



## UvA-DARE (Digital Academic Repository)

### Am I a monster?

*Psychoanalysis, global fantasies, and libidinal reroutings in contemporary horror cinema*

Lopez Navarro, A.A.

### Publication date

2024

[Link to publication](#)

### Citation for published version (APA):

Lopez Navarro, A. A. (2024). *Am I a monster? Psychoanalysis, global fantasies, and libidinal reroutings in contemporary horror cinema*. [Thesis, fully internal, Universiteit van Amsterdam].

### General rights

It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

### Disclaimer/Complaints regulations

If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: <https://uba.uva.nl/en/contact>, or a letter to: Library of the University of Amsterdam, Secretariat, Singel 425, 1012 WP Amsterdam, The Netherlands. You will be contacted as soon as possible.

## **Acknowledgements**

There are so many people to whom this project owes so much. Thanks to them, to all their help, insights, and different moments of engagement, this work has come to fruition.

Firstly, I would like to thank my doctoral supervisors, Patricia Pisters and Ben Moore. Without their encouragement, exceptional patience, and unconditional engagement with the ideas in the pages that follow, this work would have not been possible. They never hesitated to say yes whenever I needed their help; they were always the first ones to join me in the manifold projects in which I have been involved; they never backed down when it came to the complex conversations and moments of thinking that, akin to a psychoanalytic session, made this work *intelligible*. Thank you so much. From the very beginning you have been my doctoral *dream team*.

I also want to thank Mina Hunt (Burnside), my colleague, friend, and family. Mina has always been by an inextricable part of the different personal, academic, and critical paths that have given shape to my analytical views. Years ago, Mina and I launched the Trans\* & Psychoanalytic Perspectives group to welcome theoretical, methodological, and creative perspectives on society and culture that could not find a proper space for engagement. The priceless conversations and ideas shared by all the generous and thought-provoking academics, researchers, students, artists, and activists who have participated in this group have directly influenced my academic and analytical stance. In this vein, this work also owes so much to the Queer Analysis group, organized by Misha Kavka and Diego Semerene, and the Eco Psychoanalysis group, organized by Catherine Lorde. To all their participants and organizers, thank you.

I also want to acknowledge and thank the PhD community at ASCA (Amsterdam School for Cultural Analysis), and in particular I want to thank Shekoufeh Behbehani and Martina Flores Mendeville for their tremendous work when organizing projects that address the connections among culture, embodiment, sexuality, and (de)coloniality. These projects are the building blocks upon which this work is sustained. I am thankful for the support granted by the team directing and managing ASCA itself: Eloë Kingma, Jaap Kooijman, Esther Peeren, and Jantine van Gogh. Your work keeps alive the vibrant critical engagements of the University of Amsterdam. Likewise, I am indebted to the help and assistance provided by NOG (Netherlands Research School of Gender Studies) and NICA (Netherlands Institute for Cultural Analysis), as well as the team behind them: Trude Oorschot, Kathrin Thiele, Rosemarie Buikema, Diana Helmich, Pepita Hesselberth, Kim Sommer, and Mike Schrauwen. You always believed in and supported

the numerous projects in which I was involved, and which are an essential part of my analytical stance and this work.

There are no words to express my gratitude to all the colleagues and friends who have believed in and supported my work and my academic views in so many ways, and who have joined the projects in which I engaged. Eliza Steinbock, Murat Aydemir, Jeff Diamanti, Domitilla Olivieri, Marija Cetinić, Lieks Hettinga, Laura Karreman, Eva Hayward, Joost Raessens, Jasper van Vught, Marjanneke Vijge, Annelies van der Meij, Domiziano Cristopharo, and so many others, I am tremendously thankful for your help. Your help has been crucial for this work. Equally important for this work has been the help and encouragement from friends, colleagues, and students from the department of Media Studies and the department of English Language and Culture at the University of Amsterdam, and the department of Media and Culture Studies at Utrecht University. Particularly, I want to thank my colleagues in the Film Team, at the University of Amsterdam, and the Gender and Postcolonial Studies Program, at Utrecht University. I also want to express my gratitude to the brilliant academic staff at Trinity College Dublin, Université de Montpellier, Unioversitat de Barcelona, and Eötvös Loránd Univeristy, with whom I had the honor to collaborate and work. The transdisciplinary character of this collaborations has been a driving force in my research. Especially, I want to thank Vanessa Vigano, Daniel Griffin, and Jake Byrne.

I cannot end these words of acknowledgement without thanking a group of people who hold an especial place in my heart. Eva Midden, colleague and friend, thank you so much for so many outstanding ideas and for so much support; I have learnt so much from you. Thank you, Pim Soomer, for our precious conversations about horror cinema. These conversations and your insightful comments and knowledge on horror have accompanied me in the analyses guiding the pages that follow. Marie Bernijo Lee, Pio Montenegro, Sarah Trottier, and Jennifer Waring, I am so grateful to have you as friends and family. Your patience and care throughout all these years have made this work possible. I feel privileged to have you in my life.

Lastly, I want to thank the person without whom finishing this work would have been unthinkable. Elzo Lerner van der Toorn, my partner in life and love, my rock, thank you from the bottom of my heart. Thanks to you I managed to finish this work with a smile on my face.