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 77 research groups, divided into three categories: funded research projects (20); reading groups & seminars (21); and network groups (36). 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:
- **M**ediality
- **A**rts & Aesthetics
- **G**lobalisation & Migration
- **I**dentities
- **C**ultural 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 is at the center of our activities and operates in a spirit of openness, collaboration, and experimentation.

In 2019, 23 PhD candidates and 4 staff members joined ASCA; ASCA offered 20 ongoing seminars and/or reading groups, and (co-)organized 62 conferences, lectures and workshops; ASCA members acquired over 4,000,000 Euro of external funding for their research; and 17 ASCA PhD candidates earned their doctor's title.

In the last week of September 2019, we celebrated **ASCA's 25th anniversary**. On 25 September, there was the festive opening of Mieke Bal's video installation *Don Quijote and the Problem of Communication* – a powerful staging of the practice of cultural analysis – at the Bushuis. On 26 September, Margriet Schavemaker delivered her inaugural lecture, "Gekleurde verhalen: Media en kunst in de museale praktijk," on the important question of how

museums can become more relevant and inclusive. Finally, on 27 September, we held the ASCA summit, with animated discussions on broad interdisciplinarity, social relevance and artistic research, at the Compagnietheater. The summit was followed by Esther Peeren's inaugural lecture, "Attending to Ghosts: Cultural Analysis, Close Reading and the Cultural Imagination." That evening, a fantastic party with DJs at Het Tolhuis marked the end of the festivities.

The **2019 ASCA international workshop**, organized by and for PhD students, focused on Realities and Fantasies: Relations, Transformations, Discontinuities, and offered, as always, a productive and inspiring meeting place for the entire ASCA PhD community and international colleagues.

Other **highlights from 2019** include:

Brain-Culture Interfaces: Interdisciplinary Perspectives on the Entanglement of the Human Mind and its Cultural Environment
SMART-Workshop organized by Stephan Besser, Machiel Keestra, Julian Kiverstein and Flora Lysen | 28 February 2019
[Neuroaesthetics and Neurocultures]
This workshop brought together researchers who work at the intersection of the humanities, social sciences and cognitive neurosciences in order to systematically reflect on the ways in which we can investigate the shared boundaries – or interfaces, as we suggest calling them – between brain, body and culture. As a result of a paradigm shift in the sciences of brain and cognition in the last twenty years, human minds/brains are now seen by many as porous and intrinsically entangled with their social and cultural surroundings. This raises the conceptual and practical question how the interaction and entanglement of brain and culture can be investigated. During the workshop participants explored in four panel sessions how researchers from different fields model and approach the entanglements of mind, body and culture and what the concept of brain-culture interfaces can contribute to the interdisciplinary discussion of these interactions.

Climate Realism: Aesthetics and Politics of Climate
Panel and screening at the Goethe Institute Amsterdam with Amanda Boetzkes, Graeme MacDonald, Michelle Ty, and Shezad Dawood. Organized by Jeff Diamanti | 10 May 2019 | In collaboration with the Goethe Institute and NICA
[New Political Ecologies]

Climate Realism is an ongoing research project consisting of international colloquiums, conference panels, and both a forthcoming journal issue of *Resilience* (2020) and book with Routledge (2019). The concept names the challenge of representing and conceptualizing climate in the era of climate change. Climate has traditionally referenced the weather it gathers, the mood it creates, and the settings it casts. In the era of the Anthropocene – the contemporary epoch in which geologic conditions and processes are overwhelmingly shaped by human activity – climate indexes not only atmospheric forces but the whole of human history: the fuels we use, the lifestyles we cultivate, the industrial infrastructures and supply chains we build, and the possible futures we may encounter. In other words, with every weather event, we have become acutely aware that the forces indexed by climate are as much social, cultural, and economic as they are environmental, natural, and physical. By starting with this fundamental insight, this book intervenes in the well-established political and scientific discourses of climate change by catalyzing and consolidating the emerging aesthetic and conceptual project of mediating the various forces embedded in climate.

Climate Realism was an occasion to rethink the aesthetics and politics of climate in its myriad forms; to capture climates capacity to express embedded histories; to map the formal strategies of representation that have turned climate into cultural content; and to index embodied currents of past and future climates. How is realism – in both the aesthetic history of representation and the philosophical tradition that underwrites it – transformed by contending with our new experience of climate in the Anthropocene? What, if anything, separates first and second nature in an age contoured by climate crisis, and what does this mean for a history of philosophy premised on their difference? In order to temper climate change – to apprehend its complexity, to address its short- and long-term consequences, to mitigate its many sources – Climate Realism boldly claims we must develop new aesthetic theories and projects.

Urban Crisis-Scapes: On Walks and Ruins
Workshop organized by Eva Fotiadi and Maria Boletsi, in collaboration with Ipek Celik (Koç University) | 15-17 May 2019
[Crisis, Critique, and Futurity]
The workshop focused on city-scapes that have recently been radically reconfigured through pervasive frameworks of crisis – financial, political, humanitarian etc. We explored alternative experiences of urban space, new artistic imaginaries, and innovative cultural initiatives emerging from such urban crisis-scapes by centring on two distinct but interrelated thematic lines:

Ruins and Walks. The workshop included a Film Program curated by Geli Mademli, and contributions by Sadia Abbas (Rutgers University), Ipek Celik-Rappas (Koç University), László Munteán (Radboud University of Groningen), Dimitris Papanikolaou (Oxford University*)*, Dimitris Plantzos (National & Kapodistrian University of Athens), Daan Wesselman (ASCA), Angeliki Avgitidou (University of Western Macedonia), Efi Giannetopoulou (University of Amsterdam), Sigrid Merx (Utrecht University), Asli Ozgen-Tuncer (University of Amsterdam), and Kathrin Wildner (HafenCity University Hamburg).

Against the Grain
Symposium organized by Cornelia Gräbner and Joost de Bloois | 5-7 June 2019 [New Political Ecologies]
Keynote speakers: Sarah Clancy, Jim Hicks, Frank Keizer. A collaboration of 'Contemporary Poetry and Politics' (FFI2016-77584-P), ASCA, ACGS, and NICA. Contrarianism gains momentum whenever a hegemony consolidates itself to such an extent that there is no longer space for the possibility of alternatives. The aims and the character of contrarian movements show themselves through the interplay of ethics, politics and poetics in concrete examples of contrarian speech and contrarian practices. With the symposium 'Against the Grain: The Ethics, Poetics and Politics of Contrarian Speech' we opened up a space for the analytical exploration of this interplay, and for a sharing of practices that oppose both the status quo of corporatism and neo-liberalization, and the contrarian movements appropriating 'free speech' from the populist right, the alt-right, and neo-fascism. Contrarianism can be a mode of getting to know the opponent from a committed position or perspective and, through this analytical practice, can produce dissident knowledges. Contrarianism can be a form of expression; in the face of a stifling hegemony, its poetics can nurture desires and open up new horizons. Contrarian practice can take many forms, among them opposition, resistance, dissent, non-cooperation, contestation, subversion, or sabotage. It can be practiced from within a system, from its margins, or from an outsider position. Today, contrarianism is also weaponized as a rhetorical strategy by political movements that seek to consolidate or radicalize existing power structures (be it regarding class, gender or race), or obfuscate their ruthless pursuit of their economic interests. The contrarian defiance of supposed 'political correctness' and the left-liberal 'elite' in no small measure has contributed to the success of such movements. This symposium, a collaboration between the research project 'Contemporary Poetry and Politics' (FFI2016-77584-P) and the

University of Amsterdam, approached contrarian speech by bringing together the poetic and the analytical, ethics and politics.

China is Creative! Rethinking Creativity in a Globalized China
Symposium, organized by Jeroen de Kloet and Laura Vermeeren| 29-31 August 2019
[China Creative]
Who is creative in China today? What does creativity mean in the context of China? And what do these creativities do in an increasingly globalizing China? Artists, activists and academics gathered in this three-day symposium to share experiences and discuss possible creative futures. Over the last five years, ChinaCreative, a team of researchers affiliated with the Amsterdam School for Cultural Analysis (ASCA) of the University of Amsterdam and funded by the European Research Council (ERC), has attempted to understand claims of creativity in different cultural practices ranging from independent cinema, calligraphy, socially engaged art, fake art, queer dating apps and creative labour. At this symposium, which marked the end of the project, artists, activists and academics presented their latest work, and discussed what creativity means for China, and what China means for creativity. In the three days of the symposium, they screened movies, practiced new forms of calligraphy, shared activist practices, and talked about what it means to be creative in China today, and what spaces are left for criticality.

Sonic Entanglements: Sound, Archive, and Acoustic Historiographies in the Asia Pacific
Workshop in collaboration with the Dutch Institute for Sound and Vision. Convenors: meLê yamomo and Barbara Titus | 9-10 September 2019
[Sonic Entanglements]
This workshop brought together scholars of history, anthropology, ethnomusicology, performance studies, media studies, and psychology working on/in the Asia Pacific sound histories, as well as archivists, programmers, and sound engineers of the Netherland's Institute for Sound and Vision, the Vienna Phonogram Archive, and the Jaap Kunst Collection. Participants reflected on the entanglements of currently nation-framed sound historiography and transregional/translocal discourses of acoustic epistemologies from various disciplinary perspectives. With contributions of: Bart Barendregt (University of Leiden), Barbara Titus (University of Amsterdam), Carolyn Birdsall (University of Amsterdam),Citra Aryandari (Indonesian Institute of the Arts Yogyakarta), Gerda Lechleitner (Phonogram Archive of the Austrian Academy of Sciences), Jose Buenconsejo (University of the Philippines), meLê yamomo (University of

Amsterdam), Sri Margana (Universitas Gadjah Mada), Rameses de Jesus (University of the Philippines), Rasika, Ajotikar (Universität Göttingen), Vincent Kuitenbrouwer (University of Amsterdam), Henry Spiller (University of California-Davis), Jeroen de Kloet (Univeristy of Amsterdam, Leonie Schmidt (University of Amsterdam), Yiu Fai Chow (Hong Kong Baptist University)
This workshop was convened by meLê yamomo and Barbara Titus, and co-organized by the "Sonic Entanglements" Research Project, the University of Amsterdam-Musicology Department, the Netherland's Institute for Sound and Vision, the Amsterdam Centre for Globalisation Studies, and the Amsterdam School for Cultural Analysis.

Public Intellectuals: Celebrity, Advocacy, Activism
Symposium with Shelley Cobb and Neil Ewen, Inge van der Ven, Odile Heynders and Misha Kavka. Organized by Gaston Franssen | 8 November 2019 [Literature in the World]
Cultural critics have been bemoaning the decline of the public intellectual at least since 1987 when Russell Jacoby published the book *The Last Intellectuals: American Culture in the Age of Academe*. Through Richard Posner's 2003 *Public Intellectuals: A Study of Decline* to Stefan Collini's 2006 *Absent Minds: Intellectuals in Britain* and recently McKenzie Wark's 2017 *General Intellects: Twenty-Five Thinkers for the Twenty-First Century* this narrative of the loss or decline of the public intellectual continues to dominate the discussion, putting the blame on the intensification of specialization in the academy and the increasing celebrification of public figures. This symposium sook to intervene in this narrative of loss and decline by analyzing contemporary intellectuals who maintain a public profile in the media (traditional and/or new), while constructing and negotiating their public image in different ways. This symposium, then, started out from the conviction that the public intellectual on the one hand and the culture of celebrity and mass media on the other hand are not at odds with each other. Rather, these speakers accept that contemporary public intellectuals, whether they want to or not, must navigate the pressures and politics of media culture; and analyzing their navigational trajectories, moreover, is essential to truly understand the roles they play in public life and their impact on current debates.

2. Management and Research Groups

In January 2019, Patricia Pisters' term as academic director of ASCA ended. On 1 February, a new management team was installed, consisting of the academic director (Esther Peeren, Professor of Cultural Analysis, previously ASCA's vice-director), the vice-director (Jaap Kooijman, Associate Professor of Media Studies) 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. Current members are: Sruti Bala (Associate Professor of Theater Studies), René Boomkens (Professor of Cultural Studies), Carrol Clarkson (Professor of Modern English Literature), Gaston Franssen (Assistant Professor of Literary Culture), Jeroen de Kloet (Professor of Globalisation), Julia Kursell (Professor of Musicology), Stefan Niklas (Assistant Professor of Continental Philosophy/Critical Cultural Theory), Patricia Pisters (Professor of Media and Film Studies), Ellen Rutten (Professor of Slavonic Literature and Culture), Tjalling Valdés Olmos (PhD candidate).

The main task of the ASCA management team and Board 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. ASCA hosts research groups that differ in size, aim, lifespan and in how active they are. Yet 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 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. Individual research plans are also made, if necessary. 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, VENI, 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
Sociale Media en Verkiezingen	Rogers	■				■
Cross-Lingual Event Centric Open Analytics Academy	Rogers	■		■		■
Algorithms Exposed	Milan	■				■
Documenting Performance and Digital Art	Dekker	■	■			
Curatorial Practices in Dutch Art Museums	Esner	■	■			
Maritime Imagination	Stelder			■	■	■
Apps and Data Infrastructures	Weltevrede	■		■		
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 Globalizing World	Peeren	■			■	
Platform Labour	Van Doorn	■			■	■
Sexual Citizenship in the Dutch Caribbean	Bala			■	■	■
Sonic 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 Education as Critical Tactics	Camuti, Lutters		■			■
Art, Science and Technology	Kursell	■	■			■
Artistic Research	Albuquerque	■				
Bodies, Genders, Sexualities	Aydemir		■		■	■
The Coetzee Collective	Clarkson	■				■
Crisis, Critique, and Futurity	Boletsi, Fotiadi	■		■	■	■
Digital Emotions	Rutten & Van Doorn				■	■
Digital Methods Initiative	Rogers	■				
Dimensions of Privacy	Roessler					■
Dynamics of (ex)change: Maghreb-Europe	Laroui				■	
Emotional Democracy	Früchtl			■	■	■
Fashion/representations in a Global Context	Delhaye			■		
Game Lab	Pape	■			■	■
Geomedia	Pisters, Nocek	■				
Humorous Approaches to Art and Activism	Bala	■				
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, Diamanti			■		■
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	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, Lerm-Hayes	■				

Seminars/Reading Groups	Coordinators	M	A	G	I	C
Theory Seminar	*Peeren, Kooijman*	X	X	X	X	X
Cities Project	*Birdsall*	X	X	X		
Cross Media Research Group	*Stauff, Geil, Dasgupta*	X				
Film and Philosophy	*Pisters, Fruchtl*	X	X			X
Aurality: Music and Culture	*Titus*	X			X	
Neuroaesthetics and Neurocultures	*Pisters, Besser*	X	X			X
Philosophy and Public Affairs	*Wijsbek*					X
Trans-Asia Cultural Studies Group	*De Kloet*			X	X	
Surveillance and Privacy Studies	*Roessler*	X				X
Women in Theory	*De Vries*				X	X
Marxist Reading Group	*Overwijk*				X	X
Gender and Ontology	*Thinius*				X	X
History and Philosophy of Economics	*Kayzal*			X		X
New Political Ecologies	*De Bloois, Diamanti*			X	X	X
Critical Cultural Theory	*Van Rooden*		X			X
Artistic Research	*Albuquerque*	X	X		X	
Moving Images	*Fossati, Masson*	X	X			
Online Contention	*Milan*	X				X
Aesthetics and Politics in Critical Theory	*Moore, Farrant*		X			X
Unthinking CPC: Colonialism, Patriarchy, Capitalism	*Valdés Olmos, Van der Scheer*			X	X	X
Phenomenology Reading Group	*Muruzabal Lamberti*					X

3. Researchers and Output

The tables below show that the amount of research staff expressed in fte decreased between 2018 and 2019, whereas the number of publications has increased. This suggests that the productivity per researcher has gone up, but could also be the result of a change in reporting: instead of using data from the faculty database Pure, which not all ASCA researchers update, we based the numbers for 2019 on the information submitted by ASCA researchers for their annual assessment.

Over the past years, ASCA has encouraged its researchers to aim for high-quality peer-reviewed publications, especially in international journals. There has been an increase of 64% in peer-reviewed journal articles between 2017 and 2019. Peer-reviewed books and book chapters continue to be important as well in many of the fields in which ASCA researchers work.

The total number of ASCA PhDs has risen to 157, with the percentage of externally or self-funded PhDs rising from 74% in 2018 to 78% in 2019. This is a consequence of the fact that there have not been PhDs positions directly funded by the Faculty of Humanities for several years now. Other funding opportunities (PhDs within larger NWO/ERC projects or NWO's PhDs in the Humanities scheme) are highly competitive. In order to enable them to finish their PhD successfully, the projects of externally and self-funded PhDs are monitored by ASCA in similar ways to those of contracted PhDs: they receive a welcome meeting with ASCA's vice-director and at least one other meeting during their trajectory, with email check-ins all other years, and they write a pilot study that allows their supervisors to assess the viability and progress of their project in an early stage.

The number of defended PhD dissertations increased from 9 in 2017 to 17 in 2019. This is in part the result of ASCA's increasing success in securing large project grants, which often include multiple PhD positions. PhDs in projects have filled the gap caused by the falling away of PhDs funded directly by the Faculty of Humanities.

In 2019, Eva Groen-Reijman's dissertation "Deliberative Political Campaigns: Democracy, Autonomy, and Persuasion," defended in 2018, won the Praemium Erasmianum, awarded by the Royal Netherlands Academy of Arts and Sciences (KNAW). This was the third time in a row that an ASCA PhD candidate was awarded this prestigious national prize, after Lucy van de Wiel in 2017 and Eva Meijer in 2018.

Main Categories of Research Output at Institutional Level

	2017	%	2018	%	2019	%
Refereed journal articles	75	27%	90	31%	123	34%
Books	30	11%	21	7%	22	6%
Book chapters	110	40%	88	31%	89	25%
Non-Refereed journal articles	26	9%	22	8%	49	14%
Professional publications	22	8%	29	10%	57	16%
Publications aimed at public	14	5%	38	13%	19	5%
Total publications	**277**		**288**		**359**	
Dissertations	9		11		17	
Tenured staff in fte	39		41		31	
Average publications p.p.	2,6		2,7		3,4	

Research staff in fte at institutional and program level

	2017	%	2018		2019	%
Tenured Staff	fte					
Full Professor	8,46	22%	8,19	20%	6,22	20%
Associate Professor	6,87	17%	8,64	21%	5,44	18%
Assistant Professor	23,93	61%	23,82	59%	18,85	62%
Total Tenured Staff (excl. PhD)	**39,26**		**40,65**		**30,51**	
Non-tenured staff						
Postdocs	4,49		3,9		4	
PhD Candidates*						
Contracted	47	35%	36	26%	35	22%
Self-/Externally Funded	88	65%	100	74%	122	78%
Total PhD Candidates	**135**		**136**		**157**	

* The numbers indicate persons. The total fte for PhDs is 19,2.

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, ASCA has also been increasingly successful in securing national and European funding for large projects that include PhD candidates (and postdocs). 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 an informed understanding of cultural phenomena, stimulating them to combine theorization with detailed analysis of specific case studies. 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 those outside the university (artists, curators, activists, etc.).

The PhD project is considered as a collaborative endeavor in which the PhD candidate is the central figure, supported by the supervisors and ASCA's vice-director. At the start of the PhD project, all PhD candidates and their supervisors have a welcome meeting with ASCA's vice-director. At this meeting, an individually tailored training program is drawn up. PhD candidates work under the close supervision of two senior ASCA researchers and are evaluated on an annual basis (funded PhD candidates in meetings; externally or self-funded PhD candidates by email or in a meeting). During the annual evaluation, specific attention is paid to the progress of the project and the quality of the supervision, as well as to career perspectives and the building of a strong CV. PhD candidates are encouraged to gain teaching experience (this is mandatory for some funded candidates), to have at least one article or book chapter published before the defense and, if possible, to spend some time at a university abroad. During the evaluation meetings, it is emphasized that, as much as possible, activities undertaken during the PhD trajectory should feed into the dissertation.

To supplement the PhD training program offered by the Faculty of Humanities, ASCA organizes annual skills workshops on publishing and the academic job market geared specifically to PhD candidates with an interdisciplinary profile.

ASCA offers 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 internally funded PhD candidates that finished between 2012-2018 found academic jobs (temporary and permanent), within and outside the Netherlands. Of the self-funded PhD candidates that finished between 2014-2018, 55% found an academic job. Finished ASCA PhD candidates who pursue non-academic careers end up (or, in the case of many self-funded PhD candidates, continue) working in the cultural sector and in secondary education.

In 2019-2020 the following seminars and reading groups were offered for PhD candidates and staff:

Seminars:
ASCA Theory Seminar
Cross Media Seminar
Cities Seminar
Philosophy and Public Affairs Seminar
Critical Cultural Theory
Artistic Research Seminar
Moving Images
Academic Skills Seminar
Aurality: Musical Modes of Knowledge Inscription
New Political Ecologies

Reading Groups:
Neuroaesthetics and Neurocultures
Surveillance and Privacy Studies
Trans-Asia Cultural Studies
Media and Performance
Women in Theory

Gender and Ontology
Aesthetics and Politics in Critical Theory
Marxist Reading Group
Unthinking CPC: Colonialism, Patriarchy, Capitalism
Phenomenology Reading group

The **2019 ASCA International Workshop** "Realities and Fantasies – Relations, Transformations, Discontinuities" was organized by PhD candidates Divya Nadkarni, Alexander Thinius, and Nadia de Vries. Keynote speakers were Jonathan Culler, Annabelle Dufourcq, Nkiru Nzegwu and Susanne Paasonen.

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.

Financial Overview

Financial Report 2019	
Working budget FGW	41.000,00
Reserve 2018	10.000,00
Total	51.000,00
Office	2.815,82
Research Group Initiatives	10.535,79
Workshops/Conferences	8.969,73
ASCA Summit	6.542,87
ASCA 25th Anniversary	3.108,86
ASCA International Workshop	10.602,63
Total Expenses	42.575,70
Balance	8.424,30

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. Personnel costs (of academic and administrative personnel) and other overhead costs are not paid from the annual budget. In 2019, ASCA received a budget of 41,000 Euro, and carried over a 10,000 Euro reserve from the 2018 annual budget.

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 ASCA International Workshop. 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 that some PhD candidates receive for completing their PhD within the contract period.

Events

Web Archives and the Ephemerality of Digital Media
Session in the Moving Images Seminar by Anne Helmond | 18 January 2019
[Moving Images]

Sound in Action
Discussion and performances on the intersection of music and the everyday |
January-March 2019 (4 sessions)
[Music and Culture]

Migration, Translingualism, Translation
Lecture by Karen Van Dyck (Columbia University), co-organized with NGNS | 1
February 2019
[Crisis, Critique, and Futurity]

Screens and Screams, The Wild and the Weird
Special 'hors serie' Seminar of the Film-Philosophy and Cross-Media Seminar
on Media Ecologies, Ethics and Affect. Organized in collaboration with MIT,
convened by Eugenie Brinkema. With Nadine Boljkovac and Julius Greve | 8
February 2019
[Film and Philosophy, Cross Media]

Chinatown Invisible: Hybrid-Mapping and Making-Do
Lecture by Liska Chan (University of Oregon) | 8 February 2019
[Cities Seminar]

Comedy, Humorlessness and the Gimmick
Reading Session Berlant & Ngai on Comedy, Humorlessness and the Gimmick |
8 February 2019
[Peripheries Project]

**Sensory Moving Image Archives: Visualization, Exploration and Reuse of
Moving Image**
International symposium of the research project The Sensory Moving Image
Archive: Boosting Creative Reuse for Artistic Practice and Research (SEMIA,
2017-2019) | 25-26 February 2019
[Moving Image]

Brain-Culture Interfaces: Interdisciplinary Perspectives on the Entanglement of the Human Mind and its Cultural Environment
SMART-Workshop organized by Stephan Besser, Machiel Keestra, Julian Kiverstein and Flora Lysen | 28 February 2019
[Neuroaesthetics and Neurocultures]

Soapbox Issue 1.1 Launch: Practices of Listening
Soapbox is a graduate journal for cultural analysis. ASCA co-hosted the launch of its first issue at SPUI25 | 28 February 2019

Opera Forward Festival 2019
Seminar Series at Dutch National Opera, Amsterdam. Co-organized by Sruti Bala | 1-3 March 2019
[Performance and Media]

This is Film! Film Heritage in Practice
Lecture Series devoted to remarkable projects in the fields of film restoration and film heritage. A collaboration between ASCA and EYE | March-April 2019 (6 lectures)
[Moving Image]

On Crime, Crowds, and the City: Poe, Dickens, Dostoevsky, and Nietzsche
ASCA/NICA Masterclass and Lecture by Jeremy Tambling, organized by Ben Moore | 7 March 2019
[Aesthetics and Politics in Critical Culture]

Aesthetics of Death
ASCA/NICA Workshop organized by Esther Peeren, with Eugenie Brinkema, Cornelia Graebner, Itay Sapir, Nadia de Vries, Daniel de Zeeuw | 14 March 2019
[Peripheries Project]

The Challenge of Scaling. How Infrastructure is Lived
Lecture by Asher Boersma (Locating Media, Siegen University) | 14 March 2019
[Cities Project]

"Wiet Wiet, Kiaauw": Birds and Men in Suriname and the Netherlands
Presentation by Emily Hansell Clark (Columbia University) in the first session of the Aurality Seminar organized by Barbara Titus | 14 March 2019
[Music and Culture]

Morality and Horizontality
Spinoza Lecture by Catherine Malabou | 14 March 2019
[Philosophy and Public Affairs]

Between Institution and Intoxication
Performance and Philosophy Conference | 14-17 March 2019
[Performance and Media]

Production Studies in the Humanities. Challenges and Opportunities for Understanding Media.
Workshop with the editors and some of the (53) authors of the new AUP handbook Making Media, organized by the editors Mark Deuze and Mirjam Prenger | 18 March 2019
[Journalism Studies]

ASCA PhD Academic Skills Workshop
Publishing and the job market | 2 May 2019

Carillons: Musical Heritage of the Low Countries
Presentation by Luc Rombouts (University Carillonneur, Leuven) in the Aurality Seminar organized by Barbara Titus | 2 May 2019
[Music and Culture]

A Date with Destiny: Racial Capitalism and the Beginnings of the Anthropocene
Race in Film and Philosophy Seminar | 3 May 2019
[Film and Philosophy]

Radical Formalism and the Problem of Horror
Masterclass and workshop with Eugenie Brinkema | 10 May 2019
[Film and Philosophy]

Climate Realism – Aesthetics and Politics of Climate
Panel and screening at the Goethe Institute Amsterdam with Amanda Boetzkes, Graeme MacDonald, Michelle Ty, and Shezad Dawood. Organized by Jeff Diamanti | 10 May 2019
[New Political Ecologies]

Audio Preservation, Interactive Art, Technoculture
Research Presentation by Federica Bressan (Ghent University) | 10 May 2019
[Moving Images]

The Empty Room (A Novel)
Reading and Conversation with Sadia Abbas. Moderated by Maria Boletsi | 14
May 2019
[Crisis, Critique, and Futurity]

How To Do A Cinema Of Biopolitics: Notes on the "Greek Weird Wave"
Lecture by Dimitris Papanikolaou (Oxford University), organized by Maria
Boletsi | 15 May 2019
[Crisis, Critique, and Futurity]

Urban Crisis-Scapes: On Walks and Ruins
Workshop organized by Eva Fotiadi and Maria Boletsi, in collaboration with
Ipek Celik (Koç University) | 15-17 May 2019
[Crisis, Critique, and Futurity]

Affective Politics in Contemporary Media
Book Launch with Eliza Steinbock, Toni Pape and Sudeep Dasgupta at Spui25 |
16 May 2019
[Bodies, Genders, Sexualities]

Cybernetic Cultures and their Legacies with Bogna Konior
ASCA Women in Theory, organized by Nadia de Vries | 17 May 2019
[Women in Theory]

Asbestos Towns
ASCA Cities Public Talk by Arthur Rose (University of Bristol), organized by Jeff
Diamanti | 17 May 2019
[New Political Ecologies]

How To Do Things with Affect?
Workshop and book launch organized by Ernst van Alphen, with Maria Boletsi,
Eugenie Brinkema and Tomas Jirsa in Spui25 | 29 May 2019
[Crisis, Critique, and Futurity]

Against the Grain
Symposium organized by Cornelia Gräbner and Joost de Bloois | 5-7 June 2019
[New Political Ecologies]

From a Model of Peace to a Model of Conflict: The Effect of Architectural Modernization on the Syrian Urban and Social Make-up
Lecture by Marwa Al-Sabouni (architect, author and winner of Prince Claus Award), in collaboration with Prince Claus Fund, organized by Esther Peeren | 11 June 2019
[Peripheries Project]

Architecture at Times of War: The Politics and Ethics of Destruction, Witnessing and Rebuilding
ASCA/NICA workshop on the work of Marwa Al-Sabouni, organized by Esther Peeren | 11 June 2019
[Peripheries Project]

Sad by Design: On Platform Nihilism
Book Presentation by Geert Lovink (Institute of Network Cultures), organized by Jakko Kemper | 17 June 2019
[Digital Emotions]

The Non-Choice of Vulnerability: Aphasia and the Studio
Screening and artist talk by Jason Hendrik Hansma | 21 June 2019
[Moving Images]

Artistic Research at Nieuwe Dakota
RMA Artistic Research: Graduation Show and Research Presentations | 21-23 June 2019
[Artistic Research]

Frictions and Friendships: Cultural Encounters in the Nineteenth Century
ESNA Conference 2019, co-hosted by ASCA, co-organized by Rachel Esner | 19-20 June 2019
[Modern Art]

Embodied Listening Capoeira Workshop
With Juan Diego Díaz (University of California, Davis), organized by Barbara Titus | 27 June 2019
[Music and Culture]

(Un)Timely Crises in Europe and Beyond. Chronotopes and Critique
ASCA/OSL International workshop Amsterdam. Organizers: Maria Boletsi, Jeff Diamanti, Natasha Lemos-Dekker, Kasia Mika and Ksenia Robbe | 17-18 October 2019
[Crisis, Critique, and Futurity]

Reclaiming Artistic Research
Book Launch Lucy Cotter's *Reclaiming Artistic Research* | 29 August 2019
[Artistic Research]

China is Creative! Rethinking Creativity in a Globalized China
Symposium, organized by Jeroen de Kloet | 29-31 August 2019
[China Creative]

Marcel Proust, Don Quijote, and Mieke Bal
Book Launch and Opening Exhibition | 25 September 2019
[Artistic Research]

Polyphony and Indigeneity in Afrikaans
Symposium, organized by Margriet van der Waal in Spui25 | 27 September 2019

Nos Tei
Exhibition curated by Wigbertson Julian Isenia |12 July – 4 September 2019

The Manifesto Film Festival
Film Festival in Amsterdam, organized by Alexandra Nakelski | 6-8 September 2019

Sonic Entanglements: Sound, Archive, and Acoustic Historiographies in the Asia Pacific
Workshop in collaboration with the Dutch Institute for Sound and Vision. Convenors: meLê yamomo and Barbara Titus | 9-10 September 2019
[Sonic Entanglements]

ASCA25 Summit: Broad Interdisciplinarity, Social Relevance, Artistic Research
Panel discussions and celebration of ASCA's 25th anniversary

Analyzing Book Illustrations
Organized by Emilie Sitzia | 9 October 2019
[Word and Image]

Racial Orders, Racist Borders
ACGS Conference, co-hosted by ASCA |17-18 October 2019

In Discussion with Eve Kalyva
Organized by Emilie Sitzia | 24 October 2019
[Word and Image]

Decolonizing and Indigenizing Justice
NICA Masterclass with Patricia Barkaskas, organized by Carolyn Birdsall | 1
November 2019
[Cities Project]

Cities of the Symbiocene: Relational Energy Literacy as Spatial Praxis
Lecture by Derek Gladwin (UBC) | 1 November 2019
[Cities Project]

Turkey's Artists at Risk
Moment! Lecture by Pieter Verstraete | 7 November 2019
[Performance and Media]

Conferencia Spinoza with Jorge Volpi
Lecture by Jorge Volpi, organized by Shelley Godsland | 7 November 2019
[Literature in the 21st Century]

Power and Politics in Contemporary Culture and Media
ASCA/NICA Masterclass with Shelley Cobb and Neil Ewen, organized by Gaston
Franssen | 7 November 2019
[Literature in the World]

Public Intellectuals: Celebrity, Advocacy, Activism
Symposium with Shelley Cobb and Neil Ewen, Inge van der Ven, Odile
Heynders and Misha Kavka. Organized by Gaston Franssen | 8 November 2019
[Literature in the World]

Bij de wortel
Workshop about animal activism and philosophy organized by Eva Meijer | 15 November 2019
[New Political Ecologies]

Documentary Sound/Sound as Documentation
Workshop organized by Carolyn Birdsall and Toni Pape | 26 November 2019

So Many Standards, So Little Time: A History and Analysis of 4 Digital Video Standards
Lecture by Jimi Jones (University of Illinois) | 29 November 2019
[Moving Images]

Gomidas Lecture-Concert
Organized by Sruti Bala and Natali Boghossian | 4 December 2019
[Performance and Media]

Food and White Multiculturalism: Racial Aesthetics of Comercial Gentrification in Amsterdam's Javastraat
Lecture by Elisa Fiore, organized by Carolyn Birdsall | 6 December 2019
[Cities Project]

ASCA Awards

The 2020 ASCA Awards Committee consisted of Julian Isenia, Patricia Pisters and meLê Yamomo. And the winners are:

ASCA Dissertation Award: Natasha Basu: *Is this Civil? Transnationalism, Migration and Feminism in Civil Disobedience* **(supervised by Robin Celikates and Beate Roessler)**

Natasha Basu's dissertation offers a revision of the concept of civil disobedience by rethinking the notion of the 'civil' in light of several classic and current cases of civil disobedience. Both in terms of the extreme topicality of the dissertation's case studies and in terms of the well-structured and well-argued presentation of the interdisciplinary theoretical observations the thesis offers a remarkable contribution to current transnational political debates by demonstrating the potential of civil disobedience to both defy and contest institutional systems and simultaneously create spaces for new ways of being in political democracies. Opening with the student occupations of the University of Amsterdam in 2015 and later on in her work in particular addressing Black Lives Matter and feminist collectives in Russia (Pussy Riot), India (Seed and Water Sadyagraha) and Kenya (Umoja Village), Basu sets out by rereading the classic philosophical

works on civil disobedience by Rawls, Habermas and Arendt. Instead of thinking about civil disobedience in a hypothetical nearly just society, she proposes to rethink civil disobedience as grounded in societies that are characterized by forms of structural violence. She returns to Martin Luther King and the Civil Rights movement and to Mahatma Gandhi and the Indian Independence movement and the lessons from these historical acts of civil disobedience. Combining migration, postcolonial, critical race and feminist theories, she challenges assumptions about what civil disobedience is and what it can be, including groups that often have been excluded from the civil, such as women in oppressive patriarchal societies, migrants such as the 'sans papiers' in France, people of color and people from former colonies. Her work offers an important contribution in contemporary debates about the potential that civil disobedience offers to increase democratic participation in a globalized context. The committee was unanimous in selecting Basu's work as this year's winner and wants to congratulate her with the accomplishment of an important work.

Special mention: Dissertation Florian Göttke, *Burning Images. Performing Effigies as Political Protest* (supervised by Frank van Vree and Mia Lerm-Hayes)

The committee wants to say that the quality of the PhD dissertations we have read in general was very high. Therefore, we decided that besides the winner of this year's Dissertation Award, we also want to give a Special Mention to one of the theses. The ASCA Award 2020 committee bestows a SPECIAL MENTION to the remarkable dissertation by Florian Göttke entitled *Burning Images. Performing Effigies as Political Protest* (supervised by Frank van Vree and Mia Lerm-Hayes).

As an artist-scholar Göttke highlights an understudied phenomenon in global visual culture, namely the theatrical performance of burning dolls or dummies in the contexts of political protests. As images that circulate in news media, archives and online platforms, they are an important form of protest that communicate communal outrage over experienced injustice. As a method Göttke has not only studied and analyzed these images theoretically but also arranged them into clustered image-assemblages that are presented alongside his textual observations, emphasizing in this way the relation between the visible and the legible. Case studies include the use of effigies in the history of the US as well as in Anti-America demonstrations in Egypt, Afghanistan and Iraq and during the Arab Spring. The dissertation convincingly demonstrates the significance and visceral affectivity of these performances and political images that emanate both violence and laughter. As such they are an indicator

of injustice and violence and a symptom of fundamental national and international conflicts. The dissertation deserves to be widely read and the committee is pleased to read that a publisher for the book has already been found.

ASCA Article Award: Shuaishuai Wang, ´Live Streaming, Intimate Situations, and the Circulation of Same-sex Affect: Monetizing Affective Encounters on Blued´. *Sexualities.* **1-17.**

The article, 'Live Streaming, Intimate Situations, and the Circulation of Same-sex Affect: Monetizing Affective Encounters on Blued' by Shuaushuai Wang, analyzes the feature of live-streaming on the Chinese gay male dating app Blued. The article describes rich two-year fieldwork in which Wang used the app and conducted 40 interviews with 30 users and ten streamers. Wang provides detailed insights into the particular community of same-sex affective relationships. According to Wang, users of the GPS location-based app Blued do not necessarily focus on face-to-face hook-ups, as is the case with so-called Western apps such as Grindr, but concentrate on creating affective (sexual and emotional) virtual relationships through live shows and gifts. Wang eloquently describes the complexity and entanglement of the business model of the creators of the app Blued and the shaming of promiscuity and sex work in Chinese same-sex culture.

Wang notes that despite the proliferation of a vibrant social virtual gay network in China, little research has been done on the subject. Wang's contribution is, therefore, to question how, in his words, "Western theories" can offer to "China's complex sexual experiences". He concludes that "the monetization of gay dating apps has moved beyond physical hook-ups and

expanded into a large spectrum of affective needs, which combine sex, intimacy, emotion and money". The article mixes smart and sharp, virtual and physical ethnographic work, the use of literature and the theorizing of case studies. The article is a rare study of online Chinese gay sex intimacy that provides a careful analysis of how Chinese norms and values (e.g. for dating or sex work) are connected to the dating app policy and sexuality. The article is of excellent quality; it has been thoroughly researched, and Wang writes the analysis meticulously.

ASCA Book Award: Eva Meijer. *When Animals Speak: Toward an Interspecies Democracy*. New York: NYU Press, 2019. 304 p.

In *When Animals Speak*, Eva Meijer presents a trailblazing theory of interspecies politics through her critique of epistemology centered on language that is exclusively human. She claims that "in order to adequately address anthropocentrism, we need to redefine language in and through interaction with non-human animals." In lucid, flowing prose, Eva elegantly interweaves various threads of philosophical, political, and scientific thoughts in arguing the agency of non-human animals to speak and act politically. She draws from Wittgenstein's concept of 'language games' to reconceptualize interspecies communication. She examines the idea of non-human animals and human political communities within the current discourse proposing citizenship and sovereignty for non-human animals. Eva presents the two case

studies of Olli, the Romanian stray dog, and the goose-human conflict around Schiphol Airport; by placing emphasis on their non-human animal perspectives and agencies, she examines political practices beyond anthropocentrism. Such consideration unravels new logics in how we may reformulate legal and political practices in labor rights, habitat rights, and urban planning.

When Animals Speak impels us to re-examine our relations with other animals, by highlighting the importance of the inclusion of their voices as the starting point for a new interspecies democracy. At its core, Eva argues that "while rights and other human inventions can be important stepping stones towards better relations, they cannot be the final goal. It is not up to humans to come up with a full political theory into which other animals fit; to do so would be to repeat anthropocentrism. Just relations can only ultimately come into being through interaction with other animals."

Defended PhD Dissertations (17)

Uzma Ansari
Orhan Pamuk's City and the Turkish Republic: An Engagement with the Modern Nation State
Supervisors: Carrol Clarkson and Rudolph Glitz, 6 February
In this dissertation I examine selected works of Turkish author Orhan Pamuk with a focus on the representation of the city of Istanbul and the mediating role it plays between the subject of Pamuk's narrative and the state. This analysis also demonstrates the ways in which Pamuk places the social processes of modernisation and westernisation under the scrutinising gaze of the modern citizen. Self-reflexivity is achieved in his writings by re-imagining and re-presenting specific spaces in the city as spaces of dissent, self-effacement, and the re-negotiating of identities that have been compromised by the nation state. By looking at the case study of Istanbul and the Turkish Republic through the lens provided by Pamuk, themes such as the internalised orientalism of the intellectual and political elite, the over-writing of local histories and the construction of new nationalist identities, the hybridised yet insoluble persistence of alternative epistemological traditions, and the city as a space of imaginary re-visioning separate from the nation state are brought into focus. By viewing the nation state through the perspective Pamuk provides, this study identifies the possibilities of an epistemological shift from the European Enlightenment model to more local epistemes.

Natasha Basu
Is This Civil? Transnationalism, Migration and Feminism in Civil Disobedience
Supervisors: Robin Celikates and Beate Roessler, 17 September
The aim of this thesis is to critically rethink civil disobedience against the backdrop of political and economic globalization. In the vein of what is often referred to as the democratic approach to civil disobedience, the analysis is grounded in empirical cases. The analysis focuses on four underlying assumptions that appear to be inherent in the predominant theories of civil disobedience: 1) That it is synonymous with non-violent action, 2) That it implies remedial as opposed to revolutionary aims, 3) That it means citizens are the only agents that can engage in the disobedience, and 4) That it demands a certain mode of behaving that is akin to civility. In examining these four assumptions, it is argued that predominant understandings of the "civil" in civil disobedience do not fully consider the experiences of certain marginalized groups and thereby inflict a type of what Miranda Fricker (2007) calls hermeneutical injustice on what civil disobedience is and what it can be. In

order to identify specific hermeneutical gaps in the concept of civil disobedience, it is reviewed through a conceptual lens that combines feminist, migration, critical race and postcolonial theories. Some of the cases examined include: the civil disobedience campaigns of Martin Luther King and Mahatma Gandhi, citizen-smuggling in the case of unauthorized migration, and cases of feminist disobedience such as Pussy Riot in Russia, Seed/Water Satyagraha in India and the women only Umoja Village in Kenya.

Paris Cameron-Gardos
Way Out: Re-Iterative Coming Out in Queer European Cinema
Supervisor: Mireille Rosello, 22 February
Way Out: Re-Iterative Coming Out in Queer European Cinema is a rejection of coming out as a linear narrative. The dissertation offers a pluralistic alternative to the formulas of confession, disclosure, and identity adoption that often pervade the current representations of coming out in the West. Paris Cameron-Gardos studies different iterations of coming out in three queer European films: *Summer Storm* (2004), *Brotherhood* (2009), and *North Sea Texas* (2011). In *Summer Storm*, coming out is linked to a world of competitive sports where the teenage athletes reveal the secret that everyone already knows. In *Brotherhood*, coming out is transformed when identities are instantaneously accepted and rejected within a homophobic Neo-Nazi subculture. And finally, in *North Sea Texas*, we encounter a re-imagined coming out script where the two teenage characters ambiguously decline any opportunity to define their identities. Each film shows coming out as re-iterative: an action that is continually repeated and endlessly adapted. Paris' analysis acknowledges his own lived experience of coming out: an experience that always contains elements of failure, success, and is never finished. He explores his own relationship to coming out by employing personal anecdotes that help us turn away from the presumption of coming out's universality. In doing so, he weaves together an analysis of the film's narratives and queer theory. He challenges the reader to see the act of coming out as ever present and always in a state of flux.

Bernard Caycedo
Updating Civil Disobedience. Whistleblowing, Anonymous Hacktivism, and Academic Piracy
Supervisors: Robin Celikates and Beate Roessler, 17 September
This thesis examines the extent to which new practices of principled acts of illegal resistance that involve the use of digital technologies can fruitfully be interpreted as new forms of civil disobedience. The study focuses on three

kinds of digital acts: whistleblowing, anonymous hacktivism, and radical initiatives to open access to academic publications. Through a detailed reconstruction of Edward Snowden's whistleblowing, some of Anonymous' distributed denial of service (DDoS) actions, and Sci-Hub's and LibGen's academic piracy, the thesis interrogates a large variety of positions from traditional liberal theories to more recent radical democratic accounts of civil disobedience. The investigation centres on the problems of whether civil disobedience can take place within and against private organizations such as corporations, if it necessarily excludes anonymous actions, and if property damage and other forms of somewhat violent actions are unavoidably incompatible with civility. The author offers an interpretation of the 'civil' of civil disobedience not as decorum, reasonableness, or respect for the law, but as the enactment of a broadly construed citizenship that is not limited to those officially recognized as citizens of a state. The notion of performative citizenship is proposed as a non-substantive essentially pluralist notion of civility that, together with the conditions of non-militarism and self-restraint, makes the radical democratic minimal definition of civil disobedience better-suited to account for ongoing transformations of the practices of contestation due to their increasing globalization and digitalization.

Florian Göttke
Burning Images: Performing Effigies as Political Protest
Supervisors: Frank van Vree and Mia Lerm-Hayes, 26 April
The research investigates a specific theatrical form of political protest: the hanging and burning of effigies. It is a widely known form of protest, since the production of affective images for distribution in the news media is essential to the practice. Collecting these images and reports provided the material for the research. Beginning with a close reading, I ordered the images according to various criteria: geography, chronology, motifs, themes and associations and arranged them into assemblages that make the relations between images visible and legible. As tools for the research, these image assemblages direct the inquiry into different disciplines (history, art history, anthropology, performance studies, photography theory, iconology, image studies, and political philosophy), bridging documentary and discursive modes of artistic practice with academic research. The image assemblages—in this dissertation arranged parallel to the text—are also an integral part of my argumentation. This trans-disciplinary approach, I argue, makes it possible to comprehensibly assess the effigy protest practice in a single study. Effigy hanging and burning has become increasingly visible in the news media since 2001 particularly in protests against United States military operations in Afghanistan and Iraq, in

US domestic politics and in the Arab Spring. Taking these recent events as points of departure, I investigate the conditions of this visual genre of protest, its roots and genealogies in a number of countries, its aesthetics and politics. Hanging and burning effigies is an archaic and ritualistic form of protest, yet is effectively communicated by global news media to access trans-national public spheres. As an indicator of injustice and violence is a symptom of fundamental conflicts at the internal and external limits of modern liberal democracy.

Simone Kalkman
Worlding Rio de Janeiro's Favelas: Relations and Representations of Socio-spatial Inequality in Visual Art
Supervisors: Christoph Lindner, Kees Koonings and Carolyn Birdsall, 4 July
This thesis examines the representation of Rio de Janeiro's favelas in modern and contemporary visual art, as well as the social contexts in which these art practices are produced, disseminated and received in Rio de Janeiro and abroad. This process is described as the "worlding" of Rio de Janeiro's favelas, focusing on the frameworks of thought and the aesthetic repertoires through which favelas have been depicted by visual artists since the early twentieth century, and highlighting the national and international reception of these works. In addition, links with other representational contexts in which favela imaginaries reach global audiences (e.g. film, tourism, and academia) are explored. The thesis shows that artistic representations often shift between resisting and reinforcing local and global inequalities when traveling across different spatial and temporal contexts. Building on this, I argue that ethical and epistemological questions should be fundamentally intertwined when considering the representation of favelas in artistic practices.

Jian Lin
Schizoid Creators: Creative Work and Subjectivity in Contemporary Chinese Cultural Economies
Supervisors: Jeroen de Kloet and Esther Peeren, 17 September
This study investigates creative labour conditions and the formation of creative subjectivities in China. It combines a political economy of cultural production in contemporary China with four empirical case studies focusing on creative workers in state-owned cultural enterprises, independent filmmakers, international creative workers and social media creators. This study engages with questions concerning governance, precarity and subjectivity in analysing labour conditions of cultural production in contemporary China. While unveiling how specific politico-economic inequalities are concealed by the production of creative aspirations, I also attempt to affirm the experiences and

agency of individuals working in a wide range of Chinese cultural sectors. This cultural economy produces space for individual agency as well as precariousness, leaving open the possibility for cultural workers to become what I term 'schizoid creators'. The vibrant network of cultural production in China both pushes and limits individuals' aspirations to creativity and self-realisation. Expected by the state and market to 'be creative' in particular ways, cultural workers also find possibilities to resist this imperative, developing a schizoid subjectivity that serves the governing system but challenges it at the same time.

Toni Mazel
Governing Food: Media, Politics and Pleasure
Supervisors: Patricia Pisters, Maarten Doorman (VU) and Markus Stauff, 4 April
This thesis explores how the contemporary food movement uses food as a vehicle for social and cultural change, combining political concerns and pleasure in a form of political hedonism. Through a theoretical framework of governmentality and media studies the thesis investigates how the food movement has politicised food and how this has produced a discourse of 'good food', 'eating right' and 'good citizenship'. Discourse analysis, furthermore, indicates how experts of the food movement aim to educate citizens about food by connecting knowledge, responsibility and pleasure. Through the analysis of three representative case studies – Slow Food Movement, Michael Pollan, and Jamie Oliver – the thesis aims to demonstrate how the discourses about food produced by these experts are conveyed and mediatised by diverse (converging) media forms. The analysis of this mediatisation, finally, indicates that the politics of the contemporary food movement have become incorporated into a mainstream media and consumer culture.

Janice McNab
The Ghost Artist
Supervisors: Mia Lerm-Hayes and Miriam van Rijsingen, 13 December
The Ghost Artist proposes an alternative history of women's art practice in which spectral embodiment replaces naturalistic body portrayal. In work by three artists, across three centuries, Self-portrayal is traced as it aesthetically resists unified body imagery and it's inherently objectifying surface values. In work by Louise Bourgeois, Hilma af Klint, and Anon., the experiencing body is traced as it folds out of serial works, and coalesces on the edge of visibility. McNab's own paintings wordlessly haunt this analysis, interjecting aesthetic

connections with both the main thesis, and a literally marginalised fictional tale of a middle-aged woman artist negotiating her life.

Mimi Mitchell
The Revival of the Baroque Violin
Supervisors: Julia Kursell, Barbara Titus and Peter Holman, 23 January
The revival of the Baroque violin, as part of the early music movement, was based on the idea that music is best expressed by using the instruments and aesthetic ideals from the time period of the music that is to be performed. For violinists playing music before the mid-nineteenth century, this would entail playing on a non-modernized instrument and a pre-Tourte bow. This anti-evolutionary stance was a confrontational position to take, and it was an enormous undertaking for the Baroque violin pioneers to revive equipment which had been so successfully "improved" through the centuries. Archival research and interviews with ten of the oldest living Baroque violinists have challenged the accepted historiography of the movement. Viewing the Baroque violin revival as an "invented tradition" did not undermine the pioneers' achievements but provided a new framework in which to view them. In this rewritten history of the Baroque violin revival, a new narrative is revealed, new connections to nineteenth-century experimentations are made and forgotten figures are re-established.

Andrew Roberts
Privacy in the Republic
Supervisor: Beate Roessler, 2 December
Republicans have traditionally viewed the private realm with a degree of suspicion. The right to privacy might be claimed by individuals to evade their civic responsibilities. This thesis explains why republicans ought to value individual privacy. The core value in contemporary republican thinking is a particular conception of freedom - the absence of domination. Privacy serves the ideal of freedom in two broad ways. It shields those who have it from domination by others. But it is also essential to what republicans consider the most effective means of securing conditions of freedom - a participatory form of self-government. Republicans take the view that the citizens of a political community can only be assured of conditions of freedom by participating in the political processes that generate the laws that regulate their lives. The thesis explains why privacy is essential to effective political participation.

Olga Ryabets
Secret Theatre: Off-The-Grid Performance Practices in Socialist Poland and Czechoslovakia
Supervisors: Kati Röttger and Artemy Kalinovski, 9 October
This study investigates off-the-grid performance practices that took shape in socialist Poland and former Czechoslovakia, between 1956 and 1989. The analysis challenges existing views on nonconformist creative practices as practices that are in binary opposition with top-down cultural initiatives. To unpack the network of interactions between the performances and their venues, I build on theorizing about deterritorialized spaces (Yurchak 2016) and heterotopias (Foucault 1971). Both terms, in distinct ways, refer to spaces that exist within the social system, but are not part of it; that ignore the system's narratives, yet do not actively oppose them – in short, spaces where dominant social narratives cease. My analysis reveals how performances blend with specific venues to create late- Soviet instances of deterritorialization or heterotopia. I thus refine our understanding of the Eastern Bloc experiment – an aim that is particularly urgent against the backdrop of contemporary media framing of the Cold War era and a so-called New Cold War.

Rik Spanjers
Comics Realism and the Maus Event: Comics and the Dynamics of World War II Remembrance
Supervisors: Thomas Vaessens and Yra van Dijk, 1 November
In his thesis, Rik Spanjers considers the causes and effects of the success of Art Spiegelman's Maus (1980-1991) and charts the formal directions in which comics have subsequently moved historical representation. The critical and commercial success of Maus, Spanjers argues, resulted in a conception of historical representation in comics that saw the medium as uniquely suited to subjectively driven realistic representations of the past. In three case studies, Spanjers challenges this all too narrow view of comics' capabilities for historical representation by demonstrating that the depiction of the past in comics draws on the medium's ability to render the past in densely layered combinations of subjective, historiographic and mechanic modes of realism in texts and images. By analysing the way in which different comics represent war, Spanjers not only shows that the medium's affordance for historical representation is much broader than is often assumed, he also uncovers World War II comics as reflections of the impact of an ever-widening media landscape on the remembrance of World War II.

Shuaishuai Wang

Living with Censorship: The Political Economy and Cultural Politics of Chinese Gay Dating Apps

Supervisors: Jeroen de Kloet and Rachel Spronk, 19 November

This dissertation studies the political economy and cultural politics of Chinese gay dating apps, namely, Blued, Aloha, and ZANK. Unlike their Western counterparts such as Grindr and Jack'd, whose functionalities are concentrated on location-based browsing, Chinese gay dating apps frequently integrate new features into their basic dating structures. Examples of which include live streaming, gaming, shopping, and overseas surrogacy consultation. Drawing on internet ethnographic data and interview data with their founders and users, this dissertation addresses two major questions. First, how do businesses based on gay dating apps develop amid close state surveillance? Second, how do users' sexual and intimate desires shape and transform China's digital pink economies and homosexual cultural politics? As China continues to problematize homosexuality in terms of obscenity and pornography in its regulatory documents, the booming economy of gay dating apps provides an entry point for rethinking the role of censorship in shaping Chinese gay lives. Using censorship as an analytical tool, I first show that Chinese gay dating apps can manoeuvre censorship in their favour to carry out economic activities. In this process, gay dating apps and the government become interdependent in the aspects of economic development, HIV/AIDS prevention, and internet security. I then examine how censorship has been woven into the everyday use of gay dating apps. As censorship increasingly disciplines users' dating and live streaming activities, it has also inspired creative ways to satisfy their same-sex sexual/emotional needs in a regulatory environment. Together, this study shifts the focus in thinking about China's homosexual cultural politics from identity formation, community organization, and media (mis)representation to the everyday sexual and emotional desires and related personal and bodily performances afforded by gay digital platforms.

Thijs Witty

Essays and measure. Apprenticeships in Genre

Supervisors: Mireille Rosello and Marie-Aude Lous Baronian, 28 June

The essay is a ubiquitous genre with a long and varied history. It is also notoriously difficult to categorise: literary taxonomists often define the essay as indefinable, and many theoretical studies similarly emphasise its remarkable formal openness. In this dissertation, I argue that the essay can be more helpfully understood as a writerly practice that continuously revises the impressions and judgements of human experience, and that precisely because

it complicates notions of genre, combines art and science, and mixes stylistic and rhetorical techniques, becomes the most precise form for situations in which one cannot really work precisely. The formula leads to my project's main hypothesis: the essay has a remarkable ability to create its own principles and conditions of measure. By bringing together various literary and audio-visual essayists, including writer Roland Barthes and filmmaker Hito Steyerl, I have investigated how 'weighing in the absence of clear measure' can be negotiated with and through the essay form.

Daniël de Zeeuw
Between Mass and Mask: The Profane Media Logic of Anonymous Imageboard Culture
Supervisors: Robin Celikates and Esther Peeren, 18 December
This study analyses the online "mask culture" of imageboards like 4chan in opposition to the dominant "face culture" of social media platforms like Facebook. It is argued that whereas the latter casts the user as possessing a clearly delineated and persistent personal identity, the former fosters a paradoxical sense of (non)identity that is ephemeral and im-personal, and that forms a monstrous and grotesque media body, in which the boundaries of the self are rendered porous by way of a festive immersion in digital dirt and anonymous contact. In this, it is shown, mask culture radically embodies the profane media logic that inheres in contemporary culture as a whole. The study seeks to understand this logic with an eye to its emancipatory potentials as well as its more problematic aspects, by situating it in the larger historical and aesthetic lineages of modern mass (media) culture and the carnavalesque tradition in popular culture and art. What this reveals is an affinity between mass and mask that, albeit precariously, continues to resonate in the present.

Anouk Zuurmond
Shared Stories and Creative Dissonances. Transnational Literary Projects and European Identity.
Supervisors: Thomas Vaessens and Michael Wintle, 16 January
In publications addressing literary reflections on Europe, little attention has been paid to emerging cultural networks, the role of EU subsidies, or literary organisations engaging writers in initiatives aimed at contemplating the challenges that the European Union faces. This dissertation aims to explain the role of new initiatives by presenting four recent, transnational literary projects as case studies: the "Literature Express Europa 2000"; "The European Constitution in Verse"; "Narratives for Europe"; and "The Return of Europe". The projects were analysed through an examination of three fundamental

aspects: the expectations held by the cultural organisations regarding their initiatives; the cultural artefacts resulting from the projects; and the effects of the projects in the public sphere. By selecting literary projects about Europe as case studies, rather than individual authors or texts, this research allows for an interdisciplinary approach that reveals the interaction between EU politics, civil society, cultural networks, and individual authors.

New PhD Candidates (23)

Barbara Cueto
Instituting Post-digital Commoning
Supervisors: Mia Lerm-Hayes and Emilie Sitzia
This PhD explores the potentialities of knowledge commons to conceive art institutions in post-digital terms - paying attention to the various overlapping processes and infrastructures that shape and organize the digital, and that the digital helps to shape and organise in turn. This research will elaborate models, think of structures and develop tools that can make the art institution relevant to today's society, defined by prevailing struggles and feeling of crisis, and marked by the post-digital condition. In this way, it aims to transform the art institution into a much-needed space for contestation, counter-narratives, and commoning. This practice-based PhD seeks to investigate knowledge commons as a tool to develop new ways of instituting, using curatorial research as a method. The outcome is twofold: a dissertation aimed at elaborating a toolkit, and a curatorial project which puts into practice the ideas behind it, embodying the form and function of post-digital commoning by means of an online platform. Composed by an online journal and an online residency programme, it disseminates and produces knowledge commons; whist becomes one of the main sources of data to ground the dissertation. The journal assembles a body of work with commissioned texts pivoting around the objects of research; and the residency hosts artists to develop a new work based on post-digital commoning on its vernacular, hence working digitally and revealing itself physically through workshops and seminars to, therefore, create functioning post-digital communities with their own forms of governance.

Fan Yang
Chinese Women's Cinema in Mainland China in the 21st Century
Supervisor: Misha Kavka
My research focuses on Chinese women's cinema in mainland China in the 21st century. Here, "women's cinema" refers to films made by women directors, rather than films about women (although there is considerable overlap) or feminist cinema in the sense of Western practice. In terms of scope, I mainly include feature films, rather than documentaries, short films and home-made videos, in order to narrow the focus and establish clear criteria. This thesis aims to study films made by women filmmakers in geopolitically specific mainland China within the time period from 2000 till now, and to analyze the shared narrative paradigms across various genres of their films in order to

conceptualise contemporary female authorship as established in these paradigms.

Avery Gosfield
Fare Musica Antica (Ebraica) Reinventing a Usable Past
Supervisors: Julia Kursell, Irene Zwiep and Barbara Titus
Very little Jewish music in notation from before 1620 has come down to us. Next to this, however, a kind of "shadow repertoire" exists – the hundreds of poems by Jewish authors that we know were sung (at least upon occasion) that have survived in text-only form. My proposal is for a research project centered on Jewish poems from Italian sources, and their relation to extant repertoire: both notated music from Early Modern 'Gentile' sources and orally-transmitted song. The goal would be two-fold: an edition, and a series of performances based on the research. The whole would necessarily be complimented by a discussion of the close intertwining of research and creative expression, and its role in Early Music itself, especially when working with the data-poor repertoires typical of populations living outside of the mainstream, including the moral questions involved, especially considering the questions of authenticity or reception by the modern public.

Vincent Seminck
Friendship and Enmity in Nietzsche and Schmitt
Supervisors: Jozef Fruchtl and Marc de Wilde
Recently the political theorist, Chantal Mouffe, has re-introduced the question of friendship and enmity into the political-philosophical debate. As an alternative to the liberal models of the political she defends an agonal model. While the liberal models try to resolve the struggle between radical enemies, the agonal model tries to transform it into a struggle between legitimate adversaries. Mouffe takes her inspiration from the controversial jurist and political thinker, Carl Schmitt, who claimed that the basis of 'the political' is formed by the distinction between *friend* and *enemy*. Other than Mouffe, however, Schmitt never asserted that the political opposition between enemies could be transformed into an agonal opposition between adversaries. On the contrary, in the 1933 edition of *Der Begriff des Politischen* he states that there exists a 'great metaphysical opposition' between *political* and *agonal* thought, the latter of which is associated with Friedrich Nietzsche's concept of the *agon*. This raises doubts as to the tenability of Mouffe's transformative interpretation of Schmitt. If we take Schmitt at his word, the transformation of political struggle into agonal struggle becomes, to say the least, problematic. On the basis of both a philosophical-historical

reconstruction and a systematic analysis of Schmitt ideas of friendship and enmity, it can be shown that according to Schmitt the enemy cannot be transformed into an adversary. Although Mouffe makes it clear that her agonism is different from the sort of agonism that Nietzsche represents, her agonism is in fact much closer to Nietzsche's than to Schmitt's thought.

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
For my research project, I intend to study and focus on Afrikaans poetry and translated works of poetry of both Afrikaans male and female poets between 1960 – 2010, pre-and post-apartheid, which will enable me to analyze how this time period influences the creative framework and context of poetry within South Africa. Also, how these works actively engage with the milieu in which it finds itself and how they contribute in a meaningful way to our understanding of what the pre- and post-Apartheid era actually means. This study will allow me to focus on how the landscape of poetry as well as the evolution of poetry shifted within South Africa over a time period of fifty years. It will also permit me to assess whether history influences art and whether there is any connection.

Koert Damveld
Music, Musicians and the War of the Spanish Succession
Supervisor: Julia Kursell
This research will study the effect of war on music in early eighteenth-century Europe. The War of the Spanish Succession involved the major part of the Continent and the British Isles, and this project aims to map the geographical movement of regimes in Europe in order to find out how this affected musical cultures that either moved with the rulers, or were suppressed by them. This project begins with the assumption that warfare created both threats and opportunities for musicians working in the retinue of battling emperors, kings, dukes and princes. Through an investigation into courts and music chapels of that time it is intended to establish to what extent the music of the eighteenth century was shaped by this war.

Suzanne Biewinga
Values in Old Age: In Search of a New Semantic Space
Supervisor: Rene Boomkens
Large-scale longevity is a new phenomenon in human history. This demands for renewed philosophical reflections on the values of old age. In these reflections many cultural, socio-economic, technological and philosophical issues are intertwined. Dominant discourses and cultural narratives obscure the value of old age as it is or could be experienced by elderly people under 21st century conditions. My research combines relevant insights in different philosophical disciplines and the outcome of dialogue and reflection by elderly people on aging in 'philosophical workshops'. Drawing from philosophical literature studies and reflection in the philosophical workshops my object is to produce linguistic components of a new semantic space that articulates values of later life.

Bjorn Beijnon, *Schizophrenia and the Construction of Reality: Experiencing Subjectivities through Virtual Reality.*
Supervisor: Patricia Pisters
This research examines the exploration of virtual realities in the Virtual Reality Head-Mounted-Display (VR-HMD) as a way of studying the cognitive process of patients with schizophrenia. By taking a medical humanities approach, this research will, on the one hand, investigate the construction of reality and experience of subjectivity for schizophrenic patients in a virtual environment. On the other hand, this research shall examine how these experiences of such a reality and subjectivity by schizophrenic patients invite us to reassess the conception of the pathological in contemporary Western societies. By examining how the concept of the pathological is structured in Western urban screen cultures, this research will also investigate how the construction and experience of reality of schizophrenic patients can help to understand and re-evaluate what is considered as the normal nowadays.

Valerica van der Geld-Dodan, *Between Memory and Imagination: Homecoming in Aharon Appelfeld's and Eva Hoffman's Autobiographies and Fiction*
Supervisors: Irene E. Zwiep and Yaniv Hagbi
This research aims at offering a paradigmatic comparison between two authors, Eva Hoffman (1945 -) and Aharon Appelfeld (1932-2018), by examining notions of departure and homecoming as represented in their fictional and autobiographical writings. The different chapters of my dissertation will ask and answer questions related to the creation of imaginary

and remembered homes in autobiographies and fiction; the relation between home, language and translation; the way the different departures and returns are perceived; and the manner in which living in a 'space-in between' sparkles creativity, and writing becomes a homecoming journey. My intention is to read a selection of Appelfeld's fictional and autobiographical works against Hoffman's oeuvre by combining a variety of methods and theories, selected according to the issues and themes addressed in every chapter. For instance, I will make use of different theories of spatiality, specifically of the so-called 'spatial turn' in literature, Jewish theories on space and place, liminal theories, and various migration literature themes. Despite the vast academic research on both writers apart, a comparative approach between the two authors is still lacking, although it can be proved essential. My research aims at offering insights both into Hoffman's and Appelfeld's oeuvre individually, and in comparison. I also expect my findings to be relevant for Jewish literature in particular and for world literature in general, notably in regard to understanding past and actual migration.

Conor Lorigan
Tohora/Whale
Supervisor Misha Kavka, Stephen Turner and Carl TH Mika
This research will study moments of sensed, spatial expressions of encounter between te Ao Māori and a London located settler epistemology. This work is interested in the intersections between two grounds of Being in Aotearoa, New Zealand. The first is the Māori grounding of whakapapa, as Moana Jackson explains: "Our people gave meaning to life and found its origins through the complex interactions of a complex whakapapa that transformed darkness into light, nothingness into a dazzling reality, and a void into a life-filled experience" (Moana Jackson, 2011, p. 287). The second grounding is a settler colonial history and present, mediated through governance and a global economic, geo-political assemblage on a scale expressed through the Anthropocene. Between these two groundings of relationships is a "detention and relation" drawn by a poetics of language (Glissant, p.40). The emphasis of a poetic language as method of research is taken up in the hope of forming kinetic encounters between language and a cosmological geography of concepts that constitute relationships between Māori and Pākehā as mediated in iterative rhizomatic frictions.

Emine Bostanci

The Development of Instrumental Music in Ottoman/Turkish Maqam Music: Experimental Studies Between the Years 1940 - 2000

Supervisors: Julia Kursell, Barbara Titus and Anne van Oostrum

This study examines the functional and historical development of instrumental music in Ottoman/Turkish maqam music and aims to explain the reasons and results of the experimental approaches between 1940 and 2000. Instrumental music, which is defined in Ottoman Palace as accompaniment to a soloist, accustom a soloist or community to maqam, pause, transition or making the last improvisation in a certain form, has begun to rise in the period of Selim III. In this field, compositions that can be view as "singles" with high expressive power and even those enable virtuosity began to be written. In the beginning of the 20th century, with Tanburi Cemil Bey and Muhittin Targan, this rise have begun complete apparent and as of this process, the function of instrumental music in Turkish music tradition has begun to change. In fact, the concept of virtuosity came into question for the first time even though it caused many discussions. This change has gained another dimension with the republic period in which the discourse of westernization intensified, polyphonic elements of arts have been started to be written by using maqam items for traditional instruments in Western music forms and structures. In the period after 1940, which will be the focus of the thesis, these innovations have evolved to another dimension. With Turkey's geography which enables easier connection with the rest of the world; in this period where accessability to books, records and tapes has increased, artists such as İhsan Özgen, Mutlu Torun, Niyazi Sayın and Aka Gündüz Kutbay have started to focus on experimentality in Ottoman\Turkish maqam music while performing by taking traditional factors into account. It is not a coincidence that these experimental approaches intersect with the process in which European art is nurtured from postmodernism and then from the conception of contemporary art. Rather than the concepts of Westernisation/polyphony, this study aims at analyzing the post-1940 period where experimentality and interaction with Europian art have increased in practicing Turkish music instrumental performance with the fact that it has not been studied before.

Yvette Wong, *Being wenyi qingnian: A Study of Youth and Creativity in Hong Kong, Taiwan, and Mainland China*

Supervisors: Jeroen de Kloet and Leonie Schmidt

In China, cultural soft power is being strengthened in these recent years while "creativity" has become a keyword both in academic and in popular discourses.

The newest development slogan passed into service is the 'strong cultural power' (wenhua qiangguo) (Keane 2016). However, the synergy between creativity and culture is seldom canvassed in policy. In that case, China would be an important case to reconsider the utility of the term creativity and creative economy not only in China but elsewhere in the world. In these recent years, there is an emergence of wenyi qingnian, which refers to a group of young people with their indigenous and cultural work and practices, wenyi, related to and yet distinct from chuangyi (creativity). The position of local wenyi is always ambiguous in the globalization and political control of China. In this project, wenyi is a key term to rethink the idea of creativity while the development of creative industries has become not only a tool for branding Chinese cities but a driving force for exports and boosting the nation's gross domestic product (Fung 2016). This project will be conducted with cases of wenyi qingnian in Hong Kong, in Taiwan and mainland China with two key fields: creative economy and youth culture. More specifically, this project pays attention to commonalities and differences in political economy, cultural regimes, and creative ecologies in the three localities, and seeks to examine how they impact the young populations in terms of their creative culture and practices, and the discourse of creativity.

Marina Morello de Ravestijn, *Lessons from Glyptodon morelloi: A Biography of Jorge Helios Morello Wyler*
Supervisors: Shelley Godsland and Ana Maria de Costa Toscano
The aim of this project is to write the first biography of the ecologist Prof. Dr. Jorge H. Morello (1923 – 2013). My work will be unique in that while it presents the biography of an eminent Argentinian, it will also engage self-reflexively with the structuring and meaning of biography, and with scholarly and other theorisations of and thinking about biography as a genre. Morello's professional life spans over 60 years, throughout which he created an international and interdisciplinary network of colleagues, practitioners and policymakers. Some of them continue to shape the environmental agenda of today. In the '50s as a post-doctoral researcher at the California Institute of Technology (Caltech) in the U.S.A., Morello teamed up with, worked with, and developed his ideas with other pioneer ecologists. Back in Argentina, his country of origin, Morello shifted from laboratory research to interdisciplinary research and studied the forest in the Northern provinces of Argentina (the "Chaco" region). Later, he was assigned by the United Nations to lead interdisciplinary studies in preparation for the Environment Summit that took place in Rio de Janeiro in 1992. In 1993, Morello was appointed Robert F. Kennedy Visiting Professor at Harvard University. He was President of the

Administration of National Parks in Argentina. His published work comprises more than 120 scientific articles and many books. When it comes to the matter of my being Morello's daughter and biographer, concern might be raised over the ability of the daughter to approach her father with enough critical distance. Aware of this concern, I have chosen the critical literary Theory of Intertextuality to focus on the character as a text. This theory posits a text as shaped by absorptions, insertions and transformations of other texts or discourses. The daughter, with her double valence 'daughter-biographer', might contribute important layers of meaning that would eventually enrich, either explicitly or implicitly, the writing process of the biography of her father.

Nadica Denić, *Cinematic Ethics of Migration: Auto-Ethnographic Migrant Perspectives in Contemporary Documentary Film*
Supervisors: Patricia Pisters and Carolyn Birdsall
Despite the hypervisibility of migrant bodies in the mainstream media, their voices are largely silenced and are not offered an equal opportunity to contribute to the discussion on migration in Europe that directly concerns them (Einashe and Roueche; Verstraete). While migration has been in the focus of many European films, academic attention has largely been given to films made by Western filmmakers that express their views on the act of migrating to Europe. These films often attempt to humanize migrants by placing their suffering at the center of the film, which reinforces the binary perception of migrants as either victims of perpetrators (Rangan; Ponzanesi; Hiltunen; Celik). By focusing on documentary films made by migrants themselves, in which the directors express their own experience of the wish to emigrate, the act of migrating and fleeing, or the process of settling in a new country, this research aims to offer an understanding of the layered process of migration and its presentation in contemporary documentary film. The research will start with the exploration of Midnight Traveler (Hassan Fazili, 2019), Chaos (Sara Fattahi, 2018) and Generation Africa (2020). These projects rely on different formal and narrative methods, from the use of mobile-media that allow recording even in the least optimal situations, to docufiction and non-linear forms of storytelling, as well as the use of the serial format to present multiple, separate storylines. These projects shape the presentation of migrant voices in the public sphere and rethink the ethical dimension of the perception of their presence in Europe. Their analysis will expand our understanding of how contemporary auto-ethnographic films contributes to the discourse on migration in Europe and advances a new form of cinematic ethical experience and social engagement.

Susanna Puente Matos, *The God of Holland: Pyke Koch and the Abendland Aesthetic of Magical Realism*

This research project is concerned with the nature and interpretation of the oeuvre of Dutch magical realist artist Pieter Frans Christiaan 'Pyke' Koch (1901-1991). My hypothesis, grounded in two years of prior research on the artist and his political, literary and philosophical environs, argues that a comprehensive, source-based interpretation of Koch's oeuvre could provide significant insights into the artistic genre of Magical Realism, and, on a more encompassing scale, into the question of the possible nature of a fascist aesthetic. An important subsidiary contribution of this research will also be to the realm of reception history as it pertains to World War Two trauma and memory in the Netherlands. It is my primary conjecture that Koch's oeuvre provides an exceptionally unique case study for those seeking to better understand the aforementioned three subjects, due to the fact that, as far as I am aware, Koch is the sole Dutch artist to have expressed his ideological development in its various phases within his oeuvre from 1930 to 1981, combining it with biographical details and an aesthetic I surmise he created primarily from the basis of literature and his particular notions of Netherlandish identity.

Shaun de Waal, *Writing Selfhood: Autobiography in South Africa since Liberation*
Supervisors: Carrol Clarkson and David Attwell (York)
With the advent of a new South Africa, a new nation, in 1994, a new citizen comes into being -- a new South African, no longer defined by a racial order. But is there really a common South African identity that transcends those old categories? Autobiographies written in the new South Africa, or just as it is about to come into being, tell us, at least, how different South Africans negotiate this new identity, whether it's Nelson Mandela, showing the entwinement of his personal and political life, or Antjie Krog, in *A Change of Tongue*, writing herself out of whiteness, or Sylvia Vollenhoven, in her book *The Keeper of the Kumm*, discovering a Khoi heritage that gives meaning to her identity as a 'coloured' -- a group that was accused of 'not having an identity' in the past.

Erica Moukarzel, *Marking Memory on a Plate: Food Narratives from the Middle East*
Supervisors: Esther Peeren and Noa Roei
This project investigates food in relation to sensory belonging within the context of the Middle East. It explores how food comes to shape identities and

their sense of place, transmitted through affective and embodied narratives. Focusing on the Middle Eastern plate, the project draws out the intersections of food with language, colonization, gender, and nostalgia, and the ways these concepts come to be inscribed in their specific cultural contexts. Furthermore, the project underscores cultural ties between one place and another, as it bridges the in-betweens of food's spatial entanglements, disassembling places and their respective borders. Finally, the project aims to map out a new interdisciplinary approach to (Middle Eastern) cuisine as a narrative that emphasizes on stories of common heritage, tied together by migratory routes and political interjections. Food and its related narratives, rituals and components, from ingredients, to recipes, to ways of cooking, serving and eating, carry a double record: first as field recordings of the environment – be it natural or political – and second as historical documents of events and technological developments. The results are passionate narratives of survival, triumph, grief, celebration, forgiveness and strife, marks of protest and resistance to conditions natural and human-made. These narratives, in all their forms, are at the core of this project. By focusing on narrative, the project aims to address the complications of colonial pasts, displacement, and globalization through a double focus on objects that represent dishes and foods (cooking books, cooking shows, etc.), as well as on the components of the dishes in and of themselves. This second focus – my archeological investigation of the material ingredients of the said dishes – is based on my understanding of the plate itself as a narrative that is often ignored but that can, when carefully attended to, offer important insights to the broader narratives that envelop it.

Joanne Dijkman, *Bauhaus, Black Mountain College and the 'Free International University' (FIU): A History of Radical Experiments in Higher Arts Education*
Supervisors: Rene Boomkens and Jeroen Lutters
This historical research aims to critically question the history of radical experiments in higher arts education with the emphasis on the Bauhaus, Black Mountain College and Free International University (FIU) of Joseph Beuys. The developments and their continuity and discontinuity are made transparent and are further questioned in order to be able to learn lessons for future initiatives in higher arts education.

Omar Escobar, *In the Heights of a New Broadway Style and the Troubles of Engaging Audiences in the 21st Century: Revitalizing Musical Theatre*
Supervisor: Kati Röttger
The development of technology such as TV and cinema, and even newer technology such as the Internet and its streaming media has caused a decline in theatre attendance. The purpose of this study is to analyze the evolution of musical theatre since the late years of the last century until our days to find out what authors, compositors and directors are doing nowadays in order to revitalize theatre by finding innovative ways to keep attracting audiences into the performing venues. The research will be focused in the field of musical theatre studies - which can still be considered a new academic field - but will also relate to other fields such as musicology, sociology, technology, performing arts, among others.

Chuhan Yang, *Entangled Landscape: Seeing Through Ruins in Chinese and European Art and Visual Culture*
Supervisors: Ernst van Alphen and Jeroen de Kloet
Both the Eastern and the Western culture acknowledge the magnificent cultural value and aesthetic meaning held in ruins. As ruins turn to a subject for aesthetic remembrance and artistic creation, their spatial orderings, evaluating hierarchies, patterns and significations compose a plurality which unravels the performance, role, effect and marked absences. They are dynamic and relational, and interstitial to fulfil civil representation and memorialization. This project sets out to undertake interdisciplinary investigations of ideas and representations of ruins in Chinese and European art and visual culture. The perspective of cultural comparativism and a diversity of methods will be adopted to investigate this motif in different historical periods. The project will first analyze the origin of difference between pre-modern China and Europe in terms of the conventional concept and representational modes of ruins, then it will further examine the dynamics of European engagement with China during the modern era through the study of artistic responses to Chinese ruins by Europeans, and the Chinese reconciliation between the reclamation of European imagery of ruins and its own visual tradition. Furthermore, it will investigate contemporary artistic practices that engage with recent ruins by establishing a dialogue relationship between Chinese artists and their European counterparts.

Marie Molins, *Genealogical Study of Digital Images*
Supervisors: Annet Dekker and Julia Noordegraaf
This research project proposes to trace the genealogy of digital images from a field that alone is a prolific crucible of contemporary images: digital art. Based on New Materialism, Media Archaeology, Software Studies and more broadly the field of Media Studies, I will try to determine how human and mechanical actors contribute to the realization of images generated by digital artworks in order to answer the following questions: What does it mean to "make" images through media devices? And how can we read and understand the digital image today? To answer these questions, I intend to create an analysis tool that will take the form of a software, able to display the nomenclature of the image, in order to reveal both its internal and mechanical processes as well as its screen layout modalities. In order to it, the hypothesis that I submit to create this software is to base it on the logical principles that govern a simulation model, because this technique alone concentrates all the most advanced states of the image, and because it has the ability to model and discretize any observable phenomenon.

Anna Jorgensen, *Wikipedia as First Draft of History*
Supervisors: Richard Rogers and Bernhard Rieder
In my PhD, I perform large-scale multilingual, cross-cultural comparisons of socially constructed worldviews on Wikipedia. I focus on the representations of news events and the evolution of these representations over time in Germanic Wikipedias. I explore how these representations are collaboratively created and negotiated by Wikipedians in the discussion fora, and I study edit histories as sequences of temporally and culturally situated drafts of history for a particular language community. This PhD contributes significant insights into the current societal conditions and cultural changes of the Germanic language communities. Finally, the methodological approaches in this PhD will provide the field of Digital Methods with novel appropriations of the methods of the medium.

Timea Lelik, *From Concept to Image: The Painted Portrait in the 20th Century and After: The Portraits of Edvard Munch, Francis Bacon, and Marlene Dumas*
Supervisors: Mia Lerm-Hayes and Ernst van Alphen
Portraiture is a topic of critical interest in the artistic context of the twentieth century. Traditionally a commended genre, the portrait has lost much of its value and status in the past century due to rapidly changing concepts of subject and subjectivity, combined with the disintegration of traditional pictorial categories. As a result, the basic conceptions of the portrait, the

portrayer, and the portrayed has drastically changed. Currently, rather than as a traditional follow-up, portraiture should be seen as an amalgam of social, cultural, and political factors. In this context, I research, analyze, and present the transformations that occurred in the genre of portraiture in the twentieth century and the manner by which Edvard Munch, Francis Bacon, and Marlene Dumas have dismantled, transgressed, and reinvented traditional conventions of representation. By closely analyzing selected portraits by the chosen artists, I argue that these works challenge the notion of representation as something that reflects an external stable reality, and instead construct new types of portraits that transgress art historical canons of representation. In my dissertation I emphasize how the selected artists expose, deconstruct, and replace socially constructed identities in order to reevaluate the relationship between subject and subjectivity.

Current PhD Candidates

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

Artyom Anikin
Deciphering the Cultural Palimpsest of New Amsterdam
Supervisors | 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

Anthi Argyriou
Mediterranean Drifts: The Aesthetics and Politics of Contemporary Art in Greece in the Context of the Refugee Crisis
Supervisors | Maria Boletsi & Esther Peeren

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 | Joost de Bloois & Jeroen de Kloet

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

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

Bjorn Beijnon
Schizophrenia and the Construction of Reality: Experiencing Subjectivities through Virtual Reality.
Supervisor| Patricia Pisters & Gaston Franssen

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 & Margriet Schavemaker

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

Anke Bosma
Imagining the Rural in Contemporary Dutch Culture
Supervisors | Esther Peeren & Hanneke Stuit

Jelke Bosma
The Urban Opportunities and Challenges of Airbnb
Supervisors | Niels van Doorn & Rivke Jaffe

Emine Bostanci
The Development of Instrumental Music in Ottoman/Turkish Maqam Music: Experimental Studies Between the Years 1940 - 2000
Supervisors: Julia Kursell, Barbara Titus & Anne van Oostrum

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 the 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 | Esther Peeren & Luiza Bialasiewicz

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

Tânia Alexandra Esteves Fernandes Cardoso
The Illustrated Cityscape: Imperfect Lines of Urban Exploration
Supervisors | Emilie Sitzia & Carolyn Birdsall

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

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
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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 Revolution: 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
Supervisor | Jeroen de Kloet

Nadica Denić
Cinematic Ethics of Migration: Auto-Ethnographic Migrant Perspectives in Contemporary Documentary Film.
Supervisors | Patricia Pisters & Carolyn Birdsall

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

Joanne Dijkman
Bauhaus, Black Mountain College and the 'Free International University' (FIU): A History of Radical Experiments in Higher Arts Education
Supervisors | René Boomkens

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 Clarkson & Joyce Goggin

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

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

Omar Escobar
In the Heights of a New Broadway Style and the Troubles of Engaging Audiences in the 21st Century: Revitalizing Musical Theatre
Supervisor | Kati Röttger

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

Harold García Rodríguez
La soberanía del vacío: Abe, Blanchot, Elizondo
Supervisor | Shelley Godsland

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

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

Valerica van der Geld-Dodan
Between Memory and Imagination: Homecoming in Aharon Appelfeld's and Eva Hoffman's Autobiographies and Fiction
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Nim Goede
Thinking the Brain through Art and Neuroscience
Supervisors | Patricia Pisters & Machiel Keestra

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

Sal Hagen
"Is this /ourguy/?": Tracing Political Identity Formation within Anonymous Online Subcultures
Supervisor | Bernhard Rieder & Marc Tuters

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
Queer Chronotopes in Contemporary Fiction
Supervisors | Shelley Godsland & Murat Aydemir

Oluchi Joyce Igili
Towards Emplacing Authentic Political Theatre in Nigeria
Supervisor | Kati Röttger & Sruti Bala

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
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Supervisors | Patricia Pisters & Erin Manning

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Supervisors | Josef Früchtl, Anders Schinkel & Chiel van der Veen

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

Timea Lelik
From Concept to Image: The Painted Portrait in the 20th Century and After. The Portraits of Edvard Munch, Francis Bacon, and Marlene Dumas
Supervisors | Mia Lerm-Hayes & Ernst van Alphen

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

Conor Lorigan
Tohora/Whale
Supervisors | Misha Kavka, Stephen Turner & Carl TH Mika

Flora Lysen
Brainmedia: One Hundred Years of Performing Live Brains, 1920–2020
Supervisors | Patricia Pisters & Rob Zwijnenberg

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Shifting Frameworks for Understanding Otherness: The Cape Khoi in pre-1652 European Travelogues, an Early Modern Latin Letter, and the South African Novel Eilande *(2002)*
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 | Mia Lerm Hayes & Miriam van Rijsingen

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

Marie Molins
Genealogical Study of Digital Images.
Supervisors | Annet Dekker & Julia Noordegraaf

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

Marina Morello de Ravestijn
Lessons from Glyptodon morelloi: A Biography of Jorge Helios Morello Wyler
Supervisors | Shelley Godsland & Ana Maria de Costa Toscano

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

Eva Mos
Alternatives to the Corporate Sharing Economy
Supervisors | Niels van Doorn & Justus Uitermark

Erica Moukarzel
Marking Memory on a Plate: Food Narratives from the Middle East
Supervisors | Esther Peeren & Noa Roei

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
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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

Gemma Newlands
Finding Human Dignity in the Digital Economy: Digital Reification, Mediation, and Algorithmic Management in the Platform-Mediated Work
Supervisors | Mark Deuze & Christian Fieseler (BI Norwegian Business School)

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
Supervisor | Carrol Clarkson & Tara MacDonald

Stijn Postema
Journalism as Artistic Practice
Supervisors | Mark Deuze & Jan van der Stoep

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

Susanna Puente Matos
The God of Holland: Pyke Koch and the Abendland Aesthetic of Magical Realism
Supervisors | Mia Lerm-Hayes & Ernst van Alphen

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

Timon Ramaker
The Reflective Journalist
Supervisor | Mark Deuze

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

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 & Robin Celikates

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

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

Elena Sarno
Playful Filmmaking: Ludic Practices in Cinema
Supervisors | Patricia Pisters & Toni Pape

Gerrit Schaafsma
Contestation in the Anthropocene: Globalised Disobedience and Climate Justice
Supervisors | Robin Celikates & Beate Roessler

Inez Blanca van der Scheer
Human at the Crossroads of Decolonization and Ecocriticism: A Caribbean Discourse
Supervisors | Yolande Jansen & Joost de Bloois

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

Nergiz Açiksoz Senem
Docile Clones
Supervisor | Josef Früchtl

Jori Snels
Gazing Ahead: China's Imagined Futures in Digital Art
Supervisors | Jeroen de Kloet & Esther Peeren

Ira Solomatina
Impacts of Globalisation upon Women's Fashion in Contemporary Urban India, on the Example of Mumbai
Supervisors | Christine Delhaye & René Boomkens

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

Lelia Tavakoli Farsooni
Imagining the Rural in Contemporary British Culture
Supervisors | Esther Peeren & Hanneke Stuit

Miguel Tavera
Murmuring Springs (El Murmurar de las Fuentes)
Supervisor | Shelley Godsland

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

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

Alexander Thinius
What Does it Mean To Be of a Particular Gender? Critical Essentialism in Philosophy of Gender
Supervisors | Beate Roessler & Robin Celikates

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

Gonca Turgen
Homelessness at Home in Contemporary Cinema of Turkey after 2013
Supervisors | Esther Peeren & Maryn Wilkinson

Tjalling Valdés Olmos
Imagining the Rural in Contemporary American Culture
Supervisors | Esther Peeren & Jaap Kooijman

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

Shaun de Waal
Writing Selfhood: Autobiography in South Africa since liberation
Supervisors | Carrol Clarskson and David Attwell (York)

Josh Weeks
Roberto Bolaño and the Neoliberal Labyrinth
Supervisors | Shelley Godsland & Hanneke Stuit

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

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

Yvette Wong
Being wenyi qingnian: A Study of Youth and Creativity in Hong Kong, Taiwan, and Mainland China
Supervisors | Jeroen de Kloet & Leonie Schmidt

Ermelinda Xheza
The Representation of the Refugee Crisis in the British and Greek Media
Supervisor | Marie Aude Baronian

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 & Abe Geil

Chuhan Yang
Entangled Landscape: Seeing Through Ruins in Chinese and European Art and Visual Culture
Supervisors | Ernst van Alphen & Jeroen de Kloet

Fan Yang
Chinese Women's Cinema in Mainland China in the 21st Century
Supervisors | Misha Kavka & Yu Fai

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

Parisa Zandbaf
From the 'Cut' to the 'Imaginary': How the Cinema of Abbas Kiarostami Encourages the Audience to Imagine
Supervisors | Josef Früchtl & Abe Geil

New Staff Members

Misha Kavka

Misha Kavka is professor of Media and Culture at the UvA. She is the author of *Reality Television, Affect and Intimacy Reality Matters* (2008), and the co-editor of two books, *Feminist Consequences* (2001) and *Gothic NZ: The Darker Side of Kiwi Culture* (2006), and has published numerous articles on reality television, gothic film and feminist theory.

Emelia Quinn

Dr. Emelia Quinn has been employed as a lecturer in English at the UvA since September 2019. Prior to this she completed her PhD at Oxford University, working to forward the emergent field of vegan theory. Her thesis, supervised by Prof. Ankhi Mukherjee, established a trajectory of literary veganisms across two centuries of Anglophone literature, identifying the repetition of that which she defines as the trope of "the monstrous vegan" across the work of Mary Shelley, H. G. Wells, Margaret Atwood, J. M. Coetzee, and Alan Hollinghurst. She is co-editor of *Thinking Veganism in Literature and Culture: Towards a Vegan Theory* (Palgrave 2018) and her most recent work turns to the relationship between ethics and aesthetics, as demonstrated in her forthcoming article in *PMLA,* "Notes on Vegan Camp" (October 2020).

Emily Ng

Emily Ng is a postdoctoral researcher on the RURALIMAGINATIONS project at the Amsterdam School for Cultural Analysis (ASCA). As part of this collaboration, she is considering how temporal, spatial, and affective genres of the rural are configured and reconfigured in contemporary Chinese cinema, television, and literature. These include engagements with the real, the spectral, and the absurd across national and transnational circuits, as well as various faces of the money form in the aftermath and conjuring of contemporary sociality. This in juxtaposition with semi-colonial legacies and the rise of China as a global figure of power and value, alongside constitutive devaluations of rural spaces, labour, and corporeality. Her past projects involved ethnographic inquiries in China on spirit mediumship and psychiatry, as well as other urban and rural religiosities. She received her PhD in Medical Anthropology from the University of California, Berkeley.

Elize Mazadiego

Elize Mazadiego is an art historian in Modern, Contemporary and Latin American art. Her fields of interest include post-war art practices, conceptual art in a global context and performance. She is a member of College Art Association's International Committee and soliciting editor for the organization's International News. She received her PhD from the University of California San Diego in Art History, Theory and Criticism. Currently, she is publishing a monograph titled Dematerialisation and the Social Materiality of Art: Argentina, 1955-1968. Her writings have been featured in *Frieze*, *ArtNexus* and *E-tcetera*.

Guest Researchers

Natali Boghossian
Mimar Sinan Fine Arts University, Turkey
Host: Sruti Bala

Eugenie Brinkema
Massachusetts Institute of Technology, USA
Host: Abraham Geil

Cornelia Graebner
Lancaster University, UK
Host: Esther Peeren

Adam Nocek
Arizona State University, USA
Host: Patricia Pisters

Tomáš Jirsa
Palacký University Olomouc, Czech Republic
Host: Abraham Geil

Fareeha Zaheer
University of Engineering and Technology (UET) Taxila, Pakistan
Host: Sruti Bala

Catherine Lavoie-Marcus
SSHRC Postdoc, Canada
Host: Joost de Bloois

Jiayun Wang
Wuhan University, China
Host: Mark Deuze

Amin Khoeini
Ryerson University, Canada
Host: Giovanna Fossati

Ana Serrano Tellería
University of Castilla La Mancha, Spain
Host: Mark Deuze

Cheng Yu
Tongji University, China
Host: Esther Peeren

Prizes and Honors

Two Honorary Doctorates for Mieke Bal
Only weeks after being awarded an honorary doctorate in philosophy in Helsinki, Mieke Bal received another honorary doctorate from the University of the Arts London; her fourth honorary degree. It seems especially significant that these two fields, apparently (only) so far apart, both recognize Mieke's work, or rather, the integration of what is today called "artistic research". This is an outpost – again, only apparently – of Mieke's ongoing advocacy of interdisciplinarity, on which ASCA has been based now for almost 25 years.

Praemium Erasmianum Dissertation Prize for Eva Reijman
For the third time in a row an ASCA dissertation has been awarded the Praemium Erasmianum. This year Eva Reijman won this prestigious prize for her dissertation *Deliberative Political Campaigns: Democracy, Autonomy and Persuasion*. The distinctive scientific merit and originality of her dissertation lie in its analysis not only of the best theory of democracy, but also in combining these theoretical considerations with an equally profound analysis of the role, the possibilities and the limits of political campaigning. Thus, Reijman's dissertation is an excellent contribution to the philosophical debates on theories of democracy, as well as to the evaluation of methods in political campaigning, a field in society which is becoming ever more pertinent under the increasing influence of, for example, digital techniques of micro-targeting voters. In 2017 Lucy van der Wiel's dissertation *Freezing Fertility: Oocyte Cryopreservation and the Gender Politics of Ageing* was awarded the prize, and in 2018 Eva Meijer's dissertation *The Political Voice of Animals*.

Cultuurfonds Grant for Arnoud Arps
Arnoud Arps receives the Cultuurfondsbeurs. This prestigious stipend enables him to spend a period of several months at the Center for Southeast Asia Studies at the University of California, Berkeley, where he will be working under the supervision of Sylvia Tiwon.

Finishing Fellowships for Ozge Calafato, Halbe Kuipers, and Wouter Capitain
Three ASCA PhD candidates were awarded an AIHR Finishing Fellowship starting in January 2020: Özge Calafato for her project "Posing for the Republic: Identity and Modernity in Turkish Vernacular Photographs from the 1920s and 1930s"; Wouter Capitain for his project "Postcolonial Polyphony: Edward Said's Work on Music"; and Halbe Kuipers for his project "what cannot be seen: a pedagogy of the image, and modes of existence in modern political film".

Grants

Richard Rogers: *The Politics of Social Media Manipulation*
Funded by the Dutch Ministry of the Interior
Amount: 112,912 Euro
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.

Eliza Mazadiego [Mia Lerm-Hayes]: *Decentralising Conceptual Art's Internationalism: Latin American Artists in Western Europe, 1968-1979*
Funded by the European Commission (Marie Curie Career Integration Grant)
Amount: 281,359 Euro
Elize Mazadiego's project aims to problematise conceptual art's 'internationalism' and the persistent binary between Euro-American conceptual art and global conceptualism with a re-examination of the interregional flows and networks of production between the two. Mazadiego will comprehensively study transnational artists who fled from Latin American repressive political regimes to Western Europe between 1968-1979, yet conceivably moving in and out of Conceptualism's centres. The aim of this research is to develop our understanding of Latin American conceptualist art practices as they developed and adapted in a diasporic context, with the objective to demonstrate the fundamental importance of these artists to the development of Conceptual art in Europe and its international context beyond the U.S.

Mikki Stelder [Sudeep Dasgupta]: Maritime Imagination: A Cultural Oceanography of the Netherlands
Funded by the European Commission (Marie Curie Global Fellowship)
Amount: 239,818 Euro
Mikki Stelder will develop a cultural oceanography of Dutch maritime imagination. Her research will generate an innovative multi-era and interdisciplinary approach to the study of maritime worlds. Applying an oceanic perspective, her aim will be to show how a maritime frame – rather

than a land-based frame – engenders new ways of theorising the formation of Dutch empire and colonialism and their intersecting socio-political, legal, environmental and economic discourses. Stelder will conduct her research at the Amsterdam School for Cultural Analysis (with Dr. Sudeep Dasgupta) in collaboration with the University of British Columbia (Prof. Renisa Mawani).

Richard Rogers: *SoBigData++: European Integrated Infrastructure for Social Mining and Big Data Analytics*
Funded by the European Commission (Horizon 2020)
Amount: 191,875 Euro
SoBigData++ strives to deliver a distributed, Pan-European, multi-disciplinary research infrastructure for big social data analytics, coupled with the consolidation of a cross-disciplinary European research community, aimed at using social mining and big data to understand the complexity of our contemporary, globally-interconnected society. SoBigData++ is set to advance on such ambitious tasks thanks to SoBigData, the predecessor project that started this construction in 2015. Becoming an advanced community, SoBigData++ will strengthen its tools and services to empower researchers and innovators through a platform for the design and execution of large-scale social mining experiments. It will be open to users with diverse background, accessible on project cloud (aligned with EOSC) and also exploiting supercomputing facilities. Pushing the FAIR principles further, SoBigData++ will render social mining experiments more easily designed, adjusted and repeatable by domain experts that are not data scientists. SoBigData++ will move forward from a starting community of pioneers to a wide and diverse scientific movement, capable of empowering the next generation of responsible social data scientists, engaged in the grand societal challenges laid out in its exploratories: Societal Debates and Online Misinformation, Sustainable Cities for Citizens, Demography, Economics & Finance 2.0, Migration Studies, Sport Data Science, Social Impact of Artificial Intelligence and Explainable Machine Learning. SoBigData++ will advance from the awareness of ethical and legal challenges to concrete tools that operationalise ethics with value-sensitive design, incorporating values and norms for privacy protection, fairness, transparency and pluralism. SoBigData++ will deliver an accelerator of data-driven innovation that facilitates the collaboration with industry to develop joint pilot projects, and will consolidate an RI ready for the ESFRI Roadmap and sustained by a SoBigData Association.

Stefania Milan: *MSCA ITN Early Language Development in the Digital Age (e-LADDA)*

Current theories of language learning emphasize the role of language input and the child's interaction with the environment as crucial to language development. Modern digital technologies are transforming rapidly the environment in which children are growing up and developing skills. This new digital reality has changed both the nature of the linguistic input provided to young children and affords new ways of interaction with communication agents (tablets, robots). Thus, we need to establish whether new digital technologies also change the way in which language is learned. If so, do digital technologies provide useful tools to enhance/optimize language learning in increasingly multi-cultural educational and therapeutic contexts? Despite the rapid and unprecedented advance of technology and the rapid change in the child's ecology, research on the impact of digital technologies on children's communication and language development is still scarce and highly fragmented with no unitary approach across disciplines. The central scientific goal of e-LADDA is to establish whether the new and quite intuitive interactions afforded by digital tools impact on young children's language development and language outcomes in a positive or adverse way. We further aim to identify exactly what factors in both the technology itself and the communication channel advance language learning and growth or may impede it. This goal will be pursued in e-LADDA from a highly interdisciplinary and cross-sectorial perspective, bridging between research disciplines and methodologies and in collaboration with industry and the non-academic public sector.

Ellen Rutten: NIAS Fellowship 2019/2020

Stephan Besser – NIAS Fellowship 2020/2021

Chiara de Cesari: Imagining Institutions Otherwise: Art, Politics, and State Transformation
Funded by NWO (VIDI)
Amount: 800,000 Euro
Following the "social turn" in contemporary art, a number of political and cultural theorists have argued that art's primary function is to "imagine things otherwise" and incite social change. Still, despite this theoretical interest in art's capacity to reconfigure society and politics, there is a dearth of empirical studies showing how this happens in the everyday practices of artists and political movements. Accordingly, this multi-researcher project undertakes a series of ethnographic studies exploring the role of artistic practices in reimagining and transforming societies from below. In particular, IMAGINART explores how artists are reinventing crumbling public institutions. Against the backdrop of state failure, transformation or withdrawal under (post)colonial, postsocialist, and neoliberal conditions, artists are creating "micro-utopias": alternative spaces of collaboration and cohabitation in which to prefigure new forms of organized collective life. To explore these institutional experiments, IMAGINART focuses on the three case studies of Lebanon/the West Bank, Hungary, and Italy. In these contexts, artistic practice has figured prominently in recent protest movements against state repression, corruption, or neoliberal restructuring.

Chiara de Cesari: Aspasia
Funded by NWO
Amount: 150,000 Euro

Jori Snels [Jeroen de Kloet]: Gazing Ahead: China's Imagined Futures in Digital Art
Funded by NWO (PhD in the Humanities)
Amount: 175,067 Euro
China has recently been leapfrogging into a digital future, developing new digital technologies to strengthen its economic and geopolitical power in order to achieve Xi Jinping's utopian 'China Dream'. On the other hand, anxiety exists in the West about a dystopian Chinese future in which digital technology is used to censor, control, and reform a citizenry and the world at large. This PhD-project shows that besides the Western doom scenario and the state-endorsed 'China Dream' other, more nuanced pictures of China's future exist. It breaks new ground by 1) analyzing the kind of futures aspired to and anticipated (Appadurai 2013) in Chinese digital art, which is particularly active

in imagining different futures for China; and 2) asking what the social and political implications of these futures are.

Sal Hagen [Bernhard Rieder]: "Is this /ourguy/?": Tracing Online Political Subcultures on Pseudonymous and Anonymous Internet Platforms
Funded by NWO (PhD in the Humanities)
Amount: 174,763 Euro
Sites like Tumblr, Reddit, and 4chan have been described to form the battlefronts of an ongoing "online culture war" between "alt-right" actors and feminist activists (Nagle 2017). These masked collectives challenge new media scholarship, which has predominantly been concerned with overt digital activism and personalized "connective action" (Bennett and Segerberg 2012). In the absence of persistent identities, what is it that brings these nebulous online collectives together? One proposed answer is that the practices of creating, spreading, and remixing cultural objects are prime collectivising forces in the construction of online subcultural identities (Coleman 2010; Bernstein et al. 2011; Knuttila 2011; Milner 2016; Phillips 2015; Nissenbaum and Shifman 2017). Instead of homogeneous decisions, however, these practices concern struggles on unstable questions on subcultural identity formation (Nissenbaum and Shifman 2017; Uitermark 2017). These subcultural negotiations can further be quite reactionary and antagonistic in defining in-groups and out-groups, particularly within Tumblr, Reddit, and 4chan (Miltner 2014; Milner 2016; Nissenbaum and Shifman 2017). Thereby, this project's central question is: how does the collective cultural production on pseudonymous and anonymous Internet platforms work as a collectivising political force? Since these shared cultural productions result in "fixed", recognisable cultural objects (Milner 2016), the project furthermore asks: how can these resulting cultural objects be empirically traced to form windows into the political subcultures using them? Finally, can these indicate differences in collective cultural production between pseudonymous and anonymous online communities?

Esther Weltevrede: *Apps and data infrastructures*
Funded by NWO (VENI)
Amount: 250,000 Euro
Apps have become an important part of our everyday life. However, how they operate is still largely unknown. This project develops novel digital methods to study how apps recombine, valorize and distribute data from various sources.

Stefania Milan: Making the hidden visible: Co-designing for public values in standards-making and governance
Funded by NWO Maatschappelijk Verantwoord Innoveren
Amount: 424,559 Euro
Straddling computer science, sociology, law, and media studies, this project investigates standard-making in relation to democratic values and practices. It asks how the public sphere is governed today through the standardization of the digital and how to support societal values in the creation of standards. Specifically, it looks at standard-making as a sociotechnical practice, analyzing technology development and implementation, the related governance arrangements and legal aspects. It investigates three cases of national relevance and global breadth: 1) the development of cybersecurity standards for the Internet of Things, 2) identity management standards (e.g., DigiID), and 3) the development and implementation of 5th generation (5G) cellular mobile communication. In so doing, the project contributes to illuminating the "wiring" of values (or lack thereof) into technical standards, the relation and the balance of power between a variety of public (e.g., states) and private actors (e.g., the industry, consumers), informal lawmaking and multistakeholder governance mechanisms. It will result in the co-design of mechanisms for technology and governance, and in standards which are "value- and rights-respecting by design".

Beate Roessler [co-applicant]: Big Brother Wants Your Vote: How Critical Micro-targeting Influences Dutch Democracy - Prof. N. Helberger, University of Amsterdam (Main applicant)
Funded by NWO (Maatschappelijk Verantwoord Innoveren)
Amount: 250,000 Euro
Political parties send citizens tailored, microtargeted messages, hoping to get more votes. This approach comes with potential upsides (more political engagement) and potential downsides (deceit of citizens). This project studies the chances and threats of microtargeting to society and how to limit these threats and embrace the chances. Partners: AlgorithmWatch, DATACTIVE Ideas Lab, ProDemos, WhoTargetsMe

Thomas Poell (with Olav Velthuis): The Platformization of the Global Sex Industry. Markets, Morals, and Mass Intimacy
Funded by NWO (Digitisation)
Amount: 747,216 Euro in total; 28,674 Euro for the Faculty of Humanities
This project studies the spectacular rise of webcam sex platforms, such as Chaturbate, Cams.com or Myfreecams. What is the impact of platformization on competition within this industry? Which risks and opportunities does webcamming create for sex workers? Are there reasons for better regulation of these platforms?

Chiara de Cesari [Wayne Modest, main applicant]: Worlding Public Cultures: The Arts and Social Innovation
Funded by NWO (Social Innovation of the Transatlactic Platform (T-AP-SI))
Amount: 106,638
Worlding Public Cultures: Art and Social Innovation is a research project and transnational platform designed to strengthen the resilience of public culture in the context of populist nationalisms and global challenges. This project's ultimate goal is to contribute to the creation of a more open and resilient society with more complex cultural narratives about nation, identity, and migration through changes in public discourse through the arts and curation. It does so by using arts-based methodologies to provide new perspectives on social innovation, by proposing new ways of imagining the cultural consequences of globalization as social innovation, and by applying those research insights for social innovation in the higher education and museums/galleries sectors.

Social Impact

ASCA members regularly participate in the public debate and in this way valorize their academic knowledge production. Such contributions may take the following forms:

1) Participating in public debate events that are organized at venues such as Pakhuis de Zwijger, De Balie, and SPUI25 (often co-organized with ASCA).

Examples include Toni Pape and Sudeep Dasgupta on affective politics in contemporary media (16 May), Maria Boletsi on "How to do Things with Affect?" (29 May 2019), Toni Pape on queerness in the arts (10 September), Hanneke Stuit on polyphony in Afrikaans, and Stefania Milan on data and algorithms (10 October) in SPUI25, and Mark Deuze on making media (11 February) and Jaap Kooijman on white innocence (26 September) in Pakhuis De Zwijger.

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.

Examples include Albert van der Schoot about the Nazi song played at the wedding of Queen Juliana and Prince Bernhard in *de Volkskrant* (26 April), Josef Früchtl about sexual harassment at the university in *NRC Handelsblad* (17 May), Ellen Rutten about the Day of the Russian language on the radio channel funx.nl (6 June), Jan Overwijk about the work of Nancy Fraser in *De Nederlandse Boekengids* (3 July), Gaston Franssen about the fascination for celebrities on NPO Radio 1 (26 August), Anne Helmond about Instagram and Facebook in *Het Parool* (8 September), Alex Gekker about the views and likes on social media in *de Volkskrant* (12 September), Margriet Schavemaker about why the Amsterdam Museum no longer uses the term Golden Age in *de Volkskrant* (27 September), Mark Deuze on disinformation and social media in NPO television program *Nieuwsuur* (14 November), and Fouad Laroui about the language of Multatuli in *de Volkskrant* (4 October). Joke Hermes about women's television on NOS.nl (23 October), Patricia Pisters about horror films in *KIJK* magazine (31 October), Sal Hagen about the Dutch newspaper *De Telegraaf* in *De Groene Amsterdammer* (13 November), and Mark Deuze about 25 years of Playstation in *Quote* (3 December).

3) Advising and participating in debates on policymaking in arts, education, and government.

A good example is the report *The Politics of Social Media Manipulation*, edited by Richard Rogers (with Sabine Niederer) commissioned by the Dutch Ministry of the Interior and Kingdom Relations (BZK), which also includes contributions by ASCA members Marc Tuters and Sal Hagen. Another example is the report *Market study into mobile app stores* by The Netherlands Authority for Consumers & Markets (April 2019), which uses research by ASCA members Anne Helmond, Esther Weltevrede, and Fernando van der Vlist.

4) The organization/curation of exhibitions.

ASCA member Wigbertson Julian Isenia, together with Naomie Pieters, curated the Nos Tei exhibition on Dutch black queer sexuality and politics at IHLIA LGBTI Heritage located at the OBA (Amsterdam Public Library) in July-September 2019 and the Rotterdam Public Library (September 2019). The curators were interviewed about the exhibition on television channel AT5 (14 July) and in *Tijdschrift voor Genderstudies* (2019).

This list provides only a sample, as we do not structurally keep track of all contributions to the public debate made by ASCA members. We will endeavor to start doing so in the coming years.

Publications aimed at a general public ("populairwetenschappelijk" in Dutch) are not included here, but can be found in the publications section.

Publications

Paula Albuquerque
Peer Reviewed
Albuquerque, Paula. "Haunted Surveillance: Foregrounding the Spectre of the Medium in CCTV and Military Drones." *Necsus - European Journal of Media Studies, Emotions*, Spring (2019).

Exhibition
Life Without Negativity with Isabel Cordeiro, Anton Halla en Maxime Fabre in At7, De Lelie, Amsterdam

Uzma Ansari
Dissertation
Ansari UA. 2019. Orhan Pamuk's city and the Turkish republic: An engagement with the modern nation state. 220 p.

Murat Aydemir
Academic
Aydemir M. 2019. Identiteitspolitiek 3.0. *Wijsgerig Perspectief op Maatschappij en Wetenschap*. 59(1):6-13.

Sruti Bala
Peer-reviewed
Bala S. 2019. What is the impact of theatre and performance? Bleeker M, Kear A, Kelleher J, Roms H, editors. In *Thinking through Theatre and Performance*. London: Bloomsbury. pp. 186-199.

Bala S. 2019. Workshops: The modularization of TO pedagogy. Howe K, Boal J, Soeiro J, editors. *In The Routledge Companion to the Theatre of the Oppressed*. London: Routledge. pp. 304-308.

Fleishman M, Bala S, Guest ed. 2019. *Translation and Performance in an Era of Global Asymmetries. South African Theatre Journal*. 32(1).

Academic
Rao MK, Bala S, Guest ed. 2019. 'When you hold your eyes wide open, you actually don't see anything': On translation processes in the solo performance Ravanama (2011) Maya Krishna Rao in conversation with Sruti Bala. *South African Theatre Journal*. 32(1):77.

Professional
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Bala S. 2019. Book Review: *Theatre & National Identity in Colonial India: Formation of a Community Through Cultural Practice*. By Sharmistha Saha. Delhi: Aakar Books, 2018. *Theatre Research International*. 44(3):321.

Bala S. 2019. Was wir von den Kritiker*innen Gandhis in Indien lernen können. *Spinnrad: Zeitschrift des Internationalen Versöhnungsbundes* (Österreichischer Zweig). 3:6-9.

Marie-Aude Baronian
Peer reviewed
Baronian, M-A. 2019 « Remembering Cinema: On the *film-souvenir* ». *The Structures of the Film Experience: Historical Assessments and Phenomenological Expansions*. Eds. J. Hanich and D. Fairfax. Amsterdam University Press, 2019, p. 218-231.

Davide Beraldo
Peer Reviewed
Beraldo D., and Milan S. (2019). 'Contentious Data. Conceptualizing Data Politics at the Grassroots'. *Big Data & Society*

Academic
Berlaldo D. (2019) 'Does Facebook's NewsFeed Algorithm Reinforce Filter Bubbles? An Experimental Methodology Using fbtrex'. *ALEX – Working paper series* – ALEX_WP01.
Beraldo D., and Milan S. (2019) 'Anonymous'. *Wiley Blackwell Encyclopedia of Sociology*.

Natasha Basu
Dissertation
Basu N. 2019. Is this civil? Transnationalism, migration and feminism in civil disobedience. 153 p.

Stephan Besser
Peer-reviewed
Besser S. 2019. Bonding with Oliver Sacks: A Posture Perspective on *De vergeting* (2013) by Daan Heerma van Voss. In *Naar het onbekende: Perspectieven op literatuur, cultuur en kennis*. Uitgeverij Verloren. pp. 51-64.

Carolyn Birdsall
Peer-reviewed
Birdsall C. 2019. Radio Documents: Broadcasting, Sound Archiving, and the Rise of Radio Studies in Interwar Germany. *Technology and Culture*. 60(2, Supplement)

Birdsall C, Tkaczyk V. 2019. Listening to the Archive: Sound Data in the Humanities and Sciences. *Technology and Culture*. 60(2, Supplement):S1-S13.

Academic
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Maria Boletsi
Peer-reviewed
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Boletsi M. 2019. Recasting the indebted subject in the middle voice. *Information sur les Sciences Sociales*. 58(3):430-453.

Hannah Bosma
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Wouter Capitain
Peer-reviewed
Capitain W. 2019. Edward Said on Popular Music. Lovesey O, editor. In *Popular Music and the Postcolonial*. London: Routledge. pp. 49-60.

Carlos Caycedo Casallas
Dissertation
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Sudeep Dasgupta
Peer-reviewed
Dasgupta SM. 2019. 'Displacement' und/in Substitution: Figurationen des Gemeinschaftsbildes. Büttner E, Metschl V, editors. In *Figurationen von Solidarität: Algerien, das Kino und die Rhythmen das anti-kolonialen Internationalismus*. Berlin: Vorwerk 8. pp. 192 - 209.

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Dasgupta SM. 2019. Book Review: *Tina Chanter, Art, Politics and Rancière: Broken Perceptions*. *PhiloSOPHIA: A Journal of Transcontinental Feminism*. 9(2):144 - 150.

Joost de Bloois
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de Bloois JGC. 2019. Europa van buitenaf - Roberto Esposito. *Metropolis M, tijdschrift over hedendaagse kunst*. 2019(3):31-34 .

de Bloois JGC. 2019. Waar kunnen we landen? De politiek van Bruno Latour voor het Antropoceen. *De Helling*. 2019(4).

Annet Dekker
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Dekker A. 2019. Capturing online cultures, or storytelling as method. van Gorsel M, Hokke E, de Nil B, Ras M, editors. In *Preserveren: Stappen zetten in een nieuw vakgebied*. 's-Gravenhage: Stichting Archiefpublicaties. pp. 142-154. (Jaarboek Stichting Archiefpublicaties).

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Dekker A. 2019. Armazenamento de culturas online e o storytelling como método. Gobira P, editor. In *Art es Digitaies*. Belo Horizonte: University of Minas Gerais. pp. 89-114.

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Jeroen de Kloet

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de Kloet J, "Beijing Ringroads and the Poetics of Excess and Ordinariness." In B. Wissink, J. Ren and R. Forrest (Eds.) *The City in China.* 2019, Bristol: Bristol University Press: 145-161.

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Christine Delhaye

Peer-reviewed

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Mark Deuze
Peer-reviewed
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Laurens de Vos
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Daniël de Zeeuw
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de Zeeuw D. 2019. Between mass and mask: The profane media logic of anonymous imageboard culture. 158 p.

Cock Dieleman

Peer-reviewed
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