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1. Introduction

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

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

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

In 2014, ASCA celebrated its 20th anniversary. We are proud of the fact that ASCA, despite repeated research reorganizations at the local and national levels, has succeeded in keeping its community alive and kicking. In 2014, 19 PhD candidates and 11 staff members joined ASCA; ASCA offered 10 ongoing seminars and organized over 40 conferences, lectures and workshops; ASCA members acquired over 17 million Euro of external funding for their research; and ASCA research groups collaborated closely with different public organizations, including the Stedelijk Museum Amsterdam and the Eye Film Institute Netherlands.

2. Organization and Research Projects

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

Until September 2014, ASCA's Academic Director was Christoph Lindner, professor of Media and Culture. Robin Celikates, associate professor of philosophy, was Vice-Director. The Vice-Director holds the financial and administrative mandate in the Director's absence. From September 2014, Esther Peeren, associate professor of Globalization Studies, was interim Academic Director, while the new Academic Director, Patricia Pisters, professor of Media and Culture, was on sabbatical.

Until September 2014, ASCA had both an Advisory Board to develop a long-term vision and to take all major strategic academic decisions concerning program renewal and evaluation, and an Executive Board for matters of daily operation (such as PhD training, coordination of ASCA events, coordination of grant applications, selection of the ASCA awards and quality control of the research output). The Advisory Board consisted of 12 full professors: Mieke Bal, Robin Boast, Josef Früchtel, Patricia Pisters, Ieme van der Poel, Richard Rogers, Mireille Rosello, Beate Rössler, Kati Röttger, and Gerard Wiegers. The Executive Board consisted of 8 senior staff members: Murat Aydemir, Sudeep Dasgupta, Johan Hartle, Jeroen de Kloet, Jaap Kooijman, Esther Peeren, Thomas Poell, Francisca Snoeck Henkemans, and Marijke de Valck. From 2011, all meetings of the Advisory and Executive Boards were merged, promoting communication between the two boards and enabling a greater range of perspectives on both strategic and operational issues.

In 2014, it was decided to fully merge the two Boards into one streamlined ASCA Board with 9 members in order to make the Board more efficient. To ensure representation of the different perspectives within ASCA, members of all academic ranks are included, members are taken from all 5 departments involved in ASCA, and 5 of the members are replaced every two years. From September 2014, the members of the ASCA Board, in addition to Patricia Pisters and Esther Peeren, were: Aukje van Rooden, Christoph Lindner, Jeroen de Kloet, Julia Kursell, Mireille Rosello, Niels Kerssens (PhD candidate), Noa Roei, René Boomkens and Robin Celikates.

After the faculty-wide reorganization of the research structure in 2013, 2014 marked another significant transition in the institutional status of ASCA as the Faculty of Humanities implemented its new governance structure. On the one hand, this has led to further centralization, most notably (and in 2014 quite disastrously) of the administration of the research budgets assigned to individual researchers. On the other hand, by giving research schools a direct say in decisions about hiring and promotion, the new governance structure makes it possible for ASCA to actively strengthen its research community and better protect its researchers from being overburdened with teaching and administration tasks.

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

ASCA's research program, which consists of more than 50 individual research projects/groups in 2014, is organized into five interrelating constellations:

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

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

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

Projects	M	A	G	I	C
Humorous Approaches to Art and Activism					
Institutions of Art: Theory, Practice, History, Critique					
Interface Studies Group					
Journalism Studies					
Literature in the World					
Media Homes: Material and Technological Cultures					
Mediatization of the Artist					
Moving images: Preservation, Curation, Exhibition					
Music and Culture					
Neuroaesthetics and Neurocultures					
New Materialism and Visual Arts					
New Political Ecologies					
Orientalisms and Occidentalisms					
Performance and Media					
Philosophy and Public Affairs					
Reclaiming Multiculturalism					
Recycling Media Project					
Significance of Phenomenology					
Social Media and the Transformation of Public Space					
Sonic territories					
Technological Societies					
The Peripheries Project					
Thinking Artistic and Design Practices					
Trans-Asia Cultural Studies Group					
Transmedial Serial Narration					
Twentieth Century Literature					

3. PhD Training

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

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

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

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

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

4. Events

ASCA20

A key event in 2014 was the celebration of ASCA's 20th anniversary on 25 October. Current and former ASCA members – including two of ASCA's founders: Mieke Bal and Thomas Elsaesser – gathered at Tobacco Theatre to eat, drink, dance and reminisce, but also to contemplate the future of cultural analysis. Lectures by Wendy Chun, Eyal Weizman and Christoph Lindner – with generous introductions and sharp responses by ASCA PhD candidates – provoked stimulating discussions on questions such as: What is (the point of) cultural analysis? What does it mean to analyze culture and how does one do this, especially in an increasingly globalized world? What new frameworks and methods are emerging and what new perspectives on culture do they make possible?

Over the course of the workshop, what became clear is that although the questions we ask and the methods, concepts and approaches we use may have changed over time, what has remained constant since 1994 is the profound and lasting sense of community ASCA offers its researchers. This sense of community is grounded not in similarity but in difference: we work in and across various disciplines, look at a wide variety of cultural objects and use a broad spectrum of theoretical tools and methods, yet at the same time we maintain an intense curiosity about and openness towards each other's research, consistently striving to broaden our horizons.

Another continuity that was noted between 1994 and 2014 is the important place PhD candidates, internally and externally funded, have always occupied within the ASCA community, making the tendency for PhD funding to be the first item to be cut whenever finances are tight, and for the dwindling availability of "open" PhD positions that allow young scholars to develop their own projects, extremely worrying. In the face of these developments, ASCA reasserted its commitment to the protection of PhD funding, as without the fresh impulse PhD candidates provide, it would be impossible to maintain a thriving, internationally recognized research community beyond ASCA's first 20 years.

Ongoing Seminars/Series

1. ASCA Theory Seminar
2. ASCA Cities Project - Seminar & Reading Group
3. Film & Philosophy Seminar
4. Cross Media Seminar
5. Philosophy and Public Affairs Lecture Series
6. Trans-Asia Culture Study Group
7. Opera in Performance Reading Group
8. Data Drive Seminar
9. Neuroaesthetics and Neurocultures Reading Group
10. Deleuze Reading Group

Conferences etc.:

- 9-10 January Lecture and Master Class with Adrian Martin (in collaboration with *De Filmkrant*)
- 16-17 January Lecture and Master Class with Heather Love: Queer Affect and Method (In collaboration with NICA) organized by Esther Peeren and Eliza Steinbock
- 17 January Dramaturgies of Performance, PhD Symposium organized by Kati Röttger and Lonneke van Heugten
- 23-25 January Cultural Anatomies-Walking. International Workshop and Symposium (in collaboration with the Goethe Institut) organized by Anna Seidl and Ansgar Mohnkern
- 24-25 January Premises, Practices and Prospects of Cultural Musicology, International Conference organized by Julia Kursell
- 26 February Lecture by Luara Ferracioli on Family Migration and Liberal Neutrality in the Series on Philosophy and Public Affairs.
- 5 March Lecture by Eva Groen-Reijman in de Series on Philosophy and Public Affairs
- 7 March Presentation by Christine Reeh on The Solaristic Fourfold in the Film and Philosophy Seminar
- 13 March PhD Workshop on Academic Publishing organized by Christoph Lindner (in collaboration with the Graduate School of Humanities)
- 13-15 March Collecting Geographies. International Conference in collaboration with the Stedelijk Museum Amsterdam

16-18 April	ASCA Workshop: Brains, Maps, Rythms. Knowledge and Experience in (Bio)political Orders. Organized by Artyom Anikin, Uzma Ansari, Simon Ferdinand and Annelies Kleinheerenbrink.
19 April	Master Class with John Protevi
7 May	Lecture by May Joseph on Fluid New York
8 May	Spinoza Lecture by Quentin Skinner on Hobbes and the Person of the State
9 May	Transmedia Serial Narration Seminar organized by Anne Kustritz
14 May	Lecture by Joseph Boone on Homoerotics of Orientalism
15 May	Exile and Literature in the Works of Ricardo Menéndez Salmón (in collaboration with the Cervantes Institute) organized by Pablo Valdivia
22-23 May	Workshop and Master Class on Gender and Neuroscience (in collaboration with the Radboud University Nijmegen)
29-31 May	The Age of Aesthetics (in collaboration with the European Society for Aesthetics)
2 June	Feminist Performance, Activism, Humour? Debate between Mikki Stelder and Laia Ribera Americana Canenguez
4-5 June	The Debt Drive (in collaboration with NICA and the Sandberg Institute) Conference organized by Joost de Bloois, Robin Celikates and Aaron Schuster
11 June	Algorithm and the Humanities. Expert meeting in collaboration with Utrecht University
18-20 June	Social Media and the Transformation of Public Space. International Conference organized by Thomas Poell, José van Dijck and Sanne Krayenbosch
26-27 June	Deleuze in Praxis
27 June	Lecture by Joshua Ramey on Esoteric Space of Ideas. Spiritual Materialism in Deleuze and the Early Avant-Garde
13-15 August	Critical Finance Conference organized by Joyce Goggin
14 September	Aesthetics of Crisis Lecture Series with Brian Holmes, Beate Geissler and Oliver Sann (in collaboration with the Stedelijk Museum)

- 17 September Lecture by Adam Swift on Family Values in the Series on Philosophy and Public Affairs
- 24 September Lecture by Raka Shome on the Transnational Intimacies of White Femininity in the Cross Media Seminar organized by Markus Stauff, Abe Geil and Sudeep Dasgupta
- 24-25 September Lecture and Master Class by Luc Boltanski
- 25-26 September Security/Mobility Conference (in collaboration with NWO, ACGS, Rijksuniversiteit Groningen) organized by Marie Beauchamps
- 15 October Lecture by Enzo Rossi on Does Consent Matter for Legitimacy? In the Series on Philosophy and Public Affairs
- 16-17 October Workshop on Moral Responsibility organized by Matthé Scholten and Dilek Yamali
- 24 October Masterclasses by Eyal Weizman and Wendy Chun
- 25 October ASCA20 with lectures by Wendy Chun, Eyal Weizman and Christoph Lindner
- 30 October Lecture by Jeffrey Juris: Revisiting Occupy
- 30-31 October Civil Disobedience Beyond the State. International Workshop in collaboration with ACGS, the Alexander von Humboldt Institut and the University of Oxford.
- 31 October Madness-Made-Art. Symposium in collaboration with Stichting Psychiatrie en Filosofie.
- 26 November Lecture by Javier Cercas in collaboration with the Cervantes Institute
- 3 December Lecture by Annemarie Kalis on Seeing Possibilities: A New Way of Thinking About Agency in the Series on Philosophy and Public Affairs
- 5 December Presentation by Allard den Dulk on Sincerity as Existentialist Virtue in the Seminar of Film and Philosophy
- 10 December Lecture by Veronique Zanetti on Moral Compromises in the Series on Philosophy and Public Affairs

5. ASCA Awards

The 2015 ASCA Awards committee –Hanneke Stuit, Miriam Meissner, and Niels van Doorn– gave awards to the following publications from 2014:

Dissertation Award

Pim Klaassen, *In Brains We Trust: How Neuroeconomists Stylize Trust, the Brain and the Social World*

This year, the jury awards a very well written and convincingly argued dissertation with an impressive range as well as an expert's attention to detail. Pim Klaassen's *In Brains We Trust: How Neuroeconomists Stylize Trust, the Brain and the Social World* is also an important and timely work, given contemporary academia's widespread hope invested in the brain as the source of answers to many of our big questions about life, humanity, collectivity, creativity, and survival. Indeed, the theme of a "neurobiologization of subjectivity and society" looms large in the background of this dissertation, even if its aim is at once more modest and more urgent: Instead of identifying and critiquing issues related to neurobiologization as a whole, Klaassen's dissertation traces the emergence of what he terms a "new laboratory science of social decision making" called "neuroeconomics", which interprets and reinvents social phenomena such as "trust" and which thereby may affect our views on the nature or reality of such phenomena. Only by understanding the rise of one field of neuroscience can we begin to grasp the profound transformations and repercussions prompted by this larger discipline. So how did neuroeconomics rise to prominence over the last 15 years? How did it establish itself as a legitimate and even agenda-setting field within the scientific community, while gaining popularity in society at large? Its fine-grained argument is much too elaborate and subtle to reiterate here, but what the dissertation highlights is that the construction of scientific knowledge is at once a cultural (discursive, visual, creative) and a material process of meaning making and of making meaningful connections. What Klaassen discloses in such great detail is in fact the culture of science, or more specifically the trajectory of one relative newcomer that has to draw on a great variety of epistemological and technocultural resources from other academic disciplines (their norms, styles, routines, models, and skills) in order to stake out its ground and build its own networks of trust in the multicultural complex that is today's scientific landscape. By mobilizing Ludwik Fleck's philosophy of science, Klaassen expertly shows us how the capacity of neuroeconomics to "restyle"

our conception – indeed the reality – of trust and the brain depends on the extent to which it manages to integrate and develop the “styles”, or specific practices, of connected fields of knowledge production.

Article Award

Toni Pape, ‘Preemptive Narratives, Modes of Attention, and the Politics of Perception’ *Spectator*, 34 (2), 63-71.

The 2015 ASCA article award goes to a work that proficiently connects media technological, aesthetic and political concerns in its examination of a new trend in contemporary television culture. The article describes and examines the technique of ‘preemptive ending’ in contemporary television series. Focusing on the shows *Flashforward* and *Damages*, the article proposes to think of preemptive narratives as ‘a technics ... a complex of technological components’ that draws on and activates not only particular production and consumption techniques – such as streaming and binge watching – but also new spectator modes of thought and perception. As an ‘aesthetic force’, the article suggests, preemption creates a sensation of time; it intensifies the affective connection between viewer and narrative in its demand for attentiveness and speculation, and – importantly – it ‘relates to the ways in which ... media connect into contemporary politics via people’s lives’. ‘In a globalized and accelerated world characterized by uncertainty and fear’, the author writes ‘media cover possible future events as much as the past, potentialities as much as actualities’.

Referring to Richard Grusin’s work on premediation, the article argues that preemptive narratives connect to a reality in which ‘individual and collective futures are conditioned and created by the medial representations that precede them.’

In conclusion, the author makes a thought provoking case for an approach to television studies that, instead of making general claims about television’s complexity, connectivity or potential for distraction, focuses on the specific technics of individual television programs. We are therefore very pleased to give this year’s ASCA article award to Toni Pape, for his article ‘Preemptive Narratives, Modes of Attention, and the Politics of Perception’.

Book Award

Esther Peeren, *The Spectral Metaphor. Living Ghosts and the Agency of Invisibility* (Basingstoke: Palgrave Macmillan 2014)

In *The Spectral Metaphor*, Esther Peeren investigates the ways in which ghosts and specters are represented in literature, film and television from mostly American and British context, with case studies clustered around the ideas of the migrant, the servant, spiritual mediums and missing persons. The point developed in the book revolves around the possibility of agency for the invisible. It is not just about ghosts and does not exclusively focus on ghost tales, spooky stories or spirit mediums, but, instead, seeks to address what these imaginative constructs and structures can tell us about social, political or economic invisibility as well. Peeren rather convincingly shows how the scrutinization of ghosts “can suggest new responses to the practices of marginalization arising in a globalized context,” by paying attention to how ghosts focalize, rather than how they are focalized. In attempting to look with the ghosts, rather than just at them, Peeren manages to fill a perspectival gap in spectral studies which is mostly concerned with those who encounter the ghost, rather than the ghost itself. A perspectival bias, Peeren points out, that has reverberations for many poststructuralist and postcolonial accounts of otherness, which, despite their proclaimed focus on the other and otherness, are haunted by a decisive inability to “see the self as a potential other.” This sense of theoretical and political urgency is tangible on almost every page, where Peeren persistently looks for what Homi Bhabha would call “the join” in exclusionary discourses. Peeren does so, however, without collapsing into a moral discussion, and keeps a firm gaze on the theoretical and representational issues at hand. In its continuous search for various forms of spectral agency, the book also, in passing, yet with great precision and clarity, addresses and connects various conceptual constellations. And this is precisely what makes the book such a productive read that carries relevance beyond the close reading of ghosts. In the chapter entitled “Forms of Invisibility: Undocumented Migrant Workers as Living Ghosts in Stephen Frears’s *Dirty Pretty Things* and Nick Broomfield’s *Ghosts*,” for instance, the spectral metaphor helps in close reading the objects mentioned in the title in ways that truly contribute to the earlier secondary material on these films, but also suggests ways for looking afresh at relation between sovereignty and hyper and invisibility. At the same time, the chapter offers a rather to the point critique on the filmic genre of social realism.

So all in all, *The Spectral Metaphor* is a rich text that is accurately and concisely poses the notion of spectrality as a productive concept for the wider cultural analytical field.

6. Completed PhD Dissertations

Hugh McDonnel

Europeanising Spaces in Paris, ca. 1947-1962

Supervisors: Mireille Rosello, Michael Wintle, Sudeep Dasgupta, 12 March

This thesis analyses spaces in Paris in which ideas about Europe were formulated, articulated, exchanged, circulated, and contested during this post-war period, roughly between the escalation of the Cold War and the end of the Algerian war of decolonisation. The concept of space is broadly conceived here to encompass academic scholarship, political movements, cultural groups, journals, literature, manifestos, photographs, images, and physical urban space. The analysis includes not only explicit interventions about the continent, but also discourse that implicitly called into question the terms of thinking about the meaning of Europe and of Europeanness.

Andrei Romakhin

The Mutual Relation between the Verbal and the Visual on the Book Covers of Mayakovsky: the Hidden Meaning of the Avant-Garde Text

Supervisor: Willem Weststeijn, 21 March

In his dissertation (written in Russian) Andrei Romakhin (Sint-Petersburg) discusses the editions of Mayakovsky's books that were published during his life. It pays particular attention to the "hidden" meaning of a book cover: the pictorial-textual composition of the book cover does not only have utilitarian and decorative functions. It sometimes reflects the author's intentions and even may become a key to the understanding of the book, particularly when the cover is designed by the author himself, which was frequently the case with Mayakovsky (who was trained at an art academy). In a number of his book covers he plays with the so-called Magic Square and the numerical "code" of the Russian avant-garde (a predilection for the numbers "7" and "13"). The visual-verbal complex of the book covers, the synthesis of word and image (which was particularly apparent in Russian Constructivism), emphasizes the "magic" and the "mathematical harmony" of poetic discourse and can be perceived as an important indication of the deeper meaning of the text. The dissertation offers a complete catalogue-album of the 110 books by Mayakovsky published during his life.

Allyson Kreuter

The Elegant Velvet Glove: A Textual and Visual reading of the Gothicised Female Form in Lawrence Durrell's The Alexandria Quartet.

Supervisor: Mieke Bal, 23 April

My dissertation analyses the gothicisation of the female form in *The Alexandria Quartet* written by the English novelist Lawrence Durrell. I intend to show that Durrell's concern with the themes of time-space-memory, ambiguity, multiple perspectives, metaphoric imagery, buried or not-so-buried acts of sexual transgression, violence and the return of the past into the present are contingent upon certain Gothic features and motifs. Based on an analytical reading of the *Quartet*, I convey how such motifs as silence (in this instance the lack of a female voice), the labyrinth, imprisonment, the double, automatism (especially the idea of the doll), the femme fatale, monstrosity, hybridity, spectrality and madness are employed to actively fashion the female characters as gothicised objects. The argument of my study is therefore twofold: an assessment in literary as well as feminist terms.

Basset Dahraoui

Amazigh Culture and Media: Migration and Identity in Songs, Films and Websites

Supervisor: Patricia Pisters, 30 April

The exodus of Amazigh people from the Moroccan Rif region and their settlement in Europe began five decades ago. Since then, the notion of migration is constitutive to their subjectivity. Imazighen perceptions of migration are usually ambivalent and problematic. Although parts of the Amazigh community tend to identify migration as a threat to their cultural identity and memory, there other parts consider it a journey or a process during which the identity of an Amazigh migrant is partially re-constituted. This thesis deals explicitly with this tension. Diasporic Imazighen are now trying to articulate their identity in this uncertain condition. In view of the contemporary uncertainty, I question the roles Amazigh media play in highlighting and assisting the construction and re-articulation of identities that concern the situations in which many Imazighen live.

Jillian St. Jacques

Sexual Ambiguity: Narrative Manifestations in Adaptation.

Supervisor: Mireille Rosello, 13 May

This thesis analyzes depictions of sexually ambiguous characters across intertextual sets of adaptive work; specifically, the *Satyrica* of Roman statesman Gaius Petronius and Italian filmmaker Federico Fellini, the *Orlandos* of novelist Virginia Woolf and filmmaker Sally Potter, and Michel Foucault's editorial incorporation of Camille Barbin's memoirs into his elegant collection, *Herculine Barbin, Being the Recently Discovered Memoirs of a Nineteenth-Century French Hermaphrodite*. Although medicolegal circles have deployed

the concept of sexual ambiguity to dubious ends, and gender activists have rejected the term as technically insufficient, it would be premature to altogether dismiss the concept of sexual ambiguity without further scrutiny. My task in this thesis is to examine tropes of sexual ambiguity as they are projected onto the characters in which they are said to occur, and, through the process of close reading, to evaluate what sexual ambiguity has to say about itself.

Simla Donangün

From National Allegory to Cosmopolitanism. Transformations in Contemporary Anglo-Indian and Turkish Novels.

Supervisors: Murat Aydemir & Mieke Bal, 17 June

In this study, I explore the transformation of contemporary Turkish and Anglo-Indian novels from national allegories to sites of multiple belongings by way of a comparative analysis. I propose a comparative reading of select contemporary Anglo-Indian and Turkish novels in the double context of postcolonialism and globalisation, focusing on notions such as world-system, semi-periphery, Third World, national allegory, theatricality, subalternity, hybridity, and cosmopolitanism. I analyse ten novels by Turkish and Anglo-Indian novelists that were published between 1973 and 2010: Adalet Agaoglu's *Lying Down to Die* (1973), Orhan Pamuk's *Snow* (2004), Salman Rushdie's *Midnight's Children* (1981), Arundhati Roy's *The God of Small Things* (1997), Aravind Adiga's *The White Tiger* (2008), Latife Tekin's *Berji Kristin: Tales from the Garbage Hills* (1996), Elif Shafak's *The Thirty Rules of Love* (2010), and *The Saint of Incipient Insanities* (2004), Kiran Desai's *The Inheritance of Loss* (2006), and Hari Kunzru's *Transmission* (2005). Departing from the relationship between individual and nation, I extend the scopes of the selected works of fiction. As examples of contemporary Anglo-Indian and Turkish novels, these novels are actually, I argue, world texts whose thematic reference is not exclusively the nation-state, but a broader entity, that is, the world-system as a whole.

Cristian Crusat

La construcción de la biografía imaginaria. Marcel Schwob y la tradición hispanoamericana: Alfonso Reyes, Jorge Luis Borges, Adolfo Bioy Casares, J. R. Wilcock y Roberto Bolaño.

Supervisors: Ieme van der Poel & Pablo Valdivia, 25 June

In my doctoral dissertation, *La construcción de la biografía imaginaria. Marcel Schwob y la tradición hispanoamericana: Alfonso Reyes, Jorge Luis Borges, Adolfo Bioy Casares, J. R. Wilcock y Roberto Bolaño*, I examine one of the

principal and most secret lines of the art of biography, whose narrative modality of the “imaginary life” — conceived by the French writer Marcel Schwob (1867-1905) in his book “Imaginary Lives” (1896) — enjoyed great fortune within the literature in Spanish during the 20th century, being cultivated by Alfonso Reyes, Jorge Luis Borges, Juan Rodolfo Wilcock and Roberto Bolaño, among others. My analysis was carried out keeping in mind the conception of literature as a complex system, which fosters and leads to the research of different tensions and polarities. In this case, some of the tensions and polarities which have been examined are: *brevitas poetics* (Bolaño and Wilcock) compared to *summa poetics* (Schwob), biography compared to “imaginary life”, History and Art, First Person compared to Third Person, and History of literature compared to a Non-Academic History of Literature (in the end, it is the aim of my dissertation to establish a Non-Academic History of Biography).

Leonie Schmidt

Visions of the Future: Imagining Islamic Modernities in Indonesian Islamic-themed post-Suharto Popular and Visual Culture.

Supervisors: Pamela Pattynama & Jeroen de Kloet, 19 September

Indonesia is home to the world’s largest Muslim population and in the midst of modernization and Islamization. This confronts Indonesian Muslims with the questions what it means to be modern and Muslim, and whether or not Indonesia is on the ‘right’ path toward the ‘right’ kind of modernity. Popular and visual culture provides perfect tools to reflect on these questions and to publicly fantasize modernities. This study zooms in on these products and asks how Islamic modernities and futures are imagined, negotiated, and contested in Indonesian Islamic-themed popular and visual culture.

Margaret Tali

Speaking Absence. Art Museums, Representation and Knowledge Creation.

Supervisors: Christoph Lindner and Jeroen Boomgaard, 23 September

In my dissertation I investigate multiple absences that are at work in art museums. My understanding of absence is informed by postcolonial theory, gender studies and memory studies. Museal absence involves material and immaterial sides that are respectively based on excluded objects and certain unwanted social identities. My case studies involve four museums of modern and contemporary art: the Ludwig Museum in Budapest, the Hamburger Bahnhof in Berlin, the Kiasma Museum in Helsinki, and the Kumu Museum in Tallinn. I interrogate the creation of absence in and by those museums through taking into account the narrative, spatial and archival realms. Through the

absencing of identities and positioning them as mute Others, particular local communities are deprived of a memory and a chance for self-identification in the representative realm of museums. As audience members, I consequently suggest, we need to break away from solely focusing on visibility and museal presence, and learn to read absences that museums create as well.

Andrea Meuzelaar

Seeing through the Archival Prism. A History of the Representation of Muslims on Dutch Television.

Supervisors: Frank van Vree & Patricia Pisters, 17 October

Since 9/11 and the murder of Theo van Gogh, Islam took centre-stage in the Dutch public debates and the media. Television coverage of Islam and Muslims has often presented particular stereotypes of the Dutch Muslim community, and has depicted Islam as monolithic and homogenous. This study offers an historical perspective of these recent developments and explores the history of Dutch television coverage of Muslims, from the arrival of the first Islamic guest workers in the sixties until the recent era of the 2000's, in which Islam became such a salient and contested issue. By turning the spotlight on the historical dimensions of Dutch television coverage of Muslims and Islam, this study deepens the understanding of the emergence, the transformation, and the resilience of stereotypical stories and images of Muslims and Islam on Dutch television.

Pim Klaassen

In Brains We Trust. How neuroeconomics stylize trust, the brain and the social world.

Supervisor: Gerard de Vries, 24 October

The last decade saw the rise of neuroeconomics. In neuroeconomics, economists and psychologists join forces with neuroscientists to grapple with the nature of economic and social decision making. Amongst other things, neuroeconomists aim to understand a crucial element of social interaction, namely, trust.

This dissertation analyzes how in neuroeconomics trust is stylized and sociality and human nature are conceptualized, and why it is that we are to trust neuroeconomists' results. Throughout, the philosophy of science developed by Ludwik Fleck guides the analysis. Both Fleck's views of science as well as his methodology in studying science are defended and developed.

It is argued that neuroeconomics owes its strength more to the intricacy of the network of elements it engages than to the solidity or unavoidability of any of these elements individually.

Mirjam Prenger

Achter het nieuws en de geboorte van de actualiteitenrubriek.

Televisiejournalistiek in de jaren vijftig en zestig.

Supervisor: Frank van Vree, 7 November

The television programmes *Achter het nieuws* (Behind the news) and *Brandpunt* (Focus) set the standard for a new Dutch television genre in the early sixties: the current affairs programme. The study addresses two questions: what was innovative about this new journalistic genre? And which factors explain the origin of this genre and the related journalistic innovations? To answer these questions, the study focusses on the developments within *Achter het nieuws*. The study consists of three parts. In Part I, the historical and institutional context in which the Dutch current affairs programme as a new genre came to fruition is examined. Part II investigates the contours of the new genre and the journalistic innovations which it brought about in three thematic case studies: political reporting, taboo breaking broadcasts and broadcasts on politically controversial topics.

In Part III the analysis focusses on five clusters of factors potentially affecting both the emergence of a new journalistic genre as well as innovations within that genre. These factors are: 1. public expectations and perceptions of the genre; 2. the journalistic landscape; 3. technological innovations; 4. the journalists; and 5. the institutional context. The main conclusion is that the drive for competition and the need for broadcasting organizations to stay in power seem to be the main drivers for journalistic innovation.

7. New PhD Candidates

The ASCA selection committee, consisting of Christoph Lindner, Esther Peeren, Aukje van Rooden and Stephen Amico, received 224 applications. From these, ASCA was able to award fellowships to two candidates: Moosje Goosen and Daniel de Zeeuw. One candidate, Simone Kalkman, was put forward for and received an NWO fellowship.

Four PhD finishing scholarships were awarded by a selection committee consisting of Esther Peeren, Yolande Jansen and Christoph Lindner to ASCA PhD candidates who had not previously received funding to enable them to complete their projects: Elan Gamaker, Jeffrey Pijpers, Birkan Tas and Amir Vodka.

In addition, ASCA welcomed 14 externally funded PhD candidates and 2 PhD candidates who moved from the Institute for Culture and History to ASCA.

Nil Baskar, *Between Destruction and Preservation: The economics of cinematographic memory in the digital age* (Giovanna Fossati)

For the most part of its history, cinema has been a crucial site of collective mediations of shared presents and pasts, an art and an industry which has thrived on novelty, but also on the persistence of films that have remained in circulation within every successive present. As art, as a social practise, and as a historically specific and mutable medium, cinema has shaped cultural perceptions and imaginaries in powerful ways, often through exposing us to its own 'pastness.' Even in the so-called 'postcinematographic age,' and even in the dispersed variety of its present modes of consumption, cinema remains a powerful mediator of traditions; traditions, however, in which prior traditions have already been negotiated through historically contingent processes of selections and omissions. The vantage point of this project is situated within such a dynamic of preservation and destruction. Its main objective is to examine the distinct cultural, as well as economic modes in which past films are re-appropriated for cultural memory, and in which their cultural significance and commodity value are socially (re)constructed. By positioning itself in the interstice between critical economy of film culture, film archival theory and studies of cultural memory, this project aims to theorise a dialectics of cultural forgetting and remembering as central to a possible, if yet unwritten economics of cinematographic memory (Hediger, 2011) as it relates to the circulation and reuse of bodies of films marked by their historicity and their situatedness in a coterminous present.

Paris Cameron-Gardos, *Burning*

Desires: An Analysis of Gay Youth Coming Out Stories, Masculinity, and Violence in Film (Mireille Rosello)

My thesis will explore the ways in which different types of masculinities are constructed by different kinds of coming out stories in film. In particular, I wish to examine the links between violence, in all its forms and masculinities in these stories of sexual self-recognition. It is my intention to focus on the intersection between very specific constructions of masculinity and very specific types of coming out stories in the films *Beautiful Thing* (1996), *Summer Storm* (2004), *North Sea Texas* (2011), and *Brotherhood* (2009). I will study the elements of the coming stories that I contend both construct different masculinities and the different responses to those masculinities from the audience. I will direct my attention to films that have accompanied my own experiences, both when I came out and as I have grown up as a gay man. As such they are of particular interest to me. However, I do not intend to write an autobiographical thesis. I do not choose these films because they played a remarkable role during my formative years, but because they will help me question the idea of “the” coming out narrative in connection with the construction of certain kinds of masculinities and violence. Furthermore, it is my wish to demonstrate to those reading this dissertation that these stories of sexual self-identification and violence can be read by all.

Fabiola Camuti, *The Trained Brain: A Study on the Relationship between Meditation Practices and the actor’s System of Knowledge* (Kati Röttger)

In Theatre Anthropology Studies and in the work of the canonical Theatre Reformers of the 20th century, one of the most important issues was to reform the theatre starting from the performer. Directors like Stanislavskij, Mejerchol'd, Grotowski, until Eugenio Barba introduced the idea of the performer as a composer, able to build his own bodily material through improvisations, focusing on the creative process. He had to care about his presence on stage, about his actions, that must to be, quoting Stanislavskij, “real” and “believable”. But what does “real” mean? The common notion of a real action is an action with an intention, a goal-directed action that the performer has to create in his body-mind.

Most of the 20th century theatre reformers referred to an actor with a precise technique learned and strengthened over the years with training. This training has been mainly informed by well-known physical methods as Feldenkrais, Alexander, Pilates, including meditative practices, as Yoga, that at first look seem to be far away from the theatre, but serve to develop a layered system of techniques of disciplining the body. The planned research aims to study more

deeply the relationship between the actor's training, the disciplines of the body and the meditation practices.

Iye Echa, Music and Migration: The Role of Networking and Transcultural Capital for West African Musicians in the Netherlands (Julia Kursell & Barbara Titus)

This research investigates the artistic contributions of some West African musicians who have migrated and settled in the Netherlands. West African musicians are active in the Dutch music scene as performers, music/dance instructors, and instrument makers or as repairers and music entrepreneurs. Some of these musicians have built a successful music career for themselves by teaching and performing music from Africa and in so doing, introduced African music into Dutch culture. This project will investigate how these musicians have been able to turn their music into full-time profession with monetary returns. Various forms of cultural capital are brought from Africa to Europe and exchanged for economic capital (money) such as: musical instruments (djembe, kora, and others), repertoires and techniques used to play these instruments. So, for these musicians their country of origin continues to play a significant role in their lives even in diaspora. This research will use the theory of trans-cultural capital put forward by the cultural studies scholars Meinhof and Triandafyllidou to investigate, how the musicians acquired skills as well as their dependence on their country of origin have added value for them in the Netherlands. Before their eventual travel abroad, some of these musicians would have been active in the local music scene in their home countries and may have built sustainable networks with various partners. This project will also investigate the role of networking for these musicians by examining the role of trans-local and transnational network strategies in the lives of these musicians.

Elan Gamaker, The Wounded World: Realistic Style and the Genre Mask in the Investigation Film (Mieke Bal)

The study uses as its primary example the genre of the Investigation Film starting with its early manifestations. It highlights its strong links to social realism, and correspondingly analyses how it is particularly well-suited to being a mask for political thought and, subsequently, audience activation. Investigation films, with their history in and thematic links to social realism, provide the basis for my argument about an apparent impermeability of genre in the sense that generic tropes used by an author supersede that author's own intentions.

David Gauthier, “‘Errors’: Exposing the Techno-Scientific Overcoding of Subjects” (Robin Boast)

My project explores what the event of the technological error can reveal about the processes of subjectivisation imposed upon us by our current technologies. Central to this thesis is the elaboration of a critique of the foundational discourse, concepts, and axioms at the heart of the regime of cybernetic differentiation and representation. I will inquire how techno-logic representations are inscribed and coded in culture and how computational automatons are “operators” of such inscription. In critically evaluating the automatic negentropic processes of cybernetic devices – ordering and classifying the organic and inorganic – this project will work towards identifying the residual effects of their differentiation: how they necessarily produce categorical exclusions in order to sustain self-conditioned stability. I argue that the term “error” can thus be seen as a misnomer. While in terms of techno-logic the error indicates a derailment of order, I assert that it is precisely its trespassing of control and representation that allows for productive insight; I offer that it is the advent of the error that allows for the exposure of the aim of technological objects and systems to subjugate and make subject to. I largely argue that in their fragmenting of the principle of sameness and the condition of resemblance, errors present a decentring of order and stasis and are thereby able to instantiate difference as depth and quality of the indeterminate.

Moosje Goosen, Missing Limbs (Esther Peeren & Patricia Pisters)

My research, titled 'Missing Limbs', focuses on the discursive formation of the phantom limb. While there have been several accounts of sensations and pain in missing body parts from the Middle Ages onwards, these only seem to have found provenance in the body of quadruple amputee George Dedlow, a character conceived by the physician Silas Weir Mitchell (1829-1914) in an anonymously published, fictitious case report. Five years after this initial apparition in fiction, Mitchell first postulated the condition in his 1881 article 'Phantom Limbs', based on accounts of injured men who had fought in the American Civil War. In this research, I intend to trace these phantom footsteps and analyze under what circumstances the missing may enter our field of perception.

Esther Hammelburg, Liveness Coming to Life: The Mediatized Experience of Cultural Events (José van Dijck)

Events have gained importance in the cultural sector and our experience of cultural events has become increasingly mediatized. This mediatized

experience is well captured by the theoretical term liveness. By re-conceptualising liveness as a configuration of user, technology and content, this study will enhance our understanding of how broadcast and social media shape and enrich these experiences. With the study of three cases, liveness will be empirically grounded using an experimental research design wherein new combinations of methods for 'live' research are tested. Furthermore, acquired insights will provide methods for the use of media to enrich cultural events.

Simone Kalkman, Art in the Divided City: The Representation of the Rio de Janeiro Favela in Participatory Art Projects (Christoph Lindner)

This research investigates the increasingly popular practice of contemporary art projects in Rio de Janeiro favelas (slums). In recent decades, many (professional) artists have worked in marginalised communities, making the interaction with disadvantaged groups an essential part of their work. Through participatory processes, these artists often aim to combine artistic meaning with tangible, socio-political outcomes. In Rio de Janeiro's favelas such projects have become widespread. This relates to the societal position of these neighbourhoods, characterised by a strong local identity, an important place in national narratives, and a recent international popularity. Based on the idea of Rio de Janeiro as a "divided city", favelas are often wrongly considered territories of absolute "otherness" and various artists are trying to change this imagery by actively crossing the borders between the favela and the formal city. The research analyses and compares four art projects that have worked with local participants and received considerable international attention: Projeto Morrinho, Paula Trope, Mauricio Dias and Walter Riedweg, and Favela Painting. The comparison has three focal points. Firstly, it analyses how the projects represent the favela to international audiences. Secondly, it considers how the projects physically cross the borders between favela and "formal city" in their participatory processes. Thirdly, it examines the projects' international art world's reception. This will not only provide a critical account of this popular tendency in contemporary art, but also contribute to the debate on how the favela is internationally represented and how the integration of favelas might be improved through artistic practices.

Patricia Llorens, Between Europe and North Africa: Contemporary Francophone Jewish writers from the Maghreb (Ieme van der Poel)

This research project focuses on the writings of three Francophone Jewish writers from North Africa: Albert Memmi, Edmond El Maleh, and Jean Daniel. Born in the second decade of the twentieth century, all three experienced the trauma of permanent or temporary exile from their countries of origin around

the time of decolonisation. The reason why their writings have hardly been the object of academic research so far is partly due to the fact that, as the result of the assimilation policy of the French colonizers, they considered themselves (and were considered) until recently as purely French. Moreover, in Jewish Studies the vanishing of the Sephardim and Jewish life from North Africa has for a long time been overshadowed by the history of the annihilation of a large part of the European Jews during the Holocaust.

Since the three Jewish writers here belong to the same generation and share the same social and historical background, I will contrast their works with the Algerian novels and stories of Albert Camus. This will allow me to get a clearer picture of the highly stratified and definitely non egalitarian French, colonial societies in North Africa, in which Arabs, Jews, and Europeans cohabited in relative peace.

By adopting a comparative perspective, this research project will not only make a substantial contribution to the emerging field of Francophone Jewish literature, but will also help to offer new insights into the Algerian writings of Camus, especially into his views on colonialism and decolonisation, which are still under debate. Finally, the ideas of these writers concerning the relationship between Europe and the Maghreb, and their representation of the plural society they experienced in their childhoods, will shape our views on how to strengthen the ties between the different minorities, Jews and Arabs, especially, who live in Europe today. By addressing questions of origins and belonging within a Maghrebian context, these writers will certainly appeal to Dutch pupils from Moroccan origin. In this respect, contemporary French literature can be made instrumental in readjusting certain stereotypical images with regard to religious and/or ethnic minorities as may be found across the Internet.

Flora Lysen, Models and Metaphors of the Brain: Interactions between Art and Science in Twentieth Century Neuroculture. (Patricia Pisters)

This PhD project will research the role of models and metaphors for the representation and production of knowledge on the brain in the twentieth century, in four comparative case studies. Focusing specifically on the two-way influence between practices of artists and scientists in the production of such models and metaphors, I will ask what conditions and collaborations foster the creation of particular representations of the brain and why it is that particular practices of brain-representation disappear to be replaced by new practices. Comparing the representation of the brain in three different time periods (turn of the 20th century, mid-20th century, turn of the 21st century) will allow an analysis of patterns of Trans-Atlantic and European interactions between

practices of art, popular culture and scientific scholarship in the mediation and creation of neuroscientific knowledge and will thus gain new insight in the concept of 'neuroculture' in the 20th century. The final part of the thesis will examine the recent emergence of new paradigms for representing the brain in relation to artistic practice. In this way, comparisons between different historical formations of models and metaphors in neuroculture will provide historical background to the omnipresence of brain imaging practices today.

Janice McNab, Making and Unmaking a Monster (Mia Lerm-Hayes & Mirjam van Rijsingen)

Certain contemporary images of the post-menopausal woman in western society seem to be culturally problematic. Looking through an art historical lens, this research will explore how this 'image problem' may have been constructed, and how it could then be de- or re-constructed today in a way that casts light on prejudicial representational tropes, and reworks them through painting.

Mimi Mitchell, The Revival of the Baroque Violin (Julia Kursell & Barbara Titus)

I propose to examine the history of the baroque violin revival through interviews with the baroque violin pioneers. An oral history of these violinists will be my subject and the interviews with them will be my primary research tool. By looking through the lens of the baroque violin pioneers' eyes, problematizing their memories with historical documentation and placing these interviews within a cultural context, I hope to preserve their personal experiences for future scholars and provide new information and insights about the course of the early music movement in the twentieth century.

Daniela De Paulis, Present and Future Applications of Interstellar Transmissions Technologies in Live Audio Visual Performance (Josef Früchtl)

This project focuses on the following questions: How and why to devise future forms of interstellar transmissions and how to implement them into live performance? How to travel cosmic distances by means of radio waves and how to implement the scientific findings into audio visual performance? How and why to create performance work which is artistically, philosophically, scientifically informed? How to publicly present interdisciplinary performance work in the context of art, science, culture?

Jeffrey Manoel Pijpers, So Help Me Sound: Diaspora, Hegemony, and Testimony in Brazilian and Cuban Music during the 1970s and the 1980s (Esther Peeren, Mieke Bal)

Through a comparative analysis of the lyrics, musical arrangement and performance of Brazilian and Cuban popular music of the 1970s and 1980s, I explore the interface of artistic expression and its socio-political context. Censored by nationalist discourses and alienated from societies that were disrupted by dictatorial regimes and diaspora, young artists used music to articulate marginal identities as a way to withstand repression. They re-articulated their relationship to their homeland and the rest of the world, found that their marginality did not necessarily exclude them from a hegemonic system, and insisted that their alternative ways of expression did not disable their potential of producing testimony.

Examining this situation prompts a refined conceptualization of diaspora, hegemony and testimony, because in the analyzed songs the clear separation between an inside and an outside realm that traditionally inhabits these concepts becomes troubled.

Alexandre Poulin, Gift Economy in Contemporary “Artivism” (Mireille Rosello, Joost de Bloois)

For this PhD project, I want to focus on gift economy in the age of global capitalism. In the social sciences, following the pioneering work of Marcel Mauss, the notion of gift has been studied as a “giving-receiving returning” cycle. Even if the Maussian theory of exchange has been criticized (more radically by Jacques Derrida, who says that a gift is impossible in the field of exchange), lots of efforts have been placed into rehabilitating this alternative economy of bonds, particularly as a counterpoint to global capitalism (see the *Mouvement anti-utilitariste dans les sciences sociales* – the MAUSS). George Bataille, with his theory of unproductive expenditure, has shown the power of “loss”, as a phenomenon linked to sacrificial giving and counter-giving (more precisely in the Maussian potlatch). Hence I want to propose that gift economy intimates a position of political resistance in our productivist society. In continuity with authors who commonly associate it with artistic activity (Lewis Hyde, Georges Bataille, Jacques Godbout), I want to argue that the gift is central in contemporary activism, especially in contemporary activist art increasingly known as “artivism” (Stephanie Lemoine and Samira Ouardie).

Andrew James Roberts, Republicanism, Privacy and the Criminal Process (Beate Roessler)

Many have suggested that the progressive erosion of privacy in modern society is a trend that is unlikely to be reversed. It seems to me that that this may turn out to be the case in the absence of a significant shift in our normative approach to privacy issues. Achieving this shift will require us to change the conceptual framework that generates privacy norms.

In recent years there has been a revival of interest in republican political theory. Republicanism is a theory of self-government that has as its core value freedom. Freedom is considered by republicans to be valuable because it enables individuals to pursue self-determined ends; to live the life that they choose for themselves. To this extent, liberalism and republicanism share a common interest in establishing the conditions that are a pre-requisite for autonomy. However, republicans claim that the way in which freedom is conceptualized in republican theory, and what is considered to be necessary to secure conditions of individual freedom, are significant points of distinction. If this is the case, then republican ideas hold out the prospect of a distinctive – and I will argue, a more coherent – account of the value of individual privacy, and the way in which it might be secured.

However, there is no well-developed republican account of the value of privacy. The first aim of the dissertation is to provide such an account, and in so doing identify the justificatory grounds of a republican right to privacy. The second broad aim is to consider how this account might shape the way that we think about processes and practices that are found in the criminal process.

Loes Rusch, Impros versus Jazzos: Dutch Jazz Practices in the 1960s and 1970s (Walter van de Leur)

This study concentrates on outlining the discussions concerning identity, socio-political, cultural and esthetical values that evolved around Dutch jazz practices in the 1960s and 1970s. Through systematic research in periodicals and by use of oral history I'll explore how Dutch musicians, governmental institutions, audiences and journalists began addressing jazz on their own terms, apart from its American counterparts, consequently creating an own identity with specific socio-political, cultural and esthetical preferences. In the process, a number of controversial topics will be addressed, such as the misrepresentation of Dutch jazz on the international stage, the influence of saleability in the process of music making, and teachability as a part of succeeding in music education.

Eva Sancho Rodriguez, The Struggle with Apathy in the Everyday: Understanding New Political Attitudes of Romanticism and Cosmopolitanism (Patricia Pisters, Josef Früchtl, Robin Celikates)

Today young people find themselves in a contradictory position. In spite of instantaneous communication and new networks and communities, young people no longer know what it means to be political – observable in the disenchantment with traditional politics and with resistance (e.g. Occupy). Sociological viewpoints so far have connected political alienation to increased individualisation and globalization (Beck, 2002; Ferge, 1997). However, this project will argue that political apathy is informed by the problematic inheritance of liberal humanist ideas on subjectivity and civic commitment; and will do so by analysing two contemporary movements in film (Mumblecore) and literature (New Sincerity). Political apathy of Western young people has been the central theme in two recent independent yet hugely influential cultural movements. The research project will analyse the New Sincerity movement and in particular its spearhead Dave Eggers, whose work explores Cosmopolitan frustrations with the ‘futility’ of politics; from questions of justice for refugees in *What is the What* (2006) to online surveillance in *The Circle* (2013). The Mumblecore film movement (e.g. *The Future*, 2011; Frances Ha, 2012) is closely connected in terms of subject matter and ‘unironic’ sincere style: an aesthetic that focuses on the everyday – hand held camera, domestic settings – tackles the alienation of modern life in a Romanticist ‘inward-looking’ vein.

This research project will provide a critical analysis of these two recent phenomena in order to understand the connection between the struggle with political apathy of the current ‘lost generation’ to Cosmopolitan and Romantic thought. Its method brings together critical aesthetic analysis with contemporary philosophy, specifically Romantic political philosophers on apathy (e.g. Cavell, Critchley) and Cosmopolitan thinkers that question societal belonging (Cheah, Calhoun, Benhabib, Appiah).

Fraser Morris Stevens, The Theatre of World War 2: Theatricality and performativity within intelligence (Kati Röttger)

During the Second World War actor Peter Folis was commissioned as an instructor for covert work preparation, particularly for the changing of appearance and averting detection while investigating targets. The involvement of an actor in a military operation is revealing. Yet, why would a professional theatre practitioner be involved in this military operation, and what exactly was it that teachers such as Folis were instructing? There has undoubtedly always been a strong connection between theatre and politics,

yet in this particular part of the field it seems to be neglected. This research project aims to analyze the preparation of intelligence officers for fieldwork through the lens of anthropological and sociological approaches within performance studies. In contemporary cultural studies performance analysis has provided a key methodology for investigating ritual and everyday aspects of society. Part of the anthropological angle of performance studies has been the appropriation of concepts such as Clifford Geertz 'thick description' when investigating other cultures. Nadine Holdsworth articulates theatre and its relationship to cultural difference at the very beginning of her monograph *Theatre and Nation*. She states that; "throughout history people have constructed group formations to distinguish 'us' from 'them'..." (Holdsworth, p. 9) and as Passas and Groskin point out, "Differences in language, customs [...] make single-agency, aggressive investigations difficult to mount and sustain in foreign law enforcement environments." (Passas and Groskin, p. 299). Agents of combatant nations during the Second World War were dealing with exactly this. They were required to assume a new persona that would allow them to blend in to the society of their targeting – an acting of the cultural 'other'. As mentioned previously; within the field of performance studies, anthropology and sociology have been playing a prominent role in our understanding of communication, culture and the ritual aspects of societies. Bearing this idea in mind I intend to address the methods that were used in the preparation of Allied intelligence officers during the Second World War, through this more modern lens of performance analysis.

Birkan Taş, On the Affective, Aesthetic and Political Dynamics of Hope (Murat Aydemir)

Whether regarded as the last evil in Pandora's box, a cognitive attitude, a theological virtue, a form of optimism, or a powerful political tool, hope has received relatively little attention. In cultural analysis and critical theory alike, hope is often simply dismissed as naïve, complacent, and uncritical. My main objective is to offer an alternative perspective in which hope can be reinvigorated as a critical element of social transformation.

The main argument of this dissertation is developed throughout four chapters. My dissertation moves from criticizing privatizing forms of hope that merely serve the logic of the neoliberal capitalist economy, towards an affirmative aesthetics and politics of collectivity. With the acknowledgement that the economic and political cooptation of hope is currently all-pervasive, this dissertation attempts to revitalize practices of hope that may be provocative and potentially revolutionary. I argue that the political and economic

implications of hope do not require its excoriation, but make its critical reconceptualization all the more opportune.

Amir Vodka, Jews in Space(s) (Patricia Pisters)

This research sets to explore films which depict a cross-over of Jewish characters and themes into other, supposedly non-Jewish cultural and cinematic spaces. While the research of Jews and Jewishness in films that apparently have no relation to Judaism is innovative in itself, the aim of this research is not merely to list and categorize these cases but to analyze what characterizes them and how they represent third spaces of Jewish identity that go beyond the pulling gravity of old and new Jewish stereotypes. The research of the power of (cinematographic) images in relation to questions of Jewish identity is all the more relevant today, considering that stereotypical images of the diaspora Jew as a victim and a sissy is almost completely overshadowed by the no-less stereotypical image of the Zionist tough Jew, which by now became a dominant image through in news coverage of Israel's military conflicts in the Middle-East, as in many films which depict hard, muscular and aggressive Jewish men.

Daniël de Zeeuw, Anonymous in Public. The emergence of a political aesthetics of anonymity in popular culture and digital activism (Robin Celikates, José van Dijck)

Anonymity as an ideal has been and continues to be of crucial importance to the practices and self-understanding of popular web and hacker cultures (Stryker 2013). These practices have crystallized into what I propose to call a 'political aesthetics of anonymity'. As many governmental and commercial actors are currently pressing for the elimination of online anonymity, the desire for anonymity has become politicized, as it obstructs these attempts at identification and transparency, of which the hacktivist collective Anonymous is the most recent result. Society-wide, criticisms and protests against the surveillance and data-mining of nearly all computer mediated communications are becoming stronger in the wake of Edward Snowden's revelations. Like these criticisms and protests, current research frames anonymity almost exclusively by means of a neoliberal discourse that structurally aligns it with issues concerning privacy, freedom of speech, censorship, cyber-security and (intellectual) property (e.g. the Electronic Frontier Foundation, see also Morozov 2012). Critical of this approach, and building on notable exceptions, this research develops a fundamentally different theoretical framework for interpreting the cultural and political significance of anonymity, one that analyzes the construction of anonymity as an ethos in digital culture as

continuous with broader cultural trends and as a political appropriation of a larger popular-cultural history of proletarian and minoritarian experiences, collective memories and representations of the anonymity of the self and others. It does so via Benjamin, Kracauer and Simmel's reflections on the anonymous character of modern life and the media, and via Foucault, Deleuze, Agamben and Esposito's reversal of the modern status of anonymity, from a source of dread to an ethos that affirms the joyous, collective and impersonal dimensions of life.

Sara Zampieri, *Pics or It Didn't Happen: A Study on the Relationship between Photography and Knowledge* (Franz Bertho & Josef Früchtl)

Less than two centuries after the invention of photography, the number of photographs in circulation has grown exponentially. Beyond the quantitative aspect, photography has imposed itself as conveyor of knowledge and has established its presence in most areas of communication, becoming essential in numerous human activities. Studies on photography have always borrowed instruments of analysis from the critique of painting or cinema, but the transition from analogue to digital production has generated a need to investigate photography as a form of representation with its own conceptual autonomy, deserving a different field of investigation from the ones used in the past.

No recent evolutions, practical or theoretical, seem to have undermined the notion that photography entertains a privileged relationship with reality. I intend to investigate the origin of what comes across as an epistemic privilege of photography compared to other forms of representation, and how this privilege seems to have survived, untouched, a number of revolutions in the means of production and diffusion of photographs. It would look like, in fact, that the transition from analogue to digital has left untouched the manner in which photographs are believed to be sources of information more reliable than other forms of depiction. Particular attention will be given to the way the assumption of the solidity of this bond with reality has created a fertile ground in which photography has earned a prominent role in the transmission and acquisition of knowledge, contributing crucially to the process of the formation of our beliefs.

8. Current PhD Projects

Tarik Abdelouarith

In Search of Lost Space. Of Space-Consciousness and Sel-Projection in Maghrebi Literature

Supervisor | Ieme van der Poel

Paula Albuquerque

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

Supervisor | Patricia Pisters & Jeroen Boomgaard

Jorge Alves Lino

Responsive Environments: Towards an adaptive architecture

Supervisor | Remco Scha

Artyom Anikin

Deciphering the Cultural Palimpsest of New Amsterdam

Supervisor | Christoph Lindner & Esther Peeren

Uzma Ansari

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

Supervisor | Christoph Lindner

Selcuk Balamir

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

Supervisor | 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

Marie Beauchamps

Paradox of Sovereignty: Denaturalization in the Age of Globalization

Supervisor | Mireille Rosello

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

Martin Boeckhout

ELSA Involvement in Biobanks Governance: an issue politics' approach

Supervisor | Gerard de Vries

Fanne Boland

Let's Take a Walk

Supervisor | Kati Röttger

Erik Borra

Rethinking the Web as a Source of Data

Supervisor | Richard Rogers

Rebecca Breuer

Fashion Beyond Identity

Supervisor | Patricia Pisters & Marie Aude Baronian

Lonnie van Brummelen

Drifting Studio Practice. Return of the making in the thinking

Supervisor | Patricia Pisters

Fabiola Camuti

The Trained Brain

Supervisor | Kati Röttger

Wouter Capitain

Edward Said's Musical Concepts

Supervisor | Julia Kursell

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

Supervisor | René Boomkens

Pedram Dibazar

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

Supervisor | Christoph Lindner

Corstin Dieterich

Social Autonomy

Supervisor | Beate Roessler

Enis Dinc

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

Supervisor | Esther Peeren & Frank van Vree

Guus Dix

The Market as the Site of Veridiction

Supervisor | Gerard de Vries

Nadia Drescher-Lambertus

Island Imbroglios. Aruban Issues and Publics on Facebook

Supervisor | Richard Rogers

Iye Echa

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

Supervisor | Julia Kursell & BarbarTitus

Evrin Emir

Painting the Impossible. An Aesthetic Bridge between East and West

Supervisor | Josef Früchtl

Alejandra Espinosa

Planning, Puic Space, and Identity in Latino America

Supervisor | Christoph Lindner

Femke Essink

Adaptation and the Heritage of the Sixties

Supervisor | Thomas Vaessens & Gaston Franssen

Simon Ferdinand

Map Art: Alternative Visions of Globalisation

Supervisor | Jeroen de Kloet & Esther Peeren

Elan Gamaker

The Genre Mask. Dream Realism and Suburban Nightmare in Consumer Age Cinema

Supervisor | Mieke Bal

David Gauthier

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

Supervisor | Robin Boast

Hein Goeyens

Intermedial Staging of Video in Theatre

Supervisor | Kati Röttger

Moosje Goosen

Missing Limbs

Supervisor | Esther Peeren & Patricia Pisters

Florian Göttke

The Volatile Image

Supervisor | Frank van Vree

Eva Groen

Public debate in principle and practice

Supervisor | Beate Roessler

Anke van Haastrecht

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

Supervisor | Mieke Bal

Esther Hammelburg

Liveness Coming to Life

Supervisor | José van Dijck

Anne Helmond

Cross-Syndication Politics in Social Media

Supervisor | Richard Rogers

Jos van Helvoort

Toetsen en beoordelen van informatievaardigheden

Supervisor | Frank Huysmans

Lonneke van Heugten

Festival curation in the forcefield of international prestige and national heritage

Supervisor | Kati Rottger

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

Johan de Jong

Necessity in the age of contingency

Supervisor | Josef Früchtl

Blandine Joret

Recreating the World in its Own Image

Supervisor | Marie-Aude Baronian & Patricia Pisters

Simone Kalkman

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

Supervisor | Christoph Lindner

<http://www.uva.nl/profiel/s.a.kalkman>

Rythma Kapoor

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

Supervisor | José van Dijck

Niels Kerssens

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

Supervisor | José van Dijck

Ellen Kleijnen

Route to Reading

Supervisor | Frank Huysmans

Annelies Kleinherenbrink

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

Supervisor | Patricia Pisters

Tijmen Klous

Salvaging the City

Supervisor | Dan Hassler-Forest

Erik Kluitenberg

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

Supervisor | Richard Rogers

Noam Knoller

Interfaces for Storytelling

Supervisor | Nanna Verhoef

Nicolas Kolonias

The Digital Brain

Supervisor | Patricia Pisters

Nina Köll

Film 2.0: Web Aesthetics in Cinema

Supervisor | Patricia Pisters

Fani Konstantinidou

The Making of Composers

Supervisor | Julia Kursell

Melle Jan Kromhout

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

Supervisor | Sander van Maas

Aylin Kuryel

Visual Community in Transition

Supervisor | Mieke Bal & Esther Peeren

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

Tycho Maas

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

Supervisors | Ena Jansen & Rone Foster (Stellenbosch University)

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 & Maarten Doorman

Lara Mazurski

Subjectivity and the Veiled Woman's Body as a Phenomenon: The Symbolic Identification of Islamic Immigrant Women in Europe with the Women of Afghanistan

Supervisor | Mireille Rosello

Janice McNab

Making and Unmaking a Monster

Supervisor | Miriam van Rijsingen

Eva Meijer

Political Animal Voices

Supervisor | Yolande Jansen & Robin Celikates

Miriam Meissner

Narratives of the 2007-present Financial Crisis as a Mythology of the 21st Century Global City

Supervisor | Christoph Lindner

Andrea Meuzelaar

Disclosing the Archive: the Representation of Islamic Migration and the (Re)construction of Multicultural Identities on Dutch Television

Supervisor | Patricia Pisters & Frank van Vree

Mimi Mitchell

The Revival of the Baroque Violin

Supervisor | Julia Kursell & Barbara Titus

Judith Naeff

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

Supervisor | Christoph Lindner & Richard van Leeuwen

Sabine Niederer

Technicity of Content

Supervisor | José van Dijck

Marjan Nijborg

Diasporic Writing

Supervisor | Ieme van der Poel

Gozde Onaran

Madness, Women in Contemporary Cinema

Supervisor | Patricia Pisters & Melis Behlil

Marjolein Oomen

The Social Value of Public Libraries

Supervisor | Frank Huysman

Nur Ozgenalp

Cyborgization and Decyborgization

Supervisor | Patricia Pisters

Daniela de Paulis

Interstellar Transmissions Technologies

Supervisor | Josef Früchtl

Simeona Petkova

Natively Digital Datasets of Memory

Supervisor | Richard Rogers

Jeffrey Manoel Pijpers

Singing the Silence

Supervisor | Esther Peeren

Marjolein Platjee

Refusing the Macabre Dance

Supervisor | Tara MacDonald & Christoph Lindner

Alexandre Poulin

Gift Economy in Contemporary "Artivism"

Supervisor | Mireille Rosello

Timon Ramaker

The Reflective Journalist

Supervisor | Mark Deuze

Anthony Resnik

The Heroic Figure in Early Black South African Poetry

Supervisor | Carrol Clarkson & Ena Jansen

Andrew James Roberts

Republicanism, Privacy and the Criminal Process

Supervisor | Beate Roessler

Lissi Sanchez

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

Supervisor | Josef Früchtl

Natalia Sanchez Querubin

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

Supervisor | Richard Rogers

Eva Sancho Rodriguez

Understanding New Political Attitudes of Romanticism and Cosmopolitanism

Supervisor | Patricia Pisters, Josef Früchtl & Robin Celikates

Melanie Schiller

Popular Music and National Identity

Supervisor | Jaap Kooijman & Jeroen de Kloet

Matthé Scholten

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

Supervisor | Josef Früchtl

Negriz Açikoz 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

Irina Souch

Post-Soviet Identities

Supervisor | Esther Peeren

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

Fraser Morris Stevens

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

Supervisor | Kati Röttger

Birkan Tas

Geographies of Sexualities

Supervisor | Murat Aydemir

José Teunissen

Globalization and the new appearance of fashion

Supervisor | René Boomkens

Asli Ozgen Tuncer

The Architecture of Becoming

Supervisor | Patricia Pisters

Marc Tuters

Designing for the Cosmopolitics of Food

Supervisor | Richard Rogers

www.picnicnetwork.org/marc-tuters

Lonneke van der Velden

Critical identity Formations

Supervisor | Richard Rogers

Irene Villauescusa Illan

Heroes and Myths in Hispano-Fillipino Literature

Supervisor | Esther Peeren & Jeroen de Kloet

Amir Vodka

Gods without Organs- Towards a Jewish Deleuzian Theosophy

Supervisor | Patricia Pisters

Vesna Vravnik

Parallels Between European Identity and Film: Representations of lesbian identification and desire

Supervisor | Mireille Rosello

Esther Weltevreden

National Webs. Digital methods to locate, demarcate and diagnose the condition of the national from a Web perspective

Supervisor | Richard Rogers

Lucy van de Wiel

Freezing Fertility

Supervisor | Mieke Bal & José van Dijck

Thijs Witty

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

Supervisor | Marie-Aude Baronian & Mireille Rosello

Tim Yaczo

Cultural Plasticity: Neuroarchaeologies of the Present

Supervisor | Patricia Pisters, Jan Hein Hoogstad

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

Supervisor | Franz Berto & Josef Früchtl

Daniel de Zeeuw

Anonyous in Public

Supervisor | Robin Celikates & José van Dijck

Anouk Zuurmond

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

Supervisor | Thomas Vaessens

9. New Staff Members

Franz Berto

Francesco Berto is the Structural Chair of Metaphysics at the UvA Department of Philosophy, and a Research Leader at Crispin Wright's Northern Institute of Philosophy, University of Aberdeen UK. He has also worked at the University of Notre Dame (IN, USA), the Sorbonne-Ecole Normale Supérieure of Paris, and the Universities of Padua and Venice (Italy). His research focuses on continental philosophy (Hegel's dialectic, continental rationalist philosophers), ontology and metaphysics (Meinongian ontology, coincident objects, ontological commitment, modal metaphysics); the philosophy of logic (logical paradoxes, paraconsistent logics, Gödel's incompleteness theorems, impossible worlds); and the philosophy of computation (cellular automata). He has published monographs on metaphysics and the philosophy of logic, and papers in *Philosophical Quarterly*, *Philosophical Studies*, the *Australasian Journal of Philosophy*, the *European Journal of Philosophy*, *Synthèse*, the *Review of Symbolic Logic*, *Philosophia Mathematica*, *American Philosophical Quarterly*, *Proceedings of the Aristotelian Society*, *Dialectica*, and the *Stanford Encyclopedia of Philosophy*.

René Boomkens

René Boomkens is professor of cultural philosophy and history and chair of the Cultural Studies department. His research focusses on the dynamics and contradictions of modern culture, more specifically of everyday and popular culture, and of urban culture and urban development. He published books on popmusic and mass culture (*Kritische Massa*, 1994), violence in popular culture (*De Angstmachine*, 1996), the modern city and the public sphere (*Een Drempelwereld*, 1998 – dissertation), globalization (*De Nieuwe Wanorde*, 2006), the economization of the university (*Topkitsch en Slow Science*, 2008), and a comprehensive introduction to philosophy of culture (*Erfernissen van de Verlichting*, 2011). He published several articles in international academic journals, on issues like popmusic and globalization, Dutch cultural policy, urban photography, populism and nationalism in national politics, a.o. From 2005 until 2010 he chaired the NWO-research project 'New Media, Urban Culture and Public Sphere'. Recently he is preparing a research project on the changing professional and vocational role and identity of artists working in the urban public sphere. From 1998 until 2002 he was professor of popmusic at the University of Amsterdam, from 1999 until 2013 professor of social and cultural philosophy at the Rijksuniversiteit Groningen. He was a member of the Raad voor Cultuur from 2006 until 2013.

Christine Delhaye

Christine Delhaye is assistant professor Cultural Theory and Cultural Policy at the Department of Arts and Culture at the University of Amsterdam. She has been publishing on fashion and (urban) cultural diversity.

Fiorella Foscarini

Before joining UvA, Fiorella Foscarini was an Assistant Professor in the Faculty of Information at the University of Toronto. She holds a PhD in archival studies from the School of Library, Archival and Information Studies at the University of British Columbia in Vancouver. Prior to joining academia, she worked as senior archivist for the European Central Bank in Frankfurt am Main, Germany. Fiorella's primary field of research is records management, as the study of the creation, organization, and use of current records (i.e., documents in any media and formats that support ongoing action) in workplace contexts. She is particularly interested in the nature of records and records-related processes, the enactment of functions, and record-making and record-keeping in organizations. With the aim of contributing to the expansion of the theory and practice of records management, Fiorella draws on organizational culture concepts as well as on ideas and methods derived from the area of rhetorical genre studies. In relation to the latter, she has explored the relationship between the notion of record and that of genre in several articles, where she combines the approaches of diplomatics (a century-old discipline in which records management has its roots) and genre theory. As an outcome of the research projects on organizational culture issues she has conducted in collaboration with Professor Gillian Oliver from the University of Victoria in Wellington, New Zealand, Fiorella co-authored the book *Records Management and Information Culture: Tackling the People Problem*, published by Facet, London, in 2014.

Giovanna Fossati

Giovanna Fossati is the Chief Curator at EYE Film Institute Netherlands, where she oversees a collection of over 40,000 titles, and Professor of Film Heritage and Digital Film Culture at the University of Amsterdam where she teaches since 2003 in the MA Preservation & Presentation of the Moving Image. Her main areas of specialization and research are the digitization of cinema and film heritage, theory and practice of film archiving, restoration and access, and color in silent cinema. She is the author of *From Grain to Pixel. The Archival Life of Film in Transition* (Amsterdam University Press, 2009 and 2011) and *Found Footage: Cinema Exposed*, with Marente Bloemheuvel and Jaap Guldemond (Amsterdam University Press, 2012). She is currently working on the third

revised edition of her book *From Grain to Pixel* (forthcoming 2016), on the edited volume *Exposing the Film Apparatus. The Film Archive as Research Laboratory*, together with Annie van den Oever (Amsterdam University Press, forthcoming 2015), and on the illustrated book *Fantasia of Color in Early Cinema* with Tom Gunning, Joshua Yumibe and Jonathon Rosen, which will be presented at the conference *The Colour Fantastic. Chromatic Worlds of Silent Cinema* that will be held at EYE 29-30 March, 2015. She is the principal investigator of the NWO Kiem project *Data-Driven Film History: a demonstrator of EYE's Jean Desmet collection* (<http://www.nwo.nl/onderzoek-en-resultaten/onderzoeksprojecten/38/2300188738.html>). Together with Marijke de Valck, Fossati coordinates the ASCA research group *Moving Images: Preservation, Curation, Exhibition* (<http://asca.uva.nl/research/research-constellations/content/moving-image/moving-image.html>.)

Jan Lazardzig

Associate Professor for Theater Studies. From 2005 to 2010 Jan worked as a Lecturer for Theater Studies at the Freie Universität Berlin and was a member of the Collaborative Research Center *Kulturen des Performativen* (2001-2010). He was a Visiting Scholar for Theater History at the Universities of Erlangen-Nuremberg and Hildesheim. In winter 2010/11 Jan served as a Visiting Professor for Aesthetics and Theater Studies at the Academy of Fine Arts in Münster. From spring 2011 to summer 2013 he was a Feodor Lynen Research Fellow in the Department for Germanic Studies at the University of Chicago. In spring 2014 Jan was awarded a research fellowship at the International Research Center for Cultural Studies (IFK) in Vienna. From 2009-2012 he was a co-convenor for the Historiography Working Group of the International Federation for Theatre Research (IFTR) (with Yael Zarhy-Levo and David Wiles). Since 2003, Jan is co-editing the book series *Theatrum Scientiarum* (Walter de Gruyter), a study on the intersection between the history of science and the history of theater in the 17th and early 20th century, alongside Helmar Schramm and Ludger Schwarte. His dissertation was published under the title *Theatermaschine und Festungsbau. Paradoxien der Wissensproduktion im 17. Jahrhundert* (Berlin: Akademie Verlag, 2007). Most recently, he co-authored *Theaterhistoriografie: Eine Einführung* (G. Narr, UTB, 2012) with Matthias Warstat and Viktoria Tkaczyk. Together with Claudia Blümle Jan edited a book on post-war theater architecture in Germany (*Ruinierte Öffentlichkeit*, Berlin: Diaphanes, 2012). His current research project questions the manifold relationships between theater and the police in nineteenth-century German territories.

Mia Lerm Hayes

Christa-Maria Lerm Hayes is Professor and Chair of Modern and Contemporary Art History at the University of Amsterdam. Until 2014 she worked as Professor of Iconology at the University of Ulster, Belfast. From 2007 to 2011 she was Head of the Research Graduate School there, leading particularly the PhD with Practice programme. She studied at the Universities of Heidelberg, London, Bonn and Cologne, where she gained her PhD in 2000. It was researched with a James Joyce Foundation Scholarship in Zurich and followed by an Irish Research Council Post-Doctoral Fellowship at UCD. She was Visiting Scholar at the University of Cologne in 2012.

Her research focuses on word and image studies, particularly the visual legacies of (Irish) writers (Joyce, Beckett, Sebald), also considering performance, the historiography of art (Warburg, Giedion-Welcker) and curation. Rooted in Joseph Beuys studies, she has an interest in sculpture, performance, social practices, as well as post-War art histories.

Her publications include the books *Post-War Germany and 'Objective Chance': W.G. Sebald, Joseph Beuys and Tacita Dean* (Steidl 2008, 2011), *James Joyce als Inspirationsquelle für Joseph Beuys* (Olms 2001), and *Joyce in Art* (Lilliput 2004). This book accompanied her large, international exhibition on the theme, Royal Hibernian Academy, Dublin. She has curated exhibitions of contemporary art for: Goethe Institut, Dublin; Tolstoy Estate, Russia; MoA, Seoul National University, Korea; Golden Thread Gallery, Belfast; LCGA, Limerick and CCI, Paris.

Sudja Rajagopalan

Sudha Rajagopalan is Assistant Professor in East European Studies at the University of Amsterdam. Appointed under the Nieuwe Generatie Offensief programme that encourages interdisciplinary professional profiles, Rajagopalan has special teaching and research interests in Soviet cultural history and new media cultures. Her current research addresses a broad range of ordinary and unspectacular utterances on Russian new media platforms and finds them to be an enduring expression of cultural politics. She shifts the focus away from the grand event or pronouncement in Russian new media use - the eminently tweetable - to unremarkable occurrences on the Russian-language internet as acts steeped in politics in their very disavowal of the political. Her work engages with debates on new public spheres, citizenship, affect and emotion, celebrity, identity work and memory and can be seen in publications such as *Celebrity Studies* (2011), *Transformative Works and Culture* (forthcoming 2015), and *Journalism Studies* (with Thomas Poell, forthcoming 2015).

Her earlier work, a product of archival and ethnographic research in Russia, is an ethno-historical study of Indian cinema's reception in the post-Stalinist Soviet era, and the first such study of Soviet movie-going. Combining oral histories with archival material, it is situated at the intersection of memory studies, audience studies, media ethnography and history. These findings have been published as *Indian Films in Soviet Cinemas: the Culture of Movie-going after Stalin* (IUP, Bloomington, 2010).

She is also co-editor of the international, peer-reviewed journal *Digital Icons: Studies in Russian, Eurasian and Central European New Media*.

<http://home.medewerker.uva.nl/s.rajagopalan>

Miriam van Rijsingen

Miriam van Rijsingen studied Art History, Philosophy and Film and Theater Studies at Radboud Universiteit Nijmegen, and graduated with a thesis on Eva Hesse and French Philosophy in 1984. She was appointed at the University of Amsterdam in 1985 as a specialist in Feminist Art History in the inter-department for Feminist Studies in the Humanities (until 1992) as well as the Department of Art History. She received her PhD in 1999 with her dissertation *Melancholische spiegels - Voorstellingen van gebrek en verlangen, vrouwelijkheid en kunstenaarschap in het werk van Anselm Feuerbach*. Since then she developed several specialities, notably in the field of Contemporary Art and Art&Science.

Miriam is a specialist in Feminist Art History, Historiography and Art Theory, Art&Science, Representation(al) Theory, Spectatorship and Phenomenology, Representation of the Body, Contemporary Artistic Strategies and New Media.

Federica Russo

is Assistant Professor in Philosophy of Science at the Universiteit van Amsterdam. She is an expert on causation, causal inference, and scientific methodology. Among her recent publications: *Causality : Philosophical Theory Meets Scientific Practice* (co-authored with Phyllis Illari, Oxford University Press, 2014), *Causality and Causal Modelling in the Social Sciences. Measuring Variations* (Springer, 2009), and several articles in international journals and spanning various themes, such as causation and causal modelling, explanation, evidence, and technology. She edited the volume *Causality in the Sciences* with Phyllis Illari and Jon Williamson (Oxford University Press, 2011). Federica sits in the steering committee of the 'Causality in the Sciences' Conference Series and is activity leader of the Society for the Philosophy of Information. For more information please visit russofederica.wordpress.com

Laurens de Vos

Is Assistant Professor in the Department of Theatre Studies. Laurens studied German literature at the University of Gent and Literary Studies at the Catholic University Leuven. He defended his dissertation--on the legacy of Antonin Artaud in 20th century English drama--in 2006. His research interests focus on psychoanalysis, Samuel Becket and Sarah Kane. Laurens is a member of Contemporary Drama in English (CDE) and editor of the theatre journal Documenta.

10. External Research Funding

Although ASCA remains concerned about the ongoing centralization of research funding in the Netherlands, and the emphasis on writing grant proposals for external funding when chances of success – both at the national and the European level – are low and the time investment required substantial, in 2014 several ASCA members were successful in acquiring external funding for their research. Particularly noteworthy is the fact that many PhD candidates were secured funding for their PhD projects from various sources. The total amount of external funding acquired by ASCA members in 2014 is over € 17.000.000,-.

Stephen Amico: NIAS Fellowship for his research project “From VIA-Gra to Pussy Riot: Popular Music, “Feminism, and Globalization in Post-Post-Soviet Russia” (September 2014-July 2015)

Sruti Bala: Research Grant from Interweaving Performance Cultures Programme of the Freie Universität Berlin. (September 2014- September 2015)

Nil Baskar: Stipend from the Slovene Human Resources and Scholarship Fund. The per annum stipend is € 12.000.

Fabiola Camuti: PhD Scholarship from Sapienza University, Rome. The amount of the scholarship is € 13.000 (pre-tax) per year for three years (November 2012-November 2015).

Robin Celikates: VIDJ Grant for Civil Disobedience (€ 800.000,-)

José van Dijck: Media Now: Optimizing the Creative Retrieval Process for the Media Industries. NWO scheme Creative Industries; Awarded December 2014, € 576.000

José van Dijck and Martijn de Waal: The Hackable City: Collaborative Citymaking in Urban Living Lab Buiksloterham. NWO scheme Creative Industries. Awarded December 2014. € 125.000

José van Dijck: CLARIAH: Common Lab Research Infrastructure for the Arts and Humanities. NWO scheme National Roadmap for Large-scale Research Infrastructures; awarded July 1, 2014. Funding: € 12 million (One of four co-applicants, PI for Mediastudies), with prof. dr. Lex Heerma van Voss

Alejandra Espinoza: SENESCYT scholarship, National Secretariat of Higher Education, Science, Technology and Innovation, government of Ecuador

Giovanna Fossati: KIEM-programme Grant (€ 15.000,-) for “Data Driven Film History: a demonstration of EYE’s Jean Desmet Collection”

Josef Früchtl: Senior Fellowship at the Internationale Forschungszentrum Kulturwissenschaften, Vienna, for his project “Emotional Democracy: An Aesthetic Approach”

Carolyn Gerlitz: VENI Grant for “Numbering Life: Metrics and Measures in Digital Media” (€ 250.000,-)

Jos van Helvoort: received 5.000 euro from Stichting GO Fonds for his PhD Research Project

Simone Kalkman: NWO PhD in the Humanities project “Art in a Divided City: Participatory Art Projects in the Rio de Janeiro Favelas” (€ 164.349,-)

Jeroen de Kloet: ERC Consolidator Grant “From Made in China to Created in China” (€ 1.947.448,-)

Hong Fei Liao: Stipend for PhD project from China Scholarship Council (CSC) (€ 57.600,-) (tax free)

Christoph Lindner: Distinguished Visiting Fellow at Queen Mary University of London

Christoph Lindner: Research Fellow at the Institute for Advanced Studies in the Humanities, University of Edinburgh

Geli Mademli: Stipend for PhD Research project from the Greek Scholarship Foundation (€ 27.000,-)

Pablo Valdivia: Spanish Ministry of Economy and Competiveness Grant for an international research programme on the history of Spanish Exile Literature

Pablo Valdivia: Marie Curie RISE Grant for a collaborative programme with the Universities of Newcastle, Lleida, and Valencia on “Cultural Narratives of Crisis and Renewal”

Martijn de Waal: NWO Alfa Grant for “Smart Cities in a Smart Society” (€ 15.000,-)

11. Scientific In- and Output

The tables below show that the number of staff members, especially the number of assistant professors, slightly decreased in 2014. The total scientific output, however, hardly suffered from this reduction and the average number of academic publications per individual researcher grew from 4,5 to 4,7 publications per person.

Table 2 Research staff in fte at institutional and program level

	2012 %		2013 %		2014 %	
Tenured Staff						
Full Prof	6,4	4%	7,6	5%	6,0	4%
Associate Prof	6,8	5%	7,8	5%	5,9	4%
Assistant Prof	23	16%	26	17%	17,7	11%
Non-tenured staff	36,2		41,4		29,6	
Postdocs	3,2	2%	2	1%	3,8	2%
PhD Candidates						
Employed	48	33%	42	27%	44	28%
Contract	58	40%	70	45%	77	50%
Total Research Staff	145		155		154	

Table 3 Main Categories of Research Output at Institutional Level

	2012 %		2013 %		2014 %	
Refereed articles in journals	115	27%	121	27%	89	23%
Refereed articles in books	90	21%	127	29%	84	22%
Non-Refereed articles	46	11%	54	12%	52	14%
Books	12	3%	24	5%	15	4%
Edited Volumes	23	5%	25	6%	23	6%
Dissertations	22	5%	19	4%	12	3%
Conference Proceedings	0	0%	0	0%	6	2%
Professional publications	62	15%	36	8%	66	17%
Publications aimed at public	51	12%	35	8%	38	10%
Total publications	421		441		385	
tenured staff in fte	36,2		42		30	
Total academic publicatons*	251		472		352	
average p.p.	3,5		4,5		4,7	
* Counting monographs as 5 articles and edited books as 2 articles.						

12. Financial Overview

Despite the fact that 2014 was a festive year and ASCA not only threw a huge party to celebrate its 20th birthday, but also offered more than 10 ongoing seminars and organized or supported over 40 conferences, lectures, and workshops, the allotted budget was not exceeded.

ASCA Financial report 2014			
Faculty budget			31.365,00
Incidental income			10.700,00
Total budget			42.065,00
<i>Expenses</i>			
Conferences, Workshops & seminars			23.570,54
Office costs & representation			14.563,08
Total expenses			38.133,62
Balance			3.931,38

13. Publications

Amanda Alencar

Refereed

Alencar, A.P. & Alonso, N. (2014). Article in proceedings, academic, referred. In *“Social TV”: How TV News Programs Are Adapting to the Second Screen?*. Lisbon, Portugal.

A.P. Alencar & A.M. Lopez Gomez (2014). *“How Informed Are Immigrants?” The Role of Television News in Promoting Integration..* Nice, France

Academic

Alencar, A.P. (2014). TV News for Promoting Interculturalism. A Novel Step towards Immigrant Integration. In F. Ubierna Gomez & J. Sierra Sanchez (Eds.), *Miscelania sobre el Entorno Audiovisual en 2014* (pp. 513-532). Madrid: Editorial Fragua. <http://dx.doi.org/M-11432-2014>

Other

Alencar, A.P. (2014). Media & Migrant Integration. 23 oktober: de arbeidsmarkt in Amsterdam en de positie van de allochtone jongeren: HTIB, Transnational Migrant Platform, IOMA, EMCEMO (2014, oktober 23 - 2014, oktober 23).

Alencar, A.P. (2014 februari 01). *Website*: Television News for Promoting Interculturalism

Alencar, A.P. (2014, oktober 24). Towards a critical cartography of national cinemas in Europe. Santiago de Compostela (Spain), International Forum. Cinema of Small Nations, Film Literacy and New Audiences.

Stephen Amico

Book:

2014. *Roll Over Tchaikovsky!: Russian Popular Music and Post-Soviet Homosexuality*. Urbana: University of Illinois Press.

Refereed:

2014. "'The Most Martian of Martianesses': Zhanna Aguzarova, (Post-) Soviet Rock 'n' Roll, and the Musico-Linguistic Creation of the Outside." *Popular Music* 33(2): 243-267.

Murat Aydemir

Academic

Aydemir, M. (2014). Zelfreflectie volgens Bacon & Lacan. In S. van Keulen (Ed.), *Hoe kunst en filosofie werken* (pp. 151-160). Amsterdam: Boom.

Other

Aydemir, M. (2014). Graduate Programme Grant NICA.

Huub van Baar

Refereed

van Baar, H. (2014). The Emergence of a reasonable anti-Gypsyism in Europe. In T. Agarin (Ed.), *When Stereotype meets Prejudice: Anti-Gypsyism in European Societies* (pp 27-44).

Stuttgart: Ibidem.

Academic

van Baar, H. (2014). The Centripetal Dimension of the EU's External Border Regime. *Etnofoor*, 26 (2), 87-93.

van Baar, H. (2014). Participatie, veiligheid en beeldvorming van Roma minderheden: Een kritische reflectie op het Nederlandse beleid. *Justitiële Verkenningen*, 40 (5), 86-98.

van Baar, H. (2014). Hazatérés boszorkányvadászat idején: az európai romák biztonságpolitikai kezelése és állampolgári jogaik visszakövetelése. *Apertúra: Film – Vizualitás – Elmélet*, Summer-Fall, <http://uj.apertura.hu>

Keynote lectures

van Baar, H. (2014, December 3). The Securitization of Gypsies, Travellers and Roma in Europe: Context, Critique, Challenges. New Scotland Yard, London. Organized by Bucks University and the University of Warwick, UK.

Conference papers

van Baar, H. (2014, September 25). The Impact of Europe's Securitized Borders on the Mobility of Irregularized EU Citizens: The Case of the Roma. University of Amsterdam. ASCA/ACGS conference, Security/Mobility: Between Authority and Expertise.

van Baar, H. (2014, December 11). At the Nexus of Migration, Citizenship and Romani Studies: The Effects of the EU's Border Regime on Europe's Roma. Central European University (CEU) Budapest. Annual Conference of the Integrim network, Frissures and Ruptures in European Societies: Masses, Migrants and Minorities.

Lectures and debates

van Baar, H. (2014, February 27). De rol van media, politiek en wetenschap in het Roma debat. *Spui25*. University of Amsterdam

van Baar, H. (2014, March 23). Panel discussion about the documentary *Judgement in Hungary* (Hungary, 2013, directed by Eszter Hajdú). Movies that Matter Festival, Filmhuis, The Hague

van Baar, H. (2014, July 3). Een kritische reflectie op het beleid ten aanzien van Roma minderheden in Nederland. Lezing in het Inter-ministerieel overleg Roma dossiers, Ministry of Social Affairs and Employment, The Hague.

van Baar, H. (2014, September 29). Contribution to the roundtable meeting Roma, Sinti en Woonwagenbewoners (hoorzitting), Commission "Sociale Zaken en Werkgelegenheid". Tweede Kamer der Staten Generaal, The Hague.

Media

van Baar, H. (2014). Interview MemoRom project, European Roma Information Office (ERIO), <http://www.erionet.eu/videos.htm#HuubanBaar>

Mieke Bal

Refereed:

Bal, M. (2013). Affect and the Space We Share: Three Forms of Installation Art (the futurity of affect). In P. Baler (Ed.), *The next thing: art in the twenty-first century* (pp. 67-80). Madison: Fairleigh Dickinson University Press.

Bal, M.G. (2014). Masterly Maxims. *Publications of the Modern Language Association of America*, 129 (3), 491-497.

Bal, M.G. (2014). Charles Sanders Peirce. In M. Kelly (Ed.), *Encyclopedia of Aesthetics* (pp. 448-451). New York, Oxford: Oxford University Press.

- Bal, M.G. (2014). Intercultural Curating. In M. Kelly (Ed.), *Encyclopedia of Aesthetics* (pp. 238-242). New York, Oxford: Oxford University Press.
- Bal, M.G. (2014). Moving Images: Two-Way. In K. Brown (Ed.), *Interactive Contemporary Art: Participation in Practice* (pp. 17-26). London: I.B. Tauris.
- Bal, M.G. (2014). Narrative and the Visual and Literary Arts. In M. Kelly (Ed.), *Encyclopedia of Aesthetics* (pp. 328-331). New York, Oxford: Oxford University Press.
- Bal, M.G. (2014). Preface. In F. Davoine (Ed.), *Mother Folly: a Tale* (pp. xiii-xxiv). Stanford: Stanford University Press.
- Bal, M.G. & Bryson, N. (2014). Semiotics as a Theory of Art. In M. Kelly (Ed.), *Encyclopedia of Aesthetics* (pp. 263-267). New York, Oxford: Oxford University Press.
- Academic:*
- Bal, M. (2013). Art Moves. *Arken Bulletin*, 6, 25-29.
- Bal, M. (2013). Only so far: Drawing the Line, or Not. In *Davant l'horitzó* (pp. 197-223). Barcelona: Fundació Joan Miró.
- Bal, M. (2013). Stasis: How to See. In *Trine Søndergaard: stasis* (pp. 7-24). Ostfildern: Hatje Cantz.
- Bal, M.G. (2014). Modus vivendi oder das unvollendete Geschäft der Geschichte. In U. Gorssarth (Ed.), *Wäre ich von Stoff, ich würde mich färben*. Vienna: Generali Foundation.
- Bal, M.G. (2014). Mores leren. In A. Andeweg & L. Wesseling (Eds.), *Wat de verbeelding niet vermag! Essays bij het afscheid van Maaïke Meijer* (pp. 23-29). Nijmegen: Vantilt.
- Bal, M.G. (2014). The Beholder's Eye. In J. Bieber (Ed.), *Real Beauty* (pp. 77-84). Goch: Pagina Verlag.
- Bal, M.G. (2014). Time of Show: Heterochrony in the Work of Stan Douglas. In F. Bradley (Ed.), *Stan Douglas* (pp. 68-147). Edinburgh: Fruitmarket Gallery.

Sruti Bala

Refereed

Bala, S. (2014). 'Translation is the making of a subject in reparation': Elfriede Jelinek's response to Fukushima in 'Kein Licht'. *Austrian Studies*, 22, 183-198. doi: 10.5699/austrianstudies.22.2014.0183

Academic

- Bala, S. (2014). De speelruimte van theater. *India Nu*, 209-210, 26-27.
- Bala, S. (2014). Losse speculaties over de internationalisering van performance onderzoek. In S. Alting van Geusau, P. Eversmann & R. van der Zalm (Eds.), *Theaterwetenschap aan de Amstel: vijftig jaar onderzoek en onderwijs aan de Universiteit van Amsterdam* (pp. 121-135). Amsterdam: Amsterdam University Press. <http://hdl.handle.net/11245/1.417426>
- Bala, S. (2014). Foreword: The Art and Craft of 'Formaat'. In L. Opdebeeck & K. Bevers (Eds.), *Een Scene Schoppen: Theorie en praktijk van het Participatief Drama*. Rotterdam: Formaat Werkplaats Participatief Drama.

Reviews

Bala, S. (2014). [Bespreking van het boek Dharamvir Bharati. *Andha yug: the age of darkness*]. *Asian Theatre Journal*, 31(1), 334-336.

Bala, S. (2014). *[Bespreking van het boek Wenn die Burka plötzlich fliegt: Einblicke in die Arbeit mit dem Theater der Unterdrückten in Afghanistan. - 2e Aufl.] Applied Theatre Research, 2(2), 197-198.*

Conference papers:

Bala, S. (2014, juli 29). The task of reparative translation in Elfriede Jelinek's 'Kein Licht'. University of Warwick, International Federation of Theatre Research Annual Conference, Feminist Working Group Presentation.

Bala, S. & Zangl, V. (2014, januari 25). Humour, Art and Activism in the Global Moment. ZKM, Karlsruhe, Global Activism Symposium.

Bala, S. (2014, januari 31). The Art of Unsolicited Participation. Free University of Berlin, Research Programme Aesthetics of Applied Theatre, Conference: Politics of the Applied. Theatre and Art as Intervention.

Other

Bala, S. & Zangl, V. (2013). Humorous Approaches to Art and Activism in Conflict. Exploratory Workshop: Wassenaar (2013, september 18 - 2013, september 20).

Website

Bala, S. (2014). Theatre for Women's Participation in Sustainable Development. (overig). www.theaterforschung.de. (available: 26 jun 2014).

Marie Aude Baronian

Refereed

Baronian, M.A. (2014). Archive, Memory, and Loss. Constructing Images in the Armenian Diaspora. In A. Rigney & Ch. De Cesari (Eds.), *Transnational Memory : Circulation, Articulation, Scales* (Media and Cultural Memory) (pp. 79-97). New York, Berlin: De Gruyter.

Baronian, M.A. (2014). Image et Immémorial. In E. Alloa & S. Kristensen (Eds.), *Survivance et Témoignage* (pp. 273-288). Genève: Metis Presses.

Baronian, M.A. (2014). Fashion and Philosophy. In M. Kelly (Ed.), *Encyclopedia of Aesthetics* (pp. 15-19). Oxford: Oxford University Press.

Keynote and Invited Lectures :

Baronian, M.A. (2014, oktober 06). *Cinéma, Costume et Mode*. Brussels, Collège Belgique/Académie Royale.

Baronian, M.A. (2014, oktober 25). *Le Temps de la Mode*. Brussels, *Mode et Philosophie*, La Cambre, Brussels.

Baronian, M.A. (2014, maart 12). *Missing Images. Textures of Memory in Diaspora*. University of Michigan, Ann Arbor, USA.

Baronian, M.A. (2014, oktober 30). *Mode et Philosophie*. Marseille, Semaine de la Pop Philosophie.

Marie Beauchamps

Conference organization:

Beauchamps, M.L. & Hoijsink, M. (2014). Security/Mobility: Between Imagination and Authority.

Sophie Berrebi

Refereed book

Berrebi, S.Y. (2014). *The Shape of Evidence*. Amsterdam: Valiz. valiz.org ; sophieberrebi.net

Conference papers:

"Photographs, Documents and Monuments" in Michel Foucault (1926 - 1984): les arts & les lettres/arts & humanities in the 21st Century. Peter Wall Institute for Advanced Studies & L'Institut d'études avancées de Paris 17 quai d'Anjou, Paris 75004 12 -13 June 2014, <http://paris-iea.fr/en/evenement/michel-foucault-arts-humanities-21st-century>

"Looking at The Shape of Evidence" Keynote lecture, Paris photo, Paris 13 Nov.

<https://vimeo.com/111862704>

Discussion with participants of the Gallerist Program, and Nathalie Hartjes, its director, De Appel, december 1, 2014.

Public conversation on The Shape of Evidence with Susanne Kriemann, at Friends with Books, the Art Book Fair in Berlin . Sunday 14 December, 12.00 full program:

http://www.friendswithbooks.org/pages/Are%20You_Friends%20with%20Books.html

Franz Berto

Inaugural Lecture

Berto, F. (2014). *The Metaphysical Basis of Logic*. Amsterdam: Amsterdam university Press.

Refereed

Berto, F. (2014). Absolute Contradiction, Dialetheism, and Revenge. *Review of Symbolic Logic*, 7, 193-207. doi: 10.1017/S175502031400001X

Berto, F. (2014). Modal Noneism: Transworld Identity, Identification, and Individuation. *The Australasian Journal of Logic*, 11, 61-89.

Berto, F. (2014). On Conceiving the Inconsistent. *Proceedings of the Aristotelian Society*, 114, 101-119.

Berto, F. & Tagliabue, J. (2014). The World Is either Digital or Analogue. *Synthese*, 191, 481-497. doi: 10.1007/s11229-013-0285-1

Editorship

Berto, F., Kroon, F. & Voltolini, A. (Eds.). (2014) *The Monist*, 97(4).

Conference Papers

Berto, F. (2014, juni 11). Inconsistent Thinking, Fast and Slow. Munich Center for Mathematical Philosophy, LMU Munich, Conference 'Paraconsistent Reasoning in Science and Mathematics'.

Berto, F. (2014, november 26). Inconsistent Thinking, Fast and Slow. Nancy, France, Grandes conférences des Archives Poincaré.

Berto, F. (2014, mei 20). Naturalized Metaphysics: Parthood and Identity in a Structural World. University of Ghent, Belgium, Conference 'Science and Metaphysics'.

Berto, F. (2014, december 12). Objects of Fiction: Modal Meinongianism and Other Options. Ruhr University of Bochum, Germany, Workshop 'Alexius Meinong: Towards Being and Non-Being'.

Berto, F. (2014, juli 04). Telling Negations from In-Australia Operators. University of Aberdeen, UK, Conference 'The Metaphysical Basis of Logic'.

Stephan Besser

Professional

Besser, S. (2014). Turns en verstrengelingen: gedachten over de toekomst van de interdisciplinaire literatuurwetenschap aan de hand van William Gibsons 'Pattern Recognition'. *Vooys*, 32 (3), 6-14.

Conference paper

Besser, S. (2014). Worlding the Brain: Senses, Tropes, Trajectories. In *Brains, Maps and Rhythms*. ASCA.

Review

Besser, S. (2014). [Bespreking van het boek *De retoriek van waanzin: taalhandelingen, onbetrouwbaarheid, delirium en de waanzinnige ik-verteller*]. *Tijdschrift voor Nederlandse Taal- en Letterkunde*, 130(1), VI-VIII.

Carolyn Birdsall

Refereed

C. Birdsall (2014). *Sound Aesthetics and the Global Imagination in German Media Culture around 1930*. In D. Morat (Ed.), *Sounds of modern history: auditory cultures in 19th- and 20th-century Europe* (pp. 256-277). New York: Berghahn.

<http://hdl.handle.net/11245/1.433106>

C. Birdsall (2014). *Sound*. In M. Kelly (Ed.), *Encyclopedia of aesthetics.. - 2nd ed. - Vol. 6* (pp. 23-27). Oxford/New York: Oxford University Press. <http://hdl.handle.net/11245/1.429819>

Academic

C. Birdsall, J.-F. Missfelder, D. Morat & C. Schleif (2014). *Forum: The Senses*. *German History*, 32 (2), 256-273. doi: 10.1093/gerhis/ghu034

Other

C.J. Birdsall (2014, June 18). *MOMA online exhibition "Design and Violence" (Museum of Modern Art, New York): Long Range Acoustic Device (LRAD Corporation)*. Retrieved Jun 22, 2014, from <http://designandviolence.moma.org/long-range-acoustic-device-lrad-corporation/> Other

Conference papers:

Birdsall, C.J. (2014, november 24). Accessing Found Sounds: Private Sound Collections in Recent Documentary. University of Amsterdam, Amsterdam, IFPH conference 'Public History in a Digital World'.

Birdsall, C.J. (2014, november 14). Heroes of Heritage? Women's Work in Mid-Century Broadcasting. Bournemouth University, Bournemouth, 'WREN symposium'.

Birdsall, C.J. (2014, juni 29). Archives of Sound: Broadening the Perspective. University of Copenhagen, Copenhagen, ESSA conference 'Mapping the Field'.

Birdsall, C.J. (2014, juni 10). 'Archival Impulses' in German Radio: Collecting, Ordering and Reusing Sound, 1930-1960. Humboldt Universität, Berlin, 'KlangDenken: Beiträge zur Erforschung auditiver Kultur'.

Birdsall, C.J. (2014, juni 6). Radio Art, Technology, and the Sound Archive. University of Bremen, Bremen, Conference 'Radio as Art: Concepts, Spaces, Practices'.

Birdsall, C.J. (2014, mei 15). Sound Archiving, German Broadcasting and Memory Culture (1930-1960). Friedrich-Meinecke-Institut, Freie Universität Berlin, 'Colloquium zur Zeitgeschichte'.

Joost de Bloois

Refereed

Bloois, J.G.C. de (2014). Comité invisible and Tiqqun. *Historical Materialism*, 22 (1), 129-147.

Bloois, J.G.C. de (2014). From Autonomism to Post-Autonomia, From Class Composition to a New Political Anthropology? *Rethinking Marxism*, 26 (2), 163-177.

Bloois, J.G.C. de (2014). Art and Politics: The Very Idea.... In S. Kaplan (Ed.), *How to Act? Art, Cooperation, Transmission, Democracy* (pp. 34-37). Eindhoven: Onomatopee.

Bloois, J.G.C. de & Korsten, F.W. (2014). Qu'aura été la précarité? Futurs possibles d'un concept. In S. Contarini & L. Marsi (Eds.), *Précarité: Pour une critique de la société de la précarité* (pp. 93-108). Paris: Presses Universitaires de Paris Ouest.

Editorship:

Bloois, J.G.C. de (Ed.). (2014) *Rethinking Marxism*, 26 (2).

Robin Boast

Refereed

Boast, R. (2014), Commentary. *Archaeological Review from Cambridge*, 2013, 243–252

Erik Borra

Refereed:

Borra, E. & Rieder, B. (2014). *Programmed Method: Developing a Toolset for Capturing and Analyzing Tweets*. *Aslib Journal of Information Management*, 66 (3), 262-278. doi: 10.1108/AJIM-09-2013-0094

Rogers, R.A., Weltevrede, E.J.T., Niederer, S.M.C. & Borra, E.K. (2013). National Web Studies: The Case of Iran Online. In J. Hartley, A. Bruns & J. Burgess (Eds.), *A Companion to New Media Dynamics* (pp. 142-166). Oxford: Blackwell.

Proceeding

Borra, E.K., Weltevrede, E.J.T., Ciuccarelli, P., Kaltenbrunner, A., Laniado, D., Magni, G., Mauri, M., Rogers, R.A. & Venturini, T. (2014). Contropedia – the analysis and visualization of controversies in Wikipedia articles. In *Proceedings of the 10th International Symposium on Open Collaboration (OpenSym 2014)*. New York: ACM.

Astrid Bracke

Refereed

Bracke, A. (2014), "Worth a Thousand Words: At the Intersections of Literature and the Visual Arts" (with Dennis Kersten). *Image & Narrative* 15.3 (2014): 1-4.

Bracke, A. (2014), "Solitaries, Outcasts and Doubles: the Fictional Oeuvre of John Burnside".

English Studies 95.4 (2014): 421-440.

Bracke, A. (2014), "Ecocriticism in the Twenty-First Century: New Nature Writing and Contemporary Natural Landscapes". *Alluvium* (special issue on ecocriticism) 3.1 (September 2014).

Bracke, A. (2014), "The Contemporary English Novel and Its Challenges to Ecocriticism". *The Oxford Handbook of Ecocriticism*. Ed. Greg Garrard. Oxford: Oxford University Press, 2014.

Professional:

Bracke, A. (2014), "Book review: Feminist Ecocriticism, Douglas A. Vakoch". *English Studies* 96.3 (2015).

Bracke, A. (2014), "Book review: EnvironMentality, Roman Bartosch". *Green Letters* 18.2: 197-198.

Bracke, A. (2014), "Book review: Reclaiming Nostalgia, Jennifer Ladino". *Green Letters* 18.1: 104-105.

Robin Celikates

Edited volume

Celikates, R. (2014) *The Irregularization of Migration in Contemporary Europe: Detention, Deportation, Drowning*, London: Rowman & Littlefield 2014 (co-edited with Joost de Bloois and Yolande Jansen).

Book chapters

Celikates, R. (2014) "Kritik der pädagogischen Vernunft.", in: *Pierre Bourdieu und Jacques Rancière Emanzipatorische Praxis denken*, hg. von Ruth Sonderegger und Jens Kastner, Wien: Turia + Kant 2014, 123-146.

Celikates, R. (2014) "Civil Disobedience as a Practice of Civic Freedom", in: D. Owen (ed.): *On Global Citizenship*, London: Bloomsbury 2014, 207-228.

Celikates, R. (2014) "Freedom as Non-Arbitrariness or as Democratic Self-Rule? A Critique of Contemporary Republicanism", in: Christian Dahl/Tue Andersen Nexö (eds.): *To Be Unfree. Republicanism and Unfreedom in History, Literature and Philosophy*, transcript 2014, 37-54.

Edited Special Issues

Celikates, R. (2014) "A Debate with Sally Haslanger on her book *Resisting Reality: Social Construction and Social Critique*", in: *Krisis* 2014/1.

Entries in Handbooks

Celikates, R. (2014) "Autonomie", in: D. Wrana et al. (eds.): *DiskursNetz. Wörterbuch der interdisziplinären Diskursforschung*, Frankfurt/M.: Suhrkamp 2014.

Celikates, R. (2014) "Praxistheorie: Pierre Bourdieu", in: J. Lamla et al. (eds.): *Handbuch Soziologie*, Konstanz: UVK 2014, 213-227.

Celikates, R. (2014) "Sozialphilosophie", in: G. Endruweit et al. (eds.): *Wörterbuch der Soziologie*, Konstanz: UVK 2014, 463-467 (with Rahel Jaeggi).

Book Reviews

Celikates, R. (2014) "William Smith: Civil Disobedience and Deliberative Democracy", in: *Constellations*, 21 (2014), 3, 434-436.

Celikates, R. (2014) "Kimberley Brownlee: Conscience and Conviction: The Case for Civil Disobedience", in: *Zeitschrift für philosophische Forschung*, 2014.

Celikates, R. (2014) "Eric Beerbohm: In Our Name: The Ethics of Democracy", in: *Political*

Theory, 42 (2014), 1, 130-134.

Celikates, R. (2014) "Verknüpfungen und Verkettungen: Die Vielfalt der Existenzweisen" (on Bruno Latour: *Existenzweisen*), in: *Neue Zürcher Zeitung*, November 26, 2014.

Celikates, R. (2014) "Luc Boltanski, Meisterdetektiv", in: *Merkur*, 68 (2014), 1, 46-51.

Celikates, R. (2014) "Tussen totale beheersing en totale revolutie: De erfenis van 'De eendimensionale mens', in: *Wijzgerig Perspectief*, 3/2014 (with Sina Talachian).

Deborah Cherry

Refereed:

Cherry, D. (2013). Image-making with Jeanne Duval in mind: photoworks by Maud Sulter, 1989–2002. In M. Meskimmon & D. Rowe (Eds.), *Women, the arts and globalization: eccentric experience* (Rethinking Art's Histories) (pp. 145-168). Manchester: Manchester University Press. <http://www.manchesteruniversitypress.co.uk/cgi-bin/indexer?product=9780719088759>

Book

Cherry, D.A. (2014). *The Afterlives of Monuments*. London: Taylor & Francis Ltd Routledge. <http://www.routledge.com/books/details/9780415739399/>

Sudeep Dasgupta

Refereed

Dasgupta, S.M. & Rosello, M.D. (2014). Queer and Europe: An Encounter. In M. Rosello & S. Dasgupta (Eds.), *What's Queer about Europe? Productive Encounters and Re-enchanting Paradigms* (pp. 1-23). New York: Fordham University Press.

Edited Book

Rosello, M.D. & Dasgupta, S.M. (Eds.). (2014). *What's Queer about Europe? Productive Encounters and Re-enchanting Paradigms*. Bronx, NY: Fordham University Press.

Plenary Lecture

Dasgupta, S.M. (2014). The Politics of Moving Culture in Adorno and Rancière. Where is the Frankfurt School Now? Conference, Goethe Universität, Frankfurt.

Conference Presentations

Dasgupta, S.M. (2014). Inscriptions: History, Temporality and Experience. At the Borders of (Film) History: Temporality, Archaeology, Theories. XXI Udine International Film Studies Conference, Udine.

Dasgupta, S.M. (2014). Serial Opacity and the Politics of Cultural Form. Network of Cinema and Media Studies Annual Conference, Milan

Christine Delhaye

Refereed

Delhaye, C. & Ven, V. van de (2014). "A commitment to cultural pluralism". Diversity Practices in two Amsterdam venues: Paradiso and the Meervaart. *Identities: Global Studies in Culture and Power*, 21 (1), 75-91. doi: 10.1080/1070289X.2013.828621

Delhaye, C., Saharso, S. & Ven, V. van de (2014). Immigrant Youths' Contribution to Urban Culture in Amsterdam. In N. Foner, J. Rath, J.W. Duyvendak & R. van Reekum (Eds.), *New*

York and Amsterdam: immigration and the new urban landscape (pp. 287-309). New York: New York University Press.

Other

Delhaye, C., Dandyisme en androgynie in de negentiende-eeuwse cultuur. Lezing voorgedragen op Museumnacht in Atria Amsterdam op 1 november 2014.

Mark Deuze

Refereed:

Deuze, M.J.P. & Lewis, N. (2014). Professional Identity and Media Work. In M. Banks, R. Gill & S. Taylor (Eds.), *Theorizing Cultural Work: Transforming Labour in the Cultural and Creative Industries* (pp. 161-174). London: Routledge.

Deuze, M.J.P. (2014). Media Life and the Mediatization of the Lifeworld. In A. Hepp & F. Krotz (Eds.), *Mediatized Worlds: Culture and Society in a Media Age* (pp. 207-220). London: Palgrave.

Thompson, K. & Deuze, M.J.P. (2014). Fandom as Survival in Media Life. In L. Duits & K. Zwaan (Eds.), *Handbook of Fan Cultures*. London: Ashgate.

Academic:

Deuze, M.J.P. (2014). O jornalismo, a vida na mídia e a sociedade empreendedora. *Parágrafo*, 2 (2), 4-23.

Deuze, M.J.P. (2014). Work in the Media. *Media Industries Journal*, 1 (2).

Inaugural speech:

Deuze, M.J.P. (2014). *Onafhankelijk Leven en Werken in Media* (2014, april 25). Amsterdam: Self-published.

José van Dijck

Refereed:

Dijck, J. van (2014). Datafiction, dataism and dataveillance: Big Data between scientific paradigm and secular belief. *BIG Data & Society*, 12 (2), 197-208.

Dijck, J. van & Poell, T. (2014). Making Public Television Social? Public service broadcasting and the challenges of social media. *Television & New Media*. doi: <http://tvn.sagepub.com/content/early/2014/03/20/1527476414527136>

Dijck, J.F.T.M. van & Poell, T. (2014). Making public television social? Public service broadcasting and the challenges of social media. *Television & New Media*, 1-17. doi: 10.1177/1527476414527136

Dijck, J. van (2014). Users like You? Theorizing Agency in User-Generated Content. In J. Cao, V. Mosco & L. Shade (Eds.), *Critical Studies in Communication and Society* (pp. 482-495). Beijing: Beijing University Press.

Academic:

Niederer, S.M.C. & Dijck, J.F.T.M. van (2014). Wisdom of the crowd or technicity of content? Wikipedia as a sociotechnical System. In M. David & P. Millward (Eds.), *Researching Society Online*. London: Sage.

Popular

Dijck, J. van (2014, Februari 22). De journalistiek zal zichzelf opnieuw uitvinden. *Het Parool*, pp. 34.

Professional

Van Dijck, J. (2014). Social media and the unbearable lightness of sharing. In: Think. (published by the Qatar Foundation) 8 (February): p. 10-17. Available at: <http://www.qf.org.qa/explore/publications/think/think-magazine>

Van Dijck, J. (2014). Facebook turns ten: Teenager or (grand)parent?. *Oxford University Press Blog*, 4 February 2014. Available at: <http://blog.oup.com/2014/02/facebook-turns-ten-teenager-or-grandparent/>

Keynote lectures:

Invited keynote, annual Ketelaar-lezing (organised by National Dutch Archive), 'Big Data, Grand Challenges: Digital Humanities and the future of humanities research' December 9, 2014.

Invited lecture, University of Bergen (Norway), 'Social media and connective culture' October 30, 2014.

Invited keynote, conference 'Social memory and media,' University of Stockholm, August 22, 2014.

Invited keynote 'Datafication of Dataism?' International conference Information Influx; Institute for Information Law, Amsterdam, July 4, 2014.

Opening keynote, 'Is Social the New Public?' International conference on Social media and the transformation of public space; KNAW, Amsterdam, June 18, 2014

Invited keynote, 'Social media and public space.' Foundation for Law Justice and Society, Oxford University; April 28, 2014.

Media performance

Interview in Tegenlicht (VPRO) Zondag 30 november 2014, 21-22 uur (NPO2).

Conference organization/chairing

Poell, T. & Dijck, J.F.T.M. van (2014). Social Media and the Transformation of Public Space. Panel 'The future of MOOCs and blended learning' Symposium, University of Amsterdam/Coursera (with Daphne Koller); June 25, 2014.

Lecture 'Social media and shared privacy' University of Amsterdam, Alumni-event. May 24, 2014.

Organizer/moderator: 'Massive Open Online Courses: A national and International perspective on best practices' April 8, 2014. KNAW symposium

Grants:

Co-applicant (with prof. dr. Maarten de Rijke), "Media Now: Optimizing the Creative Retrieval Process for the Media Industries", NWO-scheme Creative Industries; Awarded December 2014, 576.000 euro.

Co-applicant (with dr. Martijn de Waal), "The Hackable City: Collaborative Citymaking in Urban Living Lab Buiksloterham", NWO scheme Creative Industries. Awarded December 2014. 125.000 euro

Co-applicant (with prof. dr. Lex Heerma van Voss), "CLARIAH: Common Lab Research Infrastructure for the Arts and Humanities", NWO scheme National Roadmap for Large-scale Research Infrastructures; awarded July 1, 2014. Funding: 12 million euro (One of four co-

applicants, PI for Mediastudies).

Huub Dijkstra

Refereed

Dijkstra, H.O. (2014). Missing in action: inclusion and exclusion in the first days of AIDS in The Netherlands. *Sociology of Health and Illness*.

Dijkstra, H. (2014). Science in a not so well-ordered society. A pragmatic critique of procedural political theories of science and democracy. *Krisis*, 2014 (1), 39-52.

Professional

Dijkstra, H.O., Meijer, A & Lips, P. (2014). Wie is hier onredelijk!? Een analyse van de maatschappelijke dynamiek rondom de HPV-vaccinatiecampagne. *Bestuurskunde*, 23 (2), 30-37.

Academic

Dijkstra, H.O., Meijer, A & Lips, P. (2014). Wie is hier onredelijk!? Een analyse van de maatschappelijke dynamiek rondom de HPV-vaccinatiecampagne. *Bestuurskunde*, 23 (2), 30-37.

Dijkstra, H., Hagendijk, R., Harbers, H. & Terreehorst, P. (2013). Inleiding: Stedelijkheid en moderniteit: verandering van substantie. In H. Dijkstra, R. Hagendijk, H. Harbers & P. Terreehorst (Eds.), *Bestemming gewijzigd: moderniteit en stedelijke transformaties* (pp. 4-13). Utrecht: Terreehorst. http://www.bestemminggewijzigd.nl/wp-content/uploads/bestemming_gewijzigd_binnenwerk.pdf

Dijkstra, H. (2013). De markt. In H. Dijkstra, R. Hagendijk, H. Harbers & P. Terreehorst (Eds.), *Bestemming gewijzigd: moderniteit en stedelijke transformaties* (pp. 178-191). Utrecht: Terreehorst. http://www.bestemminggewijzigd.nl/wp-content/uploads/bestemming_gewijzigd_binnenwerk.pdf

Niels van Doorn

Refereed:

Van Doorn, Niels. "The Neoliberal Subject of Value Measuring Human Capital in Information Economies." *Cultural Politics* 10.3 (2014): 354-375.

Rachel Esner

Refereed

Esner, R. (2014). Pourquoi l'atelier compte-t-il plus que jamais? *Perspective : la revue de l'INHA*, 2014 (1), 7-9. doi: 10.4000/perspective.4297

Simon Ferdinand

Review:

Ferdinand, S. (2014). [Review of: *For Creative Geographies: Geography, Visual Arts and the Making of Worlds* by Harriet Hawkins]. *Antipode*, online.

Ferdinand, S. (2014). [Review of: *Seeing from above: the aerial view in visual culture*]. *Visual Studies*. vol 30, no.1, pp.112-3.

Carlota Fernandez-Jauregui Rojas

Refereed:

Fernandez-Jauregui Rojas, C. (2014). Antífona. Sobre la responsabilidad del traducir. *Hermeneus. Revista de la Facultad de Traducción e Interpretación de Soria*, 16, 107-126.

Fernandez-Jauregui Rojas, C. (2014). El peligro moral de La Celestina. Análisis interdiscursivo jurídico-económico y literario de la circularidad de los bienes. *Castilla, Estudios de Literatura*, 5, 223-242. Retrieved from <http://www5.uva.es/castilla/index.php/castilla/article/view/325>

Fernandez-Jauregui Rojas, C. & Zamora Calvo, M. J. (2014). Nota de los editores. *Tropelias. Revista de teoría de la literatura y literatura comparada*, 21, 1-2.

Review

Fernandez-Jauregui Rojas, C. (2013). [Bespreking van het boek *Maestro cantor: correspondencia y otros textos*]. *Revista de Hispanismo Filosófico*, 18.

Editorship

Fernandez-Jauregui Rojas, C. (Ed.). (2014) *Despalabro. Ensayos de Humanidades*.

Fernandez-Jauregui Rojas, C. & Zamora Calvo, M. J. (Eds.). (2014) *Tropelias. Revista de teoría de la literatura y literatura comparada*, 21.

Fiorella Foscarini

Refereed

Oliver, Gillian and Fiorella Foscarini. *Records Management and Information Culture: Tackling the People Problem*. London: Facet, 2014, 178 pp.

Foscarini, Fiorella. "A Genre-Based Investigation of Workplace Communities." *Archivaria* 78 (Fall 2014): 1-24.

Conference proceedings:

Oliver, Gillian and Fiorella Foscarini. "Information Culture: An Essential Concept for Next Generation Records Management." Workshop delivered at DLM Forum Triennial Conference, Lisbon (Portugal), November 12-14, 2014. [Available at http://purl.pt/26107/1/DLM2014_PDF/dlm2014-Proceedings_V1.pdf].

Giovanna Fossati

Interviews

Fossati, G. (2014). Dit werk geeft historische context. Orphan Film Symposium: aandacht voor verweesde film. Interview door Lisa Koetsenruijter: *Volkskrant* (2014, maart 28).

Fossati, G. (2014). Eerste Europese editie Orphans Film Symposium in A'dam. Interview door Edo Dijksterhuis: *De Filmkrant*.

Fossati, G. (2014). Orphan Rights. Interview by Nick Cunningham: *See NL* (14), p. 14-15.

Position

Fossati, G. (periode: 2009 t/m 2015). Chief Curator Position at: EYE Film Institute Netherlands.

Conference papers:

Fossati, G. (2014, april 10). The Color Fantastic and the Appreciation of the Single Film

Frame. Gorizia, XII MAGIS – International Film Studies Spring School, University of Udine.

Fossati, G. (2014, juni 05). Theorizing Film Archiving in the Digital Turn. Zurich, DIASTOR Conference, University of Zurich.

Fossati, G. (2014, maart 30). Why The Future of Obsolescence? Amsterdam, 9th Orphan Film Symposium, EYE, New York University and University of Amsterdam.

Fossati, G. (2014). The 9th Orphan Film Symposium - The Future of Obsolescence.

Grants

Fossati, G. (2014). NWO KIEM - Data-Driven Film History: a demonstrator of EYE's Jean Desmet collection. *Erkenning*.

Eva Fotiadi

Refereed

Fotiadi, S.E. (2014). "From event to archive and to event again. Re-collecting the 1960s shows *Bewogen Beweging*, *Dylaby* and *Op Losse Schroeven*." In L. Macculloch, M. Leino & O. Remes (Eds.), *Performativity in the Gallery. Staging Interactive Encounters*. Oxford: Peter Lang.

Gaston Franssen

Refereed

Franssen, G. & Honings, R. Themanummer Literaire fancultuur in Nederland, 1800-heden. *Spiegel der Letteren*, 56 (3).

Franssen, G. & Honings, R. Literaire fancultuur in Nederland: bij wijze van inleiding. *Spiegel der Letteren*, 56 (3), 243-247. doi: 10.2143/SDL.56.3.3040761

Franssen, G. & De Rond, Z. De culturele economie van literaire fantijdschriften: fanzines en distinctiologica's in de moderne Nederlandse literatuur. *Spiegel der Letteren*, 56 (3), 361-391. doi: 10.2143/SDL.56.3.3040766

Reviews

Franssen, G. Van oude en nieuwe verschuivingen. *Vooys*, 32 (3), 33-86. Betreft: Musschoot, Anne Marie. *Verschuivingen en ontgrenzingen: opstellen over moderne Nederlandse*.

Conference papers

Franssen, G. The Celebrity Hoax: Analyzing Stardom as a Fictional Phenomenon. *Celebrity Studies B-Annual Conference*, University of Royal Holloway, London, June 19-21.

Other

Franssen, G. Alles voor de schrijver: literaire fancultuur in Nederland. *Spui25 Amsterdam*, 21 oktober.

Josef Früchtl

Refereed:

Früchtl, J. (2014). Gosto e democracia das emocoos. In V. Freitas & et. al. (Eds.), *Gosto, Interpretacao & Critica* (pp. 113-128). Belo Horizonte: Relicário.

Academic:

Früchtl, J. (2014). Het is doen alsof: Esthetische ervaring en politiek onder de condities van

de moderne tijd. In S. van Keulen (Ed.), *Hoe kunst en filosofie werken* (pp. 133-148). Amsterdam: Boom.

Popular

Früchtl, J. (2014). Das Ich-Syndrom: Mein Selbstbild. *Philosophie Magazine*, 46-51.

Früchtl, J. (2014). Adorno und das falsche Leben (Vorwort). *Philosophie Magazine*.

Früchtl, J. (2014, Juli 17). "Philosophie des Jazz". *Frankfurter Allgemeine Zeitung*

Früchtl, J. (2014, Januari 22). Sie hatten eine Fernbeziehung. Heidegger und Arendt. *Frankfurter Allgemeine Zeitung*

David Gauthier

Refereed

Gauthier, D. & La Cour, E.L. (2014). Coding/Decoding the Archive. In Chambers & De Angelis (Eds.), *The Postcolonial Museum: The Arts of Memory and the Pressures of History* (pp. 229-239). Farnham, Surrey: Ashgate.

Abraham Geil

Refereed

Geil, A.M. (2014). Writing, Repetition, Displacement. *NOVEL: A Forum On Fiction*, 47 (2).

Carolyn Gerlitz

Refereed:

Gerlitz, C. & Lury, C. (2014). Social Media and Self-Evaluating Assemblages: On Numbers, Orderings and Values. *Distinktion*, 15 (2), 174-188. doi: 10.1080/1600910X.2014.920267

Weltevrede, E., Helmond, A. & Gerlitz, C. (2014). The Politics of Real-time: A Device Perspective on Social Media Platforms and Search Engines. *Theory, Culture and Society*, 31 (6), 125-150. doi: 10.1177/0263276414537318

Paßmann, J. & Gerlitz, C. (2014). 'Good' platform-political reasons for 'bad' platform-data. Zur sozio-technischen Geschichte der Plattformaktivitäten Fav, Retweet und Like. In M. Burkhardt & S. Gießmann (Eds.), *Datenkritik Vol. 3.1. Mediale Kontrolle unter Beobachtung*. Freiburg: AG Daten und Netzwerke der Gesellschaft für Medienwissenschaft.

Academic

Gerlitz, C. & Rieder, B. (2014). Data-Mining von einem Prozent Twitter – Sammlungen, Basislinien, Stichproben. In R. Reichert (Ed.), *Big Data Reader* (pp. 203-220). Bielefeld: Transcript.

Rudolph Glitz

Popular

Glitz, R.W.H. (2014). The Fertile Fields of the Unpoetic. *La Traductière*, 134-144.

Joyce Goggin

Refereed

Goggin, J. (2014). "Charles Williams and the Metaphysics of Otherness." *Tarot in Culture*. Ed. Emily Auger. Valleyhome Books, 2014: 411-437.

Goggin, J. (2014). "'Is It True Blondes Have More Fun?' *Mad Men*, Serialization, and Feminism. In R. Allen & T. van den Berg (Eds.), *Serialization and Popular Culture*. New York and London: Routledge: 80-91.

Book Review Essay

"Review of Faltin Karlsen's *A World of Excesses*." *Game Studies*, December, 2014.
http://gamestudies.org/1402/articles/bookreview_of_karlsen_by_goggin

Popular

Goggin, J. (2014). "De economie is een bron van entertainment." *Folia*. October 18, 2014.
<http://www.foliaweb.nl/wetenschap/de-economie-is-een-bron-van-entertainment/>

Goggin, J. (2014). "In the Cards." *Befriending Death: Over 100 Essayists on Living and Dying*. Ed. Michael Vocino. and Alfred G. Killilea. Bloomington: Universe Books, 2014: 130.

Conference papers:

Goggin, J. Keynote. "Legos and Legacies: Johan Huizinga's Gamified Afterlife." Games of Late Modernity: Homo Ludens 75 Years Later. International School for Philosophy (ISVW), Leusden, January 15-17, 2014.

Goggin, J. Invited speaker. "Books, Games and the Expansion-pack Logic of Narrative." Ravenstein Seminar: Materiality of Literature. Universiteit van Amsterdam. February 7, 2014.

Goggin, J. Invited speaker. "Comedy and Catastrophe: Quincampoix in the Kalverstraat". Business History Seminar. Erasmus University, Rotterdam, February 10, 2014.

Goggin, J. Invited speaker. "Addiction and the Modern Subject". Brunel University, London. February 20, 2014.

Goggin, J. (2014, maart 25). *People Movers and Cultural Capitals: Las Vegas and Global Capital Flows*. New York, ACLA.

Goggin, J. (2014, april 03). *Fair game: producing gambling research*. Goldsmiths, London, The Goldsmiths Report.

Goggin, J. Invited Discussant. 13th Annual of the Swedish Network for European Studies in Economics and Finance. Mölle, Sweden, May 20-23, 2014.

Goggin, J. "The Komfort of Kiddles: Memory, Nostalgia and Material Culture." Things to Remember: Materializing Memories in Art and Popular Culture. Radboud University, Nijmegen. June 5-6, 2014.

Goggin, J. Keynote. "Games, Literature and the Particular Case of Huxley's Eyeless in Gaza (1936)." Représentations du jeu dans la littérature anglophone (XIXe – XXIe siècles). La Sorbonne, Paris, June 14, 2014.

Goggin, J. "Eat, Pray, Love: Expanding Adaptations and Global Tourism." NECS, Milan, June 19-21, 2014.

Goggin, J. (2014, juni 20). *Eat, Pray, Love: Expanding Adaptations and Global Tourism*. Milan, NECS.

Goggin, J. (2014, juli 02). *Expanding Minds / Expanding Adaptations*. The Bremen Institute

for Transmedial Textuality, Bremen, Recent Paradigms in Film Studies.

Goggin, J. Invited Panelist. "Connecting the Dots between Games and Addiction." With Esphe Aarseth, Rune Kristian and Faltin Karlsen DiGRA 2014. Salt Lake City, Utah, August 3-6, 2014

Goggin, J. "Constructing Bodies and Nostalgia: Welcome to the Dollhouse." From "Traditional" Games to Digital Games. Université de Nancy, November 26-28, 2014.

Conference organization:

Goggin, J. (2014). Critical Finance Studies VI. Critical Finance Studies VI: Universiteit van Amsterdam (2014, augustus 13 - 2014, augustus 15).

Goggin, J. (2014). Literary Theory and Games, Universiteit van Amsterdam, November 20-22, 2014.

Eric de Haard

Academic

Haard, E.A. de (2014). Verse Insertions in Tolstoy's Works (Anna Karenina). In K. Kroo & P. Torop (Eds.), *Text within Text - Culture within Culture* (pp. 237-265). Budapest - Tartu: L'Harmattan.

Haard, E.A. de (2014). Стихотворные вставки в произведениях Лермонтова («Тамань»). In С..В. Савинков & К..Г. Исупов (Eds.), *М. Ю. Лермонтов: pro et contra, антология. Т. 2. Сост., коммент. С. В. Савинкова, К. Г. Исупова; вступ. статья С. В. Савинкова* (pp. 736-753). Санкт-Петербург: РХГА.

Anke van Haastrecht

Refereed

Haastrecht, Anke van (2014). Rebelión contra el poder: el discurso fílmico de Maria Luisa Bemberg: una lectura semiótica visual. In: P. Feenstra, E. Gimeno Ugaldó, K. Sartingen (ed.) *Directoras de cine en España y América Latina: nuevas voces y miradas*. Wenen, Peter Lang, 2014.

Haastrecht, Anke van (2010). María Luisa Bemberg y Octavio Paz sobre Sor Juana Inés de la Cruz. In: María Eugenia Olavarría (coord.) *Cuerpo(s). Sexos, sentidos, semiosis*. Buenos Aires, La Crujía. Colección deSigniS, nº 16. III Discusión: 181-194.

Yasmina El Haddad

Refereed:

Haddad, Y. el (2014). « Le patrimoine andalou de Tétouan dans la littérature sépharade-marocaine ». In F. Laroui & S. van Wesemael (Eds.), *Littératures d'ailleurs et d'aujourd'hui: Liber amicorum offert à Ieme van der Poel*. (pp. 131-146). Paris: Zellige.

Academic:

Haddad, Y. el (2014). « La représentation littéraire du patrimoine morisque et sépharade dans la littérature marocaine d'expression espagnole ». In A. Tahiri (Ed.), *Actos del congreso internacional « Los descendientes andalusíes « Moriscos » en Marruecos, España y Portugal*. (pp. 231-242). Tanger/Sevilla: Fundación Al-Idrisi Hispano Marroquí.

Johan Hartle

Refereed

Hartle, J.F. (2014). Politik als Theater. Juliane Rebentischs Ästhetik der liberalen Demokratie. *Deutsche Zeitschrift für Philosophie*, 62 (2), 561-568.

Academic:

Hartle, J.F. (2014). Gegenallianzen zu den Hegemonien des Geschmacks. Zu einer Dimension institutioneller Kritik. In C. Bertsch & V. Vahrson (Eds.), *Gegenwelten* (pp. 330-339). Innsbruck/Vienna: Haymon.

Professional:

Hartle, J. (2014). Kunst, politiek, neutralisering. Overdenkingen bij Hans Haacke en Theodor W. Adorno. In S. van Keulen (Ed.), *Hoe kunst en filosofie werken* (pp. 65-79). Amsterdam: Boom.

Hartle, J.F. (2014). Crypsis and Mimicry. Media Reflection and Cold War in Anika Schwarzlose's 'Disguise and Deception'. In A. Schwarzlose (Ed.), *Disguise and Deception. A Mimetic Exchange of Strategies for Make Believe*. Baden: Kodoji Press.

Hartle, J.F. (2014). Qu'est-ce que l'odeur de Madame La Forme-Valeur? In S Kivland (Ed.), *Folles de leur corps – Crazy about their bodies* (pp. 37-39). London: CGP (Café Gallery Projects)/Ma Bibliothèque.

Hartle, J.F. (2014). Reflection and Permeable System. Reflections of the Social in Krüger&Pardeller's Work. In Krüger&Pardeller (Eds.), *Aesthetic Basic Chronicle*. Berlin: Sternberg Press.

Hartle, J.F. (2014). Reflexion und Permeables System. Spiegelungen des Sozialen im Werk von Krüger&Pardeller. In Krüger&Pardeller (Eds.), *Aesthetic Basic Chronicle*. Berlin: Sternberg Press.

Popular

Hartle, J.F. & Condorelli, C. (2014). Too Close to See. In C. Condorelli (Ed.), *The Company She Keeps* (pp. 11-22). London: Book Works.

Govert den Hartogh

Refereed:

Hartogh, G.A. den (2014). Comforting the parents by administering neuromuscular blockers to the dying child. A conflict between ethics and law? *Journal of Applied Philosophy*, 31, 91-103.

Hartogh, G.A. den (2014). De rol van de arts bij levensbeëindiging door stoppen met eten en drinken. Commentaar op de concepthandreiking van de KNMG. *Tijdschrift voor Gezondheidsrecht*, 38, 192-200.

Hartogh, G.A. den (2014). Is Human Dignity the Ground of Human Rights? In M Düwell, J Braarvig, R Brownsword & D Mieth (Eds.), *The Cambridge Handbook of Human Dignity: Interdisciplinary Perspectives* (pp. 200-207). Cambridge: Cambridge University Press.

Academic:

Hartogh, G.A. den (2014). Frankfurts gelijk. Commentaar op: Martin van Hees, "Vrijheid en verantwoordelijkheid: waarom Frankfurt geen gelijk heeft en Sartre bijna". *Algemeen Nederlands Tijdschrift voor Wijsbegeerte*, 105, 232-236.

Hartogh, G.A. den (2014). De morele grondslagen van het gezondheidsrecht: de erfenis van Leenen. In *Ethiek en Gezondheidsrecht, Preadvies voor de Vereniging voor Gezondheidsrecht* (Preadvies Vereniging voor Gezondheidsrecht) (pp. 13-89). Den Haag: SDU Uitgevers.

Professional

Hartogh, G.A. den (2014). Klaar met leven: de open vragen. *Podium voor Bio-ethiek*, 20 (3), 4-7.

Hartogh, G.A. den (2014). Sedatie tot aan de dood: over wat mag en niet mag. *Pallium*, 16 (3), 14-17.

Hartogh, G.A. den (2014). Should postmortal donation be motivated by altruism? In *Organ Transplantation: Ethical, Legal and Psychological Aspects. Global Issues, Local Solutions* (pp. 300-303). Lengerich: Pabst Science Publishers.

Popular

Hartogh, G.A. den (2014). Contractarianisme. In M. van Hees, Th Nys & I. Robeyns (Eds.), *Basisboek Ethiek* (pp. 146-161). Amsterdam: Boom.

Hartogh, G.A. den (2014). Donatie bij leven: enkele morele vragen. In J van Everdingen & e.a. (Eds.), *Je nier of mijn leven: Nierdonatie bij leven* (Biowetenschappen en Maatschappij, 3) (pp. 65-68).

Dan Hassler-Forest

Refereed

Hassler-Forest, D. (2014). Game of Thrones: Quality Television and the Cultural Logic of Gentrification. *TV/Series*, 6, 160-177.

Hassler-Forest, D. (2014). The Politics of World-Building: Heteroglossia in Janelle Monáe's Afrofuturist WondaLand. *Para-doxa*, 26, 284-303.

Hassler-Forest, D. (2014). Zombie Spaces. In E.P. Comentale & A. Jaffe (Eds.), *The Year's Work at the Zombie Research Center* (The Year's Work: Studies in Fan Culture and Cultural Theory) (pp. 116-149). Bloomington: Indiana University Press.

http://www.iupress.indiana.edu/product_info.php?products_id=807286

Hassler-Forest, D.A. (2014). The Walking Dead: Quality Television, Transmedia Serialization and Zombies. In R. Allen & T. van den Berg (Eds.), *Serialization in Popular Culture* (Routledge Research in Cultural and Media Studies, 62) (pp. 91-105). New York: Routledge.

<http://hdl.handle.net/11245/1.441444>

Anne Helmond

Refereed

E. Weltevrede, A. Helmond & C. Gerlitz (2014). The Politics of Real-time: A Device Perspective on Social Media Platforms and Search Engines. *Theory, Culture and Society*, 31 (6), 125-150. doi: 10.1177/0263276414537318

A. Helmond (2014). The new Facebook data policy: like or dislike? *Internet Policy Review*. <http://policyreview.info/articles/news/new-facebook-data-policy-or-dislike/341>

Professional

A. Helmond (2014). Wat staat er in het nieuwe databeleid van Facebook? (column). *De Correspondent*. (available: 03 dec 2014). <https://decorrespondent.nl/2148/Wat-staat-er-in->

Review

Helmond, A. (2014). 'Raw data' is an oxymoron [Bespreking van het boek 'Raw data' is an oxymoron]. *Information, Communication & Society*, 17(9), 1171-1173.

Joke Hermes

Refereed

Hermes, J. (2014). Rediscovering twentieth-century feminist audience research. In C. Carter, L. Steiner & L. McLaughlin (Eds.), *The Routledge companion to media and gender* (pp. 61-70). London and New York: Routledge.

Lonneke van Heugten

Professional

Heugten, L. van (2014). Welkom in het hoofd van de dictator. *Theaterschrift Lucifer*, 2011 (4). doi: <http://www.theaterschriftlucifer.nl/beeld/luci11vanheugten.pdf>

Heugten, L. van (2014). Tuning in to European Dissonance. In A. Lengyel (Ed.), *Karaoke Europe. A Handbook to Social Specific Theatre* (pp. 98-115). <http://www.karaokeeurope.eu/handbook.html>

Karin Hügel

Refereed

Hügel, K. (2014). Eine queere Lesart von Kohelet 4,9-12. *Scandinavian Journal of the Old Testament*, 28 (1), 104-115. doi: 10.1080/09018328.2014.926697

Frank Huysmans

Professional

Frank Huysmans with Dan Mount (2014), E-book lending models in Flanders and the Netherlands in context. *Civic Agenda*

Frank Huysmans (2014) *Meerstemmigheid laten klinken*141126_Meerstemmigheid_laten_klinken. *Journalistiek in een veranderend medialandschap* Raad voor Maatschappelijke Ontwikkeling (RMO)

Frank Huysmans (2014), *Media, informatie en communicatie: trends en beleid*. Voorstudie advies Raad voor Cultuur De tijd staat open over toekomst publieke omroep

Frank Huysmans, Natasha Stroeker, Nardo de Vries (2014), *Ondernemendheid in de culturele sector* Panteia, Zoetermeer

Dennis Ioffe

Editorship

Ioffe, D. & Dobrenko, E. (Eds.). (2008) *Russian Literature*, 63(2-4).

Alexander Jakob

Jackob, A. (2014). *Theater und Bilderfahrung. In den Augen der Zuschauer* (Schrift und Bild in Bewegung, 17). Bielefeld: Aisthesis Verlag.

Yolande Jansen

Refereed

Jansen, H.Y.M. (2014) Jongensbesnijdenis tussen religie, recht en geschiedenis. In *Filosofie en Praktijk, praktische problemen in filosofisch perspectief*, najaar 2014, samen met Matthea Westerduin en Karin Neutel, p. 35-55.

Inaugural Lecture

Jansen, H.Y.M. (2014) (2014) 'Bedrieglijk prisma: Voorbij de tegenstelling tussen religie en seculariteit.' Inaugural lecture given at the VU-University.

Popular

Jansen, H.Y.M. (2014) 'Het spook van het nationalisme; Europa honderd jaar na WO I. in *De Helling; kwartaalblad voor linkse politiek*, nr. 4.

Lectures

Jansen, H.Y.M. (2014, juni 26). Intersections of race and religion on the European borders. Brussels, British Council meeting on Faith and Asylum.

Jansen, H.Y.M. (2014, oktober 22). Secularisms of critique of religio-secularism? Nijmegen, NISIS (Netherlands Institute for the Study of Islam) Autumn School.

Jansen, H.Y.M. (2014, december 09). The Politics of Religious Freedom in the Middle East. Utrecht, Netherlands Platform Religious Freedom or Belief (University of Groningen, Center for Religion and Conflict).

Other

2013 NWO-project 'Critique of Religion and the position of Jews and Muslims in the Netherlands today.' (500,000 euro's, VVV exact amount)

2014-present Member of Research School NISIS, Netherlands Institute for the Study of Islam

2012—present Editor of *De Helling*, journal of the scientific bureau of the Dutch Green Left Party, GroenLinks

Julian Kiverstein

Refereed

Julian Kiverstein (2014), The rich landscape of affordances (with Erik Rietveld) in *Ecological Psychology* 26(4): 325-352

Annelies Kleinherenbrink

Refereed

Kleinherenbrink, A.V. (2014). Mapping plasticity: sex/gender and the changing brain. *Tijdschrift voor Genderstudies*, 17 (4), 305-326. doi: 10.1557/TVGN2014.4.KLEI

Jeroen de Kloet

Refereed:

Kloet, B.J. de (2014). Europe as Façade. *European Journal of Cultural Studies*, 17 (1), 58-74.

Kloet, B.J. de & Chow, Y.F. (2014). Flânerie and Acrophilia in the Postmetropolis: Rooftops in Hong Kong Cinema. *Journal of Chinese Cinemas*, 7 (2), 139-155.

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Jaap Kooijman

Refereed

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Kooijman, J. (2014). The True Voice of Whitney Houston: Commodification, Authenticity, and African American Superstardom. *Celebrity Studies*, 5 (3), 305-330. doi: <http://www.tandfonline.com/doi/full/10.1080/19392397.2014.911110#.VCAceWM9jgU>

Professional

Kooijman, J. (2014). De politiek van de zichtbaarheid. In A. van Dam (Ed.), *Roze in beeld* (pp. 18-23). Utrecht: Xanten.

Popular:

Kooijman, J. (2014). Even Gordon bellen: Het belang van celebrity in de hedendaagse mediacultuur. *Sociologie Magazine*, 22 (2), 6-8.

Editorship

Pisters, P.P.R.W., Hagener, M., Pitassio, F., Kooijman, J.W., Oever, A. van den, Ostrowska, D. & De Cuir, G. (Eds.). (2012) *NECSUS*.

Melle Kromhout

Refereed

Kromhout, M.J. (2014). An Exceptional Purity of Sound: Noise Reduction Technology and the Inevitable Noise of Sound Recording. *Journal of Sonic Studies*. doi: <http://www.researchcatalogue.net/view/84544/84545>

Popular:

Kromhout, M.J. (2014, Juli 10). Aantekeningen bij het Holland Festival: Een podium in de ruimte. *hard//hoofd*

Conference papers:

Kromhout, M.J. (18 April 2014) "How Much Noise is Necessary?' Dithering and the Necessity of Noise in Digital Sound." ASCA Workshop 2014: Brains, Maps and Rhythms: Knowledge and Experience in (Bio)political Orders, University of Amsterdam

Kromhout, M.J. (25 April 2014). "A Soft Landing into a Bed of Noise.' Dithering: Hiding Noise with Noise in Digital Sound." Bone Flute to Auto-Tune: A Conference on Music & Technology

in History, Theory and Practice, University of California, Berkeley

Julia Kursell

Refereed:

Kursell, J. (2014). Carl Stumpf's Experiments with the Nonmusical. *Trajekte*, 29, 43-47.

Conference organization:

Kursell, J. & Beirens, M. (2014). Symposium "... hay que caminar ..." Luigi Nono's Musical Paths Between Politics and Art. Holland Festival: Amsterdam (2014, juni 20 - 2014, juni 21).

Anne Kustritz

Refereed

Kustritz, A. (2014). "Seriality and Transmediality in the Fan Multiverse: Flexible and Multiple Narrative Structures in Fan Fiction, Art, and Vids," *TV/Series*, Vol 6. 225-261. 2014

Review

Kustritz, A. (2014). "Review: *Gaga Feminism* by J. Jack Halberstam," in *Transformative Works and Cultures*, v15. 2014

Grant:

Kustritz, A. (2014). Partnership Development Grant from the Social Sciences and Humanities Research Council of Canada (SSHRC Grant), "Fairy Tale Cultures and Media Today" Network 2014-2017

Erin La Cour

Refereed

Gauthier, D. & La Cour, E.L. (2014). Coding/Decoding the Archive. In Chambers & De Angelis (Eds.), *The Postcolonial Museum: The Arts of Memory and the Pressures of History* (pp. 229-239). Farnham, Surrey: Ashgate.

Tarja Laine

Refereed:

Laine, T.K. (2014). Art as a Guaranty of Sanity: The Skin I Live In. *Alphaville*, 7 (summer 2014).

Editorship:

Laine, T.K. & Connelly, M. (Eds.). (2013) *Journal of Scandinavian Cinema*, 3(3).

Fouad Laroui

Books:

(2014) *Les tribulations du dernier Sijilmassi*, Éditions Julliard, Paris, 2014 [ISBN 978-2-260-02141-4] - NOVEL

(2014) *Une lecture personnelle d'Averroès*, Editions Universitaires d'Avignon, France 2014.

Edited volumes

(2014) (Ed.) *Du bon usage des djinns*, Éditions Zellige (Paris)

(2014) (Ed.) *Littératures d'ailleurs et d'aujourd'hui*, Zellige (Paris). ISBN : 978-2-914773-62-1
[with S. van Wesemael]

Articles refereed

(2014): "Une relecture de L'âne de Driss Chraïbi : le fantastique est-il un simple effet de l'hystérésis culturelle ?" in: Laroui and van Wesemael (2014): *Littératures d'ailleurs et d'aujourd'hui*, Zellige (Paris).

(2014): "A Case of 'Fake Monolingualism': Morocco, Diglossia and the Writer", *Thamyris/Intersecting* No. 28 (2014) 39–46

Academic articles

(2014): « Et il est comment, le dernier André Glucksmann », *Jeune Afrique* nr 2810, 16-22 nov. ; p. 111.

(2014): « 'Zijn' is het gevaarlijkste werkwoord », *Tirade* nr. 452, Amsterdam, jan. 2014 ; pp. 35-37

Jan Lazardzig

Academic articles:

J. Lazardzig (2014). Ruhe oder Stille? Anmerkungen zu einer 'Polizey für das Geräusch' (1810). In M. Wagner (Ed.), *Agenten der Öffentlichkeit. Theater und Medien im frühen 19. Jahrhundert* (pp. 97-116). Bielefeld: Aisthesis Verlag.

J. Lazardzig (2014). Aporie der Transparenz. Theaterneubauten der 1950er Jahre. In B. Büscher, V.E. Eitel & B. von Pilgrim (Eds.), *Raumverschiebung. Black Box - White Cube* (pp. 29-42). Hildesheim, Zürich, New York: Georg Olms Verlag.

Michiel Leezenberg

Refereed:

Leezenberg, M.M. (2014). Em torno de uma abordagem prática em pragmática: tragédia grega como conversação impolida. In D.N. Silva, D.M.M. Ferreira & C.N. Alencar (Eds.), *Nova pragmática: modos de fazer* (pp. 3-20). Sao Paulo: Cortez Editora.

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Popular:

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Leezenberg, M.M. (2014, April 04). Schenk meer wijn, zodat we eindelijk God kunnen aanschouwen. *NRC Handelsblad*

Leezenberg, M.M. (2014, Januari 31). Walter Benjamin: Invloedrijk denker van de triviale moderniteit. *NRC Handelsblad*

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Media:

CNN, 16 oktober 2014

<http://edition.cnn.com/videos/bestoftv/2014/10/16/berman-roots-pkg-newday.cnn>

EenVandaag, 18 augustus 2014:

http://www.eenvandaag.nl/buitenland/53226/de_koerden_redders_in_nood_

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Mia Lerm-Hayes

Academic

Lerm-Hayes, C.M.K.E. (2014). Conceptual Art. In C. Marshall & P. Murray (Eds.), *Art and Architecture of Ireland: in five volumes* (pp. 80-83). Dublin, New Haven, London: Royal Irish Academy, Paul Mellon Centre, Yale University Press.

Other:

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Walter van de Leur

Leur, van de, W. (2014) "'Seldom Seen, But Always Heard': Billy Strayhorn and Duke Ellington." In: Ed Green, ed. *The Cambridge Companion to Duke Ellington*. New York: Cambridge University Press.

Jane Lewty

Essay

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Artistic Work

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Christoph Lindner

Refereed

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Academic:

Lindner, C.P. (2014). Foreword: The Serial Drive. In R. Allen & T. van den Berg (Eds.), *Serialization in Popular Culture* (pp. ix-x). Abingdon: Routledge.

Edited volume:

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Patricia Llorens

Refereed:

Llorens, P.R.A (2014). « L'Ailleurs identitaire dans *Parcours Immobile* d'Edmond Amran El Maleh ». In F. Laroui & S. van Wesemael (Eds.), *Littératures d'ailleurs et d'aujourd'hui: Liber amicorum offert à Ieme van der Poel*. (pp.147-161). Paris: Zellige.

Catherine Lord

Creative Work

C.M. Lord (2014). Performance of Caryl Churchill's *Seagulls*. Factories for Flying Carpets Presents Seagulls at the UvA Theatre in Amsterdam: Amsterdam (2014, October 28 - 2014, October 30).

C.M. Lord (2014). We are All Michaelangelo: the Scholar as Actor in Sally Potter's *Rage* (2009). Creative Energies/Creative Industries: Milan, Italy (2014, June 19 - 2014, June 21).

Sander van Maas

Professional

Maas, Sander van, 2014, "Rastlose Suche," in *MusikTexte*, 143 (November), 58.

Maas, Sander van, 2014, "Licht in de concertzaal," in *Het Beste Idee van 2014* (De Wereld, 2014).

Niall Martin

Lecture:

Martin, N. (2014, November 16). Becoming Shameless: Shame, shamelessness and the embarrassments of post-ideological subjectivity. Leiden University, 'Media, Art & Politics'

Eef Masson

Refereed:

Masson, E. (2014). De onderwijsfilm als didactisch middel en creatief product: Het maakproces in films van de N.O.F. *Tijdschrift voor Mediageschiedenis*, 17 (1), 27-38.

Academic:

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Editorship:

Masson, E. (Ed.). (2014) *Tijdschrift voor Mediageschiedenis*, 17(1).

Grant:

Masson, E. (2014). KIEM subsidy (€ 15.000 + € 3.000 matching) for the research project "Data-Driven Film History: A demonstrator of EYE's Jean Desmet collection" (co-applicant).

Marga van Mechelen

Refereed:

Mechelen, M.K. van (2014). Understanding the migratory aesthetics of Chinese art practices in the era of globalisation. In Y Yongxiang Wang (Ed.), *Global Semiotics: Bridging Different Civilizations: the 11th World Congress of Semiotics*. Nanjing: Nanjing Normal University.

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Wim van der Meer

Refereed

Meer, W. van der (2013). Introduction. *Journal of the Indian Musicological Society*, iii-vi.

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Academic

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website

Meer, W. van der (2013 maart 01). Cultural Musicology iZine

Conference organization:

Meer, W. van der, Linders, B., Capitain, W., Erickson, R. & Slothouwer, A. (2014). Premises, practices and prospects of cultural musicology. Conference: Amsterdam (2014, januari 24 - 2014, januari 25).

Eva Meijer

Refereed:

Meijer, E.R. (2014). La conversazione politica con gli animali. *Liberazioni*, 14 (2), 19-43.

Miriam Meissner

Refereed:

Lindner, C.P. & Meissner, M. (2014). Decelerating Amsterdam: Visual Culture, Globalization, and Creative Urbanism. In C.P. Lindner & S.H. Donald (Eds.), *Inert Cities: Globalization, Mobility, and Suspension in Visual Culture* (pp. 101-128). London: I.B. Tauris.

Helen Metzelaar

Refereed

Metzelaar, H.H. (2014). Rosa de Vries: A Dutch Diva and Nineteenth-Century Trans-Atlantic Operatic Culture. *Journal of the Society for American Music*, 8 (2), 167-188.

Academic

Metzelaar, H.H. (2014). 'Wonderbaarlijke schoone kunst'. De muzikale reis van Jan Alensoon naar Italië. *De Boekenwereld*, 30 (1), 44-49.

Book

Metzelaar, H.H. (2014). *Met trekschuit en draagstoel: Jan Alensoons Dag-register van een reijs door Vrankrijk, Italie, Switserland ende Duijtschland in 1723 en 1724: uitgegeven met inleiding en commentaar* (Egodocumenten, 32). Hilversum: Verloren.

Ansgar Mohnkern

Refereed:

Mohnkern, A.K. (2014). Bestand, Wiederholung, Weiß. Rilkes Heilsgeschichte des Dings. *The German Quarterly*, 17-32.

Mohnkern, A.K. (2014). Die Wahrheit des Dorfes. Zu Michael Hanekes 'Das Weiße Band'. In W. Nell & M. Weiland (Eds.), *Imaginäre Dörfer. Zur Wiederkehr des Dörflichen in Literatur, Film und Lebenswelt* (pp. 513-529). Bielefeld: Transcript.

Mohnkern, A.K. (2014). Woran leidet Werther eigentlich? Auch ein Beitrag zur Theorie des Romans. In G. Jaskiewicz & J. Wolski (Eds.), *Genuss und Qual. Przyjemnosc i Cierpienie. Aufsätze und Aufzeichnungen* (pp. 21-34). Rzeszow: Wydawnictwo Uniwersytetu Rzeszow.

Dorota Mokrosinska

Refereed

Mokrosinska, D. (2014). "Lever 'On Privacy'", *Ethical Theory and Moral Practice* (online first: 10.1007/s10677-014-9549-1

Mokrosinska, D. (2014). "Privacy and the Integrity of Liberal Politics: The Case of Governmental Internet Searches", *Journal of Social Philosophy* 45 (3): 369-389

Judith Naeff

Refereed:

Naeff, J.A. (2014). Absence in the Mirror: Beirut's Urban Identity in the Aftermath of Civil War. *Contemporary French and Francophone Studies*, 18 (5), 549-558. doi: 10.1080/17409292.2014.976378

Sabine Niederer

Refereed

Rogers, R.A., Weltevrede, E.J.T., Niederer, S.M.C. & Borra, E.K. (2013). National Web Studies: The Case of Iran Online. In J. Hartley, A. Bruns & J. Burgess (Eds.), *A Companion to New Media Dynamics* (pp. 142-166). Oxford: Blackwell.

Niederer, S.M.C. & Dijck, J.F.T.M. van (2014). Wisdom of the crowd or technicity of content? Wikipedia as a sociotechnical System. In M. David & P. Millward (Eds.), *Researching Society Online*. London: Sage.

Arent van Nieukerken

Refereed

Nieukerken, A.J. van (2014). W czym zawiera się Norwidowski Modernizm. *Journal: Przegląd Humanistyczny*. 2014 Issue 2. P. 109-117

Nieukerken, A.J. van (2014). Konfesyjność a fikcja – autobiografizm u Jeana Jacques'a Rousseau, Petera Handkego i Czesława Miłosza. In W Hamerski, M Kuziak & S Rzepczyński (Eds.), *Romantyzm w lustrze postmodernizmu* (pp. 323-340). Warszawa: Wydawnictwo IBL. <http://wydawnictwo.ibl.waw.pl/nowosci/romantyzm-w-lustrze-postmodernizmu-i-odwrotnie?vid=2>

Nieukerken, A.J. van (2014). Olimp i Walhalla w poezji holenderskiego pokolenia 'Tachtigers' (poetów lat osiemdziesiątych). In M. Cieśla-Korytowska & I. Puchalska (Eds.), *Olimp – idea, doskonałość, absolut* (Komparatystyka Polska. Tradycja i Współczesność) (pp. 399-412). Kraków: Wydawnictwo UJ.

Marjan Nijborg

Refereed:

Nijborg, M. (2014). Lamrabet's Vrouwland (Woman Country): the multiple voices of 'Moroccanness'. In F. Laroui & S. van Wesemael (Eds.), *Littératures d'ailleurs et d'aujourd'hui: liber amicorum offert à Ieme van der Poel* (pp. 117-131). Léchelle: Zellige.

Thomas Nys

Refereed:

Nys, T.R.V. (2014). The Wreckage of Our Flesh: Dementia, Personhood, and Autonomy. In Y. Denier & et al. (Eds.), *Justice, Luck and Responsibility in Health Care* (pp. 189-203). Netherlands: Springer.

Bram van Oostveldt

Refereed

Bram van Oostveldt & Stijn Bussels; "Re-enacting a Scrutinised Past at the Antwerp World Exhibition of 1894" *Forum Modernes Theater*, 26 (2011/2014), pp. 21-42.

Professional

Bram van Oostveldt; Brief aan Erwin Jans/ Over nut en nadeel van de theatergeschiedenis, Theatermaker, Dec 2014/jan 2015

Other

Grant/award Nuffic Van Gogh Beurs 2015 4. Media appearance Radio interview on my book *Tranen om het Alledaagse*, Pompidou Radio Klara VRT, 24/03/2014

Toni Pape

Refereed:

Pape, T. (2014). Christian Marclay's The Clock as Relational Environment. *Inflexions*, 7 ("Animating Biophilosophy"). doi: http://inflexions.org/n7_pape.html

Pape, T. (2014). Preemptive Narratives, Modes of Attention, and the Politics of Perception. *Spectator*, 34 (2), 63-71.

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Review

Pape, T. (2014). Writing Resistance: Sleeplessness, Poetry, and the Right to the City under Financial Capitalism [Review Essay]. *Topia*, 30-31, 301-309.

Popular

Pape, T. (2014). L'horreur du placard dans Tom à la ferme. *Liberté*, 306, 65.

Other

Pape, T. (2014). Cinéma de seconde main: Entrevue avec Christa Blümlinger. Colloque international Remonter/remixer/partager: Musée d'art contemporain de Montreal (2014, april 05 - 2014, april 06).

Esther Peeren

Book

Peeren, E. (2014). *The Spectral Metaphor. Living Ghosts and the Agency of Invisibility* (Basingstoke:Palgrave Macmillan 2014) <http://dx.doi.org/10.1057/9781137375858>

Refereed

Peeren, E. (2014). Lumumba's Ghosts: Immaterial Matters and Matters Immaterial in Sven Augustijnen's Spectres. *Transformations*. doi:
<http://www.transformationsjournal.org/journal/25/02.shtml>

Conference organization:

"ASCA20: Cultural Analysis in the Age of Globalisation and Digitisation," Amsterdam School for Cultural Analysis, University of Amsterdam, 25 October 2014.

"Inverting Globalisation," Amsterdam Centre for Globalisation Studies, University of Amsterdam, 9-10 October 2014.

"Performing Protest: Re-Imagining the Good Life in Times of Crisis," Catholic University Louvain, 8-10 May 2014.

Other:

Editorial board, *Thamyris/Intersecting: Place, Sex and Race* book series, published by Brill (formerly Rodopi), 2006-present

Literature, Communication, Film and Media Panel, Danish Council for Independent Research / Humanities

Patricia Pisters

Refereed

Pisters, P. (2014). Image as Gesture: Notes on Aernout Mik's *Communitas* and the Modern Political Film. *Journal for Cultural Research*, 1-13. doi: 10.1080/14797585.2014.920186

(2014) "A Metaphysical Star War? Celestial Consciousness in Contemporary Cinema" In Sonja Neef, Henry Sussman and Dietrich Boschung (eds.), *Astroculture: Figurations of Cosmology in Media and Arts*. Morphomata Series. München: Wilhelm Fink, pp. 181-194.

(2014) "Neurothriller" New Review of Film and Television Studies *Taylor & Francis Online*, 1-11.

(2014) "Transplanting Life: Bios and Zoe in Images with Imagination". In Bolette Blaagaard and Iris van der Tuin (eds.) *The Subject of Rosi Braidotti*. Bloomsbury 2014, 65-71.

(2014) "Hersenen en Beeldschermen: Cinema, Neuro-beeld en digitale cultuur" in Deleuze, special issue *Wijsgerig Perspectief*, 54:2, 31-37.

(2014) "Heart of the Matter: Bodies without Organs and Biopolitics in Organ Transplant Film", in *Angelaki: Journal of the Theoretical Humanities*, 19:4, 23-36, DOI: 10.1080/0969725X.2014.984430

Editorship

Pisters, P.P.R.W., Hagener, M., Pitassio, F., Kooijman, J.W., Oever, A. van den, Ostrowska, D. & De Cuir, G. (Eds.). (2012) *NECSUS*.

Other

Sinds 1 januari 2015 lid van Raad van Toezicht bij Filmfonds & Commissie van Advies Ned filmacademie

Ieme van der Poel

Poel, I.M. van der (periode: 2013 t/m 2018). lidmaatschap leescommissie Bijzonder

Onderzoeksfonds (BOF) Functie bij : Universiteit Antwerpen.

Editorship

Poel, I.M. van der, Combe, D, Bongie, Chris, Hargreaves, A & Hiddleston, J (Eds.). (2017) *Francophone Postcolonial Studies*.

Thomas Poell

Refereed

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Poell, T. & Dijck, J.F.T.M.van (2014). Social Media and Journalistic Independence. *In Media Independence: working with freedom or working for free*, 182-201, edited by J. Bennett, N. Strange. London: Routledge.

Conference organization:

Poell, T. & Dijck, J.F.T.M. van (2014). Social Media and the Transformation of Public Space. *Keynote lectures:*

Opening keynote, 'Is Social the New Public?' International conference on Social media and the transformation of public space; KNAW, Amsterdam, June 18, 2014

Opening keynote, "Sociale Media en de Transformatie van de Publieke Ruimte." Social media conference on 'Gebruikers aan de macht?'; Vrije Universiteit Brussel. Brussel, Belgium, 20 November 2014.

Cornelius Puschmann

Puschmann, C. (2014) K. Weller, A. Bruns, J. Burgess, M. Mahrt & C. Puschmann (Eds.), *Twitter and Society* (Digital Formations, 89) (pp. xi-xxvii). New York: Peter Lang.

Sudha Rajagopalan

Rajagopalan, S. (co-edited with Ksenia Prasolova , Kant University, Russia). *Digital Fandom and Media Convergence, Special Issue of Digital Icons: Studies in Russian, Central European and Eurasian New Media*, no. 10, January 2014.

Rajagopalan, S. 'Is there room for the fan? The discursive television audience in Russia', in *Digital Fandom and Media Convergence, Special Issue of Digital Icons: Studies in Russian, Central European and Eurasian New Media*, no. 10: pp. 1-16, January 2014.

Bernhard Rieder

Refereed

Gerlitz, C. & Rieder, B. (2014). Data-Mining von einem Prozent Twitter – Sammlungen, Basislinien, Stichproben. In R. Reichert (Ed.), *Big Data Reader* (pp. 203-220). Bielefeld: Transcript.

Borra, E. & Rieder, B. (2014). Programmed Method: Developing a Toolset for Capturing and Analyzing Tweets. *Aslib Journal of Information Management*, 66 (3), 262-278. doi: 10.1108/AJIM-09-2013-0094

Review:

Rieder, B. (2014). Software Takes Command [Review of: *Software Takes Command*]. *Information, Communication & Society*, 17(9), 1164-1167.

Noa Roei

professional:

Roei, N. (2014), "The Elephant in the Room: David Reeb and the Tel Aviv Museum" [Hebrew], Maarav online journal, 21 July 2014. Available at: <http://erev-rav.com/archives/31317>

other - subsidiebedrag

Roei, N. (2014), Consultant (concept development and theoretical assistance) for art project "Museutopia 2: Historical Military Museums and National Identity in Israel" by Ilya Rabinovich [project sponsored by the Mondriaan Foundation]

other - public appearance

Roei, N. (2014), Moderation of artist talk at the Jewish Museum, Amsterdam, with Eliyahu Eric Bokobza and Tsale Kirzner, JHM Amsterdam, September 1 2014. Event linked to the exhibition "Art Cabinet: Eliyahu Eric Bokobza from the collection of Tsale Kirzner", on display 18 July - 28 September 2014.

Roei, N. (2014), Invited lecture. "Shifting Sights: Civilian Militarism in Israeli Art and Visual Culture." Spui25, Amsterdam April 24.

conference papers:

Roei, N. (2014), Seeing Soldiers: Civilian Militarism and the Tel Aviv Museum of Art. "Sensing War" conference, London June 12.

Roei, N. (2014), Reconfiguring National Heritage: Ilya Rabinovich's Museutopia Projects. "Brains Maps Rhythms" ASCA international workshop, Amsterdam April 16.

Roei, N. (2014), Remapping the Museum's National Narrative: Ilya Rabinovich's Museutopia. "Collecting Geographies" conference, Stedelijk Museum, Amsterdam, March 13.

Beate Roessler

Refereed:

B. Roessler (2014). Autonomy, Self-Knowledge, and Oppression. In M. Oshana (Ed.), *Personal Autonomy and Social Oppression*. London: Routledge.

B. Roessler (2014). Wie frei koennen wir leben? Ueber den Freiheitsbegriff in der politischen und sozialen Philosophie. In M. Laube (Ed.), *Freiheit in Theologie und Philosophie*.

Goettingen.

Professional:

B. Roessler (2014). Desperately seeking women. *Eurozine* (www.eurozine.com)

Richard Rogers

Refereed:

Rogers, R.A. (2014). Foreword: Debanalising Twitter: The Transformation of an Object of Study. In K. Weller, A. Bruns, J. Burgess, M. Mahrt & C. Puschmann (Eds.), *Twitter and Society* (Digital Formations, 89) (pp. xi-xxvii). New York: Peter Lang.

R. Rogers (2014). Nach dem Cyberspace: Big Data, Small Data. In R. Reichert (Ed.), *Big Data: Analysen zum digitalen Wandel von Wissen, Macht und Ökonomie* (Digitale Gesellschaft, 3) (pp. 173-188). Bielefeld: Transcript.

Academic

R. Rogers (2014). Political Research in the Digital Age. *International Public Policy Review*, 8 (1), 73-87.

Borra, E.K., Weltevrede, E.J.T., Ciuccarelli, P., Kaltenbrunner, A., Laniado, D., Magni, G., Mauri, M., Rogers, R.A. & Venturini, T. (2014). Contropedia – the analysis and visualization of controversies in Wikipedia articles. In *Proceedings of the 10th International Symposium on Open Collaboration (OpenSym 2014)*. New York: ACM.

Aukje van Rooden

Refereed

Rooden, A. van (2014). Le cercle mythique: Walter Benjamin sur la politique et son interruption. *Antropology & Materialism. A Journal of Social Research*, 2, 2-16.

Rooden, A. van (2014). De kunst is dood, leve de kunsten! Over de enkelvoudigheid en meervoudigheid van kunst. In S. van Keulen (Ed.), *Hoe kunst en filosofie werken* (pp. 17-28). Amsterdam: Boom.

Lectures

Rooden, A. van (2014, February 7). Opening the Other of the World. Utrecht, The Ethics of Literary Autonomy.

Rooden, A. van (2014, July 11). round table with Jean-Luc Nancy. Amsterdam, Metamorphoses of Christianity in Art and Literature.

Review

Rooden, A. van (2014). Optische machines [Book review *Aisthesis: scenes from the aesthetic regime of art & Aisthesis: scènes du régime esthétique de l'art*]. *Krisis*, 2014(1), 99-102.

Mireille Rosello

refereed

Rosello, M. (2014). The Vulnerable Participant Observer and Native Informant: Gadjo Dilo and the Representation of Roma-French cultures. In J. Misrahi-Barak & C. Raynaud (Eds.), *Diasporas and Cultures of Migrations* (Diasporas, Cultures of Mobilities, 'Race') (pp. 121-140). Montpellier: Presses Universitaires de la Méditerranée.

<http://www.pulm.fr/index.php/catalog/product/view/id/586/s/diasporas-cultures-of-mobilities-race/category/97/>

Rosello, M.D. (2014). Olivier Masset-Depasse's *Illegal*: How to Narrate Silence and Horror. *SubStance*, 43 (1), 13-25. doi:

<http://muse.jhu.edu/login?auth=0&type=summary&url=/journals/substance/v043/43.1.rosello.html>

Dasgupta, S.M. & Rosello, M.D. (2014). Queer and Europe: An Encounter. In M. Rosello & S. Dasgupta (Eds.), *What's Queer about Europe? Productive Encounters and Re-enchanting Paradigms* (pp. 1-23). New York: Fordham University Press.

Edited volume

Dasgupta, S.M. & Rosello, M.D. (2014). *What's Queer about Europe? Productive Encounters and Re-enchanting Paradigms*. New York: Fordham University Press.

Kati Röttger

Refereed

Röttger, K.E. (2014). Questionner "l'entre": une approche méthodologique pour l'analyse de la performance intermédiaire. In J.M. Larrue (Ed.), *Théâtre et intermédialité* (pp. 78-88). Lille: Les Presses Universitaires du Septentrion.

Röttger, K.E. (2014). Strategy of Peripety for a Dramaturgy of the Future. Challenges for Differences in Universal Teaching. In K. Pewny & J. Callens (Eds.), *Dramaturgies in the New Millenium. Relationality, Performativity and Potentiality* (Forum Modernes Theater, 44) (pp. 179-199). Tübingen: Narr Verlag.

Editorship

Röttger, K.E. (Ed.). (2014) *Theatermaker*, 6(18).

Federica Russo

Refereed

F. Russo & I. Illari (2014). *Causality: Philosophical Theory Meets Scientific Practice*. Oxford: Oxford University Press.

Loes Rusch

Rusch, L. (2014). Jazz beyond borders conference.

Ellen Rutten

Refereed

Rutten, E. (2014). Languages of Memory. In M. Gorham, I. Lunde, M. Paulsen & M. Paulsen (Eds.), *Digital Russia: The Language, Culture and Politics of New Communication* (Contemporary Russia and Eastern Europe Series). New York: Routledge.

<http://www.routledgehealth.com/books/details/9780415707046/>

Rutten, E. (2014). 'Oshibka kak novoe pravilo? Iazykovaia identichnost' v blogakh rossiiskikh pisatelei [Wrong Is the New Right. Or Is It? Linguistic Identity in Russian Writers' Blogs]. In G. Gusejnov (Ed.), *Russkii iazyk i novye tekhnologii [Russian Language and New Technologies]*

(pp. 74-86). Moscow: Novo literaturnoe obozrenie.

Academic

Rutten, E. (2014). Situating Sincerity: The History of a Cultural Buzzword. In W. Honselaar, J. Stelleman & W. Weststeijn (Eds.), *To the Point: Festschrift for Eric de Haard* (pp. 150-165). Amsterdam: Pegasus.

Professional

Rutten, E. (2014). Sexy imperfectie. *Spui: magazine voor alumni van de Universiteit van Amsterdam*, 39 (02), 28-31.

Rutten, E. (2014). 'En ik huilde': Nieuwe oprechtheidsretoriek in recente Russische poëzie. In F. Keizer (Ed.), *Nieuwe poëzie uit Rusland* (pp. 30-40). Amersfoort: Leesmagazijn.

Review

Rutten, E. (2014). Michel Krielaars, *Het brilletje van Tsjechov* [Bespreking van het boek *Het brilletje van Tsjechov*]. *Tijdschrift voor Slavische Literatuur*, 69.

Other:

Rutten, E. (2014). Ukrainian Identities: A Transdisciplinary Perspective. Symposium: Amsterdam (2014, mei 07 - 2014, mei 08).

Rutten, E. (Interview) (2014, Sep 09). BBC Russia [internet radio-uitzending]. In *BBSeva*. Moscow: BBC Russia.

Tjeerd Schiphof

Professional

Schiphof, T.A. (2014). (De-)criminalisering van de privekopieerder. *Informatie Professional*, 2014 (5), 22-24.

Schiphof, T.A. (2014). Archiefwet 1995. In *Handboek cultuurbeleid* (pp. 251-255). Amsterdam: Reed Business.

Schiphof, T.A. (2014). Mediarecht en mediabeleid, lokaal en regionaal. In Q.L van den Hoogen (Ed.), *Handboek cultuurbeleid* (pp. 257-272). Amsterdam: Reed Business.

Schiphof, T.A. (2014). Openbaarheid. In F.C.J. Ketelaar (Ed.), *Archiefbeheer in de praktijk* (pp. 1530-1-1530-15)

Schiphof, T.A. (2014). Wetsvoorstel stelsel openbare bibliotheekvoorzieningen. In *Handboek cultuurbeleid* (pp. 274-281). Amsterdam: Reed Business.

Philipp Schmerheim

Academic

Schmerheim, P.A. (2014). Scepticism. In E. Branigan & W. Buckland (Eds.), *Scepticism. In: The Routledge Encyclopedia of Film Theory. Edited by Edward Branigan and Warren Buckland. . . S* (pp. 413-419). New York: Routledge.

Schmerheim, P.A. (2014). Zwischen Skeptizismus und Fantastik. Übergänge und Entgrenzungen im zeitgenössischen Kino. In I. Tomkowiak, C. Lötscher, P. Schrackmann & A. von Holzen (Eds.), *Übergänge und Entgrenzungen in der Fantastik. Proceedings der Jahrestagung der Gesellschaft für Fantastikforschung 2012*.

Book

Schmerheim, P.A., Kurwinkel, T. & Kurwinkel, A. (2014). *Michael Ende Intermedial - Von Phantásien nach Lummerland (edited volume)* (Kinder- und Jugendliteratur Intermedial; 3). Würzburg: Königshausen & Neumann.

Albert van der Schoot

Refereed

Schoot, A. van der (2014). Musical Sublimity and Infinite Sehnsucht — E.T.A. Hoffmann on the Way from Kant to Schopenhauer. In F. Dorsch & D-E. Ratiu (Eds.), *Proceedings of the European Society for Aesthetics* (pp. 344-354). Fribourg: The European Society for Aesthetics.

Schoot, A. van der (2014). Muzikaal gedrocht of kunstwerk van de toekomst: Beethovens symfonieën als cruciaal experiment voor een filosofische paradigmawisseling. In S. van Keulen (Ed.), *Hoe kunst en filosofie werken* (pp. 97-114). Amsterdam: Boom.

Schoot, A. van der (2014). Quibus affectibus? Johannes Kepler als polyfonist. In O. Reitsma, R. van Gerwen & M. De Munck (Eds.), *Muziek ervaren: essays over muziek en filosofie* (pp. 171-188). Budel: Damon.

Popular

Schoot, A. van der (2014). Een brief van Franz Liszt – Onopgeloste raadsels in de correspondentie met een niet meer zo kleine prinses. *Kunst en wetenschap*, 23 (2), 5-6.

Anna Seidl

Refereed

Seidl, A. (2014) *Der katastrophisch-messianische Geschichtsraum bei W. G. Sebald: Bewegung, Stillstand, Liminalität*. Heidelberg: Synchron Verlag 2014 (Amsterdam German Studies).

Professional

Slaap en wekroep. In: *Wagner. Conflict en compassie*, hrsg. von De Nationale Opera. Amsterdam, S. 46-57

Jan Simons

Jan Simons. 'Complex Narratives' in Warren Buckland (ed.). *Hollywood Puzzle Films*, New York and London: Routledge, 2014, pp. 17-35.

Christian Skirke

Refereed:

Skirke, C. (2014). Existential Phenomenology and the Conceptual Problem of Other Minds. *Southern Journal of Philosophy*, 52 (2), 227-249.

Skirke, C. (2014). Jean-Paul Sartre. In D. Pritchard (Ed.), *Oxford Bibliographies*. New York: Oxford University Press. <http://www.oxfordbibliographies.com/view/document/obo-9780195396577/obo-9780195396577-0192.xml>.

Olga Sooudi

Refereed

Sooudi, O.K. (2014). *Japanese New York: Migrant Artists and Self-Reinvention on the World-Stage*. Honolulu: University of Hawai'i Press.

Rik Spanjers

Academic

Spanjers, R. (2014). Barefoot Gen. In M Keith Booker (Ed.), *Comics Through Time: A History of Icons, Idols, and Ideas* Volume 2: 1960-1980 (Comics Through Time, 2) (pp. 468-470). Santa Barbara, California: Greenwood.

Spanjers, R. (2014). Barefoot Gen. In M. Keith Booker (Ed.), *Comics Through Time: A History of Icons, Idols, and Ideas* Vol. 3: 1980-1995 (Comics Through Time, 3) (pp. 904-905). Santa Barbara, California: Greenwood.

Spanjers, R. (2014). History. In M. Keith Booker (Ed.), *Comics Through Time: A History of Icons, Idols, and Ideas* Vol. 4: 1995-present (Comics Through Time, 4) (pp. 1539-1544). Santa Barbara, California: Greenwood.

Spanjers, R. (2014). History. In M. Keith Booker (Ed.), *Comics Through Time: A History of Icons, Idols, and Ideas* Vol. 3: 1980-1995 (Comics Through Time, 3) (pp. 1068-1071). Santa Barbara, California: Greenwood.

Spanjers, R. (2014). History. In M. Keith Booker (Ed.), *Comics Through Time: A History of Icons, Idols, and Ideas* Vol. 2: 1960-1980 (Comics Through Time, 2) (pp. 620-622). Santa Barbara, California: Greenwood.

Lectures:

Spanjers, R. (2014, november 29). I'm a Narutard: Short Review of Naruto Fandom. Mangakissa, Public Lecture.

Spanjers, R. (2014, maart 15). Maus and the Representation of the Traumatic Past. Leiden, University Leiden course: The Representation of the Shoah in Art.

Spanjers, R. (2014, juli 06). Sasuke en Wiske: Europese en Japanse strips: Een gemeenschappelijke geschiedenis? Siebolthuis Leiden, Public Lecture.

Spanjers, R. (2014, februari 26). Whatever Happened to Adolf? onbekend, History, Trauma, Comics Research Circle Online Meeting.

Wim Staat

Refereed

Staat, W. (2014). The Representation of Law on Film: Mr. Deeds and Adam's Rib Go to Court. In A. Wagner & R.K. Sherwin (Eds.), *Law, Culture and Visual Studies* (pp. 775-790). Dordrecht: Springer Science + Business Media.

Markus Stauff

Refereed

Teurlings, J.A. & Stauff, M. (2014). Introduction: The Transparency Issue. *Cultural Studies, Critical Methodologies*, 14 (1), 3-10. doi: 10.1177/1532708613519184

Stauff, M. (2014). Zuschauern zuschauen. Fernsehen als social medium. In T Waitz & A Seier (Eds.), *Klassenproduktion. Fernsehen als Agentur des Sozialen* (pp. 111-129). Münster/Hamburg/London: LIT Verlag.

Academic

Stauff, M., Hesse, J.-O., Adelman, R. & Keilbach, J. (2014). 'It's not about money, it's about sending a message.' Geld und seine Äquivalente im Film. In K Kirchmann & J Ruchatz (Eds.), *Medienreflexionen im Film* (pp. 413-424). Bielefeld: Transcript.

Stauff, M. (2014). Cultural Studies. In J Schröter (Ed.), *Handbuch Medienwissenschaft* (pp. 516-522). Stuttgart: Metzler.

Stauff, M. (2014). Fernsehen/Video/DVD. In J Schröter (Ed.), *Handbuch Medienwissenschaft* (pp. 307-315). Stuttgart: Metzler.

Editorship

Teurlings, J.A. & Stauff, M. (Eds.). (2014) *Cultural Studies, Critical Methodologies*, 14(1).

Jenny Stelleman

Edited Volume:

(2014) W. Honselaar, J. Stelleman, W. Weststeijn (eds.): *Festschrift fuer Eric de Haard*, Pegasus Oost-Europese Studies, nr. 22, A'dam, 2014.

Academic articles:

(2014) Jenny Stelleman: 'Meyerhold en Maskarad ' in: *Festschrift fuer Eric de Haard*, Pegasus Oost-Europese Studies, nr. 22, A'dam, 2014. P. 341 – 361.

(2014) Jenny Stelleman: 'De Overwinning op de Zon', in: *TSl*, nr 68, 2014, p.18 – 35

Popular:

Stelleman, J.M. (2013). 'Jevgeni Zamjatin: sprookjes'. *Tijdschrift voor Slavische Literatuur*, 66, 35-40.

Stelleman, J.M. (2013). De correspondentie Van Lilja Brik en Elza Triolet. *Tijdschrift voor Slavische Literatuur*, 64, 32-50.

Wanda Strauven

Strauven, W. (2014). "Pour une lecture média-archéologique de l'œuvre de Georges Méliès," Méliès, *Carrefour des attractions*, ed. André Gaudreault, Laurent Le Forestier and Stéphane Tralongo (Rennes: Presses universitaires de Rennes, 2014) 291-299.

Strauven, W. (2014). "Paolo Gioli as (New) Media Archaeologist," *Paolo Gioli*, ed. Antonio Somaini and Alessandro Bordina (Milano: Mimesis Edizioni, 2014) 17-24.

Hanneke Stuit

Refereed

H. Stuit (2014). 'There's a Nation United!': On the Interaction of Affect and Discourse in Shifting Significations of Ubuntu. *Krisis*, 2014 (2), 2-13.

Reviews

Stuit, Hanneke. "Zo ver en zo dichtbij. Literaire betrekkingen tussen Nederland en Zuid-Afrika." Platform boekbeoordelingen 130.2 (2014). Internet.

Stuit, Hanneke. "Woordeloos tot verhaal. Trauma en narratief in Nederlands en Afrikaans." Platform boekbeoordelingen. (2014). Internet.

Popular:

Stuit, H.H. (,). Ubuntu security: Hek open of hek dicht? *Guillotine*, pp. 25-26.

Jules Sturm

Book

Sturm, J.V. (2014). *Bodies We Fail: Productive Embodiments of Imperfection*. Bielefeld: Transcript Verlag. <http://www.transcript-verlag.de/978-3-8376-2609-4/bodies-we-fail>

Professional

Sturm, J. (2014). "Imagining Manly Idea(l)s: Art and Theory in Conversation." *De ideale man, waar is hij, wie is hij, waar blijft hij?* Amsterdam: digitalis.

Jan Teurlings

Academic

Teurlings, J.A. & Stauff, M. (2014). Introduction: The Transparency Issue. *Cultural Studies, Critical Methodologies*, 14 (1), 3-10. doi: 10.1177/1532708613519184

Editorship

Teurlings, J.A. & Stauff, M. (Eds.). (2014) *Cultural Studies, Critical Methodologies*, 14(1).

Viktoria Tkaczyk

Refereed

Tkaczyk, V. (2014). Listening in Circles. Spoken Drama and the Architects of Sound, 1750-1850. *Annals of Science*, 71 (3). doi: 10.1080/00033790.2013.840928

Academic

Tkaczyk, V. (2014). „Sound/Klang“, In: Metzler Lexikon Theatertheorie. ed. Erika Fischer-Lichte, Doris Kolesch and Matthias Warstat. Stuttgart: J.B. Metzler, 2014 (2. ed.), 329–332.

Tkaczyk, V. (2014). "Benjamin Hunningher en de Oprichting van het Instituut voor Dramaturgie" (with Sylvia Alting van Geusau), in: *Theaterwetenschap aan de Amstel. Vijftig jaar Onderwijs en Onderzoek aan de Universiteit van Amsterdam*. ed. Sylvia Alting van Geusau, Peter Eversmann, Rob van der Zalm, Amsterdam: Amsterdam University Press, 2014, 11–34.

Marijke de Valck

Refereed

Valck de, Marijke(2014). "Film Festivals, Bourdieu, and the Economization of Culture." *Canadian Journal of Film Studies* 23, 1: 74-89.

Valck, M. de (2014). Supporting art cinema at a time of commercialization: Principles and practices, the case of the International Film Festival Rotterdam. *Poetics*, 42, 40-59.

Conference papers:

Valck, M., (July 2014) "Teaching Audiovisual Heritage." Archival Education and Research

Institute, 6th Annual Meeting, Pittsburgh.

Valck, M., (June 2014) "What about Screening Fees?" NECS, Milan.

Valck, M. de (2014, february 18). *Long Live Cinema!* Bologna, Italy, Crittica 2.0.

Valck, M. de (2014, mei 30). *The Added Value of Film Festivals*. Nova Friburgo, Brasil, Third Seminário Serrano de Economia Criativa.

Valck, M. de (2014, mei 31). *The Past, Present and Future of Film Festivals*. Nova Friburgo, Brasil, Third Seminário Serrano de Economia Criativa.

Invited international presentations & keynotes:

(November 2014) Keynote "Cartographies of Taste: From Professional to Popular Cinephilia," Film Festival Cartographies Symposium, Modena.

(October 2014) "Small Cinemas and the Festival Circuit," International Forum. Cinema of Small Nations, Film Literacy and New Audiences, University of Santiago de Compostela, Santiago.

(October 2014) Keynote "Film Festivals in Transition," Queer Film Culture: Queer Cinema and Film Festivals, University of Hamburg & Lesbisch Schwule Filmtage Hamburg, Hamburg.

(Oktober 2014) Keynote "Aesthetic Cosmopolitanism, Local Heroes: Cinephilia in a Globalized World," Game of Screens, NFK Film Seminar, Oslo.

(May 2014). "The Added Value of Film Festivals - Workshop" and "The Past, Present and Future of Film Festivals – Keynote," Seminário Serrano de Economia Criativa, Instituto Serrano de Economia Criativa, Nova Friburgo, Rio de Janeiro.

(February 2014) "Long Live Cinema!" Crittica 2.0, University of Bologna, Bologna.

Pablo Valdivia

Refereed

Valdivia, P. (2014). *José Ricardo Morales de mar a mar: teatro transnacional, exilio y periferia*. Sevilla: Renacimiento.

P. Valdivia (2014). José Ricardo Morales a tiempo. Algunas claves de lectura sobre su obra dramática. *Puentes de Crítica Literaria y Cultural*, 2, 48-59.

P. Valdivia (2014). El corazón en la mano: hacia un estudio genético del texto como actualización permanente. In T. Gómez Trueba (Ed.), *Juan Ramón Jiménez y los borradores inéditos de sus archivos: nuevas propuestas metodológicas* (Colección Iluminaciones) (pp. 71-87). Sevilla: Renacimiento.

Review

P. Valdivia (2014). [Review of the book *Reconsidering a lost intellectual project: exiles' reflections on cultural differences*]. *H-Soz-u-Kult*, 2014(13.06).

Lonneke van der Velden

Refereed

Velden, L.C. van der (2014). The Third Party Diary: Tracking the trackers on Dutch governmental websites. *NECSUS*. doi: <http://www.necsus-ejms.org/third-party-diary-tracking-trackers-dutch-governmental-websites-2/>

Editorship

Velden, L.C. van der (Ed.). (2014) *Krisis*.

Karen Vintges

Public appearance:

Vintges, K.V.Q. (2014). De vijf beste romans van Simone de Beauvoir volgens Karen Vintges. Interview *De Groene*

K.V.Q. Vintges (2014). Karen Vintges : Interview by Marie-France Dépêche. *Interview in: Labrys, études féministes/ estudos feministas*: http://www.labrys.net.br/labrys26/foucault/karen_vintges.htm

Laurens de Vos

Refereed

L.E.R. de Vos (2014). Theatergeschiedenis op nieuwe wegen. *Documenta: tijdschrift voor theater*, 32 (3-4), 269-271.

Popular

L.E.R. de Vos (2014). Wordt een ruimte niet juist bepaald door de afbakening? *TheaterMaker*, 18 (6), 36-37.

Martijn de Waal

Academic & Peer Reviewed Publications

Brynskov, Martin, De Waal, Martijn et. al. *Urban Interaction Design. Towards City Making. Research Manifesto*. Amsterdam: UrbanIXD: Designing Human Interactions in the Networked City, FP-7 Action & Coordination project, 2014.

de Waal, Martijn *The City as Interface*. Rotterdam: NAipublishers, 2014.

De Waal, Martijn *Business and Ownership of the Media in Digital Times*. New York: Open Society Foundations, 2014.

Professional Publications

De Waal, Martijn & De Lange, Michiel *Klik. Like! Share. Hoe digitale media de publieke ruimte veranderen*. Amsterdam: The Mobile City, 2014.

Other Academic Activities

Program & Management Committees

Management Committee EU COST Action Cyberpark (2014-2018)

Management Committee & Co-working group leader EU COST Action People Friendly Cities in a Data Rich World (2013-2017)

Scientific Program Committee Media Architecture Biennale Aarhus 2014

Board of Advisors UrbanIXD: Designing Human Interactions in the Networked City, FP-7 & Coordination Action project

Exchanges & Residencies

Erasmus Teaching Exchange with University of Athens, May 2014.

Invited participant @ Summer PIT, University of Aarhus, August 2014.

Reviewer

Reviewer for MIT University Press

Writing Committees

Member of writing committee for NWO / ClickNL Roadmap Smart Culture

Current Research Projects

Amsterdam Hackable Metropolis. I am the project leader of this CIRCA funded 'embedded researcher' project, a cooperation between the UvA, One Architecture, The Mobile City and The HVA Medialab.

Hackable Metropolis Buiksloterham. I am the co-applicant of this NWO funded KIEM project to develop a coalition and a research agenda for a larger research project on the role of digital media in the bottom-up development of Buiksloterham

Publieke Ruimte Publieke Zaak. Together with Michiel de Lange, I am carrying out the research project 'Social Cities of Today' within the context of this larger research program initiated by Trancity, Simon Franke and Arnold Reijndorp.

Smart Cities in a Smart Society A NWO-funded ALFA-Meerwaarde research project in cooperation with the Netherlands Environmental Assessment Agency (Planbureau voor de leefomgeving) to develop a smart cities research agenda.

Sociale media en de transformatie van de publieke ruimte I am a contributing researcher to this research project, led by prof. Dr. José van Dijck.

Organization of Academic Events

Working Group Meeting in Amsterdam for Workgroup Living Labs from EU COST Actions People Friendly Cities

Hosted Short term scientific mission in the framework of EU COST Actions People Friendly Cities

How Games are playing us Co-organizer of workshop and lecture by Eric Gordon, in cooperation with Vrije Universiteit, NICA & Freedom Lab

Research Grants / Proposals

NWO Alfa Meerwaarde Smart Cities in a Smart Society Lead applicant. Granted 15K

NWO KIEM Hackable Metropolis Buiksloterham Co-applicant. Granted 15K

NWO Creative Industries Hackable Metropolis Buiksloterham Lead Researcher. Granted, 125K.

EU Horizon 2020 Persona. Contributing Researcher. Not Granted.

EU Creative Europe. Hybrid City Storytelling, with University of Athens and University of Plymouth. 200K. Project Leader. In progress.

Involvement in Professional Activities

Referent. Mediafonds @ Sandberg workshop for interactive storytelling (23 mei)

Participant Workshop Smart Cities Ministry of Infrastructure and the Environment (30 juni & 3 september)

Participant Workshop Civic Smart Media (2 september)

External Examiner Design Village school of Design New Delhi (17 Nov)

Academic Presentations, International Conferences & Lectures

19 November Invited Workshop Adianta School of Leadership(New Delhi)

2 Oktober Invited Workshop Traders Summer School (Genk)

26 september Invited Panelist City Data Future Symposium(Venice)

12 August Invited keynote Summer PIT - Participatory Interaction Design (Aarhus)
2 Juli Invited Lecture University of New York Buffalo Summer School (Amsterdam)
30 Juni Invited Lecture Digital Methods Summer School (Amsterdam)
6-8 May Invited Workshop Athens Hackable Metropolis (Athens)
Other Lectures
12 December Invited keynote Smart City on the Ground Design Terminal (Budapest)
4 December Invited lecture Social Space - Het Nieuwe Instituut (Rotterdam)
7 November Workshop leader ICTOOP Trendbureau Overijssel
5 November Invited keynote Landelijk Congres Openbare Ruimte (Almere)
22 Oktober Invited lecture Click NL Drive Smart Culture (Eindhoven)
18 september Invited Keynote Stadsacademie De Adaptieve Stad (Roermond)
18 September Invited Keynote Vivid Congres (Breda)
13 Juni Invited Keynote IMal Connecting Cities (Brussel)
15 May Invited lecture 'De impact van openheid' Ministerie van Binnenlandse Zaken (Den Haag)
22 April Invited lecture Lezing Forum Stedelijke Vernieuwing
10 April Invited lecture Symposium Flow Universiteit van Tilburg
9 April Invited keynote Masterclass Platform 31
10 februari Invited lecture International Week Hogeschool Rotterdam
4 februari Workshop Planbureau voor de Leefomgeving Den Haag

Weltevrede, E.J.T.

Refereed

Rogers, R.A., Weltevrede, E.J.T., Niederer, S.M.C. & Borra, E.K. (2013). National Web Studies: The Case of Iran Online. In J. Hartley, A. Bruns & J. Burgess (Eds.), *A Companion to New Media Dynamics* (pp. 142-166). Oxford: Blackwell.

Borra, E.K., Weltevrede, E.J.T., Ciuccarelli, P., Kaltenbrunner, A., Laniado, D., Magni, G., Mauri, M., Rogers, R.A. & Venturini, T. (2014). Contropedia – the analysis and visualization of controversies in Wikipedia articles. In *Proceedings of the 10th International Symposium on Open Collaboration (OpenSym 2014)*. New York: ACM.

Lucy van de Wiel

Refereed

Wiel, L. van de (2014). The Time of the Change: Menopause's Medicalization and the Gender Politics of Aging. *International Journal of Feminist Approaches to Bioethics*, 7 (1), 74-98. doi: 10.2979/intjfemappbio.7.1.74

Wiel, L. van de (2014). For Whom the Clock Ticks: Reproductive Ageing and Egg Freezing in Dutch and British News Media. *Studies in the Maternal*, 6 (1).

Maryn Wilkinson

Refereed

Wilkinson, M.C. The makeover and the malleable body in 1980s American teen film. *International Journal of Cultural Studies*. Published online first: 16th of January, 2014.

Wilkinson, M.C. Representation of American versus non-American fans in Baillie Walsh's Springsteen & I (2013). *Transformative Works and Cultures (Special issue on European Fans and European Fan Objects: Localization and Translation, to come out in 2015)*.

Conference paper

Wilkinson, M.C. "The Performance of 'Leisure/Crime-as-Labour' in Spring Breakers and The Bling Ring". Living Labor: Marxism and Performance Studies Conference. New York University, April 11-13th 2014.

Arnold Witte

Review

Witte, A. (2014). Stilistisch fout, moreel fout, persoonlijk fout? De Kultuurkamer als 'dadererfgoed' [Bespreking van het boek *Kunstenars van de Kultuurkamer: geschiedenis en herinnering*]. *Boekman*, 100, 124-125.

Grant

Witte, A.A. & Wijnberg, N.M. (2014). Corporate collections as emerging heritage: Art market dynamics, corporate strategies, and public support for the arts. *Strategische Onderzoeksprojecten Creatieve Industrie: Den Haag (2015, juni 01 - 2019, juni 01)*.

Other:

Witte, A.A. (2014). Verslag: Statuomanie, opportunisme en idealen: Politieke dimensies van kunst in de negentiende eeuw. (column). *Historici.nl*. (available: 23 apr 2014).

Witte, A.A. & Wijnberg, N.M. (2014). Corporate collections as emerging heritage: Art market dynamics, corporate strategies, and public support for the arts. *Strategische Onderzoeksprojecten Creatieve Industrie: Den Haag (2015, juni 01 - 2019, juni 01)*. Erkenning.

Thijs Witty

Refereed

Witty, Thijs. 'Over het Ongeduld van Accelerationisme.' *Kunstlicht*. Jaargang 35, nr 4.

Veronica Zangl

Conference paper

Bala, S. & Zangl, V. (2014, januari 25). *Humour, Art and Activism in the Global Moment*. ZKM, Karlsruhe, Global Activism Symposium.

Guohua Zeng

Refereed

Poell, T., Kloet, B.J. de & Zeng, G. (2014). Will the Real Weibo Please Stand Up? Chinese Online Contention and Actor-Network Theory. *Chinese Journal of Communication*, 7(1),1-18.

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