Contents

1. Introduction

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

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

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

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

ASCA currently has 60 research groups, divided into three categories: funded research projects (14); reading groups & seminars (14); and network groups (32). Each group belongs to one or more of the five constellations that identify the broader thematic research areas ASCA focuses on. These five constellations, designated with the acronym MAGIC, are:
•   Mediality
•   Arts & Aesthetics
•   Globalisation & Migration
•   Identities
•   Cultural and Social Critique
The themes identified by the constellations are at the forefront of academic and public debates, allowing ASCA researchers to collaborate not only with each other, but also with external academic and non-academic partners.

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

In 2018, 23 PhD candidates and 7 staff members joined ASCA; ASCA offered 14 ongoing seminars and/or reading groups, and (co-)organized 42 conferences, lectures and workshops; ASCA members acquired over 800,000 Euro of external funding for their research; and 11 ASCA PhD candidates earned their doctor's title. ASCA research groups also collaborated closely with different public organizations, including the Stedelijk Museum Amsterdam and the Eye Film Institute Netherlands.

2018 was also the year ASCA went through an external research assessment (*visitatie*), for which Patricia Pisters (Academic Director) and Esther Peeren (Vice-Director) wrote an elaborate self-study. The three-day visit of the assessment committee in November went very well and the committee was especially impressed with the enthusiasm and community spirit of the ASCA researchers and PhD candidates they spoke to. In the assessment report,

ASCA's research quality and viability were recognized by the committee as "excellent" and its social relevance as "very good." It is gratifying that the committee found ASCA's profile and identity clear and attractive; that it praised ASCA's open, non-hierarchical, bottom-up structure, its solid and supportive management team, and its tightly knit and dedicated researchers; that it recognized ASCA's strong ties and relevance to the cultural field; and that it felt the school's viability is evident and specifically due to the adaptability facilitated by the bottom-up structure. We are especially pleased that the committee recognized the environment ASCA offers its PhD community, which we consider to be central to the research school, stimulating, pleasant and empowering. Finally, the committee agreed with ASCA's long-standing position that it is essential for idiosyncratic, individual PhD projects to be funded in addition to PhD's within larger group projects.

The assessment report also contains some useful suggestions to further strengthen ASCA's position, with regard to taking the lead in interdisciplinary research, better promoting our research excellence, expanding our societal relevance, and staying viable. These suggestions will be explored further during the ASCA summit planned for September 2019 to coincide with ASCA's 25th anniversary.

The 2018 annual ASCA workshop, organized by and for PhD students, focused on Dissecting Violence and offered, as always, a productive and inspiring meeting place for the entire ASCA PhD community and international colleagues.

Other highlights from 2018 include:

Anti-Racism and Animals. Can Anti-Racism Provide a Ground for an Animal Ethic?
A masterclass and lecture by Syl Ko, organized by Eva Meijer
In their groundbreaking book *Aphro-Ism*, Aph and Syl Ko provide new theoretical frameworks for understanding interconnected oppressions in the context of race, feminism, and animality. They offer a critical reading of these concepts in contemporary culture, and conceptual ways of moving forward, expressive of Afrofuturism and black veganism.

Moving Together: Activism, Art and Education—A Week with Angela Davis
A week-long program in collaboration with NICA, ACGS, the Black Archives and others, co-organized by Mikki Stelder

Moving Together was a weeklong program taking place from 12-17 May at various arts, cultural, educational and heritage institutions, and community centres in Amsterdam. Together with esteemed guest Professor Angela Y. Davis, as well as artists, scholars, activists and audience members, we looked into questions of citizenship, communal knowledge sharing, intergenerational activism, and relevant artistic practices. This weeklong series celebrated the role and importance of black scholarship, cultural production, and activism within our contemporary polarized society.

NECS 2018: Media Tactics and Engagement
Many ASCA members were involved in organizing this large conference, most notably Patricia Pisters, Maryn Wilkinson, Jaap Kooijman and Toni Pape
Keynotes: are Henry Jenkins, Lisa Parks, and Kiki Tianqi Yu.
The changing media landscape requires continuous (re)invention of the ways in which photography, film, television, digital media, and the arts are produced, distributed, accessed, and consumed. Back in the past like today, the question of media tactics and engagement is crucial once more. Today the question seems even more urgent, since large corporations provide platforms and services that foster the desired behaviour of the average media viewer/user/consumer and produ(c/s)er; nevertheless, in previous decades, ways of planning long-term strategies, tactical reactions to unforeseen circumstances and engagement have determined media practices and discourses. The NECS 2018 conference will explore the various – both intended and/or subversive – ways in which media are currently developed, deployed and distorted.

Politics of Boredom
A workshop accompanied by an exhibition, organized by Aylin Kuryel
Keynote speakers: Mieke Bal (UvA) and Michael E. Gardiner (University of Western Ontario)
The white suburban middle class housewives of the 50's and 60's, confined to the home, were overcome with a strong sense of boredom. The punk youth of the 70's, with no prospect on a future, but with a fiery desire to reject, shouted "London's burning with boredom" in unison with the Clash song. In the 2000s, the Apple factory claimed that the workers in China committed suicide "out of boredom", even though their working conditions were "just fine." The phones produced by these workers began to be considered the remedy eliminating boredom in their users. Boredom is a pervasive experience and theories about its causes and symptoms are as numerous as they are diverse.

In psychology, for instance, boredom has often been seen as resulting from a lack of stimuli and being stuck in routines, as a case that can be "treated" scientifically. It has been studied in various contexts, including the home, the factory, the university and the military. In philosophy and sociology, boredom is associated, at times, with depression, loneliness, and lack of inspiration. At other times, it is associated with artistic creativity or the will to venture out into new experiences and practices. Furthermore, boredom has been widely discussed as a defining feature of modernity and the modern urban experience, no longer confined to the lives of the rich with their abundance of leisure time. More recently, boredom has been revisited as one of the manifestations of marginalization and precarization in the aftermath of the global financial crisis.

Such diverse interpretations reveal the productivity and versatility of boredom as a conceptual framework to unpack social critique. The workshop Politics of Boredom attempted to approach boredom as a travelling concept across different fields and contexts, aiming for an interdisciplinary analysis including media, feminist and literary studies, and affect and political theory. This workshop explored the cultural, political and affective environments that boredom is situated in and distributed accordingly.

Elvis Lives in Amsterdam: Manifestations of the Imaginary Musician
A large international conference with keynote lectures by Lydia Goehr, Nick Prior, and Nicholas Cook. Conference convenors: dr. Oliver Seibt and dr. Rutger Helmers.

During this conference, we aim to have an interdisciplinary discussion about the various ways in which our understanding of musicians taps into the imaginary, and what case studies about musicians can teach us about the imaginary constitution of our everyday experiences. The broader phenomenon of the imaginary musician, as we see it, covers four related areas, which can be encountered in many different cultures and ages, and in a variety of media such as literature, theatre, film, and live performance:
• "Paul is dead": Musical conspiracy theories
• "The King is dead, long live the King!": Impersonators and tribute bands
• "The Real Slim Shady": "Fictive" and "virtual" musicians
• "Rock me, Amadeus": "Real" musicians as fictional characters
Our interest was not to debunk myths, but to understand what role imaginary representations of musicians play in our personal lives, in society and the arts in general.

Entanglements of Race, Sound and the Archive: Coloniality and the Globalized Present
A conference with Alejandra Bronfman and Jenifer Stoeber, organized by Carolyn Birdsall and Annette Hoffmann

Sonic practices and their racialised heritage serve as a departure point for this workshop, which explores the entanglements of race with sound, concepts of voice, and the colonial archive. Performing an archival analysis across multiple media forms and genres, Jennifer Lynn Stoever (2016) has shown how US racial ideologies, identities and violence are intimately bound up with sound and listening practices. Her analysis foregrounds constructions of race in and through aural practice; it also attends to African American interventions in the white "listening ear" and how black subjects have listened to sounds of black agency. From the vantage of the present, this study underscores the persistent legacies of racialised vocal registers and modes of listening. Analysing the voice, as Alejandra Bronfman (2016) notes, requires further sensitivity to its paradoxical qualities: voice is often treated as equivalent to political presence and participation, yet it is actually connected to a particular human body, and thus positioned, gendered and racialised. Her work on sonic media in the Caribbean complicates the performativity and resonance of black voiced poetry, song and speech, mediated through radio and resonating in a politicised public sphere, as well as the mobilising effect of language enacted in the specific intonation and prosody of Kreyòl.

Our attention to connections between race, sound and the archive seeks to intervene in the field of sound studies that is largely Eurocentric in its orientation, yet has often represented itself as universal, rarely acknowledging its positionality. In response, we ask:

• How do acoustic epistemologies as well as academic constructions of sonic presence/absence relate to a shared cultural archive, to intellectual histories and specific archives of coloniality?

• In what ways can practices of listening help us to account for positionalities and historical continuities?

• How can research on sonic phenomena and the enactment of voice add to our understanding of racialised auditory perception?

• How can we strategically include a critique of historical sonic practices of representation and perception into discussions about the globalised present?

This two-day workshop brought together an interdisciplinary group invested in theoretically-informed, connective histories about modern aurality, race and archival dynamics. With the workshop we sought to facilitate a conversation in the Netherlands and to start building an international network for critical, decolonial research on sound cultural histories and archival practices.

2. Organization and Research Projects

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

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

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

individually in this context. At the level of the research groups, the ASCA director inquires annually with the coordinator(s) about the group's activities and output (publications, seminars and other events, valorization, etc.), including whether the group is still active (if not, it is disbanded), whether the website description needs updating and which constellation(s) the group engages with.

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

Funded Projects	Coordinators	M	A	G	I	C
Preservation as Performance in Electroacoustic Music	*Bosma*	■				
App Ecosystems	*Helmond*	■			■	■
Contesting Terrorism through Social Media	*Schmidt*	■		■		■
Corporate Collections	*Witte*		■			■
Civil Disobedience	*Celikates*	■			■	■
Data Activism	*Milan*	■		■		■
From Made in China to Created in China	*De Kloet*	■		■		
Imagining the Rural in a Globalising World	*Peeren*	■		■		
Platform Labour	*Van Doorn*	■			■	■
Sexual Citizenship in the Dutch Caribbean	*Bala*			■	■	■
Soinic Entanglements	*Yamomo*	■		■	■	
Sublime Imperfections	*Rutten*	■	■			
The Sensory Moving Image Archive	*Fossati*	■	■			

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

Seminars/Reading Groups	Coordinators	M	A	G	I	C
Theory Seminar	*Peeren, Pisters*	■	■	■	■	■
Cities Project	*Birdsall & Martin*	■	■	■		
Cross Media Research Group	*Stauff, Geil, Dasgupta*	■				
Film & Philosophy	*Pisters & Fruchtl*	■	■			■
Music and Culture	*Titus*	■			■	
Neuroaesthetics and Neurocultures	*Pisters& Besser*	■	■			■
Philosophy and Public Affairs	*Celikates*					■
Trans-Asia Cultural Studies Group	*De Kloet*			■	■	
Surveillance and Privacy Studies	*Roessler*	■				■
Women in Theory	*De Vries*				■	■
Walter Benjamin	*Christian Sancto*		■			
Marxist Reading Group	*Jan Overwijk*					■
Gender and Ontology	*Thinius*				■	■
History and Philosophy of Economics	*Kayzal*			■		■

3. Scientific In- and Output

The tables below show that the amount of research staff in fte has remained roughly stable.

The total number of publications is slightly up from 2017 and so is the average number of publications per staff member. Of all publications, refereed journal articles represent a higher percentage, reflecting ASCA's policy of emphasizing refereed publications in quality outlets. Obviously, all ASCA members regularly present their work on national and international conferences and workshops. Since this is not systematically reported in Pure, we have chosen not to include these presentations in the table below.

The total number of PhDs has risen to 136, with the percentage of self-funded PhDs rising from 64% in 2016 to 65% in 2017 to 74% in 2018. This is a consequence of the fact that there are no longer annual PhDs directly funded by the University of Amsterdam. Other funding opportunities (PhDs within larger projects or NWO's PhDs in the Humanities scheme) are highly competitive.

The number of defended PhD dissertations increased compared to 2017, from 9 to 11, with 2 dissertations receiving the highest distinction of 'cum laude.'

In 2018, Eva Meijer's dissertation "Political Animal Voices," defended in 2017, won the Preamium Erasmianum. This was the second time in a row that an ASCA PhD candidate was awarded this prestigious prize, after Lucy van de Wiel in 2017.

Research staff in fte

Tenured Staff	2016 fte	%	2017 fte	%	2018	
Full Professor	10,19	24%	8,46	22%	8,19	20%
Associate Professor	5,9	22%	6,87	17%	8,64	21%
Assistant Professor	26,43	62%	23,93	61%	23,82	59%
Total Tenured Staff (excl. PhD)	**42,52**		**39,26**		**40,65**	
Non-tenured staff						
Postdocs	3,89		4,49		3,9	
PhD Candidates						
Funded	45		47		36	
Self-/Externally Funded	80		88		100	
Total PhD Candidates	**125**		**135**		**136**	

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

Main Categories of Research Output at Institutional Level

	2016	%	2017	%	2018	%
Refereed journal articles	85	29%	75	27%	90	31%
Books	26	9%	30	11%	21	7%
Book chapters	100	34%	110	40%	88	31%
Non-Refereed journal articles	23	8%	26	9%	22	8%
Professional publications	33	11%	22	8%	29	10%
Publications aimed at public	28	9%	14	5%	38	13%
Total publications	**295**		**277**		**288**	
Dissertations	19		9		11	
Tenured staff in fte	43		39		41	
Average publications p.p.	2,8		2,6		2,7	

4. PhD Training

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

Sustaining ASCA's vibrant PhD community is a top priority. While emphasizing the importance of restoring funding for independent PhD projects in order to keep rejuvenating the research community and open up new research fields, at the same time, ASCA has been increasingly successful in securing national and European funding for large projects that include PhD candidates (and postdocs), since having a critical mass of funded PhD candidates employed by the Faculty of Humanities is necessary to attract and support self-funded PhD candidates and those with (partial) funding from their home countries ASCA trains future scholars to develop a socially informed understanding of cultural phenomena, stimulating them to combine theoretical knowledge with a keen expertise in detailed analysis or close reading. The seminars, courses, and workshops offered within the training program are open to all ASCA PhD candidates, as well as to other scholars, including those working in other research schools or faculties, and to those outside the university (artists, curators, activists, etc.).

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

During the annual evaluation meetings specific attention is paid to the progress of the project and the adequacy of the supervision. The project is considered as a collaborative endeavour in which the PhD candidate is the central figure, supported by the supervisors and the ASCA directors. Career perspectives and the building of a strong CV are additional focal points of the evaluation meetings. PhD candidates are encouraged to gain teaching experience, to have at least one article or book chapter published before the defense and, if possible, to spend some time at a university abroad. It is

emphasized that ideally all activities undertaken during the PhD trajectory feed into the dissertation.

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

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

The success of ASCA's PhD training is evidenced by the fact that after graduating, 82 % of ASCA's directly funded PhD candidates find academic jobs, within and outside the Netherlands. Finished ASCA PhD candidates who pursue non-academic careers often end up in the cultural sector, working at museums and government bodies.

In 2018-2019 the following seminars and reading groups were offered for PhD candidates and staff:

Seminars:
ASCA Theory Seminar
Film and Philosophy/Cross Media Seminar
Cities Seminar
Philosophy and Public Affairs Seminar
Artistic Research Seminar
Moving Images
Academic Skills Seminar

Reading Groups:
Neuroaesthetics and Neurocultures
Surveillance and Privacy Studies
Trans-Asia Cultural Studies
Media and Performance
Women in Theory
Gender and Ontology
Politics and Culture in 20th-Century Culture

Marxist Reading Group

The 2018 ASCA International Workshop "Dissecting Violence: Structures, Imaginaries, Resistances" was organized by PhD students Peyman Amiri, Natasha Basu and Bernardo Caycedo. Keynote speakers were Étienne Balibar, Gurminder Bhambra and Zeynep Gambetti.

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

5. Financial Overview

Expenses 2018	
Conferences	13.893,36
Workshops	7.748,10
Seminars	2.349,41
ASCA Workshop	11.161,09
NECS	26.942,18
Office	1.247,16
Total	63.341,30

Income 2018	
Faculty Budget	41.000,00
External Funding	23.917,88
Total	64.917,88

Balance	1.576,58

ASCA receives an annual budget from the Faculty of Humanities to finance the PhD training program, research events, external representation, administration and other costs. The size of this budget depends on the financial situation of the Faculty of Humanities and on the total amount of research time ASCA members have. It is important to note that personnel costs (of academic and administrative personnel) and other overhead costs are not paid from the annual budget. In 2018, ASCA received a budget of 41.000 Euro.

All ASCA members and research groups can apply for money from the annual budget to fund research activities such as the organization of workshops, conferences and other academic meetings with guest speakers. If the event involves and is targeted at ASCA members, and a description and full budget (including contributions by other sponsors) is provided, ASCA will grant the application for an amount up to 1,000 Euro. The majority of the annual budget is reserved for activities organized by members and research groups. Another part (about 9,000 Euro) is reserved for the organization of the annual ASCA international workshop, organized by a team of PhD candidates.

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

In addition to the many initiatives organized by ASCA members and research groups, ASCA participated in several major events in 2018, such as the NECS conference. The total costs of this event where over 27,000 euros and administered by the ASCA office.

6. Events 2018

In addition to ongoing seminars and reading groups ASCA organized the following special events.

Sonic Entanglements
Launch of Melê Yamomo's Veni project, 31 January 2018

Walidah Imashira: The Liberated Archive
Organized by Annet Dekker in collaboration with Archival and Information Studies, 25 February 2018

Brain and Cognitive Enhancement as a Threat to 'Neuro-Diversity'?
Organized by Nim Goede, coordinator Neurocultures & Neuroaesthetics research group, 22 February 2018

Poetins Rechtbank
Organized by Ellen Rutten at De Balie debate center, Amsterdam, 12 March 2018

Critical Thinking in Curaçao and the Construction of Forgetting
With Richenel Ansano, organized by the Gendered and Sexual Citizenship in Curaçoa and Bonaire project (Sruti Bala and Julian Isenia), 6 April 2018

Dissecting Violence: Structures, Imaginaries, Resistance
Annual ASCA Workshop with Étienne Balibar, Gurminder Bhambra, and Zeynep Gambetti. Organized by Peyman Amiri, Natasha Basu and Bernardo Caycedo, 4-6 April 2018

Lethal Repetition: Serial Killing in European Cinema
Masterclass by Richard Dyer, organized by Jaap Kooijman, 5 April 2018

On Marginality: Blacks and Queers in *La Dolce Vita*
Lecture by Richard Dyer, organized by Jaap Kooijman, 6 April 2018

War and Peace: New Cinema from Central and Easter Europe
Film screenings organized by Katya Dorofeeva and Ellen Rutten, April-May 2018

Humanist Feminism, Injustice, and Pornography
With Mari Mikkola, organized by Alexander Thinius, 11-12 April 2018

Anto-Racism and Animals/Can Anti-Racism Provide a Ground for an Animal Ethic?
Masterclass and lecture by Syl Ko, organized by Eva Meijer, 12-13 April 2018

Value, Gender and Social Reproduction
Lecture by Amy De'Ath, organized by Jeff Diamanti and Jan Overwijk, 13 April 2018

Weaponization of the Carnivalesque: Breaking Down 'Alt-Right' Meme Culture
Lecture by Florian Cramer, organized by Niels Niessen, 20 April 2018

Moving Together: Activism, Art and Education – A week with Angela Davis
Week-long program in collaboration with NICA, ACGS, the Black Archives and others, co-organized by Mikki Stelder, May 2018

Politics of Divination: Neoliberalism as Theology of Chance
With Joshua Ramey, Joyce Goggin, Amir Vodka and Patricia Pisters, in collaboration with Spui25, 14 May 2018

Lecture by Mimi Onuoha
Organized by the Datactive research project coordinated by Stefania Milan, 15 May 2018

The Ethics of Invention
Workshop and lecture by Sheila Jasanoff (Harvard University), organized by Huub Dijstelbloem,in collaboration with Spui25, 22 May 2018

Can New York Be Saved? The Urban Condition during the Anthropocene/The Energy Commons
Masterclass and public event with Ashley Dawson (Princeton Environmental Institute), organized by Carolyn Birdsall, Cities Project in collaboration with Spui25, 24 May 2018

Activating the Archive: Audio-Visual Collections and Civic Engagement, Political Dissent and Societal Change
Eye International Conference, organized by Giovanna Fossati, 26-29 May 2018

Media Sports and World Building
Workshop organized by Markus Stauff, Cross Media Group, 25 June 2018

Mediating Brutalism: Spectacles of the Abject
Lecture by Christoph Lindner, organized by Esther Peeren, 26 June 2018

The Trade of the Teacher: Visual Thinking with Mieke Bal
Book Launch and panel discussion with Jeroen Lutters, Mieke Bal and Esther Peeren, 27 June 2018

NECS 2018: Media Tactics and Engagement
Organized in collaboration with the VU and Utrecht University, by Patricia Pisters, Maryn Wilkinson, Jaap Kooijman, Toni Pape, a.o. , 27-29 June 2018. Co-funded by KNAW and NWO

Decolonial Aesthetics and Post-Soviet Art
Lecture by Madina Tlostanova (Linköping University), organized by Fabienne Rachmadiev of the Sublime Imperfections Project, 28 June 2018

Democracy Under Siege: Digital Espionage and Civil Society Resistance
Public Event and workshop in collaboration with Spui25, organized by Stefania Milan, DATACTIVE group, 4-5 July 2018

Politics of Boredom
Workshop and exhibition organized by Aylin Kuryel, 20-21 September 2018

From Periodization to the Autoimmune Secular State
Lecture by Kathleen Davis (University of Rhode Island), organized by Peyman Amiri, 3 October 2018

Users, Makers, Dreamers: A Workshop on Vernacular Creativity in China and Beyond
Organized by Laura Vermeeren, China Creative project, 4 October 2018

Lecture and Public Event with Anne Boyer
Organized by Fabienne Rachmadiev, Divya Nadkarni and Ben Moore, in collaboration with Perdu, 4-5 October 2018

Constructing the 'New' Yugoslavian Woman
Lecture by Danijele Majstorovic, organized by Jeff Diamanti, 19 October 2018

Visual Story Telling – Thinking and Making
Masterclass with Simon Grennan, organized by Rik Spanjers, 14 November 2018

Workshop with Sabina Lovibond
Organized by Henri Wijsbek, 31 October 2018

Imperfect Knowledge Workshop
Organized by Ellen Rutten, Sublime Imperfections Project, 1 November 2018

Industrious Modernity: On the Future of Digital Capitalism
With Adam Arvidsson (University of Naples), organized by Alberto Cossu, in collaboration with Spui25, 5 November 2018

Shannon Jackson, *Choreographing Infrastructure*
Lecture in collaboration with If I Can't Dance, I Don't Want To Be Part of Your Revolution', organized by Anik Fournier, 8 November 2018

Pipeline Politics
Presentation by Imre Szeman (University of Waterloo), Cities Project, organized by Jeff Diamanti, 13 November 2018

Crowds and Parties
Masterclass with Jodi Dean, organized by Joost de Bloois, 22 November 2018

Elvis Lives in Amsterdam: Manifestations of the Imaginary Musician
Conference organized by Oliver Seibt and Rutger Helmers, 29 November – 1 December 2018

Big Data from the South: Towards a Research Agenda
Workshop organized by Stefania Milan and Emiliano Treré (Cardiff University), DATACTIVE, in collaboration with Spui25, 4-5 December 2018

Entanglements of Race, Sound and the Archive: Coloniality and the Globalized Present
Conference with Alejandra Bronfman and Jenifer Stoeber, organized by Carolyn Birdsall and Annette Hoffmann, 10-11 December 2018

Listening to Racism in the United States, or Why Sound Matters
Lecture by Jennifer Lynn Stoever (Binghampton University, SUNY), organized by Carolyn Birdsall, 11 December 2018

Temporalities of Mega-Infrastructure and Dispair
Lecture by Cristiana Strava (Leiden University), Cities Project, 13 December 2018

7. ASCA Awards

The ASCA Awards Committee—Barbara Titus Divya Nadkarni, Leonie Schmidt, and Barbara Titus—gave the 2019 ASCA Awards to meLê Yamomo, Alejandra Espinosa and Sruti Bala.

ASCA Article Award: meLê Yamomo

This year's ASCA article award goes to a book chapter, "Medializing Race: Uncle Tom's Cabin in Colonial South East Asia" by melê Yamomo, published in Uncle Tom's Cabins: The Transnational History of America's most Mutable Book, edited by Tracy C. Davis and Stefka Mihaylova (The University of Michigan Press, 2018). In this article Melê offers an insightful and rare glimpse into how the 1852 novel by Harriet Beecher Stowe, Uncle Tom's Cabin, travelled across colonial South East Asia shaping and transforming imperial racial imaginaries and "knowledge formation(s)". The paper embarks on a rich archival analysis of how 20th century print and entertainment media enabled the novel to cross national, generic and formal boundaries, both helping the spread of colonial ideologies on the one hand, and on the other getting appropriated by anticolonial nationalist movements in the late stages of colonialism.

The article presents a compelling account of the mutability of Uncle Tom's Cabin on both the theoretical and the archival fronts. Theoretically, it drives home the point about how media constructions were fundamentally constitutive of the imperial imaginaries, hierarchies and discourses of the time. It plays on the word 'medialization' to not only mean that which is taken up by and becomes media, but also to refer to how the colonial ideologies were neutralized by the easy availability and widely reiterated performance of the novel. As archival research it takes into account a number of media – newspapers, music, theatre, minstrel shows and circus performances – covering half a century from the time of the book's publication until the heydays of the anticolonial movements in South East Asia. The article thus offers a compelling double-sided analysis of the novel's hold on the public imagination and its undeniable hand in forging new "epistemologies of race". From referring to the 'proper' colonial subject as an 'Uncle Tom' to demonizing every plantation owner as a 'Legree', the paper traces the vast number of ways in which the novel was interpreted, and accounts, materially, for the socio-political impact a literary text can have.

ASCA Dissertation Award: Alejandra Espinosa

The 2019 ASCA dissertation award is granted to Alejandra Espinosa's dissertation "The Politics of Public Construction in a Globalized World: Imagining Urban Space in Ecuador". By taking the reader on a trip from the airport in Quito to the Millennium Communities in the Amazonian region; to a technological hub located in the north of the country; and, finally, to a Tuna Fish and Ice Cream monument on the northern coast, this fascinating dissertation shows how Ecuadorian public construction is entangled with notions of globalization and modernity.

The selection of the case studies is clear, and the dissertation draws on a wide array of materials. Each of the case studies is approached through a very thorough close reading of city planning documents, news coverage and interviews with key actors, and a fieldwork-based analysis of the projects' spatial situation and use. The detailed and sharp analysis shows how the authorities adapt their projects to what they perceive as a modern and globalized context. Particularly praiseworthy is Alejandra's detailed and balanced argumentation, which shows how government-led directed urban changes are driven by utopian ambitions that ignore the contradictions of everyday life, yet that also shows how urban change and city branding is never a clear cut and unidirectional process.

The writing is in this dissertation carries an enormous amount of research very lightly. And this really is the highest compliment I can give to anyone's writing. It is accessible, yet convincingly reveals the complexities of the studied phenomena. Alejandra's dissertation is written across disciplines and forms an important contribution to urban studies and to the development of critical urbanism from a transdisciplinary perspective.

ASCA book award Sruti Bala

The 2019 ASCA Book Award is granted to Sruti Bala. *The Gestures of Participatory Art*. Manchester: Manchester University Press, 2018. 168 p. There is immense public debate about the calls for participation in current neo-liberal, almost post-wellfare-state societies. But the political premises that underly these calls for participation are still in great need of being scrutinized critically. This is exactly what Sruti Bala's new monograph does. It studies the aesthetic reimagination and interrogation of these political premises, in community-based and immersive performance and in contemporary visual art,

with particular attention for the unscripted, unexpected and contingent aspects and roles of participation.

In Bala's own words she argues "that participatory practices are best appreciated in the register of the gestural. As a unit of theatrical or performative action, the gesture is simultaneously an expression of an inner attitude as well as a social habitude. It extends beyond the [theatre] stage […] into the sphere of civic life. It therefore offers a possibility for critically linking the […] aesthetic debates on participatory art to larger issues of citizenship, democratic praxis, collective action and social justice." (15).

According to the ASCA Award Committee, consisting of Divya Nadkarni, Leonie Schmidt and myself, it is this kind of critical approach that demonstrates the relevance of humanities scholarship at large. Bala's monograph provides insight into the dynamics of social participation deriving the critical analytical tools from artistic practice. Her combination of methods ranging from literature study to participant observation is particularly apt in this context. The writing style of the book is elegant and lucid; transmitting complex issues without being difficult.

In doing so, the book manages to challenge existing convictions about the concept as well as the praxis of participation with a large potential impact on various disciplines, and opening up avenues for further interdisciplinary research.

8. Completed PhDs (11)

Asli Ozgen-Tuncer
The Image of Walking: The Aesthetics and Politics of Cinematic Pedestrianism.
Supervisors: Patricia Pisters and Frank Kessler, Agnietenkapel, 23 January 2018, 14:00 hrs.
The proposition that walking could be analysed as an everyday act that can subvert the dominant politics of space was first spelled out by Michel de Certeau. Taking departure from today's urban politics, forms of activism, and media culture related to walking, my research investigates the ways in which urban pedestrianism has been articulated in film as resistance to the dominant politics of space, and thereby created a new aesthetics of movement. This diachronical research visits six 'moments' in film history, ranging from the industrial urbanisation in the late 19th century to the emergence of globalised cities in the 1970s. Within this time frame, I discuss the cinematographic articulations of the following phenomena: scientific studies of human locomotion in the wake of industrialism; the drifting aesthetics of everyday life inspired by the wanderings of flâneur, an antithetical figure to the industrialised notion of the body as an inexhaustible machine; the transformation of public space with the increased visibility of women as an ever-growing part of labour force; the prominence given to proletarian labour as producers of everyday life in the wake of socialism; a newfound realism that articulates the wanderings of displaced workers, veterans, tramps, and migrants in post-fascist Europe; and finally, a footloose ambulation as everyday rebellion in the dawn of 1968.

Eva Groen-Reijman
Deliberative Political Campaigns: Democracy, Autonomy and Persuasion
Supervisors: Beate Roessler and Robin Celikates, Aula, 2 February 2018, 13:00 hrs.
Are targeting, framing, spin and emotional campaigning a legitimate part of a deliberative democracy? In a deliberative model of democracy, the central procedure is the free exchange of information, arguments and proposals. But if reasonable persuasion is the basis for democratic legitimacy, then what does this mean for the campaign techniques common in modern politics? This thesis argues that modern campaign techniques can, under certain conditions, play a constructive role in the representative processes that befit modern democracies. However, when they do not meet deliberative standards they

can constitute forms of deception or manipulation and should be abandoned for the sake of democratic legitimacy.

Lonneke van der Velden
Surveillance as Public Matter: Revisiting Sousveillance through Devices and Leaks
Supervisor: Richard Rogers, Agnietenkapel, 8 February 2018, 10:00 hrs.
Our conceptual understanding of surveillance is continuously challenged by digital innovations. Projects that render (digital) surveillance visible and knowable become interesting analytic starting points. Since surveillance consists of technical and often secret processes, this 'rendering visible' inevitably requires a form of translation. This translation process is the main concern of this dissertation: How is surveillance made public? That question is tackled by combining an empirical inquiry on how surveillance is traced, made visible and understandable with a conceptual search for new vocabularies to address surveillance practices and countermeasures. This thesis presents four case studies in four so-called 'sousveillance' projects. Specific focus is placed on the instruments through which surveillance is brought to the fore, the transformations that take place, the importance of the different settings, and the kinds of publics these configurations (could) enact. In tackling surveillance, the projects turn surveillance into a public resource for re-appropriation.

Mikki Stelder
Queering the Occupation: From Zionist Sexual Politics to Palestinian Decolonial-Queer Imaginaries
Supervisor: Mireille Rosello, Agnietenkapel, 6 March 2018, 10:00 hrs.
Queering the Occupation exposes a gap between the existing critical frameworks that discuss the role of gender and sexual politics in the context of Israel/Palestine and what it calls Palestinian anticolonial-queer critiques. Such critiques emerge from within Palestinian queer communities and offer novel perspectives on the Israel/Palestine crisis. The first part of Queering the Occupation examines the trajectory of Israel's gay and lesbian movement from the late 1980s until the present in order to understand how a gay subjectivity emerged within the boundaries of the Zionist state. It looks at how gay rights and gay life are employed in Israel's nation branding campaign Brand Israel. And, it analyzes the cultural, economic, and political impact of Israel's gay tourism industry on Israel's image globally. In the second part, Queering the Occupation examines critical and liberal responses to Israel's use of sexuality and gender in its nation branding efforts. More specifically, it discerns how these responses determine the conditions of possibility for political action and

the political imagination in and about Israel/Palestine in the present. It does so by engaging debates within scholarly, media, and activist contexts in Israel/Palestine, North America, and Europe, which discuss the Israeli state's uses of sexual politics in the context of occupation. Importantly, Queering the Occupation provides insight into Palestinian anticolonial-queer critiques and decolonial-queer space-making practices that provide central conceptual interventions into how the Israel/Palestine crisis is assessed and understood both within Israel/Palestine and internationally. In doing so, it moves beyond conventional understandings of the Israel/Palestine crisis, which have thus far failed to bring social justice to that context.

Alejandra Espinosa
The Politics of Public Construction in a Globalized World: Imagining Urban Space in Ecuador
Supervisors: Christoph Lindner and Esther Peeren, Agnietenkapel, 28 June 2018, 12:00 hrs.
The study focuses on how projects of Ecuadorian public construction driven by the State and by city authorities are entangled with notions of globalization and modernity. To show this entanglement, I analyse the planning and construction process of four urban projects: the new Mariscal Sucre airport in Quito; the Millennium Communities in the Amazonian region; the Yachay university/technological hub located in the north of the country; and, finally, local monuments placed by municipal authorities on the northern coast. The first three case studies are State-driven and, due to their high cost and national impact, can be described as mega structures or mega projects; the fourth provides an example of public construction driven by local interests. Each of these cases, approached through a close reading of planning documents, news coverage, interviews with key actors, and a fieldwork-based analysis of the projects' spatial situation and use, reveals aspects of the dynamic relationship between urban planning, politics, spatial imaginaries (local, national and global) and socio-cultural values. Taken together, they show how the authorities and technicians driving urban construction adapt their projects to what they perceive as a modern and/or globalized context. Each structure, once built, is seen to reflect the imaginaries, dreams and desired futures authorities and technicians have in mind when thinking about urban space and its design.

Lisanne Snelders

Hoe Nederland Indië leest. Hella S. Haasse, Tjalie Robinson, Pramoedya Ananta Toer en de politiek van de herinnering (*How the Netherlands Read the Indies: Hella S. Haasse, Tjalie Robinson, Pramoedya Ananta Toer and the Politics of Memory*)

Supervisors: Thomas Vaessens, Yra van Dijk and Paul Bijl, Aula, 6 July 2018, 13.00 hrs.

The former Dutch colony in Indonesia (the Dutch East Indies) is continuously being brought back to life in Dutch cultural memory. This project examines the politics of this multifaceted memory in literary culture, in which affects such as nostalgia exist alongside guilt, anger and criticism. Which stories are read over and over again, and which are marginalized? How are memories employed to construct identities? Who appropriates literature and which different meanings are assigned to texts? The central thesis is that the memory of the Dutch East Indies is compartmentalized, which means that various perspectives on colonial history are scarcely understood as an integrated whole but are rather placed into separate compartments. As a result, white Dutch perspectives, Dutch perspectives of colour (or Indo-European perspective) and Indonesian perspectives on colonial history are considered to be part of Dutch cultural memory to different extents. The project analyses this compartmentalization in several case studies of the reception and appropriation of the authors Hella S. Haasse (1918-2011), Tjalie Robinson (1911-1974) and Pramoedya Ananta Toer (1925-2006).

Penn Ip

Female Migrant Workers Navigating the Service Economy in Shanghai: Home, Beauty, and the Stigma of Singlehood

Supervisors: Jeroen de Kloet and Esther Peeren, Agnietenkapel, 20 September, 12:00 hrs.

Drawing on fieldwork conducted in Shanghai, this qualitative research project, by combining multiple ethnographic methodologies, including in-depth interviews, participant observation, home-visiting and the Go-Along method (Kusenbach 2003), focuses on the everyday experiences of rural-to-urban migrant women working in the Shanghai service sector, in particular the ways they live, labour, and love. The main focus lies on three issues: the notion of home, the economy of beauty, and the stigma of singlehood. First, I explore how, in a social context in which rural migrant women are discursively categorized by urbanites as the "low-quality" (Anagnost 2004) and "suspicious" other (Sun 2009), these women nevertheless construct a sense of "home" in Shanghai. Second, I examine how rural migrant women in the beauty industry,

by engaging in a form of affective labour and by also participating as consumers in the beauty industry, come to transform their bodies and sense of self. Third, with early marriage and shishi hunyin (事实婚姻 – literally, *de facto* marriage) still prevalent in rural China, I ask how rural migrant women present and legitimate their relationship status as single, married or having a boyfriend in relation to conflicting normative models of singlehood and marriage in their rural communities and Shanghai. Together, the three sections show that rural migrant women in Shanghai do not leave the rural behind, but are in an in-between position, leading to a constant process of negotiation that renders their identity not fixed but flexible and that, therefore, creates possibility for strategic manoeuvring.

Dan Leberg
The Moving Parts: Screen Acting and Empathy
Supervisors: Patricia Pisters and Catherine Lord, Agnietenkapel, 8 November 2018, 10:00 hrs.
Dan's dissertation analyses screen acting as a practice from the actor outwards, rather than from the perspective of a film spectator watching a performance. In doing so, this study breaks with the performance analysis tradition in film and media studies, arguing instead that screen acting is the solicitation of three distinct, overlapping, and complementary empathetic relationships. This theoretical claim, which layers cognitive neuroscience with phenomenological philosophy, is qualified by ethnographic data from interviews with professional screen actors and with examples from prominent American Method Acting practices. By prioritizing the screen actor's process over a semiotic dissection of the final performance on screen, this research reassesses the screen actor's creative agency as being more than just another "moving part" of the *mise-en-scene*.

Vesna Vravnik
After the Fall of the Pink Curtain: Alliances between Nationalists and Queers in Post-Yugoslavian Cinema
Supervisors: Mireille Rosello and Srdjan Sremac, Aula, 12 December 2018, 13:00 hrs.
My dissertation focuses on the post-Yugoslavian geographic region, where the issue of sexual minority cannot be separated from religion and nationalism. I analyse the concept of gay visibility as understood in the Western perspective and how it transforms when applied to my region of study, paying close attention to the fact that a direct application cannot be undertaken due to the specificities of the region. The corpus of my analysis are four films produced in

this region: *Fine mrtve djevojke* (Fine Dead Girls 2002), *Diši duboko* (Take a Deep Breath 2004), *Go West* (2005), and *Parada* (The Parade 2011). Homophobic violence is present in all the films, sometimes to extreme physical or mental degrees, and sexuality is often inseparable from religious beliefs or ethnic identity. Despite that, I argue that these films are the beginning of an archive of anti-homophobic stories even if the message is never straightforward. They make us imagine ambivalent tactics, pyrrhic victories, and strange alliances, which I view with an eye for the local queer perspective. As I demonstrate, these tactics are solidly anchored in a context that invites ambivalent, oblique, and sometime self-contradictory practices, for example when queers and nationalists become strange or not so strange bedfellows.

By doing this, I want to raise and explore two key issues: an inclusion of queer discourses from the post-Yugoslavian geographic region that will allow a more historically and culturally accurate view of homophobia, while providing another argument for decolonizing non-Western queer discourses.

Evrim Emir
"Lifting the Veil from the Face of Depiction": Middle Eastern Miniature Painting in Light of Sufism and Phenomenology
Supervisors: Josef Früchtl and Andrea Rehberg, Agnietenkapel, 18 December 2018, 16:00 hrs.

Drawing on Sufi philosophical concepts, Middle Eastern miniature painting flourished from the fourteenth century onwards before succumbing to Western political and cultural influence in the nineteenth century. As the art form itself disappeared, its products entered Western expositions, influencing artists such as Henri Matisse. In turn, twentieth-century Western art inspired its own philosophical tradition, mainly expressed in phenomenology. This study traces the connections between Sufi philosophy, miniature painting, Western abstract art, and phenomenology. Further, it offers an ontological assessment of miniature art in light of Sufi philosophy and a comparative analysis of the Sufi and phenomenological traditions of philosophy. The goal of the study is to expose the compatibility of Sufi and phenomenological approaches to art, and to employ both approaches in tandem to produce innovative readings of Middle Eastern miniature paintings.

Emanuel Seitz

Rat und Form. Über Klugheit (Form and Advice: About Prudence)

Supervisors: Josef Früchtl and Joachim Renn, Agnietenkapel, 20 December 2018, 14:00 hrs.

'Rat und Form. Über Klugheit' (Form and Advice: About Prudence) examines the question: What is prudence? It determines prudence as the intelligence that is caring about the easiest way of being in best form. The most important means to perfectivize oneself are continuous practice (a tendency to perfection) and the employment of cunning modes of action (perfection in latency). Both together may result in perfection with ease, which is the prudent way of life. This ethical theorem is also valid for politics and cares about the easiest way of a vertically challenged life for all. These prudent modes of thought allow me to identify several models of human action theory as imprudent, like the mechanistic or organistic models or the model of the systems theory.

9. New PhD Candidates

Anthi Argyriou*, Mediterranean Drifts|The Aesthetics and Politics of Contemporary Art in Greece in the Context of the Refugee Crisis* (External Funding Greece, 10.000 Euros)
Supervisors: Maria Boletsi and Esther Peeren
The proposed research project will focus on how artistic practices, exhibitions and cultural institutions have dealt with issues of migration in Greece since 2015. In an attempt to respond to images and experiences of the refugee crisis and their implications, individual artists, museums and cultural initiatives have renegotiated the concepts of dislocation, home and vulnerability in the framework of globalized (forced) displacement and socio-political upheaval. I will unfold these aesthetic and theoretical shifts by analyzing specific case studies and employing current concepts from cultural analysis, globalization and migration studies. In addition, I will study audiences' reception of and involvement in the analyzed practices, exhibitions and institutional strategies in order to delineate the social and cultural impact of contemporary art in this context.

Inez Blanca van der Scheer, *Human at the Crossroads of Decolonization and Ecocriticism: A Caribbean Discourse*
Supervisors: Yolande Jansen and Joost de Bloois
This project will ambitiously approach the question of being human from the crossroads of decolonization and ecocriticism as this figures in Caribbean literature and thought. Taking decolonization as both the historical revolution against European occupation as well as a philosophical endeavour, I am foremost concerned with mapping the myriad creative contemplations on dehumanization in poetry and philosophy from the position of the dehumanized. This project echoes Jamaican philosopher Sylvia Wynter's stress on the distinction between being "human" in the tradition of European humanism and being human - the human animal - as a shared global condition. It will interrogate the category of the human from the decolonial position that remains always aware of this as an artificial colonial category with a distinct European history. To conceive of a version of the human after decolonization – a "humanism fit for the measure of the world", in the words of Martinican poet Aimé Césaire –this project will take special care to exorcise not only the racial and gender biases of humanism but also its tradition of anthropocentrism. In mapping a decolonial genre of the human that takes as its subject the human animal, I will rely on a thereotical framework informed

by the intersections of the seemingly disparate fields of decolonial theory and ecocriticism and animal studies.

Charles Esche, *From Experimental Institutionalism to the Demodern Museum: Experimentation and Self-Reflection in Visual Art Institutions from 1989 to the Present*
Supervisors: Mia Lerm-Hayes and Joost de Bloois
The research will investigate the experimental, critical and/or self-reflective programmes that have taken place in experimental public visual art institutions in Europe since 1989 through interviews and published accounts. It will explore how these programmes have affected artistic practices and public cultural debates and policies. It will sketch out a typology of experimental art institutional practices over the past 30 years using a broad theoretical base focused on decoloniality, instituent practice and political agency. Key terms will be experimental institutionalism, democratic deviance and the demodern museum. The thesis will partially analyse my own texts, into which I will intervene from my current perspective. I will interview my peers and analyse the critical and artistic reaction to art institutional change. The final chapter will discuss 'demodernity' as an untested category within decolonial thinking that might allow a general critique of both social modernity and artistic modernism to emerge.

Daan Roovers, *Public Opinion in the Age of the Digital Public Sphere: A Public Philosophical Approach to the Expression and Forming of Opinions*
Supervisors: Yolande Jansen and Robin Celikates
Introduction: Public opinion is an essential pillar of a vital representative democracy. As citizens form and voice their opinions in close relation to the possibilities of the available media, the changing media landscape is of crucial political importance. Today we see an explosion of the use and the impact of social media on opinion formation and expression. What does this altered context of expressing and formation mean for public opinion? This research examines the discursive structures underlying and constituting public opinion in the context of the digital sphere. Are these structures still adequate for opinion formation and expression of the new opinioning sphere? What are the elementary discursive conditions of opinion formation and expression? Are any of these in peril in the new public sphere? In other words: Can we define the vital discursive criteria for a viable 21st-century critical and politically productive public opinion? In line with the developments and insights from media theory regarding the digitization (and commercialization) of the public domain, I will identify the vital discursive structures for a pluriform public

opinion as defined in the history of philosophy. Philosophical approaches to public opinion (Plato, Rousseau, Lippmann, Dewey, Arendt and Habermas) will be explored in the context of the new public discourse. How is the normative framework of a democratic discourse safeguarded or accommodated in a decentralised digital discourse? My central thesis is that despite the strength, speed, accessibility and openness of new media, a crucial political aspect of public opinion is under pressure, namely shaping, adapting and changing opinions.

Gerrit Schaafsma, *Contestation in the Anthropocene: Globalised Disobedience and Climate Justice*
Supervisors: Robin Celikates and Beate Roessler
Over the past decade, the ethical implications of global climate change have received increasing attention in the philosophical literature (Gardiner, 2010; Jamieson, 2010; Page, 2008 & 2011; McKinnon, 2014). The aim of this doctoral dissertation is to build on this work by exploring a topic related to climate justice, but that has only recently begun to receive sustained attention: the practice of using acts principled law-breaking to advance claims related to climate justice. While this issue has received some attention in the literature (cf. Caney, 2015; Welchman, 2001), questions about the legitimacy of using tactics associated with civil disobedience to advance a global climate justice agenda remains under-theorised. I will argue that theories of civil disobedience that have been used to try and make sense of earlier environmental justice movements cannot accommodate this new phenomenon, and that new conceptual and normative frameworks are required to try and make sense of it. However, the literature on civil disobedience does serve as a useful starting point for the discussion about the legitimacy and methods of the climate justice movement. My argument is that by using the tactics, vocabulary and normative motivations associated with more traditional civil movements, but applying them in a global, rather than local context, climate justice activists have opened up a new avenue of political contestation. My aim with this research is two-fold: firstly, I plan to map the contours of this new form of political contestation; secondly, I will argue that global climate justice movements may have legitimate grounds for acting in unlawful ways in order to further their aims. In doing so I hope to contribute to the discussion about the globalisation of disobedience (cf. Peeren, Celikates, et al. 2017; Smith, 2017) and the way in which acts of principled law-breaking are being used to in new ways and in service of causes which have only recently emerged.

Harold García Rodríguez, *La soberanía del vacío: Abe, Blanchot, Elizondo*
Supervisor: Shelley Godsland
The Sovereignty of the Void will analyze the work of Kobo Abe, Maurice Blanchot and Salvador Elizondo, focusing on a key novel by each writer: The Box Man (1973); Thomas the Obscure (1941), and Farabeuf (1965). I will show that these fictions are erected around an engagement with a number of fundamental philosophical concepts and that, despite the disparity of their geographical provenance, these three authors fashion (explicitly or implicitly) and then deploy an innovative literary theory which they use to undergird their own works. The philosophical concepts to be analyzed in the first part of my thesis include: the void -- or emptiness (the core concept of my research); the absolute; and the loss of identity, all notions fundamental to Heidegger and the philosophers of the Kyoto School. These concepts are crucial to understanding many important 20th-century social and cultural concerns (primarily in the period from World War II on). The second part of my dissertation will comprise a detailed close reading of the three novels under scrutiny through the lens of the literary theories set forth by these three authors themselves, as well as in conjunction with concepts propounded by Ricardo Piglia (the idea of 'bad reading') and Giorgio Agamben (profanation). The theories formulated by Abe, Blanchot and Elizondo deal with issues such as, what is true literature?, or what does a reading act consist of? To find the answers to these queries it is essential to comprehend how they are related to the appropriation and re-signification of the philosophical concepts mentioned above. The final part of my research will show how it is possible to construct intertextual and cross-cultural connections between the three authors who at a first glance seem to be dissimilar, and will discuss the relevance of this conceptual and textual interconnectivity to the twentieth-century world cultural and socio-political milieus.

Josh Weeks, *Roberto Bolaño and the Neoliberal Labyrinth*
Supervisors: Shelley Godsland and Hanneke Stuit
From Borges's metaphysical thought experiments to Gabriel García Márquez's predilection for spatial and temporal enclosure, South American fiction has historically been preoccupied with both physical and conceptual labyrinths. According to Gerald Martin, this trend can be accounted for by the fact that 'To be trapped in a labyrinth is essentially a metaphor for the struggle for modernity' – a mode of socio-political and economic solitude at odds with the developing West. Whilst it is certainly interesting to explore cultural production through what Fredric Jameson calls 'the political unconscious', the Eurocentric modes of thought that undergird Martin's analysis are troubling in

their discursive and theoretical rigidity. As Erik Ching, Christina Buckley, and Angélica Lozano-Alonso point out in their exhaustive study of Latin American Literature, Reframing Latin America: A Cultural Theory Reading of the Nineteenth and Twentieth Centuries, Martin presupposes a binary that posits a cohesive, unadulterated "West" against a Latin American "Other" that has yet to have attained such stability. Adopting a Cultural Studies approach which utilizes Postcolonial Theory, Deconstructive Thought, and Foucauldian Discourse Analysis, this project aims to reconceptualize Martin's project in line with the following question: how can we account for the predominance of labyrinths and isolation in Latin American fiction without falling prey to a Eurocentric rendering of otherness? Whilst the labyrinth has historically been viewed as a metaphor for South America's socio-political and economic backwardness prior to the imposition of neoliberal rule, this projects aims to show how it is also suited to conceptualizing the complex workings of neoliberalism itself. In order to support this hypothesis, the thesis will turn to one of South America's most lauded contemporary writers, Roberto Bolaño, whose works exhibits a labyrinthine quality in which the classical trope of spatio-temporal disorientation is used to express the conditions of the contemporary moment. As such, the reformulated conceptualization of the labyrinth that this project brings to the fore is both lens through which Bolaño is read, and also a key concept for understanding the intricacies of globalization beyond literature.

Mary Finley Keller, *Belief and the Will*
Supervisors: Franz Berto and Christian Skirke
This doctoral project studies the role of the will in belief, with the objective being to provide insight into whether there is any power of decision in belief formation. The research examines how belief acquisition differs from knowledge acquisition and how passive or active the forming of beliefs is. This requires a distinction between belief and knowledge. As will be argued, these differences come into view most clearly if we employ the criterion of degrees of evidence to distinguish between belief and knowledge. Any reason for a belief other than the aim towards truth is not a logical ground for belief. Involving the will in any explanation of belief makes it possible that one could decide one's beliefs but also runs the risk of involving desires as causes of beliefs. The paradox of self-deception will offer both a consideration of how purposive planning, or desires, can generate conflicting beliefs as well as facilitate conscious decisions to believe something. The levels of self-knowledge, intentionality and introspection involved in self-deception are used as illustrations of deciding to believe. Degrees of evidence and differing

strengths of belief lead to the conclusion that beliefs are held to work within systems and that absolute knowledge is unattainable. The necessity of weighing evidence before one believes illustrates that decision is a part of how people come to believe, and that beliefs are actively formed rather than passively acquired.

Miguel Tavera, *Murmuring Springs (El Murmurar de las Fuentes)*
Supervisor: Shelley Godsland

Our purpose is to present and analyse a significant series of revelations regarding thus far unknown or hidden sources of inspiration, as well as the literary affiliations implicit in the three principal writers of the so-called Latin American Boom of the 1960s: Julio Cortázar, Carlos Fuentes and Gabriel García Márquez. To this end, we are mainly focusing on their respective emblematic works: Blow up, The Death of Artemio Cruz, and One Hundred Years of Solitude. We will be making particular use of two concepts, themselves variants of intertextuality: transposition and transfictionality. The former, secular and the very foundation that leads to intertextuality, is part of the process; the latter, recently postulated by Richard Saint-Gelais, a Canadian professor, shines new light on this modern version of imitatio. The contextual reconstruction (historiographical and socio-cultural) of the three cases, both diachronically and synchronically, will enable us to reveal common narrative features and uses; and to understand how theme and technique, intimately interwoven, demarcate and trigger literary trends that the Latin Americans knew how to grasp and exploit successfully. On unravelling such a mixture of trends, some little known and others flourishing in post-war Europe and North America, both in major genres as well as marginal subgenres, a disturbing dualism in the creative process is revealed. On the one hand, the hidden but huge influence of western thought and the European metropolis on the work of the boom; and on the other the very transformation (in mentality) of the authors. At the same time, while reclaiming the contribution of ignored authors and subgenres, we do them justice.

Nim Goede, *Thinking the Brain through Art and Neuroscience*
Supervisor: Patricia Pisters

The metaphors and images used by (cognitive) neuroscientists to imagine or to represent the brain or neurocognitive processes have changed over time.[8] This project sets out to study how the changing representations of the brain in (cognitive) neuroscience have influenced and inspired the creation of artworks that incorporate, engage with, or critically reflect upon the concepts, images, practices or technologies employed by neuroscientists. Secondly, it will study

how artists have created fictional and speculative imaginations, representations and performances that allow us to think the brain, and what it means to be an embrained subject, differently, which in turn have influenced scientific conceptions and representations of the brain - instead of merely offering artistic "illustrations" of neuroscientific knowledge. This study will thus focus on the bi-directional influences of both artistic and scientific representations of the brain created in the 20th and 21th century and will crossexamine them making use of analytic tools like those provided by cultural analysis. By systematically clarifying these entanglements of society, art and neuroscience, this project will also develop conceptual tools that can facilitate the articulation and consideration of potential future developments from these fields with their societal, ethical and moral implications.

Oluchi Joyce Igili, *Towards Emplacing Authentic Political Theatre in Nigeria*
Supervisor: Kati Röttger
My project aims to explore the dynamics of institutionalising the Legislative Theatre model of interventionist theatre in Nigeria. I adopt an interdisciplinary approach to my study by conflating the principles of participatory democracy (Cornwall and Gaventa), Input-Output Analysis (Easton) and the Legislative Theatre model (Boal). Legislative Theatre, an extended form of the Forum Theatre, which itself is an arm of the Theatre of the Oppressed (TO) uses the principles of the Forum Theatre within a political system to create a truer form of democracy. By conflating these models, avenues for intervention in the lived experiences of select communities will emerge and will be explored.

Stijn Postema, *Journalism as Artistic Practice*
Supervisors: Mark Deuze and Jan van der Stoep
The emergence of visual and digital culture creates opportunities for journalists to be more creative and innovate, deploying more literary and screen-based storytelling techniques. In doing so, journalists frequently make artistic decisions and apply production processes from the artistic field. Journalism as an artistic practice is an underexplored terrain in journalism studies. The purpose of this project is to explore what journalism studies may learn from aesthetics; to raise awareness among news workers of their creative and artistic role; and to map the various ways in which a new generation of artist-journalists addresses contemporary concerns about the quality of journalism.

Tânia Alexandra Esteves Fernandes Cardoso, *The Illustrated Cityscape: Imperfect Lines of Urban Exploration*

Supervisors: Emilie Sitzia and Carolyn Birdsall

Cities have been a vital component within visual storytelling and reportage: since illustration became a product for the masses in the decades around 1900, it has represented the social and cultural practices of modern urban life. Since then, illustration – in the form of leaflets, cartoons, and comic strips in newspaper – was intertwined with city life and addressed mass audiences (McCloud, 1993; Martín-Barbero, 2001; Fritzsche,1996; Choay, 1992[1965]). In the contemporary era, illustration often has a realistic approach, and constitutes an exercise of critical, creative and artistic freedom. The depth of information within illustration allows for the dissemination of different points of view and new perspectives on daily-life, everyday stories and ordinary places. Due to its unique characteristics as a mass medium, illustration allows for an intensive engagement between its creator, the audience and the city, with a discursive potential to enable alternative and multiple views. Considering illustration as a device to build fantastical and urban imaginaries but also of truthful reports this research project intends to challenge misconceptions and stereotypical views of this creative field. Combining theory and praxis, it will elucidate how illustration relates to urban space, and its place within a complex assemblage of physical, cultural, social, political and emotional elements. Working in the tradition of artistic research, the project will demonstrate how the phenomenon of 'illustrated cities' can precisely be found at the intersection between urban experience, place and illustration.

Ira Solomatina, *Impacts of Globalisation upon Women's Fashion in Contemporary Urban India, on the Example of Mumbai*

Supervisors: Christine Delhaye and René Boomkens

My research project intends to look closely into the globalisation of contemporary female fashion in India. Globalisation of fashion is quite often portrayed unproblematically – either as uncontested Westernisation of local fashion system or as a harmonious melange of local styles and "world fashion" (I am using the term after Joanne Eicher, who believes it to be less controversial than the blunt and uncritical "Westernised fashion"). Should one judge, for instance, by the content of Indian glossy magazines, India's contemporary urban-dwelling female switches effortlessly and casually between a western-looking suit and a sari, easily deciding for the one or the other according to circumstances. This project, however, intends to look beyond the stereotypical portrayal of contem-porary Indian fashion as a haphazard blend of the local and the global. In my re-search I would like to

consistently address the question about what exactly has been the impact of globalisation on contemporary female fashion in India. The focus is on the two decades between 1995 – 2015. This time span is particularly interesting for the aims of this research because of the 1990s liberalisation reforms. Initiated in the early 1990s, the reforms stimulated economic development of India, made the country more attractive for foreign investors and – as many researchers believe – facilitated the rapid globalisation of India's economic, social and cultural spheres, including its fashion. The latter is going to be analysed here as a system, comprised of various levels (producers, mediators and consumers) with each level addressed methodically.

Pablo Muruzábal Lamberti, *Apprentices of Listening - Listening as a Dialogical Virtue and Skill in Primary Education*
Supervisors: Josef Früchtl, Anders Schinkel and Chiel van der Veen
This proposed study revolves around the philosophical virtue of listening and the possible role music could play in improving listening as a skill in classroom dialogues. Contrary to what one may assume, dialogue typically starts with listening rather than speaking. One merely needs to consider Plato's dialogues to come to the conclusion that Socrates is only able to point out illogical reasoning or 'false truths' by carefully listening and subsequently responding on the basis of what his interlocutors are saying. After all, should Socrates have limited himself to asking questions or sharing insights, without actually listening to what is being said, the Socratic effort of cooperatively addressing philosophical issues is rendered impossible. Indeed, this is central to classroom dialogues as well since the main focus is on discourse, reflection and collaboratively deliberating competing ideas. These variables clearly presuppose listening, yet, despite the apparent importance of listening, there has been little research about what it actually means to listen, and what its exact role and importance is for educational dialogues. This study therefore is two-fold. First a clear definition of the meaning of listening is called for. Philosophers such as Gadamer, Adorno, and Heidegger will be studied thoroughly in order to arrive at a better understanding of the meaning of listening. Based on the outcome, a practical effort directed towards a skill-based pedagogical model will be developed and tested in schools, before evaluating the results and arriving at a recommended pedagogical practice.

Laura Kirby, *An Exploration of Gendered Vulnerability in Spanish Literature*
Supervisors: Shelley Godsland and John Garrido Ardila
This project explores the gendered vulnerability of women as represented in female authored Spanish literature that is set during the Franco dictatorship or

in the years directly preceding or following this period, specifically in either the Spanish Civil War or the Transition period. It builds on my Master project, which uses feminist philosopher Allison Jaggar's work on cycles of gendered vulnerability as a theoretical framework within which to investigate the representation of female gendered vulnerability in a series of contemporary Spanish crime novels. The master thesis, also supervised by Shelley Godsland, will form a chapter of the PhD thesis. Further developing the theme of gendered vulnerability, the project will turn to other examples of female-authored Spanish literature and research the ways in which an application of Jaggar's theorisation of cycles of gendered vulnerability can help to analyse the message of other novels set and written in Spain over the last hundred years. I will endeavour to analyse how the moment in which the work is written impacts the way in which it engages with the theme of female vulnerability during the Francoist era and the surrounding years. I hypothesise that the works written during the dictatorship will explore the theme more subtly due to censorship, whilst contemporary novels will represent female gendered vulnerability more explicitly and will show a greater engagement with topics that would have been taboo under Franco's regime, such as abortion and female sexuality.

Edith Kaldor, *The Many and the Form: Methods for Participatory Practices in Contemporary Theatre*
Supervisor: Kati Röttger
Recent shifts to divisive rhetoric and deeds in politics and public life amplify the urgency for exploring and rehearsing more differentiated attitudes towards 'the other' and oneself. This brings a new relevance to the role of contemporary theatre as a space where experiences outside dominant narratives can be articulated and reflected upon, also collectively. Correspondingly, the last years have seen a surge in 'participatory' theatre works, performed by and co-created with people from outside of the arts. Yet, at present there is a lack of sufficient resources providing theoretical reflection on the field along with concrete artistic tools for the practice. The aim of the research is to systematise and share working methods for practitioners embarking on participatory co-creative processes. It builds upon my 15-year-long practice as theatre maker creating work with non-artists from a wide range of ages and backgrounds in theatres across Europe, highlighting the complexity of often extreme or traumatic experiences, and interrogating the limits of communicability. During the research my own methods will be challenged and expanded by theoretical reflections and existing practices. Alongside, three contemporary theatre-makers will be invited to collaborate

on developing a series of workshops on techniques that allow for the involvement of non-artist participants in the first phase of the creative process: the conceptualising of the performance. This practice-led research probes the primary dilemma of participation: how to create enriching experiences for the participants while retaining high artistic ambitions for the work. The projected outcome is a book-length publication of new working strategies and methods, alongside theoretical contextualization of the questions and dilemmas of participatory practices. It will inform the long overdue discourse on participation in contemporary theatre from the point of view of practitioners and participants. It will be a valuable tool for theatre practitioners, theoreticians, educators, students and community organisers.

Wang Zhuoqun, *Objectification and the Critique of Social Structure*
Supervisor: Robin Celikates
In this concise proposal, my target is to analyze how Marx criticizes capitalism, that is to say, the method of critique. I will try to argue that the logic of objectification is not only a philosophical thought, but also a significant way and method of criticizing capitalism. First, I will analyse and distinguish the concepts of alienation and objectification. In the second place, I will demonstrate that an alienated world has closed over the possibilities of human emancipation. Thirdly, in capitalist society, social relations among people are materialized, which appears to have an independent form that is beyond human's control. By and large, through the logic of objectification, Marx criticized capitalism since its social structure undermines the potentialities of individuals, it creates a transcendent world of objective and economic divinities over which human being has no control, which makes the self-realization and the freedom of individuals impossible. As a social being, humans should be able to control the material wealth and social relations to realize potentialities and freedom. Is it possible, and if so, within which kind of social structure, that individuals are able to be free from all forms of alienation and exploitation? We need theoretical analysis and research into different societies. Which kind of social structure contains the greater chance of the realization of self-realization and self-affirmation? Inheriting Marx's ethical-philosophical thinking and his research on social structure, the analysis of different societies may give us a brand new perspective in social philosophy and the study of Marxism.

Parisa Zandbaf, *From the 'Cut' to the 'Imaginary': How the Cinema of Abbas Kiarostami Encourages the Audience to Imagine*
Supervisors: Josef Früchtl and Abe Geil
Iranian culture still remains unrecognized and exotic to the world thanks to its misrepresentations in media. On the other hand, Iranian contemporary cinema with its humanist, neorealist approaches constructs a different social imaginary of the post-revolutionary Iran. Abbas Kiarostami was the first Iranian film directors who initiated an artistic dialogue with the West with his singular cinematic language. In contrast to Hollywood moviemaking conventions, his films invite the audience to think and construct live imaginaries. This research building upon Jean Luc Nancy's notion of look (regard) investigates how Kiarostami's cinematic style and particularly editing techniques encourage the audience to participate and construct a new imaginary about Iranians.

Gemma Newlands, *Finding Human Dignity in the Digital Economy: Digital Reification, Mediation, and Algorithmic Management in Platform-Mediated Work* (external funding)
Supervisors: Mark Deuze, Christian Fieseler (BI Norwegian Business School)
As digital labour platforms continue to proliferate worldwide, transforming workers into algorithmically managed 'digital assets', it is critical that the human dignity of the individual worker is prioritised as a focus within future research. Accordingly, I propose to conduct a multi-phase empirical investigation into the notion of human dignity in digital labour, with particular regard for whether reification through algorithmic management and electronic worker surveillance precludes dignified treatment. I will adopt a mixed-methods research design, relying on platform data collection, longitudinal interviews with digitally mediated workers, organisational ethnography, and human-computer interaction(HCI)-inspired experiments to investigate how digital platform workers can preserve dignity in light of a digitally mediated and reifying work environment.

Gonca Turgen, *Homelessness at Home in Contemporary Cinema of Turkey after 2013*
Supervisors: Esther Peeren and Maryn Wilkinson
In this prospective study, the notion of "homelessness at home" will be explored in the contemporary cinema of Turkey by questioning the uncanniness of home in relation to not belonging to the place where one is supposed to belong. This notion is characterized by the experience of more settled inhabitants, which is different from the homelessness or translocation of the refugee or the migrant.1 I intend to research homelessness at home in

the context of Istanbul and for the period after 2013. Temporal focus aims to explore the structures of feeling for the period after 2013 depending on the experiences of the significant political and social breakpoints. Through the spatial focus, on the other hand, allegorical, metaphorical and direct representations of Istanbul will be the main concern in order to question homelessness in the sense of the constant transformation of the place that one inhabits. For this purpose, discussion will be contextualized through narrative and visual analysis of following films: *Spirit of Dust* (Yetik, 2014), *Frenzy* (Alper, 2015), *Ivy* (Karaçelik, 2015), *Nausea* (Demirkubuz, 2015), *Until I Lose My Breath* (Balcı, 2015), *Big Big World* (Erdem, 2016), *Inflame* (Özçelik, 2017) and *The Pillar of Salt* (Çevik, 2018). Main theoretical pathways will be the conceptualization of the uncanny to trace the transition of familiar to unfamiliar and homely to unhomely; theories of affect to relate individual and prepersonal/ collective; the notion of the structures of feeling to question social experiences and relationships giving the sense of the period after 2013, and the concept of reflective nostalgia to link up the past, present and future considering the place and individual/cultural memory. As a unique contribution, tracing the expressions of this particular period in the cinematic representations has a crucial potential to inquire the political context, interpret the living social experience, and explore the reflections in contemporary cinema distinctively characterized in stylistics, themes and modes of production.

Laura van den Bergh, *Curating the City-Cultures of Europe: Analysing the Cultural Identities of Cities through the European Capitals of Culture Programme*
Supervisors: Murray Pratt and Margriet Schavemaker
Over thirty years after the initial appointment of Athens, more than fifty European cities have been selected to become a European Capital of Culture (ECC). Appointed cities are prompted to (re-)articulate and promote their own cultural identity through exhibitions, events and manifestations, thus unifying their citizens in a shared imagined community. The ECC programme also functions on an overarching level, on which individual narratives of the participating cities are combined into a new European culture, an imagined community where the European citizen could find herself 'United in Diversity'. While keeping in mind Wolfram Kaiser's statement that "the museum today is a central site where imagined communities present themselves", I aim to analyse these two distinct levels of the ECC programme through curatorial discourse (19). Whereas the cities (re-) define their identities through programming, both within and outside their museums, the sum of these cities

and the intangible heritage that they represent, adds up to a carefully curated exhibition of "European-ness" (Bruter 2007: 33). For this project, I will look at case-studies of past and contemporary ECC's in order to uncover developments in the articulation of a city's culture, and to comparatively analyse the different cultural imagined communities on both levels.

Elena Sarno, *Playful Filmmaking: Ludic Practices in Cinema*
Supervisors: Patricia Pisters and Toni Pape
My research is an exploration of forms of free play in contemporary filmmaking. The first part focusses on what can be identified as play or playful in cinematic storytelling. The analysis of specific philosophical and anthropological thought about play, is utilised to delineate the ludic perspective to be used as a lens for film analysis. The forms of free play identified and analysed in works of cinema are narratively autotelic, wasteful or useless, and joyful. The hypothesis is formed that ludic films are rule bending in respect to the canons and conventions of cinematic narrative and that playfulness in cinema generates a specific form of poiesis which is deeply and joyfully interconnective. In other words the filmmakers that operate ludic disruptions within their stories, open up spaces of poetic connection, or playgrounds, and therefore extend an invitation to the viewers to participate as playmates. I investigate material filmmaking practices animated by erratic and non-purposive fabulation, which offer joyful resistance to sense-making. Driving themes are: the kinship with the ludic practices of early cinema, the creative centrality of performance and the poetic connection generated by the filmmakers engaging the viewers as playmates. The theoretical underlying references, mainly but not exclusively, from the territories of philosophy and phenomenology of play, feminist materialist film thinking and theories of authorship, are interweaved with in-depth analysis of various films produced in the vast majority in the last thirty years, mainly in Europe and USA. These films are very diverse and cannot be classified as belonging to any specific genre or canon. It is in fact an underlying concept of this project, that the life that play injects into a movie, is linked to its inherent ubiquity and cross-culturalism.

10. Current PhD Candidates

Peyman Amiri
Carceral (P)Artisanry
Supervisors | Robin Celikates & Guy Geltner

Tarik Abdelouarith
In Search of Lost Space: Of Space-consciousness and self-projection in Maghrebi Literature
Supervisor | Ieme van der Poel

Artyom Anikin
Deciphering the Cultural Palimpsest of New Amsterdam
Supervisor | Esther Peeren, Frans Blom & Lia van Gemert

Benoit Antille
The Artist as Expert: A Critical Research on the Project Economy
Supervisors | Jeroen Boomgaard & Mia Lerm-Hayes

Sofia Apostolidou
Embodying Modernization: Representation of Fat Women in Modern Greek Culture
Supervisors | Murat Aydemir & Jules Sturm

Arnoud Arps
Remembering Violence: Cultural memory, Popular Culture and the Indonesian War of Independence
Supervisers | Jeroen de Kloet & Leonie Schmidt

Samaneh Assadi-Nowghabi
The Interaction Between Women's Real Life Role in Society and the Roles they are Given in Iranian Cinema After the Islamic Revolution 1979
Supervisors | Maryn Wilkinson & Patricia Pisters

Selcuk Balamir
Beyond the Commodity-Machine: The Production of the Common in Post-Capitalist Design Cultures
Supervisors | Jeroen de Kloet, Joost de Bloois & Johann Hartle

Bart Barnard
The Relationship Between Art and Technology
Supervisor | René Boomkens

Nil Baskar
Between Destruction and Preservation: The Economics of Cinematographic
Memory in the Digital Age
Supervisor | Giovanna Fossati

Natasha Basu
States, Borders and Subaltern Citizens: Transformations of Transnational Civil
Disobedience
Supervisor | Robin Celikates & Beate Roessler

Shekoufeh Behbehani
Cinema and Gender Politics in Contemporary Iran: Subversive or Co-extensive
Supervisors | Murat Aydemir & Gerard Wiegers

Suzanne Biewinga
Values in Old Age, in Search of a New semantic Space
Supervisor | Rene Boomkens

Anna van Blijdenstein
Islam and Judaism, Muslims and Jews in Contemporary "Dutch Enlightenment",
in Light of Their Genealogies in Modern Political Philosophy
Supervisor | Yolande Jansen

Rossitsa Borkowski
After Emmanuel Levinas: The Ethics and Poetics of Literary (Artistic) Experience
Supervisor | Josef Früchtl

Erik Borra
Rethinking the Web as a Source of Data
Supervisor | Richard Rogers

Carla Botha
Pre- and Post-Apartheid Creative Writing: An Exploration of Selective Afrikaans
Poetry during a Revolutionary Period of Turmoil
Supervisor | Margriet van der Waal

Pieter Bots
Assessment of Artistic Quality
Supervisor | René Boomkens

Alice Breemen
Between Thinking and Doing: Performance Philosophy as Perspective for Analysing Audience's Changing Role in Artistic Events and Democracy
Supervisor | Kati Röttger

Lonnie van Brummelen
Drifting Studio Practice: Return of the Making in the Thinking
Supervisors | Patricia Pisters & Henk Slager

Ozge Calafato
Modernity, Memory and Identity: Vernacular Photographs from Turkey
Supervisors | Luiza Bialasiewicz & Esther Peeren

Wouter Capitain
Edward Said's Musical Concepts
Supervisor | Julia Kursell

Chiara Cartuccia
Historical Body: Recovering Lost Narratives and Negated Memories in Contemporary Performance Art from Africa and the Mediterranean
Supervisors |Mia Lerm-Hayes & Marga van Mechelen

Bernardo Caycedo
Online Anonymous Disobedience and the Politics of Apprearance
Supervisors |Robin Celikates & Beate Roessler

Adam Chambers
The Moving Canvas: Images Between Photography, Film, and Painting
Supervisor | Murat Aydemir

Leila Cherribi
Vernacular Disruptions: Reading Postcolonial Literature in Dutch
Supervisor | Ieme van der Poel

Karin Christof
The Citizen Professional as New Co-Actor in Urban Space Production
Supervisor | René Boomkens

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

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

Matt Cornell
Manchildren, Adult Babies and Adultescents: The Infantile in Liquid Modernity.
Supervisors | Mireille Rosello & Robin Celikates

Koert Damveld
Music, Musicians and the War of the Spanish Succession
Supervisor | Julia Kursell

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

Zoénie Liwen Deng
The Critical Implications of Socially Engaged Art Concerning Urbanisation in
Contemporary China
Supervisors | Jeroen de Kloet & Sruti Bala

Els Diekerhof
Practices and Principles of Journalistic Information Gathering and Verification
in the Digital Age
Supervisor | Mark Deuze

Nadia Drescher-Lambertus
Island Imbroglios: Aruban Issues and Publics on Facebook
Supervisor | Richard Rogers

Tomas Dulfer
Cinematic Construct Amsterdam: Amsterdam as Filming Location in
International Postwar Film
Supervisors |Eef Masson & Patricia Pisters

Joe van der Eerden
The Politics of Depression: A Critical Analysis of the Political-epistemological
Limits of Major Depressive Disorder
Supervisors | Patricia Pisters & Julian Kiverstein

Argyrios Emmanouloudis
From the Vastness of the Web to Mainstream Production and Vice-Versa: Fan
Idenities, User-Generated Content and Produser Communities
Supervisors | Carrol Clakson & Joyce Goggin

Rebecca Erickson
Middlebrow Musical Misogyny
Supervisors | Julia Kursell & Barbara Titus

Femke Essink
Adaptation and the Heritage of the Sixties
Supervisors | Thomas Vaessens & Gaston Franssen

David Gauthier
"Errors": Exposing theTechno-Scientific Overcoding of Subjects
Supervisor | Robin Boast & Iris van der Tuin

Marloes Geboers
The Visual Language of News on Social Media
Supervisor | Richard Rogers

Hein Goeyens
Intermedial Staging of Video in Theatre
Supervisor | Kati Röttger

Moosje Goosen
Missing Limbs
Supervisors | Esther Peeren & Patricia Pisters

Avery Gosfield
Fare Musica Antica (Ebraica) Reinventing a Usable Past
Supervisors | Julia Kursell, Irene Zwiep & Barbara Titus

Jan de Groot
Corporate Collections as Emerging Heritage: Art Market Dynamics, Corporate
Strategies, and Public Support for the Arts
Supervisors | Arnold Witte & Nachoem Wijnberg

Esther Hammelburg
Liveness Coming to Life: The Mediatised Experience of Cultural Events
Supervisors | Thomas Poell, Jeroen de Kloet & José van Dijck

Lonneke van Heugten
Festival Curation in the Forcefield of International Prestige and National
Heritage
Supervisor | Kati Röttger

Andrés Ibarra Cordero
Space and Time of Queer Masculinities in Contemporary Fiction
Supervisors | Shelley Godsland & Murat Aydemir

Liao Hong Fai
Film and Deleuze
Supervisors | Jeroen de Kloet & Patricia Pisters

Julian Isenia
Non-heteronormative Cultural Practices of Sexual Citizenship in Curaçao and
Bonaire under Conditions of (Post)Coloniality
Supervisors | Sruti Bala & Rivke Jaffe

Noriko Ishida
Sanskritic Metres in Old and Modern Javanese: A Study of Their Musical and
Literary Features
Supervisors | Julia Kursell & Barbara Titus

Lin Jian
Governmentality in Cultural Industries of China
Supervisors | Jeroen de Kloet & Esther Peeren

Lykle de Jong
E-quality for #ThePeople: On the Populist Horizon in the Digital Age
Supervisors | Marc Tuters & Richard Rogers

Simone Kalkman
Art in a Divided City: The Representation of the Rio de Janeiro Favela in
Participatory Art Projects
Supervisors | Carolyn Birdsall & Christoph Lindner

Tom Kayzel
How Everything Became Economics: The Rise of the CPB and Economic
Thinking in Dutch Political Debates
Supervisors | Huub Dijstelbloem & Frederica Russo

Becky Kazansky
Constructing threats and Modelling Security in a Data Risk Society
Supervisors | Stefania Milan & Marieke de Goede

Jakko Kemper
Dutch Design, Glitches, Misfits: Why Western Europeans Crave the Imperfect
Supervisors | Ellen Rutten & Marie-Aude Baronian

Erik Kluitenberg
Media Swarms - Sef-Mediation, Affect, and Emergent Forms of Political
Assciation in the "Movements of the Squares"
Supervisor | Richard Rogers

Fani Konstantinidou
The Making of Composers
Supervisor | Viktoria Tkaczyck

Halbe Kuipers
The Exhausted Self
Supervisors | Patricia Pisters & Erin Manning

Noortje de Leij
The Foundations of Criticism: The Case of October
Supervisors | Johan Hartle, Mia Lerm Hayes & Sven Lütticken

Patricia Llorens
Between Europe and North Africa: Contemporary Francophone Jewish Writers from the Maghreb
Supervisor | Ieme van der Poel

Flora Lysen
The Brain in Art and Science
Supervisors | Patricia Pisters & Rob Zwijnenberg

Tycho Maas
Shifting Frameworks of Understanding Otherness
Supervisors | Ena Jansen & Esther Peeren

Geli Mademli
Towards an Alternative Database Management System: Structuring Film Archives as Social Networks
Supervisors | Robin Boast & Giovanna Fossati

Janice McNab
Making and Unmaking a Monster
Supervisors | Miriam van Rijsingen & Mia Lerm-Hayes

Maral Mohsenin
Between Preservation and Exhibition: Debates on Digital Technology in European Film Archives
Supervisors | Giovanna Fossati & Benoit Turguety

Juan David Montoya Alzate
Caribbean Music Palimpsests: Embodied Action and Cultural Transmission
Supervisors | Julia Kursell & Barbara Titus

Stephanie Morin
Politics as Vehicle of Art: A Study of the Patronage Networks Linking the Italian Transavangardia Movement to the Italian Socialist Party
Supervisors | Mia Lerm-Hayes & Gregor Langfeld

Nicolas Bernardo Muños Saldaña
Performing Theory: Radical Creative Machines for Post-capitalist Politics in Chile's Multitude
Supervisors | Kati Röttger & Joost de Bloois

Divya Nadkarni
Sociopoetics and 'Forms' of Political Engagement
Supervisors | Ellen Rutten & Arent van Nieukerken

Alexandra Nakelski
The Uprising of Auspicious Apocalypse in US and UK Popular Culture
Supervisors | Patricia Pisters, Jaap Kooijman & Maryn Wilkinson

Shahin Nasiri
Rethinking the Notion of Freedom from the Perspective of the Refugee
Supervisors | Robin Celikates & Yolande Jansen

Arjen Nauta
Governing through Reality TV in China: The case of Hunan TV
Supervisors | Jeroen de Kloet & José van Dijck

Dan Oki
Infinite Regression in Autobiographic Cinema
Supervisors | Patricia Pisters & Laurent van Lancker

Marjolein Oomen
The Social Value of Public Libraries
Supervisor | Frank Huysman

Jan Overwijk
Post-rationalization: Openness in Contemporary Social Organization
Supervisors | René Boomkens & Robin Celikates

Nur Ozgenalp
Cyborgization and Decyborgization
Supervisor | Patricia Pisters

João Luís Paixão
The Language of the Passions – Towards an Understanding of Passion Communication and Elicitation on the English Stage, 1753-1806
Supervisor | Kati Röttger

Rowan Parry
Independent Chinese Documentary
Supervisors | Jeroen de Kloet & Esther Peeren

Monique Peperkamp
Past Nature in Contemporary Art and New Materialisms: How Art and Philosophy Interact
Supervisors | Mia Lerm-Hayes & Mirjam van Rijsingen

Simeona Petkova
Natively Digital Datasets of Memory
Supervisor | Richard Rogers

Julie Phillips
The Baby on the Fire Escape: Motherhood and Creativity
Supervisor | Carrol Clarkson

Marjolein Platjee
Refusing the Macabre Dance
Supervisors | Carrol Clarkson & Tara MacDonald

Alexandre Poulin
Gift Economy in Contemporary "Artivism"
Supervisors | Joost de Bloois & Mireille Rosello

Fabienne Rachmadiev
Sublime Imperfections: Post-Soviet Trash Aestetics
Supervisors | Joost de Bloois & Ellen Rutten

Timon Ramaker
The Reflective Journalist
Supervisor | Mark Deuze

Anthony Resnik
The Heroic Figure in Early Black South African Poetry
Supervisors | Carrol Clarkson & Ena Jansen

Andrew James Roberts
Republicanism, Privacy and the Criminal Process
Supervisor | Beate Roessler

Nadine Roestenburg
Let's Get Physical? Post-Digital Discourse and Artistic Practices
Supervisors | Ellen Rutten & Katja Kwastek

Seth Nathaniel Rogoff
The Politics of the Dreamscape
Supervisors | Esther Peeren & Thomas Vaessens

Alix Rubsaam
Humanist Boundaries in Posthuman Practice: Technology as Nonhuman Other
Supervisors | Mireille Rosello & Murat Aydemir

Olga Krasa-Ryabets
Secret Theatre: Off-the-grid Performance Practices in Socialist Poland and Czechoslovakia
Supervisors | Ellen Rutten & Kati Röttger

Natalia Sanchez Querubin
Pain and Software: Programming, Sharing, Animating and Editing Pain in Digital Culture
Supervisor | Richard Rogers

Eva Sancho Rodriguez
Understanding New Political Attitudes of Romanticism and Cosmopolitanism
Supervisors | Josef Früchtl, Patricia Pisters & Robin Celikates

Vincent Seminck
Friendship and Enmity in Nietzsche and Schmitt
Supervisors | Josef Früchtl & Marc de Wilde

Nergiz Açiksoz Senem
Docile Clones
Supervisor | Josef Früchtl

Rik Spanjers
Imagining the Past
Supervisor | Thomas Vaessens

Robert Steltenpool
Age Group Identities and the Aging Body in 1920s Literary Culture
Supervisor | Rudolph Glitz

Niels Ten Oever
Net of Rights
Supervisors | Stefania Milan & Richard Rogers

Guillén Torres
Everyday Acts of Institutional Resistance to Civic Empowerment: an Analysis of the Relations Between Data Activists, the State, and Public Sector Information & Open Data
Supervisors | Stefania Milan & Richard Rogers

Alexander Thinius
What Does it Mean to be of a Particular Gender? Critical Essentialism in Philosophy of Gender.
Supervisors | Beate Rössler & Robin Celikates

José Teunissen
Globalization and the New Appearance of Fashion
Supervisor | René Boomkens

Alexander Venetis
Consciousness in the Modernist Novel: A Concept-Historical Approach
Supervisors | Carrol Clarkson & Rudolph Glitz

Laura Vermeeren
The Power of Social Calligraphy
Supervisors | Jeroen de Kloet & Stefan Lansberger

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

Nadia de Vries
Bodies in (E)Motion: The Physical Corpse in Virtual Space
Supervisors | Ellen Rutten & Esther Peeren

Shuaishuai Wang
Media Discourse of Gay Man in Their Everyday Practices in China
Supervisors | Jeroen de Kloet & Rachel Spronk

Hao Wong
Social Network Sites and Privacy
Supervisors | Beate Roessler & Robin Celikates

Kersti Wissenbach
Governance from the Grassroots: A Critical Community Study of Transnational
Civic Tech Activism
Supervisors | Stefania Milan & Richard Rogers

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

Ermelinda Xheza
The Representation of the Refugee Crisis on the British and Greek Media
Supervisors | Sudeep Dasgupta & José van Dijck

Özgür Yalçın
Radical Disobedience: An Agonistic Praxis Against Anti-Pluralism
Supervisors |Robin Celikates, Yolande Jansen & Erdoğan Yıldırım

Nine Eglantine Yamamoto-Masson
Navigating the Zone: Cinematic Phantomachia and Uncanny Spaces of Radical
Otherness in Narratives of Trauma in Post-War Auteur Cinema
Supervisor | Patricia Pisters

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

Daniel de Zeeuw
Anonyous in Public
Supervisors | Esther Peeren & Robin Celikates

11. New Staff Members

Maria Boletsi

Foto: Dirk Gillissen

Since January 2018, Maria Boletsi is endowed professor (bijzonder hoogleraar) at the University of Amsterdam, where she holds the Marilena Laskaridis Chair of Modern Greek Studies. She is also assistant professor at the Film and Literary Studies department of Leiden University. Her current research explores 'crisis' as a framework and the ways contemporary literature and art intervene in crisis-rhetoric in Europe. She focuses particularly on subjectivities and forms of literary, artistic, and cultural expression that offer alternatives to dominant narratives of the ongoing 'Greek crisis.' Maria would be interested in starting an ASCA research group on 'crisis' and invites researchers who have affinities with the topic to get in touch with her. She is also writing a book on spectrality in the modernist poetics of the Greek poet C.P. Cavafy and is main partner in an international project on the modern European history of the concept 'barbarian.' She is the author of *Barbarism and Its Discontents* (Stanford UP, 2013) and co-author of *De lichtheid van literatuur: Engagement in de Multiculturele Samenleving* (Acco 2015) and *Barbarian: Explorations of a Western Concept in Modern Theory, Literature and the Arts*. Vol. 1 (J.B. Metzler, in press). She has recently co-edited the volumes *Subjects Barbarian, Monstrous, and Wild: Encounters in the Arts and Contemporary Politics* (Brill, 2018) and *Barbarism Revisited: New Perspectives on an Old Concept* (Brill 2015).

Hannah Bosma

Hannah Bosma defended her thesis *The Electronic Cry. Voice and Gender in Electroacoustic Music* (supervisors: Rokus de Groot & Remko Scha) at ASCA in 2013. In 2018, she returned to ASCA as the recipient of a VENI grant: *Preservation as Performance: Liveness, Loss and Viability in Electroacoustic Music*. It is very difficult to re-perform experimental electronic music later. The unique software and equipment become obsolete quickly. Knowledge and

information are dispersed through interdisciplinary collaboration. Sound and performance are volatile. How do we keep this music for future generations? Or is loss essential for this music? What remains?

Tim Highfield

Tim Highfield is Assistant Professor in New Media, in the Department of Media Studies. He was previously Vice-Chancellor's Research Fellow at Queensland University of Technology, where he also obtained his PhD (2011). He is the author of *Social Media and Everyday Politics* (Polity, 2016), and co-author of the in-progress *Instagram: Visual Social Media Cultures* (with Dr Tama Leaver and Dr Crystal Abidin; Polity). More information about his research can be found at timhighfield.net, and he is @timhighfield on Twitter.

Kasia Mika

Kasia Mika is a Lecturer in Literary and Cultural Analysis. Her research interests include: environmental humanities, disaster studies, postcolonial studies, Caribbean and Haitian studies, and the crossover between literature, visual arts and anthropology. She is also a Postdoc in Caribbean Studies at KITLV (Royal Netherlands Institute of Southeast Asian and Caribbean Studies). Her monograph *Disasters, Vulnerability, and Narratives: Writing Haiti's Futures* (Routledge, 2018) uses narrative responses to the 2010 Haiti earthquake as a starting point for an analysis of notions of disaster, vulnerability, reconstruction and recovery. In her analysis, Kasia turns to concepts of hinged chronologies, slow healing, and remnant dwelling, offering a vision of open-ended Caribbean futures, full of resolve. Prior to that, Kasia was a short-term Post-Doctoral Research Fellow at the Leeds Humanities Research Institute where she worked on a chapter on virtual dark tourism (forthcoming with Palgrave Macmillan) as well as a biographical article for *The Literary Encyclopedia* on the life and works of Edwidge Danticat. Her other work was published, among others, in *The Journal of Haitian Studies* and *Moving Worlds*. Kasia also taught introductory and option courses in contemporary and postcolonial literature and literary criticism at the University of Leeds. She is the recipient of Haitian Studies Emerging Scholars Award (Haitian Studies Association, 2015). Kasia has a PhD from the School of English (University of Leeds) entitled '*The 2010 Haitian Earthquake: Disaster and the Limits of Narrative.*' In it, she analysed narrative responses in French and English to the 2010 Haitian earthquake, situating her inquiry at the intersection of Haitian studies, postcolnial disaster studies and narrative theory.

Graham Riach

Graham Riach joined the University of Amsterdam in 2018 as a Lecturer in English Literature. Before coming to Amsterdam he studied at Glasgow University (MA, MLitt) and Cambridge University (PhD). After a postdoctoral fellowship at Cambridge, he moved to Oxford University in 2016 to take up a lectureship in World Literature, a position he holds in parallel with his work at the UvA. His research focuses on questions of genre and aesthetics in modern and contemporary world literature. While finishing one project – *Short Change: Writing and Politics in the Post-Apartheid Short Story* – he is developing two others: *Disconsolate Forms: Postcolonial Aesthetics* and *Global Narratives of Ageing*. Graham's teaching ranges from 19th-Century imperial Britain to 21st-Century Africa, India, the Caribbean, and elsewhere. In my teaching, I encourage critical thinking, equipping students with both subject-specific knowledge and skills for life outside the university. I bring my own research methods into my teaching, by combining literary texts with critical theory, archival sources, films, and other visual media. By encouraging interdisciplinary ways of thinking about literature, I try to help students develop an eye for historical, social, and aesthetic detail. You can read more about Graham on his website, grahamriach.com

Emilie Sitzia

Emilie Sitzia has been named professor by special appointment of Illustration at the University of Amsterdam's Faculty of Humanities. The chair was established on behalf of the Fiep Westendorp Foundation. As professor by special appointment, Emilie Sitzia will focus on the history of the relationship between word and image and on increasing academic attention to the relationship between books and art. This will involve working on illustrations in books, newspapers and magazines (for children as well as adults), as well as on book art and artists' books. Sitzia has been an associate professor since 2012 and programme director of the Master's programme in 'Arts and Heritage: policy, management and education' at Maastricht University since 2016. Previously, she worked eight years at the University of Canterbury in New Zealand, first as a lecturer and then a senior lecturer in European Art History

and Theory. From 2001 to 2004, she lectured in the French department of Åbo Akademi University in Turku (Finland), where she also obtained her PhD. Sitzia obtained a BA and MA in French literature at Université Paris X (France), as well as a BA and MA in Art History at Université Paris X and Goethe University Frankfurt (Germany), respectively. Her areas of interest include the relationship between word and image, European art from the 18th to the 20th century and art literature (including artist's novels and art criticism). She is also interested in interdisciplinary methodologies, cultural education, museology, curation and the history of art museums. Her book *Art in Literature: Literature in Art in 19th century France* (Cambridge Scholars Publishing, Newcastle upon Tyne) was published in 2012. Sitzia is teaching theory and history of illustration/artists' books/ book art to Art History and Book Studies students. She also supervises students who are writing their thesis and are conducting PhD research in these areas.

Margriet Schavemaker

We are extremely pleased to welcome Margriet Schavemaker as the newly appointed professor of Media and Art in Museum Practice at the University of Amsterdam's (UvA) Faculty of Humanities and ASCA. This is a new chair in collaboration with Stedelijk Museum Amsterdam. Margriet Schavemaker will combine the chair with her role as Manager of Education, Interpretation and Publications at the Stedelijk Museum. The partnership between ASCA and the Stedelijk Museum is a natural one. Over the past years, ASCA and the Stedelijk Museum have organized many collaborative programs, such as the 2014 Conference on Collecting Geographies, the Lecture Series Facing Forward (2012) and The Aesthetics of Crisis (2014-15), and more recently the conference and exhibition of Nalini Malani and Worlding the Brain (2017). The Stedelijk Museum increasingly aims to play a pioneering role in the field of museum research, and to lead the way at international level through the experimental and progressive ways in which research is embedded in the museum and through critical reflection in this context. The interaction between visual arts, audio-visual culture, new media technology and museum

practice has been a key focus in this context for a long time now. Based on an interdisciplinary approach, Schavemaker's research will focus on the relation between art and museum practice and the emergence of television, video and digital media, amongst others. This ranges from the way in which artists reflect on the online visual culture (internet/social media) in their work to the impact this has on museum programs and acquisition policies (what does displaying an online artwork in the museum and preserving it forever involve?). The wide range of ways in which new media technologies are used to enrich the museum experience and make it more accessible (e.g. multimedia tours and robots that allow people to visit the museum remotely) are also a key feature of Schavemaker's research. Schavemaker has written many publications on contemporary art and theory. She also organizes leading public programs, such as the lecture series 'Right about Now: Art and Theory since the 1990s' (2006-2007), 'Now is the Time: Art and Theory in the 21st Century' (2008-2009) and 'Facing Forward. Art and Theory from a Future Perspective' (2011-2102). As curator, she has organised a number of different exhibitions, including 'The Stedelijk Museum & The Second World War' (2015), 'ZERO: Let Us Explore the Stars' (2015) and 'Jean Tinguely: Machine Spectacle' (2016). Schavemaker works as an advisor for the Mondriaan Fund and is a member of the Supervisory Board of *Metropolis M* magazine, the Jan van Eyck Academy and the Unseen Foundation.

12. Guest Researchers

Filippo Bertoni
PRAXXstudio
Host: Patricia Pisters

Eugenie Brinkema
Massachusetts Institute of Technology, Cambridge, MA
Host: Abe Geil

Natali Bogosyan
Mimar Sinan Fine Arts University, Istanbul
Host: Sruti Bala

Cornelia Graebner
Lancaster University
Host: Esther Peeren

Xia Gu
School of Public Affairs, Zhejiang University
Host: Beate Roessler

Marek Jancovic
Media Dramaturgy, Johannes Gutenberg University of Mainz
Host: Eef Masson

Adam Nocek
Philosophy of Technology and Science and Technology, Arizona State
University
Host: Patricia Pisters

Sander de Ridder
Ghent University
Host: Jeroen de Kloet and Jaap Kooijman

Andrés Saenz De Sicilia
Department of Humanities, University of Roehampton
Host: Esther Peeren

María Toscano Alonso
University of Sevilla
Host: Maryn Wilkinson

Amanda Wasielewski
City University of New York
Host: Marga van Mechelen

13. Honors and Prizes

Julian Isenia in Honours Programme
Julian Isenia (ASCA) has been selected for the programme Arts/Science: Academy Honours Programme for Young Artists and Scientist
The Royal Netherlands Academy of Arts and Sciences (KNAW), The Academy of Arts (de Akademie van Kunsten) and The Young Academy (De Jonge Akademie) are bringing together a group of sixteen young artists and scientists in the Netherlands to share knowledge and experience, create potential partnerships and discuss those subjects that cross over between art and science.
Wigbertson Julian Isenia is a PhD student at the Amsterdam School for Cultural Analysis (ASCA) supervised by mw. prof. dr. R.K. (Rivke) Jaffe and mw. dr. S. (Sruti) Bala. The PhD project 'Sexual Citizenship in the Dutch Caribbean' (2017-2021) in collaboration with the University of Curaçao, forms part of the NWO-funded project 'Cultural Practices of Citizenship under Conditions of Fragmented Sovereignty: Gendered and Sexual Citizenship in Curaçao and Bonaire'. This PhD project examines how citizenship is practised under conditions of fragmented national sovereignty. Departing from the recognition that citizenship is not only a legal status based on (birth)-rights and filial duties, but equally a notion tied to the histories of the nation-state, its claims to modernity, and its legacies of colonialism, slavery, and gender inequalities, the project examines sexual citizenship in Curaçao and Bonaire in terms of practices and incipient struggles for political subjectivity. It asks how citizenship is practised and culturally articulated by subjects facing multiple forms of systemic inequalities.

Praemium Erasmianum for Eva Meijer
Eva Meijer was awarded the Praemium Erasmianum Prize for her dissertation entitled *Political Animal Voices*. Since 1988, the Praemium Erasmianum Foundation awards annual Research Prizes. A maximum of five prizes of €3,000 each are awarded to young academic researchers in the humanities and social sciences, who have written a PhD dissertation of outstanding quality. Eva's is the second ASCA dissertation in a row to win this prestigious prize.

Eva Meijer and Doris

Political Animal Voices is a pioneering work in the field of animal philosophy, moving the debate beyond existing discussions about animal ethics and animal rights in a variety of academic fields. Meijer approaches the question of animal politics in an interdisciplinary way that brings together insights from biology (mainly ethology), democratic theory, philosophy of language, and science and technology studies. Her dissertation displays a high degree of innovation and is very creative, while also being profound and careful in its evaluation of earlier theories; the structure is well-balanced, and the writing style is clear and accessible. In *Political Animal Voices* Meijer discusses a philosophically highly urgent and classical question about the relation between humans and other animals, and their interconnected relation to the world we inhabit. She does so via a critical analysis of how Western philosophy has classically referred to the human-animal distinction for understanding who 'humans' are. In tracing how this classical distinction has been related to a specific view about language and voice as distinctively human, she proposes to radically revise the classical view by meticulously combining recent ethological insights into animal languages, a philosophy of language perspective mostly inspired by Wittgenstein, and contemporary debates in political philosophy and Science and Technology Studies. The resulting discussion is rich and deep, full of nuance and generosity towards the different traditions she discusses, while also radically revising them.

IAS Fellowship for Robin Celikates
Robin Celikates (Philosophy/ASCA) has been awarded a fellowship from the Institute for Advanced Study (IAS) in Princeton, New Jersey, for the 2018-19 academic year. Robin will be a member of the School of Social Science and work on his book project "Democratizing Disobedience: Towards a Critical Theory of Political Protest".

The main aim of this project is to develop a critical theory of 'democratizing disobedience' that bridges the gap between the rarely redeemed commitment of critical theory to be grounded in actual social struggles and the undertheorized transformative potential of civil disobedience. This involves bringing two claims together: that disobedience is an essential part of struggles for democratization ('from below'), and thus opens up one way to address the crisis of representative democracies without falling back into the non- or anti-democratic dynamics of right-wing populism, and that theorizing disobedience in a critical vein has to be democratized both methodologically and substantially in order to adequately grasp the democratizing potential of disobedience.

Gifts from Babylon at the Netherlands Film Festival
Produced by Emiel Martens (ASCA)

Foto: Stef Kwinten

Gifts from Babylon, a new short fiction film exploring the psychological impact of illegal Africa-EU migration, has been selected for the Netherlands Film Festival (NFF). The film will receive its world premiere on Friday, 28 September, in Pathé Rembrandt in Utrecht. *Gifts from Babylon* captures the personal conflicts that arise when Modou, a young West African, returns to his home country after having lived illegally in the margins of Europe for over five years. The film is the result of a collaboration between Dutch filmmaking duo Bas Ackermann and Emiel Martens (ASCA) and Gambian media production house State of Mic. Last year the project won the 'Your Movie Matters' pitch competition of Movies that Matter, the well-known human rights film festival in The Hague. The prize consisted of a small sum of money and assistance with a crowdfunding campaign at Cinecrowd, to which ASCA contributed as well. The film was shot on location in The Gambia over a period of three weeks around Christmas time and has been in post-production in The Netherlands since. More info: www.giftsfrombabylon.com.

Bernhard Rieder in Online Platform Economy Expert Group

Following a competitive selection process, the Commission has appointed Bernhard Rieder and 14 other high-profile experts as members of the expert group for the EU Observatory on the Online Platform Economy. https://ec.europa.eu/digital-single-market/en/expert-group-eu-observatory-online-platform-economy

Noortje de Leij Wins Prize for the Young Dutch Art Criticism 2018

The Prize for Young Dutch Art Criticism is an incentive prize for a new generation of critics and essayists from the Dutch language area, who write about contemporary visual art. The prize is an initiative of De Appel, Witte de With Center for Contemporary Art, Mondriaan Fund, Stedelijk Museum Amsterdam, M HKA - Museum of Contemporary Art Antwerp, Van Abbemuseum, Cobra Museum for Modern Art, Netwerk Aalst and M-Museum Leuven. Noortje de Leij receives a cash prize of 3,000 euros and year-long guidance from a personal mentor. In addition, her winning essay will be published in *De Groene Amsterdammer.*

From the jury report:

"The main prize in the Essay category is convincingly won by Noortje de Leij, who was named "a discovery" by the jury. In her essay 'Sigarettenpeuk op doek – de zin en onzin van afval in de kunst', she combines solid art historical research with original perspectives. The use of waste in art is not viewed from tendentious plastic soup panic, but as a mirror of social and economic developments and even as a political weapon. Somewhat academically - but so well done that you will appreciate it again - De Leij takes the reader by the hand through familiar and less well-known, well-chosen examples. She has a grip on her subject and that is noticeable in every paragraph. This essay sharpens the reader's gaze, both for the works of art discussed and for such art in the future; extremely clever."

14. Grants

KIEM Research Grant For Rachel Esner
Documenting Curatorial Practices in Dutch Art Museums (1945-Today)
The Netherlands has a tradition of innovative curatorial practice in temporary museum exhibitions and collection presentations. Much of this practice – once dismantled – has unfortunately become invisible. This pilot-project represents the first step in creating a database that will make available to art historians, museologists, curators, educators, exhibition designers, and the general public the wealth of photographs and subsidiary material documenting exhibitions and displays in Dutch art museums from 1945 to today. The growing interest in exhibition history gives this project a particular urgency, as does the realization among museum professionals that their archives should be accessible to future generations. Moreover, many current debates surrounding heritage and identity center around museum presentations and their role in creating shared cultural memory.

This unique project will make the usually hidden but crucial curatorial processes involved in their realization available for interpretation. Its realization will enable comparative research that will lead to new insights into (Dutch) museum and exhibition history, canon formation, and the history of art. Starting with the archives of the Museum Boijmans Van Beuningen, the pilot will examine the materials available. Since different kinds of institutions generate different kinds of documents, a comparison will be made with the (digitized) archives of the Van Abbe Museum. The aim is to produce research questions and a glossary of terms that can serve as the basis for the digital infrastructure. These will be presented at two expert meetings with museum curators, archivists and academics, and the outcomes reported in a scholarly article.

KIEM Research Grant Annet Dekker
Documenting Performance and Digital Art. The tension between professional and audience documentation, and its integration in museum archives.
Performances and digital art (PDA) have been notoriously difficult for museums to handle. Despite the 'easy' presentation, the non-materiality of the artform challenges a museum's conventional practice. This project will focus on solving the professional challenge of how documentation is created and consequently its integration in collection archives can be achieved. While the resistance to documentation has a long history, now that everyone documents everything, i.e. documentation has become ubiquitous and circulates through multiple layers of hardware, software and code into different cultural and

social corners, its function has changed and it is slowly acknowledged that it has the potential to transform into something other than a representation of a specific moment. Harnessing the potential in digital and networking technologies to move beyond conventional object-based documentation practices, this project will identify best practice for the documentation of PDA. Moreover, this project will also place the expanded audience documentation at the core of its framework as it will offer innovative solutions for documenting PDA. Starting with the documentation practice of two distinct organisations invested in the legacy of PDA, Stedelijk Museum and LIMA, the aim of the project is to produce guidelines as well as new research questions on the value of documentation and analyse existing archival methods which can serve as the basis to support museums in archiving such documentation as well as that of their visitors, herewith also addressing the dispersed nature of the creation, presentation and (re)use or (re)interpretation of PDA.

VENI Grant: Hannah Bosma
Preservation as Performance: Liveness, Loss and Viability in Electroacoustic Music
It is very difficult to re-perform experimental electronic music later. The unique software and equipment become obsolete quickly. Knowledge and information are dispersed through interdisciplinary collaboration. Sound and performance are volatile. How do we keep this music for future generations? Or is loss essential for this music? What remains?

Proof of Concept Grant (ERC) for Stefania Milan and her DATACTIVE team
Algorithms Exposed. Investigating Automated Personalization and Filtering for Research and Activism
Personalization algorithms—filtering content on the basis of someone's profile—increasingly mediate the web experience of users. By forging a specific reality for each individual, they silently shape customized 'information diets': in other words, they determine which news, opinions and rumors users are exposed to. Restricting users' possibilities, they ultimately infringe on their agency. As exposed by the recent Cambridge Analytica scandal, they are supported by questionable data sharing practices at the core of the business models of the social media industry. Yet, personalization algorithms are proprietary and thus remain inaccessible to end users. The few experiments auditing these algorithms rely on data provided by platform companies themselves. They are highly technical, hardly scalable, and fail to put social media users in the driver seat. The ALgorithms EXposed (ALEX) project aims at unmasking the functioning of personalization algorithms on social media platforms, taking Facebook as a test case. It is 'data activism' in practice, as it

uses publicly available data for awareness raising and citizen empowerment. ALEX will pursue five goals: 1) software development and stabilization, building on the alpha version of facebook.tracking.exposed (fbtrex), a working prototype of a browser extension analyzing the outcomes of Facebook's News Feed algorithm; 2) the release of two spin-off products building on fbtrex, namely AudIT, enabling researchers to do expert analysis on algorithmic biases, and RealityCheck, allowing users to monitor their own social media consumption patterns; 3) the testing the technical feasibility of exporting the ALEX approach to analyze algorithmic personalization on other platforms such as Twitter and Google; 4) the design and organization of data literacy modules on algorithmic personalization, and 5) the launch of a consultancy service to promote tool take-up and the future sustainability of the project.

CLEOPATRA ITN: "Cross-lingual Event-centric Open Analytics Research Academy", Richard Rogers

The CLEOPATRA EU research project aims to make sense of the massive digital coverage generated by the events of global importance in Europe over the past decade. CLEOPATRA offers a unique interdisciplinary and cross-sectoral research and training programme, which explores how we can begin to analyse and understand the major events that influence and shape our lives and our societies. It facilitates advanced cross-lingual processing of textual and visual information related to key contemporary events at scale, and develops innovative methods for efficient and intuitive user access to and interaction with multilingual information.

Sociale media en verkiezingen 2019, Richard Rogers

This research project, commissioned by the Netherlands Government, looks into the role of fake news, false information, and computational propaganda in the upcoming elections of 2019. The project will include a series of empirical case studies to examine how search engines and social media platforms (Facebook, Twitter, Instagram, YouTube) are effectively used to spread disinformation in the Netherlands. An additional case study focuses on how the so-called "deep vernacular web" (4Chan, Reddit, and other alternative platforms) is used in the Netherlands to create a breeding ground for the mainstreaming of disinformation and extremist reporting.

385 Grants for Julian Isenia & Tycho Maas

ASCA PhD candidates Tycho Maas & Julian Isenia have been awarded a UvA 385-year grant.

The UvA has awarded twelve 385-year grants to doctoral candidates in the second round of applications. This UvA 385-year grant or 'Lustrumbeurs' was set up last year in collaboration with the Amsterdam University Fund to mark the occasion of the University's 385th anniversary.

These grants are intended to advance the international mobility of doctoral candidates. They can be used for a variety of purposes, such as to attend a conference or summer school or to take up a research residency at the institutions of foreign colleagues. Key conditions of the grant are that provides added value to the research and does not constitute a prerequisite for completion of the doctoral research. The aim of the UvA 385 grants is to supplement a doctoral candidate's standard options and they amount to a maximum of €3,000 for each beneficiary.

Tycho Maas will use the UvA Lustrumbeurs for a research visit with Prof. Anthony Grafton at Princeton University.

Wigbertson Julian Isenia will participate in a fellowship at the Center for Latin American and Caribbean Studies at New York University (NYU) as well as archival research at the Schomburg Center for Research in Black Culture and The Stephen A. Schwarzman Building (NYPL).

15. Social Relevance/Valorization

ASCA members regularly participate in the public debate and in this way valorize their academic knowledge production. The following forms can be recognized:

Participating in **public debate events** that are organized at venues such as Pakhuis de Zwijger, De Balie, and SPUI25 (events at the latter often co-organized with ASCA). Contributions by ASCA members include Joke Hermes on bicultural youth and the news (9 April), José van Dijck and Mark Deuze on *PublicSpaces* (10 July), and Thomas Poell and José van Dijck on their book *The Platform Society* (3 December) in Pakhuis de Zwijger, Ellen Rutten on Putin's Russia (12 March), Esther Peeren on the IDFA documentary *The Invisibles* (21 November), Sudeep Dasgupta on the sexual objectification of refugees and migrant people of color (6 December), and Patricia Pisters on Frantz Fanon (13 December) in De Balie, and Jeroen de Kloet and Thomas Poell on platform protests in China (6 February), Joost de Bloois on times of crisis (24 September), and Niels van Doorn, Stefania Milan, and Richard Rogers on industrious modernity (5 November) in SPUI25.

2) Publishing in, contributing to, and appearing in **mainstream media**, such as writing op-ed articles or providing content for articles in newspapers and participating in programs on radio and television. Newspaper op-ed articles by ASCA members include Jan Overwijk on the right-wing crusade against gender studies (27 March) in *NRC Handelsblad*, Michiel Leezenberg on the Netherlands and Afrin (5 February), Ellen Rutten on Russian political rhetoric (15 March), Huub Dijstelbloem on the future of the European Union (18 September), and Gaston Franssen on the importance of studying the Dutch language (24 September) in *de Volkskrant*. Contributions by ASCA members to newspaper articles include Esther Peeren on student loans (3 September) in *de Volkskrant*, Mark Deuze on a healthy digital life (27 January) and Beate Rössler on the illusion of autonomy (3 June) in *Trouw*, Josef Früchtl on the university's response to the student protests (20 June) in *Folia*, and Yolande Jansen on WOinActie in (28 September) *ScienceGuide*. Appearances on radio and television by ASCA members include Jaap Kooijman on the sitcom *Modern Family* in the television talk show *RTL Late Night* (17 January) and on the Grace Jones documentary in the NPO1 television talk show M (8 August), Thomas Vaessens on his monograph *De Daf van mijn vader* in the NPO radio talk show *OVT* (4 March), and Mark Deuze on overused jargon in the NPO1 talk show *De Wereld Draait Door* (14 November).

3) Advising and participating in **debates on policymaking in arts, education, and government**. Contributions by ASCA members include Sruti Bala on decolonizing art education (11 May) in *Rekto:Verso*, Wigbertson Julian Isenia on black queer diaspora in the Netherlands (June) at Van Abbe Museum, Eindhoven, Christine Delhaye on inclusivity and policies of diversity of the national government (June) in *Boekman*, and Richard Rogers' research project on social media and elections, commissioned by the Netherlands national government.

Obviously, this list provides just a sample, as we do not (yet) structurally keep track of all the contributions to the public debate made by ASCA members. We will do so in the coming years. Moreover, publications aimed at a general public (so-called "populairwetenschappelijk" in Dutch) are not included here, but can be found in the publications section.

16. Publications

Sruti Bala

Peer-reviewed

Bala S. *The Gestures of Participatory Art*. Manchester: Manchester University Press, 2018. 168 p.

Professional

Bala S. *Dekoloniseer het kunstonderwijs*. Rekto:Verso. 2018;79:82-84.

Natasha Basu

Academic

Basu N, Caycedo Casallas CB. A Radical Reframing of Civil Disobedience: "Illegal" Migration and Whistleblowing. In Peeren E, Celikates R, de Kloet J, Poell T, editors, *Global Cultures of Contestation: Mobility, Sustainability, Aesthetics & Connectivity*. Palgrave Macmillan. 2018. p. 93-111. (Palgrave Studies in Globalization, Culture and Society).

Marie Beauchamps

Beauchamps, M. L. (2018). *Governing Affective Citizenship: Denaturalization, Belonging, and Repression*. London: Rowman & Littlefield Int.

Davide Beraldo

Academic

ten Oever N, Beraldo D. Routes to rights: internet architecture and values in times of ossification and commercialization. *XRDS*. 2018 Jul;24(4):28-31.

Carolyn Birdsall

Peer-reviewed

Birdsall C, Drozdzewski D. Capturing commemoration: Using mobile recordings within memory research . *Mobile Media & Communication*. 2018 May 1;6(2):266-284. Birdsall CJ, Kalkman AS. "Urban World-Making" [Special Issue]. 2 ed. *Journal of Urban Cultural Studies*, 2018.

Birdsall CJ, Kalkman AS. Making Worlds in Urban Cultural Studies*. Journal of Urban Cultural Studies*. 2018;5(2):113-123.

Birdsall CJ (Author), Walewska J (Author). Beyond the '1945 divide': Reassembling radio histories in Wrocław, formerly *Breslau IAMHIST Blog*. 2018.

Academic

Birdsall C. Radio. In Morat D, Ziemer H, editors, *Handbuch Sound: Geschichte – Begriffe – Ansätze*. Stuttgart: J.B. Metzler Verlag. 2018. p. 353-359.

Birdsall CJ. Worlding the Archive: Radio Collections, Heritage Frameworks, and Selection Principles. In Föllmer G, Badenoch A, editors, *Transnationalizing Radio Research: New Approaches to an Old Medium*. Bielefeld: Transcript Verlag. 2018. p. 197-208.

Professional

Birdsall CJ. 都市空間における「肯定的共鳴」. *10plus1*. 2018 Sep 18;(4).

Maria Boletsi

Peer-reviewed

Boletsi M. Faith, Irony, Salt, and Possible Impossibilities: J. M. Coetzee's The Childhood of Jesus in Conversation with Zbigniew Herbert's 'From Mythology'. In Mehigan T, Moser C, editors, *The Intellectual Landscape in the Work of J.M. Coetzee*. Rochester: Camden House. 2018. p. 133-157.

Boletsi M. Crisis, Terrorism, and Post-Truth: Processes of Othering and Self-Definition in the Culturalization of Politics. In Boletsi M, Sage T, editors, *Subjects Barbarian, Monstrous, and Wild: Encounters in the Arts and Contemporary Politics*. Leiden and Boston: Brill. 2018. p. 17-50.

Boletsi M, Sage T. Introduction: Subjects Barbarian, Monstrous, and Wild. In Boletsi M, Sage T, editors, *Subjects Barbarian, Monstrous, and Wild: Encounters in the Arts and Contemporary Politics*. Leiden and Boston: Brill. 2018. p. 1-14. (Thamyris / Intersecting).

Academic

Boletsi M. Towards a Visual Middle Voice: Crisis, Dispossession and Spectrality in Spain's Hologram Protest. *Komparatistik: Jahrbuch der Deutschen Gesellschaft für Allgemeine und Vergleichende Literaturwissenschaft*. 2018;2017:19-35.

Boletsi M. The Revenge of Fiction in New Languages of Protest: Holograms, Post-truth, and the Literary Uncanny. *Frame*. 2018;31(2):13-34.

Boletsi M, Winkler M, Herlth J, Moser C, Rohner M, Reidy J. *Barbarian: Explorations of a Western Concept in Theory, Literature and the Arts*: Vol. 1: *From the Enlightenment to the Turn of the Twentieth Century* . Stuttgart: J.B. Metzler, 2018. 384 p.

Boletsi M. On the Threshold of the Twentieth Century: History, Crisis, and Intersecting Figures of Barbarians in C.P. Cavafy's "Waiting for the Barbarians" ("Περιμένοντας τους βαρβάρους," 1898/1904). In Winkler M, Boletsi M, Herlth J, Moser C, Reidy J, Rohner M, editors, *Barbarian: Explorations of a Western Concept in Theory, Literature and the Arts*. Vol. 1: *From the Enlightenment to the Turn of the Twentieth Century*. Stuttgart: J.B. Metzler. 2018. p. 285-334.

Professional

Boletsi M. *The Futurity of Things Past: Thinking Greece Beyond Crisis*: Inaugural speech at the University of Amsterdam. Amsterdam University Press, 2018. 35 p.

René Boomkens

Peer-reviewed

Boomkens R. Futile Dutchness or Idiosyncratic Transnationalism: Homemade Pop, National Identity, and Global Culture. In Mutsaers L, Keunen G, editors, *Made in the Low Countries: Studies in Popular Music*. New York: Routledge. 2018. p. 5-13. (Routledge Global Popular Music Series).

Academic

Boomkens RW. De cultuur van het neoliberalisme en het onbehagen in de politiek. In Groen M, Kuypers P, editors, *Woorden breken: Het democratisch tekort*. Antwerpen-Apeldoorn. 2018. p. 39-58. 2. (Psychoanalyse en cultuur).

Erik Borra

Peer-reviewed

Moats D, Borra E. Quali-quantitative methods beyond networks: Studying information diffusion on Twitter with the Modulation Sequencer. *Big Data & Society*. 2018 Jan 1;5(1):1-17.

Jelke Bosma

Professional

Hochstenbach C (Author), Fernandez R (Author), Bosma J (Author), Aalbers M (Author*). Beleggers slaan hun slag op de woningmarkt Amsterdam: Sociale Vraagstukken*. 2018.

Carlos Caycedo Casallas

Academic

Basu N, Caycedo Casallas CB. A Radical Reframing of Civil Disobedience: "Illegal" Migration and Whistleblowing. In Peeren E, Celikates R, de Kloet J, Poell T, editors, *Global Cultures of Contestation: Mobility, Sustainability, Aesthetics & Connectivity*. Palgrave Macmillan. 2018. p. 93-111. (Palgrave Studies in Globalization, Culture and Society).

Robin Celikates

Peer-reviewed

Peeren E, Celikates R, de Kloet J, Poell T. Introduction: Global Cultures of Contestation. In Peeren E, Celikates R, de Kloet J, Poell T, editors, *Global Cultures of Contestation: Mobility, Sustainability, Aesthetics & Connectivity*. Cham: Palgrave Macmillan. 2018. p. 1-26. (Palgrave Studies in Globalization, Culture and Society).

Peeren E, (ed.), Celikates R, (ed.), de Kloet J, (ed.), Poell T, (ed.). *Global Cultures of Contestation: Mobility, Sustainability, Aesthetics & Connectivity*. Cham: Palgrave Macmillan, 2018. 282 p. (Palgrave Studies in Globalization, Culture and Society).

Carrol Clarkson

Peer-reviewed

Clarkson C. Coetzee's Womanizing. *Australian Literary Studies*. 2018 Feb 25;33(1).

Clarkson C. Force Fields. In Mehigan T, Moser C, editors, *The Intellectual Landscape in the Works of J.M. Coetzee*. Rochester: Camden House. 2018. p. 172-188.

Clarkson C. "Academic Freedom Academic Obligation" in *Law, Obligation, Community*, edited by Scott Veitch and Daniel Matthews, Abingdon: Routledge

Erdem Colak

Professional

Colak E. 68'de Sanat ve Edebiyat Dergileri: "Devrime Giden Yolda Sanat ve Edebiyat". *Birikim*. 2018;349 - 350:52.

Sudeep Dasgupta

Peer-reviewed

Dasgupta SM. Entanglements and Dispersals: Occidental Power and the Vicissitudes of Displacement. In Webber A, Bystrom K, Harris A, editors, *South and North: Contemporary Urban Orientations*. Routledge India. 2018.

Dasgupta SM. Marx and Queerness. *Krisis.* 2018

Dasgupta SM. Subaltern Studies: Marx and Subaltern Studies. *Krisis*. 2018.

Dasgupta SM. Radical Equality and the Politics of the Anonym: A Counterdiscourse toward Postcolonial Europe. In Ponzanesi S, Habed AJ, editors, *Postcolonial Intelectuals in Europe: Critics, Artists, Movements, and Their Publics*. London and New York: Rowman & Littlefield Int.2018. p. 231-247. 14.

Joost de Bloois

Peer-reviewed

de Bloois JGC. Debt. *Krisis.* 2018;2018(2).

de Bloois JGC. 'A Critical Europe Can Do It!: Interview with Rosi Braidotti'. In De Cauwer S, editor, Critical Theory at a Crossroads: Conversations in Times of Crisis. New York: Columbia University Press. 2018. p. 1-46.

de Bloois JGC. Neoliberalism against the Promise of Modernity. Interview with Wendy Brown. In De Cauwer S, editor, Critical Theory at a Crossroads: Conversations in Times of Crisis . New York : Columbia University Press. 2018.

Professional

de Bloois JGC. De politiek van Bruno Latour. Hoe moeten we handelen in het Antropoceen? *De Helling*. 2018 December 2018(4).

Annet Dekker

Peer-reviewed

Dekker A. *Collecting and Conserving Net Art*. Routledge, 2018.

Dekker A. (Re)Coding the Past for the Future. In Adebayo R, Farouk I, Jones S, Rapeane-Mathonsi M, editors, *Proceedings of the 24th International Symposium on Electronic Art.* Durban: Faculty of Arts and Design, Durban University of Technology. 2018. p. 239-246.

Dekker A, Wolfsberger A. Put Evaluation into Practice: The Collaborative Residency Life Cycle. In Adebayo R, Farouk I, Jones S, Rapeane-Mathonsi M, editors, *Proceedings of the 24th International Symposium on Electronic Art*. Faculty of Arts and Design, Durban University of Technology. 2018. p. 247-252.

Dekker A. Capturing online cultures, or storytelling as method. *S@P*. 2018 Nov 29;(19):142-154.

Professional

Dekker A. Collecting as a Creative and Collaborative Process: Annet Dekker in conversation with Nadine Wietlisbach. In Gassert D, Seelig T, Wietlisbach N, Kunze F, editors, *25 YEARS! Fotomuseum Winterthur: Shared Histories, Shared Stories*. Leipzig: Spector Books. 2018. p. 357-367.

Dekker A , *Enduring Liveness: An Imaginary Retrospective of Tino Sehgal's Constructed Situations Monoskop*. 2018.

Jeroen de Kloet

Peer-reviewed

Peeren E, Celikates R, de Kloet J, Poell T. Introduction: Global Cultures of Contestation. In Peeren E, Celikates R, de Kloet J, Poell T, editors, *Global Cultures of Contestation: Mobility, Sustainability, Aesthetics & Connectivity*. Cham: Palgrave Macmillan. 2018. p. 1-26. (Palgrave Studies in Globalization, Culture and Society).

Peeren E, (ed.), Celikates R, (ed.), de Kloet J, (ed.), Poell T, (ed.). *Global Cultures of Contestation: Mobility, Sustainability, Aesthetics & Connectivity*. Cham: Palgrave Macmillan, 2018. 282 p. (Palgrave Studies in Globalization, Culture and Society).

Noortje de Leij

Popular

de Leij NF. Sprong in de leegte. *Wijsgerig Perspectief op Maatschappij en Wetenschap*. 2018 Apr;58(1):44-45.

de Leij NF. Terugkeer. *Wijsgerig Perspectief op Maatschappij en Wetenschap*. 2018 Nov;58(4).

Christine Delhaye

Academic

Delhaye CAJC. *Inclusiviteit in het post-multiculturalisme-tijdperk: Diversiteitsbeleid van de rijksoverheid*. Boekman. 2018 Jun;115(Naar een inclusief cultuurbestel):8.

Mark Deuze

Peer-reviewed

Deuze M, Witschge T. Beyond Journalism: Theorizing the Transformation of Journalism. *Journalism*. 2018 Feb;19(2):165-181.

Deuze M. On Creativity. *Journalism*. 2019 Jan 1;20(1):130-134 .

Givskov C, Deuze M. Researching New Media and Social Diversity in Later Life. *New Media & Society*. 2018 Jan;20(1):399-412.

Nadia de Vries

Peer-reviewed

de Vries N. Dying in Public: Virtual Representations of the Dying Body. In Ramírez Tur V, Manonelles Moner L, López del Rincón D, editors, *Corporalidades desafiantes: Reconfiguraciones entre la materialidad y la discursividad*. Barcelona, ES: University of Barcelona. 2018. p. 83-94.

Popular

de Vries N. Een korte geschiedenis van ectoplasma. *De Internet Gids*. 2018;181(1).

de Vries N. Dark Hour. Manchester, UK: Dostoyevsky Wannabe, 2018. 57 p.

Cock Dieleman

Peer-reviewed

Dieleman C, Bosch K. Leereffecten van drama: de onterecht ondergeschikte rol van theatereducatie. *Cultuur + Educatie*. 2018;17(49):77-97.

Academic

Dieleman C, Eversmann PGF. Podiumkunsten in de cultureel-maatschappelijke infrastructuur. Utrecht: LKCA, 2018. 72 p.

Evrim Emir

Dissertation

Emir NE. Lifting the veil from the face of depiction: Middle Eastern miniature painting in light of sufism and phenomenology. 2018. 213 p.

Matthijs Engelberts

Peer-reviewed

Engelberts M. A quoi bon? En lisant, en analysant: le débat sur les études littéraires et les humanités. *Poétique*. 2018 May 30;183:121-140.

Engelberts M. Molière's *Tartuffe* and French National Identity: Reconfiguring the King, the People and the Church. In van der Poll S, van der Zalm R, editors, Reconsidering National Plays in Europe. Cham: Palgrave Macmillan. 2018. p. 211-243.

Thomas Ernst

Peer-reviewed

Ernst T. Der Leser als Produzent in Sozialen Medien. In *Grundthemen der Literaturwissenschaft: Lesen*. Berlin; Boston: Walter de Gruyter. 2018. p. 490-505. (Grundthemen der Literaturwissenschaft).

Ernst T. Engagement oder Subversion? Neue Modelle zur Analyse politischer Gegenwartsliteraturen. In Neuhaus S, Nover I, editors, *Das Politische in der Literatur der Gegenwart.* Berlin; Boston: Walter de Gruyter. 2018. p. 21-43. (Gegenwartsliteratur. Autoren und Debatten).

Ernst T. Zensur – Skandal – Engagement – Subversion – Netzliteratur: Begriffe der politischen Literatur in der Netzwerkgesellschaft. In Lubkoll C, Illi M, Hampel A, editors, *Politische Literatur: Begriffe, Debatten, Aktualität*. Stuttgart: J.B. Metzler. 2018. p. 109-127. (Abhandlungen zur Literaturwissenschaft).

Academic

Ernst T, Cremer LM. *Digitur* – Bloggen über Literatur in der digitalen Welt: Eine digitale Lernredaktion mit überregionaler Wirkung . In van Ackeren I, Kerres M, Heinrich S, editors, *Flexibles Lernen mit digitalen Medien ermöglichen: Strategische Verankerung und Erprobungsfelder guter Praxis an der Universität Duisburg-Essen*. Münster: Waxmann. 2018. p. 122-137.

Ernst T (Author). Jenseits von Buch, Verlag und Buchhandel (1): Literarische Produktivität in Sozialen Medien Erlangen: Friedrich-Alexander-University of Erlangen-Nürnberg. 2018.

Ernst T (Author). Critical Digital Cultural Studies: Digitale Kulturwissenschaft und die Kritik des Mem-Begriffs Cologne: Universität zu Köln, CCEH (Cologne Center for eHumanities). 2018.

Professional

Ernst T. Der Typus des Intellektuellen und die engagierte Literatur. In Holthaus M, Meier-Gerhard A, editors, *Abitur 2020: Interpretation eines literarischen Textes (Prosa): Erich Kästner: "Fabian". Literature as Time Diagnosis*. Abi-Box Deutsch ed. Vol. 3354. Hannover: Brinkmann Meyerhöfer. 2018. p. 91. (Abi-Box Deutsch).

Popular

Ernst T (Author). Studentische Konferenz: Amsterdam: University of Amsterdam / FGw (online). 2018.

Ernst T (Author). Netzstadt Ruhr: Das Ruhrgebiet als Rhizom Urbane Künste Ruhr. 2018.

Rachel Esner

Peer-reviewed

Esner R, (ed.), Kisters S, (ed.). *The Mediatization of the Artist*. Cham: Palgrave Macmillan, 2018. 269 p.

Esner R. "At Home": Visiting the Artist's Studio in the Nineteenth-Century French Illustrated Press. In Esner R, Kisters S, editors, *The Mediatization of the Artist*. Cham: Palgrave Macmillan. 2018. p. 15-30.

Esner R, Kisters S. Introduction. In Esner R, Kisters S, editors, *The Mediatization of the Artist*. Cham: Palgrave Macmillan. 2018. p. 1-12.

Giovanna Fossati

Peer-reviewed

Fossati G, (ed.), Jackson V, (ed.), Lameris BG, (ed.), Rongen-Kaynakçi E, (ed.), Street S, (ed.), Yumibe J, (ed.). *The Colour Fantastic. Chromatic Worlds of Silent Cinema*. Amsterdam: Amsterdam University Press, 2018. 312 p. (Framing Film).

Fossati G. From Grain to Pixel. 3rd Revised Edition: *The Archival Life of Film in Transition.* Amsterdam: Amsterdam University Press, 2018. 448 p. (Framing Film).

Fossati G, Verstraten PWJ. Between Nostalgia and Utopia: A Conversation on the Legibility of Film Archives. In Hesselberth P, Houwen J, Peeren E, de Vos R, editors, *Legibility in the Age of Signs and Machines*. Brill Academic Publishers. 2018. p. 199-211. (Thamyris/Intersecting: Place, Sex and Race).

Academic

Masson E, Fossati G. Interdisciplinary, Specialization, Conceptualization: Archival Education Responding to Changing Professional Demands. *Synoptique: An Online Journal of Film and Moving Image Studies*. 2018;6(1):26-30.

Gaston Franssen

Peer-reviewed

Franssen G, (ed.), van Geelen S, (ed.). De taal der ziekte: Literaire perspectieven op geneeskunde, psychosomatiek en psychiatrie. *Nederlandse Letterkunde*. 2018 Mar;23(1).

Franssen G, van Geelen S. Inleiding: De taal der ziekte: Literaire perspectieven op geneeskunde, psychosomatiek en psychiatrie. *Nederlandse Letterkunde*. 2018 Mar;23(1):1-9.

Franssen GEHI, Van Geelen SM. Een wandelende anomalie: Renate Dorresteins Heden ik (1993), ME/CVS, en de onbepaaldheid van de autopathografie. *Nederlandse Letterkunde*. 2018 Mar;23(1):41-70. 3.

Franssen GEHI. The Celebrity of Haruki Murakami: Cultural Report (Celebrity Studies), special rubric issue. *Celebrity Studies*. 2018 Apr;9(2):244.

Franssen G. The literary auto-representation of Haruki Murakami: Rewriting celebrity authorship in 1Q84. *Celebrity Studies*. 2018;9(2):264-270.

Professional

Franssen GEHI. Commentary: Putting the narrative into the narrative argument by example: Response to Hoeken et al. 2018. *Journal of Argumentation in Context*. 2018 Dec;7(3).

Franssen G. Introduction: the celebrity of Haruki Murakami. *Celebrity Studies*. 2018;9(2):244-247.

Josef Früchtl

Peer-reviewed

Früchtl J. Ästhetische und soziale Freiheit: Differenz in der Einheit. In Schlette M, editor, *Ist Selbstverwirklichung institutionalisierbar?: Axel Honneths Freiheitstheorie in der Diskussion*. Frankfurt/New York: Campus-Verlag. 2018. p. 191-206.

Früchtl J. De kunst van een democratie van gevoelens. *Algemeen Nederlands Tijdschrift voor Wijsbegeerte*. 2018;110(2):157-178.

Academic

Früchtl J. Schönheit wird die Welt retten. Nachdenken über einen weltfremden Satz. In Nickl P, Verrone A, editors, *Schönheit ist Freiheit: Texte zum 5. Festival der Philosophie Hannover 2016*. Berlin: LIT-Verlag. 2018. p. 55-66.

Früchtl J. Trust in the world? Complex Storytelling in Memento and Inception. *Berlin Journal of Critical Theory (BJCT)*. 2018 Jul;2(3):83-102.

Professional

Alexander Garcia Düttmann. What is radical change? Art and Philosophy. In Het vlees is zwak: DRIFT 2017. Merlijn Olnon Publicis ed. 2018. p. 16.

Popular

Früchtl J (Author). Open brief aan Geert ten Dam http://rethinkuva.org/blog/2018/06/12/open-brief-aan-geert-ten-dam/: . 2018.

Früchtl J. De ontruiming van Roeterseiland legt een dieperliggend conflict bloot. In *Folia.* 2018.

David Gauthier

Peer-reviewed

Gauthier D. Machine Language and the Illegibility of the Zwischen. In Hesselberth P, Houwen J, Peeren E, de Vos R, editors, Legibility in the Age of Signs and Machines. Leiden: Brill Rodopi. 2018. p. 147-165. (Thamyris/intersecting: place, sex and race).

Gauthier D. Loading... 800% Slower. In Pritchard H, Snodgrass E, Tyżlik-Carver M, editors, Executing Practices. Open Humanities Press. 2018. p. 127-135. (DATA Browser).

Gauthier D. On Commands and Executions: Tyrants, Spectres and Vagabonds. In Pritchard H, Snodgrass E, Tyżlik-Carver M, editors, Executing Practices. Open Humanities Press. 2018. p. 69-84. (DATA Browser).

Abe Geil

Peer-reviewed

Geil AM. The Intervals of Habit. *World Picture Journal*. 2018;(13):1-32.

Geil AM. Between gesture and physiognomy: 'universal language' and the metaphysics of film form in Béla Balázs's Visible Man. *Screen*. 2018;59(4):512-522.

Rudolph Glitz

Peer-reviewed

Glitz R, (2018). Plath's DADDY as a Break-up Letter. *The Explicator*: Vol. 76, No. 4, pp. 183-186.

Shelley Godsland

Peer-reviewed

Godsland S. Guerra y no paz en una novela de espías espanola. In Forero Quintero G, editor, *Justicia y paz en la novela de crímenes*. Medellín: Siglo del Hombre. 2018. p. 233-250.

Godsland S. GRAFÍA. 1 ed. Bogotá: Universidad Autónoma, Bogotá, 2018.

Joyce Goggin

Peer-reviewed

Goggin J, Emmanouloudis A. The Pro Wrestling Audience as Imagined Community: Reflecting on WWE's Audience as a 'Fan-Generated Narrative' Body. In *Colliding Inside the Squared Circle: The Convergent Nature of Professional Wrestling*. Routledge. 2018.

Goggin J. Transmedia Storyworlds, Literary Theory, Games. *M/C Journal*. 2018 Mar 14;21(1). 6.

Goggin J, "Amsterdam, Red Light Districts and the Global Rise of Prostitution." Transforming Cities. Eds. Pietrzak-Franger, Monika and Eckart Voigts-Virchow. Heidelberg: Universitätsverlag Winter, 2018: 107-126.

Goggin J, "Dickens from Balloons to Voice Overs." Routledge Companion to Adaptation. Eds. Crutcheon, Denis and Eckart Voigts. New York and London: Routledge, 2018: 314-326.

Goggin J, "Live and Let Die: The Tarot as Other in the 007 Universe." Bond Uncovered. Ed. Jeremy Strong. London: Palgrave, 2018: 143-162.

Goggin J, "'How do those Danish bastards sleep at night?': Fan Labour and the Power of Cuteness." Ludic Economies. Eds. Giddings, Seth and Alison Harvey. Special issue of The Games and Culture Journal, 2018: 1-18.

Yaniv Hagbi

Professional

Hagbi Y, Broeks D, (ed.), Mock L, (ed.). *Rachel de Dichteres. Gedichten: selectie & nawoord*. Amsterdam: Amphora Books, 2018. 107 p. (Hebreeuwse Bibliotheek).

Anne Helmond

Peer-reviewed

Bucher T, Helmond A. The Affordances of Social Media Platforms. In Burgess J, Marwick A, Poell T, editors, *The SAGE Handbook of Social Media*. Sage Publications. 2018. p. 233–253.

Helmond, Anne. (2018). A Historiography of the Hyperlink: Periodizing the Web Through the Changing Role of the Hyperlink. In *The SAGE Handbook of Web History*, edited by Niels Brügger & Ian Milligan. London: SAGE Publications

Nieborg DB, Helmond A. The political economy of Facebook's platformization in the mobile ecosystem: Facebook Messenger as a platform instance. *Media, Culture & Society*. 2019 Mar;41(2):196-218.

Academic

Dieter M, Gerlitz C, Helmond A, Tkacz N, van der Vlist F, Weltevrede EJT. Store, interface, package, connection: Methods and propositions for multi-situated app studies. Siegen, Germany: *Collaborative Research Center 1187 Media of Cooperation*. 2018 Aug 30, p. 1-16. (CRC Media of Cooperation Working Paper Series).

Joke Hermes

Peer-reviewed

Breek P, Hermes JC, Eshuis J, Mommaas H. The Role of Social Media in Collective Processes of Place Making: A Study of Two Neighborhood Blogs in Amsterdam. *City & Community*. 2018;17(3):906-924.

Tim Highfield

Peer-reviewed

Croeser S, Highfield T. Blended Data: Critiquing and Complementing Social Media Datasets, Big and Small. In Hunsinger J, Klastrup L, Allen MM, editors, *Second International Handbook of Internet Research*. Dordrecht: Springer. 2018.

Highfield T. Emoji hashtags // hashtag emoji: Of platforms, visual affect, and discursive flexibility. *First Monday*. 2018 Sep 3;23(9).

Frank Huysmans

Peer-reviewed

Deszcz-Tryhubczak J, Huysmans F. Reading and digital media: European perspectives. In Barzillai M, Thomson J, Schroeder S, van den Broek P, editors, *Learning to Read in a Digital World.* Amsterdam: John Benjamins B.V.2018. p. 1-30. (Studies in Written Language and Literacy).

Huysmans F, Oomes M. The People's Palaces: Public Libraries in the Information Society. In van Meerkerk E, van den Hoogen QL, editors, *Cultural Policy in the Polder: 25 Years Dutch Cultural Policy Act*. Amsterdam University Press. 2018. p. 219-242.

Academic

Wennekers A, Huysmans F, de Haan J. *Lees: Tijd: Lezen in Nederland*. Den Haag: Sociaal en Cultureel Planbureau, 2018. 144 p. (SCP-publicatie; 2018-02).

Penn Ip

Dissertation

Ip PTT. *Female migrant workers navigating the service economy in Shanghai: Home, beauty, and the stigma of singlehood*. 2018. 356 p.

Academic

Ip PTT. Migrant Women Walking Down the Cheap Road: Modernization and Being Fashionable in Shanghai. In Staub A, editor, *The Routledge Companion to Modernity, Space and Gender*. New York: Routledge. 2018. p. 320-337.

Julian Isenia

Academic

Colpani G, Isenia WGSJ. Strange Fruits: Queer of Color Intellectual Labor in the Netherlands in the 1980s and 1990s. In Ponzanesi S, Habed AJ, editors, *Postcolonial Intellectuals in Europe: Portraits, Networks and Connections*. Rowman & Littlefield. 2018. p. 213-230.

Popular

Isenia WGSJ (Author), Thierry D (Photographer). *Black Queer Diaspora in the Netherlands: Van Abbe Museum* (Eindhoven) 2018.

Ena Jansen

Peer-reviewed

Jansen, Ena. 2018, Hand aan hand met Antie Meisie. *Literator*, Vol 39, No 2

Yolande Jansen

Academic

Jansen Y. Non-citizens. *Krisis*. 2018;2018(2):119-124.

Popular

Jansen HYM, Gori Giorgi P. Een dure deken - waarom woinactie? *Science Guide*. 2018;2018(september).

Simone Kalkman

Peer-reviewed

Birdsall CJ, Kalkman AS. "Urban World-Making" [Special Issue]. 2 ed. *Journal of Urban Cultural Studies*, 2018.

Birdsall CJ, Kalkman AS. Making Worlds in Urban Cultural Studies. *Journal of Urban Cultural Studies*. 2018;5(2):113-123.

Jakko Kemper

Peer-reviewed

Kemper J, Kolkman D. Transparent to whom? No algorithmic accountability without a critical audience. *Information, Communication & Society*. 2018 May 11.

Jaap Kooijman

Peer-reviewed

Kooijman J. Fierce, Fabulous, and In/Famous: Beyoncé as Black Diva. *Popular music and society*. 2019;42(1):6-21.

Julia Kursell

Peer-reviewed

Kursell JJE. Carl Stumpf and the Beginnings of Research in Musicality. In Honing H, editor, *The Origins of Musicality*. Cambridge, Massachusetts: MIT Press. 2018. p. 323-346.

Kursell J. Alexander Ellis's Translation of Helmholtz's *Sensations of Tone*. *Isis*. 2018;109(2):339-345. Available from, DOI: 10.1086/698239

Academic

Kursell JJE. *Epistemologie des Hörens: Helmholtz' physiologische Grundlegung der Musiktheorie*. Paderborn: Wilhem Fink Verlag, 2018. 371 p.

Kursell JJE, Schäfer A. Elektronische Musik für Radios von John Cage, Karlheinz Stockhausen und Michael Snow. In Holl U, editor, *Radiophonic Cultures*. Vol. 1. Heidelberg Berlin: Kehrer Verlag. 2018. p. 135-149.

Aylin Kuryel

Peer-reviewed

Kuryel, A. "Uplefter: How to Deal with Political Depression?" in *nY. Tijdschrift, voor literatuur, kritiek en amusement*, 2018

Kuryel A., Ozden Fırat B. "Küresel Ayaklanmalar Çağında Estetik ve Direniş", *Başka Bir Sanat Mümkün mü?: Sanat, Siyaset, Estetik İlişkisine Eleştirel Yaklaşımlar* (ed. Serhat Yüksekbağ), Patika Press ("Aesthetics and Resistance in the Age of Global Uprisings"), 2018.

Popular

Kuryel, A. *Being Jewish in Turkey: A Dictionary of Experiences* (ed. Aylin Kuryel, Raşel Meseri), Istanbul: Iletisim Press, 2018.

Kuryel, A. "A Dose of Anti-Semitism for National Survival", *Express magazine, 1+1 Forum*, April 2018.

Kuryel, A. "Leverage for Jaded Souls: An Imaginary Application against Political Depression", *Express magazine, 1+1 Forum*, June 2018.

Kuryel, A. "Dream of a Post-capitalist Urban Commune in Amsterdam: Autonomy, Sustainability and Commons", *Express magazine, 1+1 Forum*, September 2018.

Kuryel, A. "'New Left' Discussions in Europe: Labour Party, Momentum and Social Organizations", *Express magazine, 1+1 Forum,* November 2018.

Tarja Laine

Peer-reviewed

Laine TK. Moves and Countermoves: Visual Technologies of Fear and Counter-Technologies of Hope in The Hunger Games Quadrilogy. *Cinephile*. 2018;12(1):17.

Laine T. Darren Aronofsky. *Oxford Bibliographies*. 2018 Oct 25;Cinema and Media Studies.

Richard van Leeuwen

Peer-reviewed

Leeuwen Richard van, *The Thousand and one nights and twentieth-century fiction; intertextual readings,* Leiden, Brill, 2018, ISBN 978-90-04-9423, 832 pp.

Popular

Leeuwen Richard van, 'Euforie en ontberingen. Het hadj-verslag door de eeuwen heen,' *Zemzem*, 2018, nr 1, pp. 9-19.

Michiel Leezenberg

Peer-reviewed

Leezenberg MM. *History and Philosophy of the Humanities: An Introduction*. Amsterdam: Amsterdam University Press, 2018. 396 p.

Leezenberg MM. Metaphor, Minimalism, and Semantic Generality: Seeing Things in Context. In Turner KP, Horn L, editors*, Pragmatics, Truth, and Underspecification: Towards an Atlas of Meaning*. CRiSPI ed. Vol. 34. Leiden: Brill. 2018. p. 169-194.

Leezenberg MM. Transformations in minority religious leadership: The Yezidis, Shabak, and Assyrians in Northern Iraq. *Sociology of Islam*. 2018 Apr 1;6(2):233-260.

Leezenberg M. Foucault and Iran Reconsidered: Revolt, Religion, and Neoliberalism. *Īrān-nāmag.* 2018;3(2):IV-XXVIII.

Professional

Leezenberg M. Thinking Space Europe and the Challenge of Islam. *Comprendre: troisième série*. 2018 Sep 26;1(2):47-58.

Leezenberg MM. Review of Parvin Mahmoudveysi a.o., *The Gorani language of Zarda, a village of West Iran and The Gorani language of Gawrajû, a village of West Iran*. *Kurdish Studies*. 2018 Mar 1;6(1):155-158.

Leezenberg MM. Review of Michael Gunter (ed*.) Kurdish Issues: Essays in honor of Robert W. Olson*. *Kurdish Studies*. 2018 Mar 1;6(1):165-167.

Leezenberg M. OBIYUARY: In memoriam: Faleh Abdul Jabar (1946-2018). *Kurdish Studies*. 2018 Oct;6(2):242-245.

Popular

Leezenberg MM. Foucault, seks en Augustinus: Bespreking Michel Foucault, Les aveux de la chair. *De Nederlandse Boekengids*. 2018 Apr 1;3(2):6-7.

Leezenberg MM. Kepel versus Roy: Radicalisering van de islam of islamisering van radicalisme? *De Nederlandse Boekengids*. 2018 Jun 1;33:5-6.

Leezenberg MM. & Mariwan Kanie Nederland is over Afrin hypocriet èn incoherent. *De Volkskrant.* 2018 Feb 5.

Catherine Lord

Peer-reviewed

Lord CM. Serial Nuns: Michelle Williams' The Fruit is There to be Eaten (2018) as Serial and Trans-Serial. *M/C Journal*. 2018;21(1). 8.

Lord CM. My Tempest: Or How to Manifest with Myths. *Ecozon@: European Journal of Literature, Culture and Environment*. 2018;9(2).

Lord CM. House of Preposterous Women: Michelle Williams Gamaker Re-Auditions Kanchi. *OAR: The Oxford Artistic and Practice Based*. 2018;1(3).

Academic

Lord CM. *Shamans off the Grid: Practices of Life in Ciro Guerra's Embrace of the Serpent*. 2018.

Professional

Lord CM. Interview with Catherine Lord. In Weatherer D, editor, *The Dead Stage: from Page to Stage.* Crystal Lake Publishers@crystallakepub. 2018.

Tycho Maas

Peer-reviewed

Maas TAJ. Alles nieuw, maar niet veranderd. Over de Zuid-Afrikaanse kleurlingdichter Nathan Trantraal. *Armada*. 2018.

Academic

Maas TAJ. De Afrikaanse vertaling van Stefan Hertmans' Oorlog en Terpentijn. *Tydskrif vir Letterkunde*. 2018;55(1):193-195.

Maas TAJ. Die Afrikaanse vertaling van Kris van Steenberge se roman Woesten. *Tydskrif vir Letterkunde*. 2018;55(2):180-182.

Professional

Maas TAJ. Een interview met Dan Sleigh over Eilande*. Litnet* (Online). 2018.

Popular

Maas TAJ (Author). Beriggies uit Zuid-Afrika *Armada*. 2018.

Eef Masson

Peer-reviewed

Masson EL. Appraisal and Selection in Moving Image Archives: Legacy and Transformations. In Drossens P, de Hart C, Heidebrink I, Foscarini F, editors, *Selectie II : Theorie, praktijk, trends en nieuwe ontwikkelingen*. The Hague: Stichting Archiefpublicaties. 2018. p. 186-203. (Jaarboek Stichting Archiefpublicaties).

van Es K, Masson EL. Big Data Histories. *TMG - Journal for Media History*. 2018;21(2):1-194.

Academic

Masson E, Fossati G. Interdisciplinary, Specialization, Conceptualization: Archival Education Responding to Changing Professional Demands. *Synoptique: An Online Journal of Film and Moving Image Studies*. 2018;6(1):26-30.

Masson E, van Es K. Anne Helmond on Researching the History of the Web. *Tijdschrift voor Mediageschiedenis*. 2018;21(2):158-162.

Masson EL, van Es K. Alison Powell on Data Walking. *TMG - Journal for Media History*. 2018;21(2):146-150.

Masson EL, van Es K. William Uricchio on the Colonization of the Data-Imaginary in the Public Service Sector. *TMG - Journal for Media History.* 2018;21(2):163-169.

Masson EL, van Es K. Mirko Tobias Schäfer on Entrepreneurial Research. *TMG - Journal for Media History*. 2018;21(2):151-157.

Mul G, Masson EL. Data-Based Art, Algorithmic Poetry: Geert Mul in conversation with Eef Masson. *TMG - Journal for Media History*. 2018;21(2):170-186.

van Es K, Masson EL. Introduction: Big Data Histories. *TMG - Journal for Media History*. 2018;21(2):1-6.

Eva Meijer

Peer-reviewed

Meijer E. Worm Politics. In Cudworth E, Hobden S, Kavalski E, editors*, Posthuman Dialogues in International Relations*. Abingdon: Routledge. 2018. p. 128-142.

Kasia Mika

Peer reviewed

Mika, K. (2018). New Beginnings Without New Heroes? 1791–1804 Haitian Revolution and the 2010 Earthquake in Nick Lake's In Darkness (2012). *Karib*, 4, [8].

Mika, K. M. (2018). A Virtual Dark Journey Through the Debris: Playing Inside the Haiti Earthquake (2010). In K. N. McDaniel (Ed.), *Virtual Dark Tourism: Ghost Roads* (pp. 225-244). PalgraveMacMillan.

Stefania Milan

Peer-reviewed

Alimardani M, Milan S. The Internet as a Global/Local Site of Contestation: The Case of Iran. In Peeren E, Celikates R, de Kloet J, Poell T, editors, *Global Cultures of Contestation: Mobility, Sustainability, Aesthetics & Connectivity*. Cham: Palgrave Macmillan. 2018. p. 171-192. (Palgrave Studies in Globalization, Culture and Society).

Milan S, Gutierrez M. Technopolitics in the Age of Big Data. In Sierra Caballero F, Gravante T, editors, *Networks, Movements and Technopolitics in Latin America : Critical Analysis and Current Challenges* . Cham: Palgrave Macmillan. 2018. p. 95-109. (Global Transformations in Media and Communication Research).

Milan S. Political Agency, Digital Traces, and Bottom-Up Data Practices. *International Journal of Communication : IJoC*. 2018;12:507-527.

Milan S, (ed.), van der Velden LC, (ed.). Data Activism (Special Issue). *Krisis : Journal for contemporary philosophy*. 2018;(1).

Milan S. Through a glass, darkly: Everyday acts of authoritarianism and surveillance cultures in the West. *International Journal of Communication : IJoC*. 2018;12:3939–3959.

Milan S. The materiality of clouds. Beyond a platform-specific critique of contemporary activism. In Mortensen M, Neumayer C, Poell T, editors, *Social Media Materialities and Protest: Critical reflections*. 1st ed. London: Routlegde. 2018. p. 116.

Milan S. Cloud Communities and the Materiality of the Digital. In Bauboeck R, editor*, Debating Transformations of National Citizenship*. Cham: Springer. 2018. p. 327–336.

Academic

Milan S, van der Velden LC. Reversing Data Politics: An Introduction to the Special Issue. *Krisis : Journal for contemporary philosophy*. 2018;(1).

Milan S. Autonomous infrastructure for a suckless internet. XRDS. 2018;20-23.

Marda V, Milan S. Wisdom of the Crowd: Multistakeholder *Perspectives on the Fake News Debate*. 2018.

Popular

Milan S, Minichbauer R. Actualize your Imagination as Narrative and as Infrastructure. An interview with Stefania Milan on media, tech and data activism. In *Facebook entkommen*. Vienna: Transversal. 2018. p. 81-116.

Milan S. Infrastrutture antagoniste e auto-organizzazione mediatica. *Zapruder: Rivista di storia della conflittualità sociale*. 2018;45:164-170.

Ben Moore

Peer-reviewed

Moore BP. Invisible Architecture and Social Space in North and South. *The Gaskell Journal*. 2018;32:17-35.

Stefan Niklas

Peer-reviewed

Niklas S, Freyberg S. Rekonstruktive Synthesis: Zur Methodik der Kulturphilosophie bei Ernst Cassirer und John Dewey. In Breyer T, Niklas S, editors, *Ernst Cassirer in systematischen Beziehungen: Zur kritisch-kommunikativen Bedeutung seiner Kulturphilosophie* . Berlin/Boston: Walter De Gruyter. 2018. p. 47-68. (Deutsche Zeitschrift für Philosophie – Sonderbände).

Niklas S, Breyer T. Einleitung der Herausgeber: Zur kritisch-kommunikativen Haltung der Philosophie Ernst Cassirers. In *Ernst Cassirer in systematischen Beziehungen: Zur kritisch-kommunikativen Bedeutung seiner Kulturphilosophie*. Berlin/Boston: Walter De Gruyter. 2018. p. 1-5. (Deutsche Zeitschrift für Philosophie – Sonderbände).

Boris Noordenbos

Peer-reviewed

Noordenbos B. Seeing the Bigger Picture: Conspiratorial Revisions of World War II History in Recent Russian Cinema. *Slavic Review*. 2018;77(2):441-466.

Academic

Noordenbos B. A Review of "Lunde, Ingunn. Language on Display: Writers, Fiction and Linguistic Culture in Post-Soviet Russia.". *The Russian Review*. 2018 Oct;77(4):654-655.

Jan Overwijk

Peer-reviewed

Overwijk JL. Fantasies of Neoliberalism: From the Clerical to the Entrepreneurial Subject. *Krisis*. 2018;(1).

Academic

Overwijk JL (Author). Autopoietic System www.newmaterialism.eu: . 2018.

Popular

Overwijk JL, van Veldhuizen A. Houden ijskristallen van Haydn? *De Groene Amsterdammer*. 2018 Jan 24.

Overwijk JL, Ieven B. De rechtse kruistocht tegen genderstudies. *NRC-Handelsblad* (Wetenschap & Onderwijs). 2018 Mar 27.

Overwijk JL, Hopster J. Ten Geleide: Technologie & Ideologie. *Wijsgerig Perspectief op Maatschappij en Wetenschap*. 2018.

Asli Ozgen-Tuncer

Dissertation

Özgen-Tuncer A. *The image of walking: The aesthetics and politics of cinematic pedestrianism*. 2018. 293 p.

Toni Pape

Peer-reviewed

Pape T. Voyager avec le Sandmännchen: L'Imaginaire international à la télévision pour les enfants est-allemands. In Paci V, Boisvert S, editors, *Une télévision allumée: Les arts dans le noir et blanc du tube cathodique*. Paris: Pesses Universitaires de Vincennes. 2018. p. 161-177.

Professional

Pape T (Author), Duits L (Author), Crone VCA (Author). Games en Strafrecht (Aflevering 81) 2018.

Esther Peeren

Peer-reviewed

Peeren E, (ed.), Celikates R, (ed.), de Kloet J, (ed.), Poell T, (ed.). *Global Cultures of Contestation: Mobility, Sustainability, Aesthetics & Connectivity*. Cham: Palgrave Macmillan, 2018. 282 p. (Palgrave Studies in Globalization, Culture and Society).

Peeren E, Celikates R, de Kloet J, Poell T. Introduction: Global Cultures of Contestation. In Peeren E, Celikates R, de Kloet J, Poell T, editors, *Global Cultures of Contestation: Mobility, Sustainability, Aesthetics & Connectivity*. Cham: Palgrave Macmillan. 2018. p. 1-26. (Palgrave Studies in Globalization, Culture and Society).

Peeren E. Fantasmi a perdere. Le vite spettrali dei migranti. In Puglia E, Fusillo M, Lazzarin S, Mangini AM, editors, *Ritorni spettrali. Storie e teorie della spettralità senza fantasmi*. Bologna: Il Mulino. 2018. p. 83-99.

Peeren, E. "The Affective Economies and Political Force of Rural Wildness". *Landscape Research*. 2018.

Peeren, E. "Villages Gone Wild: Death by Rural Idyll in The Casual Vacancy and Glue". Stringer, Ben (ed.). *Rurality Re-Imagined: Villagers, Farmers, Wanderers, Wild Things*. Novato: Applied Research + Design Publishing . 2018, 62-73.

Peeren, E. et al. "Introduction: Legibility in the Age of Signs and Machines". *Legibility in the Age of Signs and Machines*. Thamyris/Intersecting. Brill. 2018, 1-17.

Peeren, E. et al. L*egibility in the Age of Signs and Machines* Thamyris/Intersecting. Brill. 2018.

Peeren E. Paying Your Debt to Society: The Neoliberal State and the Logic of Quid Pro Quo. In Di Leo JR, Hitchcock P, McClennen SA, editors, *The Debt Age*. New York: Routledge. 2018. p. 97-113.

Academic

Professional

Peeren E. Polyphony: Staging Responsive Worlds beyond the Human. *Heroïne, Literary Studies; Literary and Cultural analysis*. 2018;6(1):34-37.

Peeren, E. "Language Cannot Be "Cleaned Up"". Words Matter: An Unfinished Guide to Word Choices in the Cultural Sector. Leiden: Tropenmuseum. 2018, 43-45.

Peeren, E. "Taal valt niet 'op te ruimen'". Woorden doen ertoe: Een incomplete gids voor woordkeuze binnen de culturele sector. Tropenmuseum. 2018, 43-46.

Linda Pennings

Peer-reviewed

Pennings L. Tradurre Non luogo a procedere di Claudio Magris. *Incontri: rivista europea di studi italiani*. 2018;33(1):120-124.

Academic

Pennings LN, Urban MB. 'Per me il mare è più "blau" che non azzurro o blu'. Un'intervista con Claudio Magris. *Incontri: rivista europea di studi italiani*. 2018 Aug 23;33(1):125-134.

Patricia Pisters

Peer-reviewed

Pisters P. Orchestration of the Senses in Yellow: Eisenstein's Fourth Dimension, Memory and Mirror-Touch Synaesthesia. In Martin D, editor, *Mirror-Touch Synaesthesia: Thresholds of Empathy with Art*. Oxford: Oxford University Press. 2018. p. 71-90.

Pisters P. Deep Blue Geomediations: Following Lapis Lazuli in Three Ecological Assemblages. *SubStance*. 2018;47(2):36-58.

Pisters PPRW. Body without Organs. In Braidotti R, Hlavajova M, editors, *The Posthuman Glossary*. Bloomsbury. 2018. p. 74 - 76.

Pisters PPRW. Neuronal Aesthetics. In Braidotti R, Hlavajova M, editors, *The Posthuman Glossary*. Bloomsbury. 2018. p. 285 - 287.

Ieme van der Poel

Peer-reviewed

'Le passé refoulé d'une ville coloniale: une relecture de La Peste d'Albert Camus', in Hans-Jürgen Lüsebrink et Sylvère Mbondobari (éds.), Villes coloniales/métropoles postcoloniales. Tübingen, Narr Verlag, 2015, pp. 267-279.

Academic

Marcel Proust, In de schaduw van meisjes in bloei (vertaald door Philippe Noble en Désirée Schyns), Amsterdam, De Bezige Bij, 2018. Annotatie Ieme van der Poel en Ton Hoenselaars (pp. 673-744).

Popular

Marcel Proust, In de schaduw van meisjes in bloei (vertaald door Philippe Noble en Désirée Schyns), Amsterdam, De Bezige Bij, 2018. Inleiding door Ieme van der Poel (pp. 7-27).

'De H van Haïm: Parijs en de Maghreb-joden', De Groene Amsterdammer, 6 januari 2016, nr. 1.

'Menselijke dierentuinen en Nesselrode-pudding: kanttekeningen bij de annotatie van de Nederlandse vertaling van A l'ombre des jeunes filles en fleurs'. Marcel Proust Bulletin no 8, 2018.

Thomas Poell

Peer-reviewed

Abdulla R, Poell T, Rieder B, Woltering RAFL, Zack EWA. Facebook polls as proto-democratic instruments in the Egyptian revolution: The 'We Are All Khaled Said' Facebook page. *Global Media and Communication*. 2018;14(1):141-160.

Helberger N, Pierson J, Poell T. Governing online platforms: From contested to cooperative responsibility. *The Information Society*. 2018;34(1):1-14.

Nieborg DB, Poell T. The platformization of cultural production: Theorizing the contingent cultural commodity. *New Media & Society*. 2018 Nov;20(11):4275-4292

Peeren E, Celikates R, de Kloet J, Poell T. Introduction: Global Cultures of Contestation. In Peeren E, Celikates R, de Kloet J, Poell T, editors, *Global Cultures of Contestation: Mobility, Sustainability, Aesthetics & Connectivity*. Cham: Palgrave Macmillan. 2018. p. 1-26. (Palgrave Studies in Globalization, Culture and Society).

Poell T, Rajagopalan S, Kavada A. Publicness on Platforms: Tracing the mutual articulation of platform architectures and user practices. In Papacharissi Z, editor, *A Networked Self and Platforms, Stories, Connections*. New York: Routledge. 2018. p. 43-58. (A Networked Self).

Poell T, van Dijck J. Social media and new protest movements. In Burgess J, Marwick A, Poell T, editors, *The SAGE Handbook of Social Media* . London: SAGE reference. 2018. p. 546-561.

van Dijck J, Poell T. Social media platforms and education. In Burgess J, Marwick A, Poell T, editors, *The SAGE Handbook of Social Media*. London: SAGE reference. 2018. p. 579-591.

van Dijck J, Poell T, de Waal M. *The Platform Society: Public Values in a Connective World*. New York: Oxford University Press, 2018. 226 p.

Peeren E, (ed.), Celikates R, (ed.), de Kloet J, (ed.), Poell T, (ed.). *Global Cultures of Contestation: Mobility, Sustainability, Aesthetics & Connectivity*. Cham: Palgrave Macmillan, 2018. 282 p. (Palgrave Studies in Globalization, Culture and Society).

Academic

Burgess J, (ed.), Marwick AE, (ed.), Poell T, (ed.). *The SAGE Handbook of Social Media*. Los Angeles: SAGE reference, 2018. 639 p.

Ordelman R, Martínez Ortiz C, Melgar Estrada LM, Koolen M, Blom J, Melder W et al. *Challenges in Enabling Mixed Media Scholarly Research with Multi-media Data in a Sustainable Infrastructure*. 2018.

Sudha Rajagopalan

Peer-reviewed

Poell, T., Rajagopalan, S., & Kavada, A. (2018). Publicness on Platforms: Tracing the mutual articulation of platform architectures and user practices. In Z. Papacharissi (Ed.), A Networked Self and Platforms, Stories, Connections (pp. 43-58). (A Networked Self). New York: Routledge

Rajagopalan, S. (2018). Remix videos and the mnemonic imagination: emotional memories of late Soviet childhood. International Journal of Cultural Studies. https://doi.org/10.1177/136787791774154

Bernhard Rieder

Peer-reviewed

Abdulla R, Poell T, Rieder B, Woltering RAFL, Zack EWA. Facebook polls as proto-democratic instruments in the Egyptian revolution: The 'We Are All Khaled Said' Facebook page. *Global Media and Communication*. 2018;14(1):141-160.

Gerlitz C, Rieder B. Tweets Are Not Created Equal: investigating Twitter's client ecosystem. *International Journal of Communication : IJoC*. 2018;12:528-547.

Rieder B, Matamoros-Fernández A, Coromina Ò. From ranking algorithms to 'ranking cultures': Investigating the modulation of visibility in YouTube search results. *Convergence : The International Journal of Research into New Media Technologies*. 2018 Feb 1;24(1):50-68.

Beate Roessler

Peer-reviewed

Roessler B. "Privatheit, Autonomie, Recht". In *Autonomie im Recht - geschlechtertheoretisch vermessen*, hg. Susanne Baehr, Ute Sacksofsky, Nomos, 2018 (Schriften zur Gleichstellung). 2018.

Roessler B. *Autonomie. Een Essay over het Vervulde Leven*, Boom 2018 (vertaling van mijn boek Autonomie, Suhrkamp 2017). 2018.

Roessler B. Wie wir uns regieren. Soziale Dimensionen des Privaten in der Post-Snowden Ära. In Gernot Böhme / Ute Gahlings (Hgg.) *Kultur der Privatheit in der Netzgesellschaft* Bielefeld 2018 p 29-48 . 2018.

Roessler B. Three Dimensions of Privacy The Handbook of Privacy Studies. An Interdisciplinary Introduction, edited by Bart van der Sloot & Aviva de Groot. In *The Handbook of Privacy Studies. An Interdisciplinary Introduction*, edited by Bart van der Sloot & Aviva de Groot , Amsterdam UP. 2018.

Roessler B. Anita Allen*. Encyclopedia of the Philosophy of Law and Social Philosophy*. 2018.

Roessler B. Autonomie im Konflikt: Bemerkungen zum Problem der Einheit der Person im Handeln. In *Negativität: Kunst, Recht, Politik*, hg. von Thomas Khurana u.a., Berlin Suhrkamp . Suhrkamp. 2018.

Professional

Roessler B. Drie dimensies van privacy, in: *Filosofie en Praktijk* 39 (2018) 4 (Nederlandse vertaling van 'three dimensions' door Jan Vorstenbosch).

Richard Rogers

Peer-reviewed

Gottschalk S, Bernacchi V, Rogers RA, Demidova E. Towards Better Understanding Researcher Strategies in Cross-Lingual Event Analytics. In *Digital Libraries for Open Knowledge*. TPDL 2018.. Cham: Springer. 2018. p. 139-151. (Lecture Notes in Computer Science).

Rogers R. Digital methods for cross-platform analysis. In Burgess J, Marwick A, Poell T, editors, *SAGE Handbook of Social Media*. London: Sage. 2018. p. 91-110.

Rogers R. Otherwise Engaged: Social Media from Vanity Metrics to Critical Analytics. *International Journal of Communication* : IJoC. 2018;12:450-472.

Rogers R. Aestheticizing Google critique: A 20-year retrospective. Big Data & Society. 2018 Jan 1;5(1):1-13.

Rogers R. Doing Web history with the Internet Archive: Screencast documentaries. In Brügger N, Goggin G, Milligan I, Schafer V, editors, Internet Histories. London: Routledge. 2018. p. 160-172.

Rogers RA. Social Media Research after the Fake News Debacle. Partecipazione e Conflitto. 2018;11(2):557-570.

Rogers R. Periodizing Web Archiving: Biographical, Event-Based, National and Autobiographical Traditions. In Brügger N, Milligan I, editors, *The SAGE Handbook of Web History*. London: Sage. 2018. p. 42-56.

Sánchez-Querubín N, Rogers R. Connected Routes: Migration Studies with Digital Devices and Platforms. *Social Media + Society*. 2018 Jan 1;4(1):1-13. Available from, DOI: 10.1177/2056305118764427

Venturini T, Bounegru L, Gray J, Rogers R. A reality check(list) for digital methods. *New Media & Society*. 2018 Nov 1;20(11):4195-4217.

Mireille Rosello

Peer-reviewed

Rosello MD. Globalized Parisian Spaces: Disability and Mobility in Untouchables. In Bystrom K, Harris A, Webber A, editors, *South and North: : Contemporary Urban Orientations*. London New York: Routlege. 2018. p. 181-197.

Rosello MD. Globalisation, Cinema and Terrorism in Rachid Bouchareb's Films: London River, Baton Rouge and Little Senegal. In Gott M, Schilt T, editors, *Decentered Perspective on Global Filmmaking in Cinema*. Edinburg: Edinburgh UP. 2018. p. 45-64.

Kati Röttger

Peer-reviewed

Röttger K. The Eventization of Tragic Experience at the Threshold of the 19th century: The Raft of the Medusa. In Dünne J, Hindemith G, Kasper J, editors, *Catastrophe & Spectacle: Variations of a Conceptual Relation from the 17th to the 21st Century*. Berlin: Neofelis. 2018. p. 58-67.

Röttger K. Schiller's *Die Räuber:* "Der Ort der *Geschichte* ist Teutschland". In van der Poll S, van der Zalm R, editors, *Reconsidering National Plays in Europe.* Cham: Palgrave Macmillan. 2018. p. 21-52.

Röttger KE. The Mystery of the In-Between: A Methodological Approach to Intermedial Performance Analysis. *Forum Modernes Theater*. 2018 Jun 1;28(2):105-116.

Professional

Röttger KE, Bertisch K, Kruijt L, Els VDP. *(How) Opera Works = (Hoe) opera werkt: Pierre Audi Lectures = Pierre Audi lezingen*. Amsterdam: Amsterdam University Press, 2018.

Ellen Rutten

Peer-reviewed

Rutten E. Реакционная искренность. *Novoe Literaturnoe Obozrenie*. 2018;151(3).

Professional

Rutten E, Targan Mouravi N, Osipov-Gipsh Y, van Uffelen L, Verkade T. *Poetins rechtbank: proteststemmen uit dictatoriaal Rusland*. Amsterdam: Nieuw Amsterdam, 2018. 174 p.

Rutten E. Exploring Sublime Imperfections: How the Non-Perfected is Framed as Beneficial. *HSE News Service*. 2018 Oct 26.

Popular

Rutten E. De Russische taal der oprechtheid begrijpen maakt Nederland weerbaarder in verkiezingstijd. *De Volkskrant*. 2018 Mar 15.

Rutten E. Kunstproject rond stalinistische stad fictie of werkelijkheid? *Raam op Rusland*. 2018 Sep 17.

Natalia Sánchez Querubín

Peer-reviewed

Sánchez-Querubín N, Rogers R. Connected Routes: Migration Studies with Digital Devices and Platforms. *Social Media + Society*. 2018 Jan 1;4(1):1-13.

Tjeerd Schiphof

Academic

Schiphof TA. Privacy from an Archival Perspective. In Van der Sloot B, ADG, editors*, The Handbook of Privacy Studies: An Interdisciplinary Introduction*. Amsterdam University Press. 2018. p. 299-327.

Oliver Seibt

Peer-reviewed

Seibt O. The (Musical) Imaginarium of Konishi Yasuharu, or How to Make Western Music Japanese. In Strohm R, editor, *Studies on a Global History of Music: A Balzan Musicology Project*. London: Routledge. 2018. p. 157-176. (SOAS Musicology Series).

Emanuel Seitz

Dissertation

Seitz E. *Rat und Form: Über Klugheit*. 2018. 327 p.

Lisanne Snelders

Dissertation

Snelders LL. *Hoe Nederland Indië leest: Hella S. Haasse, Tjalie Robinson, Pramoedya Ananta Toer en de politiek van de herinnering*. 2018. 399 p.

Markus Stauff

Peer-reviewed

Stauff M. Non-Fiction Transmedia: Seriality and Forensics in Media Sport. *M/C Journal*. 2018 Mar;21(1).

Stauff M. The Assertive Image: Referentiality and Reflexivity in Sports Photography. *Historical Social Research*. 2018 Jun;43(2):53-71. 10.12759/hsr.43.2018.2.53-71.

Stauff M. The Pregnant-Moment Photograph: The 1908 London Marathon and the Cross-Media Evaluation of Sport Performances. *Historical Social Research*. 2018 Jun;43(2):203-219.

Stauff M. Materiality, Practices, Problematizations: What kind of dispositif are media? In Aasman S, Fickers A, Wachelder J, editors, Materiali*zing Memories: Dispositifs, Generations, Amateurs*. New York: Bloomsbury Academic. 2018. p. 67-83.

Stauff M. Höher, schneller, weiter. Big Data und die Organisation von Leistungskonkurrenz im Sport. *Kulturrevolution*. 2018 Jun;(74):70-78.

Stauff M. A Culture of Competition: Sport's Historical Contribution to Datafication. *Tijdschrift voor Mediageschiedenis*. 2018;21(1).

Mikki Stelder

Peer-reviewed

Stelder M. 'From the closet into the Knesset': Zionist sexual politics and the formation of settler subjectivity. *Settler Colonial Studies*. 2018;8(4):442-463.

Stelder ML. Other Scenes of Speaking: Listening to Palestinian Queer Critique. *Journal of Palestine Studies*. 2018 Apr;XLVII(3):45-61.

Stelder ML. Peter Malcontent, Een Open Zenuw. Nederland, Israël en Palestina. *BMGN - Low Countries Historical Review*. 2018 Dec;133.

Dissertation

Stelder ML. *Queering the occupation: From zionist sexual politics to Palestinian decolonial-queer imaginaries*. 2018. 195 p.

Wanda Strauven

Academic

Strauven W. The Unseen Déjà-Vu: From Erkki Huhtamo's Topoi to Ken Jacobs' Remakes. *Foundations of Science*. 2018 Jun;23(2):231-236.

Hanneke Stuit

Peer-reviewed

Stuit HH. Het geweld van de overlever(ing) in Alfred Schaffer's *Mens dier ding*. In Dera J, De Strycker C, editors, *Bundels van het nieuwe millennium: Nederlandse en Vlaamse poëzie in de 21e eeuw*. Nijmegen: Uitgeverij Vantilt. 2018.

Niels ten Oever

Academic

ten Oever N, Beraldo D. Routes to rights: internet architecture and values in times of ossification and commercialization. *XRDS*. 2018 Jul;24(4):28-31.

Jan Teurlings

Peer-reviewed

Teurlings J. Social Media and the New Commons of TV Criticism. *Television & New Media*. 2018 Mar;19(3):208-224 .

Alex Thinius

Popular

Thinius AC, Vasterling VLM. Het onbehagen van mannen. *Wijsgerig Perspectief op Maatschappij en Wetenschap*. 2018;58(3):33-48.

Barbara Titus

Peer-reviewed

Titus B. El pasado es un país extranjero. In *Cuadernos del Seminario de Música en la Nueva España y el México Independiente*. Vol. 8. México. 2018.

Titus B. The "attentively silent" presence of Jaap Kunst in the Vereniging voor Nederlandse Muziekgeschiedenis. *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis*. 2018;68:163-174.

Marc Tuters

Peer-reviewed

Tuters MD, Jokubauskaitė E, Bach D. Post-Truth Protest: How 4chan Cooked Up the Pizzagate Bullshit. *M/C Journal*. 2018;21(3).

Academic

Tuters MD. Cultural Marxism. *Krisis: Journal for contemporary philosophy*. 2018;(2).

Tuters MD. Fake News. *Krisis: Journal for contemporary philosophy*. 2018;(2).

Professional

Tuters MD. LARPing & Liberal Tears: Irony, Belief and Idiocy in the Deep Vernacular Web. In Fielitz M, Thurston N, editors, *Post-Digital Cultures of the Far Right: Online Actions and Offline Consequences in Europe and the US*. Transcript-Verlag. 2018. p. 37-48.

Popular

Tuters MD, Lovink GW. They Say We Can't Meme: Politics of Idea Compression. *NON.COPYRIOT.COM.* 2018.

Tuters MD, Lovink GW. Rude Awakening: Memes as Dialectical Images. *NON.COPYRIOT.COM*. 2018.

Tuters MD, Lovink GW. Memes and the Reactionary Totemism of the Theft of Joy. *NON.COPYRIOT.COM*. 2018.

Thomas Vaessens

Vaessens, t.l., *De Daf van mijn vader*. Atlas Contact 2018.

Huub van Baar

Peer-reviewed

van Baar H. Contained mobility and the racialization of poverty in Europe: the Roma at the development–security nexus. *Social Identities*. 2018;24(4):442-458.

van Baar H. Neoliberalism and the Spirit of Nongovernmentalism: Towards an Anthroposociology of Roma-related Engagement and Activism. In Beck S, Ivasiuc A, editors, *Roma Activism: Reimagining Power and Knowledge*. Vol. 1. Oxford: Berghahn.2018. p. 25-44. (Romani Studies).

van Baar H. Eingehegte Mobilität und die Rassifizierung der Armut in Europa: Die Roma am Schnittpunkt von Entwicklung und Sicherheit. *Zeitschrift für Menschenrechte*. 2018;11(2):102-126.

Professional

van Baar H (Author). *Huub Van Baar on Human Rights Day: The Roma* Palgrave Macmillan. 2018.

Popular

van Raaij B, van Baar H. Italiaanse minister Matteo Salvini ontketent nieuwe migratierel aangaande Roma en Sinti: Interview with Huub van Baar. *De Volkskrant*. 2018 Jun 21.

Walter van de Leur

Peer-reviewed

van de Leur W. The Reception and Development of Jazz in the Netherlands (1945–1970s). In Bak H, Mehring F, Roza M, editors, *Politics and Cultures of Liberation: Media, Memory, and Projections of Democracy*. Leiden: Brill Academic Publishers. 2018. p. 177–91. (Radboud Studies in Humanities)

van de Leur W. Swan Songs: Jazz, Death and Famous Last Concerts. In Whyton T, Gebhardt N, Rustin N, editors, *The Routledge Companion to New Jazz Studies*. New York: Routledge. 2018. p. 55-64.

Albert van der Schoot

Peer-reviewed

van der Schoot A. Was Liszt a precursor of the Section d'Or? In Grabocz M, editor, *Les grands topoï du XIXe siècle et la musique de Franz Liszt*. Paris: Éditions Hermann. 2018. p. 179-192. (Collections du GREAM/Sémiotique & Narratologie).

Professional

van der Schoot A. Kijken en voelen met de oren: bespreking van Tomas Serrien, *Klank – Een filosofie van de muzikale ervaring*. *De Uil van Minerva*. 2018;31(2):133-135.

van der Schoot A (Author). *Franz Liszt and the golden section* 2018. http://herz-fischler.ca/ZEISING/Franz_Liszt_and_the_golden_section.pdf

Lonneke van der Velden

Peer-reviewed

Milan S, (ed.), van der Velden LC, (ed.). Data Activism (Special Issue). *Krisis : Journal for contemporary philosophy*. 2018;(1).

Academic

van der Velden LC. Surveillance as public matter: Revisiting sousveillance through devices and leaks. 2018. 225 p.

Academic

Milan S, van der Velden LC. Reversing Data Politics: An Introduction to the Special Issue. *Krisis : Journal for contemporary philosophy.* 2018;(1).

Margriet van der Waal

Peer reviewed

Van der Waal, M (2017) "*13 Uur* van Deon Meyer in gesprek met merkers van sosiale identiteit in 'n stedelike konteks: om in Kaapstad tuis te voel" *Tydskrif vir Nederlands en Afrikaans*. 24 (1): 53-68.

Academic

Van der Waal, M. (2018). "Making precarious lives visible: Imagining Europe's marginalized 'others'." In K. Czerska-Shaw, M. Galent, & B. Gierat-Bieroń (Eds.), *Visions and (Re-)visions of Europe* (pp. 133-145). (Studies in Euroculture; Vol. 4). Göttingen: Universitätsverlag Göttingen.

Professional

Van der Waal, M. (2018). Stemgerechtigd: over cultuur en de publieke sfeer in Zuid-Afrika. (Oratiereeks; No. 596). Amsterdam: Vossiuspers UvA.

Van der Waal, M. (2018). "Entangled Histories: South Africa and the Netherlands in a Globalizing World." In N. Mabaso, & M. Braat (Eds.), *Tell Freedom* (25-28). (Publication KA Series; Vol. 27). Amersfoort: Kunsthal KAde.

Popular

Van den Berg, G. and Van der Waal, M. "Dank Antjie Krog, voor het Afrikaans". *NRC Handelsblad,* 13 April 2018.

Sander van Maas

Peer-reviewed

van Maas SAF. The Sovereign Ear: Handel's Water Music and Aural Historiography. In Hellemans B, editor, *Degree Zero of Sound and Image : Notions of Absence, Presence and Change between c. 1000-1700*. Amsterdam U.P.2018.

van Maas SAF. Opening the Audiobook. *Contemporary Literature*. 2018;70(3):337-356.

Arent van Nieukerken

Peer-reviewed

van Nieukerken AJ. Powrót poezji mistycznej na przełomie XIX i XX wieku. *Przegląd Humanistyczny*. 2018;61(4):9-17.

van Nieukerken AJ. Zbigniew Herbert czytany przez Seamusa Heaneya i Johna Maxwella Coetzeego. In Ruszar JM, Siwor D, editors, *Świat piękny i bardzo różny: Szkice o wojażach Pana Cogito.* Kraków: Instytut myśli Józefa Tischnera. 2018. p. 39-54.

Karen Vintges

Academic

Buitelaar, Marjo, Moha Ennaji, Fatima Sadiqi en Karen Vintges. 2018. *Activisme, feminisme en islam: stemmen van Marokkaanse en Marokkaans-Nederlandse vrouwen*. Amsterdam: Amsterdam University Press, 264 pp.

Vintges, K. 2018. 'Feminisme versus neoliberalisme: Stemmen van Marokkaanse en Marokkaans-Nederlandse vrouwen.' In: Buitelaar, Marjo, Moha Ennaji, Fatima Sadiqi en Karen Vintges. 2018. *Activisme, feminisme en islam: stemmen van Marokkaanse en Marokkaans-Nederlandse vrouwen*. Amsterdam: Amsterdam University Press, 235-254.

Popular

Vintges, K. 2018. Lemma Simone de Beauvoir. Filosofen van deze tijd. Red. M. Doorman en H. Pott [herziene druk].Amsterdam: Prometheus, 187-198.

Vintges, K. 2018. 'Stemmen van Marokkaanse vrouwen.' *Wijsgerig Perspectief*, 58, 3, 24-31

Vesna Vravnik

Dissertation

Vravnik V. *The fall of the pink curtain: Alliances between nationalists and queers in post-Yugoslavian cinema.* 2018. 173 p.

Esther Weltevrede

Academic

Dieter M, Gerlitz C, Helmond A, Tkacz N, van der Vlist F, Weltevrede EJT. *Store, interface, package, connection: Methods and propositions for multi-situated app studies*. Siegen, Germany: Collaborative Research Center 1187 Media of Cooperation. 2018 Aug 30, p. 1-16. (CRC Media of Cooperation Working Paper Series).

Maryn Wilkinson

Peer-reviewed

Wilkinson M. On the Depths of Surface: Strategies of Surface Aesthetics in *The Bling Ring*, *Spring Breakers* and *Drive*. Film-Philosophy. 2018 Jun;22(2):222-239.

Arnold Witte

Peer-reviewed

Witte AA. Sociable Solitude: The Early Modern Hermitage as Proto-Museum. In Enenkel KAE, Göttler C, editors, *Solitudo: Spaces, Places, and Times of Solitude in Late Medieval and Early Modern Cultures*. Brill. 2018. p. 405-450. (Intersections : interdisciplinary studies in early modern culture).

Professional

Witte AA. In tune with Italy? Julius von Schlosser and the Musikinstrumentensammlung in the Neue Hofburg. In Lorizzo L, editor, L'Italia di Julius von Schlosser. Rome: De Luca Editore. 2018. p. 113-126. (Vedere e rivedere).

Witte AA. Pier Leone Ghezzi's Albums with Drawings: between Studio Practice and Noble Passtimes. In Segreto V, editor, Libri e Album di Disegni 1550-1800: Nuove prospettive metodologiche e di esegesi storico-critica. De Luca Editore. 2018. p. 169-174.

Popular

Witte AA. Varen op de Tiber: Of hoe een Nederlandse onderneming om een Italiaanse rivier te bedwingen in de planningsfase bleef steken. Roma aeterna. 2018;6(1-2):124-133.

meLê Yamomo

Peer-reviewed

yamomo M. Medializing Race: Uncle Tom's Cabin in Colonial Southeast Asia. In Davis TC, Mihaylova S, editors, *Uncle Tom's Cabins: The Transnational History of America's Most Mutable Book*. The University of Michigan Press. 2018. p. 258-281. Available from, DOI: 10.3998/mpub.8057139

yamomo M. Making Sense of an Unfinished Business. In Rajendran C, Takiguchi K, Nge C, editors, *Excavations, Interrogations, Krishen Jit & Contemporary Malaysian Theatre*. Kuala Lumpur: Epigram Books. 2018.

17. Members

dr. Murat Aydemir	a.aydemir@uva.nl
dr. Sruti Bala	s.bala@uva.nl
dr. Davide Beraldo	d.beraldo@uva.nl
dr. Stephan Besser	s.besser@uva.nl
dr. Carolyn J. Birdsall	c.j.birdsall@uva.nl
dr. Joost G.C. de Bloois	j.g.c.debloois@uva.nl
dr. Joost M. Bolten	j.m.bolten@uva.nl
dr. Jeroen Boomgaard	j.boomgaard@uva.nl
prof. dr. R.W. Boomkens	r.w.boomkens@uva.nl
dr. Robin Celikates	r.celikates@uva.nl
dr. Siyu Chen	s.chen@uva.nl
prof. dr. Carrol A.P. Clarkson	c.a.p.clarkson@uva.nl
dr. Sudeep M. Dasgupta	s.m.dasgupta@uva.nl
dr. Annet Dekker	a.dekker@uva.nl
dr. Christine A.J.C. Delhaye	c.a.j.c.delhaye@uva.nl
prof. dr. Mark J.P. Deuze	m.j.p.deuze@uva.nl
dr. Jeff Diamanti	j.diamanti@uva.nl
dr. Cock Dieleman	c.dieleman@uva.nl
dr. G. van Donselaar	g.vandonselaar@uva.nl
dr. Niels A.J.M. van Doorn	n.a.j.m.vandoorn@uva.nl
dr. Matthijs Engelberts	m.engelberts@uva.nl
dr. Thomas Ernst	t.ernst@uva.nl
dr. Rachel Esner	r.esner@uva.nl
dr. Gaston E.H.I. Franssen	g.e.h.i.franssen@uva.nl
prof. dr. Josef Früchtl	j.fruchtl@uva.nl
dr. Abe M. Geil	a.m.geil@uva.nl
dr. James Gledhill	j.s.gledhill@uva.nl
dr. Rudolph W.H. Glitz	r.w.h.glitz@uva.nl
prof. dr. Shelley Godsland	s.godsland@uva.nl
dr. Joyce Goggin	j.goggin@uva.nl
dr. Yaniv Hagbi	y.hagbi@uva.nl
dr. Johan F. Hartle	j.f.hartle@uva.nl
dr. Anne Helmond	a.helmond@uva.nl
dr. Joke C. Hermes	j.c.helmond@uva.nl
dr. Tim Highfield	t.j.highfield@uva.nl
prof. dr. Frank Huysmans	f.j.m.huysmans@uva.nl
prof. dr. Yolande Jansen	h.y.m.jansen@uva.nl
prof. dr. ir. Jeroen de Kloet	b.j.dekloet@uva.nl

dr. Jaap W. Kooijman	j.w.kooijman@uva.nl
prof. dr. Julia J.E. Kursell	j.j.e.kursell@uva.nl
dr. Erik Laeven	e.laeven@uva.nl
dr. Catherine M. Lord	c.m.lord@uva.nl
dr. Richard L.A. van Leeuwen	r.l.a.vanleeuwen@uva.nl
dr. Michiel M. Leezenberg	m.m.leezenberg@uva.nl
dr. Tarja K. Laine	t.k.laine@uva.nl
dr. ir. Fouad Laroui	f.laroui@uva.nl
dr. Walter van de Leur	w.vandeleur@uva.nl
dr. Marie Aude M.B. Lous Baronian	m.a.m.b.lousbaronian@uva.nl
dr. Sander A.F. van Maas	s.a.f.vanmaas@uva.nl
dr. Emiel S. Martens	e.s.martens@uva.nl
dr. Niall Martin	n.martin@uva.nl
dr. Eef L. Masson	e.l.masson@uva.nl
dr. Kasia Mika	K.M.Mika@uva.nl
dr. Stefania Milan	s.milan@uva.nl
dr. Ansgar K. Mohnkern	a.k.mohnkern@uva.nl
dr. Ben P. Moore	b.p.moore@uva.nl
dr. Arent J. van Nieukerken	a.j.vannieukerke@uva.nl
dr. Stefan Niklas	s.niklas@uva.nl
dr. Thomas R.V. Nys	t.r.s.nys@uva.nl
dr. Christian G. Olesen	c.g.olesen@uva.nl
dr. Toni Pape	t.pape@uva.nl
prof. dr. Esther Peeren	e.peeren@uva.nl
prof. dr. Patricia P.R.W. Pisters	p.p.r.w.pisters@uva.nl
dr. Linda N. Pennings	l.n.pennings@uva.nl
dr. Thomas Poell	t.poell@uva.nl
dr. Miriam A.E. Prenger	m.a.e.prenger@uva.nl
dr. Graham Riach	g.k.riach@uva.nl
dr. Bernhard Rieder	b.rieder@uva.nl
dr. Miriam I.D. van Rijsingen	m.i.d.vanrijsingen@uva.nl
dr. Noa Roei	n.roei@uva.nl
prof. dr. Beate Roessler	b.roessler@uva.nl
dr. Aukje van Rooden	a.vanrooden@uva.nl
prof. dr. Richard A. Rogers	r.a.rogers@uva.nl
prof. dr. Kati E. Röttger	k.e.rottger@uva.nl
prof. dr. M.D. Rosello	m.d.rosello@uva.nl
prof. dr. Ellen Rutten	e.rutten@uva.nl
Prof. dr Margriet Schavemaker	m.schavemaker@uva.nl
mr. dr. Tjeerd A. Schiphof	t.a.schiphof@uva.nl

dr. Leonie K. Schmidt	l.k.schmidt@uva.nl
dr. Oliver Seibt	f.o.seibt@uva.nl
dr. Anna S. Seidl	a.s.seidl@uva.nl
Prof. dr Emilie Sitzia	e.l.sitzia@uva.nl
dr. Christian Skirke	c.s.c.w.skirke@uva.nl
dr. Wim Staat	w.staat@uva.nl
dr. Markus Stauff	m.stauff@uva .nl
dr. Jenny M. Stelleman	j.m.stelleman@uva.nl
dr. Michael P. Stevenson	m.p.stevenson@uva.nl
dr. Hanneke H. Stuit	h.h.stuit@uva.nl
dr. Jan A. Teurlings	j.a.teurlings@uva.nl
dr. Marc D. Tuters	m.d.tuters@uva.nl
dr. Barbara Titus	b.titus@uva.nl
prof. dr. Thomas L. Vaessens	t.l.vaessens@uva.nl
dr. Peter L.M. Vasterman	p.l.m.vasterman@uva.nl
dr. Lonneke van der Velden	l.vandervelden@uva.nl
dr. Karen V.Q. Vintges	k.v.q.vintges@uva.nl
dr. Laurens E.R. de Vos	l.e.r.devos@uva.nl
dr. Esther J.T. Weltevrede	e.j.t.weltevrede@uva.nl
dr. Maryn C. Wilkinson	m.c.wilkinson@uva.nl
dr. Arnold A. Witte	a.a.witte@uva.nl
dr. meLê J. Yamomo	m.j.yamomo@uva.nl
dr. Veronika Zangl	v.zangl@uva.nl

PhD Candidates

Peyman Amiri	p.amiri@uva.nl
Artyom Anikin	a.e.anikin@uva.nl
Uzma Ansari	u.a.ansari@uva.nl
Benoit Antille	benoitantille@yahoo.fr
Sophia Apostolidou	s.apostolidou@uva.nl
Anthi Argyriou	a.argyriou@uva.nl
Arnoud Arps	a.s.arps@uva.nl
Samaneh Asadi	asadinowghabi@yahoo.com
Seçuk Balamir	s.balamir@uva.nl
Bart Barnard	b.barnard@pl.hanze.nl
Nil Baskar	n.baskarapostolova@uva.nl
Shekoufeh Behbehani	S.M.M.A.A.Behbehani@uva.nl
Laura van den Bergh	l.a.vandenbergh@uva.nl
Anna Blijdenstein	a.e.e.blijdenstein@uva.nl

Rossita Borkowski	r.v.borkowski@uva.nl
Erik Borra	e.borra@uva.nl
Alice Breemen	f.a.breemen@uva.nl
Lonnie van Brummelen	i.v.vanbrummelen@uva.nl
Ozge Calafato	ozge.calafato@gmail.com
Paris Cameron	p.s.s.cameron-gardos@uva.nl
Wouter Capitain	w.h.p.capitain@uva.nl
Chiara Cartuccia	C.Cartuccia@uva.nl
Adam Chambers	a.chamber@uva.nl
Leila Cherribi	l.cherribi@uva.nl
Karin Christoph	mail@karinchristof.com
Stephen Clark	s.f.clark@uva.nl
Erdem Colak	E.Colak@uva.nl
Matt Cornell	m.cornell@uva.nl
Vincent DeLuca	vincentmdeluca@gmail.com
Liwen Deng	zoenieliwendeng@icloud.com
Els Diekerhof	e.m.diekerhof@uva.nl
Nadia Dresscher-Lambertus	n.g.dresscherlambertus@uva.nl
Tomas Dulfer	T.A.Dulfer@uva.nl
Iye Echa	p.i.echa@uva.nl
Joe van der Eerden	j.vandereerden@uva.nl
Evrim Emir	n.e.emir@uva.nl
Argyrios Emmanoudoulis	a.emmanoudoulis@uva.nl
Rebecca Erickson	R.C.Erickson@uva.nl
Charles Esche	c.w.esche@uva.nl
Alejandra Espinosa	alejaespinosa@gmail.com
Femke Essink	f.m.essink@uva.nl
Tania Esteves	t.a.estevesfernandescardoso@uva.nl
Simon Ferdinand	s.r.ferdinand@uva.nl
Harold Garcia Rodriguez	h.garciarodriguez@uva.nl
David Gauthier	d.gauthier@uva.nl
Marlies Geboers	m.a.geboers@uva.nl
Nim Goede	m.n.m.goede@uva.nl
Hein Goeyens	h.m.h.goeyens@uva.nl
Moosje Goosen	m.m.goosen@uva.nl
Florian Göttke	fu.goettke@gmail.com
Eva Groen	E.Groen-Reijman@uva.nl
Jan de Groot	j.f.e.degroot@uva.nl
Lonneke van Heugten	a.h.p.m.vanHeugten@uva.nl
Liao Hong Fai	h.liao@uva.nl

Andres Ibarra	aibarra1@uc.cl
Oluchi Igili	o.j.igili@uva.nl
Penn Ip	t.t.ip@uva.nl
Julian Isenia	W.G.S.J.Isenia@uva.nl
Noriko Ishida	n.ishida@uva.nl
Lin Jian	antlinjian@gmail.com
Lykle de Jong	dejong.lykle@gmail.com
Edith Kaldor	editkaldor2@yahoo.com
Simone Kalkman	a.s.kalkman @uva.nl
Tom Kayzel	t.n.kayzel@uva.nl
Becky Kazansky	r.kazansky@uva.nl
Mary Finley Keller	m.f.keller@uva.nl
Laura Kirby	l.m.kirby@uva.nl
Erik Kluitenberg	e.p.kluitenberg@uva.nl
Fani Konstantinidou	f.konstantinidou@uva.nl
Halbe Kuipers	h.h.kuipers@uva.nl
Pablo Lamberti	p.d.c.muruzaballamberti@uva.nl
Noortje de Leij	n.f.deleij@uva.nl
Patricia Llorens	p.r.a.llorens@uva.nl
Flora Lysen	f.c.lysen@uva.nl
Tycho Maas	t.a.j.maas@uva.nl
Geli Mademli	g.mademli@uva.nl
Toni Mazel	a.g.mazel@uva.nl
Janice McNab	j.a.mcnab@uva.nl
Mimi Mitchell	m.k.mitchell@uva.nl
Maral Mohsenin	maral.mohsenin@unil.ch
Stephanie Morin	S.L.Morin@uva.nl
Juan David Motoya Alzate	juandaches@gmail.com
Nicolas Munos Saldana	N.B.MunozSaldana@uva.nl
Divya Nadkarni	nadkarni.divya@gmail.com
Alexandra Nakelski	A.Nakelski@uva.nl
Shahin Nasiri	S.Nasiri@uva.nl
Arjen Nauta	A.P.M.Nauta@uva.nl
Gemma Newlands	gemma.e.newlands@bi.no
Dan Oki	danoki@xs4all.nl
Marjolein Oomen	m.oomen@uva.nl
Jan Overwijk	j.l.overwijk@uva.nl
Nur Ozgenalp	n.ozgenalp@uva.nl
Joao Luis Paixao	j.l.paixao@uva.nl
Rowan Parry	r.e.parry@uva.nl

Monique Peperkamp	m.peperkamp@uva.nl
Simeona Petkova	S.Petkova@uva.nl
Marjolein Platjee	m.c.platjee@uva.nl
Julie Phillips	phillips@xs4all.nl
Stijn Postema	s.f.postema@uva.nl
Alexandre Poulin	a.poulin@uva.nl
Fabienne Rachmadiev	f.j.p.rachmadiev@uva.nl
Timon Ramaker	t.ramaker@uva.nl
Andrew Roberts	a.j.roberts@uva.nl
Nadine Roestenburg	N.C.H.F.Roestenburg@uva.nl
Melissa Rombout	melba@melbavivendi.com
Daan Roovers	D.M.G.Roovers@uva.nl
Alix Rubsaam	alixrubsaam@gmail.com
Olga Ryabets	o.ryabeth@uva.nl
Seth Rogoff	snrogoff@yahoo.com
Natalia Sanchez Querubin	n.sanchezquerubin@uva.nl
Eva Sancho	e.sanchorodriguez@uva.nl
Elena Sarno	e.sarno3@uva.nl
Gerrit Schaafsma	g.schaafsma@uva.nl
Inez Blanca van der Scheer	i.b.vanderscheer@uva.nl
Emmanuel Seitz	e.seitz@uva.nl
Negriz Açikoz Senem	nergizaciksoz@gmail.com
Lisanne Snelders	l.l.snelders@uva.nl
Ira Solomatina	i.solomatina@uva.nl
Rik Spanjers	r.spanjers@uva.nl
Mikki Stelder	m.l.stelder@uva.nl
Robert Steltenpool	r.steltenpool@uva.nl
Miguel Tavera	m.a.taveragaona@uva.nl
Alexander Thinius	a.c.thinius@uva.nl
Gonca Turgen	g.turgen@uva.nl
Niels ten Oever	niels@article19.org
Guillen Torres	guillentorres@gmail.com
Laura Vermeeren	l.vermeeren@uva.nl
Amir Vodka	avodka@gmail.com
Stacey Voster	stacey.voster@wits.ac.za
Vesna Vravnik	v.vravnik@uva.nl
Nadia de Vries	n.devries@uva.nl
Shuaishuai Wang	sswang1205@gmail.com
Kersti Wissenbach	krwissenbach@gmail.com
Thijs Witty	t.witty@uva.nl

Hao Wang   damon.z.wang@gmail.com
Josh Weeks   j.weeks@uva.nl
Linda Xheza   e.xheza@uva.nl
Özgür Yalcin   o.yalcin@uva.nl
Nine E. Yamamoto-Masson   e.m.yamamoto-masson@uva.nl
Sarah Zampieri   s.zampieri@uva.nl
Parisa Zandbaf   p.zandbaf@uva.nl
Daniel de Zeeuw   d.dezeeuw@uva.nl
Wang Zhuoqun   z.wang@uva.nl
Anouk Zuurmond   a.zuurmond@uva.nl