

Contents

1. Introduction	3
2. Organization and Research Projects	4
3. PhD training	8
4. Recruitment of PhD Candidates	10
5. External Research Funding	22
6. Conferences, Seminars, and Workshops	23
7. ASCA Awards	25
8. Scientific Output	29
9. Financial Overview	30
10. Completed PhD Dissertations	31
11. Current PhD Projects	41
12. New Staff Members	54
13. Publications	58
14. ASCA Members	103

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 literature, philosophy, film and media studies, art and visual culture, musicology, religious studies, theatre and performance studies, and argumentation theory. Specialists in their own respective fields, ASCA members share a commitment to working within an interdisciplinary framework and to maintaining a close connection 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.

ASCA has particular strengths in four key areas of research: globalization and cultural transformation; creative industries; cultural heritage and identity; and digital humanities. 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.

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.

In 2013, 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 February to July 2013, Robin Celikates and Jeroen de Kloet, professor of globalization studies, jointly assumed the role of Acting Director during Christoph Lindner's sabbatical.

For the long-term vision and all major strategic academic decisions concerning program renewal and evaluation, the Academic Director relies upon the ASCA Advisory Board, which consisted of 12 full professors in 2013: Mieke Bal, Robin Boast, Josef Früchtl, Patricia Pisters, Ieme van der Poel, Richard Rogers, Mireille Rosello, Beate Rössler, Kati Röttger, and Gerard Wiegers.

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 Academic and Managing Directors are assisted by the ASCA Executive Board, which consisted of eight senior staff members in 2013: Murat Aydemir, Sudeep Dasgupta, Johan Hartle, Jeroen de Kloet, Jaap Kooijman, Esther Peeren, Thomas Poell, Francisca Snoeck Henkemans, and Marijke de Valck.

As decided in 2011, all meetings of the Advisory and Executive boards were merged. This has had the advantage of promoting more communication between the two boards, as well as enabling a greater range of perspectives on both strategic and operational issues.

2013 marked a transitional year in the institutional status of ASCA. During this year, the faculty launched a reorganization of the entire research structure, which affected not only ASCA but all research institutes in the Humanities at the University of Amsterdam. This reorganization was an extended process, and was only completed in September 2014. The outcome of the reorganization was the formation of a Faculty-wide research institute

(Amsterdam Institute for Humanities Research) comprising 6 research schools, of which ASCA is one. This has led to the centralizing within the Faculty of many of the administrative and financial aspects of ASCA's work, but ASCA itself - in terms of its membership and research activities - continues in essentially the same form. Importantly, our vibrant PhD community remains at the centre of our research activities, and ASCA continues to operate with the same spirit of openness, collaboration, and experimentation.

During the Faculty's reorganization, ASCA members were invited to confirm existing research groups or to propose new ones. The research program outlined below corresponds to the new and confirmed research groups and updated research constellations. It is also worth noting that, as part of the reorganization, ASCA attracted a number of new staff and PhD members, particularly from the fields of art history and literary studies, and also saw the departure of some old members - most notably the argumentation theory group, who joined the Amsterdam Centre for Language Change (ACLC).

ASCA's research program, which consisted of more than 40 individual research projects/groups in 2013, 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 research staff 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					
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

	M	A	G	I	C
Humorous Approaches to Art and Activism	■			■	■
Institutions of Art: Theory, Practice, History, Critique	■	■			■
Interface Studies Group	■				
Journalism Studies	■				■
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: a comparative approach			■	■	
Performance and Media Research Group	■	■			
Philosophy and Public Affairs					■
Reclaiming multiculturalism and the politics of difference			■	■	■
Recycling Media Project	■				
Significance of Phenomenology					■
Social Media and the Transformation of Public Space	■			■	
Technological Societies					■
The Peripheries Project			■	■	■
Thinking Artistic and Design Practices	■	■			
Trans-Asia Cultural Studies Group			■	■	
Transmedial Serial Narration	■	■			

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 director of ASCA, and the candidate him-/herself at the start of the PhD work. Candidates work under the close supervision of one or two of the ASCA senior members and are evaluated on a yearly basis.

ASCA PhD candidates have access to a wide selection of research seminars (see the list below), 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 in which internally-funded ASCA PhDs are required to participate. 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.

In 2013, the following seminars, reading groups, workshops, and colloquia were organized within ASCA, all open to PhD candidates, staff members, and visiting scholars as part of the ASCA training program:

Seminars

1. Cities Seminar: (1) Rhythms in/and/of the City and (2) Global Garbage: Excess, Waste and Abandonment in the Contemporary City. Organized by Christoph Lindner
2. Theory Seminar: (1) Globalization & Knowledge and (2) The Return of the Political. Organized by Sudeep Dasgupta and Mireille Rosello
3. Film and Philosophy Seminar: (1) Resonances and Rhythms and (2) The Speculative Turn. Organized by Josef Früchtl and Patricia Pisters
4. Cross Media Seminar. Organized by Markus Stauff
5. Transmedia Serial Narration Seminar, in collaboration with Sorbonne Nouvelle. Organized by Anne Kustriz
6. Moment! Lecture Series in Theatre Studies, organized by Sruti Bala.
7. Data Drive Seminar Series. Organized by Robin Boast. With: Daryle Rigney, Siva Vaidhyanathan, Wolfgang Ernst (Humboldt University Berlin), Alan Liu (Santa Barbara, CA)
8. Philosophy and Public Affairs Series. Organized by Robin Celikates. With: Mari Mikkola (Berlin), John Christman (Penn University), Gabriel Paiuk, Katharina Bauer (Bochum), Monika Betzler (Bern) Andrew Roberts (Melbourne)
9. The Significance of Phenomenology. Seminar organized by Christian Skirke and Julian Kiverstein

Reading Groups

1. Age and Generation Reading Group (Rudolph Glitz)
2. Cities Reading Group (Judith Naeff and Pedram Dibazar)
2. Interface Studies Reading Group (Noam Knoller)
3. Exclusion's Circumference Reading Group (Hanneke Stuit)
4. Discourse Network 2000: Reading Friedrich Kittler (Melle Kromhout)
5. Transasia Cultural Studies Group (Jeroen de Kloet)
6. Music and Culture Reading Group (Wim van der Meer)
7. Opera in Performance (Wouter Capitain)
8. Media and Performance Reading Group (Kati Röttger)

Skills Training

1. How to Get Published
2. How To Get the Most Out of Conferences
3. The Academic Job Search

4. PhD Recruitment

A total of 23 new PhD candidates joined ASCA in 2013. The ASCA selection committee, consisting of Murat Aydemir, Marie-Aude Baronian, Johan Hartle, Jeroen de Kloet, and Bert Meuffels, received 400 applications. From these, ASCA was able to award fellowships to four candidates in total: Selçuk Balamir, Eva Meijer, Mikki Stelder and Thijs Witty. In addition to these four candidates, ASCA was happy to welcome 17 externally funded PhD candidates.

Meryemah Abad, *La position de la femme dans la littérature marocaine d'expression française* (Supervisor: Ieme van der Poel)

This project studies the concept of gender in French Moroccan literature. The aim is to draw comparisons between literature and film on the one hand, and the shifting conceptions of women, feminism and gender roles in contemporary Moroccan culture. The project will study the contribution of gender studies to the sociocultural understanding of the power relations between the sexes in Morocco.

Tarik Abdelouarith, *In Search of Lost Space. Of space-consciousness and self-projection in Maghrebi Literature* (Supervisor: Ieme van der Poel)

The concept of space has always been so much taken for granted by scholars and specialists of Maghrebi literature. It is merely conceived of as a setting where to locate characters and where events virtually take place. Thus, it refers either to a fictional place or to an abstract construction of a given reality, at best. Actually, the concept gained prominence with recent developments in postcolonial and Cultural Studies. Nevertheless, there are several reasons to argue that writing space has, in fact, always been immanent and intrinsic to Maghrebi literature as the latter is quite often an expression of being in constant search of lost space. It is a literature centered on space-consciousness and self-projection. Accordingly, the concept of space is both ontologically essential and teleological for the genesis of this literature. In this sense, the idea of spatiality informs, structures and contextualizes most of Maghrebi literary works of art.

Selçuk Balamir, *Beyond the "Commodity-Machine": The Production of the Common in Postcapitalist Design Cultures* (Supervisors: Joost de Bloois, Johan Hartle, Jeroen de Kloet)

The aim of this research is to explore emergent design practices that are situated outside exchange relations and market mediation, and to investigate

whether they prefigure a resilient and sustainable basis for the production of physical goods. I begin my study by outlining the political economy of design in the context of contemporary capitalism, where design is configured predominantly as an unsustainable 'commodity-machine', producing market goods and thereby reproducing exchange relations. Based on contributions from critical theorists, I construct a framework for 'postcapitalist' design cultures that practice commoning; the production of shared value, as opposed to exchange value. I survey how the sharing of labour, intellect and artefact occurs, at the levels of a) the activities of designing subjects, b) the circulation of design projects and c) the making of designed objects. Their analysis demonstrates three commoning strategies: a) peer production, where design activities are pooled and redistributed by means of collaboration, participation and amateurism; b) open source, where the networked, immaterial blueprints are distributed with open/free/public licenses; and c) digital fabrication, which enables the self-production of the means of production, tools and machines in the service of a community. My overall purpose is to question to what extent these commoning strategies potentially disentangle design from its commodity-form, and redirect the production and distribution of material artefacts towards viable, desirable and equitable configurations.

Anna Blijdenstein, *Islam and Judaism, Muslims and Jews in the contemporary 'Dutch Enlightenment', in light of their genealogies in modern political philosophy* (Supervisor: Yolande Jansen)

The project provides a conceptual-historical analysis of the dynamic between religious critique and the framing of Jews and Muslims in secular modern political theory and subsequently examines the contributions of contemporary Dutch public intellectuals to the debate in light of that conceptual history. It first traces the genealogy of the notions of Jews and Muslims, Islam and Judaism, in modern political thought, especially within the liberal and secular tradition of critique of religion. The available literature on how the tradition of religious critique is related to modern concepts of religion, and Islam and Judaism in particular, is systematically examined, with one critical focus point: the project asks whether religious critique itself, as a modern, Enlightenment tradition, depended upon distorted or at least problematic concepts and images of religion, and of Judaism and Islam, and Jews and Muslims, in particular.

Secondly, it reads contemporary Dutch critique of religion by public intellectuals as context-specific articulations of these earlier traditions of modern political thought. The project homes in on a select number of

contributions to the debates which are salient in the Netherlands today, especially on Paul Cliteur, Jonathan Israel, Dick Pels and Ayaan Hirsi Ali. This part of the project asks whether we can trace those forms of framing, of both secular and religious Jews and Muslims that are familiar from modern political philosophy, in contemporary Dutch contributions.

Josephine Bosma, *The Poetry of Ping: Looking Beyond the Screen in Net Art* (Supervisor: José van Dijck)

As the use of network technologies increases among artists of varying disciplines it becomes more urgent to make a precise analyses of the different art practices and works of art this generates in order to develop suitable educative, curatorial and archival approaches. Art in this context is generally referred to as net art, but also other terms are used, such as Internet art, net.art or networked art. By analysing literature about this topic it becomes evident that important aspects of net art, specifically its high variety of manifestations, its materiality and its reach beyond the physical structure of the Internet, tend to be ignored or neglected. This project aims to identify the issues in this area by analysing the form and context of a selection of works in detail. Both the aesthetic and the techno-political aspects of art in new media networks will be evaluated.

Fatene Bouraiou, *The Individual and the Maghrebi City: Alienation and Postcolonialism. The Algerian City as Example.* (Supervisors: Ieme van der Poel, Fouad Laroui)

The city in the Arab world oscillates between the "Islamic/old city," real or idealized (by Farabi,¹ in particular) and the modern city, product of the historical movement of urbanism that underwent tremendous acceleration in the twentieth century. Since the modern city was erected by the colonizer, instead and in the place of the Islamic/old city, while the latter continues to live on in the imagination of the inhabitants (and thus in the fiction, the novel, etc.), the outcome has been a conflictual postcolonial situation, sometimes explosive, that we think important to analyze.

1. More specifically, inside this postcolonial situation, we propose to analyze the following: (a) what strategies inhabitants develop to exploit their rights as individuals; and (b) how they express their aspirations for liberty and democracy within the old city where the notion of the individual is complex (because historically linked to the group). Such an analysis will take into account, in the case of the individual, a double tutelage: under the community and the authorities, the latter having taken several forms historically: French

colonialism, the single all-powerful party (FLN), and more recently, the ascendancy of Islamism.

2. Parallel to this analysis, we shall study how contemporary Algerian literature treats the postcolonial situation outlined above. Is the oscillation between Islamic/old city and modern city consciously perceived? Are strategies for individualization intentionally presented? Does the literature, to the extent possible, participate in the emancipation of city residents?

Rebecca Breuer, *Fashion Beyond Identity* (Supervisors: Patricia Pisters, Marie Aude Baronian)

Say we were of approximately the same height and build and changed into each other's clothes, would that turn you into me and vice versa? Simply changing clothes would most probably not be enough in order to adopt each other's identity. Nevertheless, academic fashion theory – as well as commercial fashion communication – mainly evolves around the idea that clothing can provide you with an identity and communicates who you are and what you stand for. While I believe that clothing can help to create a certain image and impression, and people more often than not dress for the occasion they will be facing, there must be more that can be said about the clothes we wear. What if we adopt a radical perspective and think about clothing without putting identity and personal aesthetics to the fore? Would such an alternative perspective upon fashion and the body also help to overcome two major socio-political problems that can be related to the fashion industry: exploitation of workers and pollution of the environment?

The philosophical ontology of Gilles Deleuze and Felix Guattari may very well provide us with a prism through which a new light on fashion's future functioning can be shed. By focussing on their concept of pre-personal and a-subjective assemblage (agencement) in which desire is seen as a productive force rather than a lack, I find the tools to analyse both the alternatives for viewing fashion as an identity marker as well as bring attention to the socio-political problems involved in what we wear. Hence, the definition of fashion I use throughout this research project is both broad and relatively simple: what we wear. Rather than exclusively focussing on avant-garde fashion, I include every-day contemporary wear from jeans to fashion trends and work-wear since these are the clothes that are worn most often; play a major part in the socio-political problems involved and are suggested to communicate our identities on a daily basis.

Wouter Capitain, *From Musical Performance to the Worldly Text: Potentials and Deficiencies in Edward Said's Musical Concepts* (Supervisor: Julia Kursell)

Although Edward Said's writings have stimulated much debate in musicology, the influence of musicology upon postcolonial theory remains scarce. The central aim of this project is to clarify ambivalences in Said's theoretical framework and to offer alternative approaches to postcolonial theory through a reading of Said's publications on music. By exploring the potentials and deficiencies of Said's use of the musical concepts counterpoint and performance, this study will formulate new interpretations of his writings on cultural theory. Therewith, this project will result in the first book-length study on Said's understanding of music, musical concepts, and its application to cultural theory. Said's writings on music concentrate almost exclusively on 'a relatively distinct entity called "Western classical music"', and, on the rare occasions that Said does reflect on 'non-western' musics, this is done in an arguably 'orientalist' manner. This inconsistency between his fierce critique of orientalist representation and the Eurocentric nature of his musical writings will be studied in detail. Yet, despite these ambiguities, the concepts of counterpoint and in particular musical performance could not only offer alternatives to the predominantly Eurocentric musicology in which Said positions himself, but can (and should) also contribute to further explorations into postcolonial theory, in particular in its awkward affiliation with post-structuralist textuality.

Cristian Cruzat, *La construction de la biographie imaginaire* (Supervisors: Pablo Valdivia, Ieme van der Poel)

The project aims to analyze the genre of the "imaginary biography" using the theories of Marcel Schwob as put forward in the preface of his book *Vies imaginaires*.

Nadia Dresscher-Lambertus, *Island Imbroglios. Aruban issues and publics on Facebook* (Supervisor: Richard Rogers)

This research focuses on public involvement in the enactment of Aruban democratic politics on the Social Network Site (SNS) Facebook through the study of issues, issue-networks and the process of "issue-fication", their publics and the materials that constitute and facilitate these processes. Facebook, as platform, forms the starting point and stage for the tracing of complex issues online. The study of issues will be approached combining content analysis with a device-centred approach and applying, in this case, Facebook's own medium-specific methods to study public involvement. The main question this study

addresses is: How is Aruban public involvement practiced through the enactment of issue politics on Facebook? What issues emerge and how do they arrange themselves in terms of assembled objects, publics and frames. In addition to tracing the ecology of issues on Facebook through its pages, - groups and (open) profiles, emerging issues during the electoral campaign of 2013 will be traced for the study of political dynamics. The research zooms into a specific case study where the life and fate of “the Urirama Wind Turbine Park” controversy will be followed. Special attention will be given to the way digital objects and Aruba’s unique geopolitical characteristics influence public involvement through issue politics. The combination of content analysis and an object-oriented perspective will advance the study of public involvement through issues in novel ways and contribute both to the study of ‘Islands’ as well as ‘Digital Methods’.

Ahmet Ergenc, *Dissident Road Movies: The Politics of the Representation of the Mis/Non-represented* (Supervisor: Jaap Kooijman)

In recent years, the so-called – The New Cinema of Turkey – has produced many fiction films that centre on a journey – a physical one from home or towards home, which has psychological, epistemological and ontological effects on the main characters of the film. This – road movie – format allows the directors to cross physical boundaries and use this as an opportunity to comment on cultural and political boundaries that separate different parts of recent and present Turkey. As Ewa Masierzka and Laura Rascaroli state, road films generally give one the chance to explore the meaning of home and various types of movement and implications of crossing borders: national, natural, cultural and social. This transgressive quality of the road movie seems to provide a viable opportunity to tell the stories of the people left at the margins of representational scheme and call our attention to the gap between the representation and socio-historical reality. These films display a political engagement which aims to put forward – repressed realities – realities that do not fit into the epistemological and ontological stance produced by the hegemonic discourses. They point to an awareness about political and personal identity problems and their connection to national narrations.

This dissertation aims to situate these recent films shot in Turkey within a broader context of dissident road movies in the United States and will specifically analysis the similarities and differences between the struggle over representation found in American road movies of last half century and the Turkish road movies of recent years. Through this comparison, also a general framework of road narrations in Turkish cinema will be drawn.

Alejandra Espinosa, *Planning, Public Space and Identity in Latin America* (Supervisor: Christoph Lindner)

This project analyzes the methodologies used in Latin American public space planning processes. It explores innovative public space planning proposals that consider and assume a cultural and local identity approach. Some central questions of the research are: On what kind of epistemological perspectives and idea of “development” are such planning processes based? Which parameters and notions of human being do they predispose? How do notions of culture and identity inform the planning of public space in Latin America?

Tijmen Klous, *Salvaging the City* (Supervisor: Dan Hassler-Forest)

By analysing both salvagepunk fiction and non-fiction objects, this project aims to provide insights into globalised urban culture and the problems of global cities. In particular, problems of sustainability, diversity and spatial policy will be studied, using the concepts of salvagepunk and reappropriation as focalisers.

Drawing from neo-Marxist theory, social geography, urban studies and literary studies, this project will trace the themes of salvaging, reappropriation and reuse through a diverse selection of objects, ranging from novels and films to street art and large-scale architectural projects. This interdisciplinary approach will introduce new perspectives and ideas to existing discussions about the global city, relying on salvagepunk fiction for articulations of concerns present in contemporary urban culture.

The project will include both socio-political and material analyses, paying attention to material problems in urban development as well as to issues of spatial justice, the rights of the urban citizen and the role of the (sub-)community in the neoliberal global city. By using the concepts of salvaging and reappropriation as a recurring theme, the interrelations between all these issues will be demonstrated, and an attempt will be made to expose the underlying problems in contemporary urban culture.

Erik Kluitenberg, *Media Swarms - Self-Mediation, affect, and emergent forms of political association in the ‘Movements of the Squares’* (Supervisor: Richard Rogers)

This research project deals with the question how the specific characteristics of self-mediation (the phatic, the marking of presence, and the establishment of affective relationships) feed into processes of political association, and secondly how these characteristics affect the political efficacy of the political constellations that emerge from this, which have been indicated by a number

of theorists and commentators as 'social swarms'. I propose a way of reading these processes (the formation of social swarms) via the new concepts of 'affective attractors' and 'affective pull', and then I close the argument with a specific consideration of the political group formation processes in hybrid space - thematising the layering of public space and wireless / mobile media forms, resulting in a 'double presence' of the protestors, physical and mediated, as self-mediating subjects. On the basis of this research it should become possible to provide a better account of the implications of the new forms of self-mediated presence, and the affect-driven relationships they establish in emergent forms of political association, on- and off-line, for the new realms of political action and inaction, and thus assess their political efficacy.

Fani Konstantinidou, *The Making of Composers* (Supervisor: Viktoria Tkaczyck)

This artistic research project aims at developing new teaching methods in contemporary and electroacoustic music composition. It will start from a comparative analysis of undergraduate/postgraduate study programs at music conservatories in the Netherlands, Greece, and Great Britain. Emphasis will be given to the cultural-historical backgrounds of teaching traditions as well as to the different educational policies of the three countries. Main points of interest are the dominance of certain musical genres and compositional styles, the selection of students and (teaching) composers, the use of software composing programs, and the selection of instruments/sounds to be used. As a composer, I will be teaching at conservatories of each country in order to develop new educational tools.

Geli Mademli, *Towards an alternative database management system: structuring film archives as social networks* (Supervisor: Robin Boast)

The research proposal stated hereafter will try to articulate a new critical approach to the theory and practice of the collection, archiving, documentation and presentation of the moving image. As an attempt to specify and clarify the possible aspects in which digital technology and new media intervene in the way we classify and evaluate visual information, the proposed study will retrace the origins of the audiovisual archives, describe the technological, social and sociological parameters that imposed the paradigm shift and return to the present, to give prominence to the contemporary methods of digitizing and screening film / video, which depart from the logic of storage and verge on the construction of narratives. The notions of the

database, as the dominant symbolic form of contemporary western civilisation, the interface, as a constantly variable, transforming landscape of representation and the network, as the definition field of the issues of this discourse, are key-elements in this project. The ultimate aim of this research will be the contribution of an outline of a digital film archive that will combine the structure of a catalogue with the function of a social network system.

Eva Meyer, *Political Animal Voices* (Supervisors: Yolande Jansen, Robin Celikates)

The aim of my project is to develop a theory of 'political animal voice'. I will do this by developing and integrating accounts of a) political animal agency, b) animal languages and human-animal communication, and c) animal voices in relation to existing human political institutions and as a foundation for new political rituals. In developing these accounts, the project integrates insights from political philosophy (including poststructuralist analyses of power and language), Wittgenstein's later philosophy of language and phenomenology, deconstruction, and different fields of animal studies, such as animal ethics, ethology and animal geography. Although my main goal is to provide a philosophical theory of political animal voice, the project also aims to conceptualise political animal voice on a practical-political level, both in addressing the entanglement of politics and language in relation to animals, and in developing a method of thinking with animals.

Lissi Sanchez, *Becoming US-as-Readymade. Performing Art-World in Artistic Research* (Supervisor: Josef Früchtl)

In embracing a wide range of individual experiences and art-works, this project seeks to document the predominant artistic life and affect. What kind of reality are we creating, within contemporary praxis? Are we regaining ourselves in inter-subjectivity, or are we ultimately becoming alienated in public surveillance and mobility? May exposure of private life restore our trust and belief in the world? Or to be simple and reductive: what kind of art-works are we becoming, in this participatory readymade?

Natalia Sanchez Querubin, *Pain and Software: Programming, sharing, animating and editing pain in digital culture* (Supervisor: Richard Rogers)

The aim of this research is to bring the cultural study of pain into the digital age. This project contributes to the study of the contemporary cultural conditions of pain, particularly how experiences and understandings of pain are mediated through software and hardware. It strives to build upon work on

pain in broadcast media and art forms such as cinema and photography, and introduce digital and software studies as approaches to the analysis of its current expressions. It takes as its point of departure the premise that in contemporary culture many of the artifacts that participate in and enable the mediation of pain (e.g., texts, images and videos) are produced and circulated by software and hardware. The mediation occurs through digital platforms and devices such as video games, blogs, search engines and social media. The research seeks to develop conceptual tools for describing and analyzing the contemporary conditions of pain through its wide-ranging digital mediation, with four points of entry, each serving as a case study with a particular method: (1) A media archaeology of machine programming, tracing historically how machines have been programmed to inflict, feel, sense and heal pain. (2) A web content analysis of sharing pain, relating how bloggers and other online authors contribute to the contemporary narratives of pain. (3) A cultural analytics of pain animation, through the study of the technical coding of pain in video games. (4) A digital methods analysis of how pain is edited in and edited out online, focusing on image search engines. In all the study seeks to shift the focus of new media effects from violence and addiction towards pain, opening new avenues in the study of the digital culture of suffering.

Negriz Açıköz Senem, *Docile Clones: Reflection of Regulation and Control over the Body Through Films* (Supervisor: Josef Früchtl)

This project traces power relations and biopolitics in films.

Mikki Stelder, *Queer Visibility and Visions of Palestine-Israel: On Pinkwashing and Resistance* (Supervisor: Mireille Rosello)

Recent achievements of the gay rights movement in Israel have transformed some homosexuals into legitimized (queer) Jewish-Israeli citizens. Non-Jewish citizens, approximately twenty percent of the population, are excluded from these structures of citizenship. However, the state has instrumentalized this integration of some homosexuals into the nation, branding itself as a beacon of freedom, equality and diversity in its multimillion dollar “Brand Israel” campaign (Schulman 2011). Gay rights achievements are celebrated as the Israeli state's embrace of equal rights, and hereby divert attention from its occupation of the Palestinian Territories, and its unequal treatment of Palestinian citizens of Israel. Representations of Israeli gay life, as the emblem of equality, are used to obscure ongoing human rights violations, deny the existence of Palestinian queers, and mark Palestinians as backward and homophobic, and therefore threatening. The public visibility of the gay

community can only occur through rendering Palestinian lives invisible. This has been called pinkwashing.

Historically, queer theory has taught us that queer visibility is a site of resistance for minorities. Nowadays, however, some queers are increasingly embedded into the norm. In turn, they need to adhere to this norm in order to be legitimized and recognized as proper (queer) citizensubjects. I analyze how the use of the gay rights discourse by the Israeli state veils its violations of human rights, reiterates the logic of the occupation, and demands a rethinking of the relationship between queer visibility, the representation of community, and resistance. The crisis of Palestine necessitates new forms of resistance and politics that expand to queer grounds, which I explore in my dissertation.

Thijs Witty, Essayism at the Dusk of Catastrophe: Limit-experience, Subjectivity, Form (Supervisors: Marie-Aude Baronian, Mireille Rosello)

My research considers the importance of the essay form in several exemplary treatises on limit-experience. A main hypothesis is that the open-ended and selfquestioning nature of the essay form takes up a key role in the negotiation of subjectivity after limit-experience. To start on an essay means having a vague notion of something very important without the necessity of spelling it out, yet at the risk of the essayist's own sense of comfort or security. A limit-experience, in turn, is a type of action or experience that approaches the edge of possible subjectivity, the moment when a 'de-subjectivation' tears the subject from itself. The severity of this de-subjectivation is generally deemed to render all genres of expression incapable of succeeding or transforming the torn subject. But since the essay form problematizes the very notion of genre by refusing conventional categorisation, it fulfils a privileged - if not necessary - role in attempts to overcome the condition of the torn subject. While essayism is often critiqued for its lack of scientific rigour or stylization, these characteristics can also facilitate the expression of limit-experience in several important ways. The five proposed case studies (novelist and poet Zabel Essayan, mathematician and novelist Robert Musil, philosopher Catherine Malabou, filmmaker Terrence Malick, critical theorist and video artist Hito Steyerl) come from authors who all make idiosyncratic use of the essay form in their attempts to reflect on limitexperience and the possibility for transforming the torn subject. By taking a comparative approach, my research draws out both similarities and differences in relation to the research hypothesis among the five authors under investigation, providing strong indications for a theory of essayism that has both therapeutic and aesthetic consequences for the conception of limit-experience.

**Irene Villaescusa Illan, *Heroes and Myth in Hispano-Filipino Literature*
(Supervisors: Esther Peeren & Jeroen de Kloet)**

This project has three primary objectives: first, to retrieve and carry out a literary and cultural analysis of a substantial number of texts that were written in the 20th century by Filipino authors in Spanish; second, to look at the cultural industry that has allowed the absence of such peripheral narratives in the discipline of Hispanic studies and how can they engage in a dialogue to similar historical and cultural processes from other locations; and third, to demonstrate that the literary imagination of Hispano Filipino literature has had an impact on the construction of Filipino national identity particularly noticeable in the recurrent representation of the literary themes and characters (for instance in the archetype of the ilustrado/mestizo hero) in other forms of artistic creation.

5. External Research Grants

Lonnie van Brummelen, ASCA PhD candidate, received a NWO PhD fellowship in artistic Research for her project: “Drifting Studio Practice – Return of the making in thinking” (€ 225.000,-).

José van Dijck, Professor of Comparative Media Studies, received a NWO Creative Industries Grant for the project “App economics”, a collaboration with the University of Hong Kong, Dutch Game Garden, Massachusetts Institute of Technology, Paladin Studios, Pool Worldwide, PriceWaterhouseCoppers and the UvA.

Yolande Jansen, Postdoc in Globalization Studies, received a NWO Grant of € 405.949,- for her project on “Islam and Judaism in the public debate and in modern political theory”.

Jeroen de Kloet, Professor of Globalization Studies, received a grant from the European HERA Joint Research Programme Cultural Encounters of € 247.271,- for the project “Creating the ‘New’ Asian Woman: Entanglements of Urban Space, Cultural Encounters and Gendered Identities in Shanghai and Delhi.”

Pamela Pattynama, Professor of Colonial and Postcolonial Literature and Culture, received the Elisabeth Eybersbeurs from the Suid-Afrikaanse Akademie vir Wetenskap en Kuns.

6. Public conferences, lectures, workshops, symposia

In addition to the ongoing ASCA seminars, reading groups and colloquia mentioned in section 4 (PhD Training), the following activities (including special events) were organized by ASCA staff members and PhD candidates in 2013:

5-6 January	Einstein on the Beach International Symposium organized by Sander van Maas & Jelena Novak
21 January	Social Media in the Arab World and China Two seminars & public lecture
26-28 March	Event in Artistic and Political Practices Conference organized by Margaret Tali, Eva Fotiadi, Thijs Witty. With Alain Badiou, Gary Genosko, Oliver Marchart
17-19 April	Dislocating Agency, Moving Objects Workshop organized by Marie Beauchamps, Miriam Meissner, Tim Yaczo. With Judith Butler, Sarah Ahmed and Engin Isin.
31 May	Poetic Revealing in an Age of Planetary Technology Lecture by Diarmuid Costello organized by Josef Früchtl
31 May-1 June	The Futures of the Cultural Studies and Cultural Analysis ESSCS Seminar organized by Esther Peeren and Jaap Kooijman
1 June	Moving: A Cultural Analysis Public Lecture by Mieke Bal.
13 June	Self-Knowledge, Transparency and First-Person Authority Workshop with Richard Moran, organized by Thomas Nys.
21 June	Complex Television: The Poetics of Contemporary Storytelling Lecture and discussion with Jason Mittell (Middlebury College) in collaboration with RMeS.
10-12 July	Beyond Film International Conference in collaboration with Eye Film Institute, organized by Patricia Pisters
4-8 September	Experiencing Space – Spacing Experience ESSCS Summer School in Bochum/Giessen
10-12 September	Humorous Approaches to Art and Activism Workshop organized by Sruti Bala and Veronika Zangl.

- 24 September **Paris-Amsterdam Underground**
Roundtable discussion organized by Christoph Lindner
- 25 September **Reimagining the Global**
Introductory session of the AGCS Seminar organized by Jeroen de Kloet and Esther Peeren.
- 9 October **Rosa Montero**
Lecture and Master Class organized by Pablo Valdivia
- 1 November **My Los Angeles.**
Master Class and Lecture by Edward W. Soja (UCLA) - Cities seminar in collaboration with NICA
- 3 November **Localization and Translation**
European Fandom and Fan Studies Symposium organized by Anne Kustritz and Emma England
- 8-9 November **Emotional Democracy**
Workshop organized by Josef Früchtl. With Chiara Bottici (New School for Social Research NYC), Miguel Beistegue (Warwick), Hermann Kappelhoff (Freie Universität Berlin)
- 15 November **Sonic Territories**
Symposium in collaboration with the International Association for the Study of Popular Music (IASPM) organized by Melanie Schiller
- 18 November **Resisting Reality**
Workshop with Sally Haslanger (MIT) organized by Beate Roessler & Robin Celikates
- 22 November **Sex and Buildings**
Lecture and Master Class by Richard J. Williams (University of Edinburgh) - Cities Seminar in collaboration with NICA
- 28-29 November **Is Thought Action?**
Conference organized by Julia Peetz and Praveen Sewgobind. With Rosalind Gill and Sut Jhally. In collaboration with NICA
- 5-6 December **Commodification, Reification, and Spectacle.**
Reconstructing a Cultural Analytical Tradition. Workshop organized by Johan Hartle in collaboration with ACGS and NICA.

7. ASCA Awards

The ASCA Awards Committee 2014, consisting of Niall Martin, Leila Cherribi, and Joost de Bloois, announced the ASCA Awards for the best publications of 2013:

ASCA Article Award

Niels van Doorn, 'Architectures of The Good Life: Queer Assemblages and the Composition of Intimate Citizenship'. [*Environment and Planning D: Society and Space* 2013, volume 31, pages 157 – 173]

The 2014 ASCA article award goes to a work of true interdisciplinary scholarship that elegantly, innovatively and convincingly moves between cultural studies, anthropology, political philosophy and queer studies (to name but a few). It investigates “how the practices and events of queer collectivity might encourage us to think differently about the relationship between sexuality, intimacy, and citizenship”. It does so not so much by scrutinizing ‘representations of...’, but by carefully analyzing the spoken words, gestures and practices of members of the queer community in one of America’s most iconically ‘post-political’, or ‘post-civic cities’: Baltimore. The article demonstrates how “a fragile sense of community comes into being” in a context where citizenship can no longer be considered as a mere ‘practice of claims’. Drawing on theorists as seemingly diverse as Lauren Berlant, Judith Halberstam, Étienne Balibar and Jean-Luc Nancy, and foremost by using these as a prism to carefully unravel the testimonials of the interviewed subjects, the article develops the concept of ‘intimacy’ as a space “in which political and civic practices can be cultivated”, precisely as experiments with “new forms of belonging and ‘the good life’ [that] are animated by [...] intimate associations, practices, and events that traverse [traditional divisions in] public and private space”. The article convincingly shows how such a ‘good life’ constitutes new forms of citizenship that consist of what it conceptualizes as ‘civic intimacies’. In particular, this year’s jury was impressed by the fertile, exemplary and in today’s scholarship all-too-rare cross-over between ethnographic field work and highly sophisticated theorization.

ASCA Book Award

Astrid van Weyenberg, *The Politics of Adaptation: Contemporary African Drama and Greek Tragedy*. (Rodopi 2013)

Astrid van Weyenberg's book examines contemporary African adaptations of classical Greek tragedies. In thematically grouped chapters it shows how six Nigerian and South African dramatists have used Greek tragedy to explore the topics of resistance, revolution, reconciliation and mourning. Through a series of careful readings Van Weyenberg traces the doubled inflection of this transcultural passage, showing how African dramatists use supposedly canonic European texts to comment on both the politics of the intercultural and their immediate political circumstances. As such, in addition to providing an account of this rich vein of transcultural production, the book also constitutes a sustained reflection on the 'politics of adaptation'.

Specifically Van Weyenberg shows how, by claiming ownership of supposedly Western texts, African playwrights 'challenge the ways in which Europe or the West has appropriated Greek tragedy as its property, foundation, and legitimization'. Against essentialised and reactive discourses of textual reception she argues for an understanding of tradition as pluralized; and uses the concept of adaptation to present us with a cultural topography in which 'the Greek, 'the European' and 'the African' emerge as sites of displacement, both producers of and produced by texts as 'objects-in-movement'.

The result is a study which is exemplary in its interdisciplinarity. It draws on literary studies, African studies, theatre studies and postcolonial studies to engage in productive dialogue with Eurocentric and essentialist constructions of the Classics. For its valuable contribution to intercultural scholarship as well as its careful interventions in reception and adaptation theory, the committee thus considers Van Weyenberg's book a worthy winner of the 2014 ASCA book award.

Dissertation Awards

Hanneke Stuit, *Ubuntu Strategies in Contemporary South African Culture* (February 2013)

Stuit introduces the South African concept of Ubuntu, a concept that encompasses a plethora of universal human qualities. Stuit shows how Ubuntu is continually re-shaped in contemporary African culture. It has, for example,

been receptive to the concept of forgiveness despite the legacy of colonialism and apartheid that would hamper such an inclusion. Nonetheless, the concept Ubuntu manages to create an adequate space for positive interaction by generously embracing the needs of victims and compassionately absorbing the atrocities of perpetrators. In this sense, Ubuntu transcends local realities and promotes itself as a universal discourse liable to promote “humane” values, much needed today.

Stuit further eloquently considers how this concept connects to other (mainly western) concepts of community and intersubjective relations. Hence focusing on the way Ubuntu interacts with other forms of cultural production, notably, novels, poetry and photography.

Jenifer Chao, *Sensible Interventions: Cultural Resistance Post-9/11* (November 2013).

Jenifer Chao’s dissertation entitled *Sensible Interventions: Cultural Resistance Post-9/11* brilliantly considers the conjunction between 9/11, cultural resistance and the concept of the sensible. Jacques Rancière’s theoretical work on the sensible provides a broad framework through which the 9/11 events can be elucidated and rearticulated.

Chao concentrates on the subversive properties of four cultural objects on 9/11 which mark their own difference. Four case studies hence deviate from the 9/11 stereotypical and negative representations of Muslims which thrived within post 9/11 cultural legacy. Mohsin Hamid’s novel *The Reluctant Fundamentalist*, the hip hop album *Sonic Jihad* by the American political rapper Paris, the Canadian situation comedy *Little Mosque on the Prairie* and finally , a collection of studio photographs of Taliban followers taken in 2001 by Afghan photographers in studios in Kandahar. These four case studies come to elucidate Rancière’s theory on how artistic practice can subvert the effects of the events of 9/11. This dissertation lucidly brings to the fore how artistic expression can successfully be used as an oppositional practice.

Previous recipients of ASCA Awards are: For the Book Award: Beate Roessler (2002), Mieke Bal (2003), Murielle Lucie Clément (2004), Inge Boer (2005) and Rob Grootendorst & Frans H. van Eemeren (2005), Hanneke Grootenboer (2006), Wanda Strauven (2007), Frans van Eemeren & Peter Houtlosser et al. (2008), Jaap Kooijman (2009), Gijs van Donselaar (2010), Jeroen de Kloet (2011), Viktoria Tkaczyk (2012), Carolyn Birdsall (2013). For the Article Award:

Francisca Snoeck Henkemans (2002), Yolande Jansen (2003), Michiel Leezenberg (2003), Wanda Strauven (2004), Matthijs Engelberts (2005), Jaap Kooijman (2006), Guido Snel (2007), Noa Roei and Astrid van Weyenberg (2008), Huub van Baar (2009), Sudeep Dasgupta (2010), Bram van Oostveldt (2011), Tarja Laine (2012), Sruti Bala (2013). For the Dissertation Award: Maaïke Bleeker (2003), Henrike Jansen (2004), Murat Aydemir (2005), Esther Peeren (2006), Marijke de Valck (2007), Desirée Schyys (2008), Begum Firat (2009), Dima Mohammed (2010), Niamh Ann Kelly (2011), Eliza Steinbock & Huub van Baar (2012), Niall Martin (2013).

8. Scientific Output

Main Categories of Research Output at Institutional Level						
	2011	%	2012	%	2013	%
Refereed articles in journals	80	22%	115	27%	121	27%
Refereed articles in books	110	31%	90	21%	127	29%
Non-Refereed articles	47	13%	46	11%	54	12%
Books	5	1%	12	3%	24	5%
Edited Volumes	11	3%	23	5%	25	6%
Dissertations	12	3%	22	5%	19	4%
Conference Proceedings	13	4%	0	0%	0	0%
Professional publications	56	16%	62	15%	36	8%
Publications aimed at public	26	7%	51	12%	35	8%
Total publications	360		421		441	
tenured staff	35		36		42	
Total academic publicatons*	307		357		472	
average p.p.	3,5		3,5		4,5	
* Counting monographs as 5 articles and edited books as 2 articles.						

Research staff in fte at institutional level						
	2011	%	2012	%	2013	%
Tenured Staff						
Full Prof	6,6	4%	6,4	4%	7,6	5%
Associate Prof	7,7	5%	6,8	5%	7,8	5%
Assistant Prof	16,6	11%	23	16%	26	17%
Non-tenured staff	30,94		36,2		41,4	
Postdocs	4	3%	3,2	2%	2	1%
PhD Candidates						
Employed	42	29%	48	33%	42	27%
Contract	70	48%	58	40%	70	45%
Total Research Staff	147		145		155	

9. Financial Report

ASCA Financial Report 2013		
Research program		
International workshop	14.511,30	
Other conferences/workshops	23.622,33	
		38.133,63
Research grants		
Staff	52.457,81	
PhD	26.021,90	
		78.479,71
Office and representation		
		9.627,58
Total expenses		126.240,92
<i>Budget faculty of humanities</i>		93.675,00
Balance		-32.565,92

10. Completed PhD Dissertations

Hannah Bosma

The Electronic Cry. Voice and Gender in Electroacoustic Music

Supervisors Rokus de Groot & Remko Scha, 11 December

The voice provides an entrance to discuss gender and related fundamental issues in electroacoustic music that are relevant as well in other musical genres and outside of music per se: the role of the female voice; the use of language versus non-verbal vocal sounds; the relation of voice, embodiment and gender; the vocal persona; the listener's position; issues of authorship; *écriture féminine* or feminine style.

A number of electroacoustic compositions are compared to discern patterns with regard to the gender of the composer, the gender of the vocalist and the (non)linguistic character of the gendered vocal sounds. These patterns function as a reference for further close analysis of individual pieces, such as Jean-Claude Risset's *L'autre face* (1983), Wende Bartley's *Ellipsis* (1989–1993), Milton Babbitt's *Philomel* (1963), Lars-Gunnar Bodin's *Anima* (1984), Alejandro Vaino's *Hildegard's Dream* (1994), Luciano Berio's *Thema (Omaggio a Joyce)* (1958), Paul Lansky's *as it grew dark* (1983), Larry Austin's *La Barbara: The Name, The Sounds, The Music* (1991), Christian Marclay's *Maria Callas* (1988), Gilius van Bergeijk's *Een Lied van Schijn en Weezen* (1993), Charles Dodge's *Any Resemblance is Purely Coincidental* (1980), Vivian Adelberg Rudow's *With Love* (1986), Anne La Berge's *Drive* (2003), Alison Isadora's *Native Tongue* (2001), and more, each framed within a specific theoretical approach.

Jenifer Chao

Sensible Interventions: Cultural Resistance Post-9/11.

Supervisors Deborah Cherry, Dr. Jaap Kooijman and Prof. dr. Marieke de Goede, 28 November

Sensible Interventions is anchored in the September 11, 2001 terrorist attacks in America and their cultural legacies, most prominently in the forms of cultural resistance. By investigating a multimedia assemblage of creative objects – political hip hop, TV sit-com, best-selling novels and studio photography – this dissertation traces the fault lines, gestures, ambitions and contradictions of popular dissent. This foregrounding of artistic endeavors and fastening them to politics also forces the inquiry to step into the quagmire that is the tumultuous relationship between politics and the arts. To consider this knotted relationship, the 9/11 and resistance nexus is further extended by a third component, that of the theoretical works by Jacques Rancière. In all, the

dissertation points to a convergence of 9/11, cultural resistance and Rancière, where artistic practices counter 9/11's effects through the multiple Rancièrian definitions and dimensions of the sensible.

Erin La Cour

The "Graphic Novel": Discourse on the Archive.

Supervisors Mireille Rosello, Joost de Bloois, 11 June

This study explores what the term "graphic novel" can reveal about the way in which we hierarchically categorize what we find important to study, how these objects and fields of study are inscribed and organized within our cultural memory institutions, and how these systems of classification form a cycle of importance that is laden with socio-political consequences. In an overlapping of Jacques Derrida's discourse on the archive and Michel Foucault's critique of institutions, the archive, as I use it, is the collection of all archives that make up our cultural memory, and more pointedly, the institutions that are ascribed hierarchical importance through discursive reiteration, namely "high art" discourse, historical writing, and evidential documentation. Through an analysis of the term "medium," both in art discourse and intermediality studies, the aims of contemporary personal narrative to represent truth, and the temporal and spatial relations at play within the form of comics, I argue that comics calls attention to the system of value upon which the archive is built and maintained. In this way, I assert that rather than indicating an artistic or cultural elevation of comics, that the term "graphic novel" allows for the political function of comics to emerge. I conclude by stating that while the advent of the term "graphic novel" opens this avenue of discovery, the continued use of it as a means to distinguish graphic novels as different from and better than comics closes off its political function; the term "graphic novel" marks an impasse in what could otherwise be a line of escape.

Götz Dapp

Intermediality and Politics in Theatre and Performance

Supervisors Kati Röttger, Christopher Balme, 4 December

It is common practice among theatre goers to apply the attribute 'political' to socially challenging theatrical performances, albeit the underlying notion of politics often remains vague. This dissertation proposes that what is conventionally interpreted as 'politics' is actually what I call 'politicity,' which indicates the potential for 'politics' rather than implying any concrete 'political' action or ideology. I approach the concept of intermediality from the point of view of post-foundationalism and, in expanding it by a media-theoretical

component, propose that intermediality is constituted by recognition of an inherent contingency of medial boundaries and signification. The contingency of this process points to a 'multistable' and multidirectional 'politicity' that concerns the relationship between a unique human being and his or her medial environment, including and affecting also the distribution of roles and functions of perceiver and performer. Confronted with this 'discontinuity,' perception becomes a conscious activity, revealing and addressing principles of separation and performativity, as well as its own conditions.

Emma England

The dove, the rainbow, and the unicorn”: 170 years of the flood story retold for children in words and pictures

Supervisors Jan Willem van Henten, Athalya Brenner, 14 May

In my dissertation I propose a methodology for analyzing the content of biblical narratives retold for young children. I undertook close readings of 273 retellings of the Genesis Flood Story published in English in England between 1837 and 2006. These readings were based on a narratological approach through which I uncovered ideologies presented in the intersections between word and image. I demonstrated how the retellings have increasingly less to do with the biblical text and more to do with publishing norms for children. This has resulted in the gradual transition from realistic, historicized depictions of the biblical story to fictionalized, fantastic versions. For the project I designed and developed a database to record bibliographic and content information. It was created to enable both diachronic and synchronic analysis of complex relations between verbal and visual content.

Yasmina El Haddad

Le Patrimoine revisité: Histoire, mémoire et diaspora dans la littérature marocaine d'expression espagnole 1951-2009.

Supervisor Ieme van der Poel, 18 October

In her dissertation, Yasmina El Haddad, traces the literary history of hispanophone literature from North West Morocco (1951-2009). Focusing on themes like history, memory and diaspora, she shows how this literature deals with the—often problematic—encounters between Morocco and Spain in their colonial and postcolonial past.

Hanna Hölling

Re:Paik: On Time, Changeability and Identity in the Conservation of Nam June Paik's Multimedia Installations.

Supervisors Deborah Cherry, Glenn Wharton (NYU). 20 September

Hölling's thesis poses questions that consider the constitution of conservation objects in relation to our understanding of what the artwork is and how it functions within a certain historical moment. By tracing the changeability of Nam June Paik's multimedia installations, her thesis problematises the relation of their identity to the processes of transformation they undergo. Hölling reconsiders the very materiality of complex media installations with reference to their conceptual dimension, and, furthermore, expands on their link to the ontological form of musical performance. Because changeability may only be observed in connection with time, Hölling proposes to understand conservation as a process being inherently about time and involving ways of understanding time. Yet time seen from the perspective of media installation seems to reject the chronological matrix of conventional temporality expressed in sequential and chronological dimensions. The thesis tests the applicability of the Bergsonian concept of duration for the conceptualisation of multimedia works of art and, subsequently, argues that time governs not only objects but also their archive. It is on the basis of the archive – the final destination and the beginning of these artworks – that their identity and continuity is created.

Olaf Köndgen

Codifying a jurist's law: Islamic criminal legislation and Supreme Court case law in the Sudan under Numairi and Bashir.

Supervisor: Ruud Peters, 12 June

Olaf Köndgen studied Islamic Criminal Law (ICL) in the Sudan with a focus on the 1983 and 1991 criminal legislations and subsequent Supreme Court case law, supported by interviews with Sudanese political players, judges and other actors of the legal profession. His main research questions pertain to the legal and political history of Sudanese ICL, its relation with its predecessor codes as well as its foundation in Islamic jurisprudence (fiqh). Köndgen further explores the application and interpretation of Sudanese ICL on the level of Supreme Court decisions and its contradictions with international human rights standards. The conclusion states that while cruel and degrading punishments, based on the shari'a, remain in the statutes, these punishments are carried out less frequently than one might expect from an Islamist regime.

Brenda Lafleur

Imaging Settlement and Displacement: At Home in KA-NA-TA.

Supervisor Mieke Bal, 24 January Cum Laude

The main focus of this study is the concept of home and how it has been defined and produced in Canadian visual culture from the time Europeans set foot on the land the Iroquois called Ka-na-ta, now known as Canada. In each chapter, the author examines how “home” has come to be imaged and imagined in specific ways in specific periods. A thread of icons weaves through the discussions of Canadian nationalism: the rustic cabin, the frozen North, the lone pine, the 49th parallel border, the forest, the empty landscape, the Native figure. Together, the chapters present a powerful and cohesive view of a nation in which the colonial struggle to establish who can be at home in Ka-na-ta turns on notions of settlement and displacement.

Aleksandra Markovic

Sounding Stereotypes. Construction of Place and Reproduction of Metaphors in the Music of Goran Bregović.

Supervisors Rokus de Groot, Wim van der Meer, 9 December

This dissertation explores the labelling of the Balkans in the popular/world music realm, through a case-study revolving around the music of Goran Bregović, the self-declared Balkan music composer. It examines the ways the Balkans are reproduced as a spatial reference, both in the minds of their inhabitants as well as the worldwide consumers of Bregović’s music. A related pillar of Bregović’s international image, next to the Balkans, is his representation of Roma and his identification with the romanticised image of Gypsies. His readiness to take over Balkan and Gypsy stereotypes serves an important purpose, that of justifying his compositional and ethical choices, particularly when it comes to musical borrowing and recycling as his preferred compositional techniques.

A secondary goal of this study is to examine the musical features of Bregović’s “Balkanised” sound, music purposefully arranged so as to sound like authentic Balkan music. This is accomplished by comparing multiple versions of his tunes which were targeted at different inter- and transregional markets. In later chapters the delicate dynamics between Bregović’s image as a traditional musician on the one hand, and a postmodern creator of a commercial commodity on the other, is discussed. He presents himself as an exponent of traditionalism and authenticity in one context, and an empowered (rule-breaking) voice of the postcolonial margin in another. His active engagement with the Balkan image creates a feedback loop with his international listeners,

which importantly extends beyond his music and applies to all music labelled as Balkan.

Emiel Martens

Welcome to Paradise Island. The Rise of Jamaica's Cine-Tourist Image, 1891-1951.

Supervisor Patricia Pisters, 13 September

This thesis, for the first time, examines the history of film in Jamaica from the late nineteenth century through the first half of the twentieth century. It concentrates on how practices of (location) filming were connected to tourism and how they participated in the production of the island as a tropical paradise for Western tourism consumption. Emphasis is on the British and Hollywood film industries as empire cinemas and the Jamaican tourism industry as a nation-building project built on (neo)colonial dependency structures. While tourism, including film tourism, continues to be promoted as an important model for economic development for Jamaica, the reality beyond the “cine-tourist” image often tells a different story. Aligning his work with the spatial turn in media studies and the media turn in geographical studies, Martens uses archival research to present new data and perspectives on the early interwoven history of film and tourism in Jamaica.

Martens is Assistant Professor of Media Studies at the University of Amsterdam. He is also the Founding Director of Caribbean Creativity, a non-profit organization committed to the promotion of Caribbean and Caribbean-themed cinema.

Aziza Ouguir

Female Religious Agents In Morocco: Old Practices and New Perspectives

Supervisor Ruud Peters, F. Sadiqi, Karen Vintges, 29 November

Aziza Ouguir's dissertation was written in the context of the NWO project 'Women & Islam: New Perspectives,' on the history and contemporary reception of female saints in Morocco. Ouguir shows the continuation of female religious agency among women in Morocco that counters conventional images of Moroccan Muslim women as victims of patriarchal religious ideologies.

Lotte van Poppel

Getting the vaccine now will protect you in the future! A pragma-dialectical analysis of strategic maneuvering with pragmatic argumentation in health brochures.

Supervisor *Frans H. van Eemeren*, 1 November

‘Getting the vaccine now will protect you in the future’ is an example of pragmatic argumentation in a health brochure aimed at convincing the reader of a piece of health advice. A brochure writer can be expected to attempt to choose the most convincing arguments and formulate them in the most appealing way. This study aims to explain why a health brochure writer might choose pragmatic argumentation and how a writer might design the argumentation to convince people to accept his advice. Based on the pragma-dialectical theory of argumentation, it is shown that four variants of pragmatic argumentation can each contribute to the writer’s goals by addressing a specific type of anticipated doubt or criticism concerning the standpoint or the argumentation. A case study of a vaccination brochure reveals that a particular design can make pragmatic argumentation appear stronger and the advocated behavior more appealing than it perhaps is.

Philipp Schmerheim

Skepticism Films. Knowing and Doubting the World in Contemporary Cinema

Supervisor *Josef Früchtl*, 10 December, *Cum Laude*

Cinema has always displayed an affinity to characters with distorted or even hallucinatory relations to reality. With films such as *The Truman Show*, the *Matrix* films or *Inception*, contemporary filmmakers add another layer to this canon of film characters: unwitting ordinary victims of deception for whom the skepticist fear that the world is not real but a simulation, fake environment or a dream has become true. They are ‘skepticism films’: dramatized, fictional configurations of the thought experiments which are part and parcel of philosophical reflection on knowledge and doubt.

The dissertation “Skepticism Films. Knowing and Doubting the World in Contemporary Cinema” introduces skepticism films as updated configurations of skepticist themes which exemplify the pervasion of philosophical ideas in popular culture. The dissertation defends a pluralistic film-philosophical position according to which films can be, but need not be, expressions of philosophical thought in their own right. It critically investigates the influence of ideas of skepticism on film-philosophical theories, exemplified in the works of film-philosophers such as Cavell, Deleuze, Rodowick, Früchtl, and Pisters, and develops a typology of skepticism films by analyzing *The Truman Show*,

Inception, Matrix, Vanilla Sky, The Thirteenth Floor, Moon, and other contemporary skepticism films. With its focus on skepticism as one of the most significant philosophical problems, the dissertation aims at a better understanding of the dynamic interplay between film, theories of film and philosophy.

Daniela Schulz

La Fura Dels Baus – Leib-Fragmente des Bildhaften im 21. Jahrhundert.

Supervisor Kati Röttger, 12 March

Daniele Schulz studied aspects of the artistic use of body (language) and media and its perception strategies in the performance practice of the Catalan vanguard theatre group La Fura Dels Baus. Her dissertation shows that it is useful to examine the image transfer in La Fura dels Baus' theatre to its historical and individual-biographical elements: several repeating images –so-called body fragments - stand out in their entire work. Following Eugen Fink it is the fragment that's elementary for such rhizomatic theatre aesthetics. The conclusion states the fragmentary as the unifying basic element for understanding the complex image transfers carried out in contemporary performance. The fragmentary may help in theoretical and practical study of contemporary theatre, as well as the opening up of the discourse on performativity to the observer's subjectivity.

Michael Stevenson

The Web As Exception: The Rise of New Media Publishing Cultures.

Supervisors: Richard Rogers, José van Dijck, 6 June

In its 20 year history, the World Wide Web has often been articulated as exceptional - that is, as a source of radical change and a medium inherently different from its 'mass' and 'mainstream' predecessors. This dissertation offers a history of web exceptionalism and its role in the innovation of key web publishing practices, technologies and forms. Expressions of web exceptionalism range from early visions of the web as an 'electronic frontier' to the concept of Web 2.0 and recent discussion of social media as a new form of decentralized, citizen-powered journalism. Here, I examine manifestations of such ideas in new media publishing cultures in the 1990s and early 2000s, arguing that while these narratives portray the web's development in terms of rupture, or sudden break from the past, they paradoxically shape web culture as a site and source of historical continuity.

Hanneke Stuit

Ubuntu Strategies in Contemporary South African Culture

Supervisors Ena Jansen, Esther Peeren, 1 February

This project analyses how the concept of ubuntu – which is generally said to entail notions of generosity, hospitality, friendliness, compassion and a willingness to share – has come to the fore in different contexts, both in a practical and in a theoretical sense. This study deals with some of these prior uses, but also investigates new ones. The aim is to find out what these different uses tell us about the concept and its potential for formulating an inclusivity that is neither partial nor asphyxiating. I am particularly interested in how ubuntu is continuously (re)shaped in contemporary South African cultures and argue that an analysis of different types of cultural objects sheds new and critical light on what has become known as a much appropriated and misused African worldview that is often conflated with monolithic and all-encompassing claims to a common humanity in the discourses related to it. The objects under discussion range from political discourses in the context of the Truth and Reconciliation Commission and the Durban Squatters movement, to literary discourses as represented by some of the work of Nadine Gordimer, Njabulo Ndebele and J.M. Coetzee, to the photographic work of Zanele Muholi as well as commercial discourses in which ubuntu is used to sell products or improve company policies. In this way, I hope to provide a space in which to think about and give shape to the inevitable embedding of people in their surroundings - whether social, cultural, environmental, historical, political, or all of the above – and to offer a contribution to cultural-theoretical debates about issues of relationality, intersubjectivity and community.

Maryn Wilkinson

Wonder Girls – Undercurrents of Resistance in the Representation of Teenage Girls in 1980s American Cinema

Supervisor Patricia Pister, Jaap Kooijman, 22, February

This thesis explores the representation of teenage girls in 1980s American teen films such as *Little Darlings* (1980), *Smooth Talk* (1985), *Just One of the Guys* (1985) and *Pretty in Pink* (1986). It uses film analysis and feminist film theory to subject its case studies to three principal lines of enquiry: it firstly explores whether the representation of teenage girls in 1980s American teen film constituted part of a neo-conservative cultural backlash against Second Wave Feminism; it secondly exposes undercurrents of resistance amongst these representations, and suggests such ‘pockets of agency’ may have opened up new possibilities for the more progressive images of teenage girls that

followed in the 1990s; and thirdly, and lastly, this thesis looks at what the figure of the teenage girl on film in itself (a transitory figure that is perennially in state of 'becoming') may offer a feminist film theory that has thus far focused predominantly on the images of adult women, thereby aiming to spark new areas of debate within this field of study.

Guohua Zeng

The Making of China - The Construction of Chineseness during the Beijing Olympics.

Supervisors Jeroen de Kloet, José van Dijck, 21 May

In his thesis, Zeng Guohua unravels the complex negotiations of Chineseness during the spectacle of the Opening ceremony of the Beijing Olympics. He carefully analyses which discourses are privileged and promoted by the authorities, and shows how these are already at time contradicting each other. Then he analyses how this spectacle is mediated regionally (in Hong Kong and Taiwan) as well as globally (in the US and the UK), and how these mediations involve complex cultural and ideological translations and contestations. He finally shows how on the Internet in China the opening spectacle was discussed and critiqued. Together, the chapters show how the soft power policies of the Chinese authorities are ridden with contradictions and contestations.

11. Current PhD Projects

Meyremah Abad

La position de la femme dans la littérature marocaine d'expression française

Supervisor | Ieme van der Poel

Tarik Abdelouarith

In Sarch 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 | Jan Simons

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

Tina Bastajian

Mobile Amsterdam

Supervisor | Wanda Strauven

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

Merel Boers

Irreconcilable truths. Deep disagreement in Holocaust controversies

Supervisor | Frans van Eemeren

Fanne Boland

Let's Take a Walk

Supervisor | Kati Röttger

Erik Borra

Rethinking the Web as a Source of Data

Supervisor | Richard Rogers

Josephine Bosma

The Poetry of Ping: Looking Beyond the Screen in Net Art

Supervisor | Jose van Dijck

Caridad Botella Lorenzo

Cell Phone Made Films and Everyday Aesthetics

Supervisor | Patricia Pisters & Wanda Strauven

Fatene Bouraiou

The Individual and the Maghrebi City: Alienation and Postcolonialism. The Algerian City as Example

Supervisor | Ieme van der Poel and Fouad Laroui

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

Abdelbasset Dahraoui

The Amazigh Identity and Diasporic Media

Supervisor | Patricia Pisters

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

Michael Eitjes

Imagining the Future: the Age of the Multiverse

Supervisor | Wanda Strauven & Patricia Pisters

Evrin Emir

Painting the Impossible. An Aesthetic Bridge between East and West

Supervisor | Josef Früchtl

Ahmet Ergenç

Dissident Road Movies

Supervisor | Jaap Kooijman

Alejandra Espinosa

Planning, Puic Space, and Identity in Latino America

Supervisor | Christoph Lindner

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

Will Gibbens

Crossings, Jazz Age Modernisms and the Queer Atlantic

Supervisor | Murat Aydemir

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

Özgür Emrah Gürel

Weakening the Hegelian Hegemony

Supervisor | Josef Früchtel & Robin Celikates

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

Mahdis Hassanpouramiri

Representation of intellectuals in Iranian post-revolutionary cinema

Supervisor | Mireille Rosello

Karin Hügel

Queer Readings of the Hebrew Bible

Supervisor | Jan Willem van Henten

Anne Helmond

Cross-Syndication Politics in Social Media

Supervisor | Richard Rogers

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

Simla Kangal

Parodies of a Nation: The Public and Private in Contemporary Turkish Novel

Supervisor | Murat Aydemir

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

Anna-Helena Klumpen

Cinematic Thought: Towards another Way of Knowing

Supervisor | Mieke Bal

Noam Knoller

Interfaces for Storytelling

Supervisor | Jan Simons

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 | Viktoria Tkaczyck

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

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

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

Amari McDonald

Barefoot Language

Supervisor | Mireille Rosello

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

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

Marjolein Oomen

The Social Value of Public Libraries

Supervisor | Frank Huysman

Michiel van Opstal

Het ontembare Beeld

Supervisor | Patricia Pisters

Nur Ozgenalp

Cyborgization and Decyborgization

Supervisor | Tarja Laine & 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

Marja Poulussen

The phone house as double mirror; new forms of identity and community

Supervisor | Mireille Rosello

Magda Pucci

How an Oral Archive, When Transformed in Pedagogical Material, Modifies Perspectives of Indigenous Life

Supervisor | Wim van der Meer

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 | Josef Früchtl & Robin Celikates

Melanie Schiller

Popular Music and National Identity

Supervisor | Jaap Kooijman & Jeroen de Kloet

Leonie Schmidt

Imagining Islamic Modernities

Supervisor | Jeroen de Kloet & Pamela Pattynama

Tatja Scholte

New Strategies in Conservation

Supervisor | Deborah Cherry

Matthé Scholten

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

Supervisor | Josef Früchtl

Laura Schuster

Technology fascination in Contemporary Cinema Fictions

Supervisor | Thomas Elsaesser

Negriz Açikoz Senem

Docile Clones

Supervisor | Josef Früchtl

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

Sanneke Stigter

Between Concept and Material

Supervisor | Deborah Cherry

Jillian St Jacques

On Narration of Ambiguous Genders

Supervisor | Mireille Rosello

Margaret Tali

Strategies of Narration

Supervisor | Jeroen Boomgaard & Christoph Lindner

Birkan Tas

Geographies of Sexualities

Supervisor | Murat Aydemir

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

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 | Tarja Laine & Patricia Pisters

Daniel de Zeeuw

Anonymous in Public

Supervisor | Robin Celikates & José van Dijck

12. New staff members

Robin Boast

For over thirty years, the history, practice, theory and production of information in cultural institutions has been central to the scientific work of Robin Boast. He did his research in the field of cultural information sciences in the United States, India, Australia, United Kingdom and Europe. Boast's research and work has focused on diverse topics, ranging from the first digital collection projects in museums and universities in the seventies to the more recent emergence of the Web and social computing. For the past twenty years he has taught Cultural Information Science and Museology at the University of Cambridge.

Boast's research builds on the programs of cultural institutions with respect to appropriation, naming and dissemination of information. Throughout the history of digitality he has exposed misconceptions about digital resources and their culture consequences. His recent research has focused on local knowledge and emergent systems across uncommensurable expert communities (indigenous and scientific), where he focuses on the study and development of open source, social and distributive systems that entitle, more than ever before, key knowledge experts to be included in the process of interpretation in cultural institutions.

Through on-going projects in the United States and Australia (see references below) Boast seeks strategies and systems of information governance that allow indigenous communities control over their cultural heritage, and that impose extended intellectual property and use rights. In another study, with colleagues from the Department of Information Sciences of the University of Trento (Italy), Boast is developing 'interpretative liquid environments' which allow visitors, through the use of their mobile devices, unprecedented access to reinterpret and share the objects on display.

Mark Deuze

Mark Deuze is Professor of Media Studies, specializing in Journalism at the University of Amsterdam's (UvA) Faculty of Humanities. From 2004 to 2013 he worked at Indiana University's Department of Telecommunications in Bloomington, United States. Publications of his work include over fifty articles in academic journals and seven books, including "Media Work" (Polity Press, 2007) and "Media Life" (Polity Press, 2012). His work has been translated in Chinese, German, Portuguese, Greek, and Hungarian. He has received a Visiting Research Fellowship at the Center for International Communications Research

of the University of Leeds in the UK, and was a visiting Fulbright Scholar at the University of Southern California in Los Angeles. Weblog: deuze.blogspot.com. E-mail: mdeuze@uva.nl.

Carlota Fernández-Jáuregui Rojas

Undergraduate degrees in Hispanic Philology at University Autónoma of Madrid and in Theory of Literature and Comparative Literature at University Complutense of Madrid (Spain). PhD Thesis on “Poetry and deixis: towards a poetics of gesture in the oeuvre of César Vallejo and Antonio Gamoneda” (PhD obtained with distinction). Currently, teaches Spanish Literature as Assistant Professor (Universiteit van Amsterdam) and is engaged in the research group “Hispanic Transnational Literature, Exile and Periphery”, coordinated by Dr Pablo Valdivia. She is editor of the journal *Despalabro. Ensayos de Humanidades* since its foundation in 2007, published at University Autónoma of Madrid. The philological study lines in which she has been developing her research concern the fields of Theory of Literature and Comparative Literature, Hermeneutic and Rhetoric, as well as Spanish poetry of the 20th century.

Abe Geil

Abraham Geil is Assistant Professor of Film Studies in the Department of Media Studies at the University of Amsterdam. His research and teaching focus on the intersections of cinema and critical theory, with a special interest in the history of film theory. He holds a Ph.D. from the Program in Literature at Duke University in 2013, where he was also a Mellon/ACLS Dissertation Completion Fellow. Before moving to Amsterdam, he taught at the University of Iowa, the New School University, and Duke University. He is the co-editor of *Memory Bytes: History, Technology and Digital Culture* (Duke University Press, 2004) and has published on topics including the philosophy of cinematic movement, the historical turn in film studies, Sergei Eisenstein, and Jacques Rancière. He is currently working on a book manuscript for the Film Theory in Media History series at Amsterdam University Press on the uses and abuses of the human face as a privileged site of political recognition in the history of film theory. He is also developing a second, related book project on the use of facial images in experimental neuroscience.

Julia Kursell

Julia Kursell is professor of musicology at the University of Amsterdam. Before coming to Amsterdam, she worked as a research fellow at Bauhaus University in Weimar and at the Max Planck Institute for the History of Science in Berlin.

Her research interests include the history of the physiology and psychology of hearing, as well as the relation between music, media and technology in Western composition after 1945. She has published widely in these areas in journals such as *Configurations*, *Greyroom*, and *OASE*. Most recently, the volume [*Music, Sound, and the Laboratory*](#), co-edited with Alexandra E. Hui and Myles W. Jackson, has come out with Chicago University Press.

Boris Noordenbos

Boris Noordenbos is assistant professor in Literary Studies at the University of Amsterdam. He earned his BA in Slavic Languages and Cultures and his MA in Literary and Cultural Studies at the University of Groningen. There Boris also wrote his doctoral dissertation on nationalist and imperialist tendencies in recent Russian literature. His current research interests are post-Soviet literature, film and art, cultural memory and trauma, as well as nostalgia and conspiracy theories, in contemporary Russia and beyond.

Sabrina Sauer

Sabrina Sauer (1980) is assistant professor comparative media studies at the University of Amsterdam media studies department. After completing an MA in Media and Culture at the UvA (1998-2002) she worked in software product and marketing management and received a BA in acting. In 2013 she obtained her PhD at the University of Twente, department of Science, Technology and Policy Studies. Her research is based in Science and Technology Studies, as well as Innovation Studies. Research topics include (1) the role of end users of (media) technologies in developing new, sustainable, ICT innovations in (inter)national research collaborations and (2) the dynamics that are involved in top-down and bottom-up innovation processes. Interrogating methods that are user-centered (such as Living Labs, FabLabs, and crowdsourcing initiatives), she seeks to articulate how technology users, in their daily life contexts, can be seen to improvise with technologies. This leads to insights into how practices of users can lead to unexpected, innovative products and services.

Barbara Titus

Dr. Barbara Titus studied musicology at Utrecht University and gained her doctorate from Oxford University in the United Kingdom in 2005. In 2007, she shifted her attention from German metaphysics to South African street music (maskanda), with the explicit aim to question the polarity that these two fields of investigation still seem to represent. Her articles appeared in journals such

as *Acta Musicologica*, *Ethnomusicology*, *SAMUS: South African Music Studies* and the *Dutch Journal of Music Theory*. Her book about maskanda is currently under review with the University of Chicago Press. From 2008 to 2013, Barbara worked as an assistant professor teaching European music history post-1800 at Utrecht University. In 2013, she was appointed associate professor of cultural musicology at the University of Amsterdam. During two extensive field trips for her research into maskanda in 2008 and 2009, she was a visiting professor at the University of KwaZulu-Natal in Durban, South Africa.

13. Publications

Corina Andone

Book:

Andone, C. (2013). *Argumentation in political interviews*. Amsterdam/Philadelphia: John Benjamins.

Articles refereed

Andone, C. (2013). Strategisch manoeuvreren in een politiek interview. In R. Boogaart & H. Jansen (Eds.), *Studies in Taalbeheersing 4* (pp. 27-36). Assen: Van Gorcum.

Andone, C. (2013). Strategic manoeuvring in a political interview: the case of responding to an accusation of inconsistency. In A. Fetzer (Ed.), *The pragmatics of political discourse: explorations across cultures* (Pragmatics and beyond. New series, 228) (pp. 103-124). Amsterdam [etc.]: John Benjamins.

Murat Aydemir

Articles refereed

Aydemir, M. (2013). Moederschap en materialiteit: Diane, Stephen, Liam en Joel Blood. *Tijdschrift voor Genderstudies*, 16(3), 7-19.

Aydemir, M. (2013). Small Places: Global Nativism in Jamaica Kincaid's 'A Small Place'. In J. Heirman & J. Klooster (Eds.), *The Ideologies of Lived Space in Literary Texts, Ancient and Modern* (pp. 221-228). Gent: Academia Press.

Huib van Baar

Article refereed

Baar, H.J.M. van (2013). Travelling Activism and Knowledge Formation in the Romani Social and Civil Movement. In M. Miskovic (Ed.), *Roma education in Europe: practices, policies and politics* (pp. 192-203). London: Routledge.

Academic article

Baar, H.J.M. van (2013). Bordering Europe: Die Ethnisierung der Differenz. *Polar : Politik, Theorie, Alltag*, 91-95.

Baar, H.J.M. van (2013). Homecoming at Witching Hour: The Securitization of the European Roma and the Reclaiming of their Citizenship. In D. Baker & M. Hlavajova (Eds), *We Roma: A Critical Reader in Contemporary Art* (pp. 50-73). Utrecht: BAK/Valiz.

Popular

Baar, H.J.M. van (2013, Oktober 10). Roma worden tot gehate buitenstaanders.

Twistgesprek met Henk Muller. *de Volkskrant*

Baar, H.J.M. van (2013, Oktober 26). Roma worden weer zigeunerboeven. Letter & Geest essay (pp. 4-8). *Trouw*

Mieke Bal

Books

Bal, M.G. (2013), *Endless Andness: The Politics of Abstraction According to Ann Veronica Janssens*. London: Bloomsbury, 2013

Bal, M.G. (2013), *Thinking in Film: The Politics of Video Installation According to Eija-Liisa Ahtila*. London: Bloomsbury, 2013

Articles refereed

Bal, M.G. (2013), "Pensar em Filme", *Celeuma, special issue está tudo misturado*, December 2013, <http://mariantonia.prceu.usp.br/celeuma/?q=revista/3/dossie/pensar-em-filme>

Bal, M.G. (2013), "Fist Memories and Second Thoughts." *Literature and the Bible: A Reader*. Edited by Jo Caruthers, Mark Knight and Andrew Tate. London and New York: Routledge, 306-312, 2013

Bal, M.G. (2013), "Imaging Madness: Inter-ships" In/Print Issue 2, "Tricksters and Troubadours", 52-70, June 2013

Bal, M.G. (2013), "Scenography of Death: Figuration, Focalization, and Finding Out", *Performance Research* 18, 3: 179-186, June 2013 (with Michelle Williams Gamaker)

Bal, M.G. (2013), "Buñuel's Critique of Nationalism: A Migratory Aesthetic?" *A Companion to Luis Buñuel*. Edited by Rob Stone and Daniel Gutiérrez-Albilla. Oxford, UK: Wiley-Blackwell's, 116-137, 2013

Bal, M.G. (2013), "Affect and the Space We Share: Three Forms of Installation Art". *The Next Thing: Art in the Twenty-First Century*. Edited by Pablo Baler. Madison, WIS: Fairleigh Dickinson University Press, 67-80, 2013

Bal, M.G. (2013), "Not so Stupid". *Parallax* 19, 3: 50-69, 2013

Bal, M.G. (2013), "Deliver Us From A-Historicism: Metahistory for Non-Historians". *Philosophy of History After Hayden White*. Edited by Robert Doran. London: Bloomsbury, 67-88, 2013

Bal, M.G. (2013), "Art Moves". *Arken Bulletin Special issue Migration: Contemporary Art from India*. 25-29, 2013

Bal, M.G. (2013), "Intercultural Story-Telling". *Kultur – Wissen – Narration: Perspektiven transdisziplinärer Erzählforschung für die Kulturwissenschaften*. Edited by Alexandra Strohmaier. Wien/Graz: [transcript], 289-306, 2013

Bal, M.G. (2013), "Fins a cert límit: traçar la línia... o no" Hasta cierto límite: dibujar la línea, o no" "Only so far: Drawing the Line, or Not", 197-223, *Davant l'horitzó*, Barcelona: Fundació Joan Miró, 2013

Bal, M.G. (2013), "Allo-Portraits: Inventing Deconstruction." *Frida Kahlo: A Life in Art*. Arken, Denmark / Hatje Cantz, 56-67, 2013

Sruti Bala

Articles refereed

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Charles Forceville

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Eva Fotiadi

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Gaston Franssen

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Josef Früchtl

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Bart Garssen

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Eveline Feteris

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Abraham Geil

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Carolin Gerlitz

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Rudolph Glitz

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Rokus de Groot

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Eric de Haard

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Yasmina El Haddad

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Johan Hartle

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Dan Hassler-Forest

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Anne Helmond

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Joke Hermes

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Hanna Hölling

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Jan Hein Hoogstad

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Karin Hügel

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Frank Huysmans

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Frans Jacobs

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Yolande Jansen

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Johan de Jong

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Blandine Joret

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Saskia Kersenboom

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Niels Kerssens

Professional

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Sybrandt van Keulen

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Julian Kiverstein

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Ellen Kleijnen

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Annelies Kleinherenbrink

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Jeroen de Kloet

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Noam Knoller

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Jaap Kooijman

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Melle Jan Kromhout

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Julia Kursell

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Christoph Lindner

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Ieme van der Poel

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Ellen Rutten

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Albert van der Schoot

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Martijn de Waal

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Astrid Weyenberg

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Marlieke Wilders

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Maryn Wilkinson

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Thijs Witty

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Guohua Zeng

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