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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 150 PhD candidates, it brings together cutting-edge scholarship in philosophy, musicology, literary studies, cultural studies, European 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 79 research groups, divided into three categories: funded research projects (31); reading groups & seminars (21); and network groups (27). Each group belongs to one or more of the five constellations that identify the broader thematic research areas ASCA focuses on. These five constellations, designated with the acronym MAGIC, are:

• **M**ediality
• **A**rts & Aesthetics
• **G**lobalisation & Migration
• **I**dentities
• **C**ultural and Social Critique

The themes identified by the constellations are at the forefront of academic and public debates, allowing ASCA researchers to collaborate not only with each other, but also with external academic and non-academic partners. ASCA's vibrant PhD community is at the center of our activities and operates in a spirit of openness, collaboration, and experimentation.

In 2021, 33 PhD candidates and 13 staff members joined ASCA; ASCA offered 21 ongoing seminars and/or reading groups, and (co-)organized 61 conferences, lectures and workshops; ASCA members acquired over 500,000 Euro of external funding for their research; and 17 ASCA PhD candidates earned their doctor's title.

ASCA in 2021

We had hoped that 2020 would see the end of the Covid pandemic, but it continued to disrupt lives and research activities in 2021, with the year ending in yet another lockdown in the Netherlands. As in 2020, we tried to have ASCA events in-person when the circumstances allowed, with other events held online or in hybrid form. After a year without an ASCA Workshop, we were able to have the 2021 workshop, aptly titled "We Are All in This Together": Connectivity and Community in Isolation, online, thanks to the enthusiasm and persistence of Jori Snels and Lok Yee Wong. We were also able to hold the ASCA Summit in-person at the Compagnietheater.

All the same, the dragging on of the pandemic did take a heavy toll, especially on PhD candidates, postdocs and young researchers not yet part of established research networks – and, as a report by the LNVH (Dutch network of women professors) poignantly showed, on women researchers with young children (for the report, see: https://www.lnvh.nl/a-3716/covid-19-impact-academics). ASCA has adjusted its annual research assessments, taking into account how researchers, collectively and individually, have been (and continue to be) affected by the pandemic, and the Faculty of Humanities made it possible to extend contracts for PhD candidates and postdocs unable to do fieldwork or archival research. However, it has unfortunately not been possible to compensate for everything that was lost, which comprised much more than only time to do research. While online meetings and conferences were sometimes surprisingly productive, no adequate online substitute for chance encounters at conferences during coffee breaks, lunches and dinners emerged, many publications were delayed, and many research projects had to cancel (international) events and research visits.

Covid has not disappeared yet and some countries remain closed to international researchers. Like last year, our aim for 2022 will be to continue 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.

Highlights from 2021 include:

Creative Labour in East Asia I 2 March 2021 I Online
Speakers: Jeroen de Kloet, Yiu Fai Chow, Lin Jian, Ricky Changwook Kim, Sun Meicheng, Liew Kai Khiun, Angela Lee, Yvette Lok Yee Wong, Anthony Fung.

This seminar, co-organised by ASCA with the journal *Global Media and China* (Sage) and the Communication University of China, brings together the contributing authors to a special issue of the journal, published in December 2020. The seminar explores how the creative industries discourse often directs all discussion of "inequality", "precarity" and "self-exploitation" of creative labour towards a critique of "neoliberalism", thus running the risk of overlooking different socio-political contexts. It points to the urgency to contextualize and globalize, if not decolonize, creative work studies, including the debates surrounding precarity.

ASCA Workshop 2021 I 23-25 June 2021 I Online
Organizers: Lok Yee Wong and Jori Snels.
Keynote speakers: Lance Bennett (University of Washington), Alexandra Segerberg (Uppsala University), Iris van der Tuin (Utrecht University) and Sally Wyatt (Maastricht University).
The ASCA Workshop 2021 reflects on what it means, collectively, to live in pandemic times. As our global crisis continues, it seems that the social order and our sense of self is changing. We celebrate family birthdays via Skype, demonstrate for social justice on Instagram, and visit art exhibitions in Animal Crossing; meanwhile, we are condemned to living twenty-four hours a day with our partners, roommates or alone, in a home turned office, habituated to uncertainty and fear. Through this experience, we have become keenly aware of both digital technologies' previously untapped potentialities for connecting us and their seemingly unbridgeable boundaries; we are learning to live in and with entrapment, experiencing both unprecedented distance and closeness. How can we mourn, how can we protest, how can we engage deeply, when we cannot show up with our bodies, when we cannot step out of our homes? As David Harvey stated in 'We need a collective response to the collective dilemma of coronavirus': "I am in a frustrating position of personal isolation, at a moment when the time calls for collective forms of action." We want to use this moment to start thinking about how to overcome or reconfigure distancing and isolation from the perspective of embodied connectivity and the embodiment of connectivity. We seek to interrogate the notions of connectivity and community in all facets of society in order to reimagine power structures, technological infrastructures, and social systems, and to explore what we may learn from the creative forms of embodied connectivity and embodiment of connectivity we encounter as we move into the future.

How To Do Radical Institutionalism? I 2 July 2021 I Online
IMAGINART panel discussion with Wayne Modest, Helena Nassif, and ruangrupa's farid rakun.
Invitees to this roundtable lead established cultural institutions, museums, and biennials that they are trying to change into more open, inclusive, emancipatory and transnational bodies—thinking public space and publics otherwise. In Audre Lorde's words, they are trying to "dismantle the master's house with the master's tools." We want to hear from our invitees how they think and practice radical institutionalism. Towards this end, we ask how they translate transformative and decolonial ideas into a program of sustained action to change established institutions. How are they changing their institutions and/or see it changing, and how much control do they have over this process? How can one create commons and micro-utopian spaces within, across and beyond established institutions? How do they relate to grassroots groups and activists that want to hold their institution accountable for the histories and power relations they are part of? How do they see this relationship transforming in the future? Are we moving from classic institutional forms towards shifting ecologies of networked organisms?
The IMAGINART project explores how artists and cultural workers are reimaging public institutions. This multi-researcher project undertakes a series of ethnographic studies exploring the role of artistic practices in reimagining and transforming societies from below. IMAGINART researchers explore creative institutional experiments in Hungary, Indonesia, Italy, Kurdistan, Palestine/Lebanon, and South Africa. Group members: Chiara De Cesari, Nuraini Juliastuti, Yazan Khalili, Abdulkerim Pusat, Aria Spinelli, Eszter Szakács, Carine Zaayman.

Eternal Presents and Resurfacing Futures I 28-29 October 2021 I RUG & Online
Organizers: Hanneke Stuit (ASCA), Sanjukta Sunderason (AHM), Ksenia Robbe (University of Groningen)
Keynote speakers: Ilya Kukulin (National Research University Higher School of Economics, Moscow), Andrew van der Vlies (University of Adelaide), Françoise Vergès (Collège d'études mondiales | Fondation Maison des sciences de l'homme, Paris)
This workshop focuses on the postcolonial/postsocialist dynamics of time and memory in literature and art. It addresses the ways in which literature and art, in their generic capacity for multi-perspective representation, reimagine place and agency in the impasse of an eternal present and develop ways of engaging with the past that "resurface" futurity. We propose to begin thinking about

these questions from the "peripheries" of the Global South and the Global East which, despite their key role in the global transformations of the 1980-1990s, are mostly regarded as recipients rather than producers of theoretical and critical perspectives. Drawing upon Jean and John L. Comaroffs' proposition that African and other Global South societies are where key practices and ideas are being developed and tested before they "travel" to the West, we open a dialogue between these and postsocialist contexts of the Global East. We suggest that these entangled contexts generate alternative temporalities and constellations of time as they grapple with ambiguities of "post-transitional" experience and experiment with a variety of post- /alter-postmodernist modes.

ASCA Summit I 4 November 2021 I Compagnietheater
Speakers: Yolande Jansen, Emiel Martens, Eva Meijer, Aylin Kuryel, Sruti Bala, Selçuk Balamir and Noa Roei.
The ASCA Summit 2021 focuses on the ways in which we garner attention for our research by intervening in public debates, nationally and internationally, as well as on how we mobilize our research as part of various forms of activism. Communicating the outcomes of our research and ensuring its "valorization" or "social impact" is considered an increasingly important part of our role as academics. Valuing these activities is also central to the new "recognizing and rewarding" (erkennen en waarderen) framework that has been espoused by the Royal Netherlands Academy of Arts and Sciences (KNAW) and the Dutch Research Council (NWO). This framework aims to facilitate a diversity of academic career paths and to move away from a system that asks all academics to excel at everything. But what exactly does "good" science communication, valorization or social impact entail and who gets to determine this? And to what extent does seeking to "valorize" our research or gear it towards having "social impact" align or conflict with academic freedom or with using our research in activist ways, especially when certain forms of activism are considered controversial by the state or parts of the public? As became clear in the context of the Covid pandemic and was also discussed recently in a two-part program at Spui25 (Van wantrouwen tot bedreiging / From distrust to threats), some contributions by academics to public debates – whether part of activism or not – are not welcomed and may even lead to academics being threatened. How can we navigate public spheres – in the Netherlands and elsewhere – that seem to be getting more and more hostile to academic research and expertise in general? And how can ASCA, the university and organizations like the KNAW support researchers whose academic and/or activist work garners hostile responses?

The Future of the Dutch Colonial Past I 26-27 November 2021 I Hermitage
Conference organized by ASCA, the Amsterdam Museum, NIOD, Rijksmuseum, The Black Archives, NMVW & VU University, Amsterdam City Archives.
ASCA panel session on Activism, Academic Research and Decoloniality. Moderator: Esther Peeren. Speakers: Julian Isenia, Mikki Stelder, Barbara Titus and meLê yamomo, Rolando Vazquez.
How are theories of decoloniality (Mignolo, Wynter, Vazquez) are used in and across academic research, activism and artistic practice to address the afterlives of colonialism in the present and to challenge the disavowal of these afterlives? How can theories of decoloniality help to foreground and recognize the forms of knowledge and genres of being and living that have been marginalized and devalued by the system of modernity-coloniality? The speakers, who all work on the intersection of academic research, activism and art, reflected on how the borders between these fields can be crossed (out) so that they can creatively feed into each other, and so that art and activism can find a place within academia as research practices.

How Do Platforms Reshape the Cultural Industries? I 6 December 2021 I Book Launch Spui25 I Online
The widespread uptake of digital platforms – from YouTube and Instagram to Twitch and TikTok – is reconfiguring cultural production in profound, complex, and highly uneven ways. Longstanding media industries are experiencing tremendous upheaval, while new industrial formations – live-streaming, social media influencing, and podcasting, among others – are evolving at breakneck speed. What are the implications of the rise of platforms for how cultural producers create, distribute, market, and monetize cultural content and services? Following the publication of *Platforms and Cultural Production* (Polity, 2021), two of the book's authors, Thomas Poell and David Nieborg, will discuss the processes of platformization across the cultural industries with Anne Helmond and Jeroen de Kloet. The speakers will identify key changes in markets, infrastructures, and governance at play in this ongoing transformation, as well as shifts in the practices of labor, creativity, and democracy. Furthermore, they will reflect on the vital differences and surprising parallels in the trajectories of platformization across the globe, especially focusing on the US, Western Europe, and China.

Management and Research Groups

In 2020, ASCA's management team consisted of the academic director (Esther Peeren, Professor of Cultural Analysis), the vice-director (Jaap Kooijman, Associate Professor of Media Studies) and the managing director (Eloe Kingma); administrative support is provided by Jantine van Gogh. The management team is jointly responsible for the day-to-day running of the research school. The academic director sits on the AIHR Research Council, which meets on a monthly basis to discuss general policies, strategic roadmaps and finances that are part of the policies and governance of the Faculty of Humanities, and liaises with the Heads of Department. The vice-director takes responsibility for the PhD community, including the annual evaluations.

The ASCA Board consists of a mix of senior and junior staff members, and two PhD representatives. Current members are: Sruti Bala (Associate Professor of Theater Studies), Nadica Denic (PhD candidate), Gaston Franssen (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), Boris Noordenbos (Associate Professor of Cultural Analysis), Patricia Pisters (Professor of Media and Film Studies), Ellen Rutten (Professor of Slavonic Literature and Culture), Bo Wang (PhD Candidate), Esther Weltevrede (Assistant Professor Media Studies)

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. If necessary, individual research and publications plans are made. 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.

Network Groups	Coordinators	M	A	G	I	C
Amsterdance	Oliver Seibt	X			X	
Art - Activism - Conflict	Sruti Bala	X			X	X
Art and Politics	Rene Boomkens		X			X
Art Education as Critical Tactics	Jeroen Lutters	X	X			X
ASCA Cities Project	Carolyn Birdsall	X	X	X		
Crisis, Critique and Futurity	Maria Boletsi	X		X	X	X
Critical Health	Gaston Franssen	X				X
Cross Media	Markus Stauff	X				
Digital Emotions	Ellen Rutten				X	X
Digital Methods Initiative	Richard Rogers	X		X		
Ethics and Politics of Digital Technologies	Beate Roessler	X				X
Fashion/Representations in Global Context	Christine Delhaye			X	X	
Film and Philosophy	Patricia Pisters, Monique Roelofs	X			X	X
Game Lab	Toni Pape	X			X	
Geomediations	Patricia Pisters, Leonie Schmidt	X			X	X
Global Digital Cultures	Thomas Poell	X		X		
Literature of the 21st Century	Ellen Rutten	X		X		
Modern and Contemporary Art	Mia Lerm-Hayes		X			X
Moving Images	Giovanna Fossati		X		X	
Music and Culture	Barbara Titus	X			X	
Peripheries Project	Esther Peeren, Hanneke Stuit				X	X
Philosophy and Public Affairs	Beate Roessler					X
Postcolonial Film Histories and Heritages	Emiel Martens, Asli Tuncer	X		X	X	
The Significance of Phenomenology	Christian Skirke					X
Thinking Artistic and Design Practices	Marie Aude Baronian	X	X			
Walking as Research Practice	Tania Cardoso	X	X		X	
Word and image	Mia Lerm-Hayes		X		X	

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

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

Researchers and Publications

The tables below show that ASCA again gained research staff (expressed in fte) between 2020 and 2021. This is mainly due to new Assistant Professors being hired. The total number of publications went up slightly, while the average number of publications per researcher stayed at the level of 2020 (significantly below the number for 2019, which might in part be due to the pandemic, but could also be explained by the growing emphasis on quality over quantity). 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 2021, 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 increased from 12 in 2020 to 17 in 2021, which is the same number as in 2019. The total number of ASCA PhDs in 2020 was 154, with the percentage of externally/self-funded PhDs going up slightly from 78% to 81%. The absolute number of contracted PhDs went down, in part due to postponed NWO and ERC rounds.

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 allow postdocs from different projects to meet and exchange experiences.

Main Categories of Research Output at Institutional Level						
	2019	%	2020	%	2021	%
Refereed journal articles	123	34%	130	38%	131	38%
Books	22	6%	20	6%	25	7%
Book chapters	89	25%	79	23%	89	26%
Non-Refereed journal articles	49	14%	39	12%	27	8%
Professional publications	57	16%	32	9%	43	13%
Publications aimed at public	19	5%	39	12%	29	8%
Total publications	**359**		**339**		**344**	
Dissertations	17		12		17	
Tenured staff in fte	31		34		36	
Average publications p.p.	4,7		4,0		4,0	

Research staff in fte at institutional level						
	2019	**%**	**2020**	**%**	**2021**	**%**
Tenured Staff						
Full Professor	6,22	20%	7,52	22%	8,46	23%
Associate Professor	5,44	18%	8,02	24%	8,24	23%
Assistant Professor	18,85	62%	18,4	54%	19,51	54%
Total Tenured Staff	**30,51**		**33,94**		**36,21**	
Non-tenured staff						
Postdocs	4		7,6		8,5	
PhD Candidates*						
Contracted	35	22%	34	22%	30	19%
Self-/Externally Funded	122	78%	122	78%	124	81%
Total PhD Candidates	**157**		**156**		**154**	
Total Non Tenured Staff	**161**		**163,58**		**163,58**	

PhD Program

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 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 (up to 0.2 fte of teaching in the 2nd and 3rd year is expected for 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, 81% of ASCA's internally funded PhD candidates that finished between 2012-2020 hold academic jobs (temporary or permanent), within and outside the Netherlands. Of the self-funded PhD candidates that finished between 2014-2020, 64% 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.

Social Impact

The most prevalent form of societal impact ASCA research has is its contribution to scholarly and societal debates. In spite of COVID-19 restrictions during 2021, ASCA members have participated in debates organized either online or on location at Amsterdam venues such as the Amsterdam Museum, De Balie, EYE Filmmuseum, OBA, Pakhuis De Zwijger, Spui25 and Stedelijk Museum, as well as at venues outside Amsterdam and the Netherlands. In addition, some ASCA research is used to inform policy making at the local, national and international level. For example, together with researchers of the Instituut voor Informatierecht (IVIR), Anne Helmond has written the research report "Webharvesting voor erfgoedinstellingen" commissioned by the Dutch Ministry of Justice and Security. In a quite different realm, Giovanna Fossati has become one of the new members of the Academy of Motion Picture Arts and Sciences, also known as the Oscars.

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, including those 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.

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. Appearances on national and international television include Patricia Pisters on the topic of small cinemas (*RTL Nieuws*, 8 January), Mirjam Prenger on the use of external advisors by the Dutch government (*Een Vandaag*, 26 April), Mark Deuze on YouTube and the misinformation about COVID-19 vaccines (*EenVandaag*, 30 September) and on the impact of Facebook (SBS talk show *HLF8*, 5 October),

Jeroen de Kloet on Chinese pop music (*NBC News*, 12 November), and Wang Shuaishuai on masculinity in China (*BBC News*, 15 December); Margriet Schavemaker appears regularly on television to inform the general public about current art exhibitions. Appearances in national printed media include Richard Rogers on Bitchute as alternative to Twitter and Facebook (*de Volkskrant*, 9 January), Mark Deuze on the power of large tech companies in the freedom of speech (*de Volkskrant*, 11 January), Niels van Doorn on the Only Fans phenomenon (*Nu.nl*, 30 January), Marc Tuters on the economic impact of internet forum Reddit (*NRC Handelsblad*, 4 February), Ellen Rutten on Russian state violence (*de Volkskrant*, 21 April), Yolande Jansen on anti-Semitism (*de Nederlandse Boekengids*, 8 October), Gavin Muller on social media and digital platforms (*De Correspondent*, 23 October), and Eva Meijer on animal rights (*Trouw*, 10 December).

Public events supported by ASCA include the online *Talk Show Indonesia: The Rough Guide to Indonesian Fantastic Pop Culture*, organized by ASCA member Arnoud Arps as part of the Imagine Film Festival (11 April); *White Papers on Dissent*, a public programme on the politics and poetics of Blockchain as a tool for radical imagination, organized by ASCA member Barbara Cueto in cooperation with Van Abbe Museum (22-23 October); *Articulating belonging: translingualism*, belonging and the creation of South African social collectivities, organized by ASCA in cooperation with University of Gent, and Zuid-Afrikahuis Nederland (11-12 November); and *The Future of the Dutch Colonial Past*, organised together with the Amsterdam Museum, NIOD, Rijksmuseum, The Black Archives, University of Amsterdam, NMVW & VU University, Amsterdam City Archives (26-27 November), which was connected to the exhibition of The Golden Coach at the Amsterdam Museum.

Financial Overview

Working Budget FGW	41,000.00
Seminars	4,491.20
Workshops/conferences	10,729.70
Summit	5,829.14
Office	1,826.80
Total Expenses	22,876.84
Balance	18,123.16

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 2021, ASCA received a budget of 41,000 Euro, of which less than half was spent because for part 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.

Events

Seminar: Critique(s) of Violence, organized by Daniel Loick

Sacrificial Partisanship - "For with mere life, the rule of law over the living ceases" – sacrificial partisanship
Presentation by Banu Bargu, Santa Cruz | 4 February 2021

Forms of Social Transformation - "An upheaval that this form of strike not so much causes as consummates"
Eva von Redecker (Verona) | 4 March 2021

What Does it Mean to Abolish (State Power)?
Online Workshop with Robin Celikates, Avery Gordon, Robyn Maynard, Christoph Menke, Praveen Sewgobind, Vicki Squire, and Mathijs van de Sande. | 12 March 2021

Lecture Series: New Histories of Public Spheres and Public Actions, organized by Ellen Rutten and Alexander Etkind

Was Soviet Television a Public Sphere?
Lecture by Bohdan Shumylovych (Center for Urban History, L'viv)| 5 February 2021

Nuclear Secrets
Atomic Accidents and the Information Control from the Castle Bravo to Chernobyl and Fukushima
Lecture by Serhii Plokhii, director of the Harvard Ukrainian Research Institute and author of multiple prizewinning monographs about Russian and Ukrainian history, religion, and identity | 16 April 2021

ASCA Cities Seminar: (Post)Pandemic Urbanism, organized by Carolyn Birdsall and Jelke Bosma

Living in the Pandemic City. Diverging emotional geographies of staying home
Lecture by Fenne Pinkster (University of Amsterdam) | 12 February 2021

Robotic logics of public space in the COVID pandemic
Lecture by Shanti Sumartojo (Monash University) | 23 April 2021

Lecture Series: Politics and Performance, organized by Sruti Bala and Elize Mazadiego

Touched Bodies. The Performative Turn in Latin American art
Presentation by Mara Polgovsky Ezcurra (Birkbeck University of London, UK), followed by a conversation with Kati Röttger (Theatre Studies) | 25 February 2021

Theatre Amongst the Ruins. The poetics and politics of South African adaptations
Lecture by Mark Fleishman (University of Cape Town, South Africa). Respondent: Astrid Van Weyenberg (Film and Literary Studies, University of Leiden) | 25 March 2021

Another Aesthetics is Possible: Arts of Rebellion in the Fourth World War
Lecture by Jennifer S. Ponce de León (University of Pennsylvania, US) | Respondent: Elize Mazadiego (Art History, University of Amsterdam) | 22 April 2021

Performance Philosophy and Animals: Towards a Radical Equality
Presentation by Laura Cull Ó Maoilearca (Amsterdam University of the Arts, NL) Respondent: Jeff Diamanti (Environmental Humanities, University of Amsterdam) | 27 May 2021

The Politics of Production in the Performing Arts
Presentation by Ana Vujanović (Independent scholar and cultural worker, Berlin/Belgrade). Respondent: Christa-Maria Lerm Hayes | 24 June 2021

Reading Itoyi toyi - Making a case for Black live art
Lecture by Nomusa Makhubu (University of Cape Town, South Africa) | 30 September 2021

The Body as Point of Entry. A performative reading of the film 'Sarafina!' (1992)
Lecture by Buhlebezwe Siwani (Independent Visual and Performance Artist) | 30 September 2021

Art & Design in the Age of Climate Crisis and Ecocide
Lecture by Suzanne Dahliwal (St. Joost School of Art & Design, the Netherlands) | 28 October 2021

Film in Context Series organized by Karen Sztajnberg

The Future of Curating and Programming
Guest Speaker: Richard Peña (Rome Film Festival, New York Film Festival, Film Society of Lincoln Center) | 18 January 2021

Heterofatalism in Popular Media
Guest Speaker: Indiana Seresin (University of Cambridge) | 16 April 2021

Repurposing Porn
Guest Speaker: Ines Ouedraogo (Suffolk University) | 14 May 2021

Philosophy and Public Affairs Colloquium organized by Henry Wijsbek, Thomas Nys and Daniel Loick

Affective Privilege & Paradoxes of Reproduction, Grammars of Power
Daniel Loick (University of Amsterdam) & Penelope L. Deutscher (Northwestern University) | 12 May 2021

Double Colloquium with Alyssa Adamson and Jana Cattien | 2 June 2021

Privacy as Solidarity
Marjolein Lanzing (University of Amsterdam) | 23 June 2021

Will Human Rights Save the 'Anthropos' From Anthropocentrism? Climate change and the overrepresentation of Man
Presentation Jasmijn Leeuwenkamp. Commentator: Laura Burgers. Moderator: Gerrit Schaafsma | 10 November 2021

Dissident Theorizing: Tracing Nonideal Philosophical Methodology
Presentation by Mari Mikkola. Commentator: Jana Cattien | Moderator: Daniel Loick | 24 November 2021

Political Ecologies: Ecologies of Form Seminar organized by Joost de Bloois and Jeff Diamanti

Geo-anarchies
Masterclass by Giovanbattista Tusa, Nova University of Lisbon | 21 May 2021

Public Lectures by Edna Bonhomme and J.T. Roane
In collaboration with Framer Framed and the Goethe Institute | 30 September 2021

Ecologicity, A Thriving Negation of Negation
Public Talk and Masterclass with Amanda Boetzkes | 29 October 2021

Architecture in the Aftermath
Public Lecture and Masterclass with Daniel A. Barber | 19 November 2021

Ecology of Forms
Online Reading and Discussion with Devin | 17 December 2021

Critical Cultural Theory Seminar organized by Aukje van Rooden

Arts of Address: Being Alive to Language and the World
Presentation by Monique Roelofs (ASCA) | 1 April 2021

Boehme, Hegel, Schelling, and the Hermetic Theology of Evil
Workshop with Prof. Sean J. McGrath | 13 September 2021

What if Truth Were a Woman? On Nietzsche, Women, and Philosophy
The Critical Cultural Theory Group is co-hosting, together with the FNS and the Nova University of Lisbon, the 26th International Conference of the Friedrich Nietzsche Society | 16-18 September 2021.

A Feminist Mythology
Presentation by Chiara Bottici, Associate Professor of Philosophy and Director of Gender and Sexuality Studies at the New School for Social Research in New York City. | 3 December 2021

Moving Images. Preservation, Curation, Exhibition Series organized by Giovanna Fossati and Floris Paalman

How to Archive a Film Festival? The San Sebastian Model
Online event with Pablo la Parra | 4 June 2021

Film Archiving and Copyright
Lecture by Claudy Op Den Kamp | 24 September 2021

Other Events

Non-Sovereign Citizens: Puerto Rico, USA and the Aporias of Empire
Lecture by Prof. Yarimar Bonilla (City University New York) | Organized by the by the NWO-funded research project 'Cultural Practices of Citizenship under Conditions of Fragmented Sovereignty' | 8 April 2021

Practices of Sounding History
Presentation by Pamela Jordan in the ASCA Aurality Seminar | 11 May 2021

'Not with the master's tools, nor denying the violent tools that claim neutrality'
Masterclass by Ariella Aïsha Azoulay, organized by Linda Xheza and Stacey Voster | 26 May 2021

Hinterlands: A Project in the Rural, Literary and Environmental Humanities
Online workshop hosted by ASCA and WISER, organized by Hanneke Stuit and Esther Peeren as part of the ERC-funded Rural Imaginations project | 3-4 June 2021

Fake Everything: Social Media's Struggle with Inauthentic Activities
Digital Methods Summer School 2021 | 5-16 July 2021

"We Are All in this Together" – Connectivity and Community in Isolation
ASCA Workshop organized by Jori Snels and Lok Yee Wong | 23-25 June 2021

Voices on Israel/Palestine
Two-part event in collaboration with Spui25 offering a critical, academic perspective on Palestine/Israel. With Ariella Aïsha Azoulay, Haidar Eid, Mezna Qato, Chiara De Cesari | 1 June 2021

Artistic Research with Esmee Geerkens and Sea Bekirovic
Artistic Research Research Group | 4 June 2021

Transnationalism and Its New Spatial Frames: artists, objects and forms of deterritorialization
Online workshop organized by ASCA in collaboration with the School of the Art Institute of Chicago | Convenors: Elize Mazadiego (Marie Skłodowska-Curie Fellow, University of Amsterdam) and Daniel R. Quiles (Associate Professor of Art History, School of the Art Institute of Chicago) | 22-23 June 2021

How to do Radical Institutionalism?
IMAGINART panel discussion with Wayne Modest, Helena Nassif, and ruangrupa's farid rakun | In the framework of the IMAGINART project at the University of Amsterdam | 2 July 2021

Dismantling Global Hindutva
International Conference | 10-12 September 2021

Spectacular Noise: The Case of Gabber
Presentation by Hillegonda C Rietveld (London South Bank University, UK) organized by Oliver Seibt as part of the Amsterdance research group | 29 September 2021

Slavery in the Cultural Imagination: Voices of Dissent in the Neerlandophone Space, 17th-21st Century
Conference organized by Marrigje Paijmans, Saskia Pieterse and Karwan Fatah Black. Keynotes: Hasana Sharp (McGill University) and Marlene Daut (University of Virginia) | 28-29 October 2021

ASCA PhD Skills: The Academic Job Market and Academic Publishing
This annual seminar, organized by Esther Peeren and Jaap Kooijman, is designed to supplement the training offered by the Graduate School of Humanities | 7 October 2021

Letting Go of Having to Speak All the Time
Amsterdam Assembly, organized by Nuraini Juliastuti in collaboration with Framer Framed | 7-9 October 2021

Artistic Research with Jesse Ahlers and Judith Westerveld
Artistic Research Research Group (ARRG) | 8 October 2021

Microfascism & Digital Culture
Radical Right Reading Group | 8 October 2021

Bad Translations—Transphobic Violence, National Anxieties, and European Identities
Reading Group Trans* and Psychoanalytic Perspectives on Contemporary Cultural Issues 2021-2022 organized by Alvaro Lopez and Mina Burnside | 13 October 2021

Black Swan: The Assets
Organizer: Barbara Cueto at Van Abbe Museum | 23 October 2021

ASCA Summit 2021: ASCA Academics in the Public Arena
Organized by Esther Peeren and Jaap Kooijman. With: Yolande Jansen, Emiel Martens, Eva Meijer, Aylin Kuryel, Sruti Bala, Selçuk Balamir, Noa Roei | 4 November 2021

ASCA Supervision Workshop
Organized by Esther Peeren and Jaap Kooijman | 16 November 2021

Articulating Belonging: Translingualism, Belonging and the Creation of South African Social Collectivities
2-day symposium organized by the University of Amsterdam, University of Gent, and Zuid-Afrikahuis Nederland | 11-12 November 2021

The Future of the Dutch Colonial Past
Conference organized by the Amsterdam Museum, ASCA, NIOD, Rijksmuseum, The Black Archives, NMVW & VU University, Amsterdam City Archives| 26-27 November 2021

Autopsy: Gender and Sexuality On Stage
Screening and Roundtable organized by Alvaro Lopez and Shekoufeh Behbehani. With Performer and director Saman Arastoo and Nadia Bavand, an actor and member of Avaye Divanegan | 29 November and 3 December 2021

Hyperstition
Radical Right Reading Group (RRRG) | 3 December 2021

Artistic Research with Baukje Spaltro and Jade Mandrake
Artistic Research Research Group | 3 December 2021

Politics in a Time of Crises: Charting new normative directions in a context of economic, democratic, and environmental challenges

The Third Annual Amsterdam Graduate Conference in Political Theory co-organized by Jonathan Listik and others | Keynote speakers: Martin O'Neill (University of York) and Chiara Bottici (The New School, New York) | 6-7 December 2021

New Research Groups

Trans* and Psychoanalytic Perspectives on Contemporary Cultural Issues
ASCA Reading Group organized by Alvaro Lopez and Mina Burnside
The critical domain and scope of trans studies and psychoanalysis comprises a number of different—and sometimes diverging—fields of research, theoretical stances, and methodological approaches. From sexuality and embodiment to cultural manifestations, from social and political dynamics to intricate processes of subject formation, trans and psychoanalytic perspectives offer a critical tool to tackle the complexities of the contemporary context. Yet more often than not, these perspectives are perceived as detached from each other, or even oppositional and conflicting. However, unlikely as the trans-psychoanalysis paring may sound, these perspectives have more in common than it would appear at first sight. Moreover, as recent approaches in trans studies and psychoanalysis attest to, their critical perspectives cross paths and enter into conversation with each other, enabling an insightful tool for assessment and analysis of the multiple transformations, situations, and pressing issues of the present moment.

The aim of this reading group is to approach recent works on trans studies and psychoanalysis as a means to open a space for a critical engagement with these perspectives and the insights they provide with regard to contemporary cultural issues: from transphobia and violence to life and livability in times of pandemic, from Black Lives Matter to new gender registration policies in the EU. For each of the group sessions, two texts/approaches will be selected in order to address a specific contemporary issue. Each of these texts/approaches will independently engage or combine trans and psychoanalytic perspectives capable of shedding light on the issue selected. During the first session, the issue addressed will be "trans (mis)representation in contemporary media." This issue will be addressed in light of Patricia Gherovici's introduction and first chapter for *Transgender Psychoanalysis* (2017), as well as Che Gossett's "Blackness and the Trouble of Trans Visibility" in *Trap Door: Trans Cultural Production and the Politics of Visibility* (2017), edited by Reina Gossett, Eric A. Stanley, and Johanna Burton.

Amsterdance: *The Amsterdam Electronic Dance Music Research Group*
ASCA Research Group coordinated by Oliver Seibt and Ian Pocervina
The "Amsterdam Electronic Dance Music Research Group" is interested in a variety of topics that fall under the umbrella term of electronic dance music culture. Amsterdance departs from the field of popular music studies, from

which it sets out an exploration of the spatial and social resonances that are generated by the sounds of electronic dance music. Based in Amsterdam, the group also traces the music's global footprints in an effort to put both local and translocal occurrences in conversation with each another.

Over the last half-century, electronic dance music has become one of the central sonic forces in the field of popular music and set in motion the development of a number of cultural formations. Though at first glance intrinsically simplistic, the physical impact of its repetitive rhythms instigates a profound synchrony on the dance floor. Perhaps due to historic stigmatisation and associations with hedonism, the sounds and cultures of electronic dance music remain relatively side-lined in academic research. The Amsterdance research group explores the social significance and academic potential of contemporary electronic dance musics in a variety of settings and contexts. In terms of methodology, Amsterdance is thereby inspired by the logic of electronic dance musicking itself: sampling, mixing, and remixing materials.

The central ambition behind Amsterdance is to provide a home to UvA researchers interested in electronic dance musics and their cultures, and to connect them to related research networks. Amsterdance hopes to benefit from the insights of guest speakers and welcomes any external contributors to join the meetings and complement the discussions.

The research group meets on a monthly basis to jointly read relevant publications, to discuss the research progress of its individual members, and to support their undertakings with constructive feedback. Amsterdance was launched in February 2021 and will run for a period of five years.

Critical Health Humanities: *Cultural (Re)Constructions of Illness, (Mental) Health, Well-Being and Recovery*
ASCA Research Group coordinated by Gaston Franssen
Illness and health transcend the limits of our bodies: they are social, cultural and political realities, too, increasingly on a global scale. Living with an illness often comes with the social restrictions of 'the sick role', or even stigmatization. Health and well-being, additionally, are culturally and politically meaningful practices: they produce and disseminate images, narratives and connotations, they imply specific notions of (global) citizenship and personhood, and they construe oppositions – instable as they may be – between normal and deviant, legal and illegal, natural and unnatural. Such oppositions are set up – and often questioned and rejected, too – in a wide

variety of sources, ranging from medical discourses and popular culture to artistic practices and interventions by patient organizations. To fully understand the challenges of health and illness, therefore, it is essential to critically assess them as cultural (re)constructions. It is this ambition that the researchers associated with this group share. Employing a broad variety of tools and insights from the humanities and the social sciences, they aim to offer answers to the following leading questions:

• How should we understand illness, health, well-being and recovery as social, cultural, and political constructions at different scales (from local to global)? How are they shaped by images, narratives, media and practices, and what norms, values and ideologies do these evoke?

• How do these constructions impact the structure and practice of health-related institutions, such as health-care, medical and psychological education, health communication and self-help publishing, health policies and patient organizations?

• What defines the relation between these constructions and institutions on the one hand and the personal experience of health and illness on the other? To what extent can individuals 'talk back', either artistically or more formally, at institutionalized languages of illness and contest the norms and assumptions that these imply?

Postcolonial Film Histories and Heritages
ASCA Research Group initiated by Asli Ozgen and Emiel Martens
This research group seeks to bring together and to establish a network between researchers, educators and practitioners in the Netherlands (and beyond) who are interested in film history and heritage from a critical postcolonial perspective.

At its outset, the preliminary aim of this research group is three-fold:
• First, we seek to explore the theories, methods, and tools for postcolonial film historiography. Revisiting postcolonial theory and decolonial interventions to historical knowledge, we will probe the ways in which media history can be reimagined;

• Second, we are interested in exploring the anti- and post-colonial audiovisual heritage(s) – be it stored in national memory institutions, grassroots archives, collective databases or personal collections. At this level, we seek to explore

practices of archiving, collecting, preserving, cataloguing, and making accessible such (post-)colonial audiovisual heritage(s). The absence or ruination of such heritage are among the topics we are interested in.

- Finally, in our critical study of historical knowledges, aesthetics, politics, and legacies of empire cinema (and visual culture more generally) as well as anti- and postcolonial film and media cultures, we seek to consider creative use of audiovisual media as practices of counter-memory and counter-archive.

We're eager to explore these three areas and hope to expand this framework further with researchers, scholars, archivists, and artists who identify with or have an interested in these areas.

Videographic Criticism
ASCA Seminar organized by Jaap Kooijman and Monica Baptiste Gouffray
Videographic criticism in the form of audiovisual essays has become more prominent in Media Studies as well as other disciplines in the Humanities. Rather than writing about audiovisual media, videographic criticism uses the medium itself to analyze and discuss its object of study. Academic journals such as *[in]Transition: Journal of Videographic Film and Moving Image Studies* and *NECSUS: European Journal of Media Studies* feature audiovisual essays as peer-reviewed academic publications. In this seminar, we will watch and discuss audiovisual essays, present and discuss our own work in progress, and read articles about videographic criticism. We will also invite leading scholars in the field for guest lectures and organize workshops. The seminar is open to anyone who is interested in videographic criticism. No previous experience in video editing or making audiovisual essays is required.

Neo-Luddite Research Group
ASCA Research Group organized by Agustin Ferrari Braun, Dieuwertje Luitse, Gavin Mueller, Toni Pape and Oscar Talbot
Monthly meetings in which we discuss texts and welcome external speakers, from both academia and social movements, who are problematising our collective relationship with technology.

Between November 1811 and February 1812, armed bands attacked and destroyed textile machinery in Nottingham almost every evening. They answered to "King Ludd and Queen Mab", and they were attempting to preserve their livelihoods against the imposition of exploitative labour conditions in rapidly developing industrial factories. History wasn't kind to the

Luddites. Their struggle was cast as a doomed scuffle against modernity, and today the term is most heard as a derisory pre-fix: "I'm not a Luddite but", followed by a reactionary statement against technology. Yet, in the dawn of the Industrial Revolution, they were among the first to challenge the dogma that technology is synonymous with progress. After 200 years of uninterrupted mechanisation of production, leading to ever more frequent crises around the world, it is perhaps time to reconsider that ideal.

This research group attempts to examine our approach to work and technology from a neo-luddite perspective. Rather than idealising a fully-automated future, we take actual existing technology as a starting point to discuss issues like degrowth, anti-work politics, the right to repair, and technological surveillance in the workplace. By examining the work of scholars like Walter Benjamin, David Noble, Sarah Jaffe and Virginia Eubanks, alongside contentious radicals such as anarcho-primitivists, hackers, and housewives, we attempt to provide a new framework to understand our collective relationship to both labour and tools. We do so through monthly meetings in which we discuss texts and welcome external speakers, from both academia and social movements, who are problematising our collective relationship with technology.

2022 ASCA Awards

The 2022 ASCA Awards Committee, consisting of Marrigje Paijmans, Guillen Torres and Julia Kursell, has given awards to the following researchers:

 Jakko Kemper

ASCA Dissertation Award
Jakko Kemper, *Technological aesthetics of imperfection in times of frictionlessness*

Film scholars may remember the (sort of) funny anecdote about movie producer Sam Goldwyn (yes, the one with the poor roaring lion) and director Cecille B. DeMille regarding chiaroscuro lighting. It goes something like this: It was 1915, and DeMille was making "The Warrens of Virginia," for which he borrowed some spotlights from an opera house intending to create deep shadows. When Goldwyn saw the results, he was terribly annoyed. "Who wants to watch a movie whose supporting actor is the shadows?" he asked. Cecille kept his cool and replied that it wasn't his problem if Goldwyn did not recognize Rembrandt's chiaroscuro. The movie was advertised as "the first ever to use Rembrandt's lighting techniques," and Goldwyn vowed to charge double for the entrance tickets.

Somewhere in a book whose title I have long forgotten, this anecdote is used to reflect upon film's impossibility to perfectly reproduce reality and how that may be precisely the origin of its beauty. Unless I have completely missed the point (which could always be the case), Jakko's thesis, "Technological Aesthetics of Imperfection in Times of Frictionlessness," ambitiously dwells on a similar topic, although not for the specific case of film, but technology, instead. Jakko invites us to embrace finitude and fragility through his writing and locates imperfection as space and source for sparking care and building a more sustainable relationship with the technological world.

Jakko's work is not only inspiring but also provides the reader with a much-needed sense of hope. In a context where we are all threatened daily by a technological culture of perfectibility, Jakko's thoughts and views of what is possible are beautifully and convincingly subversive. He is a little bit like the unknown bearded man in the very first cave of the Nintendo game *The Legend of Zelda,* who puts a copy of his thesis in your hands and says: "It's dangerous to go alone. Take this".

Emelia Quinn

ASCA Book Award
Emilia Quinn, *Reading Veganism: The Monstrous Vegan, 1818 to Present* (Oxford University Press)

Reading Veganism, published by Oxford University Press, provides a profound and perplexing history of vegan representation in English literature, from Mary Shelley's monster of Frankenstein via H. G. Wells, Margaret Atwood, and J. M. Coetzee, to vegan camp as a mode of queer optimism in two novel's by Alan Hollinghurst.

It asks the question why the vegan appears in a monstrous guise across 200 years of literary history, showing how veganism is presented as a physical indisposition or repression of innate appetites, often implicated in moral righteousness, aspirations for the 'beautiful soul', or fascist quests for purity even. The way in which Quinn exposes and analyses the gloomy sides of veganism, with great sensitivity and sophistication, yet merciless to vegan culture, makes *Reading Veganism* such an original and revealing study.

Reading veganism, however, also offers ways of embracing monstrous vegans, pointing out their dynamic, non-delineated, and queer dis-positions enabling temporary escapes from existing structures in Butlerian terms. Quin introduces the notion of 'vegan camp' – think: Lady Gaga's 'Meat Dress' – as a vegan

mode of reading that seeks both sustenance and pleasure from the spectacle of human exceptionalism. Vegan camp offers acknowledgement of one's implication within structures of violence while allowing an outlet for the utopian optimism that remains.

Reading veganism is a true ASCA study, about an extraordinary, verging on wacky topic; conducting an incredibly clever and creative analysis from a broad humanities perspective; realising methodological innovation, while being at the centre of contemporary debates. Yet *Reading Veganism* does not limit itself to contemporary culture, offering a long durée perspective of veganism in very accessible writing. The committee highly valued Quinn's style, which is honest, intelligent, well-composed and bubbling with understated humour. One example involves the many resurgences of the monster of Frankenstein throughout the book, from a MacDonald's commercial featuring a Frankenstein chicken to repressed homosexual desires, represented as a plant-based diet in Hollingburst. Quinn has added a sincere and multifaceted interpretation of vegan identity to the ASCA library, and a reparative mode of being and reading 'vegan' to the 21st century.

Mikki Stelder

ASCA Article Award
Mikki Stelder, "The colonial difference in Hugo Grotius: rational man, slavery and Indigenous dispossession" (*Postcolonial Studies*)

Hugo Grotius is certainly a figure from whom scholars can learn. Do we not think of ourselves as activists tarnished in some kind of bookishness? That Grotius himself once escaped prison in a box with theological books – packed by his wife imprisoned with him – should not keep anyone from reading what he writes rather than filling the gaps in the contradictory tale of Dutch colonialism with the tale of the sovereign subject Grotius is known to have initiated.

Mikki does just that – reading, that is – and she discovers a blind spot. Centering on the notion of (dis)possession, she disproves the myth of a Dutch "innocence" in colonial matters, for which Grotius has been used as token. If Dutch colonizers acquired lands and enslaving populations forcibly, so goes the myth, then they did so at least based on the rules of trade. These rules required equal partners, and Grotius' notion of the "undifferentiated sovereign subject" allegedly supported that equality.

Yet, reading Grotius again, Mikki shows that this "contract colonialism" always was meant to provide a "pre-emptive logic of conquest" that procured Dutch colonizers their "possessions" by allegedly safeguarding natural law and protecting the Indigenous people from their own naturally reduced access to ratio. The position of the undifferentiated sovereign subject had been reserved for Christians – there is no way to overlook this, as she shows.

This close reading with an eye for the roles of the subject in the text and in reality, the article reaches the bottom of where a blind spot has come from. That blind spot keeps us busy in the world we live in today. The committee therefore thinks the article embodies the tenets of cultural analysis and deserves being singled out: We wish Mikki all the best in continuation of her bookish activism!

Defended Dissertations (17)

David Gauthier, *To Execute, Rewrite, and Debug: On the Construction and Deconstruction of Computation* | 20 January 2021
Supervisors: Robin Boast & Iris van der Tuin
Current discourses on computational media display a fascination with the linguistic, numeric, algorithmic, and material aspects of technology, from which several new domains of study have emerged in the past several years. One can argue that these programmatic ventures are symptomatic of a profound transformation taking place within the core epistemological apparatus of the Humanities: the fact that computational technology, rather than being a mere surrogate for the human body or the human mind, displaces and neutralises the sensible and the thinkable as it confronts age-old ways of sense making. This dissertation addresses this problematic by looking at the various epistemological ruptures and sutures that have transformed how we have conceived of sense making since the late 19th century and, importantly, since the advent of computation and its diverse historical and conceptual articulations. It directly engages with questions of language (logos) and its sense-effects in relation to mathematics, logic, proof theory, software execution and debugging, as well as works of modern literature. The question of sense is thus approached through a constructivist and deontic logic of actions whose aim is to attend to the performative force of execution which necessarily exceeds any of its ensuing results.

Rebecca Erickson, *Middlebrow Musical Misogyny* | 3 March 2021
Supervisors: Julia Kursell & Barbara Titus
This thesis applies a four-level analysis to a source bank of ninety-eight different musicals from the film culture of the United States across three decades (1940-1971) in order to extract from those assembled materials a realization of Raymond Williams' ``structures of feeling''. The purpose of recovering those structures of feeling is to understand how they functioned, in their given time periods, as a current of thought and feeling alive in the culture of the United States which ran firmly counter to the aims and goals of the Second Wave of Feminism. The layers of analysis are interdisciplinary, ranging from historiography, musical analysis, vocalic analysis, and an analysis of the process of assembling soundtracks. The structures of feeling are not given, nor taken a priori, but retrieved through another support in the philosophical framework. I bind to Williams' methodological approach Gilbert Simondon's philosophical understandings of how the material world is comprised of living and physical individuals whose processes of formation interact along lines of

communication established both at the time of formation and continue as a mediating process long after formation has finished.

Arjen Nauta, *Governing Through Reality Television in Contemporary China: The Case of Hunan Satellite Television* | **10 March 2021**
Supervisors: Jeroen de Kloet & José van Dijck
This dissertation addresses the surge of reality television in China in the 21st century within strategies of governance. Firstly, I analyze the historical context and political economy in which television makers operate. Secondly, based on one year of ethnographic research at HSTV in Changsha, I show how political and economic factors influence the daily labor of television production. Thirdly, I focus on the product and examine how reality TV diffuses and amplifies the government of everyday life, utilizing the cultural power of television to assess and guide the ethics, behaviors, aspirations, and routines of ordinary people. And fourthly, I seek to understand the tactics of consumption; how do individuals act in environments defined by governmental or institutional strategies? This research shows how media practitioners are imbedded in the governance of a media ecology shaped by a multitude of interlacing forces.

Selçuk Balamir, *Unsustaining the Commodity-Machine: Commoning Practices in Postcapitalist Design* | **4 May 2021**
Supervisors: Joost de Bloois, Johan Hartle & Jeroen de Kloet
How to disentangle design from capital? To what extent might commoning practices disrupt the *Commodity-Machine*? How do we prefigure a resilient and regenerative economy? Is there a postcapitalist blueprint for the rapid and just eco-social transition ahead? This thesis surveys the ways in which design practices can contribute to a postcapitalist transition. I study several contemporary product design projects that develop everyday tools, building systems, and fabrication machinery. Together, they encapsulate peer production, open-sourcing, and the maker movement. These trends constitute a coherent methodology of commoning, which manifests itself in three ways: *shared creation* (designing in common), *shared governance* (managing designs in common), and *shared access* (holding the means of production in common). I describe how this shared valorisation of labour, knowledge, and artefacts radically alters the political economy of design practices.

Erdem Çolak, *Creating A New Europe Through Contemporary Art: Manifesta and Its Relation to Art, Society and Politics* | **6 July 2021**

Supervisors: Mia Lerm-Hayes & Chiara de Cesari

Manifesta - European Biennial of Contemporary Art is a nomadic biennial that takes place every two years in a different city of Europe. In this dissertation, I focus on Manifesta's political, economic, urban and artistic relationships with its host cities and regions as well as the changes that occur in its own goals, discourse and organization over time. I argue that Manifesta is one of the new institutions of neoliberal governance in the field of art in the post-Cold War era. During the dissertation, I evaluate each edition of the biennial within its own context, adopt theoretical approaches suitable for this context and compare editions to find common points. I identify three significant periods within the history of Manifesta. In its first period, namely from its birth as an idea in the early 90's to the Ljubljana edition held in 2000, Manifesta aimed to reach to the post-communist regions. Later, until its ninth edition held in Genk - Limburg (2012), Manifesta shifted its attention from the East-West axis to the North-South axis within Europe and concentrated more on the promotion of regions than cities. In its last and on-going period that started in 2014 in St. Petersburg, it went beyond the EU zone after the global systemic crisis and acted pragmatically in terms of its discourse. By investigating each editions' complex set of relations in detail, this dissertation contributes to a better understanding of both Manifesta and the phenomenon of contemporary art biennials.

Alex Thinius, *Genders as Genres: Understanding Dynamic Categories* | **7 July 2021**

Supervisors: Beate Roessler & Robin Celikates

What does it mean to be of a particular gender? I answer this question with an account of genders as dynamic categories, exploring the analogy between what genders are (e.g., men or women) and what genres are (e.g., Novels, Ballads, or Hip-Hop). For instance, due to its relation to other and earlier pieces, we recognize, e.g., a particular song as Hip-Hop. However, the piece will also develop that genre further. Likewise, e.g., the category of men emerges, persists and transforms through a specific sort of response of individuals to earlier supposed men, which emerges in social interactions. Drawing on critical and (trans-)feminist theory, phenomenologist, enactivist, and systems theoretical approaches, I show that gender categories themselves develop in a dynamic between three elements: (1) at any given time, there is an enactment class of individuals ambiguously belonging to the category in question; (2) these individuals are, in an embodied and intersubjective way,

enacted as practical reinterpretations of earlier members of that category; (3) this unfolds in a matrix of hermeneutic and material relations, which loop with both the class and the enaction. Thereby, that an individual is gendered, emerges between two levels of enaction, that of bodily people and that of the dynamic between them. As what an individual is gendered in enaction, however, is constituted by relations within and beyond that situation. This responsive realization gives rise to feedbacking histories of acts, people, relations, and enactment classes, thus explaining how gender can be both solid and open to change.

Wouter Capitain, *Postcolonial Polyphony: Edward Said's Work on Music* | 8 **September 2021**
Supervisors: Julia Kursell & Barbara Titus
In my dissertation I analyze the intersections between music and postcolonial criticism in the work of the cultural critic Edward Said (1935-2003). I argue that music variously informs and confronts his influential work on postcolonialism, thereby demonstrating the capacity of music to interfere in other disciplines and domains. More specifically, I argue that in his work, music challenges the predominance of text as the primary frame of reference for academic knowledge formation. In my study I move beyond the consideration of Said's prominent publications and also analyze his unpublished texts, preserved in the Edward W. Said Papers at Columbia University in New York. Based on archival research in 2018, I regard his texts as dynamic and multivocal performances that act in and upon their worldly circumstances. While I argue that Said's work epitomizes such multivocality, I also want to suggest that any historical document contains alternative voices that are (to paraphrase Said) dominated and silenced by the textuality of text.

Nur Ozgenalp, *The Neo-Televisual-Image: Minoritan Politics of Millennial Television Series* | **16 September 2021**
Supervisor: Patricia Pisters
A new image-type emerged on television screens around the turn of the twenty-first century. Its storytelling practices and politics differ from previous televisual image-types. This new image-type revolutionises televisual storytelling by provocatively subverting classical television aesthetics. Furthermore, it reacts to contemporary global resistance movements, such as the Occupy Wall Street (2011) and Gezi Park Protests (2013), through its fictional storytelling practices. I name this emerging image the neo-televisual-image, being inspired by John Thornton Caldwell's televisuality, Gilles Deleuze's movement-image and time-image, and Patricia Pisters's neuro-

image. In my research, in order to comprehend the social and political interactivities between television series and global uprisings, I conduct a cultural analytic study that combines both aesthetics and politics, and while so doing, I explore the storytelling and political potentials of the neo-televisual-image. I argue that, by employing novel storytelling elements, the neo-televisual-image introduces minoritarian politics to viewers while creating a fertile space for political contemplation.

Jakko Kemper, *Technological Aesthetics of Imperfection in Times of Frictionlessness* | 21 September 2021
Supervisors: Ellen Rutten & Marie-Aude Lous Baronian
This dissertation examines the notion of imperfection as both an aesthetic concept and an existential condition. By drawing on Jacques Derrida's concept of autoimmunity, Martin Hägglund's concept of chronolibido and the concept of spectrality, I demonstrate how the significance of an aesthetic of imperfection lies in how it affectively attunes its beholder to conditions of finitude and fragility. This aesthetic quality, so I argue, is especially pertinent today, in the technological era of what I describe as frictionlessness. In a reorientation of Bernard Stiegler's project of pharmacology, I conceive of frictionlessness as a pervasive technological design philosophy whose most toxic aesthetic ramification is that it, in order to operate, both requires *and* obscures from view a vast network of exploited bodies, objects and materials. While the design philosophy of frictionlessness aims to draw the user's perception away from the exploitative and destructive conditions of digital production, imperfection forms an aesthetic source of friction that alerts users to the fragile nature of technology and the finite resources on which it relies. These arguments are further developed through a close reading of three technological objects – a video game that was programmed to expire, an audiovisual performance that laments the fate of disused technology and a collection of music albums that dramatize a techno-cultural logic of relentless consumerism – that draw on an aesthetic of imperfection to elicit a sense of care for technology and the worlds that facilitate it. Ultimately, through introducing the concept of technological melancholia, I conclude that an aesthetic of imperfection potentially shapes a relation to technology that is marked by a sensitivity to rather than a disregard for the many fragile ghosts the digital breeds.

Lonnie van Brummelen, *Drifing Studio Practice* | 27 October 2021
Supervisor: Patricia Pisters & Henk Slager
The research is a practice driven exploration of extensive coauthorship as a strategy to cope with the Anthropocene. It is based on two participatory documentaries, which the artist and her collaborator Siebren de Haan made with the Dutch fishing community of Urk and with Maroon communities in Suriname. As part of the public defense, the films *Episode of the Sea* and *Stones Have Laws* are screened at Ketelhuis cinema on October 26th, 10:00 – 13:30 hrs. The research was realized in the framework of *Promoveren in de Kunsten*, a pilot project funded by NWO and Mondriaan Fund. The book launch of the PhD thesis, published by Hatje Cantz, takes place at Eye Filmmuseum, October 28th, 14 – 16 hrs.

Anna Blijdenstein, *Liberalism's Dangerous Religions: Enlightenment Legacies in Political Theory* | **28 October 2021**
Supervisors: Yolande Jansen & Michiel Leezenberg
My thesis provides a conceptual-historical analysis of the dynamic between religious critique and the framing of Jews and Muslims in Enlightenment thought, and it examines the contributions of contemporary liberal philosophers debating religious freedom in the light of that conceptual history. First, I show that the development a modern category of 'religion' went hand in hand with the unfolding of ideas about religion's *dangerous* characteristics. Ideas that were flexibly put to use in the construction of religious hierarchies and the problematization and early forms of securitization of specific groups of believers. An expansive tracing of how Judaism, Christianity, and Islam figure in the work of Enlightenment scholars also sheds light on the way the category of 'religion' has played a role in the demarcation of European civilization.
I then discuss the ways in which these genealogies can and should inform contemporary political philosophers working on normative questions about religion's place within the liberal state. Philosophers reflecting on the concept of religion often focus on one aspect of the concept's construal, namely its Protestant foundations. What is needed, I argue, is a stronger engagement with the securitization and surveillance of religion and the diverse ways in which religion and religious difference can become *politicized*. Political theory should thus not only question how religion is *defined*, but also what it *does* in the framing and governance of social conflicts – e.g. those about immigration and integration – and how it interacts with other categories such as nationality, ethnicity, race, and civilization.

Jan Overwijk, *Rationalization. Paradoxes of Closure and Openness* | 10 November 2021
Supervisors: René Boomkens & Robin Celikates
My dissertation examines the paradoxical logic of contemporary capitalism via a rehabilitation of the concept of rationalization. This concept was originally coined by Max Weber and developed by Critical Theory as a way to theorize the 'closure' of modernity by an instrumental type of rationality that became universalized through the rise of bureaucracies, technologies, and markets. In our current neoliberal world, however, this closure is accompanied by what we might call 'openness': the fluidity, flexibility, and open-endedness of social life. In the thesis, I synthesize Niklas Luhmann's sociocybernetics and critical theory to think through the strange paradoxical relations that exist between closure and openness today.

Tom Kayzel, *Prediction and Predicament: Historicity, the State and Socio-Economic Planning in the Netherlands, 1917-1999* | 16 November 2021
Supervisors: Huub Dijstelbloem & Federica Russo
Economic planning was once a radical idea to replace mechanisms of the free market with centrally state-led coordination. In the Netherlands, however, planning nowadays rather denotes the stimulating the economy in terms of economic growth and ensuring sound public finances. How did Dutch planning transform from a radical dream for the future to the management of the economy in a responsible manner and actually preventing radical change? This development is inevitably tied up with a shift in the conception of history that occurred in the course of the 20th century: from a modernist conception to the idea of "the end of history". However, in this thesis I will argue that planning practices actively shaped this shift in the conception of history. To this end, I investigate the history of the Dutch planning discourse, focussing in particular on the role of the Dutch Central Planning Bureau. As I will show, planning has played an important role in our imagining of state, democracy and scientific expertise.

Vincent de Luca, *Nomadic Filmmaking: Political Cinema in the 21st Century* | 25 November 2021
Supervisor: Patricia Pisters
My dissertation investigates the history, methods, and linkages of political filmmaking committed to a cinema that challenges inequalities in access and allocation to cultural and material resources. I go on to propose a theory and practice for contemporary political filmmakers who seek to create cinema that stands up to injustice in an increasingly globalized, media-dominated, and

interconnected world. Through an analysis of two key moments in the history of political cinema, Argentina's Third Cinema in the 1960s and the LA Rebellion in the 1970s and 1980s, this study explores political cinema's conflictual relationship with dominant media culture over onscreen representation. An investigation of how these political film movements created, distributed, and exhibited their films is paired with film theory to demonstrate how those filmmakers fostered a radical consciousness and politicization among their viewers. The analysis carries into the present and develops a theory of nomadic political filmmaking as a fluid and inclusive approach to storytelling that can be used in service of populations who dominant cinema generally renders invisible. Works of political cinema embodying nomadic filmmaking techniques are analyzed to demonstrate the potential applications of this practice. The dissertation concludes with a discussion of the implementation of nomadic filmmaking theory to my own filmmaking and attempts to illustrate how nomadic cinema can assist political filmmakers who intend to subvert exclusive social, cultural, and economic borders.

Esther Hammelburg, *Being There Live: How Liveness is Realized Through Media Use at Contemporary Cultural Events* | 3 December 2021
Supervisors: Thomas Poell, José van Dijck & Jeroen de Kloet
Liveness is a key concern in media studies, yet has been mostly theorized as a phenomenon related to broadcasting and is understudied for the Internet and social media. This study is an appeal for preserving liveness as a concept that continuously evolves as new media technologies emerge. In addition, it argues for and contributes empirical work to media scholarship on liveness. Through extensive fieldwork on the ground and online at three annual Dutch cultural events – Oerol Festival 2017, 3FM Serious Request 2017, and Pride Amsterdam 2018 – using ethnographic, digital and visual methods, it examined actual situated live instances and the media practices of people experiencing them. The matter of live media practices at cultural events is topical against the background of processes of mediatization and festivalization in the 2010s, and the intersection of these processes as the COVID-19 crisis boosts mediated communication and restricts physical gathering. This thesis challenges media theory's conceptualization of liveness as mediated presence to an unfolding reality that exists in and of itself. It asserts that this is not only an outdated understanding, but one that impedes comprehending what "truly being there live" means. Empirical observations and analysis reveal the constructive role live media practices play in realizing live instances. Live instances, this study suggests, are realized when event-joiners align their physical event environment and the various mediated contexts in which they are continuously

involved as users of smartphones, social media, TV, and direct messaging apps. It is through their live media practices that they constitute their sense of "being there live" as "being now here together," in relation to distant times, places, and others. By investigating how live instances are situated in both physical and mediated contexts, this study contributes to and shows valuable directions for future academic research. It also offers tools that can be used for innovating the design of future media and cultural events.

Becky Kazansky, *What harms may come? Exploring the anticipatory dimensions of surveillance resistance in an age of datafication* | 8 December 2021
Supervisors: Marieke de Goede & Stefania Milan
In an era of ubiquitous data collection, everyday life is suffused with surveillance. The actions of different individuals and social groups are continuously tracked, sorted, and categorized by states and corporations to predict and govern human behaviour. Despite the growing ubiquity of these processes, they often evade notice until their harms are revealed. For communities targeted for surveillance by states, corporations, and other antagonistic actors, how to find safety amidst the consequent uncertainties of surveillance presents an ongoing dilemma. This thesis delves into the politics and practices of contemporary resistance to surveillance in an era of societal datafication. Its overarching research question is: how does transnational civil society grapple with the uncertainties of contemporary surveillance related threats and harms? The thesis explores the temporal and affective dimensions of life under continued threat from actors and institutions that direct biometric surveillance, targeted digital intrusions, preemptive policing, and a milieu of other techniques against the interests of civil society actors concerned with human rights and social justice.

Roya Khoshnevis, *Crude Oil and Its False Promises of Modernization: Petroleum Encounters in Modern Iranian Fiction* |16 December 2021
Supervisors: Esther Peeren & 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 Vvalley'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.

Grants

NWO PhDs in the Humanities Fellowship: Jasmijn Leeuwenkamp
Jasmijn Leeuwenkamp has received funding for her PhD project through the NWO programme PhDs in the Humanities. Her project, *Human Rights and the Anthropocene; Thinking Through the Implications of the Critique of Anthropocentrism for Universal Rights*, rethinks human rights from a non-anthropocentric perspective. It analyzes the implications of the critique of anthropocentrism by eco-philosophers such as Bruno Latour and Donna Haraway for the human rights framework. It focuses in particular on their understanding of human-nonhuman relations as 'earthbounded' and its implications for human-human relations. The aim is to reconceptualize the ethical and political foundations of human rights beyond anthropocentrism, without undermining the normative power of universal rights. The project involves case studies about Urgenda, the Embassy of the North Sea and the Dakota Access Pipeline, where questions of ecological and social justice are interconnected.
Supervisors: Yolande Jansen and Huub Dijstelbloem
€ 184.378,40

NWO Doctoral Grant for Teachers: Bjorn Beijnon
Bjorn Beijnon received the NWO Doctoral Grant for Teachers which is aimed at allowing teachers to gain research experience in order to improve the quality of education and to strengthen the ties between universities and schools. Bjorn's project, *Controlling Platform Media Ecologies: The Cultural Logic of Subjectification in Contemporary Surveillance Cultures*, investigates how digital platforms shape users their subjectivity in contemporary surveillance cultures. By focusing on attentional capturing on platforms as a possible technique of digital subjectification, this project analyses what role platforms play in steering users' subjectivity. Using cultural analysis in building a conceptual framework and media ethnography in examining two case studies, this project evaluates, on the one hand, how the blurring of truth and falsity on big tech platforms shapes subjective realities, while, on the other hand, it examines how resistant practices by users on platforms could also be part of a process of digital subjectification.
Supervisors: Patricia Pisters and Julian Kiverstein

Humboldt Fellowship: Daniel Loick
Daniel Loick received a "Humboldt Fellowship for experienced researchers" from the German Humboldt Foundation to be at Barnard College in New York City

from February to August 2022. He will be conducting research on a project on the ethical life of counter-communities and alternative forms of life.

Gerda Henkel Foundation Grant: Daniel Loick
Abolition Democracies – Transnational Perspectives
The project: 1.) sharpens the concept of "abolition democracy" as a productive contribution to the current debate on democratic theory, encompassing a confrontational, violence-sensitive and social component, 2) explores what impulses can come from abolitionism as a political movement and philosophical approach for the reduction of social violence in the coming democracy, 3) reflects on the transnational transferability of local experiences with social transformation processes to other contexts. Three subprojects address abolitionism as a contemporary political movement in North America (PhD project, subproject 1), as an element of decolonization efforts (PhD project, subproject 2), and as a theory of democracy (research project of the PI, subproject 3).
€ 171.650

AHRC Grant: Marc Tuters
Everything is connected
Continuation of the Infomedic project led by Peter Knight (University of Manchester, UK)
€ 50.000

ACES Seed Grant: Niels ten Oever
To prepare an ERC Proof of Concept grant application to establish the 'People's 5G Lab' that will enable the discussion with policymakers, citizens, and industry stakeholders about the shaping of public interest communication infrastructures in information societies.

Archives Unleashed Cohort Programme: Anne Helmond
Mapping and tracking the development of online commenting systems on news websites between 1996-2021
(with Johannes Passmann, Robert Jansma, Luca Hammer and Lisa Gerzen from the University of Siegen)
The Archives Unleashed project is pleased to announce the launch of the Cohort Program, which will facilitate research engagement with web archives. Cohorts will engage in a year-long collaboration while receiving mentorship and support from the Archives Unleashed Team.

This project aims to reconstruct a history of online commenting by examining the role of commenting technologies in the popularisation of commenting practices. It will do so by examining the distribution and evolution of commenting technologies on the top 25 Dutch, German, and world news websites from 1996–2021, to understand how they have shaped the practices of users. This will allow them to explore the interplay between technologies and practices of the past and to investigate histories of natively-born technologies and practices.
€ 7.652

CLARIAH Teaching Fellowship: Asli Ozgen
Decolonising in the Media Suite: A cross-media analysis of race-related topics in Dutch media
This project aims to encourage student-led research using the Media Suite for qualitative analysis of the coverage of race-related topics in Dutch media. Corresponding to the student-activating pedagogy of Decolonising Media Studies elective, this project will involve students forming small groups to research one of the following discussions (including but not limited to): (a) #BlackLivesMatter protests, (b) immigration and refugee 'crisis', (c) *het racismedebat,* or (d) slavery past. After formulating a research question, groups excavate the collections in the Media Suite under the supervision of a lecturer. Subsequently, students search archival metadata and use annotation tools. Based on their findings, they share research results in one of the possible products: discussion paper, in-class presentation, or short desktop documentary. The project ends with recording a video lecture - on students' findings - for the CLARIAH portal. It activates students through encouraging them design and conduct their own research in autonomous groups.
€ 10.447

Hestia Grant: Maksim Latif & Hannah Bosma
From archive to network: Syrian music in the Jaap Kunst audio collection and beyond.
Research project on preservation and archiving of traditional Syrian Music
€ 100.738

NWO Museumbeurs: Giovanna Fossati & Gerdien Smit (EYE)
Celluloid ceiling in de Nederlandse filmwereld. De vrouwen van feministisch filmkollektiek Cinemien: een oral history pilot-study
Research project on the Cinemien Film Collection and the Cinemien Collective's efforts to promote gender equality and inclusivity in the '70 and '80 of the 20th Century.
€ 5.000

Erasmus +: Mark Deuze
Crossborder Journalism Campus
€ 15.579

Total amount: more than € 545.444

New PhD Candidates (33)

Giulia Bellinetti
Call to Arms: Art Institutions in the Age of Ecological Emergency
Supervisors: Jeff Diamanti & Esther Peeren
The project investigates the epistemic function of art institutions in the age of environmental emergency. To this end, the research explores the political ecologies of public art institutions in relation to knowledge, environmental concept work, and interdisciplinary forms of collaboration. In particular, I note how the discourse of 'crisis' gets mediated by artistic media and form, altering in turn the 'authoritarian neutrality' long presumed by public art institutions in the global north, and more precisely in Western Europe. Facing the current environmental emergency, institutions such as museums, galleries and art spaces have the opportunity to become political and epistemological spaces, where the potential transformative power of their communities can unfold. Informed by the work of Karin Knorr-Cetina and Donna Haraway, the project will study the epistemological cultures and the processes of knowledge production within art institutions and if – as well as how - these can evolve in the age of environmental emergency. The position of the theoretical work of art in relation to 'ecological sensibilities' will be a further object of analysis. Based on the theoretical contributions of Walter Benjamin and Jacques Rancière, I will examine a selection of art practices engaging with the current ecological regime shift. A special focus will concern art practices which address concept of ecological responsibility within the institutional art system. The objective will be to investigate the emergence of new 'instituent practices' as defined by Gerald Raunig, where trans-disciplinary and participatory processes of knowledge production can open up alternative scenarios to the current model of growth.

Karin Benjamin
A Full Hearing of Spoken Word Poetry in Cape Vernacular Afrikaans
Supervisors: Margriet van der Waal & Gaston Franssen
Over the past few decades, Spoken Word Poetry (SWP) has become very popular in South Africa. It is no longer marginal but is becoming mainstream, yet there has not been much in-depth study into SWP, certainly not in Afrikaaps. SWP is a hybrid and complex phenomenon and to study SWP requires an expansion of our critical methodologies. It demands a new approach form literary studies: a critical tool is needed with which oral poetry can be seriously reviewed or criticised. I take up this challenge and will

specifically focus on Spoken Word Poetry, in Cape vernacular Afrikaans (Afrikaaps), which is gaining ground in both spoken and written poetry. My research will consist of mapping the scene, defining the scene and interpreting the performances. I will start by mapping what is happening in the field, in Cape Town and surrounds. Secondly I will investigate the function of SWP for both poets and audience: I will define the socio-political and cultural role of SWP, in the light of linguistic citizenship, identity politics, post-colonialism and resistance literature. Lastly I will try to develop a critical framework for analysing a SWP performance. I will participate in and record Performances of SWP and will do a 'full hearing', a detailed analysis of all the elements that form part of this 'combinatory literature', as to answer the question how to 'read' an oral poem and derive ta framework for interpreting SWP.

Laurin Berresheim
Balancing Privacy - Resolving Conflicts Between Interests
Supervisors: Beate Roessler & Thomas Nys
The academic literature on privacy largely focusses on the question what privacy is and why we need to protect it. A question which however received less attention and remains disputed is how to resolve conflicts between privacy and other interests. This thesis looks at the suggestion that in such situations privacy needs to be "balanced" against other interests. While strongly disputed in a legal context, the thesis argues that balancing can provide an answer when it is seen as embedded in a wider process of deliberation. It will lay out how this concept of balancing can be applied to concrete cases such as the debate on a the EU regulation concerning the respect for private life and the protection of personal data in electronic communications which was proposed in 2017.

Laila Bouziane
Utopia, Technology and Posthuman Bodies in Jeanette Winterson's Fiction
Supervisors: Esther Peeren & Niall Martin
In their ambition to imagine societies and ways of being in the world beyond its existing configuration, traditions of utopian thought have always been invested in thinking beyond an idea of the human as it currently exists. With the emergence of posthuman thought and knowledge, imagining a better society requires a redefinition of the idea of the human and a revision of utopian ideals in an increasingly technologized world. This project examines the intersection of utopian tendencies and posthumanist discourse in twenty-first century fiction. By engaging with both utopian and posthumanist

discourses in their different concerns, this fiction explores how subjectivities are reconstructed in and through contexts of human and nonhuman entanglements.

Georgios Douliakas
Mediating Justice: Politics, Media, Theatre and Law in the Golden Dawn Trial
Supervisors: Maria Boletsi & Yasco Horsman
This study focuses on the relation between the law, theatricality, and the media. The proposed research project will study how the trial of the Greek neo-nazi party Golden Dawn was disseminated 1 and received by the public in Greece since its beginning in 2015. Aiming to disseminate a trial that could not be witnessed first-hand, as the public was not allowed entry in the courtroom, grassroots organizations kept posting the proceedings online in real time, creating what I will call a virtual theatre that started to function as 'supplement' to the original trial. At the same time, artists set up parallel theatrical performances of the trial in a physical yet fictionalized theatric scene that renegotiated the ways the actual trial brought together issues of mediality, justice and theatricality, trauma and healing. This project will scrutinize the mediations involved in the trial's dissemination and in its artistic restagings by utilizing concepts and theoretical tools from cultural analysis, performance studies, and critical legal studies. To that end, I will study the trial's reception by the public as well as the participation of the audience in the trial's virtual theatre in order to probe and chart the social along with the cultural impact of the trial.

Emre Güler
Masculinity Crises in 60s' Novels: A Blast From the Past?
Supervisors: Maria Boletsi & Ernst van Alphen
This dissertation will analyze a collection of eight novels written in 1960s in Turkish from a gender-sensitive perspective. In this respect, masculinity representations in these narratives will be analyzed. The novels will be analyzed within the framework of New Historicism as a literary criticism method. The theoretical tools that will be used while approaching masculinity representations in these literary texts are 'hegemonic masculinity', alongside 'dominant fiction'. Located at the intersection of literary studies, history, gender studies and politics, this dissertation intends to fill a gap in cultural studies that focus on Turkey. In that sense, the uniqueness of the Turkish sixties will be put forth from a different perspective.

Paul P.-H.(Po-Hsun) Hung
Architectural Public Sphere in Heritage Boom: From Hermeneutics to the Japanese Renunciation Theory of 'Dan-Sha-Ri'
Supervisors: David Duindam & Kati Röttger
Since the 1970s, the phenomenon of 'heritage boom' has gradually expanded all over the world. In Taiwan, with its post-colonial situation, the number of heritages sites is increasing despite a nebulous notion of heritage, resulting in many controversial or disused official built heritages. Therefore, this research aims to examine the relationship between heritage, modernity and coloniality, and develop a mechanism to clarify the meaning of heritage. Finally, a possible solution will be proposed to deal with the issue of the heritage boom. Originating from the West, the concept of heritage is underpinned by an abstract expert system, hampering the direct interaction between people and buildings as a result. I first adopt hermeneutics to restore the instinctive perception of buildings. Second, through the mechanism of the public museum, an 'architectural public sphere'(APS) is formed, where the public can experience the building in question. On top of that, whether the building should be called heritage, in what sense it is heritage, and how to use it as heritage are discussed or debated. Here, the concept of heritage can be redefined, and the public hence shares the right to confer or even withdraw the title of heritage. To the latter, a Japanese theory of 'Dan-Sha-Ri' (断捨離) is useful. It advocates that making a decision of renunciation is not only critical to improving human abilities but an opportunity to restore an appropriate relationship between our senses and the environment. Consequently, the combination of APS and Dan-Sha-Ri will reasonably reduce the number of heritage sites and have a positive influence on participatory democracy.

Frédérique Khazoom
***Representation of Cultural Identities in Netflix Series: A Transnational Experience of Television? The Case of* Criminal**
Supervisors: Toni Pape & Misha Kavka
This project will investigate how Netflix's global distribution practices impact the European production context and the production of Netflix's original content with a special focus on the articulation of cultural identities. The hypothesis is that Netflix is developing entirely new production formats –such as the "collection"– which go beyond conventional practices of transnational franchising or adaptation and that these new formats also transform the articulation of national and European cultural identities. The project will take a mixed-method approach that integrates production studies, content analysis and audience research to study *Criminal* (Netflix, 2019-present), a procedural

drama that functions both as a transnational "collection" and as four separate local programmes: *Criminal: UK*, *Criminal: France*, *Criminal: Germany* and *Criminal: Spain*. The mixed-method approach makes it possible to situate specific cultural productions such as *Criminal* within the fundamental changes of the globalized television market brought by digitization and media convergence and their impact on multiple areas of the television environment like production, distribution, content and reception. These changes also continue to blur the lines between the local, transnational and global. As a result, the complex transformations of television also shape local economic and cultural ecosystems as well as cultural identities. Drawing on the work of Creswell, Hartley, Mayer, Mikos, Rizzo, Schrøder and other television and media theorists, this project turns to the concepts of rhizomatic assemblage and DIY citizenship for theorizing Netflix's distribution of "collections" as a further step in the ongoing double development of globalizing distribution and audience fragmentation.

Anna Kleiman
Dirty Looks: Feminine Visuality in Discursive Normalization of Sexual Violence
Supervisors: Murat Aydemir & Noa Roei
This project will explore the relationship between prevalent discourses regarding the representation   of racialized feminine bodies in public, and the normalization of sexual violence towards these bodies. Furthermore, it investigates resistance practices that employ the very means of bodily visibility to expose and resist such discourses. I examine representations of and debates surrounding nudity of differently racialized bodies in three mediums, situated within three historical and socio-cultural contexts. I suggest approaching to these representations and debates as a scarlet thread in Europocentric discourses on feminine bodies and their aesthetics, passing throughout three centuries and remaining highly influential in contemporary phallocentric views of women's bodies. Research objects include nude genre paintings in the Parisian Salons of the mid-19th century and their ambivalent receptions; covers of Playboy magazines from the 1980s and their contemporaneous antipornography receptions; and the spatio-visual tactics utilized by SlutWalk, a contemporary protest movement against sexual violence and victim blaming, and surrounding debates on social media. In choosing the terms "feminine bodies" I aim to distance my writing from assumptions of women as exclusively female and describe "women" inclusively of trans* and intersex women. Furthermore, in "racialized bodies" I will include not only bodies of black women and women of color but also address whiteness as a racialized position. I will examine the means of display of each space (the Salon, the

commercial magazine, the streets, and Facebook) and the relations they stage between spectators and displayed bodies. I will address the potentials and pitfalls of imaging bodily exposure via different platforms of circulation, in convivial and critical relations to gendered and racialized social orders. In so doing, I will map the complex network of enduring institutional and social discourses that create and maintain the normalization of sexual violence in apparent relation to persisting imperial ideologies.

Sinine Nakhle
From the Streets to the Screens: Following Activists in Contemporary Beirut
Supervisors: Thomas Poell & Eliza Steinbock
Since 2019, Lebanon witnessed massive protests that were attenuated by a series of crises occurring under the rule of a failed sectarian state. The unprecedented movement, involving artists, activists, and cultural institutions, symbolically reclaimed public space. However, state repression coupled with the COVID-19 pandemic forced the movement to morph into creative forms of digital resistance. Research on digital activism has produced important insights into the dynamics of protest mobilization, organization, and communication in embodied and digital space (Gerbaudo 2012; Milan 2015; Poell and van Dijck 2018). Research on the geography of urban uprisings has also explored the relationship between protest practices and the media systems organizing them (AlSayyad and Guvenc 2015). Little is known, however, about how *artists* mobilize politically across urban and digital spaces and what these spaces can afford to different bodies. This project takes up the challenge of bridging this research gap by employing the cultural analysis approach to interdisciplinarity to bring into dialogue the distinct but crucially intersecting concepts and methods of software studies, urban studies, and critical theory to examine embodiment in space*.* By following the digital, emplaced, and subjective bodies of artists and activists in Beirut today, my research will enhance the scholarly understanding of the complex, dynamic, and now globally relevant relationship between the materiality of the body and the affordances of digital platforms in contemporary social movements.

Lennart Ritz
Klangspuren aus dem Pazifik. Klangepistemologien im Berliner Phonogramm-Archiv.
Supervisors: Barbara Titus, Julia Kursell & Birgit Abels
In his PhD project, Lennart Ritz will examine (audio-)collections of the Berlin Phonogramm-Archiv from former German colonies in the pacific in regard to epistemologies of sound. Since the invention of the phonograph in late 19th

century, it became possible for German missionaries, anthropologists and other reseachers to record music in the south sea colonies. Those recordings were then shipped to the Berlin Phonogramm-Archiv, where they were utilized by musicologists and anthropologists. What kind of epistemologies of (recorded) sound constituted through these colonial utilizations?

Erin Russell
"Fissured" Body/Minds: Disability Theory and a Discourse of Deformity in H.D.
Supervisors: Rudolph Glitz & Carrol Clarkson
If H.D.'s feminist and queer themes constitute terrain that has been well examined, this project will engage the criticism done thus far by "cripping the reading" as per queer disability theorist Robert McRuer's formulation. A recurring metaphor in H.D.'s oeuvre is of bodies that are cut, deformed, hulled out, conflated, hybridized, and dismembered. This dissertation asks the question: how might her handling of these tropes be contextualized against the modernist/early postmodern backdrop in which she worked? Carrying this further, how might her initial ableism be troubled in light of her writings about her own waning health, her institutionalizations, and her work with Freud, as well as a wider context of soldiers returning injured from war? The goal of this disability studies research project is one of shedding new light on how the modernists conceived of questions of embodiment and impairment more widely though an examination of H.D., herself an icon of queer and feminist modernism.

Shao Shao
Celebrating the Chinese Rural? A Postfeminist Analysis of Female Rural-based Online Celebrities in China
Supervisors: Esther Peeren & Tommy Tse
This study aims to unpack the controversial surge of attention to the rural world on Chinese social media. In particular, I seek to examine the power relations and cultural dynamics that construct the disseminated images of (pseudo-)empowered rural women through a postfeminist lens. I aim to interrogate the rural- life videos produced by popular rural online celebrities, and to examine how postfeminist sensibilities are localized in Chinese contexts, contributing to the construction of a regime of truth about rural Chinese women. I will mainly use visual and textual analysis, including social semiotic visual analysis and critical discourse analysis, to examine the rural-life videos produced by rural-based online celebrities.

Jie Shen

Algorithmic Imaginaries in Contemporary China

Supervisors: Joost de Bloois & Thomas Poell

This research aims to develop a novel framework to illuminate and examine the cultures and politics of algorithms and AI in contemporary China: how Chinese society is framing and coping with possible benefits, risks, and ethics of new technological revolution, socio-politically and culturally. By challenging the dominant perspective of Cognitive Science and building on the Philosophy of Technology and Media Studies, this research will develop a novel theoretical approach to analyze how AI and algorithms channel and condition imaginations, such as automation anxiety, and transhumanism. In contrast to existing scholarship, which mainly focuses on Western sociotechnical imaginations, I will investigate how contemporary China frames the ethics and sociopolitical reforms provoked by new technological revolution, by comparing the discourses and social practices at different levels in contemporary China. This research hopes to shed light on an alternative way of imagining socio-technical assemblages, and of co-evolving between technology and society. Although scholars have analyzed Chinese technological landscapes, my project will be the first to adopt a Stieglerian approach to examine socio-technical imaginations in contemporary China.

Brian Trinanda

Ki Ageng Qithmir: Traditional Islamic Cosmology and the Making of Its Cosmological Music

Supervisor: Barbara Titus

In today's context where anthropocentrism becomes a hegemonic way of live, men are considered to have been cut from his spiritual roots and thus give them the absolute right to desacralize nature. This problem of anthropocentrism leads to the environmental crises is responded by Gus Umar Fayumi through his teaching of Munajat Kosmik then it is implemented into the making of cosmological music by Ki Ageng Qithmir. There are at least three important cases investigated through this research. First is the unique approach in the making of cosmological music by Ki Ageng Qithmir. Second is the emergence of local Islamic teaching which opposes the trend of anthropological and hyper-anthropological dimension of religious teaching common in the world religions (Islam is one among those categories). Third is about the meaning of the searching of metaphysical knowledge both for Gus Umar and Ki Ageng Qithmir; how and why they do it. This research will be based on literature reviews ranging from ecological to cosmological standing points in ethnomusicology. A fieldwork research will be conducted through

observation and direct experience in studying sound. I will also employ musical ethnographies and phenomenological approach supplemented by field noting and focus group discussion. Considering the lack of spiritual approaches in ecomusicological research and no research fully devoted to dispute the cosmological music in traditional Islamic community (or Islam in traditional worldview), I believe that this research will give new atmosphere in the constellation of ethnomusicology and religious studies.

Rui Vilela
On the Anticolonial Politics of Sound: The Archive Collections of the National Radio Broadcaster of Guinea-Bissau
Supervisors: Julia Kursell, Barbara Titus and Susana Sardo (University of Aveiro)
The research project aims at placing the restoration and digitisation of the sound archive collections of the National Radio Broadcaster of Guinea-Bissau within a transdisciplinary framework. Apart from integrating theories from the fields of archival science, cultural anthropology, ethnomusicology and sound studies, the research project foresees collaborative actions that attest to the resourcefulness of archival, aural memories as a means for art practices. To this purpose, firstly, it infers on the acoustic environment of the anticolonial struggle, and secondly, it devises strategies that allow for an echoing of sounds, voices and musics that comprise the archive. By working towards the reanimation of the archive collections, the project inquires on the possibilities of reconstructing an anticolonial politics of sound. It may be that herein lies a possibility for acting out an 'epistemic disobedience' in the humanities, put forward by decolonial approaches, that considers art practices as a place of a plural, affective production of knowledges.

Franziska Westhäuser
Passport Stories: Passport Regimes and (Narratological) Forms of Worldmaking in the Global South and Beyond
Supervisors: Yolande Jansen & Hanneke Stuit
This project proposes a novel reading of passports (and the passport regimes that go with it) as a cultural object employed in narratives invested in identity-, meaning- and life-making in the globalised present. It argues that passports play an essential role in narrating and under-standing concepts such as origin, belonging and identity in an inter-connected world in which these notions are frequently subjugated to debate. Engaging both narratology and affect theo-ry, this project offers an understanding of passports which incorporates both its structural in-fluence and the affectively charged perception of it. For its objects of study, the project focus-es on narratives of the social and cultural imaginary

and reads passport stories from the Glob-al South in comparison to narratives from the Global North in order to get a as comprehensive as possible understanding of the passport's mode of employment as a narratological tool. Do-ing so, this project also tackles and challenges the perceived naturalness of the passport as a marker for inclusive- and exclusiveness as well as for ideas such as legitimate access to a ter-ritory or the group of people it encloses. Employing an interdisciplinary approach which is distinctively rooted in the humanities, the here proposed reading of the passport allows for an understanding of the passport which goes beyond its mere technicalities as a (internationally) legal institution and identifies their narratological and affective basis.

Wang-Yun Yen
New Archival Site between Film and Installation: Experimental Documentary, Archive Medium and Museums
Supervisors: Giovanna Fossati & Annet Dekker
Within the media culture today, it appears that the museums have become important venues for the projection and exhibition of moving-image works realized in the documentary modes. The filmmakers often conceive their projects in forms of film and installation. While the medium, or the relationship between mediums, has always been of great significance in the praxis of experimental filmmaking, the documentary installations make futile such clear-cut distinction between the experimental and the documentary. With the experimental documentary, then, this project shall be considering less an up-to-date hybridity (which might reinforce consciously or not their distinction which cannot bear much theoretical weight) than a discursive space of in-between that could enrich our critical understanding of the contemporary filmmaking, archival and curatorial practices which, from the media historical point of view, have been inextricably linked with each other. Since the documentary films and installations are projected and exhibited in crossinstitutional contexts, the roles of curators and archivists are worth exploring for a finely tuned picture of the experimentation in question. More specifically, I try to read this collaboration and the consequent transition from one medium to another as the encounter between a documentary impulse and an archival one. Hence this project will deploy an analytical approach that cuts across three aspects with regard to the experimental documentary: the functions of institutional and cultural spaces, the changing notion of moving-image work and film-related technical media.

Tianran Zang

Fluid Heterotopias: Gendered Bodies and Spaces in Modern British and Chinese Women's Writing

Supervisors: Ben Moore & Carrol Clarkson

This project focuses on gendered bodies and spaces in modern British and Chinese women's writing, and examines how they perform as sites that inspire female consciousness and accommodate alternative modernities. Drawing on Michel Foucault and Elizabeth Grosz's theories on geography, space and the body, it will analyze the interactions between gendered bodies and spaces in modern women's writing, thereby revealing how female individuals are positioned in the grid of power relations and how they can transform spatial hierarchies and demonstrate alternatives to the dominant narratives of patriarchy, hierarchy, and colonialism. Structured chronologically, this project classifies the 1900s-1920s, 1920s-1940s and 1940s-1960s as three phases of modern British and Chinese women's writing. It analyzes how the representations of domestic spaces, public areas and natural landscapes shift across these periods, and explores how women writers renew their understanding of subjectivity through these spaces.

Pinar Turer

Ethics of Intimacy: Reconfiguring Relational Knowledge Practices through Errant Movements in Transnational Art and Literature

Supervisors: Monique Roelofs & Sudeep Dasgupta

How would we need to reconfigure our knowledge practices if we were to imagine an ethics of relationality that starts from the unruly, playful and ambiguous zone of intimacy? I propose that the "how" of this question can be found in the works of transnational contemporary art and literature that create *errant movements* which challenge the hegemonic ways of being in an epistemic relation –with the other, with oneself, and with the world. Focusing on *errant movements* in literary and artistic works, derived from Édouard Glissant's treatment of *errantry*, I propose an ethics of relationality imagined through intimacy. The notion of intimacy refers both to one's hidden, private depths, *and* to the act of sharing them with another, rendering those depths no longer hidden but "seen." This paradoxical characteristic of intimacy is also what makes it a relation of knowledge. Seeking less violent ways of being in relation, I work with *errantry* which is an epistemic move from the self to the other that is not one of conquest or seizing, and that acknowledges difference via a defense of *the right to opacity*. Through *errantry*, I read intimacy as a generative space of (potential) connection that includes questions of vulnerability, violence, care, and ambiguity. Working to transform

violent relational knowledge practices by *thinking with* William Kentridge, Maria Lai, Saidiya Hartman and Adalet Ağaoğlu, I envision formulating an *ethics of intimacy* which can offer ways of being in relation *otherwise*.

Anna Greszta, *Post-Socialist Cultures of Suspicion: Donbas*
Supervisors: Boris Noordenbos & Ellen Rutten
The project addresses cultural images, texts and practices regarding the current war in Eastern Ukraine. The 2010s have seen a series of escalating confrontations between Russia and Ukraine, including the Euromaidan demonstrations and the Russian annexation of Crimea in 2014. The violent conflict between the Kiev government and Russian-backed secessionists in the Ukrainian Luhansk and Donetsk oblasts presents the latest and most protracted chapter in this sequence of conflicts. The project aims at exploring cultural imaginations of the war – produced and consumed both in Russia and Ukraine – by means of close reading and comparative analysis, in order to reveal their mnemonic, affective and interpretative logic, and to chart their interactions.

Maria Plichta
Cultures of Suspicion in Post-Socialist Europe: Smoleńsk
Supervisors: Boris Noordenbos & Esther Peeren
On April 10 2010, an aircraft of the Polish Air Force crashed near the Russian city of Smoleńsk, killing all 96 passengers on board, among them the then-president Lech Kaczyński and his wife, along with many high-ranking government officials. The uncanny circumstances of the event led to an almost immediate outpour of theories questioning whether the crash was accidental. The project seeks to develop something akin to critical cartography of the conspiratorial imaginaries surrounding the Smoleńsk catastrophe. In other words, the overarching aim of the project is to investigate how these narratives of conspiracy are represented, primarily in visual culture, and the ways in which these representations function within a complex network of preexisting affective attachments and the social frameworks of memory.

Kate Saccone
Access to Film Heritage, Film Museum Exhibitions, and Public-facing Curatorial Work Carried out at Contemporary Film Archives/Cultural Heritage Institutions
Supervisors: Giovanna Fossati & Christian Olesen
My thesis will investigate the intersection of access and curatorship at film archives and cultural heritage organizations, looking at public-facing exhibition

practices, policies, and programming at different institutions at practical, theoretical, and historical levels. Drawing on film archival and curatorial theoretical frameworks, I will treat access as a cultural practice with complex institutional, political, and cultural dimensions.

Case studies include Eye Filmmuseum's 68mm film collection and the ways it has been curated and made accessible over time, including through the data visualization work and interactive installation that will be built as part of the *Narratives* project.

Turkuaz Benlioglu
Walter Benjamin's Atmospheric Hermeneutics
Supervisors: Ben Moore & Monique Roelofs
This research will embrace an intertextual approach which attends to various thematic and stylistic links between Benjamin's writings, his diverse sources of influence, patterns of verbal imagery, and eccentric reevaluation of existing concepts, and situates Benjamin in the larger context of a history of ideas.

Cas Bezemer
Inscribing Sonic Space between Body and Ether: Epistemological Modalities of Media, Embodiment and Speculation in the Art of Ryoji Ikeda
Supervisors: Barbara Titus & Julia Kursell
Inscribing Sonic Space is critical research project that investigates the expressive role of space for three prevalent sonic epistemologies. This project embarks from the notion that sound, the space it resounds in, and the epistemological mechanism by which we make sense of sound, are relative and therefore co-determinative to one another. Space thus codifies our understanding of sound, as different sonic epistemologies allow space to behave differently. A spatial approach may therefore give valuable insight into the limitations, affordances, partiality, and stakes of sonic modes of knowing. With analysis of Ryoji Ikeda's AV-artworks as an experimental constant, this project proceeds with three incommensurate epistemological frames that conceptualise alternate subject positions in sonic space. (Re)iterating Ikeda's 'objects' anew at every turn, each reflects its framework's unique focus; to find its affordances reflected in the spatial timbre of the epistemological site. Ultimately, the project investigates whether these affordances can be construed as critical benchmarks that augment the formal accountability of sonic epistemologies.

Jetske Brouwer
Caring and Uncaring in the Age of Climate Breakdown
Supervisors: Yolande Jansen & Jana Cattien
Taking an interdisciplinary humanities perspective, I aim to work towards an ecofeminist, decolonial concept of care. Countering Modern imaginations of progress that have resulted in today's climate change and massive extractivism, ecofeminists have proposed care ethics as an alternative approach of 'organising, living and worldmaking'. My project engages with ecofeminist conceptualisations of care, entering both decolonial and posthuman perspectives to the equation. It aims to bring together different strands of critical thought that are often conceptualised and materialised separately: on the one hand intellectual traditions situated within the (environmental) humanities, and on the other hand traditions from postcolonial studies.

Jack Dignam
The Essay as a Dialectic of Enthusiasm & Cynicism – A Means to Re-imagine Cultural Critique Today
Supervisor: Stefan Niklas
There is an innate antagonism between enthusiasm and cynicism for critical thought. Typically, we understand enthusiasm to imply absorption, interaction and closeness, while cynicism is thought to imply rationality, distance and a bird's eye perspective. In this PhD, I intend to study this antagonism and what it means for criticism, and critical theory more generally, today. I do so with Georg Simmel, Walter Benjamin and Theodor Adorno as my chief guiding theorists, presenting their work on aesthetics and metaphysics as a potential synthesis of such an antagonism which realises itself through their ''joint'' theory and actual practice of the essay as a genre. After presenting a theory of the essay with the aid of Simmel, Benjamin, Adorno and some interlocking theorists, then, I turn to the work of prominent essayists of the late twentieth century and early twenty first century whose work can be read in light of this theory, namely Roland Barthes, Joan Didion, Rebecca Solnit and Mark Grief, thereby providing a more coherent view of the essay as a genre altogether. The guiding questions of the work are as follows, then: What are the critical implications for understanding the essay as an amalgam of enthusiasm and cynicism? What can, potentially, be socially, politically and aesthetically achieved, in understanding the essay as a tool for critical theorists today in light of such a dialectic? How can the legacy of these early contributors to critical theory be recast and best harnessed in light of the oppression faced by the most marginalised within our world today?

Yorgos Karagiannopoulos
Social Movements and the Discovery of Social Reality
Supervisors: Mari Mikkola & Daniel Loick
Despite long methodological discussions, it is still unclear what kind of knowledge is possible or how it is acquired in social sciences. Perhaps the reason why we remain in muddy waters is, or so I believe, that the entities researched by the social disciplines appear to be elusive – and along with it so will be any corresponding knowledge. One does not see states, classes, or money but simply buildings, individuals and paper. The fact that social entities elude our observatory access to them, may give the impression that such entities are non-real. However, I think we must resist this "anti-realist" result. While unobservable, social entities have an unquestionable causal effect on everyday life. From the individual's inability to change prices as per will, to the social impact of certain institutions to mental states, social entities are real enough. Nevertheless, the elusive nature of social entities renders them difficult to track. Things are even worse when the inherent difficulty in their comprehension is exploited by groups that have an interest in distorting reality (e.g., ideology). While social groups may distort social reality, they are simultaneously bestowed with the epistemic duty of demystifying it. Perhaps in contrast to physical sciences, social sciences cannot adhere to an unbiased, "neutral" standpoint through which they shall claim objective knowledge. The problem for the realist is, therefore, to obtain knowledge through a "biased" standpoint. For that, the thesis aims to argue, it is the job of social movements to disentangle ideology and discover social entities and their mechanisms.

Dieuwertje Luitse
Data Bodies
Supervisors: Tobias Blanke & Thomas Poell
This project investigates the construction of 'data bodies' by empirically mapping how the information of medical patients is being collected, stored, classified and disseminated through AI modelling by applications for health decision-making under development at the UvA's Medical Faculty. It seeks to do so by scrutinizing data collection and 'algorithmic techniques' for classification specific to these AI systems and how these processes are influenced by the politics and values their technical logics entail.
Building on this analysis, I examine how the practices and experiences of medical professionals, patients, and their relationships are affected by AI use in clinical environments through interviews. By doing so, the project seeks to address recent concerns over social impact of AI use in healthcare, and how it

meets the ethical principles in health decision-making surrounding patient care (e.g., autonomy, beneficence, nonmaleficence, and justice).

Anunaya Rajhans
Meme Culture and the Crisis of Meaning in Indian Public Discourse
Supervisors: Marc Tuters & Thomas Poell
Question: What is the impact of meme culture — online communities, their memes and practices — on the nature of public discourse in India? The project proposes to create a first-of-its-kind account of meme culture in India. The study aims to survey the everyday internet practices of individuals and online communities, to try to understand their growing socio-political influence and *cultural capital* (Nissenbaum et al. 2017). By looking at *memes as mirrors* of socio-cultural formations, the idea is to develop a thorough understanding of individual motivations, desires and the shared creative energies that form these communities within the given context. This frame of reference of *memes as mirrors* will form the theoretical foundation of the project (Shifman 2014). It will be employed to develop a richer, more granular understanding of the online cultural divide and memetic war for ideological supremacy in contemporary India. Moreover, the project will explore the consequences for individuals' and communities' ability to make meaning amidst an overall *sense of ironic uncertainty* leading to tribalistic fragmentations within the platform society (Van Dijck et al. 2018). Meme cultures are singularly effective in fomenting narratives and precipitating unique epistemological formations beyond the idea of truth as a simple straightforward category. This shift in the public discourse will be studied alongside the *r ise of populism and mainstreaming of far-right tendencies* in Indian society at large. Finally, building on this analysis, the project will evaluate *existing counter-narratives*, proposing alternative definitions and practices of *d igital activism* and *digital literacy* in the shifting sands of Indian internet culture at large.

Meital Raz
The Museum as a Lab: Environmental Exhibitions in Israel 1967-1994
Supervisors: Margriet Schavemaker & Noa Roei
This study aims at examining the distinct characteristics of environmental practices in Israel between 1967 and 1994 in the context of exhibition history. Environmental practices had penetrated the Israeli art scene as early as the late 1960s, and had played a central role in the formation of new artistic forms and modes of expression. This research project discusses the global and local influences, as well as the towering figures, who were engaged in environmental art between the late 1960s and the early 1990s.

Sydney Schelvis

Dancing to the Beat of Gentrification: How Electronic Dance Music Moves the City of Amsterdam

Supervisors: Oliver Seibt & Julia Kursell

At first sight, the distribution of clubs on the city's periphery seems to be the result of the gentrification's centrifugal force. However, clubs' capability to attract large crowds to previously unpopular parts of town may itself play a role in the process of gentrification. To investigate the relation of electronic dance music to gentrification, I analyse how its diverging sounds incite dancers to move, and how these sounds' allure moves dancers around town. By mapping how the sounds of electronic dance music move through Amsterdam, I aim to reveal previously concealed pa]erns of distribution of cultural and financial capital.

Jingyi Wan

Obsessed with "the West": Xeniteia and Imperialisms in Contemporary East Asian Literature, Films and Television

Supervisors: Ansgar Mohnkern & Esther Peeren

The conceptualization of the central issue of my project as the obsession with "the West" builds on and modifies Roland Barthes's theoretical formulation of the impulse of Xeniteia as a sense of disjunction from one's surrounding reality that oscillates between "unreality" – an optimistic renunciation of reality "in the name of a fantasy" – and "dereality" – a total dis-investment in the reality in the vicinity without any expectation of substitution or compensation. It can be generally grasped as an impulse to take flight which takes the double form of an oppressive sense of ennui and an active compulsion to get away whenever a structure is taking hold (Barthes 124-128). East Asians' modern obsession with "the West", is close to the impulse of Xeniteia, as "the West" has long operated in the modern East Asian imagination as an "othered" and "othering" model-fantasy. Yet, I would like to add an element to Barthes's formulation to conceptualize this obsession: a destructive desire to smash the fantasy out of unrequited longing for becoming the fantasy. By looking at cultural imaginations (literature, films, and television), I would like to navigate, first, how East Asian subjects navigate the three modes of obsession (infatuation, ennui, and destruction); second, what embodied forms their affective navigation of different situations take; third, how these navigations are related to social relations, geopolitics and capitalist development; finally, what potentially more enabling relationality between East Asia and "the West", or among different cultures in East Asia, these cultural imaginations point to.

New staff members (13)

Millie Taylor

Millie Taylor at the theatre (photo: Martin Nangle)

Professor Millie Taylor has been appointed professor by special appointment of the Musical at the Faculty of Humanities at the University of Amsterdam (UvA), effective 1 November 2020. The chair was established on behalf of the VandenEnde Foundation, with the support of the Amsterdam University Fund. Taylor will be the first professor in the Netherlands in this field of study.

The establishment of the Joop van den Ende Special Chair in the Musical and the appointment of Millie Taylor to the chair will give a powerful boost to interdisciplinary research at the UvA into historical, current and future developments in musicals. The chair is not only a meaningful addition to existing education and research at the UvA's Department of Arts and Culture, but will also play a key role in bringing the study of Musicals to the attention of the Dutch arts and culture sector, which has hitherto devoted little research to the subject in spite of its undisputed cultural significance. Millie Taylor began her career as a freelance musical director and for almost twenty years toured Britain and Europe with a variety of musicals including *West Side Story*, *Rocky Horror Show*, *Little Shop of Horrors* and *Sweeney Todd*. Following her transfer to academia, she became the UK's first professor of Musical Theatre. Her main research interests are in the interactions between music, sound and drama in theatre with a particular focus on musical theatre dramaturgies and the development of new writing. As a UvA professor, Taylor will carry out research into the social and historical context of musicals, composition, lyrics, the materiality of performance practices and their institutional and cultural conditions, with a focus primarily on the Netherlands in an international context. She will also contribute to study programmes in the field of musical theatre in the form of BA and MA modules, and supervise students working on their MA and PhD theses.

Johana Kotišová

Before joining ASCA and the University of Amsterdam, Johana Kotisova worked as Assistant Professor at the Department of Media Studies and Journalism at Masaryk University, Czechia. She has background in social anthropology, media studies, and holds a double Ph.D. degree in Sociology from the University of Liège, Belgium, and Masaryk University, Czechia. Her first book *Crisis Reporters, Emotions, and Technology: An Ethnography* (Palgrave Macmillan, 2019; open access) explores European crisis reporters' emotional labor and professional ideology. Her current interests include crisis and conflict reporting, newsworkers' emotional labor, applied research, and creative research methods.

Jana Cattien

Jana Cattien is joining ASCA as Assistant Professor in Political and Social Philosophy. Her areas of specialisation are feminist philosophy, gender theory, critical race and postcolonial theory. Previously, she was a Postdoctoral Research Associate at the University of Lincoln, on the 'Suicide in/as Politics' project, funded by the Leverhulme Trust and led by Dr Amy Chandler (University of Edinburgh) and Dr Ana Jordan (University of Lincoln). She holds a PhD from SOAS, University of London (funded through a SOAS Research Studentship), an MPhil from the University of Cambridge, and a BA in Philosophy, Politics and Economics from the University of Durham. Jana is currently pursuing two research projects: on the metaphysics of (decolonising)

statues, and on anti-Chinese rhetoric and anti-mask discourse in the context of the Covid-19 pandemic.

Pei-Sze Chow

Pei-Sze is joining UvA's Media Studies department as an Assistant Professor in Media and Culture, and will be teaching courses on film studies and global media culture. Her research has centred on peripheral screen cultures in Scandinavia and other small national cinemas such as Singapore, with an emphasis on spatial, media-geographic approaches to film and media research. At UvA she will embark on a new project on the impact of artificial intelligence technologies in film production. She was previously based at Aarhus University in Denmark, where she was awarded the Marie Skłodowska-Curie Individual Fellowship for a project on the Danish regional screen ecosystem. She holds a PhD in film studies from University College London (UCL) and has taught courses in film and interdisciplinarity at UCL and the University of Greenwich.

Rocco Bellanova

Photo: Dirk Gillissen

Rocco Bellanova is Assistant Professor of Critical Data Studies in the Department of Media Studies at the University of Amsterdam. He holds a double PhD in Social and Political Sciences and in Law (2014). He previously worked at the Institute for European Studies of the Université Saint-Louis – Bruxelles (USL-B), at the Amsterdam Institute for Social Sciences Research (AISSR) and at the Peace Research Institute Oslo (PRIO). Rocco's work sits at the intersection of politics, law and science & technology studies (STS), and

focuses on digital data as pivotal elements in the governing of societies. Using qualitative and interpretive methods, his research mainly focuses on European data-driven security practices and the role played by data protection and infrastructures in their governance. He has notably carried out pioneering research on security technologies and their infrastructural politics, as well as on the European governance of machine learning algorithms and data exchanges in the domain of justice and home affairs. His work is published in leading journals such as *European Journal of Social Theory*, *Regulation & Governance*, *International Political Sociology*, *Geopolitics*, *European Journal of International Security or* European Foreign Affairs Review. He has recently co-edited two special issues on critical approaches to politics and STS – in *Security Dialogue* (2019) and in *Critical Studies on Security* (2020) – and an edited book on citizens' perspectives on surveillance and privacy for Routledge (2017). Rocco is a member of the Scientific Committee of the Computers, Privacy and Data Protection conferences (CPDP) and has been a member of the Executive Committee of the International Studies Association (ISA) Section for Science, Technology and Arts in International Relations (STAIR). Since 2012, he has been co-organizing an annual Privacy Camp in Brussels, bringing together academics, policy-makers and advocates together to discuss recent EU policy developments in the domain of digital regulation and data protection.

Marija Cetinić

Marija Cetinić is Assistant Professor of Literary and Cultural Analysis at the University of Amsterdam, coordinator of the MA Comparative Literature, research affiliate at the Amsterdam School for Cultural Analysis, and tutor in Critical Studies at Sandberg Instituut. *Signs of Autumn: The Aesthetics of Saturation*, her current project, focuses on the concept of saturation, and on developing its implications for the relation of contemporary art and aesthetics to political economy. Her essays have appeared in *Mediations, Discourse,* and the *European Journal of English Studies*. With Stefan Govaart, she is collaborating on an epistolary project on forms of negation, as well as a

series of dialogues (to date including Lisa Robertson, Catherine Malabou, and Claire Fontaine) structured around five concepts: Sentence, Woman, Sex, Negation and Essence.

Gavin Mueller

Gavin Mueller is an Assistant Professor of New Media and Digital Culture. He is the author of two books: Media Piracy in the Cultural Economy (Routledge 2019) and Breaking Things at Work (Verso 2021). His research interests include technology and the future of work, digital labour, and the politics of digital culture. He holds a Ph.D in Cultural Studies from George Mason University.
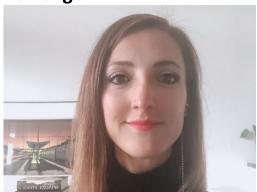
Blandine Joret

Blandine is happy to return as Assistant professor of Media and Culture to ASCA, where she previously received her PhD in 2015. Her dissertation is an analysis of post-war French film and cultural criticism, which she interprets as an alternative to emerging academic methods at the time (semiotics and historiography, in particular). Her current research interests and activities are in immersive storytelling; ecopedagogy; popular education; film communities; emancipatory spectatorship; and world cinema. Blandine holds an MA in Film studies from the UvA and a BSc in Communication science from the KULeuven. She has worked as visiting scholar at Yale University and is currently Comenius fellow at The Netherlands Initiative for Education Research. As a so-called 'big

sister', Blandine is also actively involved in one-on-one, community-based youth mentoring in Amsterdam

Asli Özgen

Asli has been teaching at UvA's Media Studies department since 2017. She conducted her doctoral research at ASCA into the aesthetic relationship between walking and filming in the city, and defended her dissertation *The Image of Walking: The Aesthetics and Politics of Cinematic Pedestrianism* in 2018. While revising her manuscript into a book, Asli recently embarked on a new research project that focuses on the precarious moving-image heritage of ethnicised, racialised, and migrant communities. Central to this research is the question of how such precarious (forgotten, smuggled, or uncatalogued) moving-image artefacts can shed light on the silences in (national) film histories. Her project explores Dutch (moving) image heritage in the Late Ottoman Empire as well as Turkish film heritage in the Netherlands. Asli specializes in critical approaches to film historiography, particularly feminist and decolonial interventions. She is an internationally accredited film critic and a regular contributor to film events, magazines, and festivals.

Emelia Quinn

Emelia Quinn is Assistant Professor of World Literatures & Environmental Humanities at the University of Amsterdam. Her research establishes the emergent field of vegan theory and its intersections with queer theory, animal studies, ecocriticism, and postcolonial studies. She is published in *PMLA,*

Sculpture Journal, Journal of Commonwealth Literature, and *Society & Animals.* Her monograph, *Reading Veganism: The Monstrous Vegan, 1818 to Present* was published with Oxford University Press in September 2021.

Diego Semerene

Diego Semerene was trained as a filmmaker before pursuing their MA in Cinema Studies at New York University and Ph.D. in Media Arts + Practice at the University of Southern California. Prior to joining UvA Diego taught digital media, film theory and fashion theory at Brown University, the American University of Paris and Oxford Brookes University. Diego's research is interdisciplinary, traversing trans theory, queer theory, fashion history and Lacanian psychoanalysis. Diego is attached to the Centre for Freudian Analysis and Research, in London, and a film and book critic for *Slant Magazine*. Most recent publications include "Tailoring the Impenetrable Body All Over Again: Digitality, Muscle, and the Men's Suit" for *The Routledge Companion to Fashion Studies* (2021) and "Creampied to Death: Ejaculative Kinship in the Age of Normative Data Flows" for the journal *Psychoanalysis, Culture & Society* (2021).

Irene Villaescusa Illán

Irene Villaescusa Illán teaches in the Department of Literary and Cultural Analysis (LCA) at the University of Amsterdam. She has previously worked in the University of Hong Kong and the University of Utrecht. Her first book *Transcultural Nationalism in Hispano-Filipino Literature* (Palgrave 2020) studies a corpus of literary works written by Filipino authors in Spanish in the first half

of the twentieth century from a transnational and transcultural perspective contributing to studies of the Global Hispanophone. She has published journal articles on Philippine literature written in Spanish in the *Revista de Crítica Literaria Lationamericana* (2018), UNITAS the bi-annual journal of the University of Santo Tomás in the Philippines (2019) and on feminism and travel writing in *Feminismo(s)* a peer-reviewed journal from the University of Alicante. She is co-editor and contributor with a chapter in a volume that considers alternatives views of globalization entitled *Other Globes: Past and Peripheral Imaginations of Globalisation*, (Palgrave, 2019). She has an interest on studies of the Global Hispanophone world and comparative literatures, globalization studies and travel writing. Irene is a member of the quality committee of the Digital Humanities Project that focuses on Philippine literature in Spanish (*DigiPhiLit.*).

Daniel de Zeeuw

Daniël de Zeeuw is assistant professor in Digital Media Culture at the department of Media Studies, University of Amsterdam. He is also a FWO Junior post-doctoral fellow at the Institute for Media Studies, KU Leuven, and affiliated with the Open Intelligence Lab and the Digital Methods Initiative. His current research and teaching focuses on post-truth media dynamics at the fringes of digital culture, including conspiracy theories, leaking, trolling, and memes.

Publications

Shola Adenekan

Peer-reviewed

Adenekan S 2021. *African Literature in the Digital Age: Class and Sexual Politics in New Writing from Nigeria and Kenya*. Suffolk: Boydell and Brewer. 205 p. (African Articulations).

Arnoud Arps

Peer-reviewed

Arps AS. 2021. Sterrentintelingen van het verleden: Augusta de Wit. Honings R, van 't Veer C, Bel J, editors. In *De postkoloniale spiegel: De Nederlands-Indische letteren herlezen*. Leiden: Leiden University Press. pp. 161-179

Professional

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Murat Aydemir

Peer-reviewed

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Selçuk Balamir

Dissertation

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Mieke Bal

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Film:

"It's About Time! Reflections on Urgency", color, Dolby sound, 31" Polish spoken

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(interrupted mid-December by the second corona lockdown)

Polish Première: Zacheta National Gallery, Warsaw, 16 Octobre 2021 (with interview by Jakub Mikurda)

Muzeum Sztuki, Łódź, 17 October 2021 (looped)

Festival Mucho Más Mayo, Cartagena, Spain (dir. Patricio Hernández).

Exhibited in the Palacio Molina, May 28-June 14, 2021 (with subtitles in Castellano)

Exhibition:

Solo overzichtstentoonstelling, "Kunst uit Noodzaak / Art out of Necessity", Museum Jan Cunen, Oss, October 3, 2020 - January 31, 2021 (interrupted early December due to corona lockdown). With a book in Dutch, designed by Amir Avraham. Arnhem, ArtEZ Press, 2020 (300 pp.)

Sruti Bala

Peer-reviewed

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Academic

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Professional

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Rocco Bellanova

Peer-reviewed

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Davide Beraldo

Academic

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Stephan Besser

Peer-reviewed

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Professional

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Carolyn Birdsall

Peer-reviewed

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Academic

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Anna Blijdenstein

Dissertation

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Joost de Bloois

Peer-reviewed

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Maria Boletsi

Peer-reviewed

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Academic

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Erik Borra

Professional

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Anke Bosma

Peer-reviewed

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Jelke Bosma

Peer-reviewed

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Academic

Bosma JR. 2021. Platformed professionalization: Labour, assets, and earning a livelihood through Airbnb. Centre for Urban Studies, University of Amsterdam. pp. 1-21. (Working Paper Series).

Lonnie van Brummelen

Dissertation

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Wouter Capitain

Dissertation

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Marija Cetinic

Peer-reviewed

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Pei-Sze Chow

Peer-reviewed

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Academic

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Karin Christof

Professional

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Erdem Çolak

Dissertation

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Sudeep Dasgupta

Peer-reviewed

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Dasgupta SM, Imre A. 2021. Race and TV in Europe: An Overdue Conversation. VIEW Journal of European Television History and Culture. 10(20):1-6.

Mark Deuze

Peer-reviewed

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Jeff Diamanti

Peer-reviewed

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Cock Dieleman (UD)

Academic

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Giovanna Fossati

Peer-reviewed

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Gaston Franssen

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Josef Früchtl

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