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# 1. Introduction

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

What unites the research conducted within ASCA are the following five principles of Cultural Analysis:

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

With respect to the content of its research programs, ASCA has always adopted and promoted an open, bottom-up approach to foster a wide variety of curiosity-driven innovative and topical research. ASCA researchers are invited to create their own research groups to share and advance research findings; to organize academic events; to apply for grants; and to produce articles, books and dissertations. This open structure inspires innovative research; supports individual excellence; allows for cross-disciplinary collaboration; promotes work in emerging research areas; and has resulted in a dynamic, non-hierarchical research environment responsive to changes in both the academic context and society at large.

ASCA currently has 83 research groups, divided into three categories: funded research projects (34); reading groups & seminars (23); and network groups (26). Each group belongs to one or more of the five constellations that identify the broader thematic research areas ASCA focuses on. These five constellations, designated with the acronym MAGIC, are:

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

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

ASCA's vibrant PhD community is at the center of our activities and operates in a spirit of openness, collaboration, and experimentation.

In 2020, 33 PhD candidates and 9 staff members joined ASCA; ASCA offered 19 ongoing seminars and/or reading groups, and (co-)organized 27 conferences, lectures and workshops; ASCA members acquired almost 5,000,000 Euro of external funding for their research; and 12 ASCA PhD candidates earned their doctor's title.

### **ASCA in 2020**

When we looked into the future at ASCA's 25<sup>th</sup> anniversary celebrations in September 2019, we could not have anticipated that 2020 would bring a global pandemic that would disrupt our work and home lives so drastically. In 2020, ASCA researchers in all parts of the world had to deal with worries about their health and that of their loved ones, extra care responsibilities and teaching

being moved online. Overall, it was a situation of immense, continuous uncertainty that caused research activities to fall by the wayside as we rightly prioritized taking care of each other and ourselves, and standing up for what we believe in, including by joining the global Black Lives Matter protests.

At the same time, both the pandemic and the BLM movement once again highlighted the relevance of the cutting-edge critical thinking on structural inequalities done by ASCA researchers, as well as the need to keep pushing this thinking – and the practices of resistance, solidarity and inclusivity that come out of it – further.

So, after an initial period in which many events had to be cancelled, we decided to make the best of a bad situation and started organizing online events to help sustain our intellectual community and contribute to debates about the pandemic, about systemic racism and other structural inequalities, and about climate change as a looming crisis for which some considered the response to the pandemic a (disheartening) dress rehearsal. An impressive number of events and seminars were held, we moved the 2020 ASCA Summit online and the PhD community devised creative ways to pull together, by building an online Common Room and organizing weekly Shut Up and Write meetings. Even though the online environment is clearly no adequate substitute for in-person interactions (and especially not for the ASCA drinks!), we found that it can offer some benefits, most notably the ability to include ASCA researchers based outside the Netherlands more fully in our program.

Throughout the year, ASCA tried to support its researchers and advocate for them, while realizing that there were no “one size fits all” solutions, as not everyone was affected in the same way or needed the same things at the same times, and recognizing that securing extensions for researchers on temporary contracts like PhD candidates and postdocs – especially those dependent on field work or archival research made impossible by the pandemic – should be a priority.

The ramifications of the pandemic for our research will be great and will extend far into the future. This will of course be taken into account when assessing ASCA members’ research activities in the coming years. Going into 2021 with the pandemic ongoing, our main aim will be to support all ASCA members in doing what they are able to do under the circumstances and to reinforce that taking care of each other, our loved ones and ourselves should be our primary concern.

In 2020, no ASCA international workshop was held as a consequence of the pandemic, but in 2021 there will be a workshop again, online if necessary.

**Highlights from 2020** that underscore the vitality of the ASCA community, even under pandemic conditions, include:

### **ASCA Summit I 24 November 2020**

Held online, the 2020 ASCA summit focused on how the research of ASCA members could contribute to thinking through the situation at the time and the futures foreclosed and opened up by the Covid-19 pandemic. In addition, there was room to discuss how the pandemic has affected our research and what ASCA could do to help its researchers in this challenging period. In the first hour of the summit Stefania Milan talked about the *Covid-19 from the margins blog* she set up. Some of the bloggers joined us, with Preeti Raghunath talking about India, Karla Zavala about Peru and Adriaan Odendaal about South Africa. In the second hour, a panel of ASCA researchers at different stages of their careers discussed what their research has to say about Covid-19, as well as how it was affected by the pandemic. The panel consisted of Marjolein Lanzing, Boris Noordenbos, Sal Hagen and Margriet Schavemaker.

### **COVID-19 from the Margins Blog I Summer-Autumn 2020**

Many social groups and geographical areas are virtually absent from the narration of the COVID-19 emergency. They are given a voice in a new blog co-organized and co-edited by Stefania Milan, Associate Professor of New Media and Digital Culture at the UvA. The blog invites authors to contribute research-informed analyses that reflect on one or more aspects of the datafied society at the time of this pandemic from an explicitly human-centred perspective. The *COVID-19 from the margins* blog is multilingual and aims to collaboratively explore the consequences of this first pandemic in the datafied society on communities. While the virus is 'democratically' reaching all corners of the globe, some social groups and geographic areas remain invisible to the counting as well as to collective concern and care. This is the case for, to name but a few, many impoverished countries in the so-called Global South, but also for communities that have been made practically invisible, such as migrant farmworkers in Western Europe, victims of domestic violence whose condition is now worsened by the government-imposed lockdown, and families in need whose biometric access to food rations has been suspended due to pandemic. These groups are offered a platform by this blog, which is edited by Stefania Milan, Silvia Masiero (Loughborough University) and Emiliano Treré (Cardiff University). They invite authors to contribute research-informed analyses that reflect on one or more aspect of the datafied society at the time of the

pandemic (from surveillance and data production to technological solutions or obstacles), while explicitly taking a human-centred perspective (think of impact on data privacy, redistribution of resources and access to key services).

[Check out the blog](#)

*COVID-19 from the margins* is a project within *The Big Data from the South Initiative*, launched in 2017 by Stefania Milan and Emiliano Treré, which forms a space for the discussion of the challenges of datafication specifically in the 'South(s)' (a composite entity which goes beyond the geographical connotation and forms a place of resistance and creativity). The project seeks to explore the politics of big data broadly defined and take a critical look at massive data collection, privacy and surveillance; social movements, activism and internet activism; internet infrastructure, cybersecurity and their governance; and open data and civic tech networks.

### **Enter the Ghost: Haunted Media Ecologies | 24 October-22 November 2020**

Nieuw Dakota and Bradwolff Projects presented a new exhibition by ASCA-member Paula Albuquerque.

Five art installations filling the space of Nieuw Dakota give an intriguing insight into the subjects of surveillance, armed UAV's and Deepfake. The artist combines her own footage with other well-known images from mass media. Her transdisciplinary, trans-medial artistic research involves a cultural analysis, film and media theory, semiotics, surveillance, artificial intelligence and drone studies. Albuquerque is inspired by the philosophical theories of Jacques Derrida, Andrea Miller and Lisa Parks on "hauntology", artificial intelligence and racial and gender biases in war technologies.

### **Skin and Fuel: Two Episodes in the History of Fossilised Whiteness | 12 March 2020 | Public Talk & Masterclass by Andreas Malm | ASCA New Political Ecologies Seminar | Joost de Bloois and Jeff Diamanti**

From Sweden to Spain, Poland to the US, Germany to Brazil, recent years have witnessed a surging far right at just the moment of intensifying climate breakdown. This far right tends to deny the existence of any climate crisis and insist on maximum production and consumption of fossil fuels and other climate-destroying resources. At the same time, it positions itself as the defender of a racially defined nation – to all intents and purposes, the white nation. What are the historical sources of this configuration? Based on the book *White Skin, Black Fuel: On the Danger of Fossil Fascism*, written by the Zetkin Collective and forthcoming from Verso in 2020, this lecture will hone in on two episodes in the history of fossilised whiteness: first, the imperial use of steam-power and its place in nineteenth-century racism; second, the

articulation of race in the automobile in twentieth-century US and early twenty-first century Europe. The history of the links between whiteness and fossil fuels remains to be explored in depth. But scratching the surface of these two episodes suggests that the ongoing surge of an anti-climate, pro-fossil-fuel far right is bringing deep historical forces to the fore. The talk will also speculate on various possible scenarios of far-right politics in a rapidly warming world. Guest speaker Andreas Malm is currently a research fellow at Critical Theory in Berlin, based at the Humanities and Social Change Center, Humboldt University. In 2020, Verso published his *How to Blow Up a Pipeline: Learning to Fight in a World on Fire*, and *White Skin, Black Fuel: On the Danger of Fossil Fascism*, written together with the Zetkin Collective.

**Disasters, Vulnerability and Urban Injustice: Haiti and the 2010 Earthquake | 6 March 2020 | ASCA Cities Project | Carolyn Birdsall**

Kasia Mika (Queen Mary University of London) was a guest speaker in the “Cultures of Urban (In)Justice” seminar, organized by the ASCA Cities Project. Mika discussed parts of her 2019 book *Disasters, Vulnerability, and Narratives Writing Haiti's Futures*. This book uses narrative responses to the 2010 Haiti earthquake as a starting point for an analysis of notions of disaster, vulnerability, reconstruction and recovery. The turn to a wide range of literary works enables a composite comparative analysis, which encompasses the social, political and individual dimensions of the earthquake. The book focuses on a vision of an open-ended future, otherwise than as a threat or fear. Mika turns to concepts of hinged chronologies, slow healing and remnant dwelling. Weaving theory with attentive close-readings, the book offers an open-ended framework for conceptualising post-disaster recovery and healing. These processes happen at different times and must entail the elimination of compound vulnerabilities that created the disaster in the first place. Challenging characterisations of the region as a continuous catastrophe this book works towards a bold vision of Haiti's and the Caribbean's futures. The study shows how narratives can extend some of the key concepts within discipline-bound approaches to disasters, while making an important contribution to the interface between disaster studies, postcolonial ecocriticism and Haitian Studies.

**Public Spheres: In Theory and in Belarus | 9 December 2020 |** Webinar in the framework of the series New Histories of Public Spheres and Public Actions This work-in-progress talk by Mischa Gabowitsch proposed a move from linear private/public distinctions to a new three-dimensional model of public spheres. Drawing on the sociology of regimes of engagement, it suggested that



we can gain a richer understanding of the public by paying attention to multiple pathways that lead from the personal to the collective, each with its own implicit understanding of what it means to be an individual and what is involved in coordinating actions with others. This approach was illustrated with observations about the ongoing Belarusian protests, discussing the choreography of demonstrations, the role of Telegram and Viber groups, flag-making practices, and courtyard communities. Mischa Gabowitsch is a historian and sociologist based at the Einstein Forum in Potsdam, Germany. His most recent book publications in English are *Protest in Putin's Russia* (2016) and *Replicating Atonement: Foreign Models in the Commemoration of Atrocities* (2017). He is currently working on a history of Soviet war memorials as well as a book on Victory Day celebrations since 1945, and also has various projects related to pragmatic sociology and specifically the sociology of regimes of engagement.

## 2. Management and Research Groups

In 2020, ASCA's management team consisted 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 (Eloë 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 two PhD representatives. Current members are: Sruti Bala (Associate Professor of Theater 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) and Divya Nadkarni (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 at the level of the individual researcher, who may be a member of multiple research 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 one or more 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.

<b>Funded Projects</b>	<b>Principal Investigators</b>	<b>M</b>	<b>A</b>	<b>G</b>	<b>I</b>	<b>C</b>
Algorithms Exposed	Stefania Milan					
App Ecosystems: A Critical History of Apps	Anne Helmond					
Apps and Data Infrastructures	Esther Weltevrede					
Big Brother Wants Your Vote	Beate Roessler					
Capture and Analysis Tools for Social Media Research	Bernhard Rieder					
Conspiratorial Memory	Boris Noordenbos					
Covid-19 App Store and Data Flow Ecologies	Esther Weltevrede					
Cross-Lingual Event-Centric Open Analytics Research Academy	Richard Rogers					
Cultural Practices of Citizenship	Sruti Bala					
Data Activism	Stefania Milan					
Decentralising Conceptual Art's Internationalism	Elize Mazadiego					
Decolonizing Southeast Asian Sound Archives	Barbara Titus					
Documenting Performance and Digital Art.	Annet Dekker					
Fixers, Stringers and Foreign Crews	Johana Kotišová					
Imagining Institutions Otherwise	Chiara de Cesari					
Imagining the Rural in a Globalizing World	Esther Peeren					
Infodemic: Combatting COVID-19 Conspiracy Theories	Marc Tuters					
Making the hidden visible	Stefania Milan					
Maritime Imagination	Mikki Stelder					
Early Language Development in the Digital Age	Stefania Milan					
Narratives from the long tail	Giovanna Fossati					
Opinion Dynamics and Cultural Conflict in European Spaces	Richard Rogers					
Platform Labour	Niels van Doorn					
Preservation as Performance	Hannah Bosma					
Pressing Matter	Chiara de Cesari					
SoBigData++	Richard Rogers					
Sonic Entanglements	meLê yamomo					
Sublime Imperfections	Ellen Rutten					
The Platformization of the Global Sex Industry	Thomas Poell					
The Politics of (not) Eating Animals	Eva Meijer					
The Sensory Moving Image Archive	Giovanna Fossati					
The Yoruba Print Culture	Shola Adenekan					
Untimely World Pictures	Simon Ferdinand					
Worlding Public Cultures	Chiara de Cesari					

<b>Seminars and Reading Groups</b>	<b>Conveners</b>	<b>M</b>	<b>A</b>	<b>G</b>	<b>I</b>	<b>C</b>
ASCA Theory Seminar	Esther Peeren, Jaap Kooijman					
Cities Seminar	Carolyn Birdsall					
Critical Race Theory	Praveen Sewgobind					
Philosophy and Public Affairs	Beate Roessler, Henri Wijsbeck					
Critique(s) of Violence	Daniel Loick					
Political Ecologies	Jeff Diamanti, Joost de Bloois					
Artistic Research	Paula Albuquerque					
Moving Images: Preservation, Curation, Exhibition	Giovanna Fossati, Floris Paalman					
New Histories of Public Spheres and Public Actions	Ellen Rutten					
This is Film!	Giovanna Fossati					
Politics and Performance	Sruti Bala, Elize Mazadiego					
Film in Context Series	Karen Sztajnberg					
Critical Cultural Theory	Aukje van Rooden					
Aurality: Musical Modes of Knowledge Inscription	Barbara Titus					
Ethics and Politics of Digital Technologies	Beate Roessler, Hao Wang					
Media & Performance	Kati Rottger					
Trans-Asia Cultural Studies	Jeroen de Kloet					
Trans* and Psychoanalytic Perspectives	Alvaro Lopez					
Marxist Reading Group	Jan Overwijk					
Aesthetics and Politics in Critical Theory	Ben Moore, Marc Farrant					
Gender and Philosophy	Alex Thinius					
Bernard Stiegler Study Group	Joost de Bloois					
Radical Right Reading Group	Daniel de Zeeuw, Marc Tuters					

<b>Network Groups</b>	<b>Coordinators</b>	<b>M</b>	<b>A</b>	<b>G</b>	<b>I</b>	<b>C</b>
Amsterdamdance	Oliver Seibt					
Art - Activism - Conflict	Sruti Bala					
Art and Politics	Rene Boomkens					
Art Education as Critical Tactics	Jeroen Lutters					
ASCA Cities Project	Carolyn Birdsall					
Crisis, Critique and Futurity	Maria Boletsi					
Cross Media	Markus Stauff					
Digital Emotions	Ellen Rutten					
Digital Methods Initiative	Richard Rogers					
Ethics and Politics of Digital Technologies	Beate Roessler					
Fashion/Representations in Global Context	Christine Delhaye					
Film and Philosophy	Patricia Pisters, Monique Roelofs					
Game Lab	Toni Pape					
Geomedia	Patricia Pisters, Leonie Schmidt					
Global Digital Cultures	Thomas Poell					
Literature of the 21st Century	Ellen Rutten					
Modern and Contemporary Art	Mia Lerm-Hayes					
Music and Culture	Barbara Titus					
Peripheries Project	Esther Peeren					
Philosophy and Public Affairs	Beate Roessler					
Postcolonial Film Histories and Heritages	Emiel Martens, Asli Tuncer					
Text and Cultural Exchange With and Within the Muslim World	Richard van Leeuwen					
The Coetzee Collective	Carrol Clarkson					
The Significance of Phenomenology	Christian Skirke					
Thinking Artistic and Design Practices	Marie Aude					
Word and image	Mia Lerm-Hayes					

### **3. Researchers and Publications**

The tables below show that the amount of research staff expressed in fte in ASCA increased between 2019 and 2020, while the number of publications decreased slightly. The average number of publications per researcher also went down, but is significantly higher than it was in 2018.

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 31% in peer-reviewed journal articles between 2018 and 2020, which points to the success of this strategy. At the same time, peer-reviewed books and book chapters continue to be highly valued as well in many of the fields in which ASCA researchers work.

The number of defended PhD dissertations decreased from 2019, but is higher than it was in 2018. The total number of ASCA PhDs in 2020 was 156, with the percentage of externally or self-funded PhDs remaining the same as in 2019 (78%). 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 and ASCA's vice-director to assess the viability and progress of their project in an early stage.

As a result of more large research projects received funding, there has been a notable increase in the number of postdocs at ASCA and we are looking into ways to make postdocs more visible within ASCA and to develop career development workshops tailored to this group, which will also allow postdocs from different projects to meet and exchange experiences.

Main Categories of Research Output at Institutional Level						
	2018	%	2019	%	2020	%
Refereed journal articles	90	31%	123	34%	130	38%
Books	21	7%	22	6%	20	6%
Book chapters	88	31%	89	25%	79	23%
Non-Refereed journal articles	22	8%	49	14%	39	12%
Professional publications	29	10%	57	16%	32	9%
Publications aimed at public	38	13%	19	5%	39	12%
<b>Total publications</b>	<b>288</b>		<b>359</b>		<b>339</b>	
Dissertations	11		17		12	
Tenured staff in fte	41		31		34	
Average publications p.p.	2,8		4,7		4,0	

Research staff in fte at institutional and program level						
	2018		2019	%	2020	%
<b>Tenured Staff</b>						
Full Professor	8,19	20%	6,22	20%	7,52	22%
Associate Professor	8,64	21%	5,44	18%	8,02	24%
Assistant Professor	23,82	59%	18,85	62%	18,4	54%
<b>Total Tenured Staff</b>	<b>40,65</b>		<b>30,51</b>		<b>33,94</b>	
<b>Non-tenured staff</b>						
Postdocs	3,9		4		7,58	
<b>PhD Candidates*</b>						
Contracted	36	26%	35	22%	34	22%
Self-/Externally Funded	100	74%	122	78%	122	78%
<b>Total PhD Candidates</b>	<b>136</b>		<b>157</b>		<b>156</b>	
<b>Total Non Tenured Staff</b>	<b>139,9</b>		<b>161</b>		<b>163,58</b>	

## 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 (0.2 fte of teaching in the 2<sup>nd</sup> and 3<sup>rd</sup> year is expected for some funded candidates with fulltime contracts), 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 2012-2019 hold academic jobs (temporary or permanent), within and outside the Netherlands. Of the self-funded PhD candidates that finished between 2014-2019, 57% hold an academic job (temporary or permanent). Finished ASCA PhD candidates who pursue non-academic careers end up (or, in the case of many self-funded PhD candidates, continue) working mainly in the cultural sector and secondary education.

In 2020-2021 the following seminars and reading groups were offered for PhD candidates and staff:

*Seminars:*

ASCA Theory Seminar

Cities Seminar

Critical Cultural Theory

Artistic Research Seminar

Moving Images

New Political Ecologies

Critical Race Theory Seminar

Critique(s) of Violence

New Histories of Public Spheres and Public Actions

*Reading Groups:*

Surveillance and Privacy Studies

Trans-Asia Cultural Studies

Media and Performance

Gender and Philosophy

Aesthetics and Politics in Critical Theory  
Marxist Reading Group  
Unthinking CPC: Colonialism, Patriarchy, Capitalism  
Women in Theory  
Bernard Stiegler Reading Group  
Radical Right Reading Group

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

## 5. Social Impact

The most prevalent form of societal impact ASCA research has is its contribution to scholarly and societal debates. In addition, some ASCA research is used to inform policy making at the local, national and international level. While we are committed to contributing to societal debates, we feel it is important to underline the importance of retaining academic freedom and independence, and we support our researchers in developing and voicing academically grounded critiques that may not be welcomed by all members of the public or stakeholders.

Most of ASCA research critically engages with contemporary issues in arts, politics, media, and culture with the aim of making productive contributions to the public debate. Its audience consists of professionals from the field of cultural production, policy-makers, activists and members of the general public with an interest in the critical analysis of culture. ASCA members share their research and their expertise by participating in public events at Amsterdam venues such as the Amsterdam Museum, De Balie, EYE Filmmuseum, OBA, Pakhuis De Zwijger, Spui25 and Stedelijk Museum, and at venues outside Amsterdam and the Netherlands. Such events are often co-organised and/or co-funded by ASCA. Important issues touched upon include questions of structural inequality based on race, gender, class and sexuality, redefining notions of national identity within globalisation, questions of post-truth, media literacy, data activism and autonomy and privacy, as well as the impact of the Covid-19 pandemic.

In addition, ASCA members engage with the public debate by publishing in non-academic journals and national and international newspapers, and by appearing in media, including television, radio and podcasts.

In 2020, due to the COVID-19 pandemic, many public events involving ASCA researchers were cancelled, including the memorial for professor Thomas Elsaesser (1943-2019), organized by ASCA in cooperation with the EYE Film Museum and the Media Studies Department. Other events were moved online.

Several ASCA members contributed to the public discussion on COVID-19. Some examples:

- Daan Rovers wrote in *Het Parool* about how the pandemic offers space for rest, reflection and solidarity (17 March; <https://www.parool.nl/nieuws/door-corona-tijd-voor-reflectie-de-natuur-roept-ons-nu-tot-bezinning~bd2eeba9/>)

- Beate Roessler wrote in *de Volkskrant* about how our freedom is always already restricted (27 March;  
<https://www.volkskrant.nl/mensen/filosoof-beate-roessler-onze-vrijheid-is-altijd-al-ingeperkt-het-gebeurt-nu-alleen-op-een-andere-manier~ba7887b2/>)
- Esther Peeren was quoted in an article in *Trouw* on the cottagecore trend that emerged during the pandemic (15 August;  
<https://www.trouw.nl/binnenland/corona-doet-dromen-van-een-langzaam-leven-met-veel-cottagecore~bd671fa5/>)
- Stefania Milan and her team started the blog *COVID-19 from the Margins*, which was published as an Open Access book in February 2021 and can be downloaded here:  
<https://networkcultures.org/blog/publication/covid-19-from-the-margins-pandemic-invisibilities-policies-and-resistance-in-the-datafied-society/>

ASCA members also contributed to debates on other topics: Marc Tuters on conspiracy theories (NPO op 3, 9 August), Ellen Rutten on International Democracy Day (*Het Parool*, 15 September), Emiel Martens on the documentary *Stop Filming Us* (*One World*, 6 October), Natalia Sánchez Querubín on vlogging and chronic illness (*NRC Handelsblad*, 16 October), and Millie Taylor on the musical (*Het Parool*, 10 November).

The Dutch Media Week, held at the Netherlands Institute for Sound and Vision (and broadcast online) was opened by Mark Deuze with a public lecture and also included a talk show in which Jaap Kooijman talked about Dutch celebrities during COVID-19 (5 October).

ASCA PhD candidate Tjalling Valdés Olmos, who researches rural imaginations in contemporary American culture as part of the ERC-funded project *Imagining the Rural in a Globalizing World*, took part in an online discussion co-organized with independent cultural platform Pakhuis de Zwijger on the documentary *Americaville*, directed by Adam James Smith (11 December). Among the mountains north of Beijing, a Wild West-themed gated community promises to deliver the American dream to its several thousand Chinese residents. In *Americaville*, Annie Liu escapes China's increasingly uninhabitable capital city to pursue happiness, freedom, romance, and spiritual fulfilment in the town; only to find the American idyll harder to attain than what was promised to her.

## 6. Financial Overview

Working Budget FGW	41,000.-
Seminars	2,922.04
Workshops	4,263.11
Representation	4,676.99
Office	859.36
Covid-19 from the margins	1,450.-
Total Expenses	14,171.50
Balance	26,828.50

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 2020, ASCA received a budget of 41,000 Euro, of which only a small proportion was spent because for most of the year the Covid-19 pandemic only allowed for online events.

In non-pandemic circumstances, 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).

## 7. Events

Creative Writing Workshop | Jane Lewty | 17 and 21 January 2020

Historicizing Hype: 1993-Present | Colloquium Musicologicum with Christopher Haworth (Un. Of Birmingham) | 16 January 2020

Urban Studies Network Day | Jointly organized by CREATE, ACUH, ASCA, and CUS | 30 January 2020

The Toxic Reigns of Resentment | Critical Cultural Theory Seminar | Aukje van Rooden | 5 February 2020

Ectogenesis and Beyond (curated by Natalie Dixon and Patricia de Vries) | Women in Theory | Nadia de Vries | 7 February 2020

Creativity and the Capitalist City | Screening & discussion with Tino Buchholz (urban researcher and filmmaker) | ASCA Cities Project | Carolyn Birdsall | 7 February 2020

Melt, Rise and Hydrological Globalization – An Origin Story | ASCA Political Ecologies Workshop | Masterclass and Public Lecture with Cymene Howe (Rice University) | Jeff Diamanti and Joost de Bloois | 6 March 2020

Disasters, vulnerability and urban injustice: Haiti and the 2010 earthquake | ASCA Cities Project | Carolyn Birdsall | 6 March 2020

This is Film! Recycling, Re-using and Remixing | Public Lecture Series This is Film! Film Heritage in Practice | Giovanna Fossati | 11 March to 20 May 2020

Skin and Fuel: Two Episodes in the History of Fossilised Whiteness | Public Talk by Andreas Malm | ASCA New Political Ecologies Seminar | Joost de Bloois and Jeff Diamanti | 12 March 2020

White Skin, Black Fuel | Masterclass by Andreas Malm | ASCA New Political Ecologies Seminar | Joost de Bloois and Jeff Diamanti | 12 March 2020

Subaltern Sociality. On the Normative Structure of Counter-Communities |  
Philosophy and Public Affairs colloquium | 18 March 2020

Urgent Publishing | with Miriam Rasch | ASCA Word & Image Research | 26  
March 2020

ASCA PhD Supervision Workshop | Esther Peeren and Jaap Kooijman | 16 April  
2020

The Poetics and Politics of Sharing | Online Masterclass Tandem by Alok Vaid-  
Menon and Bini Adamczak | Alex Thinius and Divya Nadkarni | 14 May 2020

“Bloody power over bare life” – critique of borders | with Natasha King |  
Critique(s) of Violence | Daniel Loick | 8 October 2020

Hip Hop and Dutch Identity | Sound in Action | 12 October 2020

ASCA Summit Covid-19, featuring Margriet Schavemaker, Marjolein Lanzing,  
Sal Hagen and Boris Noordenbos | Esther Peeren and Jaap Kooijman | 24  
November 2020

ASCA PhD Skills Seminar | The Academic Job Market and Publishing | Esther  
Peeren and Jaap Kooijman | 6 November 2020

A ghostly presence in the life of civilized state - Critique of the Police |  
Critique(s) of Violence with Vanessa Thompson | Daniel Loick | 5 November  
2020

The materialization of the politics and place of extinction through animal  
taxidermy and display | Master Class and Public Lecture | The Ecology of  
Forms | With Dolly Jørgenson | Jeff Diamanti and Joost de Bloois | 6  
November 2020

Therapeutic Politics of Care: New Ethnographies of Asia | Online joint book  
launch Weatherhead Institute for East Asian Studies, Columbia University | Co-  
sponsored by ASCA and RURALIMAGINATIONS | Emily Ng | 20 November 2020

The Weirdness of Being in Time | Masterclass and Public Lecture by Michael  
Marder | Ecology of Forms organized by Jeff Diamanti and Joost de Bloois | 26  
November 2020



Enter the Ghost: Haunted Media Ecologies | Nieuw Dakota and Bradwolff Projects present a new exhibition by Paula Albuquerque | 24 October – 22 November 2020

"The great criminal, however repellent his ends..." Critique of Criminality | With Koshka Duff (Nottingham) | Critique of Violence Series organized by Daniel Loick | 3 December 2020

Public Spheres: In Theory and in Belarus | Webinar in the framework of the series New Histories of Public Spheres and Public Actions | 9 December 2020

Urban Movies: *Americaville* | Livecast at Pakhuis de Zwijger | Online documentary and after-talk co-organized by Esther Peeren and featuring Tjalling Valdés Olmos | 11 December 2020

## 8. New Research Groups

### **Art Education as Critical Tactics (AeCT)**

#### ***New ASCA Network Group coordinated by Jeroen Lutters & Fabiola Camuti***

Participants: Mia Lerm-Hayes, Jeroen Lutters, John Johnston, Fabiola Camuti. AeCT proposes a radical re-thinking of the matrices of learning and education and takes creativity as a point of departure. It thereby challenges the historically formed concepts of schools and disciplines in a society in transition. It proposes to curate a new educational turn with art and art education as its core. The Artist Educators is a creative activist who uses her/his creative and artistic practice to enable social changes. Artist educators can be of major importance to create new (non) institutional structures that make strategic/tactical interventions possible to construct infrastructures, processes, practices that support the idea of educators as agents of change for equitable societies. The AeCT network group seeks to work together with artists, scientist and activist to critically address the fundamental role of the arts, science and education in the current historical juncture. The group will work together for the next four years (2020-2024). Alongside the envisaged results, the group participants will collaborate to prepare expert meetings, reading groups, conferences and other events connected to the research group mission. If you want to join AeCT, please contact [F.Camuti@ArtEZ.nl](mailto:F.Camuti@ArtEZ.nl)

### **Rethinking Modern Greek Studies in the 21st Century: A Cultural Analysis Network**

#### ***Oxford-Amsterdam Partnership***

This partnership, initiated by Maria Boletsi (Marilena Laskaridis Chair of Modern Greek Studies, UvA) and Dimitris Papanikolaou (Associate Professor of Modern Greek, Oxford Univ.), creates an institutional bridge between the Departments of Modern Languages of Oxford University and the University of Amsterdam, and specifically the programs in Modern Greek Studies at these universities. Building on the existing synergy between two vibrant research communities working on the culture of Modern Greece and South Europe in these two universities, the partnership initiates an innovative Cultural Analysis Network on Modern Greece. It aspires to progressively widen its reach to include more countries of the European South and more universities, aiming towards the future development of a Cultural Analysis network on South Europe. In 2020, two open-themed 2-day colloquia in Oxford and Amsterdam will be organized to launch the network: the first will take place in Oxford (31 January - 1 February 2020) and the second in Amsterdam in autumn 2020 (a call for proposals for the latter will follow). In these two events we will invite

applicants working on Greek or comparative topics in literature and literary cultures, cinema, cultural studies and the arts, but also history, anthropology and social studies. We especially encourage approaches that offer a self-critical understanding of their methodology, social relevance and institutional frame, as well as a critical reflection on the field of Modern Greek studies or, more generally, the European South, today. These colloquia will allow graduate and PhD students, postdoctoral researchers, early career scholars, and some senior scholars in Modern Greek and comparative studies to showcase their work, receive feedback, and create networks leading to collaborations and joint research projects. Although the majority of participants will be from the universities of Oxford and Amsterdam, we strongly encourage graduate and Ph.D. students and early-career scholars working on these topics from any university to participate in our events and to join our network and its future activities. The project is initially funded by the TORCH international partnerships scheme (Oxford), with additional support from the Marilena Laskaridis Chair in Modern Greek Studies (Amsterdam) and the Sub-faculty of Modern Greek (Oxford).

To join this network group, please contact: Maria Boletsi: [m.boletsi@uva.nl](mailto:m.boletsi@uva.nl)

### **Radical Critique, the New-Right & Post-Centrist Identity Politics**

#### ***Reading Group organized by Marc Tuters and Daniel de Zeeuw.***

In the aftermath of the global populist insurgency as well as the reported decline in commitment to democratic values amongst youth in "advanced" liberal societies, this reading group focuses on radical right-wing political philosophy. Well aware of longstanding attempts on the new-right to co-opt elements of the critique of capitalism and of modernity, we nevertheless seek to move beyond the 18th century idea of a left-right dichotomy in order to explore an expanded conception of the canon of radical political thought. While based in new media studies, the reading group is interdisciplinary in its focus, with an expressed interest in aesthetics and tactics. With the express permission of the participants, sessions of this reading group may be recorded and posted online in the form of a podcast. Those interested in participating should contact [info@oilab.eu](mailto:info@oilab.eu) for details on when and where we meet.

### **Platform Ethics and Politics of Technology (PEPT)**

There is a strong need for ethical and political reflection on recent technologies. They call for interdisciplinary research and cooperation with various stakeholders. To answer this call, the University of Amsterdam is establishing a Platform that strengthens their research in the ethics, politics and governance of technology (including but not limited to AI and information

technologies); and contributes to the diverse existing initiatives at the UvA (e.g. the RPAs, the Research Priority Areas). The Platform aims to be a place that brings together existing research projects and initiates new projects and collaborations on the ethics and politics of technology. The Platform will invite scholars, key thinkers and stakeholders from society, government and industry to contribute to the public imagination that is required to address today's issues of technology. The Platform will focus on collaborations with the RPAs and other research initiatives, thereby creating synergies between them. The Platform will intensify collaborations with external partners from civil society, government and industry. Visit our website [www.uva.nl/pept](http://www.uva.nl/pept) to see what we do and who we work with.

### **Bernard Stiegler Study Group**

In August 2020 French philosopher of technology and the Anthropocene Bernard Stiegler passed away. After a bifurcating personal and intellectual trajectory, Stiegler's has been recognised as a major voice in contemporary critical theory over the past three decades. In his work, Stiegler offers a radical and novel reconsideration of concepts such as technology, the 'pharmakon' (Derrida) and individuation (Simondon) and introduces profoundly original thoughts on the 'Entropocene' and the 'Negentropocene,' 'pharmakology,' the rise of automation, economic and psycho-social disruption and care. In the work that was interrupted by this passing, Stiegler has demonstrated to be a pivotal thinker of the environmental crisis, its affective consequences, of a politics up to the task of facing catastrophe and of the effects for the (im)possibility of critical thinking in such a context (his latest book in French concerns 'the lesson of Greta Thurnberg'). In his re-readings of Heidegger, Derrida, Deleuze and Ahrendt among others, Stiegler proposes new ways of thinking as a form of care. The study group will offer participants the opportunity to familiarise themselves with Stiegler's thought through close readings of a selection of his texts. We will ask ourselves how to 'care' for Stiegler's ideas and legacy, and to put these to use in contemporary critical theory and cultural analysis. The study group is open to academics, researchers, PhD students, rMa students and all those interested in exploring Stiegler's work. rMa students may participate for credits. For more information and registration, please contact Joost de Bloois: [j.g.c.debloois@uva.nl](mailto:j.g.c.debloois@uva.nl).

## 9. ASCA Awards

The 2021 ASCA Awards Committee, Jakko Kemper, Misha Kavka, and Jeff Diamanti, have awarded Flora Lysen's dissertation *Brainmedia: One Hundred Years of Performing Live Brains, 1920–2020*; Marringje Paijmans article 'An Ambivalent View of Colonialism: The Spinozist Design for a Settlement in New Netherland'; and Emily Ng's book *A Time of Lost Gods: Mediumship, Madness, and the Ghost after Mao*. There was an honorable mention for Marc Tuters's and Daniel de Zeeuw's article 'Teh Internet is Serious Business: On the Deep Vernacular Web and its Discontents'.



Flora Lysen

### 2021 ASCA Dissertation Award:

**Flora Lysen, *Brainmedia: One Hundred Years of Performing Live Brains, 1920–2020***

For the Best Dissertation Prize, the committee was unanimously enthusiastic about the doctoral work of Flora Lysen. Her innovative, highly readable and alluringly titled *BrainMedia: One Hundred Years of Performing Live Brains, 1920-2020* made us gasp at the critical ease with which she associates the brain, media technologies and knowledge production into a set of what she calls “organic/technical/media/cultural assemblages”. Taking the brain ‘made live’ through a range of technical devices as her object of analysis, Flora closely studies this “machine-organism” through the history of its mediations, offering a century-long genealogy that traces the illuminations, figurations and enactments of the brain from the laboratory to popular science to television and art and neuroscience, all the while deftly melding cultural theory with STS and aesthetics. She does this not from the perspective that media can translate the brain-organism into brain-knowledge; rather, her exciting contention is that the brain already *is* a technology, already *is* media – hence

‘brainmedia’ as a single word that opens up a dizzying array of critical possibilities. Truly, the wonderful scholarship of *BrainMedia* had us seeing brains and their mediation everywhere we looked.



Marrigje Paijmans

**2021 ASCA Article Award:**

**Paijmans, M.G., ‘An Ambivalent View of Colonialism: The Spinozist Design for a Settlement in New Netherland.’ *The Journal for Early Modern Cultural Studies*, vol. 20, no. 3, 2020.**

This year’s ASCA awards committee was struck by the analytic humility, historical significance, scholarly rigor, and reflexive theorization in Marrigje Paijmans’ “An Ambivalent View of Colonialism: The Spinozist Design for A Settlement in New Netherland” (published in *Journal for Early Modern Cultural Studies*, summer 2020). Paijmans tells the story of Franciscus van den Enden, a companion and keen reader of Spinoza in mid-17<sup>th</sup> century Amsterdam, whose design for a democratic settlement in what would become Manhattan is both complicit with the Republic’s racist, settler-colonial violence, and a vista onto some of the discord and alter-currents vying for discursive, philosophical, and political space in the shadows of the ‘golden age.’ With a keen and careful ethic of close reading with and against the colonial discourse Paijmans cautiously draws out the influence of Spinoza’s concept of *potentia* on this *unsettled* form of sovereignty animating the New Amstel project. Paijmans’ analysis, however, stays with the colonial complicity, opting to unfold the ambivalence of the case study, to stay with what proves not fully satisfying to the necessarily anti-colonial doxa of cultural analysis today. The object here does not say what we might want it to say, raising questions about how to *read* the colonial archive; how to listen for alter-currents from within its own logic; and how to position those currents in the urgent efforts to

decolonize a university and state built on enslaved labour, land dispossession, and massacre.



Emily Ng

**2021 ASCA Book Award:**

**Ng, E. K. (2020). *A Time of Lost Gods: Mediumship, Madness, and the Ghost after Mao*. University of California Press.**

The ASCA Awards committee presents this year's book award to Emily Ng's *A Time of Lost Gods: Mediumship, Madness, and the Ghost After Mao*. *A Time of Lost Gods*, published by the University of California Press, is a deeply inventive and theoretically intricate work, marked by writing that is as academically rigorous as it is evocative. In *A Time of Lost Gods*, Ng guides the reader through China's county of Hexian, a rural area that was once figured as the center of Chinese civilization, but that is now associated with outmigration and obsolescence. Dwelling amongst those who have been left behind – spirit mediums, villagers, psychiatric patients – Ng finds a different story than the one we are usually told about post-Mao China. For her interlocutors, “the time when Chairman Mao reigned” was, despite its hardships, a time of divine unity, and the present comprises but a hollow residual haunted by malevolent ghosts and gods, broken promises and the spiritually debilitating influence of market reforms and material desires. Approaching Hexian through its hauntings, its disjointed temporalities and the many spirit mediums who offer their bodies to cosmic forces, Ng asks what it means to live in the aftermath of what her interlocutors perceive as a truncated revolution. With this approach, Ng deftly transforms the concepts she works with, opening up new and unexpected ways of mobilizing notions of spectrality, madness and rurality. Her work, moreover, stages a crucial intervention into the many urban-focused accounts of contemporary China that perceive only a singular, progress-oriented temporality. Ng's work, conversely, shows that the reality of living with Mao's ghost is much more multifaceted. Through its detailed analyses of cultural



expressions – constantly untangling complex webs of glorified pasts, stunted presents and revolutionary futures – and its highly inventive theoretical approach, *A Time of Lost Gods* exemplifies the best kind of ethnography and demonstrates a profound commitment to ASCA’s core principles.

**Honorable Mention:**

**Daniel de Zeeuw & Marc Tuters (2020). 'Teh Internet is Serious Business: On the Deep Vernacular Web and Its Discontents'. *Cultural Politics*, 16(2), 214-232.**



Daniel de Zeeuw



Marc Tuters

The ASCA Awards committee would like to make a strong honorable mention in the best article category. Daniël de Zeeuw and Marc Tuters, in “Teh Internet is Serious Business: On the Deep Vernacular Web and its Discontents,” (published in *Cultural Politics*) is a troubling and immersive reading of a structuring (though largely undertheorized) opposition between “mask” and “face culture” animating online discourse today. Taking these forums and platforms seriously as performative practices demanding novel interpretive strategies, de Zeeuw and Tuters offer a compelling and expertly written analysis that can be taken up by scholars across ASCA for years to come.



## 10. Defended PhD Dissertations (12)

### **Özge Calafato, *Posing for the Republic. Making the Modern Turkish Citizen in Vernacular Photographs from the 1920s and 1930s***

*Supervisors: Luiza Białasewicz and Esther Peeren, 25 November 2020*

This research project focuses on photographic representations of the urban middle classes in Turkey in the 1920s and the 1930s in the context of a society undergoing rapid secularization and modernization. The project investigates the ways in which middle classes used portrait photography in and outside the studio to perform a new national identity following the foundation of the Republic in 1923. This dissertation looks at the role that photographic representations played in negotiating a desired identity for the newly minted Turkish citizens through a focus on the relationship between photography and gender, photography and body, photography and space as well as photography and language. It also explores the role of circulation of photographs with regard to the making of a modern citizen.

### **Zoenie Liwen Deng, *“Be Water, My Friend”: Non-Oppositional Criticalities of Socially engaged art in Urbanising China***

*Supervisors: Jeroen de Kloet and Sruti Bala, 11 November 2020*

This study attends to different forms of socially engaged artistic and cultural practices in China. These practices address a range of social issues in Chinese cities, including the progressive diminishment of spaces available for civil engagement, unequal treatment of migrant workers, and denigration of urban villages. Through anthropological fieldwork and critical analysis, I explore how socially engaged art offers critical approaches to these problematics in the context of contemporary China. In particular, I stress how arts practices in China have developed forms of criticality that avoid explicitly opposing the political authorities, which I call non-oppositional criticality: one, “reconfigurative criticality” in cooperative art, spatial interventions, and urban roaming regarding civic public spaces in Guangzhou; two, “connective criticality” in cultural engagements with people locally in Shanghai and translocally in Asia; three, “uneasy criticality” in documentary theatre about rural workers in Beijing who suffer from inequalities; and four, “quotidian criticality” in artistic interventions in “undesirable” urban villages in Beijing. I argue that non-oppositional criticality has implications in other contexts outside of China.

**Timea Andrea 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, 15 October 2020*

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, analyse, 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 analysing 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 re-evaluate the relationship between subject and subjectivity.

**Flora Lysen, *Brainmedia: One Hundred Years of Performing Live Brains, 1920–2020***

*Supervisors: Patricia Pisters and Rob van Zwijnenberg, 28 May 2020*

This dissertation examines how scientists, science educators, and artists perform conceptions of the “brain at work.” My main argument is that approaching the history of brain and mind sciences as a history of live brains helps to see the extent of media’s imbrication in thinking the brain at work – not only of (clinical and laboratory) visualization technologies, but also of recording and broadcast media. By describing and analyzing assemblages of brains and media in particular historical contexts as brainmedia, I show how specific practices of and ideas about mediation impacted how scientists and science educators conceptualized and demonstrated the active human brain. Five key historical case studies substantiate my thesis. I analyze illuminated brain models from the 1920s until the 30s; staged brainwave recordings from the 30s to the 40s; live brains on television and conceptions of brains as television in the 40s and 50s; EEG feedback circuits and the rise of real-time interfaces around 1970; and “brain-to-brain” art-science experiments between

2013 and 2019. In my analysis of live brains, I move away from a confined view of scientific (brain) image making. Instead, I establish the urgency of analyzing performing knowledges of the live brain. My study moves between scientists conceptualizing active brains in laboratories and scientific publications, and practices of demonstrating and exhibiting live brains in public. This approach allows me to analyze the politics of fascination that impact how publics are asked to engage with brainmedia.

**Tycho Maas, *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: Esther Peeren and Ena Jansen, 2 June 2020*

This dissertation examines framings of the Khoi, native inhabitants of South Africa's Cape. An important aim is to make apparent that the formation of knowledge about these peoples is a matter of framing and not of discovering 'facts'. Factual knowledge is surrounded by a host of interpretive frameworks or worldviews that generate meaning. Foregrounding this process adds to an understanding of European intellectual history and South Africa's continued renegotiation of its past. Chapter one focuses on pre-Van Riebeeck times (1488-1652). An observed lack of Christianity became a dominant standard for European judgment of Khoi 'bestial' uncivility. The reiteration of stock images meant that knowledge about the Khoi did not actually advance as the question why they should rank below the civil, Christian state was never asked. Chapters two and three discuss a 1695 letter about the Khoi by the Dutchman J.W. van Grevenbroek, who was a VOC secretary. Grevenbroek relies on empirical evidence to challenge 'the European recycling of rumour', positioning the Khoi in Europe's intellectual transition from Middle Ages to Renaissance. Yet, he also remains a child of his time, for his appreciation of the Khoi as 'brethren' revitalises Christian and Ancient worldviews. Chapter four shows how the historical novel *Eilande* (2002) by Dan Sleigh (South Africa) reframes Grevenbroek and individual Khoi through South Africa's postcolonial circumstance. *Eilande* highlights that various voices have been preserved in the historical archive unequally. Furthermore, focusing on Autshumao/Herrie and Krotoa/Eva, *Eilande* exposes the unsustainability of a colonial society through a process called 'Andersmaak'.

**Niels ten Oever, *Wired Norms: Inscription, resistance, and subversion in the governance of the Internet infrastructure***

*Supervisors: Stefania Milan and Marlies Glasius, 28 October 2020*

In his dissertation, Niels analyzes the governance of the Internet infrastructure and the role norms play in it. While the governance of earlier information networks, such as the telephone and the telegraph, was done by nation states, the Internet is governed in so-called private multistakeholder bodies. This research analyses how social and legal norms evolve, are introduced, subverted, and resisted by participants in Internet governance processes in order to develop policies, technologies, and standards to produce an interconnected Internet. The research leverages notions and insights from science and technology studies and international relations and combines quantitative and qualitative methods to show that the private multistakeholder Internet governance regime is designed and optimized for the narrow and limited role of increasing interconnection. As a result, the governance regime resists aligning Internet infrastructure with social or legal norms that might limit or hamper increasing interconnection.

**Rowan Parry, *Parrhesia in the Age of the Ultra-Unreal: Independent Non-Fiction Filmmaking in 21st Century China***

*Supervisors: Jeroen de Kloet and Esther Peeren, 2 September 2020*

This study asks how independent Chinese cinema speaks truth to power (or, in Michel Foucault's terms, engages in parrhesia) in contemporary China. Through four case studies, centered on the discourses used by independent Chinese filmmakers, the content of environmentally themed docu-fiction films, underground screenings in Beijing, and the dissemination of independent Chinese cinema at international film festivals, this study shows how independent Chinese cinema strategically engages with the complexities of contemporary China to carve out alternative spaces where official discourses are questioned and non-mainstream realities are represented.

**Natalia Sánchez Querubín, *Illness Online: Popular, Tagged and Ranked Bodies***

*Supervisors: Richard Rogers and Ellen Rutten, 16 September 2020*

In my dissertation, I employ digital methods to examine how people use social media to speak about their illnesses, the types of stories they tell, and what telling these stories affords them. The results are three types of social media illness stories. The first type, the stories of *popular bodies*, are the stories of patients who vlog on YouTube and practice micro-celebrity. The second type, the stories of *tagged bodies*, are stories about people who suffer from disenfranchised conditions and use Instagram to share (and tag) their personal experiences. The goals of this public storytelling are to fight stigmas and create communities. The last type is the stories of *ranked bodies*. These are the stories of people in financial distress who use crowdfunding sites such as

GoFundMe to raise funds to pay for medical treatment. Overall, the dissertation argues that social media visibility and the socio-technical conditions of online popularity, tagging, and being ranked enhance but also diminish the political potential of illness storytelling.

**Seth Rogoff, *The Politics of the Dreamscape***

*Supervisors: Esther Peeren and Thomas Vaessens, 10 January 2020*

This study conceptualizes the dreamscape as a space contested by two archetypal modes of thinking about dreaming, one authoritarian and the other anarchistic. The chapters break down specific paradigmatic moments of dreaming in order to identify and describe the precise interplay of political forces converging in and around them. I begin by proposing an “origin myth” of dreaming in Genesis’s Garden of Eden story and conclude with the dreamscape’s neurobiological “erasure.” Between these two poles, I investigate the multifaceted nature of biblical dreaming, the rise of Freudian psychoanalytic dream interpretation, and a set of modernist alternatives to the Freudian paradigm in the work of Philip Roth, Carl Jung, Jean Rhys, and Franz Kafka. This methodology reveals the different dimensions of the dream as a site of politics. Far from marginal or peripheral, discourses on dreaming, I argue, have been central to the operation and challenging of power.

**Melissa Rombout, *How to do Things with Pictures in the Museum: Photography, Montage and Political Space***

*Supervisors: Christa-Maria Lerm Hayes and Sophie Berrebi, 2 December 2020*

In this dissertation (conducted initially under the supervision of ASCA founder Mieke Bal), I extend J.L. Austin’s concept of the transformative nature of speech as a “toolbox” for thinking about critical art practice. Through close reading of transhistorical examples, I consider photomontage practice specifically as a language of the political imaginary. The montage image, composed from the fragments of other images, favours heterogeneity over hegemony, and as such, is ineradicably tied to challenging dominant discourse. Working from Austin’s original classes of speech acts, published as *How to do Things with Words* (1962), I propose new terms for performative strategies under the umbrella of political art: to enjoin in refusal; to consider another vantage point; to bring into consciousness through productive looking; to participate as a collective community; to make space for; and to force recognition through citation. This approach considers the intersection of artists, art institutions, curators and beholders as critical partners in the utterance, staging and reception of the visual speech act.

**Laura Vermeeren, *Inquisitive Ink: A Study of Contemporary Practices of Calligraphy in China***

*Supervisors: Jeroen de Kloet and Stefan Lansberger, 29 January 2020*

This study investigates contemporary practices of calligraphy in China. It starts by locating calligraphy, approached as both an act of writing and an art-form endowed with cultural and historical significance, in a precarious position as people are increasingly writing less due to digitization. At the same time, I demonstrate how calligraphic practices are increasingly prevalent due to current governmental directives that promote “creativity” as a powerful discourse contributing to economic and urban development. The consumption of calligraphy is further dispersed due to increased demand for nostalgic calligraphic content and private calligraphy education as well as the development of vernacular practices of calligraphy that are sprouting up in the grassroots. In this context, this dissertation unfolds how calligraphy is imagined, negotiated and performed in five different visual cultural fields in China: calligraphy education, water calligraphy in public parks, modern calligraphic art, digital calligraphy APPs, and WeChat groups and calligraphic font design.

**Nadia de Vries, *Digital Corpses: Creation, Appropriation, and Reappropriation***

*Supervisors: Ellen Rutten and Esther Peeren, 2 December 2020*

Now that everyday human life, including dying, is increasingly intertwined with digital technologies and online cultures, it is important to understand how this entanglement affects existing social norms, including those that relate to death. These social norms do not only pertain to our mourning practices (the honoring and remembering of lost loved ones on Facebook and Instagram, for example) but also to the ways in which we encounter – and engage with – images of death. Due to the large-scale shareability and malleability of online images, however, such images of death are also vulnerable to various forms of abuse. This research project focuses on three forms of such abuse – creation, appropriation and reappropriation – and investigates the power dynamics between living bodies and dead bodies that these forms of abuse reveal. Who, for instance, is the owner of a dead body once that dead body is turned into a digital image? Who is responsible for what happens to this dead body – as ‘corpse-image’ – as a result of its digitization? And what does the ease with which such a ‘digital corpse’ is created, appropriated or reappropriated say about the agency that the dead themselves have in a digital context? Through an analysis of six digital images of dead and dying bodies, found on social media and online shock sites but also in contemporary art and journalism (such

as the infamous Falling Man image that was published in the aftermath of 9/11), this dissertation offers an answer to these questions.

## New PhD Candidates (33)

**Carine Alders, *The forgotten legacy of Dutch composers suppressed by the Nazi's***

*Supervisors: Julia Kursell, Rob van der Laarse and P. Lelieveldt*

World War II has caused a disruption in Dutch music history. Lives of composers and musicians were brutally cut short or took a dramatic turn. This includes both composers of Dutch nationality, Jewish and those refusing to abide by the laws of the Nazis, as well as refugees from Germany and other anti-Semitic regimes. Careers have been broken or sidelined because composers had to go into hiding, were forced to leave their country, became traumatized or were murdered. Music was looted, got lost or was destroyed. Moreover, the way the Dutch have dealt with their musical heritage and the memory of lost composers after the war has influenced their take on Dutch music history. For many years, no one looked back and composers murdered by the Nazi's were forgotten. On top of this, the modernistic perspective dominating the view on the recent past left its mark on Dutch music historiography. Music written by pre-war composers has long been labelled as conservative and old fashioned. The list of composers who lived and worked in the Netherlands, were suppressed by the Nazi's and subsequently forgotten now includes sixty names. Their place in history has been erased retroactively, they are not mentioned in post-war publications. This research project aims to fill the gap in history with biographical information on the interrupted lives and careers of composers who lived and worked in the Netherlands and with information on the networks and organizations they were part of. On the basis of recent theories on biography, heritage of conflict and war, exile, identity and social networks, I will develop a theoretical framework to interpret and analyse biographical and network data in order to reconstruct the missing part of Dutch music history.

**Pablo Alves, *Artinprogress : Performance art and ethics: on the mutually-empowering dialogue between one's experimental performance art practice and Levinas's "Totalité et Infini"***

*Supervisors: Kati Röttger and Laura Cull Ó Maoilearca*

This research project explores how ethics can empower aesthetics, rather than constraining it: instead of seeing a power relation between arts and ethics – one where aesthetics is either subordinated to ethics or rebels against it – we check the possibility of an empowerment relation between them. Concretely, our main reference for ethics is *Totalité et Infini* by Emmanuel Levinas, and as regards art and aesthetics, we choose our own artistic practice, in installation



art but above all in performance art. Our expectation is to be able to demonstrate that performance art can contribute to list comprehensively the contributions a text on ethics can give to aesthetics, by fleshing out all possible interactions between a philosophical text on ethics and our own performance art; to demonstrate how the usual assumptions that “text = theory” and “art = praxis” are simplistic ones; to breakdown this binary association, by showing that there is practice and even creation in the manipulation of text (i.e., exploring the plasticity of a philosophical text, performing the text, making the text perform), just as there is theory or philosophy emerging within artistic experimentation; to show how developing a research project within one’s own artistic practice challenges the traditional subject-object relation, and requires particular methodologies for managing the distancing vis-à-vis that artistic practice. This is therefore a research on performance philosophy, exploring how performance itself does philosophy, but beyond that it might ultimately lead us to revise or update our notions of what performance art is or can be.

***Achia Anzi, Image and Displacement: Migratory Aesthetics in Contemporary Indian and Israeli Art***

*Supervisors: Noa Roei, Esther Peeren and Ernst van Alphen*

My research project explores the relations between migration, aesthetics and politics. It examines artworks from India and Israel, roughly since 1990, and studies the effects of mobility and displacement on the artwork. The relation between migration and aesthetics is analysed in this project through the theory of “Migratory aesthetics”, which was conceptualized by cultural theorist, Mieke Bal. Migratory aesthetics does not (only) address the aesthetics of immigrant artists but foregrounds the mobility of contemporary culture and examines its relation to the sensible. Heretofore, migration and globalization were mainly explored thematically in Israeli and India art. Hence, this project has a dual object: (1) to provide a better understanding of the role of migratory aesthetics in Indian and Israeli art, (2) through a study of Indian and Israeli artefacts, to reflect back onto migratory aesthetics and reformulates its theoretical conceptualization. In order to tease out the political implications of migratory aesthetics, this project looks at the relation between migratory aesthetics and the image. Heretofore, the image and migratory aesthetics were studied as two separate fields: migratory aesthetics explored the impact of displacement on contemporary modes of expression, whereas the image was studied by art theorists and philosophers as part of the problem of representation and its relation to the artwork. This project proposes to examine these questions in tandem. It maintains that the present conception

of the image is central to migratory aesthetics and that migratory aesthetics is crucial to any theory that attempts an analysis the image and the artwork.

**Shekoufeh Behbehani, *(Un)screened Narratives: Non-Normative Gender and Sexuality in Contemporary Iran.***

*Supervisors: Murat Aydemir and Gerard Wiegers*

The legalization of sex reassignment surgery (SRS) in the 1980s in Iran has created an ambivalent space within Iranian gender politics. Although politico-religious discourses on SRS recognize transsexuality without necessitating medical transitioning, they have created a system that perpetuates heteronormativity and gender binarism. Since the early 2000s, an increasing number of Iranian films and theatrical performances have engaged issues of gender and sexuality, highlighting the broader deployment of violence that organizes Iranian gender politics. In doing so, they have joined activists in Iran in producing a counter-discourse to the reigning politico-religious paradigm. Through an interdisciplinary lens, my project studies a recent corpus of films and performances that reveal the ambivalences within Iranian gender politics in relation to the regime of violence in the country. In light of these representations, I explore the extent to which Iran's particular mapping of gender and sexuality both facilitates and constrains non-normativity and queerness.

**Tamara Browne, *Ghost Materialities in Cinema***

*Supervisors: Esther Peeren and Niall Martin*

For my project I am analysing representations of materiality in ghost cinema, focusing on ghost films made in the second half of the Twentieth Century. My analysis will be based on developing a concept of a material and embodied ghost in cinema that differs fundamentally from a disembodied and immaterial ghost, usually seen in psychologically oriented ghost narratives. The presence of materiality in ghost cinema signifies a type of tactility which suggests that material ghosts interact more subversively than immaterial ghosts in ghost narratives, recalling a more ancient tradition of ghost story related to magical and ritualistic ideas and practices. Cinematic theories of embodiment which focus on tactility, theories of abjection, as well as some theories of environment can be melded together to develop a theory of a ghostly materiality and a material ghost cinema with which to carry out analyses of specific ghost films. Furthermore, the psychological elements of ghost films featuring immaterial ghosts can be deconstructed through a concept of a material ghost, potentially revealing remnants of magic and ritual easily

overlooked by other theoretical approaches, such as psychoanalysis, or theories that treat ghosts as metaphorical entities.

**Nadica Denic, *Cinematic Ethics of Migration: Auto-Ethnographic Migrant Perspectives in Contemporary Documentary*.**

*Supervisors : Patricia Pisters and Carolyn Birdsall*

While mainstream news media commonly portray migrants as either victims or perpetrators, migrants themselves use a variety of media to express their own experience of migration and life in Europe. By using different formal and narrative tactics to present their perspective and position in the European migration debate, they offer a multifaceted representation of diverse migration experiences. How does auto-ethnographic documentary offer ethical perspectives on migration in Europe today?

**Julia Ferloni, « *Barvalo* ». *Designing an Exhibition on and with Roma Communities in a French National Museum***

*Supervisors: Emilie Sitzia, Margriet Schavemaker and Huub van Baar*

In 2023, *Barvalo*<sup>1</sup> will be held at the Museum of Civilizations of Europe and the Mediterranean (Mucem), in Marseille, South of France. This exhibition, focused on Romani cultures and professions, is designed in collaboration with Rom, Sinti, Gitano, Manouche and French Traveller representatives from France and across Europe. By inviting Romani personalities to join in the creative process, this project does not simply aim, given the participatory trend in museums, at engaging in an “ethical washing” with communities treated at best with exoticism and at worst with racism. Its objective is rather to embrace a plurality of opinions and voices and mobilise a wide range of expertise on the subject. How to implement a collaboration on a delicate and potentially explosive subject—especially considering the French context where communitarianism and ethnicity issues are always suspicious —within an institution which is already experienced in participatory projects but not with ethnic issues? Which methodology to use? What ethical and theoretical framework to adopt? How a community, in serious need of political recognition but that should also rejects the museum as an embodiment of a state and a dominant culture viewed with distrust by the majority of its representatives, be treated representationally and museologically? How to establish a creative dynamic with people having different political and social objectives for, visions of, and stakes in this exhibition? It is these crucial questions that the PhD will endeavour to address.

**Martina Flores Mendeville, *Reception of the theater of Heiner Müller in Latin America since 1989: artistic reinterpretations and political resonances***

*Supervisor: Kati Röttger*

This thesis project aims to study the reception of the theater of German dramatist Heiner Müller (1929-1995) in contemporary Latin America, from 1989 to today. The place of the author's context in the works themselves has led to associate Müller's life and work to the history of the GDR. However, we remark an increasing interest in Heiner Müller's theater in the American continent ever since the 1990s. Our objective is to study the reinvestments of Müller's oeuvre by contemporary Latin American artists from an aesthetic point of view as well as a political one, since Müller's theater is characterized by its criticism of political systems. The dramaturgical functioning of the plays allows Müller's work to be read in the light of this protest aspect and, by the same token, transferred to other contexts. Hence, despite Müller's theater being politically and historically anchored, it resonates with the context of the artists that reinterpret the works. In this way, we will demonstrate that the content of this theater is still topical today: through a language that transcends the dramatist's context, Müller's theatrical corpus seems to address a subject (and societies) in a state of crisis, which resonates with our contemporary world. Moreover, we would like to study the impact of Müller's fragmentary -if not post-dramatic- writing as a catalyzer for new representation codes in contemporary theater.

**Erwin van 't Hof, *Future news work: Mapping and understanding atypical journalism***

*Supervisors: Mark Deuze and Mirjam Prenger*

Until the end of the twentieth century the organization of work in Dutch journalism could be characterised by relative stable careers, enjoyed by professionals inside (and, to a limited extent, outside) of well-established news organizations. Within a few decades, the landscape has changed dramatically. About half of Dutch journalists are self-employed, an additional quarter of journalists work in part-time, temporary and otherwise contingent circumstances. The once relatively clear field of journalism is changing into a complex and dynamic field with a wide variety of human actors (people, companies, associations and institutions) and non-human actors (including hardware and software, funding and policy mechanisms, algorithms) who operate in tandem with each other. Navigating this 'atypical' field of media work is a challenge for even the best prepared professional. The work of journalism is often conducted in precarious circumstances, with limited possibilities to conduct in-depth research, while navigating a profoundly

complex media environment. Since the ‘atypical’ news worker of today – that is, professionals in all types of employment that are not permanent and fulltime – is the ‘typical’ news worker of the future, such a state of affairs prompts concerns about the (future) quality of journalism as well as the quality of work for journalists. Using a combination of field and systems theory, this project maps and analyses the arrangement and organization of atypical work in journalism, with a specific emphasis on power, autonomy, agency and (the possibility of) journalists doing ‘good work.’ Through mapping and network analysis, expert and reconstructive interviews, and comparative case studies, the experience and context of atypical newswork will be comprehensively documented. Labour is a relatively understudied phenomenon in journalism studies, and studies of journalists that specifically focus on atypical work are rare. Therefore, this research project focuses on outcomes that may benefit the discipline of journalism studies, working journalists and journalism education.

**Pengnan Hu, *China’s global cinema: state-driven film-related co-operations with BRI countries***

*Supervisors: Jeroen de Kloet and Patricia Pisters*

China now constitutes the second-largest film market in the world. One significant change accompanying this unprecedented expansion has been the Chinese government’s active encouragement of film exports as part of its drive to augment soft power. This is closely allied to China’s most important foreign policy, known as Belt and Road Initiative (BRI), which aims to intensify China’s influence in Eurasia. Therefore, this proposed Ph.D. study responds to three relevant central inquiries. 1. Who are the actors of China’s soft-power, how they contribute to or reverse the Chinese state’s governance of cultural soft power? 2. What are the negotiations of governmentality on cultural soft-power? 3. What are the South-south film co-operations and how such co-operation would resist the otherness in the North dominate culture sphere? To answer those central questions, this study adds to the often-neglected cultural perspectives in BRI studies, emphasizes the unprecedented importance of the State’s role in bringing Chinese films abroad. By studying multiple actors of China’s soft power, negotiation and governmentality in the State-led internationalization of Chinese films, there is an aim to re-conceptualize Nye’s vaguely defined concept of soft power in the Chinese context. The project also seeks to contribute to the common good. With the scope of South-South connectivity and the resistance of majoritarian culture at the core of this project, the central inquiry of the dissertation is also how film co-operation

with BRI countries will benefit the majority of developing countries in the BRI plan.

**Emilija Jokubauskaitė, *The Platformization of the Global Sex Industry: Markets, Morals, and Mass Intimacy***

*Supervisors: Thomas Poell and Olav Velthuis*

My name is Emilija Jokubauskaitė, I am a new ASCA and AISSR PhD candidate starting in the research project The platformization of the global sex industry: Markets, morals, and mass intimacy supervised by dr. Thomas Poell. and dr. Olav Velthuis. My research project studies online webcam sex platforms such as Chaturbate, Bongacams, Cam4, Streamate etc. to inquire into competition among and within such platforms. It draws inspiration from platform studies, algorithm studies and software studies as well as socioeconomic inquiries into platform competition. Looking at camming platforms as multisided markets, the study aims identify their key constituents in order to untangle resulting interactions and market relations. Doing so it aspires to bring a critical view towards the business models in place and what roles the key actors play. Via a combination of digital methods and ethnographic research, it will look at how competition is embedded into webcam sex platforms as well as how the different constituents negotiate with the platform mechanisms in place.

**Vagia Kalfa, *The 'lesbian continuum' in Greek literature of the 20th and 21st centuries***

*Supervisors: Maria Boletsi and Elizabeth Arseniou*

In this thesis I set out to explore the “lesbian continuum” in Greek literature of the 20<sup>th</sup> and 21<sup>st</sup> centuries. I pursue to study lesbian literary works as well as to perform a queer reading of selected traditional works of the Greek literary Canon. My aim is thus twofold: on one hand, the charting and reconstruction of a Greek lesbian literary tradition and, on the other hand, the queering of the Greek literary Canon. To this end, I will use lesbian, queer and feminist theories in close readings of prose and poetry and will follow a comparative approach by bringing works of Greek literature in dialogue with American, English and French lesbian works. In doing so, I aim to situate Greek lesbian writing within a wider context and explore its relation with broader trends and literary traditions. Lesbian sexuality has been socially and culturally acknowledged as such since the 20<sup>th</sup> century. Until then, lesbian relationships were framed as simply homosocial bonds. In Greece, in particular, the Canon comprises works that have been considered as “political” or “national” following a very strictly androcentric understanding of these terms. Those works, depending on the historical circumstances they reflect, either support a political party or ideology

or promote the idea of the nation. Works that do not fall into these categories have either been considered as minor or they have been included in the Canon in as much as they address supposedly universal questions. The problematic of sexuality (let alone lesbian sexuality), gender and the body remained largely unaddressed in Greek literary criticism. By drawing attention to such themes, among others, I will explore how lesbian writers redefine the political and make literature more accessible to non-normative audiences.

**Ian Kenny, *Anthropomythos: The quest for meaning in times of ecological crisis***

*Supervisors: Nial Martin, Boris Noordenbos and Esther Peeren*

This thesis asks how far “mythological thinking” can assist in the peculiar challenges presented in the Anthropocene. Can myths provide a conceptual and imaginative resource in understanding phenomena to which factual discourse appears inadequate? How might we comprehend the scales and timelines involved in Anthropogenic climate change, and how might mythological thinking help translate those problematics to a recognizable scale? Mythological thinking provides the framework necessary to make the mediation of the Anthropocene understandable. I will develop mythological thinking in regards to various timely objects that bid us to engage with the Anthropocene to a variety of ends, reflecting not only on this ‘Age of Man’, but also, on the schools of thought and knowledge production that got us this far. These objects bid us to de-link ourselves from the discourses and ideologies that produced the Anthropocene as such, and help us make sense of its various mediations.

**Yazan Khalili, *The Institution as Ideology: Re-imagining cultural practices in Palestine***

*Supervisors: Chiara de Cesari and Jeroen de Kloet*

The thesis will investigate the ways cultural initiatives work as means to create new political subjectivities and seeds of new structures in the shade of the failed state in Palestine and Lebanon. How in failed states (or non-states) and politically withdrawn societies, culture becomes the space where new and progressive politics can be practiced and investigated, not only as themes, but mainly as structures. I will build on several years of experience in directing Khalil Sakakini Cultural Centre a key Palestinian cultural institution in the west bank. To expand my analyses to explore the broader institutional landscape in the region. I’ll be looking into how cultural practices become in recent years the fertile terrene for political groups to investigate and practice alternative and more imaginative ways and structures of working together and forming

collective action and knowledge. I will be researching the transformation to the cultural scene that happened beginning of the 90s at the end of the Lebanese civil war and the signing of the Oslo accord until the present. The thesis will also include a historical analysis to the prehistory of these developments to be found in the cultural and political mobilization in the region in the 70s and 80s. By looking at this history, I will be thinking of how governance, power structures, economy, and social networks have been and still can be challenged and reimagined.

**Roya Khoshnevis Ansari, *Crude Oil, Political Identities: The Oil-Encounter in Modern Iranian Fiction***

*Supervisors: Esther Peeren and Ernst van Alphen*

This PhD studies the imagery and symbolism of oil, as well as the cultural, social, and political representation of the oil-encounter in modern Iranian novels. It analyses the historical context in which, since the early 20th century, the production and consumption of oil created a particular form of modernity in Iran, a so-called oil-modernity, which is marked by rapid social, political, cultural and economic transformations, and evaluates the literary engagement with these transformations in petrofiction. The central question of this thesis is: how did the Iranian novels in which the oil-encounter plays a central role interpret and represent it through the creation of imageries, symbols, nostalgies, aesthetics, and narratives? Theoretically, this thesis borrows insights from a number of approaches, most importantly new historicism, cultural studies, post-colonialism and gender studies in order to critically analyze the following ten novels: *The Case of the Anti-Christ Donkey* (1944); *The Tales of The Beehives* (1954); *Little Native Boy* (1971); *Our Small Town* (1971); *Neighbors* (1974); *The Summer of That Year* (1969); *Siasanbu and Akusia* (1979); *The Ghost Valley's Treasure Mysteries* (1974); *Drowned* (1989) and *Things we left Unsaid* (2001). Methodologically, the thesis combines historical analysis of the social and political context of the novels and their authors with textual analysis to understand the meanings produced through their form, narrative structure, symbolism and imagery. Thematically, the analysis focuses on issues related to tradition and modernity, semi-coloniality and post-coloniality, center and periphery, subalternity, gender relations and nostalgia.

**Suzanne Kooloos, *"Actie, Bubbelen Windnegotie" (Action, Bubble and Wind Trade) – a World of Folly, Paper and Performance. Economies of Theatre in the Dutch Republic.***

*Supervisors: Kati Rottger and Jan Lazardzig*



This research project sets out to analyse how theatre is inherently part of speculation based economics in the Early Modern Period. Speculation based trade, then called “wind trade”, challenged concepts of trade and the market, and fundamentally transformed the ways in which it was experienced and handled. This research project claims that theatricality played a crucial role in this process, and aims to explore how this transformation was shaped within an international context. Although theatre and the market place have been linked before, the relation between speculation based economics and theatre has remained fairly unnoticed, perhaps due to the segregation of cultural and economic research. However, theatrical metaphor, theatrical language and visuals are already present in (satirical) critiques at least since the “tulip mania” (1637), and this economy of theatre is at its absolute peak in 1720, during the first international financial stock market boom and bust mostly known through the South Sea and Mississippi bubbles. This research project analyses of a large corpus of objects, such as plays, poems, engravings and porcelain, mainly from the wind trade of 1720. These materials share a strong theatrical perspective, which can be explored by studying the triangle of theatricality existing of perception, movement and semiotics, focusing on role play, performance, commedia dell’arte, transformations, concepts of foolishness and theatrical metaphor. Theoretically, this research is based on the strong conceptualisations of theatricality within in theatre studies, and will integrate concepts of literary studies, art history and the field of history of knowledge.

**Jasmijn Leeuwenkamp, *Do Earthly Beings Have Dignity? Human Rights Beyond the Nature/Culture Divide***

*Supervisors: Yolande Jansen and Huub Dijstelbloem*

This project aims to investigate the possibility to reimagine human rights from a non-anthropocentric perspective, by analyzing the implications of recent attempts to understand human-nonhuman relations as ‘earthbounded’ for the ethical and political foundation of the human rights framework. As such, the project aims to connect insights from the more recent debate on the critique of modernity to the longer standing human rights debate, as the implications of the former debate’s conclusions for the central (modernist) notions of the latter have been relatively ignored. Critics of modernity have argued that the central modernist and humanist distinction between inert and objective ‘Nature’ and rational and normative ‘Culture’, has to be overcome by reimagining man’s relation to ‘nature’ as one of mutual dependency and interconnectedness, locating man ‘on earth’ together with all kinds of being rather than ‘in nature’. However, this ‘earthbounded’ perspective also has implications for human-human relations when we focus on the foundation of

universal ethical principles. The central issue that is at stake here is that if we need to 'dethrone' human beings and reimagine the human species as 'planetary' or 'earthbound' beings, then we might risk undermining universal rights theory by rejecting its central normative claim: the idea that human beings, as rational beings, are the only ones capable of freedom, action and morality. The project therefore aims to help rethink human-nonhuman relations in a way that moves beyond the modernist Nature/Culture divide, without undermining the important normative power of universal rights in practice.

**Timea Andrea 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.

**Yonathan Listik, *Political Stupidity: Why are we still not thinking politics?***

*Supervisors: Daniel Loick and Yolande Jansen*

My project aims at providing a conceptual framework for understanding the relation between intelligence, stupidity and power. The project argues that the notion of politics is tainted by the undemocratic possibility it tries to disengage itself from due to the constitutive assumption that government is the government of the intelligent over the stupid. More specifically, considering

intelligence is equivalent to economic thought, economic expertise guarantees legitimate power against democratic will. The demos is challenged as the principle of the democratic ethos itself. It becomes contingent or even an impeding factor for the proper implementation of societal rationality, i.e., to the proper management of society.

**Alvaro Lopez, *Sexuality and violence across the Global North/Global South divide***

*Supervisors: Ben Moore and Patricia Pisters*

What I propose is to research contemporary horror narrative media, such as films, television series, and web series, dealing with sexuality and violence across the Global North/Global South divide. I will address horror media narratives in which the connections between sexuality and different kinship structures, sex work, race, migration, and/or socioeconomic imbalances are portrayed in terms of fear, violence, and monstrosity, such as *American Horror Story* (Falchuk and Murphy, 2011-present), *Two Sentence Horror Stories* (Miao 2017-present), *Grave* (Ducournau 2016), or *La Región Salvaje* (Escalante 2016). As these examples show, I will focus on narrative media from the US, Europe, and Latin America due to their complex historical binds.

**Francine Maessen, *Identiteit en de representatie van trauma in het literaire oeuvre van Breyten Breytenbach***

*Supervisors: Margriet van de Waal and Astrid van Weyenberg*

This research will focus on the influence of Breyten Breytenbach's ideas about the construction of identity on the representation of trauma. I will discuss his literary work from 1975 until 2007. These poststructuralist, postmodernist and postcolonialist ideas problematize a more traditional use of trauma theory and thus call for further investigation. To better understand how Breytenbach's (de)construction of identity influences the representation of trauma in his literary work, the large influence of Zen Buddhism and the ideas of scholars and philosophers as Gilles Deleuze, Félix Guattari and Édouard Glissant on his own theories about identity will be analysed. An interdisciplinary, pluralist and context-sensitive approach will be applied. By getting a better understanding of the representation of trauma in the work of Breyten Breytenbach, tools will be developed to use on other posttransitional and postcolonialist authors as well. This research is expected to be finished within four years from its start, and during its course several articles on the research will be published.

**Samantha McCulloch, *Modes of Possession: The Production of Subjectivity and Property in the Cape Colony and its Eastern Frontier, 1856-1913***

*Supervisors: Carrol Clarkson and Margriet van der Waal*

My dissertation will examine the cultural dimensions of relations between subjectivity, property and land between 1856 and 1913 in South Africa. During this period, the expansion of capitalism and colonial occupation led to conflicts over the nature and limits of possession. This period and place thus permit examination of different modes of possession, whether of objects, individuals or the self. Organised thematically and attending closely to race, gender and class, my dissertation analyses three overlapping historical moments marked by important cultural figures and phenomena. The first section (1856-1879) considers the prophet Nongqawuse and the cattle-killing movement. I examine the nexus between individual possession and social dispossession resulting from British expansion into eastern South Africa. The second section (1870-1884) addresses the linguistic dimensions of indigenous subjectivity in the Bleek and Lloyd Archive. This section will re-examine the archival construction of San identity, focusing on possession of subjects and land. The third section (1880-1913) examines Olive Schreiner's political writings, fiction and letters. Focusing on the tensions between individualism and socialism in her work, I examine how settler colonial attitudes towards the possession of land, women and racialised labour were haunted by the spectre of indigenous land claims. Necessarily interdisciplinary, my dissertation will draw on thought across political theory, literary theory, feminist theory, critical legal studies and anthropology. In the context of pressing debates over land and ownership in South Africa, this project aims to propose nuanced cultural understandings of individual and collective relations to property that both inform the present and offer alternative forms of possession and property.

**Suzanne Oskam, *Future Literature: Reading Skills in the Age of Digital Media***

*Supervisors: Ellen Rutten and Ernst van Alphen*

A theoretical debate between three thinkers on the future of literature in the age of new media shows dissent regarding whether literature's narrative and new media's database forms can productively coexist. Lev Manovich argues that while old media privileged narrative structures over database structures, the reverse is the case for new media. He predicts that database will replace narrative as dominant cultural logic, although narrative remains present in some way. Katherine Hayles, in contrast, seems suspicious of this rigid distinction and instead, speaks of narrative and database as "natural symbionts." Each has its own role to play, so both will stay equally present. Vilém Flusser, rather, examines a crisis in writing culture produced by a change

of codes, wherein he recognizes a gradual movement from linearity or temporality to nonlinearity or spatiality. Flusser predicts that database and technical images will completely supplant narrative and writing, and that we will have to re-learn how to read. To make sense of these different views, this research project considers the question of how reading skills change on the basis of interrelations between literature and new media in order to answer a more general question about the future of literature. This research indicates that literature does not disappear but takes on a different form which interacts with new media principles through the repurposing of old forms, transmedial cross-fertilization, and experimentation with new forms. This means that readers need to re-learn how to read by challenging the boundaries of what literature is and can be.

**Ian Pocervina, *Exploring the Rhythms of Techno: A Discussion of Music, Culture, and Everyday Life***

*Supervisors: Oliver Seibt and Julia Kursell*

The following research proposal envisions an extended discussion of techno music and its progression from local to “translocal” (Bennett and Peterson 6) phenomenon. Although many of the genre’s musical and cultural traits have already been studied, there appears to be a lack of an overarching conceptualisation of the individual experience, urban structures, and global developments. With the aid of Henri Lefebvre’s Rhythmanalysis, the dissertation seeks to render the production, consumption, and circulation of techno legible and thereby establish a discussion of the subjects and objects involved in these processes. The proposal conceives a structure of four parts that move from the particular towards the global, starting with techno’s core scene to ultimately arrive at the globalised industry and the music’s future prospects.

**Matthew Rana, *From Social Memory to Social Reproduction: The Expanded Cinema of Bernadette Mayer***

*Supervisors: Mia Lerm-Hayes and Paula Albuquerque*

This study is an interdisciplinary inquiry into American poet Bernadette Mayer’s major time-structured works from the 1970s: *Memory* (1971–1972); *Studying Hunger Journals* (1972–1975); *Midwinter Day* (1978); *The Desire of Mothers to Please Others in Letters* (1979–80). To varying degrees, these three works impose durational constraints to frame a radically inclusive experimental poetics which attempts to record and reproduce everything from the author’s shifting states of consciousness to her daily childcare routines. In this monographic dissertation, I use a comparative analysis grounded in close-

readings to trace the inscriptions within Mayer's poetics of various media-technologies designed for recording, storing, processing, and transmitting information. While most scholarship has neglected the relationships between Mayer's writing from the 1970s and contemporaneous changes to media-technical conditions such as the popularization of analog video and the emergence of micro-processing technologies, I argue that these shifts are in fact fundamental to the development of her poetics. I contend, moreover, that Mayer's work from the period assumes a broader critical engagement with problems surrounding memory and reproduction occasioned by the spread of cybernetic theories of autopoiesis, feedback, and information exchange. It is in this latter sense that Mayer's work from the period can be viewed as a response to the (gendered) restructuring of labor in the United States as the country transitioned towards an information-based economy centered on digital computing.

**Rebecca Robinson, *A Stakeholder Analysis of the Audiovisual Sector in Trinidad & Tobago: Implications for Policy-making***

*Supervisors: Emiel Martens and Patricia Pisters*

How has government policy regarding building the audiovisual industries in Trinidad & Tobago been shaped, developed and perceived throughout the 2010s (2013-2017), and what kind of recommendations could be made based on the findings to better leverage the catalytic power of audiovisual production in the Caribbean island?

**Bianka-Isabell Scharmann, *Fashion as Moving Image: Dancing Figures, Swirling Fabrics***

*Supervisor: Marie-Aude Baronian*

Until recently, there only have been few scholarly inquiries into the relationship between body, motion and dress. By drawing on the rich history of fashion media from the 20th and 21st century – ranging from fashion magazines, fashion illustrations, filmed fashion shows for newsreels from early and silent cinema to feature films and contemporary productions such as fashion films – the project attempts to theorize and historicize the relationship between fashion and moving image media aided by a wide range of theories from film, media, fashion and dance studies. I propose a transmedial perspective on fashion media taking the phenomenological notion of 'fashion-as-moving-image' as my central object of study. Put methodological, the project will build on scholarship in the area of media-archaeology, on film and media phenomenology, and employ close, interpretive readings of the objects at hand. Thorough archival research is also important for conducting the

research project. Overall, the aim of my research is to develop a framework which weaves together fashion, dance and moving image media through their commonalities to present clothing in (e)-motion: their shared affinity for movement, their relationship to time, spatiality, and corporeality produce images in which an accumulation of movement appears. More specifically, I want to explore which forms of sensorial and corporeal knowledge have been produced by the configuration of fashion-as-moving-image and how, in consequence, it has changed our understanding and aesthetic experience of fashion, the moving

**Hanne Stegeman, *The Platformization of the Global Sex Industry***

*Supervisors: Thomas Poell and Olav Velthuis*

In this PhD project I aim to investigate the working conditions and regulations of the online sex work industry in the Netherlands, US and Romania. The project examines the risks and benefits (the pleasures and harms) performers are confronted with in this platformized industry. In doing so it explores performers' perspectives on their labour, their (online) working environments and their rights. Various tactics within the online sex work industry are investigated, as well as external factors' influence on profits.

**Eszter Szakacs, *Socially Engaged Art and State Transformation in Hungary***

*Supervisors: Chiara de Cesari and Mia Lerm-Hayes*

The PhD Thesis will examine experimental art institutionalisms in post-socialist Hungary with empirical and theoretical methods. It will study art initiatives that exerted criticism of the state-managed art system's conditions by creating novel structures for art production. It will provide a historical survey of initiatives with varying degrees of involvement with state infrastructure, and particularly, the Studio of Young Artists Association (1958 – ), Artpool Art Research Center (1979 – ), and OFF-Biennale Budapest (2014 – ). These projects will also be analyzed in the context of regional (Eastern European) artistic developments as well as within an international outlook (OFF-Biennale's participation at Documenta in 2022). It will adopt a broad theoretical perspective, including a comparative analysis between theories rooted in Eastern Europe and in the Global South. The PhD Thesis will contribute to the anthropological analysis of practice-oriented art initiatives, their relations to state transformation, and novel forms of institution-building in culture and beyond.

**Karen Sztajnberg, *Palpitating Subjects: South America, Desire, and Spectatorship***

*Supervisors: Abe Geil and Patricia Pisters*

My research questions whether certain exponents of South American cinema can remain true to their deeply ingrained penchant for subversion at a moment when the transnational festival and art-house circuit demands vast communicability. *Gloria* (2013), by Sebastian Lelio, *Neon Bull* (2015), by Gabriel Mascaro, *Zama* (2017), by Lucrecia Martel, and *End of the Century* (2019), by Lúcio Castro, rephrase our expectations of dramatic storytelling spectatorship in distinct ways. I will focus on each film as a microcosm of its filmmaker's aesthetic to evaluate how formal, narrative, and receptive devices dislodge the filmmaker from the epicenter of knowledge, hence power. Departing from post-auteurist scholarship, I will consider how South American filmmakers are moving away from the subject who is supposed to know toward the shared production of the desire to know. Latin America's insubordinate imagination and rising presence in the international art house circuit make it fertile territory for rethinking film reception today. This research probes to what extent these filmmakers can withstand causing bearable frustrations when their sustainability relies on contending with certain foreign expectations of what comprises a South American film of interest. My theoretical framework lies in psychoanalyst Adam Phillips' key concepts of the regression of understanding and the pleasures of unbearable. Phillips' work provides a valuable framework for theorizing an aesthetic of engagement within the triangle of desire-frustration-enjoyment.

**Bo Wang, *Men who play with men: A Study on Contemporary Chinese Masculinity in the Age of Rising Cyber Nationalism***

*Supervisors: Jeroen de Kloet and Rachel Spronk*

This project aims to develop new perspectives on the status of masculinity in China in the age of cyber nationalism. It will analyze the construction of masculinity in China today, both in the media and in everyday life, assess the actors in the contestations of fabricating meanings for masculinity, and examine the notion of masculinity in relation to the transformation of the Chinese State. As a practice-based project, it will also produce visual and film works that reflect on the relationship between gender, body, technology and state.

**Karla Zavala Barreda, *Apps for Learning: A software study analysis of mobile applications for language development in children***

*Supervisor: Stefania Milan and Anne Helmond*



Apps for learning is a mixed-methods analysis of the ecology of educational mobile applications from the perspective of software designers and developers, combining i) software ethnography of a dozen selected apps, in order to track how ideas about language development are translated into running code; ii) quantitative analysis and modeling of open-source code evolution and project trajectories in the code repository GitHub, by means of BigBang, a tool for software development analysis; iii) in-depth interviews with 40 app designers and software developers to identify the underlining notions and theories about language development informing app creation.

**Chen Zhou, *Imagining the Rural in Contemporary China from a Perspective of Cultural Biographies of Everyday Objects***

*Supervisors: Esther Peeren and Jeroen de Kloet*

Chinese society has been witnessing a 'rural lifestyle' in the urban, during the past decade, which incorporates rural elements in the production, consumption and possession of everyday objects. Revealing a more intertwined and mutually interactive relationship between the rural and urban in contemporary China, the specific rural imaginations constructed by the circulation of rural embedded objects merit a closer examination. This project plans to choose 2 categories of rural embedded objects as the research cases that are daily items of Bishan department store and culinary products from Beijing farmer's market, which both incorporate rural elements in the everyday object production and popularize the selected rural culture in the urban through promotional media representations. By tracing the biographies of those rural embedded objects, from production, consumption to possession and combining the research methods of visual/narrative analysis as well as ethnography on material culture, this project aims to explore how 'rural imaginations' are constructed, examining the way the rural becomes mobilized to influence urban experience and the way urban mobilizations of the rural reflect back on the rural and perpetuate certain imaginations of the rural, while obfuscating aspects of the rural that do not fit into these imaginations. With existing researches mainly focusing on the imagination shared in a single context, exploring the construction of 'rural imaginations' through rural and urban contexts in the circulation of rural embedded objects will contribute to the understanding of the multi layered rural image both empirically and theoretically, and the push and pull factors involved in contemporary rural urban tension.

## 12. Current PhD Candidates

### **Carine Alders**

*The forgotten legacy of Dutch composers suppressed by the Nazi's*

Supervisors: Julia Kursell, Rob van der Laarse & P. Lelieveldt

### **Pablo Alves**

*Performance art and ethics: on the mutually-empowering dialogue between one's experimental performance art practice and Levinas's "Totalité et Infini"*

Supervisors: Kati Röttger & Laura Cull Ó Maoilearca

### **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

### **Achia Anzi**

*Image and Displacement: Migratory Aesthetics in Contemporary Indian and Israeli Art*

Supervisors: Noa Roei, Esther Peeren & Ernst van Alphen

### **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*

Supervisors: Jeroen de Kloet & Leonie Schmidt

**Samaneh Assadi-Nowghabi**

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

Supervisors: Maryn Wilkinson & Patricia Pisters

**Selçuk 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

**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.*

Supervisors | Patricia Pisters & Gaston Franssen

**Giulia Bellinetti**

*Call to Arms: Art Institutions in the Age of Ecological Emergency*

Supervisors | Jeff Diamanti & Esther Peeren

**Laura van den Bergh**

*Curating 'Europeanness': Shaping and propagating European culture in Contemporary Art Exhibitions as part of the European Capital of Culture Initiative*

Supervisors | Murray Pratt, Margriet Schavemaker & Astrid Van Weyenberg

**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*

Supervisors | Josef Früchtel & Aukje van Rooden

**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 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

**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 & Patricia Pisters

**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

**Martino Cipriani**

*Audiovisual Archives in the Mekong Region: Digitization, Policies and Cultural expression of Southeast Asian Film Heritage*

Supervisors | Giovanna Fossati & Floris Paalman

**Stephen Clark**

*Apocalyptic Reckoning and Visualizations of Obligation: A Genealogy of Debt and Its Representations in Art, Media and Culture*

Supervisor | 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*

Supervisor | Mia Lerm-Hayes

**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

**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*

Supervisor | René Boomkens

**Georgios Douliakas**

*Mediating Justice: Politics, Media, Theatre and Law in the Golden Dawn Trial*

Supervisors | Maria Boletsi & Yasco Horsman

**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 Identities, User-Generated Content and Producer Communities*

Supervisors | Carrol Clakson & Joyce Goggin

**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 & 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.*

Supervisors | Kati Röttger & Millie Turner

**Femke Essink**

*Adaptation and the Heritage of the Sixties*

Supervisors | Thomas Vaessens & Gaston Franssen

**Julia Ferloni**

*« Barvalo ». Designing an Exhibition on and with Roma Communities in a French National Museum*

Supervisors | Emilie Sitzia, Margriet Schavemaker & Huub van Baar

**Martina Flores Mendeville**

*Reception of the theatre of Heiner Müller in Latin America since 1989: artistic reinterpretations and political resonances*

Supervisor | Kati Röttger

**Harold García Rodríguez**

*La soberanía del vacío: Abe, Blanchot, Elizondo*

Supervisor | Shelley Godsland

**David Gauthier**

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

Supervisors | 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*

Supervisors | Irene E. Zwiep & Yaniv Hagbi

**Nim Goede**

*Thinking the Brain through Art and Neuroscience*

Supervisor | Patricia Pisters & Machiel Keestra

**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 /ourgy/?": Tracing Political Identity Formation within Anonymous Online Subcultures.*

Supervisor | Bernhard Rieder

**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



**Erwin van 't Hof**

*Future news work: Mapping and understanding atypical journalism*

Supervisors | Mark Deuze & Mirjam Prenger

**Pengnan Hu**

*China's global cinema: State-driven film-related co-operations with BRI countries.*

Supervisors | Jeroen de Kloet & Patricia Pisters

**Oluchi Joyce Igili**

*Towards Emplacing Authentic Political Theatre in Nigeria*

Supervisor | Kati Röttger

**Julian Isenia**

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

Supervisors | Sruti Bala & Rivke Jaffe

**Noriko Ishida**

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

Supervisors | Julia Kursell & Barbara Titus

**Emilija Jokubauskaitė**

*The Platformization of the Global Sex Industry: Markets, Morals, and Mass Intimacy*

Supervisors | Thomas Poell & Olav Velthuis

**Anna Katrine Jørgensen**

*Wikipedia as first draft of history*

Supervisors | Richard Rogers & Bernhard Rieder

**Vagia Kalfa**

*The 'lesbian continuum' in Greek literature of the 20th and 21st centuries*

Supervisors | Maria Boletsi & Elizabeth Arseniou

**Tom Kayzel**

*How everything became economics: The rise of the CPB and economic thinking in Dutch political debates.*

Supervisors | Huub Dijstelbloem & Frederica Russo

**Becky Kazansky**

*Constructing threats and Modelling Security in a Data Risk Society*

Supervisors | Stefania Milan & Marieke de Goede

**Mary Finley Keller**

*Belief and the Will*

Supervisors | Franz Berto & Christian Skirke

**Jakko Kemper**

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

Supervisors | Ellen Rutten & Marie-Aude Baronian

**Ian Kenny**

*Anthropomythos: the quest for meaning in times of ecological crisis*

Supervisors | Niall Martin, Boris Noordenbos & Esther Peeren

**Yazan Khalili**

*The Institution as Ideology: Re-imagining cultural practices in Palestine*

Supervisors | Chiara de Cesari & Jeroen de Kloet

**Laura Kirby**

*An Exploration of Gendered Vulnerability in Spanish Literature*

Supervisors | Shelley Godsland & John Garrido Ardila

**Erik Kluitenberg**

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

Supervisor | Richard Rogers

**Fani Konstantinidou**

*The Making of Composers*

Supervisor | Julia Kursell

**Roya Khoshnevis Ansari**

*Crude Oil, Political Identities: The Oil-Encounter in Modern Iranian Fiction*

Supervisors | Esther Peeren & Ernst van Alphen

**Suzanne Kooloos**

*“Actie, Bubbel en Windnegotie” (Action, Bubble and Wind Trade) – a World of Folly, Paper and Performance. Economies of Theatre in the Dutch Republic.*

Supervisors | Kati Röttger & Jan Lazardzig

**Halbe Kuipers**

*The Exhausted Self*

Supervisors | Patricia Pisters & Erin Manning

**Pablo Muruzábal Lamberti**

*Apprentices of Listening - Listening as a dialogical virtue and skill in primary education*

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

**Jasmijn Leeuwenkamp**

*Do Earthly Beings Have Dignity? Human Rights Beyond the Nature/Culture Divide*

Supervisors | Yolande Jansen & Huub Dijkstra

**Noortje de Leij**

*The Foundations of Criticism: The Case of October*

Supervisors | Johan Hartle, Mia Lerm Hayes & Sven Lütticken

**Yonathan Listik**

*Political Stupidity: Why are we still not thinking politics?*

Supervisors | Daniel Loick & Yolande Jansen

**Patricia Llorens**

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

Supervisor | Ieme van der Poel

**Alvaro Lopez**

*Sexuality and violence across the Global North/Global South divide*

Supervisors | Ben Moore & Patricia Pisters

**Geli Mademli**

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

Supervisors | Robin Boast & Giovanna Fossati

**Francine Maessen**

*Identiteit en de representatie van trauma in het literaire oeuvre van Breyten Breytenbach*

Supervisors | Margriet van de Waal & Astrid Van Weyenberg

**Samantha McCulloch**

*Modes of Possession: The Production of Subjectivity and Property in the Cape Colony and its Eastern Frontier, 1856-1913*

Supervisors | Carrol Clarkson & Margriet van der Waal

**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 Transavanguardia Movement to the Italian Socialist Party*

Supervisors | Mia Lerm-Hayes & Gregor Langfeld

**Eva Mos**

*Alternatives to the Corporate Sharing Economy*

Supervisor | Niels van Doorn

**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*

Supervisors | Ellen Rutten & Josef Früchtl

**Shahin Nasiri**

*Rethinking the Notion of Freedom from the Perspective of the Refugee*

Supervisors | Robin Celikates & Yolande Jansen

**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

**Suzanne Oskam**

*Future Literature: Reading Skills in the Age of Digital Media*

Supervisors | Thomas Vaessens & Ernst van Alphen

**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

**Monique Peperkamp**

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

Supervisors | Mia Lerm-Hayes & Jeff Diamanti

**Simeona Petkova**

*Natively Digital Datasets of Memory*

Supervisor | Richard Rogers

**Julie Phillips**

*The Baby on the Fire Escape: Motherhood and Creativity*

Supervisor | Carrol Clarkson

**Marjolein Platjee**

*Refusing the Macabre Dance*

Supervisors | Carrol Clarkson & Tara MacDonald

**Ian Pocervina**

*Exploring the Rhythms of Techno: A Discussion of Music, Culture, and Everyday Life*

Supervisors | Oliver Seibt & Julia Kursell

**Stijn Postema**

*Journalism as Artistic Practice*

Supervisors | Mark Deuze & Jan van der Stoep

**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 Aesthetics*

Supervisors: Joost de Bloois & Ellen Rutten

**Timon Ramaker**

*The Reflective Journalist*

Supervisor | Mark Deuze

**Matthew Rana**

*From Social Memory to Social Reproduction: The Expanded Cinema of Bernadette Mayer*

Supervisors | Mia Lerm-Hayes, Paula Albuquerque & Marija Cetinic

**Lennart Ritz**

*Klangspuren aus dem Pazifik. Klangepistemologien im Berliner Phonogramm-Archiv*

Supervisors | Barbara Titus, Julia Kursell & Birgit Abels

**Rebecca Robinson**

*A Stakeholder Analysis of the Audio-Visual Sector in Trinidad & Tobago: Implications for Policy-making*

Supervisors | Emiel Martens & Patricia Pisters

**Nadine Roestenburg**

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

Supervisors | Ellen Rutten & Katja Kwastek

**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

**Erin Russell**

*"Fissured" body/minds: Disability theory and a discourse of deformity in H.D.*

Supervisors | Rudolph Glitz & Carrol Clarkson

**Eva Sancho Rodriguez**

*Understanding New Political Attitudes of Romanticism and Cosmopolitanism*

Supervisors | Josef Früchtl & Patricia Pisters

**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

**Bianka-Isabell Scharmann**

*Fashion as Moving Image: Dancing Figures, Swirling Fabrics*

Supervisor | Marie-Aude Baronian

**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 Früchtel & Marc de Wilde

**Nergiz Açiksoz Senem**

*Docile Clones*

Supervisor | Josef Früchtel

**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 Delhay & Rene Boomkens

**Hanne Stegeman**

*The Platformization of the Global Sex Industry*

Supervisors | Thomas Poell & Olav Velthuis

**Robert Steltenpool**

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

Supervisor | Rudolph Glitz

**Eszter Szakacs**

*Socially Engaged Art and State Transformation in Hungary*

Supervisors | Chiara de Cesari & Mia Lerm-Hayes



**Karen Sztajnberg**

*Palpitating Subjects: South America, Desire, and Spectatorship*

Supervisors | Abe Geil & Patricia Pisters

**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 Godslan

**Guillén Torres**

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

Supervisors | Stefania Milan & Richard Rogers

**Alexander Thinius**

*What Does it Mean to be of a Particular Gender? Critical Essentialism in Philosophy of Gender.*

Supervisors | Beate Rössler & Robin Celikates

**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

**Stacey Vorster**

*South Africa's Constitutional Court Art Collection: Curating Post-apartheid*

Supervisor | Carrol Clarkson

**Shaun de Waal**

*Writing Selfhood: Autobiography in South Africa since liberation*

Supervisors | Carrol Clarkson and David Attwell (York)

**Bo Wang**

*Men who play with men: A Study on Contemporary Chinese Masculinity in the Age of Rising Cyber Nationalism*

Supervisors | Jeroen de Kloet & Rachel Spronk

**Josh Weeks**

*Roberto Bolaño and the Neoliberal Labyrinth*

Supervisors | Shelley Godsland & Hanneke Stuit

**Franziska Westhäuser**

*Passport Stories: Passport Regimes and (Narratological) Forms of Worldmaking in the Global South and Beyond*

Supervisors | Yolande Jansen & Hanneke Stuit

**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 on the British and Greek Media. Did the mainstream media raise discourses of ethical responsibility towards the refugees?*

Supervisors | Marie-Aude Baronian & Ellen Rutten

**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

**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 21<sup>st</sup> century*

Supervisor | Misha Kavka

**Wang-Yun Yen**

*New Archival Site between Film and Installation: Experimental Documentary, Archive Medium and Museums*

Supervisors | Giovanna Fossati & Annet Dekker

**Parisa Zandbaf**

*From the 'Cut' to the 'Imaginary': How the Cinema of Abbas Kiarostami Encourages the Audience to Imagine*

Supervisors | Josef Fruchtl & Abe Geil

**Karla Zavala Barreda**

*Apps for Learning: A software study analysis of mobile applications for language development in children*

Supervisor | Stefania Milan

**Chen Zhou**

*Imagining the Rural in Contemporary China from a Perspective of Cultural Biographies of Everyday Objects.*

Supervisors | Esther Peeren & Jeroen de Kloet

## 13. New Staff Members

### Nicholas Till

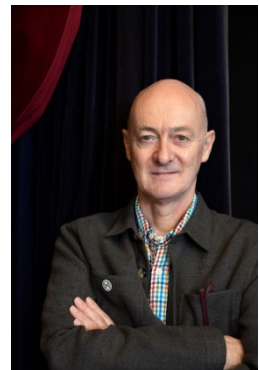


Photo: Bob Bronshoff

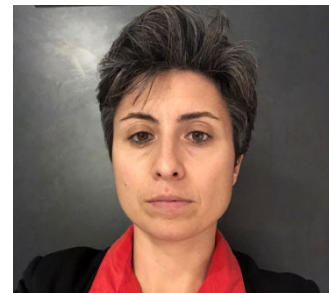
Nicholas Till, internationally renowned professor of Opera Studies, will, as of November 2019, hold the first Music Theatre and Opera Chair in the Netherlands. Till will combine the chair at the UvA with his professorship at the University of Sussex. Nicholas Till (1955) studied history and art history before working as a director, writer and creator of opera and experimental music theatre between 1980-2008. During this time he also pioneered educational and community programmes in opera in the UK. He was awarded a PhD by the University of Surrey in 2002 for his ground-breaking study of Mozart's operas, *Mozart and the Enlightenment* (1992), and has published widely on historical and contemporary music, theatre, opera and music theatre. His *Cambridge Companion to Opera Studies* (2102) has been described as 'the seminal book in the field opera studies.' He has taught at institutions such as the Royal College of Music, the Britten-Pears School Aldeburgh, Cal Arts (Los Angeles) and Stanford University. In 2004, he became the first person to hold a chair in opera and music theatre in the United Kingdom, and he is director of the Centre for Research in Opera and Music Theatre at the University of Sussex, where has also been director of research for the School of Media, Film and Music. He conducts interdisciplinary historical and theoretical research that applies the methods and theoretical approaches of theatre studies, media studies, cultural studies and critical theory to opera and music theatre.

### Daniel Loick



I am an Associate Professor of Political and Social Philosophy at UvA as well as Associated Researcher with the Institute for Social Research (Frankfurt). After receiving my PhD in 2010 from Goethe University Frankfurt, I held positions at multiple institutes in Germany, Switzerland, and the US. During the spring 2020 term, I will be the Max Kade Visiting Professor in the German Department at Northwestern University, Chicago. I currently pursue two research projects, one about legal criticism and abolitionism, and the other is about subaltern forms of sociality. Among my publications are four books: *Kritik der Souveränität* (Frankfurt 2012, English translation: *A Critique of Sovereignty*, 2018), *Der Missbrauch des Eigentums* (Berlin 2016), *Anarchismus zur Einführung* (Hamburg 2017), and most recently *Juridismus. Konturen einer kritischen Theorie des Rechts* (Berlin 2017).

### Chiara de Cesari



Chiara De Cesari is Associate Professor of European Studies at the University of Amsterdam. She is the author of *Heritage and the Cultural Struggle for Palestine* (2019, Stanford University Press), and co-editor of *Transnational Memories* (de Gruyter, 2014, with Ann Rigney) and *European Memory in Populism* (Routledge, 2019, with Ayhan Kaya). She has published widely in journals such as *American Anthropologist*, *Museum Anthropology*, *Studies in Ethnicity and Nationalism*, *Memory Studies*, the *International Journal of Heritage Studies* and the *International Journal of Middle East Studies*. Her research focuses on memory, heritage, art and cultural politics, and how they intersect with current transformations of the nation-state form; memories of colonialism and cultural racism in Europe; the transnational museum; Palestine/Israel. She is part of several EU-funded schemes on memory and cultural politics. Her most recent project, funded by the Dutch Research Council (NWO) through a Vidi grant, explores the globalization of contemporary art and forms of creative institutionalism and statecraft.

## Mari Mikkola



Mari Mikkola has been appointed professor of Philosophy (Metaphysics) at the Faculty of Humanities at the University of Amsterdam (UvA). Mikkola's past research has largely focused on feminist philosophy, and more specifically on feminist metaphysics and gender. Her more recent work has been on philosophical debates pertaining to pornography, on which she has published a number of papers and a book last year. At the UvA, Mikkola will undertake a research project on philosophical methodology from the perspective of socially engaged philosophy involving feminist philosophy and philosophy of race. This project will form her third monograph, *Dissident Theorizing* (to be published by Oxford University Press). Before coming to the UvA, Mikkola was an associate professor and tutorial fellow at Somerville College, University of Oxford. From 2010 to 2017, she worked at Humboldt University of Berlin, first as a junior professor and later as a professor of Practical Philosophy. She obtained her doctorate in 2005 from the University of Sheffield with the thesis *Classifying Women: A Solution to the Feminist Problem of Universals*. She is the author of the Oxford University Press books *Pornography: A Philosophical Introduction* and *The Wrong of Injustice: Dehumanization and its Role in Feminist Philosophy*, and editor of the collection *Beyond Speech: Pornography and Analytic Feminist Philosophy*.

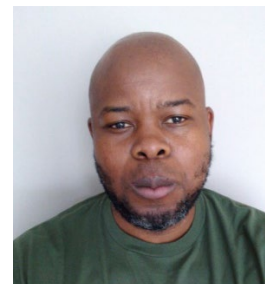
## Jeff Diamanti



Jeff Diamanti has been appointed Assistant Professor in Cultural Analysis and Philosophy, with a Specialization in Environmental Humanities. In 2016-17 Jeff was the Media@McGill Postdoctoral Fellow in Media and the Environment where he co-convened the international colloquium on Climate Realism. His first book, *Terminal Landscapes*, tracks the political and media ecology of fossil fuels across the extractive and logistical spaces that connect remote territories like Greenland to the economies of North America and Western Europe. His new research, *Ecological Reciprocity*, details the return to natural philosophy in

the marine and atmospheric sciences studying the interactive dynamics of the cryosphere and hydrosphere in the North Atlantic and Arctic Ocean. His work has appeared in the journals *Radical Philosophy*, *Postmodern Culture*, *Mediations*, *Western American Literature*, *Krisis*, and *Reviews in Cultural Theory*, as well as the books *Fueling Culture* (Fordham UP) and *A Companion to Critical and Cultural Studies* (Wiley-Blackwell). Diamanti has edited a number of book and journal collections including *Contemporary Marxist Theory* (Bloomsbury 2014), *Materialism and the Critique of Energy* (MCM' Press 2018), *Energy Culture* (West Virginia University Press 2019) and *Bloomsbury Companion to Marx* (2018), as well as a special issue of *Reviews in Cultural Theory* on "Energy Humanities" and a double issue of *Resilience: A Journal of the Environmental Humanities* on "Climate Realism." With Amanda Boetzkes, he co-organizes "[At the Moraine](#)," an ongoing research project on the political ecology of glacial retreat in the Arctic.

### Shola Adenekan



I'm an Assistant Professor of Literary and Cultural Analysis. Born and raised in Ede, Nigeria, I have a PhD in African literature from the University of Birmingham, UK, and trained as a journalist at the University of Westminster in London, UK. I have worked as a scholar at universities in Germany and the UK. I have also worked previously as a journalist for several news organisations that included BBC News Online, *The Guardian* (UK), *The Times Educational Supplement* (UK), and *The Christian Science Monitor* (USA). I am the publishing editor of *Thenewblackmagazine.com*, and I'm on the editorial board of the peer-reviewed journal *Queer Studies in Media & Popular Culture*. My main area of scholarly research is at the intersections of digital literary studies and print culture. My forthcoming book is entitled *African Literature in the Digital Age: Class and Sexuality in New Writings from Nigeria and Kenya* (<https://boydellandbrewer.com/african-literature-in-the-digital-age.html>). I'm a recent recipient of a Starting Grant from the European Research Council, for a new project on *Yoruba Print Culture*.



## **Marjolein Lanzing**



Hi everyone, my name is Marjolein Lanzing and I am the new Assistant Professor Philosophy of Technology at the University of Amsterdam. Previously, I worked on the Googlization of Health as a post-doc on the ERC project 'Digital Good' at the Interdisciplinary Hub for Security, Privacy and Data Governance (Radboud University). I finished my PhD-research 'The Transparent Self' at the 4TU Center for Ethics and Technology (University of Technology Eindhoven) which I am turning into a publicly accessible book at the Beize Bij. I am interested in the ethical and political concerns related to new technologies, in particular concerns regarding privacy and surveillance and what they mean for the way we understand ourselves and our social relationships. Currently, I am teaching the MA course 'Ethics and Politics of Surveillance and Privacy and Practical Philosophy'. I'm also involved in the minor Privacy Studies. Aside from teaching, I'm part of the soon to be launched Platform for Ethics and Politics of Technology, board member of Bits of Freedom, an NGO that protects online freedom and (digital) civil rights, and board member of the Amsterdam Platform for Privacy Research. I'm looking forward to meeting you all and to interdisciplinary collaboration within the university on these topics!

## **Marrigje Paijmans**



I am very happy to be back at my alma mater, the University of Amsterdam, and this time as an assistant professor in Dutch Literature. In this job, I will look for opportunities to bridge the disciplinary gap between historical and modern Dutch literature, mainly in the context of decolonialism. Both in my research and teaching I aim to bring marginalized voices to the fore, balancing our understanding of the past. Currently, I am working on the project 'Literary Unsettlements', which aims to recover voices of dissent in seventeenth-



century colonial discourse. I have published on Spinozist views of slavery in *the Journal of Early Modern Cultural Studies*, on the ethics of affect in *Foucault Studies*, and I am working on a monograph about parrhesia in the work of Vondel for Amsterdam University Press.

## Monique Roelofs



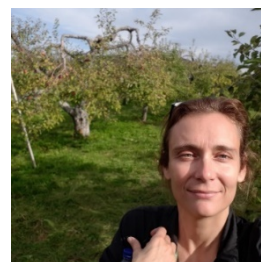
Prof. Monique Roelofs has been appointed Professor of Philosophy of Art and Culture at the Faculty of Humanities of the University of Amsterdam (UvA). Roelofs specialises in teaching and research in the fields of aesthetics, art and politics, critical and political theory, feminist philosophy, critical race theory, decolonial thought and contemporary continental philosophy. The interaction between aesthetics and politics – particularly in relation to dimensions of gender, race, class and other intersecting aspects – is at the heart of her research. In particular, she specialises in the complexities of aesthetic experience as it takes form in our daily encounters and is inspired by people, things and places both within and beyond the world of art. After graduating from Radboud University Nijmegen, Roelofs moved to the United States where, in 1997, she was awarded a PhD from the University of Maryland for her doctoral thesis on aesthetic experience. She has since worked at various US-universities, including Duquesne University and Brown University. Since 2002, Roelofs has been affiliated with Hampshire College, where she was appointed Professor of Philosophy in 2016. Furthermore, from 2019 to 2020, she was a Karl Loewenstein Fellow and Visiting Professor in the Political Science department of Amherst College. Roelofs is the author of *Arts of Address: Being Alive to Language and the World* (Columbia University Press, 2020) and *The Cultural Promise of the Aesthetic* (Bloomsbury, 2014). She recently completed the manuscript for a new book: *Aesthetics, Address and the Politics of Culture*. Together with Norman S. Holland, she is in the process of writing *The Superreader and the Supershopper: Aesthetics, Time, and the Marketplace in Latin(x) America*. With Michael Kelly, she is currently working on an anthology on black aesthetics. Roelofs has published articles in such journals as *Hypatia*; *differences*, *The Journal of Aesthetics and Art Criticism*; *M/m-Print-Plus-Platform*; and *Texte zur Kunst*.

## Aria Spinelli



Aria Spinelli is an independent curator and a Postdoc Researcher at the University of Amsterdam. Her PhD analysed relations of curatorial practice to social imagination and performativity. Her main area of research is the investigation of the relationship between art, activism and political theory. She holds a bachelor's and master's degree in art history, visual arts and curatorial studies. Founding member of the artistic and curatorial collective Radical Intention, from 2018 to 2020 she was associate researcher and member of the curatorial team of the project The Independent at the MAXXI – Museum of the XXI century for art (Rome). Between 2015 and 2020 she collaborated as external curator at the Pistoletto Foundation (Biella) and BOZAR, Center for Fine Arts (Brussels). She has published many articles and is the editor of the publication *Shaping Desired Futures* (NERO, 2018). Between 2009 and 2012 she was curator at the Isola Art Center (Milan).

## Sophie Toupin



Sophie Toupin is a Fonds de recherche du Québec – Société et culture (FRQSC) postdoctoral fellow (2020-2022). She will be exploring the linkages between feminism, data, and infrastructure particularly in the Global South. During her time at the University of Amsterdam, she will be working with Stefania Milan. Sophie completed her Ph.D. in the Department of Art History and Communication Studies at McGill University in Montreal, Québec, Canada. Her doctoral research examined the relationship between communication technologies and anti-colonialism in the context of the national liberation struggle in South Africa. She is one of the three co-editors for the upcoming book *The Handbook of Peer Production* (Wiley, 2020) and has published in *New Media & Society*, *Intermediality: History and Theory of the Arts, Literature, and Technologies*, *Feminist Media Studies*, *Ada: A Journal of Gender, New Media, and Technology*, and *Journal of Peer Production*, among others.

## Lonneke van der Velden



Lonneke's work centres on issues of datafication, surveillance, and the responses to those issues by social movements and civil society. She is currently studying Online Open Source Investigations, in which she focuses on how citizen-led investigations into global conflicts can be understood as new forms of (digital) truth finding. At media studies, she teaches about digital activism, digital security, the politics of protocols and surveillance. Next to her work, she is part of the editorial board of *Krisis, journal for contemporary philosophy* in the Netherlands, and chair of the board of directors of the digital rights organisation Bits of Freedom.

## Aleksandra Piletić



Aleksandra is joining ASCA as a Postdoctoral Researcher at the Platform Labor project (starting 1 January 2021). She completed her PhD (cum laude) at the Institute of Social Studies of Erasmus University Rotterdam. Her doctoral research investigated patterns and divergences of neoliberal restructuring in urban contexts, focusing in particular on New York City, Johannesburg and Stockholm. She has also conducted research on authoritarian neoliberalism in the Balkans. Her postdoctoral project is concerned with studying the dynamic, mutually constitutive relationship between digital platforms and contemporary forms of neoliberalism. In particular, she is interested in how neoliberal institutional contexts have nurtured different forms of platformization, and how platformization has, in turn, reconstituted the institutional frameworks underpinning neoliberalism. She also holds a joint MA degree (cum laude) in Public Policy from ISS, Erasmus University Rotterdam and the Institut Barcelona d'Estudis Internacionals, as well as a BA (honors) in Philosophy from American University in Washington, DC.

## Pedram Dibazar



Pedram Dibazar is a lecturer at Amsterdam University College, where he coordinates the first-year theme course in the Humanities and teaches interdisciplinary and laboratory courses in the curriculum focusing on urban and digital cultures. Pedram conducted his PhD at ASCA, obtained doctorate in 2016. His research integrates urban studies, cultural studies, media studies, architecture and visual culture. Pedram's current research project is about everyday practices of togetherness, ways of engaging or being with others in physical or digitally mediated situations. Keywords for the project include care, co-presence, corporeality, and visibility. Pedram is the author of *Urban and Visual Culture in Contemporary Iran: Non-visibility and the Politics of Everyday Presence* (Bloomsbury, Jan 2021) and the co-editor of *Visualizing the Street: New Practices of Documenting, Navigating and Imagining the City* (Amsterdam University Press, 2019).

## 14. Guest Researchers

**Sara Abdollahi**

Leibniz Universität Hannover

Host: Richard Rogers

**Natali Boghossian**

Mimar Sinan Fine Arts University, Turkey

Host: Sruti Bala

**Laila Bouziane**

Universidad de Sevilla

Host: Niall Martin

**Greta Calaciura**

Host: Giovanna Fossati

**Catherine Lavoie-Marcus**

SSHRC Postdoc, Canada

Host: Joost de Bloois

**Praveen Sewgobind**

City University New York

Host: Yolande Jansen

**Nahid Shabazi**

Semnan University

Host: Esther Peeren

**Senta Siewert**

Goethe-University Frankfurt

Host: Carolyn Birdsall

**Jiayun Wang**

Wuhan University, China

Host: Mark Deuze

**Cheng Yu**

Tongji University, China

Host: Esther Peeren

**Fareeha Zaheer**

University of Engineering and Technology (UET) Taxila, Pakistan

Host: Sruti Bala

## 15. Prizes and Honors

### Gregory Sprague Prize for Julian Isenia

PhD candidate Wigbertson Julian Isenia received an honorable mention for the Gregory Sprague Prize from the Committee on LGBT History for his article "Looking for kambrada: Sexuality and social anxieties in the Dutch colonial archive, 1882–1923" (2019) published in *Tijdschrift voor Genderstudies* 22(2). The committee consisting of Zeb Tortorici (New York University), Sarah E. Watkins and Elliott Powell (University of Minnesota) writes: "Isenia's article showcases the methodological challenges (and rewards) of mining the colonial archives in the Caribbean for traces of same-sex sexual desire. Honing his analysis on the Papiamentu-language term kambranda ("comrade")—which, in Curaçao, can refer to a nonsexual companion and to female same-sex erotic relationships— the author cogently traces how this term was deployed to articulate a series of anxieties around questions of race and emancipation, immigration and class, and morality and gender roles in Curaçao. Picking up on the postcolonial (archival) turn within queer and sexuality studies, Isenia's engagement with Dutch colonial archival sources—including an 1882 anthropological study and a 1904 travelogue, both written in Dutch, and a 1923 novel written in Papiamentu—encompasses part of a broader "cultural archive" of same-sex desire under changing conditions of coloniality in Curaçao. For Isenia, these textual traces of kambranda women, not about recovering the experiences of women involved in such relationships but rather help articulate ideas about race and emancipation, social anxieties and patriarchy, and ideas about "respectability" and European civilizing missions in the wider Caribbean."

### Sheikh Zayed Book Award for Richard van Leeuwen



The Sheikh Zayed Book Award, and its associated accolades, are presented annually to outstanding writers, intellectuals, and publishers, as well as young talent whose writing and translation in humanities objectively enriches Arab intellectual, cultural, literary and social life. The Award is an independent cultural initiative administered by Department of Culture and Tourism - Abu

Dhabi. Richard van Leeuwen, Ph.D. (1992) University of Amsterdam, is senior lecturer in Islamic Studies at that university. He has published widely on the history of the Middle East, Arabic literature, and Islam, and is also a translator of Arabic literature. His publications include *Notables and Clergy in Mount Lebanon* (Brill 1994); *Waqfs and Urban Structures* (Brill 1999); (2004; *The Arabian Nights Encyclopedia*, 2 vols. (Santa Barbara 2004; with U. Marzolph); *The Thousand and One Nights: space, travel and transformation* (2007) and *Narratives of Kingship in Eurasian Empires, 1300-1800* (Brill 2017). Richard receives the Award for his book *The Thousand and One Nights and Twentieth-Century Fiction: Intertextual Readings* published by Brill Publishers (Leiden) in 2018, reveals how the Arabic collection of stories provided an endless resource for some of the most important authors of the 20th century, including both highbrow and popular writers.



## 16. Grants

**Shola Adenekan – ERC Starting Grant**

***YORUBAPRINT – The Yoruba Print Culture: Networks and Modernities, 1852-Present***

The print culture that Europe introduced to the world allowed other cultures to showcase their own modernity. Yoruba people use the words “olaju” (opening of the eye) and “ilosiwaju” (progress) to describe ideas around modernity. Both words have been in use before the arrival of the printing press in Africa, so therefore the idea of modernity for the Yoruba people did not emanate from the project of colonial modernity. There is no study yet that examined how networks of people with shared and sometimes diverged interests in journalism and literature managed to change the course of Yoruba and Nigerian history through the printing press. This project fills this research gap by looking at over 150 years of print culture in the Yoruba-speaking region of Nigeria, and its cross-cultural connections. It is important because of its articulation of the relationship between transcontinental print networks (between Lagos and London, for instance) and local contexts of production. It aims to uncover a robust history of West African engagements with modernity and the project can be a starting point for articulating Nigerian literary history. € 1.412.451,25

**Stephan Besser – Fellow at NIAS-KNAW**

***The Promise of Patterns: On the Poetics of Regularity in 21st Century Human Sciences***

Stephan Besser (senior lecturer Modern Dutch Literature, ASCA) has been selected for a stay at the Netherlands Institute for Advanced Study in the Humanities and Social Sciences (NIAS-KNAW) in Amsterdam. The Fellowship allows Stephan to work on his project ‘The Promise of Patterns: On the Poetics of Regularity in 21st Century Human Sciences’ for a period of ten months during the academic year 2020-21. The project examines the current fascination with patterns in the arts and human sciences, in particular in literary studies, cognitive science, cultural analytics and the history of knowledge. In a series of case studies, Besser studies the pre-conditions of a newly emerging discourse of patterns in these fields, such as digitization and epistemic shifts towards morphology, cognition and the brain. He analyses key elements of the rhetoric and poetics of this discourse and asks: How do ‘patterns’ facilitate cross-mappings of different domains (the social, the biological etc.), how do they create order and regularity and how do they support techniques and fantasies of control? Besser will become part of a

carefully selected community of about sixty scholars, artists and writers. He was selected by an external review process on the basis of the quality and innovative value of the research proposal. The success rate of NIAS fellowships is about ten percent.

**Chiara de Cesari – NWA-ORC Grant (co-applicant)**

***Pressing Matter: Ownership, Value and the Question of Colonial Heritage in Museums* (main applicant: Susan Legêne, VU Amsterdam)**

The Work Package “Reconciliation: New Relationships” will be co-led by Dr. Chiara De Cesari at the UvA and Prof. Katja Kwastek at the VU and implemented in collaboration with the Rijksakademie and Framer Framed. It will centre on the Repair Lab (TRL), run by UvA’s Chiara De Cesari. The TRL is an ongoing series of virtual and actual meetings and workshops based on the model of Creative Co-Productions developed by artist Tal Adler to promote change within cultural institutions by way of artistic and collaborative practice-based research produced by multidisciplinary teams.

*Ca. €64.000*

**Simon Ferdinand – NWO Veni Grant**

***Untimely World Pictures: Confronting the Anthropocene Through Historical Representations of the Global Environment***

Although Earth is now predominantly represented as a geometrical globe, historically it has been depicted in much more diverse ways. This project uses an innovative GeoHumanities approach to show how past representations of Earth from different cultures provide alternative ways of tackling global environmental change today.

*€ 250.000*

**Giovanna Fossati – Sinergia Grant (co-applicant)**

***Narratives from the long tail: transforming access to large-scale audiovisual archives* (main applicant: Sarah Kenderdine, École polytechnique fédérale de Lausanne, Zwitserland)**

Bridging academia, archives, museums and society, *Narratives from the long tail* takes up the contemporary challenges of public access to the principal mnemonic records of the 20th and 21st centuries: large-scale audiovisual archives. Through computational processes, *Narratives* sets out to address and resolve the gap between digital archives and the embodied, participatory world of museological experience. This interdisciplinary innovation will be led by four exemplary academics in machine learning, visual analytics, digital museology, and archival science. Taking a systems thinking approach to

incorporate all aspects of its dynamic structure, together we will pioneer 'computational museology' through interlocking methods that will allow audiences to meaningfully explore the semantically rich 'long tail' of audiovisual memory. This project is a collaboration between the Laboratory for Experimental Museology (eM+), EPFL; Visual intelligence for Transportation Laboratory (VITA) EPFL, Visualization and MultiMedia Laboratory (VMML) University of Zürich and; Faculty of Humanities. University of Amsterdam (UvA).

€ 214.104

**Johana Kotišová (Mark Deuze) – Marie Skłodowska-Curie Action, European Fellowship**

***Fixers, Stringers and Foreign Crews: The Distribution of Risks and Emotions in Crisis Reporting***

The proposed research project seeks to understand links among the least visible actors and aspects of conflict reporting. It explores forms of precarity experienced and emotional labour performed by local newswriters who work for foreign news crews or foreign media on the spot (fixers and stringers) and the multidirectional power relationships of the journalism ecosystem in two conflict zones, Israel and Ukraine. Based on thirty in-depth interviews with fixers, stringers, and foreign correspondents, and on their autoethnographies, the research addresses the following questions: What emotional labour do fixers and stringers in Israel and Ukraine perform? What forms of precarity do fixers and stringers in Israel and Ukraine experience? How does power circulate among fixers, stringers, and various other actors within the particular conflict newsmaking ecologies? The research interweaves three flourishing research streams and trends in journalism studies: it adds to knowledge on the diverse precarity of newswriting, deepens understanding of newswriters' emotional labour, and helps to further de-Westernize journalism studies. The research findings will be communicated not only through academic publications, but also using a variety of creative methods that will help to reach the community of media professionals in the European Union and beyond. By raising awareness of fixers' and stringers' emotional labour and forms of precarity, the research project seeks to contribute to more ethical global journalism.

€ 175.572,48

**Anne Helmond – DFG (Deutsche Forschungsgemeinschaft) CRC (Collaborative Research Centre) Grant**

***Transformationen des Populären***

Was ist populär? Das, was bei vielen Beachtung findet und in Rankings und Charts gemessen wird? Oder kann auch das „Unpopuläre“ populär sein? Der Sonderforschungsbereich „Transformationen des Populären“ sucht Antworten auf diese Fragen, indem er Bewertungen und Modifizierungen des Populären in den Bereichen von Pop (ästhetische Formen und Praktiken), Popularisierung (Strategien der Verbreitung) und Populismen (Konfliktkommunikation innerhalb des sich entgrenzenden Populären) untersucht und dabei von zwei maßgeblichen Veränderungen ausgeht: Um 1950 kamen Verfahren der Beachtungsmessung auf, die das Populäre erstmals „messbar“ machten; seit 2000 wird zunehmend in sozialen Medien entschieden, was populär ist, weniger von Gatekeepern der etablierten Massenmedien, Erziehungsinstitutionen und kulturellen Eliten. (Universität Siegen, Sprecher: Professor Dr. Niels Werber)

**Boris Noordenbos – ERC Starting Grant**

***CONSPIRATORIAL MEMORY: Cultures of Suspicion in Post-Socialist Europe***

Many classic conspiracy theories concern the withholding of information from the public. In Central and Eastern Europe, however, suspicion is more commonly aimed at outside influences. Thanks to an ERC Starting Grant – a personal grant comprising about €1.5 million – Boris Noordenbos (Slavic Studies, Literary and Cultural Analysis) will spend the next few years researching how conspiracy theories circulate through Eastern Europe and how they derive their rhetorical force from references to the socialist past.

€ 1.500.000

**Eva Meijer – NWO Veni Grant**

***The Politics of (Not) Eating Animals***

In this research project I examine deliberative practices surrounding the eating of animals. I examine three case studies in order analyse the relation between language and power and to investigate possibilities for making democratic debate more inclusive.

€ 249.868

**Patricia Pisters en Carolyn Birdsall (Nadica Denić) – NWO Promoties in de Geesteswetenschappen**

***Cinematic Ethics of Migration: Auto-Ethnographic Migrant Perspectives in Contemporary Documentary***

While mainstream news media commonly portray migrants as either victims or perpetrators, migrants themselves use a variety of media to express their own experience of migration and life in Europe. By using different formal and narrative tactics to present their perspective and position in the European migration debate, they offer a multifaceted representation of diverse migration experiences. How does auto-ethnographic documentary offer ethical perspectives on migration in Europe today?

€ 180.153.44

**Bernard Rieder – Platform Digital Infrastructure Grant**

***Capture and Analysis Tools for Social Media Research (CAT4SMR)***

The project seeks to stabilize and further develop a set of existing and heavily used tools for the collection and analysis of social media data (Facebook, Twitter, YouTube, Reddit, 4chan). Developed within the framework of the UvA's Digital Methods Initiative, our tools – Netvizz, DMI-TCAT, YouTube Data Tools, and 4CAT – have been mainstays of the Dutch and international research landscape for years, allowing researchers to make sense of these increasingly dominant online platforms and the cultural practices they host. Due to continuous changes in data access (e.g. APIs), legal context (e.g. GDPR), data formats, and terms of service (TOS), researchers' access to social media platforms has been rendered more difficult and the mission our tools strive to fulfill – easy but robust access to platform data and analysis for researchers in the humanities and social sciences – has become more challenging. Providing research infrastructures, in this context, is much more than building tools. We therefore seek funding not only for sustainable technical development, support, and maintenance, but for the increasingly difficult work of negotiating access conditions with platform owners, for documentation and teaching resources, for testing the reliability and reproducibility of results, and for the continuous furthering of methodological innovation.

€ 488.043,80

**Barbara Titus and meLê yamomo – JPICH-CHIP Grant**

***Decolonizing Southeast Asian Sound Archives (DeCoSEAS)***

A Dutch-French-British research consortium, led by Barbara Titus and meLê yamomo (University of Amsterdam), has received a grant for a three-year project (2021-2024) entitled Decolonizing Southeast Asian Sound Archives

(DeCoSEAS). The project renegotiates established understandings of heritage curation by disclosing three unique sound collections, located in Europe, with extremely rare music and sound from Southeast Asia (SEA). These collections have worldwide fame in terms of their quality, quantity and diversity, but are barely accessible.

€ 240.569,60

**Marc Tuters – UKRI Open Call, Ideas to address Covid-19 (co-applicant)**  
***Infodemic: Combatting COVID-19 Conspiracy Theories* (lead: University of Manchester)**

Responding to the World Health Organisation's warning that misinformation related to COVID-19 constitutes an "infodemic," this project studies conspiracy theories as a particularly seductive kind of misinformation. Infodemic: Combatting COVID-19 Conspiracy Theories is using methods from digital humanities and cultural studies to understand how and why conspiracy narratives circulate in different platforms and online spaces during the crisis.

€ 72.100,30

**Esther Weltevrede – UKRI Open Call, Ideas to address Covid-19 (co-applicant)**  
***Covid-19 App Store and Data Flow Ecologies* (lead: University of Warwick)**

Mobile phone applications (apps) have emerged as a key part of the response to COVID-19 around the world and are a feature of UK government plans to manage the 'phase two' transition out of lockdown. While raising concerns from privacy and security to the adoption rates required for their effectiveness, initial research on COVID-19 apps has either remained abstract, been conducted in an ad hoc manner or has targeted individual apps.

This project will make a significant contribution to public and policy debates through digital methods research that will deliver a systematic empirical analysis of: 1) emerging ecologies of COVID-19 apps and their governance through app stores, and; 2) the data flows of prevalent apps within this domain.

€ 8.433,30

**meLê yamomo – KNAW Early Career Grant**

As a specialist in Sound Studies and colonial music history in Southeast Asia, yamomo has developed his own refreshing and interdisciplinary line of research in a short span of time. For example, he has used the very first sound recordings from Southeast Asia to analyse colonisation, decolonisation and globalisation in that region. yamomo's research is recognised both in the Netherlands and internationally. His own compositions can be heard on

podcasts and in the electronic music project Echoing Europa – Postcolonial Reverberations in Berlin.

## 17 Publications

### Shola Adenekan

*Peer-reviewed*

Stephanie Bosch Santana, & Kwabena Opoku-Agyemang (2020). Co-editor of Digital Africa (Special Issue). *Postcolonial Text*, 1-110.

### Arnoud Arps

*Peer-reviewed*

Arps, A. (2020). An Animated Revolution: The Remembrance of the 1945 Battle of Surabaya in Indonesian Animated Film. *Southeast Asian Media Studies*, 2(1), 101-117.

Arps, A. S. (2020). Selamat Tinggal Hindia? Historische sleutelmomenten in Iksaka Banu's korte verhalen. *Indische Letteren*, 35(3), 167-181.

*Professional*

Arps, A. (2020). Historical re-enactment in Indonesië. *Indies Tijdschrift*, 2(2), 13.

### Huub van Baar

*Peer-reviewed*

Kóczé, A., & van Baar, H. J. M. (2020). The Challenge of Recognition, Redistribution and Representation of Roma in Contemporary Europe. In H. van Baar, & A. Kóczé (Eds.), *The Roma and Their Struggle for Identity in Contemporary Europe* (pp. 328). (Romani Studies; Vol. 3). Berghahn Books.

van Baar, H. (2020). Contained Mobility and the Racialization of Poverty in Europe: The Roma at the Development-Security Nexus. In C. Yıldız, & N. De Genova (Eds.), *Roma Migrants in the European Union: Un/Free Mobility* (pp. 18-34). Routledge.

van Baar, H. J. M., & Kóczé, A. (Eds.) (2020). *The Roma and Their Struggle for Identity in Contemporary Europe*. (Romani Studies; Vol. 3). Berghahn Books.

van Baar, H. J. M., & Kóczé, A. (2020). The Roma in Contemporary Europe: Struggling for Identity at a Time of Proliferating Identity Politics. In H. van Baar, & A. Kóczé (Eds.), *The Roma and Their Struggle for Identity in Contemporary Europe* (pp. 3). (Romani Studies; Vol. 3). Berghahn Books.

van Baar, H. J. M. (2020). Decolonizing Canonical Roma Representations: The Cartographer with an Army. In H. van Baar, & A. Kóczé (Eds.), *The Roma and Their Struggle for Identity in Contemporary Europe* (pp. 46). (Romani Studies; Vol. 3). Berghahn Books.

van Baar, H. J. M. (2020). Governing the Roma, Bordering Europe: Europeanization, Securitization and Differential Inclusion. In H. van Baar, & A. Kóczé (Eds.), *The Roma and Their Struggle for Identity in Contemporary Europe* (pp. 153). (Romani Studies; Vol. 3). Berghahn Books.



## Mieke Bal

### Books

Bal, M.B., (2020), *Kunst uit noodzaak*. Arhem: ArtEZ Press 2020 (in Dutch)

Bal, M.B., (2020), *Exhibition-ism: Temporal Togetherness*. The Contemporary Condition. Berlin: Sternberg Press 2020

Bal, M.B., (2020), *Don Quijote: Sad Countenances*. Edited by Niklas Salmose. Växjö, Sweden: Trolltrumma 2019; Bilingual edition English-Spanish as *Don Quijote: Tristes figuras; Don Quijote: Sad Countenances*. Murcia, Cendeac (Ad Litteram) 2020

### Peer reviewed

Bal, M.B., (2020), "Time and Form: The 'Unthought Known'", 113-128 in Gabriele Genge, Ludger Schwarte, Angela Stercken (eds.) *Aesthetic Temporalities Today: Present, Presentness, Re-Presentation*. Bielefeld: Transcript Image, 2020

Bal, M.B., (2020), "Contaminations: Toward an Empathic Museology", 237-245 in Bernd Herzogenrath (ed.) *Practical Aesthetics*, London: Bloomsbury, 2020

Bal, M.B., (2020), "Improving Public Space: Trauma Art and Retrospective-Futuristic Healing", 73-98 in Arleen Ionescu and Maria Margaroni, eds. *Arts of Healing: Cultural Narratives of Trauma*. London: Rowman & Littlefield Ltd, 2020

Bal, M.B., (2020), "Movement, Precarity, Affect". 83-96 in *Deleuze, Guattari and the Art of Multiplicity*, edited by Radek Przedpeński and S.E. Wilmer. Edinburgh: Edinburgh University Press 2020

Bal, M.B., (2020), "Annunciation: The Moving Image as an Act of Witnessing." 197-218 in *The Announcement: Annunciations and Beyond*. Eds. Hana Gründler, Alessandro Nove, Itay Sapir. Berlin and Boston: Walter de Gruyter GmbH

Bal, M.B., (2020), "Art Making as Analysis: Thought-Images and Image-Thinking." 1-10 in *Theoretical Studies in Literature and Art*, Beijing, Vol. 40, no. 4, 2020

Bal, M.B., (2020), "Narrative Polyphonie: Kakophonie oder Zitatismus?" 111-122 in *Polyphonie und Narration*. Eds. Silvan Moosmüller, Boris Previšić, Trier: Wissenschaftlicher Verlag, Raven, Research on Alternative Varieties of Explorations in Narrative Band 7, 2020

Bal, M.B., (2020), "Challenging and Saving the Author, for Creativity | Sfidare e salvare l'autore, per creatività" in *Vesper. Rivista di architettura, arti e teoria | Journal of Architecture, Arts & Theory*, no. 2, *Materia-autore | Author-Matter*, Quodlibet, Macerata primavera-estate, 132-149 Spring-Summer 2020

Bal, M.B., (2020), "Looking with Women". 14-27 in Ikkunalla. Näkymiä sukupueleen, titaal ja aikaan. Kirsi Saarikankaan juhlaKirja. Taidehistoriallisia tutkimuksia, Konsthistoriska studier (At the window. Prospects for gender, space and time. A commemorative book for Kirsi Saarikangas. Konsthistoriska studier (Art History Studies) 51, 202051, 2020

Bal, M.B., (2020), "La pensée-ciné: le retour d'Emma". 5-21 in *Flaubert et les sortilèges de l'image*, eds. Barbara Vinken, Pierre-Marc de Biasi, Anne Herschberg Pierrot, Berlin/Boston, De Gruyter, 2020

#### *Film and Exhibitions*

It's About Time! Reflections on Urgency

2020 Essay film. 31.25' colour, Dolby sound. Polish, with English subtitles.

Exhibited at:

World première: centre piece in the exhibition "Art Out of Necessity", video installations by Mieke Bal. Museum Jan Cunen, Oss, Netherlands, October 3d, 2020 - January 31, 2021

#### **Sruti Bala**

##### *Peer-reviewed*

Bala, S. (2020). Necessary Misapplications: The work of translation in performance in an era of global asymmetries. *South African Theatre Journal*, 33(1).

Bala, S. (2020). Theatre and the risk of fire. *Biblioteca Teatrale*, 133, 39-51.

Bala, S. (2020). 'Een kolonie moeten wij planten': Over *Jan Pietersz. Coen* (1931) van J. Slauerhoff. In R. van der Zalm, A. Krans, B. Ramakers, & V. Zangl (Eds.), *In Reprise: Tweeëntwintig Nederlandse en Vlaamse toneelstukken om opnieuw te bekijken* (pp. 63-76). Amsterdam University Press.

Reznek, J., & Bala, S. (2020). 'And while I am falling, I listen': On translation processes in *I turned away and she was gone* (2014). Jennie Reznek in conversation with Sruti Bala. *South African Theatre Journal*, 33(1), 52-66.

#### **Marie-Aude Baronian**

##### *Peer Reviewed*

Baronian, M-A. « Screenic Fashion : Horizontality, Minimal Materiality and Manual Operation ». In *Journal of Visual Culture*, (special issue on « Archeologies of Fashion Film », edited by Caroline Evans and Jussi Parikka), Vol.19, Issue 3, December 2020, pp. 378-390.

Baronian, M-A. « Textile-Objects and Alterity : Notes on the Pandemic Mask ». In *Pandemic Media : Preliminary Notes Towards an Inventory*, eds. Antonio Somaini, Philipp Keidl, Laliv Malamed, Meson Press, 2020.

Baronian, M-A. « L'Autre Masque : mode, alérité, et objet-textile ». In *Culture(s) de Mode*, May 2020. <https://culturesdemode.com/lautre-masque-mode-alterite-et-objet-textile/>

## **Özge Baykan Calafato**

### *Academic*

Calafato, Ö. (2020). A wooden box, tripod and cloth: The role of alaminüt photography in the making of modern Turkey. In A. C. Hall (Ed.), *The Camera as Actor: Photography and the Embodiment of Technology* (1 ed., pp. 57). (Routledge History of Photography). Routledge, Taylor & Francis Group.

### *Dissertation*

Baykan Calafato, Ö. (2020). *Posing for the Republic: Making the modern Turkish citizen in vernacular photographs from the 1920s and 1930s*.

## **Davide Beraldo**

### *Peer-reviewed*

Beraldo, D. (2020). Movements as multiplicities and contentious branding: lessons from the digital exploration of #Occupy and #Anonymous. *Information, Communication & Society*.

ten Oever, N., Milan, S., & Beraldo, D. (2020). Studying Discourse in Internet Governance through Mailing-list Analysis. In L. DeNardis, D. Cogburn, N. S. Levinson, & F. Musiani (Eds.), *Researching Internet Governance: Methods, Frameworks, Futures* (pp. 213-229). (The Information Policy Series). MIT Press.

## **Carolyn Birdsall**

### *Peer-reviewed*

Kaiser, C. R., & Birdsall, C. (2020). Von der Kardex-Kartei zur Einführung der Datenverarbeitungsmaschine: Die archivarisches Praxis der ersten 20 Jahre des Deutschen Rundfunkarchivs. *Rundfunk und Geschichte*, 46(1-2), 11-25.

### *Professional*

Birdsall, C. J. (2020). Early US Radio and the Modern Culture of Sound: [Review S. VanCour (2018) *Making Radio: Early Radio Production and the Rise of Modern Sound Culture*]. *Sound Studies*, 1-3.

## **Joost de Bloois**

### *Peer-reviewed*

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de Bloois, J. G. C. (2020). Melancholic Withdrawal: Narratives of Retreat in Contemporary Political Thought. In J. de Bloois, & P. Hesselberth (Eds.), *Politics of Withdrawal: Media, Arts, Theory* (pp. 69-84). Rowman & Littlefield International.

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### **Maria Boletsi**

*Peer-reviewed*

Boletsi, M. (2020). Rethinking Stasis and Utopianism: Empty Placards and Imaginative Boredom in the Greek Crisis-Scape. In M. Boletsi, J. Houwen, & L. Minnaard (Eds.), *Languages of Resistance, Transformation, and Futurity in Mediterranean Crisis-Scapes: From Crisis to Critique*. (pp. 267-290). (Palgrave Studies in Globalization, Culture and Society). Palgrave Macmillan.

Boletsi, M., & Celik Rappas, I. A. (2020). Introduction: Ruins in Contemporary Greek Literature, Art, Cinema, and Public Space. *Journal of Modern Greek Studies*, 38(2), vii-xxv.

Boletsi, M., & Celik-Rappas, I. A. (2020). Ruins in Contemporary Greek Literature, Art, Cinema, and Public Space. Special section of the Journal of Modern Greek Studies. *Journal of Modern Greek Studies*, 38(2).

*Academic*

Boletsi, M. (Author), & Papanikolaou, D. (Author). (2020). Why Rethink Modern Greek Studies Today: Notes from the Front of Cultural Analysis. Web publication/site, The Oxford Research Centre in the Humanities (TORCH).

Boletsi, M. (2020). Living between the "Back Then" and the "Not Yet": Barbarians, Crisis, and Temporality in Margaret Atwood's story "The Bad News". In H. Berner, J. Reidy, M. Rohner, & M. Wagner (Eds.), *Narren, Götter und Barbaren: Ästhetische Paradigmen und Figuren der Alterität in komparatistischer Perspektive* (pp. 357-373). Aisthesis Verlag.

Boletsi, M. (2020). Die Landschaft der Göttlichkeit in Konstantinos P. Kavafis' Dichtung. In R. Häfner, & M. Winkler (Eds.), *Götter-Exile: Neuzeitliche Figurationen antiker Mythen* (pp. 203-227). (Myosotis). Universitätsverlag Winter.

### **Anke Bosma**

*Peer-reviewed*

Bosma, A., & Valdés Olmos, T. (2020). The Coloniality of Benevolence. *Collateral*, 23, [a].

### **Hannah Bosma**

*Academic*

Sufi, S., Ortiz, C. M., Hof, C., Aerts, P., Klinkenberg, A., Lambrecht, A-L., Sierman, B., Willigen, B. V., Olivier, B., Willing, C., Thiel, C., Leeuwen, C. V., Jones, C., Flach, C. V., Katz, D. S., Hansen, D., Plomp, E., Coen, G., Steptoe, H., ... Moranville, Y. (2020). *Report on the Workshop on Sustainable Software Sustainability 2019 (WOSSS19)*. Zenodo.

**Jelke Bosma**

*Peer-reviewed*

B. Aalbers, M., Hochstenbach, C., Bosma, J., & Fernandez, R. (2020). The Death and Life of Private Landlordism: How Financialized Homeownership Gave Birth to the Buy-To-Let Market. *Housing, Theory and Society*.

**Wouter Capitain**

*Peer-reviewed*

Capitain, W. H. P. (2020). From Counterpoint to Heterophony and Back Again: Reading Edward Said's Drafts for Culture and Imperialism. *Journal of Musicological Research*.

**Chiara de Cesari**

*Peer-reviewed*

de Cesari, C. (2020). Heritage beyond the Nation-State? Nongovernmental Organizations, Changing Cultural Policies, and the Discourse of Heritage as Development. *Current Anthropology*, 61(1), 30-56.

**Carrol Clarkson**

*Peer-reviewed*

Clarkson, C. (2020). The King's English and the Mother Tongue. In S. Helgesson, B. Neumann, & G. Rippl (Eds.), *Handbook of Anglophone World Literatures* (pp. 53-66). (Handbooks of English and American Studies; Vol. 13). De Gruyter.

Clarkson, C. A. P. (2020). Literary Non-sites. In D. Driver (Ed.), *A Book of Friends: In Honour of J.M. Coetzee on his 80th Birthday* (pp. 37-44). Text Publishing.

**Sudeep Dasgupta**

*Peer-reviewed*

Dasgupta, S. (2020). Sexual and Gender-based Asylum and the Queering of Global Space: Reading Desire, Writing Identity and the Unconventionality of the Law. In E. Cox, S. Durrant, D. Farrier, L. Stonebridge, & A. Woolley (Eds.), *Refugee Imaginaries: Research Across the Humanities* (pp. 86-102). Edinburgh University Press.

Dasgupta, S. (2020). "Disidentification, Intimacy and the Cinematic Figuration of the Postcolonial I Europe", *Mise au point: Cahiers de l'Association français des enseignants chercheurs en cinéma et audiovisuel* 13 (2020)

Dasgupta, S. (2020). "Identity, Resistances and Difference", in Julia Bee and Nicole Kandioler (eds.), *Differenzen und Affirmationen: Queer/feministische Perspektiven auf Medialität*, Berlin: B-Books.

Dasgupta, S. (2020). "Curating Queer Migrant Cinema: Interview between Sudeep Dasgupta and James S. Williams" in James S. Williams (ed.), *Queering the Migrant in Contemporary European Cinema*. New York: Routledge

## **Annet Dekker**

### *Academic*

Dekker, A., Van Saaze, V., Rasterhoff, C., Oomen, J., van Lente, H., Wijers, G., Mul, G., & Ras, M. (2020). Innovative Digital Infrastructures: The Issue of Sustainability: An Online Roundtable Discussion. *Stedelijk Studies*, (10).

### *Professional*

Dekker, A. (2020). Location, location, location! In V. Perrin (Ed.), *Olia Lialina, Net Artist* (pp. 87-108). Les Presses du Réel.

Dekker, A. (2020). Archival Absurdity, or a walk in the park. In Y. Billimore, & J. Koileta (Eds.), *Rehearsing Hospitalities: Companion 2* (pp. 47-64). Frame.

## **Zoénie Liwen Deng**

### *Dissertation*

Deng, L. (2020). *"Be water, my friend": Non-oppositional criticalities of socially engaged art in urbanising China*.

## **Mark Deuze**

### *Peer-reviewed*

Deuze, M., & Witschge, T. (2020). *Beyond Journalism*. Polity.

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McQuail, D., & Deuze, M. (2020). *McQuail's Media and Mass Communication Theory*. (7th ed.) Sage Publications.

Postema, S., & Deuze, M. (2020). Artistic Journalism: Confluence in Forms, Values and Practices. *Journalism Studies*, 21(10), 1305-1322.

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### *Academic*

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## **Nadia de Vries**

### *Peer-reviewed*

de Vries, N. (2020). [Review of: E.E. Edwards (2018) The modernist corpse: posthumanism and the posthumous]. *Mortality*, 25(1), 120-121.

de Vries, N. (2020). Who Am I Doing This For? The Dirty Subjectivities of AnnaMaria Pinaka. *ASAP/Journal*, 5(1), 1-18.

*Popular*

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de Vries, N. (2020). Torenraam zonder vlecht: Genres in Quarantaine. *nY*.

**Jeff Diamanti**

*Peer-reviewed*

Diamanti, J., Cetinic, M., & Badia, L. (2020). Climate Realism: The Aesthetics of Weather, Climate, and Atmosphere in the Anthropocene. *Resilience : a journal of the environmental humanities*, 7(2-3).

Diamanti, J., & Szeman, I. (2020). Nine Principles for a Critical Theory of Energy. *Polygraph: An International Journal of Culture & Politics*, 28, 137-159.

Diamanti, J., & Boetzkes, A. (2020). At the Moraine. *e-flux*.

Hayes, M., & Diamanti, J. (2020). Intermodal Aesthetics and the Otherwise of Cargo. In T. Prorokova-Konrad (Ed.), *Transportation and the Culture of Climate Change: Accelerating ride to global crisis* (pp. 173-190). (Energy and society). West Virginia University Press.

*Popular*

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*Academic*

Diamanti, J., & Roy, S. (2020). The Bifurcation of Amsterdam's Terminals and Tourists: Urgenda and Beyond. *Frame*, 33(1).

## **Cock Dieleman**

### *Peer-reviewed*

Dieleman, C., & Zangl, V. (2020). Challenging grand narratives: Performing canonical texts in Dutch TYA. *Youth Theatre Journal*, 34(1), 95-106.

### *Academic*

Dieleman, C., Zangl, V., Danner, H., & Franzen, R. (2020). *Inleiding in de dramaturgie*. Amsterdam University Press.

### *Professional*

Dieleman, C., de Bonth, C., van den Bulk, L., van Miert, M., & de Vreede, M. (2020). *Samenvatting, conclusies en reflecties op Betovering en betekenis. Trendrapport theater-, dans- en muziekeducatie 2019*. LKCA.

Dieleman, C. (2020). Betovering en betekenis: Trendonderzoek theater-, dans- en muziekeducatie 2019. *Kunstzone : Tijdschrift voor Kunst en Cultuur in het Onderwijs*, 2020(4), 16-18.

Dieleman, C. (2020). Kind en kindbeeld: Over *Ifigeneia Koningskind* (1989) van Pauline Mol. In R. van der Zalm, A. Krans, B. Ramakers, & V. Zangl (Eds.), *In reprise: Tweeëntwintig Nederlandse en Vlaamse toneelstukken om opnieuw te bekijken* (pp. 119-132). [8] Amsterdam University Press.

## **Niels van Doorn**

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