examples taken from contemporary repertoire. Some of the most striking examples were published in England during the second half of the 18th century, and can be found in Aaron Hill's *An Essay on the Art of Acting* (1753), James Burgh's *The Art of Speaking* (1761) and John Walker's *Elements of Elocution* (1781). I will argue that such "systems of the passions", once assimilated and fluently employed by actors, were partly responsible for the emergence of the "language of the passions", a cherished concept in fundamental acting treatises such as Gilbert Austin's *Chironomia* (1806). The understanding of "the language of the passions", both in interaction with and independent from verbal and gestural language, constitutes a crucial step in the current research on 18th century acting. For this purpose, a series of experiments will be conducted which will shed light on the syntactical nature of passion communication and elicitation on the English stage between 1753 and 1806.

Alice Breemen, *Between Thinking and Doing: Performance Philosophy as perspective for analysing audience's changing role in artistic events and democracy*

Supervisor: Kati Röttger

This project considers the changing role of audiences in Dutch theatrical and political performances, analysed from a Performance Philosophy perspective. The field of Performance Philosophy investigates '[n]ew ways to do philosophy [and] to perform thinking' (Cull 2014b, 93). Philosophy becomes an act of doing and performing a critical reflection on contemporary societal questions. Traditional positions of 'performers' and 'interpreters' are left behind (Cull 2014, 25). The project focuses on audiences' responses to performances and their responsibility towards the philosophical content. The spectator has become 'prosumer': producer and consumer at the same time (Harvie 2013, 50). The claim of the project is that new methods have to be developed for analysing the complex interaction between artistic messages, producers and consumers. A Performance Philosophy perspective is needed for analysing the spectator's role in artistic and political events, because the idea of active citizenship (Hurenkamp et. al., 2012) requires examining how audiences become motivated to take charge of their own position in society. This research project analyses theatrical techniques in artistic events and in the public space, and examines how acting strategies invite audience members to reflect on the relation of the performance to the outside world, and how artistic participation aims at intervention in democracy (Mouffe, 2013). Chantal Mouffe's notion of radical democracy and Jacques Rancière's notion of the emancipated spectator clarify how the theatrical can become a framework for analysing the position spectators occupy in democracy. These philosophers acknowledge the audience's crucial position: not in the dark in the auditorium, but on the centre stage.

10. Current PhD Candidates

Peyman Amiri

Carceral (P)Artisanry

Supervisors | Robin Celikates & Guy Geltner

Tarik Abdelouarith

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

Supervisor | Ieme van der Poel

Artyom Anikin

Deciphering the Cultural Palimpsest of New Amsterdam

Supervisors | Esther Peeren, Lia van Gemert, Frans Blom

Uzma Ansari

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

Supervisor | Carrol Clarkson, Rudolph Glitz

Benoit Antille

The Artist as Expert: A Critical Research on the Project Economy

Supervisors: Jeroen Boomgaard, Mia Lerm-Hayes

Sofia Apostolidou

Embodying Modernization: Representation of Fat Women in Modern Greek Culture

Supervisors | Mireille Rosello, Murat Aydemir, Jules Sturm

Arnoud Arps

Remembering Violence: Cultural Memory, Popular Culture and the Indonesian War of Independence

Supervisors: Jeroen de Kloet, Leonie Schmidt

Samaneh Assadi-Nowghabi

The Interaction between Women's Real Life Role in Society and the Roles they are Given in Iranian Cinema After the Islamic Revolution 1979

Supervisors: Maryn Wilkinson, Patricia Pisters

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

Bart Barnard

The Relationship between Art and Technology

Supervisor | René Boomkens

Nil Baskar

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

Supervisor | Giovanna Fossati

Natasha Basu

States, Borders and Subaltern Citizens: Transformations of Transnational Civil Disobedience

Supervisor: Robin Celikates, Beate Roessler

Shekoufeh Behbehani

Cinema and Gender Politics in Contemporary Iran: Subversive or Co-extensive

Supervisors: Murat Aydemir, Gerard Wiegers

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

Rossitsa Borkowski

After Emmanuel Levinas: The Ethics and Poetics of Literary (Artistic) Experience

Supervisor | Josef Früchtl

Erik Borra

Rethinking the Web as a Source of Data

Supervisor | Richard Rogers

Pieter Bots

Assessment of Artistic Quality

Supervisor | René Boomkens

Alice Breemen

Between Thinking and Doing: Performance Philosophy as Perspective for Analysing Audience's Changing Role in Artistic Events and Democracy

Supervisor: Kati Röttger

Lonnie van Brummelen

Drifting Studio Practice: Return of the Making in the Thinking

Supervisor | Patricia Pisters, Henk Slager

Ozge Calafato

Modernity, Memory and Identity: Vernacular Photographs from Turkey

Supervisors: Esther Peeren, Luiza Bialasiewicz

Paris Cameron-Gardos

Way Out: Re-Imagining Coming Out as Metaphor, Narrative, and Re-Iteration

Supervisor | Mireille Rosello

Wouter Capitain

Edward Said's Musical Concepts

Supervisor | Julia Kursell

Chiara Cartuccia

Historical Body: Recovering Lost Narratives and Negated Memories in Contemporary Performance Art from Africa and the Mediterranean

Supervisors: Mia Lerm-Hayes, Marga van Mechelen

Bernardo Caycedo

Online Anonymous Disobedience and the Politics of Appearance

Supervisors: Robin Celikates, Beate Roessler

Adam Chambers

The Moving Canvas: Images between Photography, Film, and Painting

Supervisor | Murat Aydemir

Leila Cherribi

Vernacular Disruptions: Reading Postcolonial Literature in Dutch

Supervisor | Ieme van der Poel

Karin Christof

The Citizen Professional as New Co-Actor in Urban Space Production
Supervisor | René Boomkens, Jan Willem Duyvendak

Stephen Clark

Apocalyptic Reckoning and Visualizations of Obligation: A Genealogy of Debt and Its Representations in Art, Media and Culture
Supervisors: Joyce Goggin, Carrol Clarkson

Erdem Çolak

Creating New Europe via Contemporary Art in Post-Wall Era: Examining Manifesta - European Biennial of Contemporary Art in the Context of Intermingled Relationships between Art, Society and Politics
Supervisors: Mia Lerm-Hayes, Johan Hartle

Matt Cornell

Manchildren, Adult Babies and Adultescents: The Infantile in Liquid Modernity
Supervisor | Mireille Rosello, Robin Celikates

Vincent DeLuca

Witnesses to Revoltution: Documentary Film, Multitude, and Global Democracy in the 21st Century
Supervisor | Patricia Pisters

Zoénie Liwen Deng

The Critical Implications of Socially Engaged Art Concerning Urbanisation in Contemporary China
Supervisors: Jeroen de Kloet, Sruti Bala

Els Diekerhof

Practices and Principles of Journalistic Information Gathering and Verification in the Digital Age
Supervisor: Mark Deuze

Nadia Drescher-Lambertus

Island Imbroglios: Aruban Issues and Publics on Facebook
Supervisor | Richard Rogers

Tomas Dulfer

Cinematic Construct Amsterdam: Amsterdam as Filming Location in International Postwar Film

Supervisors: Eef Masson, Patricia Pisters

Iye Echa

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

Supervisor | Julia Kursell, Barbara Titus

Joe van der Eerden

The Politics of Depression: A Critical Analysis of the Political-Epistemological Limits of Major Depressive Disorder

Supervisors: Patricia Pisters, Julian Kiverstein

Evrin Emir

Painting the Impossible: An Aesthetic Bridge between East and West

Supervisor | Josef Früchtl

Argyrios Emmanouloudis

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

Supervisors | Carrol Clakson, Joyce Goggin

Alejandra Espinosa

Planning, Public Space, and Identity in Latin America

Supervisors | Christoph Lindner, Esther Peeren

Rebecca Erickson

Middlebrow Musical Misogyny

Supervisors: Julia Kursell, Barbara Titus

Femke Essink

Adaptation and the Heritage of the Sixties

Supervisor | Thomas Vaessens, Gaston Franssen, Geert Buelens

Harold García Rodríguez

La soberanía del vacío: Abe, Blanchot, Elizondo

Supervisor: Shelley Godsland

David Gauthier

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

Supervisor | Robin Boast, Iris van der Tuin

Marloes Geboers

The Visual Language of News on Social Media

Supervisor: Richard Rogers

Nim Goede

Thinking the Brain through Art and Neuroscience

Supervisor: Patricia Pisters, Machiel Kestra

Hein Goeyens

Intermedial Staging of Video in Theatre

Supervisor | Kati Röttger

Moosje Goosen

Missing Limbs

Supervisor | Esther Peeren, Patricia Pisters

Florian Göttke

Burning Images: Performing Effigies as Political Protest

Supervisor | Frank van Vree, Mia Lerm-Hayes

Jan de Groot

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

Supervisors | Arnold Witte, Nachoem Wijnberg

Esther Hammelburg

Liveness Coming to Life: The Mediatized Experience of Cultural Events

Supervisors: Thomas Poell, Jeroen de Kloet, José van Dijck

Lonneke van Heugten

Festival Curation in the Forcefield of International Prestige and National Heritage

Supervisor | Kati Röttger

Andrés Ibarra Cordero

Locating Queer Spaces in Contemporary Anglophone and Hispanophone Queer Writers

Supervisors: Shelley Godsland, Murat Aydemir

Liao Hong Fai

Film and Deleuze

Supervisor | Jeroen de Kloet, Patricia Pisters

Penn Ip

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

Supervisor | Jeroen de Kloet, Esther Peeren

Julian Isenia

Non-heteronormative Cultural Practices of Sexual Citizenship in Curaçao and Bonaire under Conditions of (Post)Coloniality

Supervisors: Sruti Bala, Rivke Jaffe

Noriko Ishida

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

Supervisors | Julia Kursell, Barbara Titus

Lin Jian

Governmentality in Cultural Industries of China

Supervisor | Jeroen de Kloet, Esther Peeren

Lykle de Jong

E-quality for #ThePeople: On the Populist Horizon in the Digital Age

Supervisors: Marc Tuters, Richard Rogers

Simone Kalkman

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

Supervisors | Christoph Lindner, Carolyn Birdsall

Tom Kayzel

How Everything Became Economics: The Rise of the CPB and Economic Thinking in Dutch Political Debates.

Supervisor: Huub Dijstelbloem, Frederica Russo

Becky Kazansky

Constructing threats and Modelling Security in a Data Risk Society

Supervisor | Stefania Milan, Marieke de Goede

Jakko Kemper

Dutch Design, Glitches, Misfits: Why Western Europeans Crave the Imperfect.

Supervisor: Ellen Rutten, Marie-Aude Baronian

Erik Kluitenberg

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

Supervisor | Richard Rogers

Fani Konstantinidou

The Making of Composers

Supervisor | Viktoria Tkaczyck

Halbe Kuipers

The Exhausted Self

Supervisors: Patricia Pisters, Erin Manning

Dan Leberg

The Moving Parts: Screen Acting and Empathic Sollicitation

Supervisors: Patricia Pisters, Catherine Lord

Noortje de Leij

The Foundations of Criticism: The Case of October

Supervisors | Johan Hartle, Mia Lerm Hayes, Sven Lütticken

Patricia Llorens

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

Supervisor | Ieme van der Poel

Flora Lysen

The Brain in Art and Science

Supervisor | Patricia Pisters, Rob Zwijnenberg

Tycho Maas

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

Supervisors | Ena Jansen, Esther Peeren

Geli Madelmi

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

Supervisor | Robin Boast

Toni Mazel

Food Rules: Politics and Pleasure in Food Manifestos

Supervisor | Patricia Pisters, Markus Stauff

Janice McNab

Making and Unmaking a Monster

Supervisors | Mia Lerm-Hayes, Miriam van Rijsingen

Anne Meindl

Consensus, Dissent, Nonsense : Modern Subjectivity in the Aesthetics of Hegel, Schopenhauer, and Rancière--A Confrontation

Supervisor | Johan Hartle

Mimi Mitchell

The Revival of the Baoque Violin

Supervisor | Julia Kursell, Barbara Titus

Maral Mohsenin

Between Preservation and Exhibition: Debates on Digital Technology in European Film Archives

Supervisors | Giovanna Fossati, Benoit Turgueti

Juan David Montoya Alzate

Caribbean Music Palimpsests: Embodied Action and Cultural Transmission

Supervisors | Julia Kursell, Barbara Titus

Stephanie Morin

Politics as Vehicle of Art: A Study of the Patronage Networks Linking the Italian Transavanguardia Movement to the Italian Socialist Party

Supervisors | Mia Lerm-Hayes, Gregor Langfeld

Nicolas Bernardo Muños Saldaña

Performing Theory: Radical Creative Machines for Post-capitalist Politics in Chile's Multitude.

Supervisors | Kati Röttger, Joost de Bloois

Divya Nadkarni

Sociopoetics and 'Forms' of Political Engagement

Supervisors | Ellen Rutten, Arent van Nieukerken

Alexandra Nakelski

The Uprising of Auspicious Apocalypse in US and UK Popular Culture

Supervisors | Patricia Pisters, Jaap Kooijman, Maryn Wilkinson

Shahin Nasiri

Rethinking the Notion of Freedom from the Perspective of the Refugee

Supervisors | Robin Celikates, Yolande Jansen

Arjen Nauta

Governing through Reality TV in China: The Case of Hunan TV

Supervisors | Jeroen de Kloet, José van Dijck

Dan Oki

Infinite Regression in Autobiographic Cinema

Supervisors | Patricia Pisters, Laurent van Lancker

Marjolein Oomen

The Social Value of Public Libraries

Supervisor | Frank Huysman

Jan Overwijk

Post-rationalization: Openness in Contemporary Social Organization

Supervisors | René Boomkens, Robin Celikates

Nur Ozgenalp

Cyborgization and Decyborgization

Supervisor | Patricia Pisters

João Luís Paixão

*The Language of the Passions: Towards an Understanding of Passion
Communication and Elicitation on the English Stage, 1753-1806*

Supervisor | Kati Röttger

Rowan Parry

Independent Chinese Documentary

Supervisors | Jeroen de Kloet, Esther Peeren

Monique Peperkamp

*Past Nature in Contemporary Art and New Materialisms: How Art and
Philosophy Interact*

Supervisors | Mia Lerm-Hayes, Mirjam van Rijsingen

Simeona Petkova

Natively Digital Datasets of Memory

Supervisor | Richard Rogers

Julie Phillips

The Baby on the Fire Escape: Motherhood and Creativity

Supervisor | Carrol Clarkson

Marjolein Platjee

Refusing the Macabre Dance

Supervisors | Carrol Clarkson, Tara MacDonald

Alexandre Poulin

Gift Economy in Contemporary "Artivism"

Supervisor | Joost de Bloois, Mireille Rosello

Fabienne Rachmadiev

Sublime Imperfections: Post-Soviet Trash Aesthetics

Supervisors: Joost de Bloois, Ellen Rutten

Timon Ramaker

The Reflective Journalist

Supervisor | Mark Deuze

Anthony Resnik

The Heroic Figure in Early Black South African Poetry

Supervisors | Carrol Clarkson, Ena Jansen

Andrew James Roberts

Republicanism, Privacy and the Criminal Process

Supervisor | Beate Roessler

Nadine Roestenburg

Let's Get Physical? Post-Digital Discourse and Artistic Practices

Supervisors | Ellen Rutten & Katja Kwastek

Seth Nathaniel Rogoff

The Politics of thye Dreamscape

Supervisors | Esther Peeren, Thomas Vaessens

Alix Rubsaam

Humanist Boundaries in Posthuman Practice: Technology as Nonhuman Other

Supervisors | Mireille Rosello, Murat Aydemir

Olga Krasa-Ryabets

Secret Theatre: Off-the-grid Performance Practices in Socialist Poland and Czechoslovakia

Supervisors | Ellen Rutten, Kati Röttger

Natalia Sanchez Querubin

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

Supervisors | Richard Rogers, Ellen Rutten

Eva Sancho Rodriguez

Understanding New Political Attitudes of Romanticism and Cosmopolitanism

Supervisors | Josef Früchtl, Patricia Pistors, Robin Celikates

Emmanuel Seitz

The Mechanisms of Nations and the Cunning of People

Supervisor | Josef Früchtl

Nergiz Açıksoz Senem

Docile Clones

Supervisor | Josef Früchtl

Lisanne Snelders

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

Supervisor | Thomas Vaessens, Yra van Dijk, Paul Bijl

Rik Spanjers

Imagining the Past

Supervisor | Thomas Vaessens

Mikki Stelder

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

Supervisor | Mireille Rosello

Robert Steltenpool

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

Supervisor | Rudolph Glitz

Niels Ten Oever

Net of Rights

Supervisors | Stefania Milan, Richard Rogers

Guillén Torres

Everyday Acts of Institutional Resistance to Civic Empowerment: an Analysis of the Relations between Data Activists, the State, and Public Sector Information & Open Data

Supervisors | Stefania Milan, Richard Rogers

Alexander Thinius

What Does It Mean To Be of a Particular Gender? Critical Essentialism in Philosophy of Gender

Supervisors | Beate Roessler, Robin Celikates

Asli Ozgen Tuncer

The Architecture of Becoming

Supervisor | Patricia Pisters

José Teunissen

Globalization and the New Appearance of Fashion
Supervisor | René Boomkens

Lonneke van der Velden

Critical Identity Formations
Supervisor | Richard Rogers

Alexander Venetis

Consciousness in the Modernist Novel: A Concept-Historical Approach
Supervisors: Carrol Clarkson, Rudolph Glitz

Laura Vermeeren

The Power of Social Calligraphy
Supervisors: Jeroen de Kloet, Stefan Lansberger

Stacey Voster

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

Vesna Vravnik

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

Nadia de Vries

Bodies in (E)Motion: The Physical Corpse in Virtual Space
Supervisors | Ellen Rutten, Esther Peeren

Shuaishuai Wang

Media Discourse of Gay Men in Their Everyday Practices in China
Supervisors | Jeroen de Kloet, Rachel Spronk

Josh Weeks

Roberto Bolaño and the Neoliberal Labyrinth
Supervisors | Shelley Godsland, Hanneke Stuit

Hao Wong

Social Network Sites and Privacy
Supervisors | Beate Roessler, Robin Celikates

Kersti Wissenbach

Governance from the Grassroots: A Critical Community Study of Transnational Civic Tech Activism

Supervisors | Stefania Milan, Esther Peeren

Thijs Witty

Essayism at the Dusk of Catastrophe: Limit Experience, Subjectivity, Form

Supervisors | Marie-Aude Baronian, Mireille Rosello

Ermelinda Xheza

The Representation of the Refugee Crisis on the British and Greek Media: Did the Mainstream Media Raise Discourses of Ethical Responsibility towards the Refugees?

Supervisors | Sudeep Dasgupta, José van Dijck

Özgür Yalcin

Radical Disobedience as a Democratizing Praxis: The State and Kurds in Turkey

Supervisors | Robin Celikates, Yolande Jansen

Nine Eglantine Yamamoto-Masson

Navigating the Zone: Cinematic Phantomachia and Uncanny Spaces of Radical Otherness in Narratives of Trauma in Post-War Auteur Cinema

Supervisor | Patricia Pisters, Abe Geil

Sara Zampieri

A Study on the Relationship between Photography and Knowledge

Supervisors | Franz Berto, Josef Früchtl

Daniel de Zeeuw

Anonymous in Public

Supervisors | Robin Celikates, Esther Peeren

Anouk Zuurmond

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

Supervisor | Thomas Vaessens

11. New Staff Members

Nicholas Carr

Nicholas Carr was raised in Brisbane, Australia, where he studied arts and law at the University of Queensland. He then moved to England and completed an MPhil and a PhD at the University of Cambridge. After a short period of teaching back in Australia, he became a lecturer at the UvA in September 2016. He teaches across a wide range of courses in the undergraduate curriculum: medieval and early modern literature, nineteenth-century literature, literary theory, and philosophy of the humanities. He teaches elective courses on modernism at both undergraduate and master's level.

His primary interests are in theory and literary form. Recent publications have examined historiography, romanticism, and allegory. My current work focuses on realism.

Jeff Diamanti

Jeff Diamanti teaches Literary and Cultural Analysis. In 2016-17 he was the Media@McGill Postdoctoral Fellow in Media and the Environment where he co-convened the international colloquium on Climate Realism. His work tracks the relationship between fossil fuels and media and has appeared in the journals *Postmodern Culture*, *Mediations*, *Western American Literature*, and *Reviews in Cultural Theory*, as well as the books *Fueling Culture* (Fordham UP) and *A Companion to Critical and Cultural Studies* (Wiley-Blackwell). Diamanti has edited a number of book and journal collections including *Contemporary Marxist Theory* (Bloomsbury 2014), *Materialism and the Critique of Energy* (MCM' Press 2017), and the forthcoming *Energy Cultures* (West Virginia University Press 2018) and *Bloomsbury Companion to Marx* (2018), as well as a special issue of *Reviews in Cultural Theory* on "Energy Humanities" and a double issue of *Resilience: A Journal of the Environmental Humanities* on "Climate Realism." He is working on a book called *Terminal Landscapes: Media Ecologies of Postindustrial Energy Cultures*.

Thomas Ernst

Thomas Ernst is Universitair Docent (Assistant Professor) at the Universiteit van Amsterdam, where he teaches courses in German Literature and Culture, Media Theory, and Digital Cultural Studies. He studied German Studies and Philosophy in Duisburg, Bochum, Berlin and Leuven, and earned his Ph.D. as a fellow of the Research Group "Identity and Difference" funded by the DFG and as a doctoral scholarship holder by the Hans Böckler Foundation at the University of Trier in 2008. His involvement in German experimental, minority,

sub- and pop-cultural literature resulted in the dissertation *Literatur und Subversion. Politisches Schreiben in der Gegenwart* (summa cum laude), in which he establishes a new paradigm for analysing political ways of writing beyond the *littérature engagée*.

Ben Moore

Dr. Ben Moore joined the Faculty of Humanities as Assistant Professor of English Literature in January 2017. His work focuses on modernity, cities, vision and architecture in nineteenth-century Britain and Europe, and he is currently working on a monograph entitled *Invisible Architecture: Ideologies of Space in the Nineteenth-Century City*, covering Gogol, Gaskell, Dickens and Zola. He has previously taught at Cardiff University and the University of Manchester, where he completed his PhD in 2014. He has published journal articles and chapters on topics including Dickens and the city, Victorian childhood, Disraeli and the 'archi-textual', Charles Kingsley and evolution, and Walter Benjamin's Arcades Project. His next major research project will look at money and place in the nineteenth century. He has also contributed to three books and a long-running blog as part of the Everyday Analysis project (everydayanalysis.com). Contact from students or researchers working on these or related topics would be extremely welcome.

Stefan Niklas

Dr Stefan Niklas joined the Faculty of Humanities in February 2017 as Assistant Professor at the Department of Philosophy where he is part of the Critical Cultural Theory group. He specializes in the philosophy of culture and aesthetics – recently with an emphasis on myth, music, and popular culture, as well as metaphysical and methodological problems of history and cultural inquiry. Before coming to Amsterdam, Stefan was a visiting researcher at the Ruskin School of Art, University of Oxford, and a post-doc at the a.r.t.e.s. Graduate School, University of Cologne. He obtained his PhD for a thesis on the aesthetic experience of mobile music headphone listening from the University of Cologne in 2013. Ever since Stefan did his Magister at Leipzig University he is involved in and benefiting from interdisciplinary exchange and welcomes input from everyone sympathetic with his research interests.

Michael Stevenson

Michael Stevenson is an Associate Professor of New Media & Digital Culture. His research interests include web history, digital culture and new media work with an emphasis on programming and web design. Michael earned his PhD at the University of Amsterdam in 2013 and previously worked at the University

of Groningen from 2013-2017. In 2015 he was awarded a Veni grant for his project 'The web that was,' which takes the programming language Perl as a starting point for understanding the technology, culture and economics of the early web.

Margriet van der Waal

In September 2017 Margriet van der Waal took up the function of professor by special appointment of South African Literary Studies, Culture and History at the University of Amsterdam's Faculty of Humanities. The chair was established on behalf of the Stichting Zuid-Afrikahuis Nederland.

As professor by special appointment at the UvA, Van der Waal will focus on the literary and cultural traditions of South Africa. Her focus will be on how Afrikaans and other South African cultural expressions (including literature and other forms of artistic expressions and practices) signify (and have signified) the complex dynamics of social and political transformations of the country. For example, a relevant question is how the effects of (apartheid and post-apartheid) urbanisation, industrial and post-industrial developments shaped and informed the "South African experience" and how these processes have been made sense of in literature and the arts.

Van der Waal has been a lecturer in the Erasmus Mundus Master programme Euroculture at the Faculty of Arts at the University of Groningen since 2008, and tutor at the University College Groningen from 2013 - 2017. Previously, she also taught at Utrecht University and Radboud University (2006-2007).

With support of the Erasmus Mundus programme, she has been visiting fellow at Indiana University-Purdue University Indianapolis in the United States, Osaka University in Japan and Pune University in India during the past years.

She is a founding member of North South Lines, a debate and discussion initiative on cultural relations between Africa and Europe. She completed her dissertation (The Battle over the Book) at the University of Groningen in 2006 with a study on contemporary literary selection processes in South Africa.

At the UvA, she will give a course on South African literature, history and culture. The first edition of this course is to start in February 2018 with a focus on the relationship between (natural) environment, processes of place-making and the creation of South African identities.

12. Guest Researchers 2017

Natali Bogosyan

Mimar Sinan Fine Arts University, Istanbul

Host: Sruti Bala

Yiu Fai Chow

Hong Kong Baptist University

Host: Jeroen de kloet

Natalie Dyer

The University of Melbourne

Host: Murat Aydemir

Kristin Edquist

Eastern Washington University, Seattle

Host: Patricia Pisters

Cornelia Graebner

Lancaster University

Host: Esther Peeren

Amelia Groom

Independent Writer and Researcher

Host: Mia Lerm-Hayes

Tine Melzer

University of the Arts, Bern

Host: Mia Lerm-Hayes

Paulo Nunes

Universidade Federal de Itajubá, Itajubá (Brasil)

Host: Carolyn Birdsall

Marta Olesik

Polish Academy of Sciences, Warszawa

Host: Mieke Bal

Aldo Roma

Sapienza Università di Roma

Host: Kati Röttger

Elena Sarno

University of Sydney

Host: Patricia Pisters

Gerrit Schaafsma

Stellenbosch University

Host: James Gledhill

Stefan Sulzenbacher

University of Vienna

Host: Markus Stauff

Barbara Szczekala

Jagiellonian University Krakow

Host: Patricia Pisters

Susanne Ylönen

University of Jyväskylä

Host: Esther Peeren

13. External Funding 2017

Dr. Anne Helmond - NWO Veni

Title: App Ecosystems: A Critical History of Apps, € 249,976

Dr. meLe Yamomo- NWO Veni

Title: Sonic Entanglements, € 249,978

Dr. Esther Peeren - ERC Consolidator

Title: Imagining the Rural in a Globalizing World, € 2,000,000

Dr. Niels van Doorn - ERC Starting

Title: Platform Labor: Digital Transformations of Work and Livelihood in Post-welfare Societies, € 1,402,750

Dr. Giovanni Fossati - NWO Smart Culture

Title: The Sensory Moving Image Archive: Boosting Creative Reuse for Artistic Practice and Research, € 165,941

Prof. dr. Richard Rogers: EU Grant

Title: Opinion Dynamics and Cultural Conflict in European Space, € 586,690

Nicolas Muñoz Saldaña

Performing theory: Radical creative machines for post-capitalist politics in Chile's Multitude. Supervisors: Kati Röttger, Joost de Bloois
CONICYT (Chile) PhD Scholarship, €70,000

Erdem Çolak

Creating New Europe via Contemporary Art in Post-Wall Era: Examining Manifesta - European Biennial of Contemporary Art in the Context of Intermingled Relationships between Art, Society and Politics.

Supervisors: Mia Lerm-Hayes & Johan Hartle

Ministry of National Education - The Republic of Turkey PhD fellowship,
€ 104,000

Juan Montoya Alzate

Caribbean Music Palimpsests: Embodied Action and Cultural Transmission.

Supervisors: Julia Kursell, Barbara Titus

Colciencias (Colombian Government), € 72,000

14. Publications

Sruti Bala

Peer-reviewed

Bala, S./ The Art of Unsolicited Participation. *Performing Antagonism: Theatre, Performance & Radical Democracy*. editor / T. Fisher ; E. Katsouraki. London: Palgrave Macmillan, 2017. pp. 273-287 (Performance Philosophy).

Bala, S./ Scattered Speculations on the 'Internationalization' of Performance Research. *International Performance Research Pedagogies: Towards an Unconditional Discipline?* editor / S. Bala ; M. Gluhovic ; H. Korsberg ; K. Röttger. Cham : Palgrave Macmillan, 2017. pp. 55-65

Bala, S.; Korsberg, Hanna; Gluhovic, Milija ; Röttger, K.E./ International Performance Research Pedagogies: Towards an Unconditional Discipline?. *International Performance Research Pedagogies: Towards an Unconditional Discipline?* editor / S. Bala ; M. Gluhovic ; H. Korsberg ; K. Röttger. Cham : Palgrave Macmillan, 2017. pp. 1-19

Bala, S./ Decolonising Theatre and Performance Studies: Tales from the Classroom. In: *Tijdschrift voor Gender Studies*. 2017 ; Vol. 20, No. 3. pp. 333

Lakshmi, C.S. ; Bala, S./ No more sewing machines!: The challenge of a women's archive in India. In: *Jaarboek voor Vrouwengeschiedenis*. 2017 ; Vol. 37.

Bala, S. (Editor); Gluhovic, M. (Editor); Korsberg, H. (Editor); Röttger, K. (Editor). / *International Performance Research Pedagogies : Towards an Unconditional Discipline?*. Cham : Palgrave Macmillan, 2017. 235 p.

Professional

Bala, S./ Review [Review of: S.E. Wilmer, A. Zukauskaitė (2016) Resisting Biopolitics: Philosophical, Political, and Performative Strategies]. In: *Theatre Research International*. 2017 ; Vol. 42, No. 1. pp. 103

Stephan Besser

Peer-reviewed

Besser, S. ; van Dijk, Y., Kafka on the Gulf: Male Identity, Space, and Globalization in Dave Eggers's 'A Hologram for the King' and Arnon Grunberg's 'The Man without Illness'. In: *Comparative Literature*. 2017 ; Vol. 69, No. 1. pp. 111-128

Besser, S., How Patterns Meet : Tracing the Isomorphic Imagination in Contemporary Neuroculture. In: *Configurations: A Journal of Literature, Science, and Technology*. 2017 ; Vol. 25, No. 4. pp. 415-445

Professional

Besser, S./ Gewaar van het lichaam, gewaar van de wereld. In: *Vooy's*. 2017 ; Vol. Vooy's, No. 1/2. pp. 97-100

Popular

Besser, S./ Betoverende gelijkenissen: : over de fascinatie met patronen in de hedendaagse neurocultuur. In: *De Nederlandse Boekengids*. 2017 ; Vol. 2, No. 5. pp. 28-30

Carolyn Birdsall

Peer-reviewed

Birdsall, C. ; Drozdowski, Danielle. / Capturing Commemoration: Using Mobile Recordings within Memory Research. In: *Mobile Media & Communication*. 2017

Birdsall, C.J./ Divisions of Labour: Radio Archiving as Gendered Work in Wartime Britain and Germany. In: *Jaarboek voor Vrouwengeschiedenis*. 2017 ; Vol. 37. pp. 107

Professional

Birdsall, C.J./ Interwar France and the Politics of Auditory Culture : [Review R. Scales, *Radio and the Politics of Sound in Interwar France, 1921-1939* (CUP, 2016)]. In: *The Senses and Society*. 2017 ; Vol. 12, No. 2. pp. 222

Jeroen Boomgaard

Academic

Boomgaard, J.; Brom, Rogier. Eds., *Being Public: How Art Creates the Public*. Amsterdam : Valiz Publishers, 2017. 200 p.

Boomgaard, J. Public as Practice. *Being Public: How Art Creates the Public*. editor / Rogier Brom ; Jeroen Boomgaard. Amsterdam: Valiz Publishers, 2017. pp. 25-39

Boomgaard, J.; Hurkmans, Rini; Westerveld, Judith. Eds., *Compassion : A Paradox in Art and Society*. Amsterdam : Valiz Publishers, 2017. 157 p.

Boomgaard, J., Mobile Meaning. *Compassion: A Paradox in Art and Society*. editor Jeroen Boomgaard; Rini Hurkmans; Judith Westerveld. Amsterdam: Valiz Publishers, 2017. pp. 121-133

Professional

Boomgaard, J., In het koffiehuis: De rol van kunst in de openbare ruimte. In: *Boekman*. 2017; Vol. 29, No. 111. pp. 36-39

Boomgaard, J., Wankel evenwicht in Muenster : De openbare ruimte als idee en als desillusie. In: *De Witte Raaf*. 2017 ; Vol. 32, No. 189. pp. 16-17

Popular

Boomgaard, J.; Coumans, Anke., Het geluid van weerklank. Kunst met een opdracht: Jaap van der Meij, monumentaal kunstenaar uit de wederopbouw. editor / Erik Betten. Rotterdam : NAI Uitgevers, 2017. pp. 140-147

René Boomkens

Professional

Boomkens, R.W./ De kunstenaar en de publieke ruimte. In: *Boekman*. 2017 ; Vol. 29, No. 111. pp. 54-60

Erik Borra

Peer-reviewed

Pentzold, Christian ; Weltevrede, E.J.T. ; Mauri, M.; Laniado, David; Kaltenbrunner, Andreas ; Borra, E.K., Digging Wikipedia: The Online Encyclopedia as a Digital Cultural Heritage Gateway and Site. In: *ACM journal on computing and cultural heritage* : JOCCH. 2017 ; Vol. 10, No. 1.

Robin Celikates

Peer-reviewed

Celikates, R., „Veränderungen an sich sind immer das Ergebnis von Handlungen außerrechtlicher Natur“. Subjektive Rechte, ziviler Ungehorsam und Demokratie nach Arendt. In: *Rechtsphilosophie*. 2017

Celikates, R., Epistemische Ungerechtigkeit, Looping-Effekte und Ideologiekritik: Eine sozialphilosophische Perspektive. In: *WestEnd. Neue Zeitschrift für Sozialforschung*,. 2017

Celikates, R., Critique and Resistance: Ethical, Social-Theoretical, Political? On Fabian Freyenhagen's Adorno's Practical Philosophy. In: *European journal of philosophy*. 2017

Celikates, R., Aufgaben und Grenzen der kritischen Gesellschaftstheorie: Zu Andrew Sayers Versuch, Kritik und Naturalismus zu verbinden. Dimitri Mader (ed.), *Critical Realism meets kritische Sozialtheorie*. 2017.

Academic

Celikates, R. (Author)., "Weder gerecht noch realistisch – David Millers Plädoyer für das staatliche Recht auf Ausschluss". [Web publication/site].

Celikates, R. ; Jaeggi, Rahel., *Einführung in die Sozialphilosophie*. Beck, 2017

Carrol Clarkson

Peer-reviewed

Clarkson, C.A.P./ "Wisselbare Woorden: J.M. Coetzee and Postcolonial Philosophy.". *Beyond the Ancient Quarrel: Literature, Philosophy, and J.M. Coetzee*. editor Patrick Hayes; Jan Wilm. Oxford : Oxford University Press, 2017. pp. 199-214

Erdem Colak

Academic

Colak, E./ Ayrılmak Mı Zor, Bu Mutfakta Hizmet Etmek Mi?: 'Zengin Mutfağı' ve Sinemada İşçi Sınıfının Temsili. Emekçileri İzlemek. editor / Mustafa Kemal Coşkun . İstanbul : Kor Kitap, 2017. pp. 17 – 29

Popular

Colak, E./ 15. İstanbul Bienali Üzerine Notlar. In: *Birikim* . 2017

Colak, E./ Rancière'le Beraber Düşünmek : Çağdaş Sanatta Çağdaş Olan Nedir?. In: *E-skop*. 2017

Colak, E./ Post-Demokrasi Çağında Toplumsal Hareketler ve Sanatın Özgürleştirici Rolü. In: *E-skop*. 2017

Colak, E./ Gramsci'nin Hegemonya Kavramıyla Rancière'i Yeniden Düşünmek. In: *E-skop*. 2017

Sudeep Dasgupta

Peer-reviewed

Dasgupta, S.M. "The Brilliance of Invisibility": Tracking the Body in the Society of the Spectacle. *The Spell of Capital: Reification and Spectacle*. editor Johan Hartle ; Samir Gandesha. Amsterdam: Amsterdam University Press, 2017. pp. 91-110

Dasgupta, S.M., Sensing the Opaque: Seriality and the Aesthetics of Televisual Form. *Media of Serial Narrative*. editor Frank Kelleter. Columbus: Ohio State University Press, 2017. pp. 183-203

Dasgupta, S.M./ The Aesthetics of Indirection: Intermittent Adjacencies and Subaltern Presences at the Borders of Europe. In: *Cinéma & Cie*. 2017 ; Vol. XVII, No. 28. pp. 41-50

Dasgupta, S.M./ Uncomfortable Ethnographies: The Politics of Race and the Untimeliness of Critique. In: *Krisis* 2017 ; No. 2.

Joost de Bloois

Peer-reviewed

de Bloois, J./ Bio-, geo-, kosmo' : Het Antropoceen voorbij de bio-politiek? In: *De Uil van Minerva*. 2017 ; Vol. 30, No. 1. pp. 89-106

de Bloois, J.G.C./ *Reified Life: Vitalism, Environmentalism, and Reification in Guy Debord's The Society of the Spectacle and A Sick Planet*. The Spell of Capital: Reification and Spectacle. editor / S. Gandesha ; J.F. Hartle. Amsterdam : Amsterdam University Press, 2017. pp. 163-180

de Bloois, J.G.C. ; Masschelein, A.M. ; de Cauwer, Stijn. / *50 Key Terms in Contemporary Cultural Theory*. Kalmthout : Pelckmans Pro, 2017. 310 p.

de Bloois, J.G.C. ; Masschelein, A.M. ; de Cauwer, Stijn. / *Culture: An Introduction*. 50 Keywords in Contemporary Cultural Theory. editor / Joost de Bloois ; de Cauwer Stijn ; Masschelein Anneleen. Kalmthout : Pelckmans Pro, 2017. pp. 7-21

de Bloois, J.G.C./ *Class*. 50 Key Terms in Contemporary Cultural Theory . editor / Joost de Bloois ; Stijn de Cauwer ; Anneleen Masschelein. Kalmthout : Pelckmans Pro, 2017. pp. 63-69

de Bloois, J.G.C./ *Ideology*. 50 Key Terms in Contemporary Cultural Theory. editor / Joost de Bloois ; Stijn de Cauwer ; Anneleen Masschelein. Kalmthout : Pelckmans Pro, 2017. pp. 132-138

de Bloois, J.G.C./ *Immaterial Labor*. 50 Key Terms in Contemporary Cultural Theory. editor / Joost de Bloois ; Stijn de Cauwer ; Anneleen Masschelein. Pelckmans Pro, 2017. pp. 145-150

de Bloois, J.G.C./ *Spectacle*. 50 Key Terms in Contemporary Cultural Theory. editor / Joost de Bloois ; Stijn de Cauwer ; Anneleen Masschelein. Pelckmans Pro, 2017. pp. 274-279

Popular

de Bloois, J.G.C. ; Bod, L.W.M. ; Jansen, H.Y.M. ; Overwijk, J.L./ *Dit regeerakkoord ondermijnt de universiteit als kritische vrijplaats*. 2 p.

Annet Dekker

Peer-reviewed

Dekker, A. ; Falcao, Patricia. / *Interdisciplinary Discussions about the Conservation of Software-Based Art : Report PERICLES FP7 Digital Preservation* . Report PERICLES FP7 Digital Preservation . 2017.

Professional

Dekker, A. (Editor). / *Lost and Living (in) Archives : Collectively Shaping New Memories*. Valiz Publishers, 2017. 285 p.

Dekker, A./ *Digitalisierung und kulturelles Erbe : Von der Expansion der Betrachter zu einer neuen Form des Kolonialismus*. In: Kunstforum. 2017 ; Vol. 251.

Dekker, A. (Author). / *The Need to Archive: What Kind of Archivist Are You*. [Web publication/site].

Dekker, A. (Author). / *New Archive Interpretations: Five Research Commissions*. [Web publication/site].

Jeroen de Kloet

Peer-reviewed

de Kloet, B.J. ; Fung , Anthony Y. H./ *Youth Cultures in China*. 1 ed. Cambridge : Polity, 2017. 240 p.

de Kloet, B.J. ; Chow, Y.F./ *Shanzhai Culture, Dafen Art, and Copyrights*. Routledge *Handbook of East Asian Popular Culture*. editor / Koichi Iwabuchi ; Eva Tsai ; Chris Berry. London : Routledge, 2017. pp. 229-241

Professional

Deng, L. ; de Kloet, B.J./ Keep on dreaming: Art in a changing Beijing. In: *IIAS Newsletter* 76. 2017 ; No. 76. pp. 36-37

Christine Delhaye

Peer-reviewed

Koren, Timo ; Delhaye, C./ Depoliticising literature, politicising diversity: ethno-racial boundaries in Dutch literary professionals' aesthetic repertoires. In: *Identities : Global Studies in Culture and Power*. 2017

Liwen Deng

Professional

Deng, L. ; de Kloet, B.J./ Keep on dreaming: Art in a changing Beijing. In: *IIAS Newsletter* 76. 2017 ; No. 76. pp. 36-37

Popular

Deng, L. (Author). / Saying Goodbye to Black Bridge (Heiqiao [黑橋]), Again. [Web publication/site].

Govert den Hartogh

Peer-reviewed

den Hartogh, G.A./ Suffering and dying well : The aim of palliative care. In: *Medicine, Health Care and Philosophy*. 2017 ; Vol. 20, No. 3. pp. 413-424

den Hartogh, G.A./ Two kinds of physician-assisted death. In: *Bioethics*. 2017 ; Vol. 31. pp. 666

Not peer-reviewed

den Hartogh, G.A./ *De WTL: een potemkindorp?*. 15 jaar Euthanasiewet. editor / Laura de Vito. Amsterdam : NVVE, 2017. pp. 142-165

den Hartogh, G.A./ *Euthanasie bij een verlaagd bewustzijn: de richtlijn en de praktijk*. In: *Tijdschrift voor Gezondheidsrecht*. 2017 ; Vol. 41, No. 7. pp. 492-501

Professional

den Hartogh, G.A./ *Doodswensen van hoogbejaarden. : Een probleem voor de maatschappij, voor de dokter, of alleen voor de ouderen zelf?*. In: *Filosofie & Praktijk*. 2017 ; Vol. 38. pp. 39-57

den Hartogh, G.A./ *Stervenshulp holt zorgvuldigheidseisen uit*. In: *Medisch Contact*. 2017 ; Vol. 72. pp. 34-36

den Hartogh, G.A./ *Euthanasie op grond van een schriftelijke wilsverklaring: oude en nieuwe rechtsvragen*. In: *Nederlands Juristenblad*. 2017 ; Vol. 92, No. 31. pp. 2226-2233

Popular

den Hartogh, G.A./ *Juist arts beschermde demente man*. In: *De Volkskracht*. 2017

den Hartogh, G.A./ *Uitruilen medisch-ethische kwesties doe je zo*. In: *NRC, Opinie en Debat*. 2017

Mark Deuze

Peer-reviewed

Alencar, A. ; Deuze, M./ *News for assimilation or integration? : Examining the functions of news in shaping acculturation experiences of immigrants in the Netherlands and Spain* . In: *European Journal of Communication*. 2017 ; Vol. 32, No. 2. pp. 151-166

Deuze, M.J.P./ *Considering a Possible Future for Digital Journalism*. In: *Mediterranean Journal of Communication*. 2017 ; Vol. 8, No. 1. pp. 9-18

Prenger, M.A.E. ; Deuze, M.J.P./ *A History of Innovation and Entrepreneurialism in Journalism. Remaking the News: Essays on the Future of Journalism in the Digital Age*. editor / Pablo Boczkowski ; Chris Anderson. Cambridge, Massachusetts : MIT-Press, 2017. pp. 235-250

Not peer-reviewed

Deuze, M.J.P./ *On Media and Entrepreneurship as Ways of Being in the World: A Challenge to Journalism Education*. *Global Journalism Education: Challenges and Innovations*. editor / Robyn Goodman ; Elanie Steyn. Austin : Knight Center for Journalism in the Americas, 2017. pp. 307-326

Deuze, M.J.P./ *Media life and media work*. *Televisão e novos meios*. editor / Paolo Serra ; Sónia Sá. Covilhã : Labcom.IFP, 2017. pp. 17-37

Deuze, M.J.P./ *No one listens when everyone speaks: on the future of media in media life*. In: *Mediapolis: revista de comunicação, jornalismo e espaço público*. 2017 ; Vol. 4. pp. 11

Popular

Deuze, M.J.P./ *Leven in media*. Amsterdam University Press, 2017. 290 p.

Laurens de Vos

Peer-reviewed

de Vos, L.E.R./ *The Letters of Samuel Beckett*. In: *Documenta: tijdschrift voor theater*. 2017 ; Vol. 35, No. 2.

Not peer-reviewed

de Vos, L.E.R./ *De worm in het diepst van Fabres gedachten*. In: *Ons Erfdeel*. 2017 ; Vol. 60, No. 2. pp. 165-171

de Vos, L.E.R./ *De man die zijn volk leerde toneelspelen*. In: *Forum*. 2017 ; Vol. 23, No. 3. pp. 54-55

Nadia de Vries

Peer-reviewed

de Vries, Nadia. / *Rebellious Mourning: the collective work of grief*. In: *Mortality*. 2017 ; pp. 1-2

Popular

de Vries, Nadia. / *Het Huis der Ziekten*. In: *nY*. 2017 ; Vol. 35. pp. 49-55

Jeff Diamanti

Peer-reviewed

Diamanti, J. (2017). *Infrastructure*. In I. Szeman , P. Yaeger, & J. Wenzel (Eds.), *Fueling Culture : Energy, History, Politics* Fordham University Press.

Cetinic, M., & Diamanti, J. (2017). *Affect*. In I. Szeman , S. Blacker, & J. Sully (Eds.), *A Companion to Critical and Cultural Theory* (pp. 301-311). New York: Wiley Blackwell. DOI: 10.1002/9781118472262.ch18 [details]

Diamanti, J. (2017). *From Fields of Wheat to Fields of Value: The Energy Unconscious of The Octopus*. *Western American Literature*, 51(4), 391-407.

Cock Dieleman

Professional

Dieleman, C. ; Boidin, Marja ; Heijdanus-de Boer, Etje ; van Gemert, Jan ; Jacobs, Bas ; Klarenbeek, Debbie ; de Lange, Ingeborg ; Ubbels, Tineke. / *Visiedocument Beroepsvereniging Docenten Theater en Drama*. Beroepsvereniging Docenten Theater en Drama (BDD), 2017. 24 p.

Matthijs Engelberts

Peer-reviewed

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Thomas Poell

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Aukje van Rooden

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Esther Weltevrede

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