

List of Contributors

Brigitte Adriaensen is Professor of Hispanic Studies at Radboud University. She is the principal investigator of the NWO Vici research project “Poison, Medicine or Magic Potion? Shifting Perspectives on Drugs in Latin America (1820–2020).” Earlier, she directed the NWO Vidi research project “The Politics of Irony in Contemporary Latin American Literature on Violence.” Her publications are situated in the fields of humor studies, violence studies, and environmental studies.

Nuno Atalaia is a Portuguese researcher, teacher, and musician residing in the Netherlands. His work explores the intersections of new media, performance, and the history of human vocality. He has a double MA from The Hague Royal Conservatory and Leiden University and is currently finishing his Ph.D. at Radboud University. He is also co-director of the ensemble *Seconda Prat!ca*, with which he has performed and taught around the world.

Jeroen Boom is a doctoral candidate in the Department of Modern Languages and Cultures at Radboud University, working on essay films and the role of moving images as nodes of resistance in processes of social and political stigmatization. He also coordinates the research group Critical Humanities at the Radboud Institute for Culture and History (RICH) and teaches courses on film and visual culture.

Daniëlle Bruggeman is a cultural theorist and Professor of Fashion at ArtEZ University of the Arts in the Netherlands. She teaches at the MA Critical Fashion Practices and leads the ArtEZ Centre of Expertise Future Makers. Bruggeman holds a Ph.D. in Cultural Studies and has published on topics including the fluid, performative, and embodied dimensions of identity, and fashion as a new materialist aesthetics. The publication *Dissolving the Ego of Fashion: Engaging with Human Matters* (2018, published by ArtEZ Press) presents the current research themes of the ArtEZ Fashion Professorship. Bruggeman’s current research focuses on an emerging practice-based critical fashion discourse, developing alternative systemic approaches, and

thinking through the issues of (non-)human agency and material agency from a post-anthropocentric perspective.

Carlijn Cober is a Ph.D. candidate at the Radboud Institute for Culture and History (RICH) and in Radboud University's Department of Modern Languages and Cultures. Her dissertation, *Reading for Feelings*, examines postcritical elements in the works of "critical" theoreticians such as Roland Barthes and aims to provide a theoretical foundation for affective reading experiences. She is interested in the connection between literature and emotion, "the personal" in relation to literary theory, and the social use of texts.

Maarten De Pourcq is Professor of Literary and Cultural Studies at Radboud University. He researches receptions of Greco-Roman antiquity in twentieth- and twenty-first-century culture, which he studies in relation to artistic practices and cultural criticism, ideas and debates on cultural heritage, and processes of social and cultural change. Among his recent publications is the co-edited volume *Framing Classical Reception Studies* (Brill, 2020).

Oscar Ekkelboom is a Ph.D. candidate at the Radboud Institute for Culture and History (RICH) at Radboud University. His work focuses on the presence of colonial structures and ideas in museum displays today. Taking decoloniality as a starting point for thinking and doing, he engages in a process of listening to those who have been denied access to the canons of art.

Airin Farahmand is a Ph.D. student at the Radboud Institute for Culture and History (RICH) at Radboud University, where she also obtained her BA in Arts and Culture Studies (cum laude) and her Research Master's in Art and Visual Culture. Her dissertation project focuses on artworks engaging with the plastic crisis. Before moving to the Netherlands, she completed a BSc in Mechanical Engineering at Tabriz University. In a broader sense, her research interests include questions of agency, representation, body politics, and feminist future-making.

Anna P.H. Geurts is a historian and works as an Assistant Professor at the Radboud Institute for Culture and History (RICH). Geurts publishes on everyday experiences of space and time in interaction with changing technologies, is the Dutch translator of Neel Doff's autobiographical novel *Keetje trottin* (translated as *Keetje op straat*), and is under contract with Routledge for a study of travelers' experiences of European spaces in the nineteenth century.

Mette Gieskes is Assistant Professor of Modern and Contemporary Art at Radboud University. She received a Ph.D. from the University of Texas at Austin, with a dis-

sertation on the use of systems in American art of the 1960s and 1970s. She has published articles on artists including Philip Guston, Sol LeWitt, Tamara Muller, and Francis Alÿs, and is currently writing texts on Simon Hantaï and Moniek Toebosch. She is co-editor of *Retrospection and Revision in Modern and Contemporary Art, Literature and Film* (Palgrave 2023, with Mathilde Roza) and *Humor in Global Contemporary Art* (Bloomsbury 2023, with Gregory Williams).

Hanneke Grootenboer is Professor of the History of Art at Radboud University. Her scholarship examines early modern visual and material culture through the lens of contemporary art and theory. She focuses on the relationship between art and thought, in particular around topics such as touch, intimacy, interiority, and miniaturization. Her latest monograph is entitled *The Pensive Image: Art as a Form of Thinking* (U of Chicago P, 2021).

Ghidy de Koning holds a BA in English (2021) and is currently completing an MA in Literary Studies at Radboud University.

Vincent Meelberg is senior lecturer and researcher at Radboud University's Department of Modern Languages and Cultures and the Radboud Institute for Culture and History (RICH), and at the Academy for Creative and Performing Arts in Leiden and The Hague. He is a founding editor of the online *Journal of Sonic Studies*. His current research focuses on the relationship between sonic practices, technology, and creativity. Besides his academic activities, he is active as a double bassist in several jazz groups, as well as a sound designer.

Edwin van Meerkerk is Associate Professor in the Department of Modern Languages and Cultures and the Radboud Institute for Culture and History (RICH) of Radboud University. He specializes in arts education, cultural policy, and sustainability. He also works as an endowed professor of Creating Connected Commons at ArtEZ University of the Arts. He is one of the editors of the forthcoming third *Yearbook of the European Network of Observatories in the Field of Arts and Cultural Education* (ENO), which is devoted to Arts and Cultural Education in a Challenging and Changing World.

László Munteán is Assistant Professor of Cultural Studies and American Studies at Radboud University. At the Radboud Institute for Culture and History (RICH) he leads the research group *Memory, Materiality, and Affect*. His publications have focused on the memorialization of 9/11 in literature and the visual arts, as well as on photography, urban culture, architecture, and cultural heritage. In a broader sense, his scholarly work revolves around the intersections of literature, visual culture, and cultural memory in American and Eastern European contexts. With Anneke Sme-

lik and Liedeke Plate he co-edited the volume *Materializing Memory in Art and Popular Culture* (Routledge 2017).

Niels Niessen holds a Ph.D. (2013) from the University of Minnesota. He is a Researcher of Cultural Studies at Radboud University. At the Radboud Institute for Culture and History (RICH) he leads the research group *Platform Discourses: A Critical Humanities Approach to Tech Companies* (funded by the European Research Council). His book *Miraculous Realism: The French-Walloon Cinéma du Nord* (2020) appeared with SUNY Press. Currently, he works on the book *The End of Everyday Life: Resisting Technofeudalism*.

Liedeke Plate is Professor of Culture and Inclusivity at Radboud University and the director of Radboud Institute for Culture and History (RICH). She frequently collaborated with Anneke Smelik, publishing on issues of cultural memory and forgetting and inquiring into the material turn in literary and cultural studies. Together, they edited *Stofen as. De neerslag van 11 september in kunst en populaire cultuur* [*Dust and Ashes: Remembering 9/11 in Art and Popular Culture*] (Van Gennep, 2006), *Technologies of Memory in Art and Popular Culture* (Palgrave, 2009), *Performances of Memory in Art and Popular Culture* (Routledge, 2013), and, with László Munteán, *Materializing Memory in Art and Popular Culture* (Routledge, 2017).

Tess J. Post is a Ph.D. candidate at Radboud Institute for Culture and History (RICH). Her research focuses on the mythology of milk in the Netherlands. She is interested in tackling the complexities of seemingly banal objects. Coming from a comparative literary background, her work combines postcolonialism, critical animal studies, and ecofeminism.

Rianne Riemens is a Ph.D. candidate at Radboud Institute for Culture and History (RICH), working on a dissertation about the role of tech companies in the climate crisis, as part of the ERC project “Platform Discourses” led by Niels Niessen. Her research takes place at the intersection of media studies and the environmental humanities, with a special interest in internet and energy infrastructures and Big Tech discourse.

Kathryn Rudy (Kate) is Bishop Wardlaw Professor of Art History at the University of St Andrews, a member of the St Andrews Institute of Medieval Studies, and the Director of the Centre for the Study of Medieval Manuscripts and Technology (CeM-ManT). She is also Excellence Professor at Radboud University. She holds degrees in English literature, art history, and medieval studies and completed a post-doc at Utrecht in Middle Dutch Literature.

Michiel Scheffer studied geography and international economics at Utrecht University, Erasmus University Rotterdam, and the London School of Economics. He holds a Ph.D. from Utrecht University (1992). He has been teaching at the Amsterdam Fashion Institute, Saxion Hogescholen, and Institut Français de la Mode. Besides an academic career, he held several management positions in the fashion and textile industry and in politics. He wrote his chapter in this book as Program Manager of Sustainable Textiles at Wageningen University and Research.

Nishant Shah is Professor of Global Media at the Chinese University of Hong Kong, a Faculty Associate at the Berkman Klein Centre for Internet and Society, and a knowledge partner with the Digital Asia Hub and Point of View. His interests are at the intersections of digital technologies, feminist practice, and social movements.

Tom Sintobin is Assistant Professor of Literature and Tourism Studies at Radboud University. His research interests include Dutch and Belgian literature (1890–1970) with a special emphasis on travel literature and local color fiction, tourist cultures in coastal cities in the low countries, and online travel accounts.

Lianne Toussaint is Assistant Professor in Media, Arts and Society at Utrecht University. Her research focuses on fashion and wearable technology, particularly the relations between the human body, technology, and clothing. She defended her dissertation *Wearing Technology: When Fashion and Technology Entwine* in 2018. Toussaint recently participated in a collaborative project on developing reusable protective garments for hospital staff and is currently developing a research project on innovative protective clothing.

Frederik Van Dam is Assistant Professor of European Literature at Radboud University. His scholarship is situated at the intersection of intellectual history and literary criticism, with a focus on the long nineteenth century. He is the author of *Anthony Trollope's Late Style: Victorian Liberalism and Literary Form* (2016) and the co-editor of *The Edinburgh Companion to Anthony Trollope* (2019). His articles have appeared in journals such as *English Literary History*, *Studies in Romanticism*, and *Partial Answers*. His most recent work revolves around art and cultural diplomacy in the interwar period, with particular attention to Hungarian literature. He is the book review editor of the *European Journal of English Studies* and a member of the Radboud Young Academy. In 2015, he interviewed the éminence grise J. Hillis Miller for a documentary, *The Pleasure of that Obstinacy*.

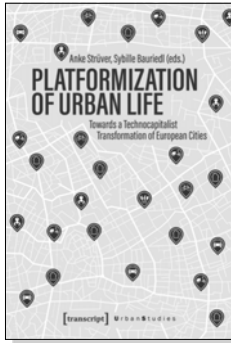
Astrid Van Oyen is Professor of Roman Archaeology at Radboud University. Her research focuses on the archaeology of Roman Italy and the Western provinces, with a particular interest in the socio-economic history of non-elites, craft, rural

economies, and human-thing relations. She is the author of *How Things Make History: The Roman Empire and its Terra Sigillata Pottery* (Amsterdam UP, 2016) and *The Socio-Economics of Roman Storage: Agriculture, Trade, and Family* (Cambridge UP, 2020).

Timotheus Vermeulen is Professor of Media, Culture and Society at the University of Oslo. He has published widely on screen media, contemporary art, and cultural theory, including books on metamodernism, suburban culture, and most recently (with Kim Wilkins) the oeuvre of Richard Linklater. He is currently finishing a manuscript for SUNY Press with the working title *Gesture and Time: Screen Performance as Temporal Form*. Vermeulen is a contributor to *Art Forum* and *Frieze*.

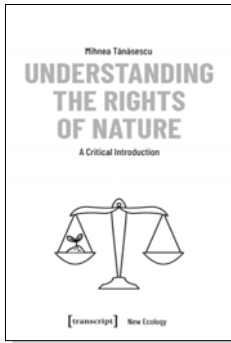
Wilco Versteeg is a teacher and researcher at Radboud University and St. Joost School of Art and Design in Breda. He obtained his Ph.D. from Université Paris Diderot, with a study on documentary photography in contemporary wars and conflicts. He specializes in the history and theory of photography and cinema. He is also a professional conflict photographer, with a deep interest in European protest movements.

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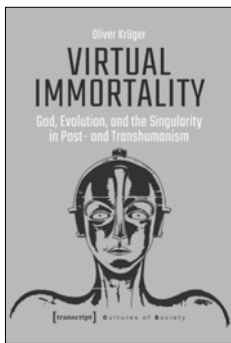
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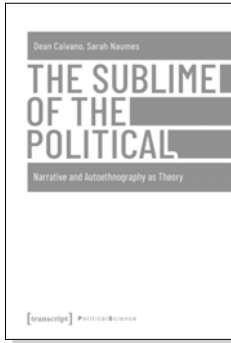


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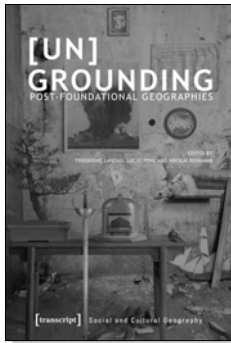
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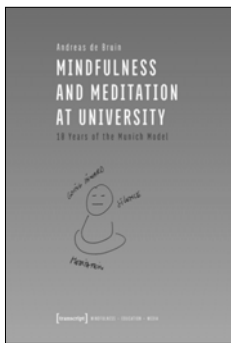
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