



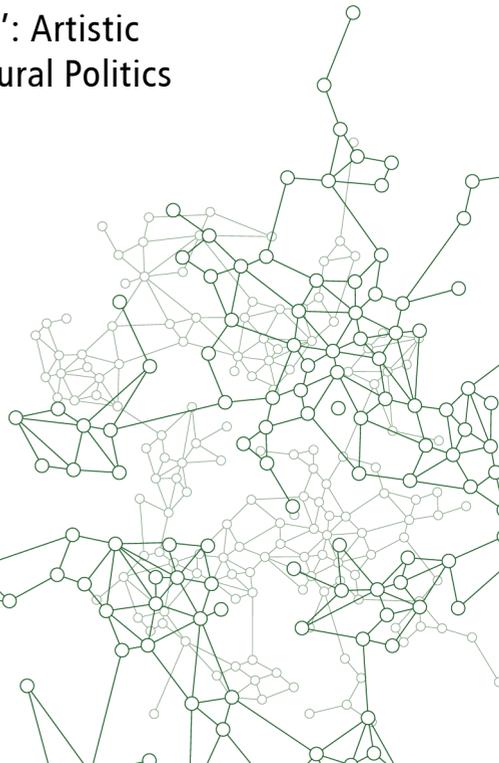
Alexander von Humboldt
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Networking Guide

10. Virtuelles Bonner Humboldt-Preisträger-Forum
„Beethovens ‚Geistiges Reich‘: ‚Symbole des Vortrefflichen‘
in der Kunst und die kulturelle Politik des Widerstandes“

10th Virtual Bonn Humboldt Award Winners' Forum
"Beethoven's 'Empire of the Mind': Artistic
'Effigies of the Ideal' and the Cultural Politics
of Resistance"

Bonn, 20.–23. Oktober 2021
Bonn, 20–23 October 2021



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Beethovens „Geistiges Reich“: „Symbole des Vortrefflichen“ in der Kunst und die kulturelle Politik des Widerstandes

In einem Brief aus der Zeit des Wiener Kongresses, jenes prachtvollen Festes der Restauration, schrieb Beethoven 1814 über ein "Geistiges Reich" als Alternative zur üblichen Politik, das heißt zur Monarchie.

Sein lebenslanges Interesse an Friedrich Schiller hatte ihn ermutigt, sogenannte "Symbole des Vortrefflichen" in seine Werke zu integrieren, darunter das Thema der Freude der 9. Symphonie, das heute als offizielle Hymne der Europäischen Union dient.

Das geplante Symposium beschäftigt sich mit dem kulturellen Erbe Beethovens, der ein turbulentes Zeitalter europäischer Geschichte durchlebte: die Französische Revolution, den Aufstieg und Fall Napoleons sowie das System Metternich bis in die 20er-Jahre des 19. Jahrhunderts.

Wie erklärt man im gegenwärtigen Zeitalter der Globalisierung und politischen Instabilität, 250 Jahre nach Beethovens Geburt, den andauernden und prägenden Einfluss der Werke des tauben Sehers? Das wird eine der zentralen Fragen des Symposiums sein.

Beethoven's 'Empire of the Mind': Artistic 'Effigies of the Ideal' and the Cultural Politics of Resistance

In a letter from the time of the Congress of Vienna, that grand party of the Restoration, Beethoven wrote in 1814 about an "empire of the spirit or the mind" as an alternative to the reality of politics as usual, of "Monarchen" and "Monarchien" as he put it.

His lifelong interest in Friedrich Schiller encouraged him to incorporate into his artworks "effigies of the ideal" or affirmative symbols, such as the "Ode to Joy" theme in the Ninth Symphony that serves as the official anthem of the European Union.

This conference reassesses the cultural legacy of an artist who lived through some of the most turbulent events in European history, from the French Revolution to the rise and fall of Napoleon and the ensuing Metternich regime of the 1820s.

What accounts for the continuing impact of the works of this "deaf seer" in our current age of globalization and political instability, a quarter-millennium after Beethoven's birth at Bonn in 1770? This question supplies one of the central issues of the conference.

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Schlüsselwörter / Keywords

Musikanalyse, Musikgeschichtsschreibung,
Musikphilologie, Musikästhetik, Werkdeutung

Beethoven – Ein politischer Künstler in revolutionären Zeiten

We have long regarded Beethoven as a great composer, but we rarely appreciate that he was also an eminently political artist. William Kinderman's book "Beethoven. A Political Artist in Revolutionary Times" (The University of Chicago Press, 2020) unveils the role of politics in his oeuvre, elucidating how the inherently political nature of Beethoven's music explains its power and endurance. William Kinderman presents Beethoven as a civically engaged thinker faced with severe challenges. The composer lived through many tumultuous events – the French Revolution, the rise and fall of Napoleon Bonaparte, and the Congress of Vienna among them.

Previous studies of Beethoven have emphasized the importance of his personal suffering and inner struggles; Kinderman instead establishes that musical tensions in works such as the Eroica, the Appassionata, and his final piano sonata in C minor reflect Beethoven's attitudes toward the political turbulence of the era.

Written for the 250th anniversary of his birth, Beethoven takes stock of the composer's legacy, showing how his idealism and zeal for resistance have ensured that masterpieces such as the Ninth Symphony continue to inspire activists around the globe. Kinderman considers how the Fifth Symphony helped galvanize resistance to fascism, how the Sixth has energized the environmental movement, and how Beethoven's civic engagement continues to inspire in politically perilous times. Uncertain times call for ardent responses, and, as Kinderman convincingly affirms, Beethoven's music is more relevant today than ever before.

Vita

William Kinderman has been described by Alfred Brendel as a "very rare bird" on account of his ability to combine scholarship and performance. Recently he has extended his activities into musical composition. Kinderman's books include Beethoven's Diabelli Variations, Artaria 195: Beethoven's Sketchbook for the Missa solemnis and the Piano Sonata in E Major, Opus 109 (3 vols.), Mozart's Piano Music, Beethoven, The Creative Process in Music from Mozart to Kurtág, and Wagner's Parsifal. In 2017, "Utopian Visions and Visionary Art: Beethoven's 'Empire of the Mind' – Revisited" was published as a result of his work as co-curator of Vienna's first Beethoven Museum, followed by "Beethoven: A Political Artist in Revolutionary times" dedicated to the 2020 world-wide celebration of the 250th anniversary of the composer's birth. Kinderman is a distinguished pianist and has recorded Beethoven's later piano works; his double CD of the Diabelli Variations is available through Arietta Records. His lecture recitals have taken him to Vienna, Bonn, Paris, Oslo, Barcelona, Beijing, Shanghai, New York, Boston as well as other cities in Europe, Asia and North America. Kinderman's research has probed the creative process of important composers from the eighteenth century to the present; his Beethoven research and performance even served as trigger for the Broadway play "33 Variations" by Moisés Kaufman. In 2010 Kinderman received a Research Prize for lifetime achievements from the Humboldt Foundation. After many years of serving as professor of music at the University of Illinois Urbana-Champaign, in 2019, Kinderman became professor of music and the Leo M. Klein and Elaine Krown Klein Chair in Performance Studies at the University of California, Los Angeles. He has taught as Guest Professor at the University of the Arts in Berlin and at the University of Munich. In Vienna, Kinderman was a Director's Fellow at the International Research Center for the Humanities as well as Visiting Research Professor at the University of Art and Music.

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Musikwissenschaften

Schlüsselwörter / Keywords

Beethoven, Edition, Musikphilologie,
Schaffensprozess, Skizzen

She is primarily concerned with music philology, both traditional and genetic, in a theoretical and applied sense, but has also worked on historical music theory, audiovisual theory, and the history of Beethoven reception during the Weimar Republic. The main contributions she has produced (a total of about 150, including entries in dictionaries and encyclopedias) focus on the topic of Beethoven's creative process and in particular on the edition of his sketchbooks. The articles produced in this regard – in English, German, French and Italian – have been published in international and interdisciplinary journals (such as "Editio", "Genesis", "Storie e linguaggi", "Philomusica online", "Mozart-Studien", "Bonner Beethoven Studien") or in volumes published by prestigious publishers (University of Rochester Press, Cambridge University Press, Oxford University Press, ETS, De Gruyter, Olshcki) and focus on works such as the Symphonies op. 21, 55 and 93, the Piano Sonatas op. 53 and 101, the Quartet op. 59/3. Federica Rovelli has also dedicated reflections to the theme of digital editions of music, offering some contributions on the subject. The edition of the "Scheide sketchbook" (used by Beethoven between 1815 and 1816), on which she worked as a fellow of the Alexander von Humboldt Stiftung in 2012–2014 and intended to be published as volume 9 (ISBN 978-3-88188-169-2) of the series "Beethoven. Skizzen und Entwürfe" of the Beethoven-Haus, is awaiting for publication. In print, instead, is a volume entirely dedicated to the last piano sonatas for the "Società Italiana di Musicologia", entitled "Le Sonate dell'op. 90 all'op. 111: oltre i limiti".

Vita

Federica Rovelli was born in Cagliari (Italy) in 1979 and obtained her doctorate from the University of Pavia in 2009. From 2012 to 2018 she worked at the Beethoven-Haus in Bonn, first as a fellow of the Alexander von Humboldt Foundation, then as wissenschaftliche Mitarbeiterin in the project "Beethovens Werkstatt: Genetische Textkritik und Digitale Musikedition". She worked at the Universities of Cagliari, Mainz and Detmold (Paderborn). She was visiting scholar at Boston University (Center for Beethoven Research) and research assistant at Harvard University. Since 2018 she has been active at the Department of Musicology and Cultural Heritage of the University of Pavia, where – from November 2021 – she will assume the position of associate professor becoming also a member of the teaching board for the doctoral school in "Sciences of Literary and Musical Text".

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Musikwissenschaften

Schlüsselwörter / Keywords

Editionsphilologie / digitale Edition, Musik-
geschichte um 1800

Christine Siegert gibt die Schriften zur Beethoven-Forschung (Bd. 26–30, ab Bd. 31 gemeinsam mit Beate Angelika Kraus) heraus, ist Mitherausgeberin der Bonner Beethoven-Studien (ab Bd. 12) und der Schriftenreihe „Für Kenner und Liebhaber“, Neue Folge sowie Generalherausgeberin der Beethoven-Gesamtausgabe (ab 2016). Seit 2020 leitet sie gemeinsam mit Johannes Kepper (Musikwissenschaftliches Seminar Detmold-Paderborn), Kevin Page (University of Oxford) und Andrew Hankinson (Bodleian Library) das DFG/AHRC-geförderte Projekt „Beethoven in the House“. Im August 2021 hat das von ihr geleitete und von der Fritz Thyssen Stiftung geförderte Projekt „Das Handwerk des Verlegers“ seine Arbeit aufgenommen.

Forschungsschwerpunkte: Editionsphilologie / digitale Edition, Musikgeschichte um 1800.

Vita

Geboren 1971. Studium der Schulmusik, Musikwissenschaft, Romanistik und Philosophie in Hannover und Amiens (Frankreich). Stipendiatin des Deutschen Akademischen Austauschdienstes, des Deutschen Historischen Instituts Rom und der Gerda Henkel Stiftung. Promotion 2003 an der Hochschule für Musik und Theater Hannover mit einer Arbeit über Luigi Cherubini. Anschließend tätig am DFG-Projekt „Joseph Haydns Bearbeitungen von Arien anderer Komponisten“ (Universität Würzburg, Joseph Haydn-Institut Köln), 2006–2009 als wissenschaftliche Mitarbeiterin am Joseph Haydn-Institut, 2009–2010 am Akademienprojekt „OPERA – Spektrum des europäischen Musiktheaters in Einzelditionen“ (Universität Bayreuth), zuletzt Leiterin der Arbeitsstelle (Auszeichnung des von ihr betreuten Bands von Antonio Salieris „Prima la musica e poi le parole“ mit dem deutschen Musikeditionspreis „Best Edition 2014“). 2010–2015 Juniorprofessorin an der Universität der Künste Berlin, ab 2013 Leitung des von der Einstein Stiftung Berlin finanzierten Forschungsprojekts „A Cosmopolitan Composer in Pre-Revolutionary Europe – Giuseppe Sarti“ (Kooperation mit der Hebrew University Jerusalem). 2013–2017 stellvertretende Vorsitzende des Scientific Advisory Board des Instituts für kunst- und musikhistorische Forschungen der Österreichischen Akademie der Wissenschaften sowie Sprecherin der Kommission für Auslandsstudien der Gesellschaft für Musikforschung; seit 2017 im Beirat der Gesellschaft, seit Oktober 2021 dessen Vorsitzende. 2020 wurde sie in die Wissenschaftliche Kommission der Union der deutschen Akademien der Wissenschaften berufen. Seit 2015 Leiterin des Beethoven-Archivs und des Verlags Beethoven-Haus.

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Musiktheorie, Musikästhetik,
Vokalpolyphonie 1400 – 1600,
österreichisch-deutsche Musik 1700 – 1900

Mahler and the Taking Back of the Ninth

It was the legacy of Beethoven's Ninth Symphony, the idea of a symphony as a vehicle for metaphysical longings, that Mahler picked up in his earlier symphonic work. His Second and Third Symphonies, in particular, tread unmistakably in the wake of the Ninth, both involving, for the first time in a significant Viennese symphony since Beethoven, substantial vocal forces, and both culminating in personal metaphysical visions.

But between the metaphysical visions of the early symphonies and that of the Eighth Mahler composed three symphonies, the Fifth, Sixth, and Seventh, that have to be considered resolutely anti-metaphysical, and indeed have been interpreted as such since at least 1920, when Hans Ferdinand Redlich suggested that these symphonies represented a turn away from metaphysics.

The Fifth and Seventh in particular, shifted the neo-classical accent present already in the opening of the Fourth Symphony from the beginning to the ending movement of the work and thus allowed it to have the last word, to define the character of the whole symphony. The index of this shift was the very form chosen for the movements, both labeled in Mahler's scores as "Rondo-Finale", a label designed to provoke with its anachronistic, anti-romantic implications.

The last word of the Fifth Symphony (my subject in this lecture) is ironic, mocking even, certainly not pompously triumphant. What is mocked here is a whole tradition of victorious symphonic scenarios epitomized by Beethoven's symphonies, the Fifth and Ninth in particular, the "per aspera ad astra" tradition that had post-Beethovenian symphonists propose stories of suffering triumphantly overcome. In the Stretto of the finale Mahler pokes this tradition in the ribs. The finale as a whole, however, does more than merely undermine a hallowed symphonic tradition. It puts into question Mahler's own past. For the first time, the composer writes here a symphony that does not aim at a transcendence and sublimity, that accepts and embraces the comic immanence of the earthly existence. In his Fifth Mahler withdrew for the first time his earlier bet on transcendent hope, without forgetting the suffering that such hope was meant to answer; hence the bitter aftertaste left by the burlesque ending.

Vita

A native of Poland who emigrated to the USA in 1968, Karol Berger is the Osgood Hooker Professor in Fine Arts, Emeritus, at the Department of Music, Stanford University, where he taught from 1982 to 2020. His books include *Musica Ficta* (1987; Otto Kinkeldey Award), *A Theory of Art* (2000), *Bach's Cycle*, *Mozart's Arrow* (2007; Marjorie Weston Emerson Award), and *Beyond Reason: Wagner contra Nietzsche* (2017; Otto Kinkeldey Award). In 2011 he received the Glarean Prize of the Swiss Musicological Society and in 2014 the Humboldt Research Award of the Humboldt Foundation. Since 2009, he is a Foreign Member of the Polish Academy of Sciences; since 2013, an Honorary Member of the American Musicological Society; since 2014, a member of the American Academy of Arts and Sciences; and since 2019, a Foreign Member of the Academia Europaea.

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Musikwissenschaft

Schlüsselwörter / Keywords

Beethoven, Haydn, Mozart, Schubert, Brahms,
Wien, Dokumente, Biografie, Geschichte, Musik

Einführung in das Leben Beethovens. Fakten, Traditionen und Quellen

Beethovens Biografie kann den mit Beethoven weniger Vertrauten in grundsätzlichen Phänomenen, in zeitbedingten Zusammenhängen, Fakten und Ereignissen sowie vor dem Hintergrund un-zweideutig und authentisch belegter Charakteristika seiner Persönlichkeit nahegebracht werden. Die wesentlichsten Grundlagen dafür sind von ihm selbst stammende oder ihn betreffende Dokumente aller Art. Das soll zusammenfassend und ohne viel Details in diesem Vortrag geschehen. Freilich sind auch Probleme der Beethoven-Biografie zu sehen. Während für Franz Schubert seit hundert Jahren (in diesem Zeitraum auch überarbeitet und ergänzt) drei Standardwerke von Otto Erich Deutsch vorliegen, die die Dokumente seines Lebens und seine Briefe sowie – streng getrennt – die Erinnerungen an Schubert gesammelt und dokumentiert enthalten, sind bei Beethoven die Dokumente nicht vollständig gesammelt verfügbar und – abgesehen von den Briefen – somit nicht leicht zugänglich; dasselbe gilt für Erinnerungen, die überdies in der Biografie bisher oft als zu Dokumenten gleichrangige Quellen verwendet wurden.

Im Jahr 1 nach dem Beethovenjahr 2020 ist das Desideratum einer (bereits in Arbeit befindlichen) kompletten Edition der Dokumente mit umfassenden Kommentaren und Beurteilungen – adäquat zur weitgehend vorliegenden Edition der Brief-Dokumente – sowie einer im Umfang, Inhalt und Kommentar kritisch erarbeiteten Edition der Erinnerungen an Beethoven deutlich erkennbar. – Ein Desideratum für verbindliche Grundlagen zukünftiger biografischer Arbeiten.

Vita

Freischaffender Musikwissenschaftler. Bis 30. Juni 2021 Direktor von Archiv, Bibliothek und Sammlungen der Gesellschaft der Musikfreunde in Wien. Zahlreiche Veröffentlichungen zur Musikgeschichte des 17. bis 20. Jahrhunderts, vor allem zu Kirchen- und Adelsmusik, zu gesellschaftlichen Fragen des im Zusammenhang mit Musik und Musikern sowie zum Musikinstrumentenbau, zu Mozart, Haydn, Beethoven, Schubert und Brahms, zur Musikgeschichte Wiens sowie zur Geschichte des Konzertwesens. Kurator von Musikausstellungen in Europa, USA und Japan. Editionen von mehr als 120 musikalischen Werken aus Barock, Klassik und Romantik. Mitglied mehrerer internationaler musikwissenschaftlicher Gremien. Regelmäßige Vortragstätigkeit in Europa und Übersee.

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Musikwissenschaft

Beethoven – ein Charakterbild aus topischer Sicht

Das Projekt „Musikalische Topik“, an dem ich seit mehreren Jahren arbeite, soll abgeschlossen werden mit einer Doppelstudie zur Historiografie bzw. Mythogenese der Moderne, die zwei Künstler, Ludwig van Beethoven und Arnold Schönberg, exemplarisch in den Fokus rückt. Die Topik wird dabei nicht aufgefasst als ein weiteres Spezialgebiet der Musikwissenschaft, sondern – in Fortsetzung alter Traditionen – als flexibles Instrument eines Problemdenkens, welches eingebürgerten Fachrichtungen zuwiderlaufend die Kompositions-, die Interpretations-, die Theorie- sowie die Rezeptionsgeschichte als ein eng zusammenhängendes Geflecht zu entwickeln sucht. Hatte Carl Dahlhaus in Grundlagen der Musikgeschichte (1977) eine poetische Werkkategorie noch von der lebensweltlichen Praxis- und Ereignishistorie abgegrenzt, so spielen jetzt auch Verschränkungen von Historie und Mythos für die Musikgeschichte eine wichtige Rolle. Nach Antworten drängen Fragen wie: Welche Faktoren und Aktionen, welche Taten und Erzählungen, welche künstlerischen Ideen traten mit Beethoven, ein Jahrhundert später mit Schönberg in die Welt? Wie konnte es diesen Musikern gelingen, aus anfangs des 19. bzw. anfangs des 20. Jahrhunderts Gegebenem kühn in die Zukunft Weisendes zu schaffen? Wie jedoch sind ihre Leistungen einzustufen? Haben sie Qualität aufgrund von Wertkriterien eines Kunstkanons, oder sind umgekehrt gerade jene ins Blickfeld zu rücken, die jenseits des Kanons im Abseits liegen? Die Diskussionen um lokale/globale Perspektiven, um nationale/postnationale Perspektiven, um moderne/postmoderne Perspektiven, um heroische/postheroische Perspektiven, um eurozentrische/postkoloniale Perspektiven, um gendermäßig kontroverse Perspektiven sind keineswegs abgeschlossen, wahrscheinlich sind sie unabgeschlossen. Hier hat die musikalische Topik ihren Ort.

Während der Beethoven-Bezug in den Studien Weltanschauungsmusik und Metamusik klare kunstwissenschaftliche Ziele erfüllt – jener am Finale der IX. Symphonie im Blick auf das Inbild „Gemeinschaft“, dieser an den Variationswerken op. 35 und op. 120 im Blick auf den Gegensatz zwischen synthetischer bzw. analytischer selbstreferentieller Formbildung –, ist die Topik-Idee breiter konzipiert. Sie schließt kunstwissenschaftliche Problemstellungen keineswegs aus, ist aber nicht an einen Kunstwerk-Kanon gebunden, sondern darf sich in Richtung anderer Disziplinen wie Kulturwissenschaft völlig frei bewegen. Angesichts einer weltweiten erfolgreichen Beethoven-Forschung halte ich an einem doppelten Fokus fest, den Fragen: Was kann die musikalische Topik für eine vertiefte Erkenntnis von Teilaspekten des Beethovenschen Schaffens leisten? Und was lässt sich umgekehrt aus verschiedenen Facetten der Beethovenschen Kunst für das Konzept einer musikalischen Topik gewinnen, wie ich sie zu entwickeln suche?

Im Bonner Festvortrag werde ich die folgenden Problemkreise ansprechen:

- Wie greifen die familiäre und die künstlerische Genealogie ineinander zu einer Zeit, da die Genieästhetik mit den Rollen des Ton-Dichters oder Ton-Künstlers die alten Modelle der Topik scheinbar außer Kurs gesetzt hat?
- Wie präsentiert sich der Virtuose und der Komponist Beethoven der Wiener Gesellschaft in musikalischen Akademien mit einer Kombination von Programmform und Fantasieform?
- Welche Rolle spielt der „leichte Beethoven“ mit Gesellschaftsmusik, Liedern, Kanons, Tanzstücken als Hintergrund des „schwierigen“, und was lehrt diese uns über die Pluralität künstlerischen Handelns?
- Zur Entlastung – Polymythie mit und ohne Beethoven: Strauss, Schönberg, Cage

Vita

Hermann Danuser, geb. 1946, studierte Musik (Oboe, Klavier), Musikwissenschaft, Philosophie und Germanistik in Zürich (Promotion 1973; Musikalische Prosa), übersiedelte dann nach Berlin, wo er sich 1982 an der Technischen Universität habilitierte (Die Musik des 20. Jahrhunderts). Er lehrte darauf als Professor in Hannover, Freiburg im Breisgau und an der Humboldt-Universität zu Berlin. Während vieler Jahre war er Fachgutachter Musikwissenschaft für die Alexander-von-Humboldt-Stiftung. Auch nach seiner Pensionierung koordiniert er weiterhin die Forschung der Paul Sacher Stiftung Basel. Seine Hauptinteressen liegen in der neueren und neuesten Musikgeschichte, Historiografie, Ästhetik, Theorie, Analyse und Interpretationsforschung. Bei Edition Argus (Schliengen) erschienen die Bücher Weltanschauungsmusik, Metamusik sowie vierbändig Gesammelte Vorträge und Aufsätze; zu seinem 65. Geburtstag die Festschrift Ereignis und Exegese. Musikalische Interpretation – Interpretation der Musik. Seit 2015 arbeitet Danuser an einem Projekt über „Musikalische Topik“.

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Heinrich Heine im deutsch-franz. Kontext, Interkulturelle Vermittlerfiguren, Kulturtransfer, Transkulturelle Wissenschaftsgeschichte

Beethoven als literarische Inspirationsquelle

Beethoven ist nicht nur ein deutscher Komponist, dessen Werk das technische Wissen unzähliger Interpreten und Musikwissenschaftler in Anspruch genommen hat. Er gehört unbestritten zu den am häufigsten erwähnten Figuren der deutschen Kulturgeschichte. Im Jubiläumsjahr 2020 wurde zu Recht unterstrichen, dass er beispielsweise in Russland sowohl vom Zaren gefördert als von Lunatschski als Fortsetzung der Französischen Revolution gefeiert wurde. Sicher ist, dass Beethovens Musik als politisches Versprechen einer Annäherung zwischen den europäischen Völkern insbesondere zwischen Deutschland und Frankreich wahrgenommen wurde. Ich möchte mich in meinem Vortrag auf die politische Einschätzung Beethovens in Frankreich von Balzac bis Romain Rolland konzentrieren und insbesondere die Rolle Romain Rollands unterstreichen, der 1915 für seinen Roman Johan Christof den Nobelpreis für Literatur erhielt. Jean Christophe wurde kurz nach dem ersten Weltkrieg ins Deutsche auch sehr früh ins Russische und Chinesische übertragen. Auch wenn dieses umfangreiche Werk und die es begleitenden Beethoven-Deutungen die Literatur- und Musikwissenschaftler heute weniger begeistern als früher, sie haben am ehesten dazu beigetragen, dass die Vorstellung eines gemeinsamen europäischen Bewusstseins entstehen konnte.

Vita

Education:

1971 École normale supérieure de la rue d'Ulm
1972–1974 studies in German literature, philology and philosophy at the universities Tübingen and Köln
1975 agrégation in German studies
1976–1978 studies at the University Saarbrücken
1977 PhD on Robert Musil and Hermann Broch (Paris-Sorbonne)

Work:

1978 Beginn of a scientific career at the French National Center for scientific Research (CNRS)
1985 second dissertation on the concept of pantheism in H. Heine's manuscripts (Paris Sorbonne)
1985–1995 director of a research program on French-German cultural transfers
since 1988 research director in a research program of the École normale supérieure (cultural history, cultural transfers and German studies)
since 2011 head of the laboratory of excellence Labex TransferS
since 1993 director of the Revue germanique internationale
2011 Humboldt-Gay Lussac research award

Editor of following publication series:

- Revue germanique internationale
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- De l'Allemagne (éditions Belin)

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Hans-Joachim Hinrichsen, geb. 1952, Studium der Germanistik und Geschichte, anschließend der Musikwissenschaft an der Freien Universität Berlin (dort auch Promotion und Habilitation), seit 1999 Ordinarius für Musikwissenschaft an der Universität Zürich (Emeritierung im Februar 2018). Er ist Mitglied der Academia Europaea und der Österreichischen Akademie der Wissenschaften sowie in den Wissenschaftlichen Beiräten des Beethoven-Hauses Bonn und des Staatlichen Instituts für Musikforschung Berlin; außerdem Mitherausgeber der Periodika Archiv für Musikwissenschaft und wagnerspectrum. Er leitet die Arbeitsstelle von RISM Schweiz. Seine Forschungsschwerpunkte umfassen die Musikgeschichte des 18. bis 20. Jahrhunderts, die Rezeptionsgeschichte, die Interpretationsforschung und die Geschichte der Musikästhetik. Jüngste Buchpublikationen (Auswahl): Franz Schubert, München 2011 (2014, 32019); Beethoven: Die Klaviersonaten, Kassel 2013; Bruckners Sinfonien. Ein musikalischer Werkführer, München 2016; Ludwig van Beethoven. Musik für eine neue Zeit, Kassel/Berlin 2019, 22020; gemeinsam mit Stefan Keym (Hrsg.): Dur versus Moll. Zur Geschichte der Semantik eines musikalischen Elementarkontrasts, Wien u.a. 2020.

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Whose Meeres-Stille?

To the inventory of ironies that embellish the lives of Beethoven and Schubert during the Congress of Vienna and its aftermath, here is another: that both composers, conceivably in the same month in 1815, were drawn, each in his own way, to the silent music beneath the surface of Goethe's inscrutable Meeres-Stille. My intention here is to interrogate the context surrounding Beethoven's project and its unrequited homage to the poet; to read A. B. Marx's critique of Beethoven's setting as a probe into the boundaries between poem and music; and finally, to hear Schubert's setting as a radical Gegenbeispiel in that conversation. To picture these four singular minds converging around a poetic Grund-Idee (as Marx has it) is to conjure a cultural Momentaufnahme, their voices locked in a dialectic with consequences for an apprehending of the centrality of the arts in a fraught political landscape.

Vita

Richard Kramer is the author of *Distant Cycles: Schubert and the Conceiving of Song* (University of Chicago Press, 1994), which won the Otto Kinkeldey prize of the American Musicological Society and an ASCAP Deems Taylor award. His reconstruction of a sketchbook by Beethoven, *A Sketchbook from the Summer of 1800*, was published by the Beethoven-Haus Bonn in 1996. A review essay on the Mozart sketches won the Eva Judd O'Meara award of the Music Library Association for 2002. His *Unfinished Music* (Oxford University Press, 2008, rev. 2012), was the topic of a panel discussion at a symposium in his honor. About his *Cherubino's Leap: In Search of the Enlightenment Moment* (University of Chicago Press, 2016), Patricia Howard (*Musical Times*, 2017) wrote "as acute and probing an investigation of Enlightenment sensibility as has yet been penned".

Kramer taught for many years at Stony Brook University, where he served as Dean of Humanities and Fine Arts; and more recently at the Graduate Center of the City University of New York, where he is Distinguished Professor emeritus.

He served as Editor-in-Chief of the *Journal of the American Musicological Society* and as Vice-President of the Society. Kramer was named a fellow of the American Academy of Arts and Sciences in 2001.

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Beethoven Imagines India

The main focus of Harry Liebersohn's work is encounters between European and non-European cultures. He has investigated cultural encounters in a wide variety of areas, including European travelers and native peoples of North America and Oceania; gift exchange as a form of intercultural communication; and the global history of music.

His talk on Beethoven and India is part of his ongoing interest in musical encounters between European and non-European cultures. Beethoven and India – who would have imagined such a connection? Yet Beethoven did in fact take reading notes indicating a strong interest in the Hindus, their thought and way of life. Recent scholarly fashion tends to dismiss such an attraction as superficial, an "orientalist" fantasy. Yet a closer look reveals that Beethoven drew on sober sources their rich transmission of Hindu art and ideas; they aided his quest for a life path combining dedication to his art and service to humanity.

In addition to working on musical topics, Liebersohn is currently writing a history of modern liberalism since the early nineteenth century. Working title: "Liberalism as a Way of Life." The book's title comes from Pierre Hadot's *Philosophy as a Way of Life* and is also in dialogue with the writings of Michel Foucault and Max Weber. Its subject is liberalism considered as a way of life that emphasized a steady widening of cultural horizons; the book will analyze the specific personal and institutional disciplines that shaped individuals capable of communicating across cultural boundaries. Its subjects include literary figures like Mme. de Staël and Lord Byron as well as the central liberal thinkers John Stuart Mill, Alexis de Tocqueville and Max Weber, plus social reformers and politicians who worked to turn liberal political cultures into a broadly realized program for modern democracies. The methodical disciplines of these figures' way of life operated on a different plane from the abstract theories that are usually seen as the core of modern liberalism. Going beyond accounts of liberalism as bloodless doctrines, my research explores how these artists, thinkers and political actors carefully conceived of salon sociability, translation, travel, debate, and other practices as creating habits of receptivity to foreign cultures. In addition to examining European and American practitioners of liberalism as a way of life, the book will contain comparative material on liberal figures in other parts of the world, beginning with modern India and its rich traditions of liberal thought and political practice. The makers of modern liberalism had to contend with the kinds of divisive and hateful behavior that have invaded the politics of our own time; they combated illiberalism methodically as they practiced demanding life-disciplines.

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Fachgebiet / Discipline
Musikwissenschaften

Das „geistige Reich“, Nepomuk Kanka und die Fürstin Kinsky. Beethoven als Ariettenkomponist

Vita

Birgit Lodes studierte in München, an der University of California Los Angeles und an der Harvard University. Seit 2005 lehrt sie als ordentliche Professorin für Historische Musikwissenschaft an der Universität Wien und fungiert derzeit als Institutsvorständin, als korrespondierendes Mitglied der Österreichischen Akademie der Wissenschaften wie auch als Mitglied der Academia Europaea.

Ihre Forschungsschwerpunkte liegen auf der Musik um 1500 (siehe z.B. die gemeinsam mit Reinhard Strohm verantwortete interaktive Website „Musikleben des Spätmittelalters in der Region Österreich“ (<https://musical-life.net>) sowie des 18. und 19. Jahrhunderts. Lodes leitete erfolgreich mehrere Forschungsprojekte, darunter eines zur Musik am Bonner kurfürstlichen Hof mit dem Ziel, Beethoven als Hofmusiker zu re-kontextualisieren. Im Beethoven-Jubiläumsjahr wirkte sie an mehreren größeren Medienprojekten mit (u. a. Dokumentarfilme der BBC und ARTE) und legte Veröffentlichungen zu Beethovens Missa solemnis, seinem Liederzyklus An die ferne Geliebte sowie zu seiner Widmungspraxis und der Verflochtenheit mit adeligen Persönlichkeiten seiner Zeit vor. Derzeit arbeitet sie an einer Monografie, in der sie der Bedeutung von aristokratischen Frauen für Beethovens Komponieren im Kontext von Kommunikation, Innerlichkeit und Freundschaft – jenseits der viel thematisierten Liebesbeziehungen – nachspürt.

Vita

Harry Liebersohn is a Center for Advanced Study Professor of History, emeritus, at the University of Illinois/Urbana-Champaign. He received his Ph.D. in European history, with a special emphasis on German intellectual history, from Princeton University in 1979. He is the author of numerous books, including most recently *The Travelers' World: Europe to the Pacific* (Harvard University Press, 2006), *The Return of the Gift: European History of a Global Idea* (Cambridge University Press, 2011) and *Music and the New Global Culture: From the Great Exhibitions to the Jazz Age* (University of Chicago Press, 2019). He was a fellow at the Institute for Advanced Study/Princeton in 1996/97, the Wissenschaftskolleg zu Berlin in 2006/7, and the American Academy in Berlin in 2017. In 2018 he was Zhu Kezhen Distinguished Lecturer at Zhejiang University, Hangzhou, China. He and his wife, Dorothee Schneider, live in Philadelphia.

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Aisthesis, Geschichte der Akustik, Geschichte des Hörens, Musiktheorie, Musikästhetik

Beethoven in den Sternen

Der „bestirnte Himmel über uns“ spielte bekanntlich eine wichtige Rolle in Beethovens Denken. Wie wir wissen, paraphrasierte Beethoven dabei nicht ein Kantsches Aperçu, sondern zitierte vielmehr den Wiener Astronomen Joseph Johann von Littrow. In den vergangenen 250 Jahren hat das Weltall nichts an Faszination eingebüßt. Aber erst in den letzten Jahren haben Künstler und Wissenschaftler, dank neuer Technologien, Beethovens kosmischen Konnex weitergehend untersucht.

So wandelte etwa die schottische Künstlerin Katie Paterson in ihrem Werk *Earth-Moon-Earth* (2014) eine Aufnahme der Sonata quasi una fantasia op. 27 no. 2 – die „Mondscheinsonate“ – in Signale um, die dann mittels Militärtechnologie auf die Oberfläche des Mondes gefunkt wurden, und fing die auf die Erde zurückreflektierten Signale wieder auf und wandelte diese in Klavierklänge zurück. Allerdings stellten die auf die Erde zurückgekehrten Signale nur eine lückenhafte Fassung der ursprünglichen Aufnahme dar – indem das Werk seine Reise vollendet, hinterlässt es eine fragmentierte und unvollkommene Musik.

Im Jahre 2001 fügten der russische Astronom Aleksandr Zaitsev und eine Gruppe von Teenagern in einer TAM (Teen Age Message) für außerirdische Intelligenz (ETI) die Ode an die Freude in einer Fassung für Theremin bei. Der Klang dieses modernen elektronischen Instruments mag Beethoven selbst nicht vorgeschwebt haben, aber als reine Sinusschwingung eignet sich der Klang des Theremins ideal für Sendungen ins Weltall. Obwohl diese Faktoren eher technischer Natur sind, geht der Zweck dieser kosmischen Radiosendung ganz entschieden über die bloße Wissenschaft hinaus: Wie Zaitsev erklärt, wird jede außerirdische Zivilisation, die unsere Botschaften empfangen kann, unsere Mathematik ohne Probleme verstehen, aber was das spezifisch Menschliche unserer Botschaft ausmacht, ist eben die Musik.

Klang, Struktur, Botschaft und die Reise der Musik ins Unbekannte – all diese Faktoren erscheinen in neuen und komplexen Konfigurationen im Rahmen dieser künstlerischen Projekte. Darunter ist keines jedoch monumentaler als die Aufnahme der Cavatina op. 130, die an Bord der Voyager-Raumschiffe seit 1977 in die weitesten Gefilde unserer Galaxie transportiert werden. Hier wird die Cavatina zu einem Symbol der Beziehung zwischen dem populären Wissenschaftler Carl Sagan und seiner späteren Frau Ann Druyan, die sich während der Arbeiten zur Voyager-Weltraummission kennenlernten und ineinander verliebten. Wird Beethovens Musik diese zutiefst menschlichen Gefühle vermitteln können, wenn die Voyager-Raumschiffe dereinst mit außerirdischen Zivilisationen Kontakt aufnehmen?

Vita

Alexander Rehdig ist Fanny Peabody Professor of Music an der Harvard University. Er promovierte 1998 an der Universität Cambridge und kam 2003, nach einer Reihe von Fellowships, die ihn an die University of Pennsylvania and Princeton führten, an das Department of Music der Harvard University, das er 2011–2014 auch als Institutsleiter führte. Seine Forschungsarbeiten in der Musiktheorie und -geschichte befassten sich vor allem mit der Musik des 19. und 20. Jahrhunderts und der antiken Musiktheorie, hinterfragen aber auch Bereiche wie Kulturtransfer und der Medienästhetik. Seine Publikationen reichen vom antiken Ägypten bis zum Eurovision Song Contest, von Plato zur Neuroästhetik, von Wagner bis zur chinesischen Musik. Seine Monografien umfassen *Hugo Riemann and the Birth of Modern Musical Thought* (2003), *Music and Monumentality* (2011), *Beethoven's Symphony no. 9* (2017) sowie das jüngst erschienene *Alien Listening* (2021). Er war Mitherausgeber von *Acta musicologica* (2006–2011), Editor-in-chief der *Oxford Handbooks Online series in Music* (2011–2019), und ist z. Zt. als Herausgeber für die sechsbändige *Cultural History of Western Music* (Bloomsbury) verantwortlich. Seine Beiträge wurden u. a. mit einer Guggenheim Fellowship und der Dent Medal, die gemeinsam von der Royal Musical Association und der International Musicological Society vergeben werden, bedacht. Sein Interesse daran, die Möglichkeiten der Digitaltechnik in die Geisteswissenschaften einzubringen, führte ihn 2012 dazu, das Sound Lab at Harvard zu gründen. Zur Zeit arbeitet er an zwei Büchern, eines zur „Krise des Klangs“ im 19. Jahrhundert und ein weiteres zur Rolle der Musik im Anthropozän.

**Humboldt Award Winners, Hosts, Fellows and Alumni,
Early Career Researchers and Further Participants**

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(2020): Beyond Thoughts and Words: Meanings, Contradictions and Contexts in Yoruba Value System: Philosophy and Culture: Interrogating the Nexus, Eds. Omidire, Felix Ayoh, Oladosu, Jare, Fasiku, Gbenga and Alumona, Victor (Salvador, Brazil: Segundo Selo), 125–158

(2020) (with Alimi Shina): State Legitimacy and Boko Haram Insurgency in Nigeria. African Conflict & Peacebuilding Review 10(2), 196–210

(2020): Oduntan, Oluwatoyin, Power, Culture and Modernity in Nigeria: Beyond the Colony. Africa Spectrum 55(3), 354–356

(2021): Negotiating Tightropes: A Historical Appraisal of NGOS and their adaptability in Nigeria's Changing Political Space: NGOS and Lifeworlds in Africa

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Zur kolonialkritischen Funktion der Literatur als Medium des kulturellen Gedächtnisses. Untersuchungen zu afrikanischen und deutschsprachigen Romanen

Das kulturelle Gedächtnis ist ein mediales Konstrukt schlechthin. Zu den wichtigsten Medien des kulturellen Gedächtnisses gehört Literatur in all ihren Genres und Gattungen: „Texte aller Gattungen und Genres, sowohl die populäre ‚Trivalliteratur‘ als auch die kanonisierte ‚Hochliteratur‘ dienen und dienen als Medien des kollektiven Gedächtnisses.“ (A. Erll 2011: 173) Die Besonderheit der Literatur als Gedächtnismedium kommt in der ‚Absorption und Transformation‘ von Gedächtnisinhalten zum Vorschein. Dazu wieder Astrid Erll: „Spezifik und Vermittlungsfunktion von Literatur in der Erinnerungskultur liegen in der Zusammenführung und in der Neu- oder Umstrukturierung von Elementen des kollektiven Gedächtnisses.“ (Ebd.: 182) Hanne Birk weist im selben Zusammenhang auf eine „Interdependenzrelation“ zwischen Literatur und kulturellem Gedächtnis:

„Einerseits ermöglichen literarische Texte als Manifestationsformen kultureller Erinnerungsprozesse Einblicke in kollektive Sinn- und Realitätskonstruktionen [...]. Andererseits können literarische Inszenierungen kollektives Gedächtnis aktiv mitformen.“ (H. Birke 2004: 218) Darüber hinaus vermag Literatur, Abstand von dem kulturellen Gedächtnis, das sie vermittelt, zu nehmen und dabei eine kritische Reflexion über dieses anzuregen. Gegenstand meiner geplanten Forschungsarbeit ist das kulturelle Gedächtnis in dessen Verhältnissen zur Literatur. Meiner Untersuchung liegen folgende Fragen zugrunde: Wie inszeniert Literatur ein kulturelles Gedächtnis im Kontext hegemonialer bzw. kolonialer Unterdrückung? Inwiefern erhellen sich afrikanische und deutschsprachige Erzähltexte hinsichtlich solcher Inszenierungen gegenseitig? Welche Funktion kommt der Literatur dabei zu? Meine Untersuchung zielt darauf ab, verschiedene Inszenierungsformen vom kulturellen Gedächtnis unter postkolonialen Bedingungen aus den ausgewählten Texten herauszuarbeiten und dabei die kolonialkritische Funktion der Literatur ans Tageslicht zu bringen. Vor dem Hintergrund solcher Fragen möchte ich zwei Romane aus der afrikanischen Literatur und zwei weitere Romane aus der deutschsprachigen Literatur analysieren. Die Hauptfiguren der ausgewählten Romane sind in der Kultur, in der diese Romane entstanden sind, als mythische bzw. erinnerungskulturelle Symbolfiguren angesehen. Im Kontext hegemonialer Unterdrückung ihrer jeweiligen Völker wurden sie als Befreier oder Volkseiniger gefeiert. Bei den afrikanischen Erzähltexten des Korpus handelt es sich um Thomas Mofolos Roman Chaka, König der Zulu (1925) und Djibril Tamsir Nianes Roman Soundjata. L'épopée mandingue (1960). Die deutschsprachigen Romane bestehen aus Max Frischs satirischem Roman Wilhelm Tell für die Schüler (1971) und Thomas Fuchs' historischem Roman Arminius. Kampf gegen Rom (2013).

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Scam mails, Cyber crime, yahoo yahoo,
Internet scam in Nigeria

Discursive manipulative strategies in scam emails and SMS: The Nigerian perspective

Cyber scam, a subculture in Nigeria, especially among youths, has been under-investigated from the linguistic perspective. This study thus explores discursive manipulative strategies in scam emails and SMS/messages in Nigeria, drawing samples from a corpus of 150 emails and 30 SMS documented between 2018 and 2021. With insights from Brown and Levinson's face, Mey's pragmatic act and McCronack's information manipulation theories, it is observed that scam emails and SMS in Nigeria are characterized by discursive manipulative strategies such as positive and negative false alarm, self-denigration, formulaic and evocation of theistic and religious sentiments. Embedded in these manipulative strategies are face-saving and face-threatening acts strategically woven round the violation of the maxims of quality and quantity.

Vita

Dr. Temitope Michael AJAYI is a young and dynamic scholar who specialises in Discourse Analysis, Pragmatics, Cultural Studies and Applied Linguistics. He has published extensively in these areas of Linguistics in reputable international journals. He is a recipient of the 2018 postdoctoral fellowship of the American Council of Learned Societies. He is currently carrying out a research in the Department of English, Hamburg University, Germany, as sponsored by the Alexander von Humboldt Foundation, Germany. His research there revolves round language use in cyber crime.

Vita

Assoz. Prof. Dr. Akila Ahouli: Nach Abitur 1996 Studium der Germanistik, Romanistik und Erziehungswissenschaften an der Université de Lomé und an der Universität Hannover. 2006 Promotion an der Philosophischen Fakultät der Leibniz Universität Hannover zum Thema „Oralität in modernen Schriftkulturen“. Seit 2007 Dozent an der Deutsch-Abteilung der Université de Lomé. 2016–2019 Abteilungsleiter. Seit 2017 Leiter des „Forschungsteams für Germanistik, Interkulturalität und Nachhaltige Entwicklung“ (ER-GIDD) an der Université de Lomé. Seit 2018 Generalsekretär des afrika-subsaaharischen Germanistenverbandes (G.A.S.). Mitgliedschaft in mehreren wissenschaftlichen Verbänden wie etwa G.I.G., I.V.G., DAAD-Alumni-Verein Togo, HSS-Altstipendiaten-Verein Togo. Veröffentlichung von Beiträgen in verschiedenen Sammelbänden und Zeitschriften wie z. B. Weltengarten, Info DaF, Mont Cameroun, Mosaique, Acta Germanica, Jahrbuch für Internationale Germanistik.

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Fachgebiet / Discipline
Afrikanistik, Sprachen und Kulturen Afrikas

Schlüsselwörter / Keywords
Empowerment, Marriage Rites and Rituals, Oral Literature and Poetry, Sociology of Literature, Women

Covid-19 Pandemic: Interplay between Creativity, Culture and Polity in the Selected COVID-19-related Genres in Nigeria

Abstract on Current research. Since the outbreak of COVID-19 which originated in Wuhan, Republic of China, in 2019 that has spread to most parts of the world, there is a fear of infection, and people's apprehension is heightened. It is therefore understandable that various media have been loaded with news and diverse indigenous genres since the first cases of coronavirus were reported. There's the need to evaluate how important a part, poetic genres, especially in the social media – come to play in our daily interaction at a time like this. Therefore, I have embarked on a research to interrogate Nigerian's perception of this pandemic as shown in COVID-19-related genres. Existing indigenous genres such as Ësà, wákà, juju, and religious lyrics among others have been taken up and used to formulate responses to the pandemic. Truly, COVID-19 is a health issue; the crisis is far more than a health crisis.

Increasingly, artists, writers, singers, poets, philosophers, and theorists are providing commentaries and responses to this global pandemic that need to be understood.

The principal objective of this research is to evaluate the coverage of COVID-19 pandemic-related genres in Nigeria. More specifically, it will determine the impact of social media, audio and video compact discs of songs, poetry, and drama produced by artists; radio and television jingles and newspapers have on public opinion; determine the prominence given to COVID-19 pandemic in indigenous poetry; and interrogate the deployment of various literary devices in addressing the scourge of the COVID-19 pandemic.

The currently dominant biomedical and epidemiological models leave little scope for understanding how behaviours are related to sociocultural conditions, or how communities shape the lives of their members. In this regard, the spheres of indigenous oral traditions and popular culture remain viable avenues for initiating public awareness strategies that could have mass appeal.

In addition, the project aims at engaging alternative narratives of the pandemic challenges beyond the medical and natural sciences approach and responses.

Data for this project are drawn from primary and secondary sources. Various Internet materials such as social media, audio and video compact discs of songs, poetry, and drama produced by artists, radio and television jingles and newspapers produced in English and Yoruba (major languages spoken in the southwestern Nigeria) have been gathered to elicit issues related to COVID-19. A content analysis from the lenses of grounded and genre theories will be made.

The research hopes to bring into the limelight how the indigenous oral arts play an important role during the outbreak of COVID-19 pandemic, especially for information dissemination, misinformation and the space occupied by sociocultural issues in a time of despair and uncertainties.

Vita

AJIBADE George Olusola | Date and Place of Birth: 2nd March 1963, Ekosin
Date of Confirmation of Appointment: 30th June, 2002
Position: Professor | Faculty: Arts | Department/Unit: Linguistics and African Languages

Academic And Professional Qualifications:

- Ph.D. (Yorùbá Language and Literature) Ife, 2003
- M.A. (Yorùbá Language and Literature) Ife, 1997
- B.A. Hons Yorùbá (2nd Class Upper Division) Ife, 1992

Other distinctions and awards:

September 2021– August 2022: Co-Award winner of British Academy Research Grant on The Art of Transdisciplinary Research Communications: Sustainable Futures in Writing (WW21100170).

Work experience:

Obafemi Awolowo University, Ile-Ife – 9th June 1999 – Date
Graduate Studies Supervision

- (M.A.): 29
- Ph.D. Theses: 23
- Current Undergraduate Supervision (No.): 02

Publications:

Peer-reviewed articles: 28
Book chapters: 15

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Fachgebiet / Discipline
Englische Sprachwissenschaft

Schlüsselwörter / Keywords

Corpus linguistics, Nigerian English, Preposition placement, Syntactic alternation, Varieties of English, Actual mapping

Vita

Education:

2018 Ph.D., Vrije Universiteit Brussels (VUB), Belgium, Department of Linguistics and Literary Studies (TALK), Center for Linguistics (CLIN) | Title of dissertation: The Structure of Noun Phrase in World Englishes and Nigerian English Advisors: Professor Alex Housen (VUB) & Professor Ludovic De Cuypere (UGhent)

Academic employments:

2019 – present Research Fellow, Alexander von Humboldt Postdoctoral Researcher, Catholic University of Eichstätt-Ingolstadt, Germany.
Supervising Professor: Professor Thomas Hoffmann

Selected articles in peer reviewed journals

2022 Akinlotan, Mayowa. "We and the structure of relative clause in Nigerian Pidgin English." *Poznan Studies in Contemporary Linguistics*
2021 Akinlotan, Mayowa. "Structural patterning of when adverbial clauses in World Englishes: the case of Nigerian and British Englishes."
Glottology: International Journal of theoretical linguistics.
2021 Akinlotan, Mayowa and Ayodele Ayo "Discursive chain and mov"

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Fachgebiet / Discipline
Praktische Philosophie

Schlüsselwörter / Keywords

Fichte, Post-Hegelians, Social State; Cieszkowski; Digital Capability; Future

Rethinking the Social State. From the Post Hegelians to the Digital Situation of our Time.

My current researches deal with three issues that are different for the topic matter and research methodology. At the historical level, I carry on researches concerning the German political culture of the 19th and 20th century.

After having studied the political reception of Fichte's thought during the time of WWI, I am addressing the peculiar connection which Fichte theorized between the national belief and the cosmopolitical feeling, converging on a vision which may be called – these are the hypothesis to test – "inclusive patriotism" or "cosmopolitanism of proximity". The historical interest meets the systematic investigation by the second research topic which I am pursuing.

It regards the conceptualization of the future as a third integrative part of the historical process. In particular, the concept of the future has been philosophically theorized for the first time by the Polish thinker August von Cieszkowski at the beginning of the 19th century in the frame of his revision of Hegel's philosophy of history. The study of his thought during the Humboldt fellowship has represented, on one hand, the possibility to explore for the normative and practical conditions of the future as a philosophical topic and, more generally, of the historical development, and, on the other hand, the opportunity of deepening the knowledge of the Post Hegelian culture and authors. Finally, an important part of my current scientific effort is aiming at becoming more familiar with the systematic philosophical investigation applied to contemporary issues emerging from the present world.

In particular, I am interested in the interaction between humanities and new technologies in the field of education. By the integration of theoretical investigation with sources shared with the social sciences and data coming from empirical inquiries, I am interested to explore

- 1) the "digital situation of our time"; and
- 2) the intellectual and practical capacities needed to manage challenges, opportunities, and risks rising up from it.

In my perspective, the idea of capability can be fruitfully used to refine a set of issues that the increasingly digitalized societies of our time have to recognize as citizen rights and duty-based frontier of mature citizenship. Consequently, the investigation of the notion of "digital capability" can

- 1) allow to problematize in a critical, still constructive way the abused concept of "competence"; and
- 2) enlarge the question about the digital welfare to the intellectual and educational conditions of it and its achievement.

At a methodological level, this research would like to make up an attempt of updating the Capability Approach of A. Sen and M. Nussbaum bringing it in line with the needs and risks of the digital era we are facing.

Vita

Researcher in Political Sociology and Adjunct Professor in Philosophy at Università Suor Orsola Benincasa, Napoli.

Ph.D. in Political Philosophy at Universities Turin and Heidelberg.

My researches focus on German political culture between 19th and 20th century, particularly on the reaction of German philosophy to WWI. On this topic, I published: *L'impolitico. Thomas Mann tra arte e guerra* (Bologna 2011) and *Lo spirito e la maschera. La ricezione politica di Fichte nel tempo della Prima guerra mondiale* (Napoli-Bologna 2018), which has been awarded the "Premio Burzio 2019" by Turin Academy of Sciences. Member of the scientific board of Italian Karl Jaspers Society, I published a book which is going to be published into German (*Karl Jaspers e la politica. Dalle origini alla questione della colpa*, Napoli 2012).

Recent researches approach the question of the interaction between humanities and new technologies with particular attention to digital welfare, education and capabilities.

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Fachgebiet / Discipline

Englische und Amerikanische Literaturwissenschaften

Schlüsselwörter / Keywords

American postcolonialism enterprise, Americancentricity, Hegemony, Occidentalism, Postcolonialism

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Fachgebiet / Discipline
Neuere und Neueste Geschichte

Schlüsselwörter / Keywords
Empires, Global History, Majoritarianism,
Middle East, Ottoman Empire

The governance of inequality: the Ottoman State and Ottoman Armenians (1856–1908)

My project explores the Ottoman management of its international commitments and its subjects' expectations over the question of equality between its Muslim and non-Muslim subjects with a particular focus on Ottoman Armenians. Ottoman Armenians were the subjects and objects of a series of reforms and political transformations which saw the creation of semi-autonomous national institutions, the limited integration of Ottoman Armenian elites into imperial governance as well as changes in the regimes of land tenure and taxation in the second half of the nineteenth century. The Ottoman governments from the 1850s onwards sought to manage local, imperial and international influences and pressures to manage the set of ethno-confessional hierarchies between Sunni Muslims and Armenians throughout the Empire. At stake was not simply the question of formal equality before the law; Ottoman Armenians from different places and different walks of life mobilized and organized in order to secure social and political transformations, which would place them on a comparable footing with Muslims. They also sought to utilize the ambiguous commitment of the Ottoman government to formal equality in order to seek redress for injustices committed against them. On the other hand, the eradication of the imperial ethno-confessional hierarchy which placed Sunni Muslims at the top was viewed as a mortal danger by many Ottoman Muslim statesmen and subjects alike. Therefore, the Ottoman government sought to temper and gradually suppress the push for equality in several fields of life. My project investigates this problem of (in)equality in Ottoman governance. It aims to trace how the Ottoman state sought to govern and transform an imperial and ethno-confessionally hierarchical society while responding to a series of international and domestic challenges. In doing so, it foregrounds the agency, negotiation and participation of multiple actors and institutions in shaping and influencing the Ottoman management of inequality as well as the Ottoman government's configuration of Sunni Muslim primacy in the age of mass politics over several decades. My project utilizes microhistorical methods in its focus on particular locales, time periods and actors in an effort to fully flesh out the intricate web of local, imperial and international relationships and struggles which were at play in the making of Ottoman governance. The project combines this microhistorical approach with an effort to connect political and social transformations in Ottoman regimes of ethnicity with global processes of marginalization and integration in the long nineteenth century. Here, my aim is not only to explore connections and influences but also to draw from the analytical framework of experts who have worked on comparable processes such as the transition from slave-labor to sharecropping in the American South after the Civil War or sexual violence in the anti-Jewish pogroms of the late nineteenth century in the Russian Empire. The chapter outline of my project largely follows the main points of conflict and negotiation (land and labor, sexual violence, taxation, and representation) which were forwarded by the Apostolic Armenian Patriarchate and the Armenian National Assembly to the Sublime Porte for resolution

during the Tanzimat. I have added a fifth chapter, which investigates the making of the "Armenian Question" as a means of imperial policy designation and international intervention over the course of the second half of the nineteenth century.

Vita

Education:
2018 PhD., Near Eastern Languages and Civilizations, University of Chicago

Publications:

Journal Articles

"Violence, Armenian Women and the Making of the 'Armenian Question' in the Late Ottoman Empire", accepted for publication by the *Journal of Women's History*
"The Placard Affair and the Ankara Trial: The Hnchak Party and the Hamidian Regime in Central Anatolia, 1892–1893", *Journal of the Ottoman and Turkish Studies Association*. 4.2 (November 2017)

Book Chapters

"The Abode of Sedition: Resistance, Repression, and Revolution in Sasun (1891–1904)" in *Age of Rogues: Revolutionaries and Racketeers in Turn-of-the-Century Eurasia Minor*, eds. Yenen & Öztan. Edinburgh University Press: Edinburgh, 2021

"The Ottoman War on 'Anarchism' and Revolutionary Violence". in *To Kill A Sultan: A Transnational History of the Attempt on Abdülhamid II (1905)*, eds. Eldem, Alloul & de Smaele. Palgrave: London, 2017

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Multilevel grounding: A Theory of Musical Meaning on the Example of Beethoven's Sonata No. 1 in F minor

My Humboldt project revolves around a theory of musical meaning, which I am developing from the perspective of a linguist. Briefly, the approach claims that semiosis in music develops cumulatively and recursively, cutting through multiple levels of context, from the constraints of the human auditory system (e.g. the perception of tensions and relaxations as the piece progresses), over cross-modal correspondences between the aural and visuo-spatial information (e.g. the inference that musical sections "move forward" in a "forceful" way), to the construction of emotional connotations (e.g. "dramatic music"), and ultimately even programmatic narratives (e.g. the notion that a section fits well a Tom and Jerry cartoon). The central idea is therefore that musical meaning is of course underspecified, much more elusive than meaning in language, and always open to novel, creative interpretations. Yet at the same time: it is not exactly haphazard. Rather, it seems to be "grounded" along a continuum of hierarchical constraints. For example, when an experimental participant describes Wagner's sword leit motif as "the descent of Gods from Olympus" they indeed map the musical qualities of the piece onto the cultural knowledge of Greek mythology. Yet, the selection of the extramusical description is not entirely random: in experimental studies, nobody describes that Wagner, for instance, as "peaceful recollection". This is so because multiple levels of grounding constrain the meaning generation process. The proposed grounds in the theory are: (1) perceptual, causing involuntary tensions and relaxations through the manipulation of musical expectancies; (2) image-schematic, motivating cross-modal correspondences between the musical structure and the listener's multisensory experience; (3) connotational, relating the music to non-narrative dynamic sensations, as in emotional states; (4) conceptual, fostering short extramusical narratives; and (5) elaborated cultural, resulting in richer descriptions strongly based on the listener's cultural knowledge. Should this topic be interesting enough for an oral presentation, I shall briefly illustrate the system by analyzing such five levels of the possible reception / interpretation of the beginning of Beethoven's famous Sonata No. 1 in F minor.

Vita
Mihailo Antovic teaches semantics and heads the Center for Cognitive Sciences at the University of Nis, Serbia. He was a Fulbright scholar at Case Western Reserve University, research scholar at the University of Freiburg, and is currently Humboldt Foundation's experienced researcher at Humboldt University, Berlin. He has published widely on topics in the cognitive sciences of music, language, poetics, and religion, in journals such as Music Perception, Psychology of Music, Language and Literature, Language and Communication, or Metaphor and Symbol, and edited volumes with OUP, John Benjamins, De Gruyter, Springer. He has just submitted the crux of his Humboldt fellowship project, a commissioned book on a new theory of musical meaning, to Routledge.

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wageh.attek@gmail.com	Schlüsselwörter / Keywords 1. Die ägyptisch-deutschen Beziehungen, 2. Ägypten im Ersten Weltkrieg, 3. Ägypten und Deutschland im Zweiten Weltkrieg, 4. Ägypten im 19. Jahrhundert, 5. Deutsche Wissenschaftler in Ägypten 1948–1965

Die ägyptische Gesellschaft in den Augen der deutschen Diplomaten und Reisenden im 19. Jahrhundert während der Beethoven-Zeit

Nach meinem letzten Aufenthalt in Deutschland bin ich überzeugt, dass die verschiedenen deutschen Quellen viel wissenschaftliches Material zu meinem Thema enthalten, das eines schönen Tages von mir erforscht werden sollte. Ich kann heute feststellen, dass die Deutschen während ihrer Aufenthalte oder Besuche in Ägypten im 19. Jahrhundert sehr interessante Bilder vom Land und den Leuten beschrieben haben. Insbesondere das 19. Jahrhundert spiegelt – in den nachher genannten Büchern – interessante politische, wirtschaftliche und soziale Bilder über Ägypten. Die deutschen Diplomaten, die deutschen Reisenden und die deutschen Angestellten in Ägypten erfassten auch in ihren Berichten und in von ihnen veröffentlichten Büchern wichtige Ereignisse und Entwicklungen Ägyptens. Das Ziel meines Forschungsprojekts besteht darin, die Veränderungen und Entwicklungen Ägyptens im 19. Jahrhundert in den Augen der Deutschen zu bewerten und ihre Darstellung nach verschiedenen Kriterien zu analysieren. Das Projekt stützt sich vor allem auf Archivalien und literarisches Material in Deutschland (vor allem in Bonn), dieses zu sammeln, zu bearbeiten und zu werten. Das Projekt wird auch die bisher in der deutschsprachigen Literatur und anderen veröffentlichten Arbeiten zu meinem Thema erforschen.

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Fachgebiet / Discipline
Musikwissenschaften

Schlüsselwörter / Keywords
Culture, Musicology, Politics, Schoenberg, Weimar

Beethoven, Nono, and Technologies of Utopian Resistance

In a 1987 conversation with Klaus Kropfing, Luigi Nono discussed his use in the quartet *Fragment- Stille, an Diotima*, of two performance indications – “mit innigster Empfindung” and “sotto voce” – from Beethoven’s Op. 132, “Heiliger Dankgesang eines Genesenen an Gottheit, in der lydischen Tonart”. The quartet, completed in 1980 on commission by the city of Bonn for the 30th Beethovenfest, marked a major transformation in Nono’s music away from the explicitly political works of the preceding thirty years, to a series of recondite pieces from his final decade that emphasized silences, stillness, and evanescent and sometimes barely perceptible sounds. Nono argued that the quartet required musicians to overcome the apparent paradox of expressing “innermost feelings” in a “quiet voice,” thus opening up an entirely new mode of expression.

That this achievement was only made possible by his long collaboration with Walter Levin and the La Salle Quartet, points as well to his practice in these years of composing through an intensive engagement with musicians, their instruments, engineers, and above all, the new digital technologies that enabled live manipulation of sound, space, and time. Nono had explored electronic music at many points in his career, but thanks to the digital tools of the Experimental Studio in Freiburg, the music of Nono’s last decade was deeply bound up with a way of creating and performing music that depended upon and created complex networks of musicians, technicians, and technologies, whose interactions transformed every node in the network – whether it was an instrument, a device, a performance technique, performances spaces, the notion of a work, or the nature and function of a score. Flautist Roberto Fabbricani described the revelatory impact of his interactions with even the simple device of a microphone while working in the studio on *Das atmende Klarsein*, for small chorus, bass flute, live electronics, and tape (1982). Pointing to the intimate feedback between his experimentations and the device, he describes how the microphone opened up new ways of working with dynamics, silences, breath, the role of the mouth as resonator, and the impact on the sound of lips, tongue, and teeth.

I argue that while a work like *Das atmende Klarsein* sets aside any external political content in its esoteric polylingual texts, it embodies the utopian potential of technology to enable a radical rethinking of all aspects of the creative and performance process – including, of course, our role as listener – rather than experiencing them as something given, closed off, and unchangeable. By unsettling customary modes of thinking, acting, and engaging with others and our environment, this and his other late works can be understood as constituting a distinctive kind of resistance to politics as usual. That the technologies themselves are always evolving and the performance practices difficult to document, as exemplified in the elaborate meta-textual apparatus employed in the Ricordi Edition of *Das Atmende Klarsein*, similarly requires performers and engineers to continually re-engage with the actuality of present day conditions in order to perform them.

We thus might think of Nono’s late works, with their insistence on communicating an “innigster Empfindung” that is at the same time “sotto voce,” as one manifestation of Beethoven’s formulation of a “Geistiges Reich” that – far from a retreat from the world – used the collaborative networks digital technologies enabled to bring the world into and transform every element of a work and its creation, performance, and reception. We similarly might hear the extremely soft, “tutto interno” choral singing in *Das Atmende Klarsein*, made possible by the microphones, as echoing and prolonging that miraculous moment of quiet suspension in Beethoven’s Ninth, “Über Sternen muß er wohnen,” holding out hope for what might come next.

Vita

Joseph Auner, Tufts University, Austin Fletcher Professor of Music and Dean of University College. Honors include an Alexander von Humboldt Stiftung Fellowship, sponsored by Prof. Klaus Kropfing. He has served as editor-in-chief of the *Journal of the American Musicological Society* and Vice-President of the AMS. Recent publications include, “Learning from Contemporary Music”, “Schoenberg as Sound Student: Pierrot’s Klang”, “The Stopped Clock: Tape Loops, Synthesizers, and the Transfiguration of Harmony”, “Reich on Tape: The Performance of Violin Phase”, “Wanted Dead and Alive: Historical Performance Practice and Electro-Acoustic Music from Abbey Road to IRCAM”, and a Spanish translation of his *Music in the 20th and 21st Centuries Vol. 6. Western Music in Context: A Norton History*. Together with Prof. Anne Shreffler, he organized the 2016 conference, “Utopian Listening: the Late Electroacoustic Music of Luigi Nono Technologies, Aesthetics, Histories, Futures.”

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Fachgebiet / Discipline
Geschichte der Philosophie

Schlüsselwörter / Keywords

Albertismus im Mittelalter, Geschichte der mittelalterlichen Philosophie, Meister Eckhart, Natural divination, Neuplatonismus

Foreseeing Events and Dominating Nature: Models of Operative Rationality and the Circulation of Knowledge in the Arab, Hebrew and Latin Middle Ages

Foreseeing events in order to handle with the unexpected in the best possible way and thus make the best decisions has always been a desire of mankind. Whether in private or public affairs, a more or less reliable knowledge of the future is decisive for the success of a life project or a political strategy. Mastering the techniques that ensure this knowledge means exercising a form of power that has always been valued and appreciated.

My research project, which was also developed thanks to two Humboldt grants, analysed the technique and applications of a form of medieval divination that was widespread in the courts of princes and popes, namely geomancy. Generally speaking, divination is the practice of determining the hidden significance or cause of events, sometimes foretelling the future, by various natural, psychological, and other techniques. This practice is universally concerned with practical problems, private or public, and seeks information upon which decisions can be made. Geomancy can be considered one of the most characteristic products of the 'empire of the spirit or the mind': developed essentially by the Arabs (although it also appears in Antiquity), geomancy is a technique that instructs on how to form figures from dots, which are casually traced on earth or sand (but also on paper) and to use these to foretell future events. The term geomancy comes from early mediaeval Latin 'geomantia', which was used in Spain as early as the sixth/twelfth century to translate 'ilm al-raml' (literally, the science of sand), the most common Arabic name for this type of divination. It has been very successful in the western Latin world, and came into contact with other predictive sciences and techniques such as astronomy, meteorology and medicine. The practice is to be distinguished from an unrelated Chinese form of prognostication based on landforms.

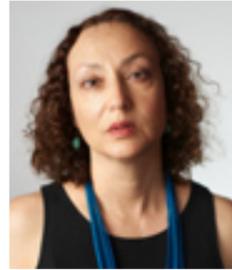
The Latine geomancy can be defined as a practice of obtaining insight into the present or future of the inquirer. It seems to anticipate the modern idea of an unconscious part of the mind working intelligently behind the scenes and giving directions and warnings that the conscious mind is not always able to receive or to interpret. This aspect of geomancy was well known in the Islamic world, where geomancy was classified as a mathematical science. Ibn Khaldun, an Islamic historian of 15th century, devotes an entire chapter to the practice of geomancy in city building, insisting on the claim of the 'sand diviners' to investigate the unconscious, or to understand psychological phenomena through the observation of conventional figures, such as geomantic figures. It is possible to distinguish at least three spheres of application: collection and checking of information within the 'political sphere', warfare, and 'decision-making'. My aim is to provide with a general overview of the geomantic technique and its applications. In order to achieve this aim, I will first offer a few preliminary considerations on the concept of natural divination.

Vita

Alessandra Beccarisi is professor of History of Medieval Philosophy. She has had teaching assignments abroad, notably in Brazil (Universidade Federal do Rio Grande do Norte), Argentina (Universidad de Buenos Aires – UBA), Germany (LMU in Munich, Thomas Institut in Cologne and Albertus Magnus Institut in Bonn). Beccarisi's scientific profile has been outlined through various national and international research experiences abroad as fellow of important institution in Germany and the USA. Her productions essentially focus on the philosophical and theological thought in the German area between the thirteenth and fourteenth centuries. Recently she devoted herself to the study of geomancy, a form of medieval divination. In recognition of her contribution to scientific cooperation with German colleagues, in 2019, she has been awarded a scholarship for 3 months by the Alexander von Humboldt foundation and, in 2020, she was appointed as Humboldt Ambassador scientist for Italy.

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biranm@mail.huji.ac.il	Schlüsselwörter / Keywords Cross Cultural Contacts, Khitans and Qara Khitai, Migrations and Mobility, Nomadism, The Mongol Empire

Mobility and Transformation in Mongol Eurasia

The project has studied the impact of the Mongol Empire (1206–1368) on world history through the prism of mobility. It has aimed to explain why, how, when, and to where people ideas and artifacts moved across Eurasia and what were the outcomes of these population movements. Guided by “the humanistic approach to world history”, namely combining a world history perspective with a close reading of multilingual primary sources, the project has created a sophisticated prosopographical database for studying these movements. The database records multilingual information about people who were active in Mongol Eurasia, currently indexing more than 13,500 persons. This unique resource enables the study of various groups of migrants (tribes, captives, slaves, experts, etc.); networks of economic and cultural transfer; and various imperial institutions (army, diplomacy, imperial sons-in-law), thereby illuminating the era’s social and cultural history. Stressing the pivotal role of the nomadic Mongols in initiating population movements, it analyses how these movements created multiple cross-cultural contacts; triggered massive ethnic, religious and geopolitical transformations, and led to a closer integration of the old world. The enhanced connectivity created both a common imperial culture – material, political, administrative – across Eurasia, and relativism of knowledge and religions. These, in turn, left a considerable imperial legacy to later polities, and helped shape the transition from the medieval to the early modern world. This project, funded by an ERC grant, has already yielded more than 80 publications of its various members. Currently I’m working on a concluding book as well as on mobility and training of the Mongol Empire’s diplomatic corpus; the impact of Central Asian emigrants and diasporas on Mongol and Post-Mongol Eurasia; Muslims as cultural brokers in Mongol Qaraqorum; and the characteristics of the Mongol imperial elites in comparative perspective.

Another line of research has dealt with pre-Mongol Central Asia, notably the Qara Khitai empire (1124–1218), where I’m cooperating with archaeologists in Israel and Kirgizstan in trying to unearth the material culture of this poorly-documented dynasty.

Vita

Michal Biran (PhD HUJI 2000) is the Max and Sophie Mydans Foundation Professor in the Humanities at the Hebrew University of Jerusalem, a member of the Israeli Academy of Science and Humanities, and from October 2021 head of the Institute of Asian and African Study at HUJI. She is a historian of Inner Asia, imperial China and the medieval Islamic world who has published extensively on the Mongol Empire, Mongol and pre-Mongol Central Asia (notably the Qara Khitai and the Chaghadaids), cross-cultural contacts between China, Nomadic Empires and the Muslim world, comparative study of empires, nomadic culture, and Ilkhanid Baghdad. Autor or editor of 12 books and volumes and dozens of articles, together with Hodong Kim she has recently completed editing The Cambridge History of the Mongol Empire (2 vols. forthcoming 2022).

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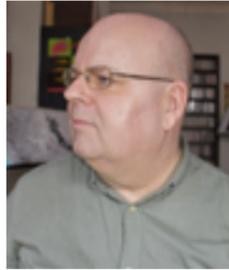
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Fachgebiet / Discipline
Musikwissenschaften

Schlüsselwörter / Keywords

Musikanthropologie, traditionelle Musik, baltische Aufklärung, katholische Reformation

Traditionelle Musik, Aufklärung und katholische Reformation im Baltikum

Im Spätherbst 2017 wurde an der Jāzeps Vītols Musikakademie Lettlands das Projekt Musikgeschichte Lettlands unter Leitung von Prof. Lolita Fūrmane gestartet. Da die Gemeinschaft der Musikhistoriker in Lettland eine sehr kleine ist, mussten die Kollegen aus den benachbarten Gebieten (systematische Musikwissenschaft, Ethnomusikologie) mit einbezogen werden. Als entscheidende Periode wurde die frühe Neuzeit zum Ausgangspunkt der Forschungsarbeit gewählt. (Das heißt nun, das der 2. Band Vom Mittelalter bis Aufhebung der Leibeigenschaft zuerst erscheint.) Dies änderte die Ausrichtung meiner Forschung, die bis dahin weitgehend Feldforschung und anthropologisch/systematisch ausgerichtet war.

Im Vordergrund rückte nun das Thema ‚baltische Aufklärung und die traditionelle Musik‘ und, da das südöstliche Gebiet (Lettgallen) seit Jahrhunderten katholisch ist, auch das Thema ‚katholische Reformation und die lettgallische traditionelle Musik/Kultur‘. Im ersten Fall (Aufklärung), um historisch vorzugehen, bedeutete dies die Rückbesinnung auf das Thema „Herder und das (lettsche) Volkslied“. Das Ergebnis war einer kalten Dusche gleich – frappierende Unstimmigkeiten, Wunschdenken seitens lettischer und deutscher Autoren auf Schritt und Tritt wurden offensichtlich. Für die Ergebnisse der noch nicht abgeschlossenen Forschung lasse ich hier den Titel einer der voranstehenden Publikationen orientierend für sich sprechen: Herder und Gassenhauer.

Jesuitenforschung: Die katholische Reformation war ein Faktor, der die Kultur Südostens (Lettgallen) entscheidend geprägt hat. Der durchaus erfolgreiche Eingriff der Jesuiten im 18. Jahrhundert hat die kulturelle Landschaft Lettgallens grundsätzlich verändert. Dies gilt auch für die Musikkultur Lettgallens. Die Reichweite und Tiefe des jesuitischen Wirkens im vollen Maße zu erschließen ist eine meiner nächsten Forschungsaufgaben.

Vita

Martin Boiko (lettische Schreibweise: Mārtiņš Boiko): seit 2004 Professor an der Lettischen Akademie der Musik. 1996: Promotion am Musikwissenschaftlichen Institut der Universität Hamburg (Dissertation „Die litauischen Sutartinės. Eine Studie zur baltischen Volksmusik“, Betreuer Prof. Dr. Albrecht Schneider). 1999–2000, 2002: Stipendiat der Alexander von Humboldt-Stiftung an der Fakultät Pädagogik, Philosophie, Psychologie der Otto-Friedrich-Universität Bamberg (Forschungsprojektleiter Prof. Dr. Max Peter Baumann). 2005–2011: Leiter des Departements Kommunikation an der Fakultät für Kommunikation der Riga Stradiņš Universität. Fachgebiete: Musikanthropologie und Musikgeschichte. Forschungsgebiete: baltische traditionelle Musik, vokale Mehrstimmigkeit, katholische Psalmodie in mündlicher Überlieferung, Musik der russischen Altgläubigen in Lettland, baltische Aufklärung und traditionelle Musik, Jesuiten und traditionelle Kultur.

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Fachgebiet / Discipline
Kunstgeschichte

Schlüsselwörter / Keywords

art history, book culture / manuscript studies, medieval reception of antiquity, medieval studies, narrative illustrations

Anna Boreczky's current project is the first comprehensive study of the medieval illustration history of a Roman adventure story, the History of Apollonius, king of Tyre. Written in Late Antiquity, the Historia became a medieval bestseller. Its special importance for art history is grounded in the fact that it served as the basis for one of the oldest medieval image-cycles of secular contents. The illustration history of the work spans almost the whole Middle Ages, and represents a great variety of cultural and artistic centers in medieval Europe. Therefore, its study provides a particularly interesting cross-section of medieval art. Besides the in-depth study of the illustrated copies, the project seeks to explore the medieval illustration history of the Historia with regard to further narratives depicting classical themes. The research will result in a monograph comprising the corpus of the Apollonius illustrations. It will make an unexplored source material available to the public for the first time. Moreover, it will open up new ways in the study of medieval story-telling, and that of the seminal role the heritage of Antiquity played in the formation of medieval art and literature.

Vita

Anna Boreczky is an art historian and medievalist with a primary interest in manuscript studies. Since 2008 she has been working for the National Széchenyi Library in Budapest. Currently she is completing her book on the medieval illustrations of a Roman adventure story, the tale of Apollonius, king of Tyre: Apollonius Historiatus – Medieval (Re-)interpretations of a Roman Adventure Story in Images as a Humboldt scholar at the Kunsthistorisches Institut of the Free University in Berlin.



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Vita

Erica Buurman is Director of the Ira F. Brilliant Center for Beethoven Studies and Assistant Professor in the School of Music and Dance at San José State University in California. She completed her doctoral studies at the University of Manchester in the UK (2013) with a dissertation on Beethoven’s compositional process that focused on his preliminary sketches for multi-movement instrumental works. Her current research centres on aspects of musical culture in eighteenth- and nineteenth-century Vienna, particularly in the realm of music for social dancing. Recent publications include chapters in The Cambridge Companion to the Eroica Symphony (Cambridge, 2020) and The New Beethoven (Rochester, 2020), and her book The Viennese Ballroom in the Age of Beethoven is forthcoming with Cambridge University Press in 2022.

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Fachgebiet / Discipline
Evangelische Theologie

Schlüsselwörter / Keywords
Beauty, Bildung, Literature, Philosophy, Theology

Truth in Fiction? Philosophy, Religion, and the Facts of Life in the work of Thomas Mann

This paper explores the role of religion in the German cultural ideal of Bildung through the work of Hegel and Thomas Mann. In doing so, it argues both for the importance of religion as a key to understanding Hegel’s thought, and to note the continued usefulness of Bildung in ethical accounts of existence in the world contrary to philosophers that are critical of Bildung. First, it will bring out, through an analysis of Mann’s use of Nietzsche and Schopenhauer, their own criticisms of Hegelian philosophy with particular reference to the inadequacy of reason to shape human being in the world. This is an innovative approach: it takes Mann’s work as illustrative of philosophical accounts of existence in the world, and from that reads back into Mann’s work not just his reception of Schopenhauer and Nietzsche but the tension over Bildung that raises with regards to Hegel.

Second, it asks whether Hegelian philosophy provide a response to this ambiguity? The role of Bildung as represented in religion for Hegel is, in its engagement with negation and that overcoming of inwardness, to educate the individual to form the state and change society. If, as the first step argues, Mann’s work evinces a complex synthesis and analysis of the philosophies of Hegel, Schopenhauer, and Nietzsche, then Hegel’s account of Bildung with regards to religion can temper the pessimism of Mann’s vision of life as expressed in his writing, which could be seen as the beautiful soul in Hegel.

Third, in doing so, this project will propose a new paradigm through which to explore the relationship between content and form with regard to literature and philosophy. This approach draws on Hegel’s aesthetics, Lukacs’s theory of the novel, and the existentialist work on literature and metaphysics, to develop a new aesthetic account of the novel and the way in the novel can be said to communicate and express philosophical and existential truth.

Vita

Deborah Casewell holds a Humboldt Post-Doctoral Research Fellowship in the Faculty of Philosophy at the University of Bonn. She works in the areas of philosophy and culture, philosophy of religion, and theology & religion. She is currently working on how to relate literature, philosophy, and religion through an exploration of Hegel’s aesthetics and the philosophy of existence as detailed in the works of Thomas Mann. She works on existentialism and religion, and questions of ethics and self-formation in relation to asceticism and the German cultural ideal of Bildung. She frequently gives public talks and lectures in a range of settings on these subjects. Her first book explores Eberhard Jüngel’s theological account of existence in relation to philosophical accounts, and her second book will explore the relationship between existentialism and monotheism.

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Fachgebiet / Discipline
Astrophysik, Astronomie

Schlüsselwörter / Keywords

Analytic methods, Beyond- Λ CDM cosmologies,
Large-scale structure of the universe, Machine
learning, N-body simulations

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Fachgebiet / Discipline
Musikwissenschaften

Schlüsselwörter / Keywords

Musik der europäischen Moderne, Musik und
Kultur, Musikästhetik, Philosophie der Musik

Musikwissenschaften

Main Areas of Research

- Music History of 17th–21st centuries
- Aesthetics of Music, especially: Classical Antiquity; German Idealism; Nietzsche; Critical Theory; Post-structuralism; Theory of Sound
- Theory of Performativity, Theory of Musical Writing
- Intermediality
- Cultural Theory of Music, especially Collective Identities, Cultural Transfer
- Medieval Music and Notations

Forschungsschwerpunkte

- Musikgeschichte des 17.–21. Jahrhunderts
- Musikästhetik, insb. klassische Antike, deutscher Idealismus; Nietzsche; kritische Theorie,

Poststrukturalismus, Klangtheorien

- Theorien des Performativen, Theorien der musikalischen Schrift
- Intermedialität
- Kulturwissenschaftliche Musikbetrachtung, insb. kollektive Identitäten, kultureller Transfer
- Mittelalterliche Musik und Notation

Vita

- 1964 in Rom geboren.
- Studium der Violine an der Musikhochschule Giulio Briccialdi, Terni, Italien.
- Studium der Musikwissenschaft, Literaturwissenschaft und Ästhetik an der Universität La Sapienza in Rom.
- 1998 Promotion, 2004 Habilitation in Musikwissenschaft an der Karl-Franzens-Universität Graz.
- 1999–2005 Mitarbeiter mit Koordinationsaufgabe im Fachbereich Musikwissenschaft des Spezialforschungsbereichs Moderne – Wien und Zentraleuropa um 1900 an der Karl-Franzens-Universität Graz.
- 2008–2011 Dozent am Institut für Musikästhetik (ehem. Wertungsforschung) der Kunstuniversität Graz.
- Seit Oktober 2011 Univ.-Prof. am Institut für Musikwissenschaft der Universität Innsbruck.
- 2010–2012 Leiter des vom FWF geförderten Projekts Scelsi und Österreich.
- Seit 2011 Mitherausgeber der Zeitschrift Acta Musicologica
- Seit Oktober 2014 Mitglied des Kuratoriums des Österreichischen Wissenschaftsfonds (FWF)
- 2013–2017 Vizepräsident der Österreichischen Gesellschaft für Musikwissenschaft
- Seit November 2017 Präsident der Österreichischen Gesellschaft für Musikwissenschaft.
- Seit 2018 Leiter des Teilprojektes „Performativität“ im Rahmen des DACH-Projektes „Zu einer Theorie der musikalischen Schrift“ (FWF, SNF, DFG).
- 2018–2021 korrespondierendes Mitglied im Inland der Österreichischen Akademie der Wissenschaften.
- Seit 2021 wirkliches Mitglied der Österreichischen Akademie der Wissenschaften

- Seit 2021 Leiter der Forschungsstelle Gustav Mahler Innsbruck/Toblach
- Reviewer für amerikanische, europäische und asiatische Fachzeitschriften und Forschungsinstitutionen.
- Fellowships und Gastprofessuren an der University of Oxford (British Academy, 2002), am Riemenschneider Bach Institute (2004), an der Freien Universität Berlin (Alexander von Humboldt-Stiftung, 2005–2007), an der Kunstuniversität Graz (2006), an der Karl-Franzens-Universität Graz (2008), an der University of Chicago (Mellon Foundation, 2010) und am Royal Holloway, University of London (Academic Visitor, 2019).

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Schlüsselwörter / Keywords

Latin American literature and culture, women's writing, journalism and media studies

Displacements: Visions of the future in Latin American women's travel and testimonial writing

There has been an abundance of testimonial accounts written by Latin American women authors since the end of the 20th Century, particularly autobiographical and travel memoirs, but also mediated documentary works and creative essays narrating others migration stories. Nevertheless, little research has been made towards a better understanding of the uses of language and literature to represent women's identities and aspirations in Spanish nonfiction writing. By studying how Latin American women have been self-representing through the written word, this research will shed light into the ways in which nonfiction literature is able to document their dreams and aspirations.

Vita

Liliana Chávez Díaz holds a PhD in Spanish from the University of Cambridge, UK, and her research explores literary journalism and other nonfiction genres, women's writing and popular culture in contemporary Latin America. She is a postdoctoral researcher in the Institute for Latin American Studies at Freie Universität Berlin and a fellow of the Alexander von Humboldt Foundation. She is also a member of the National System of Researchers in Mexico and the author of the academic books *Viajar sola: identidad y experiencia de viaje en autoras hispanoamericanas* (Universitat de Barcelona, 2020) and *Latin American Documentary Narratives* (Bloomsbury, forthcoming 2021). She has taught Latin American Sociology and Mexican Literature at Universidad Autónoma Metropolitana in Mexico City and she has been a visiting scholar at Columbia University in New York and the Ibero-Amerikanisches Institut in Berlin. She has been a journalist for over ten years, focusing on art, culture, and science.

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Fachgebiet / Discipline
Praktische Philosophie

Schlüsselwörter / Keywords

African ethics, metaphysics, environmentalism,
ontology, African Philosophy, Environmental Ethics

Environmental Justice in African Philosophy

This research is focussing on environmental justice in African philosophy. Generally, environmental justice is an often-neglected subject in the growing body of literature on African environmental ethics and in policy-making processes. This research will culminate in the production of a book titled: Environmental Justice in African Philosophy. The research into this area will draw from salient African social and ethical conceptions of existence in order to expose the nature of environmental justice in African philosophy. It will suggest how to ground environmental justice from African philosophies such as communitarian ethics, relational ethics, unhu/ubuntu ethics, ecofeminist ethics and intergenerational ethics. Specifically, the book seeks to provide reasons to take seriously, these African philosophies in terms of how they tend to prescribe sublime views about how to involve everyone in environmental policy and planning as well as to equitably distribute environmental benefits like natural resources and environmental burdens such as pollution and the location of mining, industry and dumping sites in Africa. The book is intended to show how African philosophies of existence can be understood in order to construct plausible conceptions of environmental justice and how to distribute it fairly between, for example; the global South and the global North, between the rich and the poor, between the urban and the rural populace, men and women, adults and children and even between individuals belonging to different generations. This book will flesh out new insights and approaches to African environmental justice by appealing to the ethical import of the African philosophies of existence that emphasise humanness, relationships, equality, interconnectedness and teleology among all beings within the African ethical worldview. It ultimately demonstrates how African ethics can contribute to not only African environmental justice, but environmental justice at the global level.

Vita

Munamoto Chemhuru (PhD) teaches Philosophy in the Department of Philosophy and Religious Studies at Great Zimbabwe University. He is also a Senior Research Associate in Philosophy in the Faculty of Humanities at the University of Johannesburg (2018-2023). Munamoto is a recipient of the Georg Forster Research Fellowship award under the Alexander von Humboldt Foundation (2020–2022). Under this fellowship, he is currently writing a book Environmental Justice in African Philosophy, to be published by Routledge: Taylor & Francis. Previously, in 2017 he was awarded the Global Excellence Stature (GES) postdoctoral research fellowship by the University of Johannesburg. His research interests are in the area of Social and Political Philosophy, particularly focusing on Environmental Ethics. He has edited a book, African Environmental Ethics: A Critical Reader (2019), published by Springer as well as several other book chapters and research articles in internationally accredited publishers.

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Fachgebiet / Discipline
Theaterwissenschaft und Medienwissenschaften

Schlüsselwörter / Keywords

Affect, Contemporary theater, Ethics, German
studies, Theater and performance studies

Good Plays: Ethics and Theater in Germany

While there is a long history of interaction between theater and ethics, recent scholarship in the area is slim and often narrowly focused on performance analysis. In my project, I am conducting a holistic study of theater and ethics, analyzing performances and ethical values amid institutions, historical circumstances, and material conditions. To broaden the scope of how theater and ethics can be studied, I use the methods of materialist formalism and insights from affect theory. Materialist formalism allows study of social and aesthetic forms together. The concept of affect helps scholars see connections between aesthetic theory and everyday life, including the ethical values people hold. The site of my project is Germany, where theater has long been heavily subsidized by governments, resulting in an environment of vibrant practices especially connected to the public sphere. During the Humboldt grant period, I am collaborating with Prof. Dr. Matthias Warstat at the Freie Universität Berlin, including in research groups he leads, especially "Theatre as an Affecting and Affected Institution". I am visiting archives and attending live performances in Berlin, and I will be travelling as necessary to other parts of Germany. My project will culminate in a monograph aimed at broad academic audiences of students and scholars. The book will be organized around different approaches to ethics manifested in theater in Germany after 2010, with special focus on the Volksbühne am Rosa-Luxemburg-Platz Berlin, the Maxim Gorki Theater Berlin, large Stadt- and Staatstheater institutions, and Freie Szene performance groups, training centers, and producing institutions.

Vita

Associate Professor of Theater History, Ohio University. Doctor of Fine Arts, Yale School of Drama, 2013. Current Projects: "Good Plays: Ethics and Theater in Germany" (monograph); co-ed., TDR journal special issue on contemporary performance in Germany. Books: "Performing Unification: History and Nation in German Theater after 1989" (University of Michigan Press 2017, Choice Outstanding Academic Title); ed., "Everything and Other Performance Texts from Germany" (Seagull Books 2019); co-ed., "Postdramatic Theatre and Form". Major Essays: "Prelapsarian", PAJ: A Journal of Performance and Art 41.3; "Migration: Common and Uncommon Grounds at Berlin's Gorki Theater", in "Postdramatic Theatre and Form"; "Kinetic Texts: From Poetry to Performance", in Modern Drama 58.3; "Performing the Archive: History and Memory in Recent German Theatre", in Theatre Journal 67.1. Public scholarship in n+1 online, Public Books, and Theater der Zeit. Grants: Humboldt, Fulbright, DAAD.

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Fachgebiet / Discipline
Musikwissenschaft

Schlüsselwörter / Keywords

Skizzenforschung, Beethovens Schaffensweise,
Beethovens Volksliedbearbeitungen

Johannes Brahms und Beethovens Engelmann-Skizzenbuch

Bereits im Jahr 1913 wurde die erste Faksimile-Ausgabe eines Beethoven-Skizzenbuchs veröffentlicht. Dabei handelt es sich um das nach seinem ehemaligen Besitzer Theodor Wilhelm Engelmann (1843–1909) benannte „Engelmann-Skizzenbuch“. Obwohl die Quelle durch das Faksimile seit über einem Jahrhundert zugänglich ist, wurde das Skizzenbuch in der Forschung bisher nur in Auszügen betrachtet und nicht vollständig erschlossen. Diese Lücke soll die Studie „Das Skizzenbuch ‚Engelmann‘ – Untersuchungen zu Skizzen Beethovens aus dem Frühjahr 1823“ (Paderborn: Fink 2021) schließen: Sie umfasst eine vollständige Transkription des Skizzenbuchs sowie die Zuordnung und Analyse der enthaltenen Skizzen.

Beethoven nutzte das Engelmann-Skizzenbuch im Frühjahr 1823. Zu dieser Zeit arbeitete er an zwei seiner bekanntesten Werke: Er war mit der Vollendung der Diabelli-Variationen beschäftigt und stand am Beginn der intensiven Skizzierung der 9. Symphonie. Neben den Skizzen zu diesen Werken enthält das Skizzenbuch ein drei Seiten umfassendes Revisionsverzeichnis zu den Diabelli-Variationen, das Beethoven zu verschiedenen Zeitpunkten während der Drucklegung des Werkes nutzte. Die Besonderheit dieses Verzeichnisses liegt darin, dass Beethoven es nur für den eigenen Gebrauch anlegte und es im Gegensatz zu anderen Korrekturlisten ein rein privates Arbeitsdokument war, das er nutzte, um seine Revisionsarbeit zu koordinieren.

Das Engelmann-Skizzenbuch ist somit eine bedeutsame Quelle für die Entstehung der 9. Symphonie und der Diabelli-Variationen. Doch auch in Bezug auf die Provenienz ist das Buch beachtenswert: Wie bisher nicht bekannt, beschäftigte sich bereits Johannes Brahms mit dem Skizzenbuch. Er war mit Theodor Wilhelm Engelmann befreundet und lieh das Buch im Winter 1896/97 für ein paar Wochen aus. Dies ist durch Briefe von Engelmann und Brahms belegt. Dabei stellt sich die Frage, wofür genau sich Brahms in Bezug auf das Skizzenbuch interessierte. Eine briefliche Aussage von ihm lässt darauf schließen, dass er weniger Interesse an den Skizzen hatte und sein Augenmerk vielmehr auf dem Revisionsverzeichnis zu den Diabelli-Variationen lag. Brahms schrieb: „Mich interessierten darin noch besonders die Correcturen zu den Diabelli-Variationen, fand aber leider nicht was ich suchte und gern gefunden hätte.“ (Brief von Brahms an Engelmann vom 23. Februar 1897). Um herauszufinden, was genau Brahms suchte und nicht fand, kann ein Exemplar der Originalausgabe der Variationen herangezogen werden, das zahlreiche Eintragungen von Brahms enthält (Archiv der Gesellschaft der Musikfreunde, Wien, Signatur: VII 2117 (Q 10839)). Dieses Exemplar lässt erkennen, dass es für Brahms mehrere fragliche Stellen gab, an denen er Fehler in der Originalausgabe vermutete. Zudem übertrug er manche der Lesarten aus Beethovens Revisionsverzeichnis in die Ausgabe. Somit ist es anhand des Engelmann-Skizzenbuchs möglich, neues zum Thema „Brahms als Beethoven-Forscher“ beizutragen.

Vita

Susanne Cox studierte Musikwissenschaft, Geschichte und Wirtschaftswissenschaften an der Universität Koblenz-Landau und arbeitete nach dem Studium für ein Jahr (2012/2013) als wissenschaftliche Assistentin im Lektorat des G. Henle Verlags in München. Seit 2014 ist sie wissenschaftliche Mitarbeiterin im Forschungsprojekt „Beethovens Werkstatt. Genetische Textkritik und Digitale Musikedition“. Sie ist Herausgeberin eines Bandes der Beethoven-Gesamtausgabe (Abt. XI, Bd. 3: „Lieder verschiedener Völker WoO 158“, München: Henle 2016) und von Klaviersonaten Domenico Scarlattis (Ausgewählte Klaviersonaten Bd. IV, München: Henle 2014). Im Jahr 2020 promovierte sie zum Thema „Das Skizzenbuch ‚Engelmann‘ – Untersuchungen zu Skizzen Beethovens aus dem Frühjahr 1823“.

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Fachgebiet / Discipline

Theoretische Philosophie

Schlüsselwörter / Keywords

Fundamentality, Lindblad equation, Master equation, Open system, Quantum mechanics

The Philosophy of Open Systems

Standard quantum mechanics is formulated from the 'closed-system' perspective; i.e., one takes as basic the viewpoint that systems can be described in isolation from their external surroundings. Strictly speaking, however, this is an idealisation, for no physical system can be perfectly isolated from systems external to it. Thus the goal of my project is to consider in detail the motivations for and arguments supporting a fundamentally open viewpoint on quantum systems, and the philosophical and foundational consequences that follow from such a view. In particular, the following questions are being addressed: What are the conceptual and/or ontological consequences of taking the open-system viewpoint to be the fundamental viewpoint within quantum theory? How should one understand the concept of empirical test in a framework in which the interaction between the system under test and its environment are explicitly modelled? What are the pragmatic limitations of taking a thoroughgoing open-system viewpoint, and what should one say about the relation between the open and closed system frameworks in light of this? Finally, can taking a fundamentally open view of quantum systems illuminate the question of the requirements for fault-tolerant quantum computing? The proposed project is supported by Prof. Dr. Stephan Hartmann and is being conducted at Ludwig Maximilian University of Munich, in the Munich Center for Mathematical Philosophy (MCMP).

Vita

1. Michael E. Cuffaro and Stephan Hartmann. The Open Systems View. Forthcoming.
2. Michael Janas, Michael E. Cuffaro, and Michel Janssen. Understanding Quantum Raffles: Quantum Mechanics on an Informational Approach – Structure and Interpretation. Springer-Verlag. In press.
3. Information Causality, The Tsirelson Bound, and the 'Being-Thus' of Things. *Studies in History and Philosophy of Modern Physics* 72 (2020): 266–277.
4. On the Significance of the Gottesman-Knill Theorem. *British Journal for the Philosophy of Science* 69 (2018): 633–655.

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Fachgebiet / Discipline

Klassische Philologie

Schlüsselwörter / Keywords

Augustine of Hippo, Augustinian theology, exegesis, homiletics, critical edition and textual transmission, Patristic Literature, Sermones ad populum

Augustine of Hippo's Sermones de diversis (ss. 341–363): critical edition, transmission study, and content analysis.

Besides a prolific theologian and exegete, Augustine of Hippo (354–430) was also a gifted preacher. Some 800 Augustinian sermons have been preserved in a large number of manuscripts. The study of these sermons provides unique insight into Augustine's role as preacher, into the diverse doctrinal/pastoral/exegetical topics he discussed with his congregation, and into North Africa's religious life. As such, Augustine's sermons have attracted much scholarly attention over the past decades. My research project centres on a specific set of Augustinian sermons, namely the 'sermones de diversis' (ss. 341–363), a category found already as such in various manuscripts collections. These sermons form a unique corpus within Augustine's homiletic oeuvre, as they have, more than his other sermons, an outspoken moral and catechetical focus. Ss. 341–363 address diverse themes (almsgiving, misconduct, penitence, clerical obedience, fear of God...) and are among Augustine's most interesting sermons for biographical, socio-religious, and historical realia, which makes them a precious source for our understanding of Augustine's role as a bishop, his relation to the congregation, and the many issues that mattered to them. Because of their strong moral/catechetical penchant, ss. 341–363 enjoyed a very rich reception in diverse Medieval contexts (monasteries, universities, Carolingian court, councils...).

Nonetheless we still lack a modern critical edition and full content/reception study of these ss. The aim of my project is to prepare a new critical edition of ss. 341–363 (the first since 1683; to be published in the Series Latina of the Corpus Christianorum, Brepols Publishers) and the first complete study of their contents, transmission, and reception. I investigate the picture of Augustine as preacher, pastor, and bishop that emerges from the ss. de diversis, guided by the following questions: (a) themes/style: Which pastoral/catechetical, socio-religious, moral, doctrinal... themes are dealt with and in which way? What do these themes reveal about the sermons' audiences and (liturgical) contexts? How does the polemical background of some of the ss. influence the presentation of their contents? (b) comparative perspective: How does the way Augustine presents these topics relate to his views on preaching expressed in *De doctrina christiana*? In what way does Augustine's treatment of themes as charity, chastity, obedience, almsgiving... correspond to/differ from the way these are dealt with in his doctrinal treatises? (c) Augustine as expositor of morality/doctrine: What do ss. 341–363 reveal about Augustine's role as Seelenführer and theologian?

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Fachgebiet / Discipline
Theoretische Philosophie

Schlüsselwörter / Keywords
Classical Mechanics, Hypothesis, Principles,
Revisability, Scientific Change

The Changing Status of Principles in Nineteenth Century Mechanics

The purpose of this project is to investigate the changing epistemic status of the fundamental principles of mechanics along the 19th century. The idea is to understand how and why principles that at the beginning of the century were considered as true or certain whether a priori or empirically, become hypothetical or even conventional by the end of that same century. This transformation in the status of the principles is essential to grasp the changing view of science in general proper of scientific Modernism. This study will take into account the unique character of this discipline as placed at the edge of mathematics and physics as well as its relevance, being the backbone of natural sciences from the 18th to the end of the 19th century. Although historical in appearance, this research will provide systematic results in the form of a better understanding of the emergence of the modern concept of science that dominates present-day science and philosophy of science.

Vita

María de Paz is currently a Humboldt Fellow at the chair of History and Philosophy of Science at the Ruhr Universität-Bochum and assistant professor at the Department of Philosophy, Logic and Philosophy of Science, at the University of Seville (Spain, on temporary leave). Her current research is focused on the epistemological consequences of the interactions between mathematics and physics in 19th century mechanics.

Vita

Nicolas De Maeyer studied Classical and German philology at the University of Leuven, and got his PhD in Latin Literature at the same university (2019), with a dissertation on the Venerable Bede's Pauline Commentary. Since 2019 he is postdoctoral researcher of the Flemish Research Council and the University of Leuven. His research focuses on the transmission and reception of Patristic literature (esp. of the writings of Augustine of Hippo) in Late Antiquity and the Early Middle Ages (4th–9th centuries). He focuses on Patristic florilegia, Latin homilies, and (pseudo-)Augustinian sermons, and works on the reconstruction of Medieval libraries. For the Series Latina of the Corpus Christianorum (Brepols Publishers), he is currently preparing a critical edition of Bede's Pauline Commentary and one of Augustine's Sermones de diversis.

Universidade de Brasilia (UnB) Department of History Brasilien	Fachgebiet / Discipline Weitere Geschichtswissenschaften
ecrm@terra.com.br	Schlüsselwörter / Keywords European History (18th–21st centuries), History of Historiography, History of International Relations, Methodology of History, Theory of History

Die herausgeforderte europäische Moderne

Vom Fall der Berliner Mauer bis heute

1. Das dem Geltungsbereich der Europäischen Union vorausgehende politische Projekt Europa zeichnet sich durch einen gewissen Universalismus aus, um die Idee einer eigenen europäischen Kulturmatrix zu unterstützen sowie – nach den traumatischen Erfahrungen von Ländern desselben Europas im 19. Jahrhundert und in der ersten Hälfte des 20. Jahrhunderts – dauerhaften Frieden, Fortschritt und Gleichberechtigung zu gewährleisten. Dieses Projekt gewinnt in der Zeit der Globalisierung neue Impulse, insbesondere aus der Perspektive der theoretischen Konzeption von soft und smart power. Als Späteneffekt der Neudimensionierung des Weltszenarios seit 1990 scheint das „europäische Projekt“ seine politische Attraktivität zu verlieren und sich in seiner philosophischen Perspektive (eine zivilisatorische Matrix, die nicht unbedingt mit einem geopolitischen Integrationsprojekt verbunden ist) zu verankern.
2. Die politisch-kulturelle Matrix zielte darauf ab, sich als „dritter Weg“ zwischen den Hegemonialblöcken in der Zeit des Kalten Krieges und zwischen den großen Handelsmächten nach dem Fall der Berliner Mauer zu gestalten. Es sollte das ideale Format sein – ausgewogen, rational, dialogisch, geschäftlich – in einer multipolaren Welt. Im Jahre 2021 zeigt sich, dass die EU diesen Anspruch immer noch nicht nachhaltig festigen konnte.
3. Das europäische Projekt hat sich seit 1990 regelmäßig und stetig vom nationalstaatlich zentrierten politischen Modell entfernt und bewegt sich mit Rückschlägen hin zu einer Föderation oder Konföderation. Dieser Vorschlag ist seit der Krise von 2020 und insbesondere mit dem Brexit im Jahr 2020 stark angespannt.
4. Das europäische Projekt der Europäischen Union entspricht jedoch nach wie vor der ersten tragfähigen supranationalen und suprastaatlichen Option der Gegenwart, die seit dem Wiener Kongress (1814/15) in Betracht gezogen wurde, und behauptet sich sowohl im politischen Bereich als auch in Wirtschaft, Handel und Kultur, trotz der Angriffe und Krisen, die es zu bewältigen hat.
5. Die Attraktivität des EU-Projekts ist ein Risiko- und Verwundbarkeitsfaktor in seiner eigenen Geschichte, insbesondere aufgrund der institutionellen Blockaden aufgrund seiner zu schnellen Expansion (28 Mitglieder am 1.7.2013; 27 nach dem Vollzug des Austritts des Vereinigten Königreichs), demokratisch-organisatorischen Defizits und Durchlässigkeit in der gesellschaftlichen Wahrnehmung.

Vita Distinguished Full Professor, Chair of Theory of History and Contemporary History – University of Brasilia, Institute of International Relations and History Department
Senior Researcher (Brazilian Scientific Research Council) since 2005; Research grants from DAAD and the Humboldt Foundation since 1982
Vice-President of the International Commission on the History of Parliaments and Representative Institutions (since 2011)
Member of the Board of the International Commission for Theory and History of Historiography (since 2005) Former Secretary General of the Brazilian Historical Association (2017–2019) Former President of the Brazilian Society of Theory and History of Historiography (2009–2015) Former Legislative General Consultant of the Federal Senate of Brazil (1995–1998) Former Director of Legislative Coordination of the Federal Senate (1993–1994) Former Secretary of General Administration of the Ministry of Justice (1992–1993) Former Secretary of State for Legislative Affairs 1991–1992

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Praktische Philosophie

Schlüsselwörter / Keywords

deutscher Idealismus, Ethik, Feuerbach, Hegel, Kant

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Fachgebiet / Discipline
Romanische Literaturwissenschaften

Schlüsselwörter / Keywords

Hispanic literatures, border studies, oral tradition, poetry, folklore

Ballads, Borders and Identities in the Hispanic World

During the 2021–22 academic year at the Freie Universität I will embark on a postdoctoral research project entitled Ballads, Borders and Identities in the Hispanic World. This project is the first to comparatively study the global legacy of the Spanish ballad and thereby aims to dismantle arbitrary geographic and temporal boundaries in Spanish literary studies.

Balladry is an ancient, yet disappearing artform as technology threatens to eclipse oral art. In the Hispanic context, the ballad – or romance, corrido or korido – originated in medieval Iberia as oral, octosyllabic poems with assonantal rhyme that often fictionalised a recent event. Each ballad is then creatively retold by a subsequent balladeer. It is an egalitarian literary form open for reuse, adaptation, and transmission of cultural memory. Anyone can sing a ballad and the concept of authorship – of a stable ‘owner’ of the poem – is irrelevant, unlike written texts that entered a market economy with the advent of the printing press. Before the ballad is consigned to literary history, it is urgent that it is better understood as literature. The study of ballads has long been the domain of folklorists, who have painstakingly collected and categorised texts from communities worldwide. Yet collating ballads into anthologies fails to explain why a ballad has been (re)composed in its geographic and temporal context. They are, in fact, invaluable sites of communal, collective self-fashioning that deserve the same analytic rigour as any novel, play, or poem. Moreover, globally ballads have been shown to persist at borders between cultures, a correlation that remains unexplained.

This project thus centres the diverse voices and experiences of balladeers who have for too long been anonymised and decontextualised sources of data for folklorists. It also responds to the hitherto unanswered question of why ballads are composed at borders through the first global, comparative study of the pan-Hispanic ballad tradition. To date, studies of the pan-Hispanic ballad are either inherently disconnected, or comparative only insofar as they trace unprovable ‘genetic’ links between texts. Moreover, large parts of some Hispanic ballad traditions are entirely unstudied. No one has yet suggested why ballads – Hispanic or otherwise – persist at borders worldwide wherever they are sung. Why would oral poems, with a consistent metrical formula that can be composed and recited by anyone be a particularly suitable means of capturing life in geographical and sociocultural interstices? Without an exploration of this question, we will fail to understand how ballads function as a form of sociocultural commentary.

My time at the Freie Universität Berlin will be spent writing three chapters of a monograph entitled Ballads, Borders and Identities in the Hispanic World, the first global comparative study of Hispanic ballads. The book is split into two sections that explore how ballads are composed in post-colonial and diasporic borderlands in order to understand why these liminal locations are suitable sites for ballad composition. I will conduct close readings of ballads composed in three postcolonial borderlands – al-Andalus, Mexico and the Philippines – and two diasporic borderlands – the Sephardic and morisco communities living in diaspora in the Mediterranean and USA.

Vita

Current Position: Alexander von Humboldt Stiftung Theodor Heuss Postdoctoral Research Fellow, Institut für Romanische Philologie, Freie Universität Berlin

Project: Ballads, Borders and Identities in the Hispanic World

Prior Position: DPhil Candidate in Medieval & Modern Languages (Spanish), University of Oxford
Dissertation: 'Medievalism and literary afterlives: a diachronic study of the Siete infantes de Lara'

Selected Publications:

'Memories of medieval Iberia in early modern Spain: the romancero viejo as neomedievalism.' *Bulletin of Spanish Studies*, 2022 (forthcoming)

'Destabilizing monotheism in the Iberian Middle Ages.' *La corónica* Vol. 49.2, Spring 2021 (forthcoming)

'The critique of toxic noble masculinity in Los siete infantes de Lara.' *La corónica* Vol. 48.2, Spring 2020, pp. 41–68

Dr. Vincenzo Della Ratta

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Fachgebiet / Discipline

Musikwissenschaften

Schlüsselwörter / Keywords

anthropology, archaeology of music, austronesian studies, ethnomusicology, vietnamese studies

The surviving legacy of the Dong Son culture within the indigenous peoples of the Central Highlands of Vietnam

My project intends to find evidence for connections between the culture of Dong Son and those of the indigenous peoples of the Central Highlands of Vietnam. I aim to examine data previously collected by other researchers regarding the indigenous cultures of the Central Highlands chosen for this project and combine them with data available in the field, in order to give an interpretation of the meaning of the Dong Son bronze drums of 'Heger I' type.

Therefore, this project pertains to the field of Archaeomusicology (or the Archaeology of music), which has been defined by Olsen as the study of music as culture through the remains of antiquity. In its turn, the archaeology of music originates from ethno-archaeology, which Hodder defined as the collection of original ethnographic data in order to aid archaeological interpretation. Within this theoretical framework a certain relevance is given to the study of living music traditions, which is accomplished through the methods of ethnomusicology and/or anthropology.

Dong Son, in Northern Vietnam, is one of the most important Bronze Age sites of Southeast Asia. Its culture (6th century B.C. – 1st century A.D.) is well known for the production of the so-called 'bronze drums' – metal instruments richly decorated with mysterious scenes and motifs, the interpretation of which has always been controversial. These instruments had a very special significance, associated with a certain religious and/or philosophical conception, which was widespread throughout Southeast Asia, and accompanied the diffusion of the bronze drums themselves.

My project is intended firstly to find evidence for the claim that some traces of the Dong Son culture can still be found within living cultures, especially those of the Central Highlands of Vietnam, belonging to both the Austronesian and the Austroasiatic linguistic family. Moreover, I intend to demonstrate that, thanks to these traces, it is possible to reach an understanding of the religious-philosophical conception that dictated both the scenes of the bronze drums and the secondary mortuary ritual of the indigenous ethnic groups of the Central Highlands – a ritual celebrated in order to allow the spirits of the dead to reach their final abode, which is presumably depicted on the scenes on the 'Heger I' type bronze drums.

Vita

Vincenzo Della Ratta, Ph.D., has a particular interest in the gong music of Southeast Asia. This led him to conduct fieldwork in the Central Highlands of Vietnam (Tây Nguyên) and in Eastern Indonesian Borneo (Kalimantan Timur), where he concentrated on the music and culture of the Jarai, Ede, and Dayak Benuaq ethnic groups. Vincenzo Della Ratta studied and played Javanese gamelan music for over six years, in Yogyakarta (Indonesia) and at the Embassy of Indonesia at the Holy See (Rome, Italy). He is Associate Member of the Centre Asie du Sud-Est (CASE, EHESS; Paris, France) since 2016. He is currently visiting scholar at the Institute of Social and Cultural Anthropology of the Georg-August University of Göttingen.

Prof. Dr. Éric Dieu

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Fachgebiet / Discipline

Typologie, Außereuropäische Sprachen,
Ältere Sprachstufen, Historische Linguistik

Schlüsselwörter / Keywords

accentuation, etymology, Greek, Indo-European,
linguistics

Akzent im Altgriechischen

Prof. Dr. Éric Dieu arbeitet auf dem Gebiet der altgriechischen Linguistik und Philologie (Akzentuation, Morphologie, Semantik, Etymologie) sowie der vergleichenden Grammatik der indogermanischen Sprachen.

Seine aktuellen Forschungsprojekte betreffen insbesondere zwei Bereiche: die griechische Akzentuation, durch die Ausarbeitung eines neuen allgemeinen Buches über die altgriechische Akzentuation (nach einer Monografie über ein spezifischeres Thema im Bereich der griechischen und indogermanischen Akzentuation, die in 2016 in Innsbruck veröffentlicht wurde, sowie einer Reihe von Artikeln, die seit etwas mehr als einem Jahrzehnt zu diesem Thema veröffentlicht wurden); und die griechische Etymologie, durch das Verfassen gelegentlicher Artikel sowie die regelmäßige Teilnahme an der in der Revue de philologie von Alain Blanc und Charles de Lamberterie herausgegebenen „Chronique d'étymologie grecque“.

Vita

Prof. Dr. Éric Dieu hat von 2001 bis 2005 an der École Normale Supérieure (Paris) studiert. An der École pratique des Hautes Études (Paris) promovierte er in 2007 und habilitierte sich in 2013. Von 2009 bis 2020 war er „maître de conférences“ für griechische und indogermanische Sprachwissenschaft an der Universität Toulouse – Jean Jaurès. Seit 2020 ist er „professeur des universités“ an derselben Universität.

Er hat zwei Monografien geschrieben: *Le supplétisme dans les formes de gradation en grec ancien et dans les langues indo-européennes*, Genève, Droz, 2011; *L'accentuation des noms en *-ā (*-eh2) en grec ancien et dans les langues indo-européennes. Étude morphologique et sémantique*, Innsbruck, „Innsbrucker Beiträge zur Sprachwissenschaft“, 2016.

Das letzte Buch, an dem er als wissenschaftlicher Herausgeber beteiligt war, ist das folgende: *Corinne Bonnet, Jean-François Courouau und Éric Dieu (Hrsg.), Lux philologiae. L'essor de la philologie au XVIIIe siècle*, Genève, Droz, 2021.

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Fachgebiet / Discipline

Germanistische Linguistik, Deutsche Sprachwissenschaft

Schlüsselwörter / Keywords

Linguokulturologie, Publizistischer Diskurs, Replikantia (Präzedenzphänomene), Replikantia aus der deutschen Kinderkultur, Sprachlicher Kode

„Es ritt ein Kosak über die Donau...“ – „Minka“ – „Air russe en la mineur“ (Beethoven) – „Ach, wie hast du mich betrogen...“: Metamorphosen eines Liedes

Auf verschiedenen Veranstaltungen, die die A. von Humboldt-Stiftung durchführt, ist es üblich, diese mit kleinen Einlagen klassischer Musik zu beginnen bzw. ausklingen zu lassen. Auf einem Humboldt-Kolleg vor ein paar Jahren in Polen kündigte bei einem Konzert dieser Art die Ansagerin die nächste Nummer gehoben an: „Ludwig van Beethoven. Op. 107 Nr. 7, Air russe en la mineur, Minka!“.

Die anwesenden Teilnehmer aus der ehemaligen UdSSR waren sofort gespannt, denn niemand von ihnen wusste von der Existenz eines solchen Werkes bei Beethoven, zumal im Zusammenhang mit einer geheimnisvollen „Minka“. Es erklang eine etwas traurige, feierliche Melodie im Andante-Tempo. Nach einer Weile konnten sie allerdings kaum das Lachen verbergen, weil sie darin die Motive eines allen bekannten ukrainischen scherzhaften Tischliedes „Ach, wie hast du mich betrogen...“ erkannten.

In der Tat erfuhr dieses Lied in mehr als zwei Jahrhunderten einige Metamorphosen, die aus der Sicht der Kulturentwicklung sowie der interkulturellen Kommunikation aufschlussreich waren und mit denen auch L. van Beethoven zu tun hatte.

Der Urheber der Musik des Liedes ist unbekannt, als Autor des ursprünglichen „Donau-Textes“ gilt der Charkower Kosake Semjon Klimovskij, dessen Biografie ebenfalls schlecht geklärt ist, man meint jedenfalls, dass der Text um die Mitte des 18. Jh. entstanden sei – die „Donau“ als Kriegszentrum, auf den sich der Kosake begeben und sich von der Geliebten trennen muss, lässt sich wohl als der russisch-türkische Krieg 1735–1739 identifizieren.

Der deutsche Dichter Chr. A. Tiedge soll dieses Lied 1808 von Dienern eines russischen Reisenden gehört haben und schuf eine ziemlich freie Übertragung davon ins Deutsche („Schöne Minka, ich muss scheiden...“), bei der vom früheren Inhalt eigentlich sehr wenig geblieben ist: praktisch nur das Motiv der Trennung der Liebenden sowie die pseudo-slawischen Namen Olis und Minka. Das Lied wurde schnell populär und wurde sogar in verschiedene Volksliederbücher und das Komersbuch aufgenommen.

Die Melodie lenkte die Aufmerksamkeit vieler Komponisten auf sich, darunter auch Beethoven. Er bearbeitete sie mehrmals, am bekanntesten wäre die Version „Op. 107 no. 7, Air russe en la mineur“, „Minka“, die im Zyklus „Variationen für Klavier und Flöte (über Volkslieder)“ erschienen ist. Dieser Zyklus enthält neben russischen und kleinrussischen auch Tiroler und schottische Volkslieder. Mit seinem Interesse für Volkskunst ging Beethoven seiner Zeit voraus, denn so richtig entwickelte sich dieses Interesse in Europa erst mit dem „Völkerfrühling“ um 1848. Die besondere Beachtung von russischer und ukrainischer Musik geht wahrscheinlich auf die langjährige Kameradschaft mit dem damaligen russischen Botschafter in Wien Andrej Rosumowski, dem Sohn des letzten ukrainischen Hetmans, der die Traditionen seiner Heimat sehr pflegte, zurück.

Auf die Entstehungszeit geht auch „russe“ im Titel zurück: Das ukrainische „nationale“ Projekt startete nach dem erwähnten „Völkerfrühling“, man sah damals keinen großen Unterschied zwischen Groß- und Kleinrussen, zumal die "Kosaken-Version" auf Großrussisch der damaligen Zeit geschrieben war.

Die letzte Metamorphose des Liedes – „Ach, wie hast du mich betrogen...“ lässt sich dagegen als eindeutig ukrainisch einstufen. Hier ändert sich nicht nur die Sprache, sondern auch das Sujet: Es geht darin nicht mehr um Schmerzen der Trennung, sondern um eine tückische Geliebte, die jeden Wochentag (Sonntag, Montag usw.) ihrem Kavalier etwas Gemeinsames zu unternehmen verspricht, aber letztlich zum Stelldichein nicht erscheint. In dieser Variante beschleunigt sich außerdem das Tempo merklich (vom Andante zum Vivace). Dieses Lied ist äußerst populär bis auf den heutigen Tag fast in der ganzen ehemaligen Sowjetunion, wird gerne bei Hochzeiten und anderen Festen gesungen.

Vita

geboren am 20.01.1958 im Gebiet Nowosibirsk (Russland)

Studium der Germanistik und der Landeskunde Deutschlands:
Universität Charkow (1975–1977)
Humboldt-Universität zu Berlin (1977–1981)

Promotionsstudium 1984–1987: Fremdspracheninstitut „M. Thorez“ Moskau
(heute Linguistische Universität Moskau).

Promotion zum Thema: „Mittel nationalkultureller Nominierung im modernen Deutsch“ (1988)

Habilitation zum Thema „Interkulturelle Kommunikation: Spezifik kultureller Inhalte und sprachlicher Formen“, Staatliche Pädagogische Universität Wolgograd (2004)

Seit 1981 bis z. Z. (mit Unterbrechungen für Promotions- und Habilitationsstudium) Hochschullehrer, Dozent und Prof. am Lehrstuhl für deutsche Philologie und Translation an der Nationalen Universität Charkow.

Stipendiat des Goethe-Instituts, des DAAD und der A. von Humboldt-Stiftung.

Wichtigste Forschungsschwerpunkte: landeskundlich bezogene Linguistik, kontrastive Linguistik, Linguokulturologie

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Fachgebiet / Discipline
Klassische Philologie

Schlüsselwörter / Keywords

Ancient Philosophy, Classical Philology, Historical Linguistics, Latin Linguistics, Lexicography

Latin lexicography, philosophical vocabulary and the transmission of philosophy from Greece to Rome: 1st century B.C.E. to 6th century C.E.

I am currently based at the Thesaurus Linguae Latinae where I contribute articles to their lexicography project. This project is a first begun in the late 19th century and continues today with assistance from international researchers. I also produce independent research on Cicero's philosophical oeuvre and Latin authors from Late Antiquity, including Marius Victorinus. Specifically, I am examining the translation of Greek philosophical vocabulary by Latin authors during a time period of over 500 years and how the transmission of these terms affected a change in interpretation of concepts from Greece into the Roman Empire. The current objectives are to produce research articles for international journals as well as a monograph at a later stage.

Vita

Doctor of Philosophy (DPhil): University of Oxford, 2018–2020.

Master of Arts (Distinction): University of Western Australia, 2013–2015

Bachelor of Arts (Honours): University of Western Australia, 2007–2010

Bachelor of Laws: University of Western Australia, 2007–2012

College Tutor: Corpus Christi College, Oxford (January 2020–December 2020)

Faculty Instructor: Latin and Ancient Greek reading for Moderations Intercollegiate Language Classes, Faculty of Classics, University of Oxford for 1st and 3rd-year undergraduates (Texts: Herodotus Histories; Petronius Cena Trimalchionis; Juvenal Satires) (2019 – December 2020)

Assistant Dean: Corpus Christi College, Oxford (Jan 2019 – December 2020)

Policy and Legal Advisor: Department of the Premier and Cabinet, Western Australia (2015 – 2018)

Graduate Programme: Department of the Premier and Cabinet, Western Australia (2015)

Summer Internship Programme: Herbert Smith Freehills Law Firm (2011 – 2012)

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Musikwissenschaften

Schlüsselwörter / Keywords

Carl Alexander, correspondence, Liszt,
Osmanisches Reich, Weimar

**Vienna 1918: Beethoven in the Harem by the last caliph, Prince Abdulmejid Effendi.
An Ottoman painting as a mirror between Orientalism and Westernism.**

In June 1918 in Vienna, the Ottoman Empire displayed its westernization at the Ausstellung von Bildern Türkischer Maler held at the K. K. Universitäts-Festsaal. Among the paintings was Haremde Beethoven ("Beethoven in the harem"), painted by Prince Abdulmejid Effendi (1868–1944) in 1915. It represents a musical gathering in the cozy interior of the imperial kiosk of Bağlarbaşı in Constantinople. Three musicians (a man and two women, maybe the painters' wives) perform a piano trio by Beethoven, whose bust is seen on the right, and whose (Breitkopf & Härtel) score lies on the floor. The prince himself and three ladies listen carefully to the music. All are clothed in a western way, far from the Orientalist image Westerners could have of an oriental family. Indeed, only a few details show that we look at an oriental scene, and despite the shadowy and discreet equestrian statue of Mehmed the Conqueror in the background, the scene shows how the oriental way of life was close to the western one.

This painting, today held in Istanbul (İstanbul Resim ve Heykel Müzesi), illustrates the years of westernization of the musical life in Constantinople and the cultural practice of the members of the family. There has been pianos at the Ottoman court since the early 1800s, an Italian opera since the 1840s in Constantinople, where virtuosos such as Liszt, Vieuxtemps and Sauer gave concerts during the 19th century. Most of the sultans loved music – Mahmud II hired Giuseppe Donizetti (Gaetano's brother) as head of his Imperial music, and his successors Abdulaziz and Mourad V were musicians, composers. Abdulmejid Effendi, crown prince who would be the last caliph from 1922 to 1924, was not only a painter whose works were exhibited in Constantinople, Paris and Vienna, but also a musician.

In my lecture, I would like to present the westernization of musical life in Constantinople in the long 19th century, and suggest new ways to interpret the Orient-Occident relation in music with Beethoven as a key figure between Vienna and Constantinople. Westernization of the Ottoman empire can be seen as a mirror of the western orientalism. I will also show the importance of displaying "Beethoven in the harem" in Vienna, as a mirror to the Viennese – and more widely European – orientalism, and how this painting may have been directly influenced by a central painting in Beethoven's reception: Danhauser's „Liszt am Klavier" (1840), which shows a scene very similar to Abdulmejid's one. It will contribute to the study of Beethoven's reception and show how this composer can be seen as a key figure between the East and the West.

Vita

Nicolas Dufetel is a musicologist, researcher at the CNRS and deputy director of IReMus (Institut de recherche en musicologie) in Paris. He wrote his doctoral thesis on Franz Liszt (2008), and has been a guest researcher at the Bibliothèque nationale de France. He was a fellow at the Houghton Library (Harvard University) and a postdoctoral fellow of the Alexander von Humboldt Foundation in Weimar. He is on the board of the Société française de musicologie and head of its publication. His research and publications concern the 19th century, especially Liszt, aesthetics, epistemology, European culture, and the history of music in the Ottoman empire based on rare and unpublished source showing its westernization. He published articles in the Revue de musicologie, Acta Musicologica, the Journal of the American Liszt Society, Quaderni dell'Istituto Liszt, and in proceedings in France, Germany, USA, Canada and Italy. He has published Liszt's unpublished book on Wagner (Trois operas de Richard).

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Fachgebiet / Discipline
Neuere Deutsche Literatur

Schlüsselwörter / Keywords

Arbeitswelt der Zukunft, Digitalisierung,
literarische Dystopien, Literatur und Ideologie,
Neoliberale Arbeitsverhältnisse

Superheros und künstliche Intelligenzen als Figuren des Vortrefflichen. Literarische Narrative zwischen Indoktrinierung der Massen und ideologischem Widerstand

Im Vortrag wird das Potenzial der literarischen Narrative, Wirklichkeit zu erzeugen, mithilfe von Luhmanns Systemtheorie kurz erörtert. Luhmanns These ist, dass die Massenmedien, darunter auch die Künste, die Realität nicht abbilden, verzerren oder verklären, sondern sie praktisch erzeugen. Auf dieser Grundlage werden zwei Linien umrissen, wie sich dieses Potenzial entfalten kann – die ideologische Unterwerfung der Massen dank neuer mythologischer Figuren in archetypisch modifizierten Geschichten oder die kritische Bewusstmachung der bestehenden gesellschaftlichen Zustände, die aus dem Individuum einen Bürger machen.

Trotz des postmodernen Einwands gegen jegliche festen hierarchischen Grenzen zwischen „hoch“ und „niedrig“, „groß“ und „klein“, „leicht“ und „schwer“ sind aus literaturwissenschaftlicher Perspektive immer Unterschiede schreibtechnischen Charakters zwischen den verschiedenen literarischen Werken zu beobachten, die ihre qualitative Einteilung in „Trivialliteratur“ und „hoher“, „nicht leicht konsumierbarer“ Literatur nicht nur erlaubt, sondern in einem gewissen Sinne auch notwendig macht.

Die These des Beitrags ist, dass die sogenannte Trivialliteratur mit Mustern und Geschichten arbeitet, die sehr oft zu einer Einführung oder Durchsetzung von bestimmten Trends und Weltansichten unter den „Massenverbraucher“ von Unterhaltung dienen, während die sogenannte „hohe“ oder die ästhetisch durchdachtere und inhaltlich und gedanklich komplexere Literatur die Leser*innen zum kritischen Nachdenken und gar zum Widerstand gegen bestimmte gesellschaftliche Missstände inspiriert. Die Art und Weise, wie die literarischen Geschichten geschrieben werden, bestimmen also den Grad der „Beobachtbarkeit“ der gesellschaftlichen Prozesse und ihre Bewusstmachung beim Leser, den sie herstellen.

Zur Begründung dieser These werden Adornos Konzept von der Kulturindustrie und Enzensbergers „Bewusstseinsindustrie“ verwendet sowie Beispiele aus der populären Science-Fiction und Fantasy-Literatur, die Superheros und superentwickelte künstliche Intelligenzen, die als Figuren der Erlösung, Hoffnung und eines künftigen Progresses fungieren. Durch eine Analyse der schablonenhaften Grundmuster dieser Superhero-Geschichten (die auch im Film und Comics besonders populär sind) wird die Wirkung der sogenannten Trivialliteratur/ Popliteratur / Unterhaltungsliteratur aufgezeigt. Es wird anhand von narratologischen Besonderheiten verdeutlicht, dass ihre Botschaften oft zur Durchsetzung angehender Diskurse wie Transhumanismus oder Dataismus dienen, die eine technische Lösung von menschlichen Problemen suggerieren und oftmals ein autoritäres Leadership befürworten. Somit gleichen derartige Werke der „Kulturindustrie“ (Adorno) einer verschleierte, aber darum sehr wirksamen Propaganda zur Erstellung von Verhaltensmodelle für das Individuum.

Die kritischen Narrative dagegen schaffen ein komplexeres Bild der Realität und generieren eine Erkenntnis über die sozialen Systeme, die zu einem individuellen politischen Widerstand verleiten könnte. Es werden Beispiele aus einem solchen Werk – Marc-Uwe Klings Science-Fiction-Parodie „QualityLand“ – angeführt, das bewusst mit der Stilistik und Schreibtechnik der Trivialliteratur umgeht, um sie vor dem Leser als manipulativ zu enttarnen. Eine Super-KI stellt in diesem Roman die Idealfigur des Erlösers dar, die aber nicht dem gewohnten Handlungsparadigma folgt und somit auch die Romanbotschaft in Richtung kritisches Denken zur bestehenden Gesellschaftsordnung rückt.

Vita

Maria Endreva lehrt Kulturgeschichte und Literatur der deutschsprachigen Länder am Institut für Germanistik und Skandinavistik an der St. Kl. Ohridski-Universität, Sofia (Bulgarien). Zu ihren Forschungsfeldern gehören die Kulturgeschichte des Mittelalters, die Literatur der deutschen Romantik, die Wiener Moderne und Gegenwartsliteratur u.a. Sie studierte Bulgarische und Deutsche Philologie in Plovdiv und Heidelberg und promovierte 2011 mit der Dissertation „Die Kunstauffassung in Rilkes kunstkritischen Schriften“. 2017 habilitierte sie über die Kulturgeschichte des deutschen Mittelalters und der Geschichte des Fürstentums Lichtenstein. Seit Ende 2019 ist sie Leiterin des Österreich-Bibliothek in Sofia und die Vorsitzende des DAAD-Alumniklubs in Bulgarien.

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Fachgebiet / Discipline
Theoretische Philosophie

Schlüsselwörter / Keywords
Cognitive Science, Philosophy of Perception,
Picture Perception, Vision

How the Visual Brain Shapes Picture Perception

Here is a crucial open question in the current philosophy of perception: How can we adequately explain the perceptual state we are in when we see an object in a picture and what is the difference between this state and the one we are in during the perception of a real object? This project faces the challenge of offering such an explanation. Several philosophers suggested that theoretical reflections, alone, are not sufficient to answer this question and, thus, adopted a naturalistic stance by combining our best philosophical theories of depiction with our best empirical accounts of how our visual system works. My project is situated in this naturalistic stream, but it aims for a substantial further progress with respect to the notable gaps in all the available theories so far. The central aim of my project is the development of a new theory of picture perception capable of accounting for all the criteria of adequacy, both empirical and philosophical, that we need to respect in order for the theory to be satisfying, and which are not taken into account at the moment. The methodological innovation of this project consists in the strategy of systematically accounting for three levels of description of visual processing, i.e. neural, psychological and phenomenological, concerning three contrasting perceptual phenomena, i.e. picture perception, real object perception and trompe l'oeil illusory perception.

Indeed, building a complete and satisfying account of picture perception requires analyzing the perceptual comparison, as well as explaining the perceptual difference, between normal pictures, real objects and special illusory pictures like trompe l'oeils, which are pictures but, nonetheless, elicit in us (even if, most of the time, momentarily) the perceptual impression of presence for interaction, as real objects do (e.g. a depicted library which looks like a real one). Therefore, the main challenge is to fully explain how the activity of our visual system shapes the perception of pictures, trompe l'oeils and real objects with respect to the three levels of the visual processing. Thus, the main aim is to explain how the activity at the cortical level shapes, at the psychological level, not only real object perception, but also, respectively, the visual representation of the surface and of the pictorial content that simultaneously occur during picture perception. This also allows me to explain how this simultaneity at the psychological level shapes the phenomenology of pictorial experience, which is different from the phenomenology of real object perception, as well from that of trompe l'oeil perception, both of which, indeed, do not involve any simultaneity at the psychological level.

Vita

Gabriele Ferretti is Humboldt Fellow at the Institute for Philosophy II, Ruhr-University Bochum, Germany, working within the research team of Albert Newen. There, he is member of the group on Situated Cognition and of the Center for Mind and Cognition. Previously, he was NOMIS Fellow at Eikones, Center for the Theory and History of the Image, University of Basel, Switzerland. He received his Ph.D. (2016) in Philosophy of Mind from the Centre for Philosophical Psychology, University of Antwerp, Belgium, where he was member of the group 'Between Perception and Action' led by Bence Nanay. He also received his Ph.D. (2016) in Complexity Science from the Department of Pure and Applied Sciences, University of Urbino, Italy. He held positions as postdoctoral fellow at the University of Florence. His research, informed by neuro-science, is focused on philosophical problems arising from the study of vision, as picture perception, Molyneux's puzzle, and the relations between vision and action.

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Fachgebiet / Discipline

Allgemeine und Angewandte Sprachwissenschaften

Schlüsselwörter / Keywords

Identities, Digital Communication, Humour, Corpus Linguistics, Ideology, Discourse

Deconstructing Credibility in Nigerian Covid-19 Cartoons and Memes

My research in Germany is on how online mimetic constructions are used for mapping gender and ethnic identities in sub-Saharan African contexts, especially in a country like Nigeria where there is strong social and political divides along gender and ethno-religious lines. For this presentation, I am focusing on the socio-political dimension of Covid-19 cartoons and memes in Nigeria. My data comprises a collection of these humorous images through which specialist jokers and netizens challenge political decisions executed by the government to limit the impact of the pandemic. Using discourse analytical tools, I examine how the credibility of political actors and the actions they executed are questioned through the sophisticated humour that was established in the cartoons and memes. While these narratives offer information about the measures against the pandemic, they also deploy satirical stance that seek to change the behaviour of political actors in the country. Keywords: discourse analysis, sophisticated humour, satire, political actors.

Vita

I teach English linguistics at Augustine University Nigeria. I received my Ph.D. in 2016 from the University of Ibadan and in my doctoral research, I examined the language use in African stand-up comedy. My research has focused on how linguistics offer insights into what stand-up comedians do with jokes in multilingual communities like Nigeria. Central to my research is the question of identity in comedy. Before coming to Germany for my fellowship with Alexander von Humboldt Foundation, I was awarded a Junior Fellowship by the Institute for Advanced Studies at Central European University in Budapest where I spent the 2019/2020 academic session. My current research is on how online humorous texts from globalising postcolonial African contexts could offer insights into sociocultural problems like gender and ethnic-based aggressions. My research conceptualises online joking as big data from which we can examine real social problems.

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Fachgebiet / Discipline

Theoretische Philosophie

Schlüsselwörter / Keywords

Normativity, Power of Judgment, Schematism, Typic, Unity of Reason

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Fachgebiet / Discipline
Kunstgeschichte

Schlüsselwörter / Keywords

Christiformitas, Cusanus, Dürers Selbstbildnis,
künstl. Reflexion über die Kunst, Platos Timaios

Dürers „Nemesis“: Die Kultur der Macht und die Macht der Kulturen am Anbeginn der Neuzeit.

Die Pariser Ausstellung „Über Deutschland. 1800–1939“ hat 2013 den besonderen Weg der deutschen Kultur von der Romantik bis zum Nationalsozialismus provokativ thematisiert. Dabei konnte man feststellen, wie komplex und in der eigenen Geistesgeschichte verwoben manche Ansprüche der deutschen Kunst sind. Die umstrittene Frage nach einem „deutschen Sonderweg“ kann paradigmatisch am Beispiel eines bekannten Bildes der Frühen Neuzeit behandelt werden. Albrecht Dürers „Nemesis“ von 1501 stellt eine ausschlaggebende Überlegung über das Gelingen eines autonomen Wegs zum Humanismus dar, gewissermaßen sogar ein von dem vorherrschenden Einfluss der damals führenden italienischen Kultur befreiendes Programm. Den Kontext dieses Bildes bildet die Teilnahme Dürers am kulturellen-politischen Projekt Maximilians I, das in der Wendung des mit dem Künstler befreundeten Humanisten Konrad Celtis als eine „translatio sapientiae et artis“ zusammengefasst werden kann.

Vita

Studium der Kunstgeschichte, Philosophie, Literaturwissenschaft und Geschichte an der Università degli Studi di Padova; Promotion in Kunstgeschichte 1995 an der Università Ca' Foscari Venedig; 2012 erfolgte ihre Promotion in Philosophie, Münster. Lehraufträge an der Università Ca' Foscari (1992–1998); Professur an der Università degli Studi di Ferrara (2000–2006) sowie Lehrbeauftragte an der Università di Trento (2003–2006); 2010–2011 Wiss. Mitarbeiterin am Institut für Kunstwissenschaft, Alanus Hochschule für Kunst und Gesellschaft Alfter; 2012–2015 Professur für Kunstgeschichte ebendort.

2010–2020: freie wiss. Mitarbeiterin an der Kueser Akademie für Europäische Geistesgeschichte. Seit 2019 wiss. Mitglied des Instituts für Ästhetik, Kunst und Religion der Freien Kunsthochschule – Akademie für Kunst und Design Stuttgart. Gründungsmitglied und ehem. Präsidentin des Kulturvereins „VIA Asburgo“ Italien. Seit Juni 2020 im Projekt „H. Wölfflin Gesammelte Werke“ (Universität Zürich-MPI Bibliotheca Hertziana Rom) verantwortlich für den Kommentar und den dokumentarischen Apparat des Bandes „Die Kunst Albrecht Dürers“ (1905). Stipendien: u.a. der Akademie Deutsch-Italienischer Studien Meran; RFW Lise-Meitner; Alexander von Humboldt-Forschungsstipendium (LMU, München); VLAC-Cluster in Brüssel, Samuel H. Kress Foundation Grant. Editorial Board: Bibliotheca Cusana, Critica d'Arte – Fondazione Ragghianti Lucca. Auszeichnung: Premio Salimbeni 2012 für die Studie: Umanesimo e misura viva. Dürer tra Cusano e Alberti. Forschungsschwerpunkt: Humanismus und Renaissance.

Publikationen (hier sind nur die als Autorin veröffentlichten Monografien aufgelistet):

- Fritz Burger (1877–1916). Arte come critica – critica come arte. Tendenze e ragioni della disciplina storico-artistica agli inizi del XX secolo, Roma 2006.
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- (gemeinsam mit Harald Schwaetzer), Spiegel der Seele – Reflexionen in Mystik und Malerei (Tagungsband, Alfter 2012), Münster 2012.
- Denken durch Bilder. Albrecht Dürer als „philosophus“, Münster (©2013) 2014.
- Inesauribile Melencolia. Chiavi e ricchezza del capolavoro dureriano, 2. ed., Venezia 2018.

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Fachgebiet / Discipline
Alte Geschichte

Schlüsselwörter / Keywords

ancient Greek federalism, federalism for peace?,
impact of war, intrafederal wars, war between
federal states

Federalism at War in Ancient Greece/Krieg und Koinon im antiken Griechenland

In the past two decades, federalism has come to be seen as an important tool for the structural resolution of ethnic/cultural/religious/linguistic conflicts and for accommodating minorities, especially in countries with a high degree of heterogeneity. This assumption is not new and is the basis for ongoing processes of constitution building and peace making strategies in Europe, Africa, and Asia. Federalism has often been imposed by outsiders; famous examples include Bosnia, Nigeria, Iraq and Nepal. However, recent studies have revealed that federalism by no means guarantees peaceful coexistence. Just considering current cases, some have been successful, while others have failed. Some scholars have even wondered whether federalism may be part of the problem rather than part of the solution; others point to the fact that a wide range of critical factors need to be considered. Admittedly, federation for peace is no longer a slogan: It has become a question. And it is precisely this question that many scholars of ancient Greek history have been asking ever since 1944 when Jakob Larsen wondered, in a Europe ravaged by war, whether federalism could promote peace. This project draws on this very question to shift attention to the more general question, the one of the relation between federalism and war in Ancient Greece: Do they connect and on what terms? Does internal war in some way trigger federal tendencies and does, in turn, federalism resolve internal war (and thus promote peace)? Do external wars affect the emergence of federalism? To find an answer to these and other questions I will reconsider all of the evidence on Greek Federal states from the point of view of the impact of war on federalism and combine traditional methods focused on philology and institutional analysis with a comparative approach.

Vita

Elena Franchi is currently Associate Professor of Ancient Greek History at the Department of Humanities of the University of Trento, where she is also a member of the academic board of the International PhD course “Forms of Cultural Exchange”, assistant manager of the Ancient Civilisation Lab (LabSA), and the director's delegate for student tutoring. She was a postdoctoral fellow of the Alexander von Humboldt Foundation from 2011 to 2013, when she worked in Freiburg i.B. under the supervision of H.J. Gehrke, and was awarded a Europe-fellowship in Greece. Since 2019 she has been collaborating with Hans Beck (Univ. of Münster).

Her current interests include inter-state relations, ethnicity, and memory in ancient Greece: topics that she also studies with a comparative approach. She has presented the results of her research at various international conferences, refereed for several journals and was commissioned to write impact statements for the REF.

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Fachgebiet / Discipline
Kunstgeschichte

Schlüsselwörter / Keywords
Cultural imaginaries, Franco dictatorship,
Spanish modern art, Tourism, Visual culture

Arts of seduction. Exhibiting Spanish modern art during the Franco dictatorship

There is a clear correlation between the international rehabilitation experienced by the Franco dictatorship in the context of the Cold War and the internationalization of Spanish modern art. By the early 1950s the initial attempts to follow the Italian and German models for a national, fascist art had been abandoned and official support was being redirected towards modern aesthetics. According to the postwar hegemony of American Abstract Expressionism, the Informalist movement was chosen to represent the country at international exhibitions and biennials. This has been studied as a deliberate, state-driven 'diplomacy of the arts' (Mayayo & Marzo, 2015) intended to present Spain as a modern country abroad. But, what was the role of non-political actors outside Spain in this process? How did Francoist cultural policies intertwine with specific local contexts? How was the work of these artists, mostly anti-Franco, resignified at non-official exhibitions abroad? The promotion of Spanish modern art at independently organized art shows in Germany from the beginning of the 1960s appears as an eloquent example of this kind of 'diplomacy beyond diplomats'. An analysis of the actors and discourses involved in these exhibitions will demonstrate to what extent Francoist interests collided or rather overlapped with postwar Europe's cultural needs and imaginaries.

Vita

PhD in Contemporary Art History by Universidad Complutense de Madrid, Alicia Fuentes Vega's field of study includes questions related to national imaginaries and cultural narratives, from the point of view of visual studies. Her main research interest deals with the role images played in the international rehabilitation of the Franco regime after the Second World War. Her doctoral thesis, about tourist imaginaries of Spain during the 1950s and 60s, resulted in the book "Bienvenido, Mr. Turismo. Cultura visual del boom" (Cátedra, 2017). As an FPU fellow of the Spanish Ministry of Education, Alicia developed research stays at Freie Universität Berlin, Birkbeck University London and the University of California Berkeley. Between 2016 and 2018 she was a post-doc fellow at Technische Universität Berlin with a grant by the Alexander von Humboldt Foundation, and she is currently an postdoc fellow (Attraction of Talent Program) at the Art History Department, Complutense University.

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Fachgebiet / Discipline
Neuere Deutsche Literatur

Schlüsselwörter / Keywords
Kosmopolitismus, Neuere deutsche Literatur,
Publizistik um 1800, Rezeption der Französischen
Revolution, Tugend

Guglielmo Gabbiadini's research focuses lie above all in the Germanist literature studies and -history from the 18th to the 21st century as well as in the thought of Wilhelm von Humboldt. Subfields form the tension field of literature, anthropology and moral philosophy since the Enlightenment; the afterlife and the functionalization of antiquity in the newer and newest German-speaking literature and publicistic; the European cultural and literature transfer research from the 18th to the 21st century. To his current research objects count Johann Gottfried Herder's writings on antiquity, aesthetics and genre theory as well as theoretical and practical aspects of literary translation with particular consideration of translating authors* of the 20th and 21st century (e.g. Ingeborg Bachmann, Stephan Hermlin, Peter Handke). – Zuletzt erschienene Publikationen (Auswahl): Tugend und Kraft. Zu einer Wechselbeziehung in Literatur, Moral und Geschichte der deutschen Spätaufklärung. Berlin/Boston 2020 (=Halesche Beiträge zur Europäischen Aufklärung; 66); „Imagery of Crisis and Resilience. A Parallel between Early Modern Traditions and the Present“, in Europe's Crises and Cultural Resources of Resilience. Conceptual Explorations and Literary Negotiations, hg. v. Imke Polland, Michael Basseler, Ansgar Nünning u. Sandro M. Moraldo, Trier 2020, S. 269–286; „Der Schriftsteller und der Übersetzer. Zu einer spannungsvollen Wechselbeziehung beim frühen Peter Handke“, in Cultura tedesca 60 (2021), hg. v. Raul Calzoni u. Valentina Serra, S. 229–242; „Was heißt Welten sammeln? Literarische Streifzüge über Kosmopolitismus und Übersetzungspraktiken ausgehend von Ilija Trojanow“, in Übersetzen. Theorien, Praktiken und Strategien der europäischen Germanistik., hg. v. Elena Agazzi, Raul Calzoni, Gabriella Carobbio, Gabriella Catalano, Federica La Manna u. Manuela Moroni, Bern 2021, S. 173–186.

Vita

Guglielmo Gabbiadini (*1984 in Calcinade, Italien) ist derzeit Lehrbeauftragter auf Zeit (Professore a contratto) für Germanistische Kulturwissenschaft an der Staatlichen Universität Mailand und »Cultore della Materia« für das Fach Neuere deutsche Literatur an der Universität Bergamo. Er studierte von 2003 bis 2009 Germanistik und Anglistik an der Universität Bergamo und an der Ruprecht-Karls-Universität Heidelberg. 2013 wurde er in Bergamo im Fach Neuere deutsche Literatur (L-LIN/13) mit einer Dissertation über Wilhelm von Humboldt und den »Mythos vom Dual« unter der Leitung von Prof. Dr. Elena Agazzi promoviert. 2018 folgte die italienische Habilitation (ASN-seconda fascia) für den Fachbereich 10/M1. Als Stipendiat bzw. Gastforscher war er u. a. in Heidelberg (2004/2005; 2008), Turin (2014/2015) und Halle an der Saale (2014; 2016/2017) tätig. Er ist Alumnus der Ruprecht-Karls-Universität Heidelberg, des DAAD sowie seit 2016 Fellow der Alexander von Humboldt-Stiftung.

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Fachgebiet / Discipline
Kulturwissenschaft

Schlüsselwörter / Keywords

Comic studies, Digital humanities, Graphic humor,
Ibero-America, Transnational studies

Empire of Cartoons: Building a Transnational Network of Ibero-American Graphic Humor (1940–1990)

This project aims to reconstruct and spread a network of graphic humor and humorous comics in Ibero-America; to follow the links that joined artists, styles of drawing and themes across borders; to compare the satirical cartoon production of these countries; to trace diachronic genealogies around certain important topics and stereotypes and their modes of representation; and to build a digital open access archive of Ibero-American graphic humor organized by themes and styles. I aim to test the hypothesis that it was possible to talk about a unified field of graphic humor in Ibero-America from the 1940s to the 1990s, linked by economic, personal and aesthetic relationships.

I aim to answer the following questions: What was the shape of this network of Ibero-American graphic humor that developed from the 1940s to the 1990s? Was this network primarily linked by personal relationships, economic relationships or aesthetic relationships? Which topics were shared between different national spaces? How did cartoonists represent the changing social structure of the period? How did stereotypical images used to represent social classes such as the worker and the aristocrat travel and disseminate? How were styles of drawing learnt and how did they dissipate and propagate? How did styles of drawing change when they travelled? What were the relationships these different magazines and cartoonists established with political power and discourse?

I believe the originality and challenge of this proposal resides in its scope and in its objective to build an indexed digital archive of graphic humor which strives toward a fruitful dialogue with digital humanities, along the lines of several recent groundbreaking efforts inside the field of comic studies. This project has been ongoing for a year now. During this time I have managed to start some semblance of archival work, partly through online resources, and partly in the Ibero-American Institute of Berlin, since it opened its doors in June. I have also been in contact with other researchers who are working in building similar archives, with the aim to learn the best practices to tag and organize files. Finally, I have also been studying on the coincidences and dissidences in the history of the different countries of Ibero-America, trying to conceptualize the relationship between historical processes and the evolution of graphic humor in each country.

Vita

Amadeo Gandolfo (1984): Holds a PhD in Social Sciences from the University of Buenos Aires and a bachelor on History from the National University of Tucumán. He was doctoral and postdoctoral fellow for CONICET. He specializes on comics studies, an interdisciplinary line of research which incorporates elements from cultural history, sociology of culture, art history, communication studies and literary studies. He's currently a postdoctoral fellow for the Alexander von Humboldt Foundation of Germany, working in the Lateinamerika-Institut of the Freie Universität Berlin. He was also a postdoctoral fellow in the Ibero-American Institute of Berlin. He edited, alongside Pablo Turnes, the magazine of comics criticism Kamandi (www.revistakamandi.com). He has written on comics, music, film and politics for several magazines from Argentina. He has curated exhibitions on comics in Buenos Aires.

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Fachgebiet / Discipline
Kulturwissenschaft

Schlüsselwörter / Keywords

Cultural Studies, Latin American Studies, Literary
Theory, Narratology, Social Violence Studies

Epistemic violence and resistance in South America: Who was the last Tehuelche speaker? Dora Manchado was considered to be one of the last speakers of Tehuelche. The story of her relationship with the various institutions and researchers who worked with her, as well as her different attitudes towards those who approached her over time, is a good example of how documentations construct alternative realities. These vary in function of the subject who collects documents and the interests – political, ideological, academic and professional – that animate the retrieval of information.

Dora Manchado lived in Santa Cruz province between 1934 and 2018 – part of her life was spent in Camusu Aike, El Calafate and Río Gallegos. She was labelled in contradictory ways according to her role as a testimony of native language: "poor informant", "bad informant" or "guardian of the language". She was also considered a "Tehuelche teacher" within the educational policy project known as "intercultural bilingual education". Indeed, Dora occupied different spaces through her silences and her elusive answers when interviewed. As an informant, Dora has also been silent. I propose to recover Dora as a "mediating figure", as described by Ana Teresa Martínez (2013).

I am interested in tracing Dora's history in those texts, stories and videos, in which she appears inscribed in different ways, so as to be able to construct a semantic field that encompasses characterisations such as "thematically impaired", "bad", "elusive", "protective", "secretive" etc. Behind these qualifications of the informant it is possible to find a series of reading frames, to which she responded with dissent, through either silence or participation, resistance or conversation. In short, in her actions vis-à-vis the intellectual field that questioned her, Dora constituted herself as a "mediating figure", a subject that stands on the verge of different categories, between the native intellectual, the intellectual of the people and the cultural reproducer: The construction of her character is not independent of the colonial narratives that besieged her and the epistemic violence she was exposed to, and that shows in derogative evaluation of her contribution to research.

In this context of the work of the linguists who tried to reconstruct the Tehuelche language, Dora begins to constitute herself as a recurring character, while various projects dispute her as an informant, most famously in a documentary that will finally be broadcast on the TV channel "Encuentro" in 2017, and even earlier by global institutions such as the University of the Sorbonne (Paris IV), the University of Montreal, as well as local institutions such as the Directorate of Bilingual Interculturality. We will be sampling the data we have in which we can see how Dora has been thematised, written about and registered as a consultant. To construct this data, we will use books, newspaper articles, the documentary and a scientific article published in a blog. We will also use semi-structured interviews with our own informants, family members and colleagues of Dora, asking them to tell us about aspects of Dora's life and her relationship with global and national agents, working from the category of "embodied stories", as it was coined by Analía Gerbaudo (2018), with the goal of reconstructing the character she has built and tracing the scars of epistemic violence within this construction.

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Fachgebiet / Discipline
Geschichte der Philosophie

Schlüsselwörter / Keywords
Purposiveness, Freedom, Necessity, Hegel, Kant,
Teleology

**Hegel's Absolute Idealism: A Philosophy of Purposiveness
(Logical, Organic, Ethical, Aesthetic, and Historic)**

I am currently working on a book on Hegel's conception of purposiveness in logic, nature, ethics, and aesthetics, related material in Kant and Goethe, and the relevancy of such concepts to contemporary philosophical debates.

Vita

Gerad Gentry works on the mereology of purposiveness in aesthetics, ethics, epistemology, and metaphysics, with special emphasis on Kant and Hegel.

Vita

Alejandro Gasel has a bachelor's degree and a teacher's degree in Literature from the University of Litoral. He's a Specialist in Social Sciences by FLACSO, Costa Rica and has PhD in Literature from the University of La Plata. He is a full-time Associate Professor in Literary Methodologies at the School of Arts of the University of Patagonia Austral, where he teaches Literary Theory. He has been a doctoral and postdoctoral fellow at CONICET, a visiting fellow at the Center for Latin American and Caribbean Studies at Newcastle University, Newcastle Upon Tyne, U.K., and an Erasmus + Programme fellow at Bergische Universität Wuppertal.

Currently, he is developing his academic activities in the framework of the Georg Forster Research Fellowship Programme for Experienced Researchers (2020–2022) at the Humboldt Foundation, Germany, working at the Center for Narratological Studies of the University of Wuppertal.

He is a member of the Editorial Team of the journal *El taco en la brea*.

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Fachgebiet / Discipline

Afrika-, Lateinamerika- und Ozeanienbezogene
Wissenschaften

Schlüsselwörter / Keywords

Brazilian Cinema, Brazilian Mass Culture Studies,
Genre Films, Sexualities, Urban representations

**Music, Cinema and the Modernization and Popularization of the Images
of National Identities: The Case of Tango and Argentinean Cinema**

The appearance of sound film boosted entertainment circuits around the world, drawing cultural cartographies that forged images of spaces, nations and regions. By the late 1920s and early '30s, film and music played a key role in the configuration of national and regional cultural identities in incipient mass markets.

In Argentina, as a vector of the nationalization and popularization of cinema, tango allowed linking the ideas of Argentinianess and modernity. A modern tango appeared on the scene with new scenarios and characters. This passage from the suburbs and cabarets to the broadcasting stations legitimized a social ascent for the popular sectors. The compadritos and milonguitas of yesteryear were joined by "working" men and women who dreamed of success on the radio.

Thus, these representations responded to an industrial logic, turning cinema into a sort of open window to the world of cultural industries. Cinema itself found its "possible" commercial model. Faced with little state investment, film entrepreneurs sought to maximize their resources and diversify their business in a network of cultural consumption. To the policy of the star system was added that of "new talents", which strengthened a virtuous circle of consumption for a new type of spectator who adopted new cultural consumption practices.

In dialogue with the concept of the meeting, this talk proposes to address the role of tango in the cultural and commercial framework of 1930's Argentina, in particular the cinema, to reflect on the fundamental role of popular music in the images of national identities, and how they can dispute the representations of the hegemonic projects of the elite.

Vita

PhD in History, MA in Argentine and Latin American Theater and Film Studies from the Buenos Aires University. Selected as Assistant Researcher of the National Council of Scientific and Technical Research (CONICET), Argentina.

Currently postdoctoral fellow of the AvH Stiftung at the Portuguese-Brazilian Institute of the University of Köln with a project on urban culture, sexuality and film genres in Brazilian cinema. I also received grants from FAPESP (Brazil) and DAAD (Germany).

Guest researcher at the Institute of Performing Arts of Buenos Aires University in projects on the behavior of film spectators and Coordinator of the Brazilian Audiovisual Studies Commission of Argentine Association of Film and Audiovisual Studies.

Author of two award-winning books *El mercado del deseo. Tango, cine y cultura de masas en la Argentina de los '30s* (2015) and *Negocios de cine. Circuitos del entretenimiento, diplomacia cultural y Nación en los inicios del sonoro en Argentina y Brasil* (2019).

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Fachgebiet / Discipline

Allgemeine und Vergleichende Literaturwissen-
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Schlüsselwörter / Keywords

Erinnerungstopografien, Kolonialgeschichte, Kul-
turtransfer, Postkolonialismus, Wissenstransfer

**Beethoven in Afrika oder wandern auch Symbole des Vortrefflichen durch die weite Welt?
Afrikanische Kunst in europäischen Museen heute als Moment zur Verhandlung neuer Be-
ziehungen zwischen Europa und Afrika**

Beethoven steht für die Exzellenz in der europäischen klassischen Musik als Kunstform. Er steht für die Ausdauer, für die Freiheit, Gleichheit und Brüderlichkeit. Beethoven ist ein Mensch der Praxis gewesen. Er verließ die Schule im Alter von 11, weil sein Vater, Musiker von Beruf, aus ihm einen Virtuosen machen wollte. Im Gegensatz zu Goethe, der eine gewisse Sympathie und Ehrfurcht mit dem Adel pflegte, war Beethoven ein frei denkender Mensch. Seine Musik verstand er als Musik für alle und stand damit Friedrich Schiller sehr nah im Denken. Im Europa der Nationengründungen ist die Freudenode ein Appel, eine Sehnsucht nach Verbindung, nach Utopie eines Weltfriedens, nach einer Welt ohne Kriege und Zerstörung.

In meinem Beitrag geht es nicht um Beethoven als Musiker, sondern um Beethoven als Geist für Schönheitsformen und Kunstfertigkeit, aber auch für Zwischenmenschlichkeit, Gerechtigkeit und Brüderlichkeit. Das Leben Beethovens steht beispielhaft für viele Kunstschöpfer in Afrika. Sie haben keine Schule als Bildungsanstalt im europäischen Sinne besucht, sondern folgten den beruflichen Spuren ihrer Eltern oder Gemeinschaft oder waren Lehrlinge bei einem Meister. Als Handwerker hatten sie hervorragende Kunstobjekte hervorgebracht, die aber bis zu 90 % nach Europa im Zuge der europäischen Expansion gebracht wurden oder im europäischen Kunsthandel bis heute von Privatbesitz zu Privatbesitz wechseln. Für manche Objekte ist die Produktionskette abgebrochen, weil die Produzenten nur Einzelstücke herstellen durften. Die neue europäische Ordnung mit der kolonialen Sendungsmission kam und setzte in den meisten Fällen vorkolonialen Denk- und Handlungsmustern der Afrikaner ein Ende. Eine ganze Generationskette wurde von den Erben der Vorfahren, im Gegensatz zu den europäischen Klassikern, die von ihren griechischen Vorbildern profitierten, getrennt. Afrikaner wurden vom Genuss von Meisterwerken ihrer Vorfahren getrennt. Diese Vorfahren wurden als Taugenichtse und Barbaren verteufelt und verbannt. Im Beitrag geht es um einen Erfahrungsbericht eines afrikanischen Gastwissenschaftlers in Deutschland, der durch die Hintertür einer von der Humboldt-Stiftung geförderten Institutspartnerschaft in einem deutschen Museum in Kontakt mit den Kulturgütern seiner Vorfahren kommt. In der Präsentation wird es sich um die Dialektik der Anwesenheit von diesen afrikanischen Kulturgütern in deutschen Museen und den Folgen ihrer Abwesenheit in Afrika drehen. Des Weiteren wird das Erbe Beethovens wichtig sein als Geist der Freiheit, Gleichheit und Brüderlichkeit, der Afrikanern abgesprochen wurde. Wie imaginieren wir im Hinblick auf das erwähnte translozierte koloniale Erbe eine gemeinsame Zukunft zwischen Afrika und Europa im Sinne des „Geistigen Reiches“?

Vita

Albert Gouaffo, Prof. Dr. phil, unterrichtet deutsche Literatur- und Kulturwissenschaft sowie interkulturelle Kommunikation in der Abteilung für angewandte Fremdsprachen der Université de Dschang in Westkamerun. Er ist Vizepräsident des Vereins der Germanisten südlich der Sahara (GAS). Zu seinen aktuellen Forschungsinteressen gehören die deutsche Literatur der Kolonialzeit in Afrika, die deutsche Literatur der afrikanischen Diaspora, Erinnerungsstudien und Provenienzforschung zu Kulturgütern, die während der deutschen Kolonisation entwendet wurden. Sein aktuelles Buch trägt den Titel Koloniale Verbindungen – transkulturelle Erinnerungstopografien: Das Rheinland in Deutschland und das Grasland Kameruns. Bielefeld: Transcript-Verlag 2019.
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Fachgebiet / Discipline
Neuere Deutsche Literatur

Schlüsselwörter / Keywords

18. Jahrhundert bis 19. Jahrhundert, Literarische Anthropologie, Literatur- und Kulturwissenschaft, Mediengeschichte

Das Unvorstellbare denken: Fantastische Literatur in Auseinandersetzung mit der Gegenwart

Die Gegenwart ist in besonderem Maße durch Ereignisse gekennzeichnet, deren Möglichkeit die historische Erfahrung immer schon lehrte, deren wiederholtes Erscheinen jedoch weder gewollt noch ernsthaft gefürchtet wurde. Seien es klimatische, weltgesundheitsliche oder politische Konstellationen, die heutige Gesellschaft ist zunehmend angehalten, sich mit dem Unerwarteten, dem Unglaublichen, dem Unerwünschten auseinanderzusetzen. Mit welchen Antworten auf diese Dilemmata reagiert die Fantastik, allen voran die fantastische Literatur? Das Forschungsvorhaben, dessen erste, historisch ausgerichtete Ergebnisse sich bereits in Druck befinden, fokussiert auf literarische, filmische und künstlerische Strategien der kompensatorischen bis katastrophischen ‚Bewusstseinsweiterung‘, schwerpunktmäßig im deutschsprachigen, darüber hinaus im zentral-europäischen Kontext.

Vita

Professor am Institut für Germanistik der Universität Szeged. 2005/2007 Humboldt-Forschungsstipendiat an der Universität Konstanz. 2014/2015 (WS) und 2020/2021 Gastprof. für Hungarologie an der Universität Wien. 2015/2016 (WS) Gastprof. für Hungarologie an der Humboldt-Universität zu Berlin. 2017/2018 Gastprof. für Germanistik am Institut für Germanistik der Universität Kassel. 2016/2019 Mitarbeiter am Forschungsprojekt „Postimperiale Narrative in den zentraleuropäischen Literaturen der Moderne“ (Univ. Zagreb). Aktuelle Forschungsschwerpunkte: Literatur, Kultur und Medien in Österreich-Ungarn (1867–1918); Deutschsprachige und ungarische fantastische Literatur. Neuere Veröffentlichungen: (Hg. mit Károly Kókai/Magdolna Orosz): Ringstraßen: Kulturwissenschaftliche Annäherungen an die Stadtarchitektur von Wien, Budapest und Szeged. Wien: Praesens Verlag 2016; Der mediale Fußabdruck. Zum Werk des Wiener Feuilletonisten Ludwig Hevesi (1843–1910). Würzburg: Königshausen&Neumann 2020.

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Fachgebiet / Discipline
Weitere Geschichtswissenschaften

Schlüsselwörter / Keywords

biography, colonialism, derek freeman, pacific islands

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Fachgebiet / Discipline
Neuere Deutsche Literatur

Schlüsselwörter / Keywords
European film, esp. film and history, literature,
esp. narrative, cultural identity, music, esp. film
and music

Beethoven auf der Tonspur

Beyond German cinema, Beethoven has frequently appeared on film soundtracks as ‘mood’ music, for dramatic or lyrical colouring. In films of the New German Cinema (roughly 1966–82) in the former Federal Republic, Beethoven’s music appeared regularly, and its inflections signalled the changing constellations of cultural history. Within contemporaneous East German cinema, with which I am far less familiar, Beethoven seems to have been largely absent, with the exception of an open-air performance of the Violin Concerto in the cult film *Die Legende von Paul und Paula*. Post-unification, with identity issues merged in the new Germany and submerged in the new Europe, Beethoven in turn recedes from acoustic view.

When pre-existent music from an ideologically loaded tradition is cited in late 20th century German films, issues of historicity immediately arise. The music evokes not just a different historical stage of German cultural development, but an era with a different concept of history, one with a more linear path than in the dislocations of the 20th century. In films that subjected the Nazi era and the historical shadow it cast to an intensive reappraisal, directors like Fassbinder, Kluge and Syberberg used music by Beethoven and other compatriot composers, bringing to their films a further dimension of historical allusion and cultural memory. Beethoven was represented most frequently on their soundtracks by the *An die Freude* section of the Ninth Symphony. As a reception site of this music, German and then West German cinema marked the progression from Beethoven at the apex of national music, with music itself as ‘die deutscheste Kunst’, right through to *An die Freude* as supranational theme of the European Union.

The *Ode to Joy* is identified with the patriarchy in Helke Sanders’ film *Redupers* (1977), which plays it off against the *Choral Fantasy*, no longer just a prototype of the iconic work. In relation to a female collective of photographers seeking a new perspective on the Berlin Wall, the musical choice is inspired, pointed, and possibly unique among film scores. So beyond the thread of cultural historical memory pursued here, there are alternate threads of gender politics, or culturally loaded soundtracks in non-German films such as Kubrick’s *Clockwork Orange* or McTiernan’s *Die Hard*. The focus in this paper, however, will be very different aspects of Beethoven’s Ninth in three pivotal films of the New German Cinema, Kluge’s *Die Patriotin*, Fassbinder’s *Die Ehe der Maria Braun*, and Syberberg’s *Hitler: ein Film aus Deutschland*.

Vita

Roger Hillman is Emeritus Professor at the Australian National University, Canberra. He tutored at Adelaide University and has taught at Berkeley, Graz, Potsdam, Münster, Berlin and Bologna. His original appointment in German Studies changed mid-career to 0.5 in German Studies and in Film Studies, with research extending into Musicology. A member of the Australian Academy of Humanities, he is also a past member of the SH5 committee of the European Research Council. After a PhD on the Zeitroman from 1830–1900, early publications focussed on German literature of the 19th and 20th centuries. More recently they have addressed issues of film/history, and film/music, in relation to European cinema. Particularly relevant is the monograph *Unsettling Scores: German Film, Music and Ideology* (University of Indiana Press, 2005). As Humboldt Fellow he has had productive links to Bamberg, Köln, Münster and Berlin, and he gave a plenary lecture at a Humboldt-Symposium in Istanbul in 2006.

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Fachgebiet / Discipline
Musikwissenschaften

Schlüsselwörter / Keywords

European Music History, Sacred Music, Felix Mendelssohn Bartholdy, Source Researches

Beethovens Chor der Engel: Eine Chortradition in japanischen Mädchenschulen mit christlichen Wurzeln

Die große Begeisterung des japanischen Volkes für Beethovens Musik, vor allem für die Neunte Sinfonie, ist bekannt. Einzigartig ist, dass seit den 1950er-Jahren zu jedem Jahreswechsel in ganz Japan die Neunte mit großem Orchester aufgeführt und Schillers Ode an die Freude von professionellen sowie Laienchören in deutscher Sprache gesungen wird.

Im Unterschied zu dieser berühmten Tradition möchte ich in meinem Vortrag den Blick auf ein anderes Chorstück richten: den Chor der Engel, bei dem sich eine andere Beethoven-bezogene Chorbegeisterung in Japan zeigt. Seit mehr als 85 Jahren gehört er zum Kernrepertoire im japanischen Frauenchor, vor allem in den christlichen Mädchenschulen. Diese haben ihre Wurzeln in den um 1870 von christlichen Missionaren begründeten Bildungseinrichtungen für Mädchen. Das Chorstück ist nicht so populär wie die Neunte, der Kreis der Sängerinnen überschaubar, aber gerade daraus gehen viele Liebhaberinnen europäischer klassischer Musik und auch Berufsmusikerinnen hervor. Beethovens Chor der Engel ist der Schlusschor seines einzigen Oratoriums Christus am Ölberge. Er ist im Original für 4-stimmig-gemischten Chor und Orchester komponiert. Das Libretto des Oratoriums stammt von Franz Xaver Huber. Dessen Text stieß allerdings in sprachlicher und dramaturgischer Hinsicht auf Kritik. In England entstanden seit 1814 verschiedene englische Übersetzungen. In Japan bleibt der Chor der Engel mit einer einzigen Textfassung verbunden: mit der schlichten, schönen, sangbaren japanischen Übersetzung von Shuichi Tsugawa aus dem Jahr 1934. Tsugawa richtete das Stück dabei für 3-stimmigen Frauenchor mit Klavierbegleitung ein. Und in dieser Form wurde es 1935 in Japan veröffentlicht.

Shuichi Tsugawa (1896–1971) war einer der einflussreichsten Kirchenmusiker in Japan. Er gab zahlreiche europäische und amerikanische Chorwerke mit seinen japanischen Übersetzungen heraus, richtete mehrere Stücke aus berühmten Oratorien für Frauenchor mit Klavier ein. Denn damals wuchs die Nachfrage nach anspruchsvollerer Chorliteratur für die japanischen Mädchenschulen und Frauenhochschulen. Seit seiner Neuauflage 1963 bleibt Beethovens Chor der Engel für Frauenchöre bis heute ein Lieblingsstück. 1954 kamen eine Fassung für gemischten Chor und 1960 eine für Männerchor in der Einrichtung Tsugawas heraus. Beide fanden aber keinen vergleichbaren Zuspruch. Obwohl ich dieses Stück in meinem Mädchengymnasium kennenlernte, begriff ich es erst im Studium der Musikwissenschaft als Teil eines Oratoriums und bemerkte dann erstaunt, dass der deutsche Originaltext von dem mir vertrauten japanischen abweicht. Der Lösung dieses Rätsels kam ich erst während der Vorarbeiten zu diesem Vortrag auf die Spur: Tsugawa nahm als Vorlage nicht das deutsche Original, sondern eine englische Fassung: Novellos Neuedition von 1877. Der Schlusschor in dieser Edition setzte sich als „Beethoven’s Hallelujah“ durch und dessen Ruhm erreichte auch Japan. Er war mir aber als Studentin in den 1980er-Jahren nicht bekannt, weil man damals in Musikforschung und Aufführungspraxis den Fokus auf Originaltreue legte.

In meinem Vortrag wird die japanische Fassung im Vergleich mit der deutschen und der englischen näher analysiert und Tsugawas gelungene Koppelung von Musik und Text erläutert. Resümee: Beethovens Chor der Engel in der japanischen Fassung rief eine ungleich andere Art der Begeisterung hervor als die Neunte Sinfonie. Er wurde aus dem Originaltext, aus der Originalsprache, aus der Originalbesetzung und aus dem Original-Großwerk entkontextiert. Als ein kleines, aber vortreffliches Frauenchorstück in japanischer Sprache mit Klavierbegleitung zeigt er uns die potenzielle Vielfalt von Beethovens „Geistigem Reich.“

Vita

Professorin an der Rikkyo Universität, Tokyo. Z. Zt. in Berlin. Studium der Musikwissenschaft an der Tokyo Universität der Künste, an der Freien Universität Berlin (gefördert von der International Rotary Foundation) und an der Christian-Albrechts-Universität zu Kiel (gefördert vom DAAD). Promotion mit der Dissertation „Studien zur Entstehung der Schottischen Sinfonie Felix Mendelssohn Bartholdys“. Seit 2001 Lehrstuhl an der Rikkyo Universität. 2007/08 Gastforscherin an der Technischen Universität Berlin, 2014/15 an der Universität der Künste Berlin (beides mal gefördert von der Alexander-von-Humboldt-Stiftung) sowie 2021/22 an der UdK Berlin (gefördert von der Rikkyo University International Academic Research Exchange). Forschungsgebiet: Musik der deutschen Romantik, geistliche Musik und Felix Mendelssohn Bartholdy mit Schwerpunkt Quellenforschung und Werkanalyse. Zahlreiche Publikationen in japanischer Sprache, aber auch in deutscher und englischer Sprache. Vgl. aktuelle Forschung.

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Schlüsselwörter / Keywords
gender, Latin America, migration, music,
transnationalism

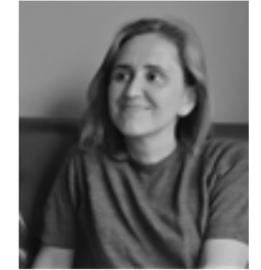
Second World Music: Latin America, East Germany, and the Sonic Circuitry of Socialism

While “world music” became an important musical category in the Western world in the 1980s, a way of marketing “Third World” sounds to “First World” consumers, an incipient world music practice had already begun to take shape in the Eastern Bloc, one with very different ideologies and forms of circulation. Beginning with the first Festival des politischen Liedes, held in Berlin from 1970 onwards, and continuing through radio programming agreements, artistic and scholarly exchanges, and even social dancing, cultural and musical interchange connected diverse people around the Second World, transformed musical sounds and practices, and created new forms of socialist solidarity and cosmopolitan cultural formations. After 1989, Second World sounds entered the Western world music market, some with great success, their origins either romanticized or omitted. This DFG-funded project aims to shed light on the important but often forgotten roles of Second World music, Eastern Bloc music researchers, and the Cold War in the development of “world music”, the field of Popular Music Studies, and the ways in which we listen to global music today. It does so by analyzing a particular trajectory of exchange, which linked East Germany with Cuba and other parts of Latin America.

Vita

Sydney Hutchinson is associate professor of ethnomusicology at Syracuse University and research associate at Humboldt Universität zu Berlin. She has published four books on Latin American music and dance and is translator of Dominican singer-songwriter Rita Indiana’s latest novel, *Made in Saturn*. She has received awards and fellowships from Society for Ethnomusicology, Society for Dance History Scholars, Humboldt Foundation, and Deutsche Forschungsgemeinschaft, among others. In her spare time, she yodels.

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Fachgebiet / Discipline
Theaterwissenschaft und Medienwissenschaften

Schlüsselwörter / Keywords
Cold War, cultural diplomacy, experts,
internationalism, theatre history

Searching for Universality:

A Transnational History of Romanian Theatre during the Cold War

The project analyses the internationalization of East European theatre cultures during the Cold War. In this context the Romanian case provides an exemplification of both cultural transfers within the socialist camp and the global reach of the socialist civilizational blueprint. The project’s aim is to overcome interpretations of the recent past that focus on Eastern Europe’s isolation from Western or world trends by situating Romanian theatre within the broader framework of circulating practices and values across the Iron Curtain. At the centre of my research are the agents that were involved in and created this brand of internationalism (directors, actors, stage designers, critics, etc.). I emphasize the events they participated in, the ideas they promoted, the agendas they shaped and their impact on the local and international theatre culture during the Cold War.

Internationalization

After the tentative relaxation of the Cold War conflict between the US and the USSR in the second half of the 1950s, the East European countries launched themselves in the international arena in an effort to prove their worth as individual socialist cultures. The performing arts were at the core of the offensive for the hearts and minds of both the West and the Global South. The internationalization process followed several trajectories, but the foremost stage for global recognition were the international organizations.

By the late 1960s they had a global membership assuring East European theatre practitioners unparalleled visibility compared with previous decades. Moreover, by the mid-1970s the landscape of international organizations was dominated by Eastern European experts and their projects. For example, Romania held the presidency of the International Theatre Institute from 1971 to 1977 while East Germany led the International Association of Theatre for Children and Youth from 1978 to 1987.

The Romanian case is not unique

The latter remarks show that Romanian theatre is not exceptional but rather typical for the period. Its representatives were as active as other Eastern Europeans during the Cold War. For example, the visibility of personalities such as Polish director Jerzy Grotowski, Romanian actor Radu Beligan, East German actress Ilse Rodenberg or Czechoslovak set designer Josef Svoboda was very much the outcome of successful cultural diplomacies of individual socialist states and of the growing role of Eastern Europe in international organisations.

Socialist experts – agents of internationalism

By following the international careers of representatives of the socialist regime in international forays such as congresses, festivals, symposia or training workshops it is possible to ascertain the

impact they had on a community of practice. These events shaped in fact the aesthetic make-up of local theatre cultures. Socialist experts were not just mere mouthpieces of the regime; they were relevant contributors to international epistemic communities, while simultaneously engineering change at home. In the Romanian case, the transnational approach shows how the national theatre landscape morphed through the years as its representatives constantly interacted with their peers in international contexts. The exchange of ideas, images and practices across the Iron Curtain had a considerable impact on the productions they created, the courses they taught and the theatres they managed. The Romanian case also shows that the internationalization of a local socialist theatre culture and community could both produce symbolic capital and consolidate economic, political, and cultural relations with individual African, Asian or Latin American countries.

Vita

Viviana Iacob is currently affiliated with the Centre for Global Theatre History at LMU. Her research interests focus on theatre history after 1945 in Eastern Europe, Cold War internationalism and the role of international organizations in the cultural diplomacy of state socialist regimes. In 2019 she was awarded a postdoctoral Humboldt fellowship for the duration of 2 years (May 2020–April 2022). Her project examines Cold War theatre exchanges in relation to contributions from the socialist space by identifying practices and networks that allowed East European cultures to overcome peripheralization in relation with the international community. Among her publications are: "Scenes of Cold War Diplomacy: Romania and the International Theatre Institute, 1956–1969." *East Central Europe* 45, (2018): 184–214; "The University of the Theatre of Nations, Explorations into Cold War Exchanges." *Journal of Global Theatre History* 4, no. 2 (2020): 68–80.

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Fachgebiet / Discipline
Praktische Philosophie

Schlüsselwörter / Keywords

Demokratie, Governance, Künstliche Intelligenz,
Politik

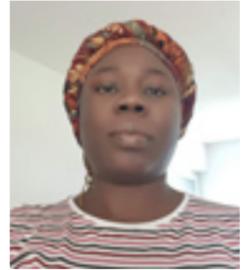
Figuren des Scheiterns im letzten Beethoven

Ausgehend von Adornos Interpretation von Beethovens Spätstil, schlage ich vor, seinen letzten Beitrag als Kritik einer Totalität zu analysieren, die das Subjekt subsumiert und in etwas Endgültiges einschließt. So verstanden ist Beethovens Werk eine Form des politischen und spirituellen Widerstands, von großem Reichtum auch für das Nachdenken über die heutige Welt, ihre Widersprüche, die menschlichen Sehnsüchte und die offene Kontinuität der Geschichte.

Vita

Daniel Innerarity ist Professor für politische Philosophie, „Ikerbasque“-Forscher an der Universität des Baskenlandes, Direktor des Instituts für demokratische Regierungsführung und Professor am Europäischen Institut in Florenz, wo er den Lehrstuhl für Künstliche Intelligenz und Demokratie innehat. Er war Gastprofessor an mehreren europäischen und amerikanischen Universitäten, darunter die Sorbonne, die London School of Economics, die Georgetown University und das Max-Planck-Institut in Heidelberg.

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Fachgebiet / Discipline
Geschichte der Philosophie

Schlüsselwörter / Keywords

Africa, Feminism, Gender, Philosophy,
Post-colonial

African Philosophy and the Shackles of Androcentrism

This study critically analyses African philosophy and contends that African philosophy is grossly androcentric. The maleness of African philosophy is traced to Western philosophy before its reform (that is, before the emergence of feminist philosophy as a subset of Western philosophy). As an academic discipline, African philosophy was chipped off Western philosophy when the latter had heavy gender-biased undertone and content. Though a supposed critique of Western philosophy, African philosophy also took off and continued as a gender-biased subject.

Vita

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Publications

1. Idàgbàsókè: An African Notion of Organic Development Ethics, *Journal of Developing Societies*, Vol. 37, Issue 1: 98–115, 2021.
2. Women and the Project of Decolonization in Contemporary Africa: Are Gender Considerations de Rigueur? In *Culture and Dialogue*, Vol. 8, No. 1: 43–58, 2020.
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4. The Imperative of Epistemic Decolonization in Contemporary Africa, in Isaac E. Ukpokolo, *Themes, Issues and Problems in African Philosophy*, Cham: Palgrave Macmillan, 2017.
5. What's Wrong with Essentialism Anyway? African Women and the Question of Identity

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Fachgebiet / Discipline

Weitere Geschichtswissenschaften

Schlüsselwörter / Keywords

communication, culture, ecology, Himalayan-Tibetan rivers, Trans-regional history

My current research project, "The Range of the River", seeks to explore the connected history of eastern South Asia, mainland Southeast Asia and southwestern China from the vantage point of Tibetan-Himalayan rivers that flow through these regions. It aims to contribute in the history of inter-Asian engagements in the nineteenth and twentieth century through looking at the entangled flow of people, products and ideas along Brahmaputra, Irrawaddy, Salween, Mekong and Yanzi rivers.

Vita

Iftekhar Iqbal is Associate Professor of History at the University Brunei Darussalam and works in environmental and intellectual history. Trained at the Universities of Dhaka and Cambridge, Iqbal has received British Academy Visiting Fellowship and Georg Forster Fellowship. His publications include *The Bengal Delta. Ecology, State and Social Change 1840–1943* (Palgrave 2010) and jointly edited *University of Dhaka: Making Unmaking Remaking* (Prothoma, 2016). His research articles have been published in journals from Routledge, Sage and Oxford, Cambridge and Stanford University Presses. Iqbal is currently working on a book project, "The Range of the River", which explores the transregional dimensions of the Himalayan-Tibetan rivers that span China, Southeast Asia and South Asia.

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Fachgebiet / Discipline

Neuere Deutsche Literatur

Schlüsselwörter / Keywords

Germanistik, Goethe und die Naturwissenschaften, hist.-naturwiss. Gegenwartsliteratur

Die Uraufführung der Neunten Sinfonie in Japan und deren weitere Rezeption

Die Neunte Sinfonie in d-Moll op. 125 ist die letzte Sinfonie des Komponisten Ludwig van Beethoven und im Jahre 1824 uraufgeführt. 1985 wurde sie von der Europäischen Gemeinschaft als offizielle Europahymne angenommen. Und für die meisten Japaner ist es längst zu einem unentbehrlichen Muss geworden, in der Adventszeit ein Konzert mit der Neunten zu hören.

Die Neunte von Beethoven hatte in Japan allerdings bereits eine lange und wahrscheinlich allgemein unvermutete Tradition: Während des Ersten Weltkriegs besetzten Japaner und Briten Qingdao, die Hochburg des Deutschen Reichs in Ostasien. In der Folge wurden mehr als 400 deutsche Kriegsgefangene in Lagern in ganz Japan interniert. Die Lager auf der Insel Ninoshima (Hiroshima) und in der Stadt Bando (Tokushima) sind bekannt für ihre außergewöhnlich humane Behandlung und die Förderung des kulturellen Austauschs mit der japanischen Bevölkerung. An beiden Orten brachten die Deutschen den Einheimischen die Herstellung von Milch- und Fleischprodukten bei und unterrichteten Sport sowie Musik. Insbesondere bleibt Bando als derjenige Ort in Erinnerung, wo die Neunte Symphonie Beethovens am 1. Juni 1918 zum ersten Mal in Asien und damit natürlich auch in Japan aufgeführt wurde, und zwar ausschließlich von Kriegsgefangenen. Der Chor war daher ein reiner Männerchor ohne Sopran: ein durchaus denkwürdiges Ereignis.

Vita

Prof. Dr. ISHIHARA, Aeka: Ordentliche Professorin an der Graduate School of Arts and Sciences, The University of Tokyo (Universität Tokio), JAPAN.

BA 1992 und MA 1994 in Literaturwissenschaft (Germanistik) an der Keio-Universität in Tokio. Promotion 1998 zum Dr. phil. an der Universität zu Köln. 1999–2011 Professorin an der Keio-Universität. In dieser Zeit Forschungsaufenthalte 2002–2003 an der Universität Köln, gefördert von der Japan Society for the Promotion of Science (JSPS), sowie 2009 an der FSU Jena, gefördert von der Alexander-von-Humboldt-Stiftung. Seit 2012 Lehrstuhl an der Universität Tokio. Auszeichnungen: 2005 Jacob-und-Wilhelm-Grimm-Förderpreis des DAAD; 2006 Preis der Japanischen Gesellschaft für Germanistik; 2007 The 3rd JSPS Prize und The Japan Academy Medal; 2010 The 32nd Suntory Academic Award; 2013 Philipp-Franz-von-Siebold-Preis.

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Fachgebiet / Discipline

Allgemeine und Angewandte Sprachwissenschaften

Schlüsselwörter / Keywords

asymmetry, conversation analysis, doctor-patient interaction, medical consultation

Doctor-patient interactions in Iran: the co-construction of asymmetries in talk in secondary care medical consultations

This study investigates the conversational practices and the co-construction of asymmetries in post-examination phase of the private secondary care medical consultation visits in Iran, drawing upon approaches and methods in conversation analysis. Studies on DPI in the west report an asymmetrical relationship between the doctors and the patients. Interactional asymmetries are reflected in the doctors' exercise of authority over the patients (Maynard, 1991; Heritage and Maynard, 2006), reflected in turn taking, interruptions, orientation to certain acts (e.g. questioning versus answering), and topic control (Heritage and Maynard, 2006). Another type of the asymmetrical practice in DPI relates to the different positions both doctors and their patients adopt in terms of knowledge (e. g. doctors' technical medical knowledge vs. patients' social knowledge); this is reflected in the 'epistemic status', mobilized by an 'epistemic stance' each participant adopts in an epistemic gradient from K+ (having knowledge) to K- (no knowledge) (Heritage, 2012, 2013, 2018; Stivers et al., 2011, 2017; Stevanovic and Svennevig, 2015; Lindström and Karlsson, 2016). Knowledge-based asymmetries may lead to another type of asymmetries called 'deontic asymmetries' referring to who directs who to do the next action both in interaction and out of the interaction (Stevanovic and Peräkylä, 2012).

The present project will provide in-depth analyses of a rich corpus of Persian data in naturally occurring doctor-patient interaction in the post-examination phase in the private secondary care medical consultation visits in Iran to explore asymmetries in talk in medical consultations. This requires to first find out the conversational practices used while delivering diagnoses and discussing treatment options. More specifically, the conversation analysis will be guided by the following two questions:

1. What conversational practices do Iranian doctors and patients use while delivering diagnosis and discussing treatment options?
2. Having identified the conversational practices, what types of asymmetries exist and how are they co-constructed in talk-in-interaction?

The study subscribes to conversation analysis as a method of social inquiry, and as such, views social phenomena like asymmetry as dynamically co-constructed in the social interaction. CA is a means to investigate the ways conversations are shaped, developed and procedurally structured, taking into account the turn taking system, sequence organization, turn design and every granular conversational practice, using detailed transcription of audio-video-recorded naturally occurring talk as data (Heritage and Maynard, 2006).

Vita

Alexander von Humboldt fellow, University of Bayreuth, Germany:
Title of the project: Doctor-patient interactions in Iran: the co-construction of asymmetries in talk in secondary care medical consultations

Previous positions:

Associate Professor of Applied Linguistics, Islamic Azad University, Iran
Assistant Professor of Applied Linguistics, University of Nottingham, Malaysia

Research:

Number of Publications: 22 (1 book chapter, 1 book review, 16 full research articles, and 3 conference proceedings)

✓ H-Index: 9 in Google Scholar, 7 in Scopus: 36101436500; 5 in WoS

✓ Researchgate Score: 10.42: [researchgate.net/profile/Ahmad_Izadi](https://www.researchgate.net/profile/Ahmad_Izadi)

✓ Number of presentations in academic conferences and symposiums: 20 (Iran, Malaysia, UK, Belgium, Poland, India, Hong Kong)

✓ Number of academic reviews: 20+ articles for 10+ international ISI & Scopus-indexed journals,

✓ Research grants, awards and fellowships: 10+ university-wide, regional & national

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Vita
Tobias Janz studierte Klavier, Kammermusik und Musiktheorie an der Musikhochschule Lübeck, Musikwissenschaft und Philosophie an der Humboldt-Universität zu Berlin. 2005 Promotion zur Dramaturgie des Orchesterklangs in Wagners Ring. 2006/2007 Wissenschaftlicher Mitarbeiter im DFG-Projekt Musikalische Selbstreflexion. Musik über Musik im 19. Jahrhundert an der Universität zu Köln. 2007–2013 Juniorprofessor an der Universität Hamburg, 2011 Vertretungsprofessur an der HU. 2013 und 2017 Gastwissenschaftler an der National Taiwan University. 2013–2017 Professor an der Universität Kiel. Seit 2017 Lehrstuhl für Musikwissenschaft an der Universität Bonn. Er ist Mitherausgeber der Zeitschrift Musik & Ästhetik und als praktizierender Musiker aktiv.

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Exploring artistic imaginaries of war from Eastern Africa

This paper inaugurates a critical strategy of reading and generating meanings in artistic imaginaries of war in Eastern Africa. War, similar to death, can only be understood in their aftermath, that is, through a post mortem. In this paper, I deploy post mortem as a theorising metaphor in a critical project on three artistic imaginaries: A film Ni Sisi by SAFE-Kenya, Murambi, The Book of Bones by Boubacar Boris Diop and Thirty (30) Years of Bananas by Alex Mukulu. Post mortem as a theorising metaphor is fundamental in the reading of the war imaginaries, since representation of war experiences paradoxically acts as agency for peace.

Vita
Professor of Literature and Applied Drama/Theatre- Moi University's Department of Literature and Film Studies. Dean School of Graduate Studies. Has published in the fields of Literature, Applied Drama/Theatre, Popular Culture and Film. Presented papers and keynote addresses in the fields of Literature, Theatre/Drama and Popular Culture in conferences and Seminars. Awarded a two year Mellon Research Fellowship at Wits University at the Department of African Literature and Dramatic Art Division in 2007. In 2013 awarded Wits University's SPARC Distinguished Scholar Award. Sampled publications: with Matzke, van der Hoven and Roos, African Theatre 19; Opera & Music Theatre (2020); with de Haas, Kohl and Ndogo. "Power to the People – Patronage, Intervention and Transformation in African Performance Arts" Matatu 5,1, (2019); Orientations of Drama, Theatre and Culture with Mumma and Mwan Eds (1998); Theatre for Development in Kenya: In Search of Appropriate Procedure and Methodology (2008).

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Fachgebiet / Discipline
Theaterwissenschaft und Medienwissenschaften

Schlüsselwörter / Keywords
Bioeconomic, Digital Media Cultures,
Contemporary Indian New Wave Cinema,
Sexuality, Subjectivity

New Figurations of the Subject in Contemporary Indian New Wave Cinema

In this presentation, I use examples from contemporary new wave Indian cinema to discuss how a new sense of the subject takes root in the popular imagination in the region in response to the demands of the contemporary post-industrial "bioeconomy". I explore this theme by linking it to the new figurations of the male body in these films as a mode of overcoming the limits of a realism fixated on the outer/public space – a limit brought to sharp focus by the new media ecology that has redrawn borders of the public and the private in fundamental ways.

The presentation will be part of my current project which analyzes the significance of what I identify as the inundation of "desecrated bodies" in the post-2000s Indian new wave films. I will specifically focus on the contemporary new wave films in Malayalam – the language spoken in the small south Indian state of Kerala – through a discussion of the shift in terms of how the body of the central male character(s) is figured: In a good number of these films, the male protagonist's body is subjected to mutilation, made to endure physical torment, put through distressing tasks, made vulnerable to testing circumstances, and so on. I consider this a significant shift from the modes in which male body was represented in Indian cinema until the late 1990s – where the physical and mental tests that the male character had to pass would recapitulate the subject – to a new figuration of the male body as desecrated and as hence signifying the limits of subjectivation. Though Malayalam cinema would be the primary focus of this enquiry, the scope of the project's investigation could very well be broadened to include discussions about the emerging new wave in other cinemas of India, and South Asia in general.

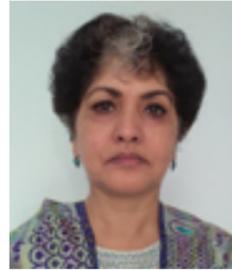
One of the objectives of the project is to understand the aesthetics in contemporary Indian new wave cinema by situating it within the broader contexts of the transformed conditions of subjectivation and mediation today, heralded by the new media ecology the infrastructures of which, as Ales Završnik puts it rather dramatically, "abolish narrative and subjectivity and introduce data doubles or dividuums that no longer need to speak – as the 'data speaks for itself' ("Situating Drones in Surveillance Societies", 2016). I want to understand the tendency in contemporary new wave cinema that I described above, constantly evoking an intense consciousness about the raw body, as an aesthetic-representational response to the altered conditions of subjectivation under a new historicity. My ambition is to read these figurations in cinema as linked to the normalized environment in contemporary societies when the social body has been turned into a site of extensive collection and processing of data by our new media forms, bearing strong moral consequences. For these reasons, the proposed study would situate itself within those theoretical frames in Social Sciences and Humanities that have begun to argue that we now inhabit profoundly transformed conditions of social, cultural and political existence, radically different from the era of modernity that characterized the 20th century (Jameson, 1991; Deleuze, 1992; Agamben, 1998; Hardt and Negri, 2006). As media studies has emerged as an important field producing enquiries into the material

as well as aesthetic dimensions of the new (post-industrial/informatic/populist) regime taking hold across the world (Manovich, 2001; Castells, 2004; Galloway, 2012/17), the project would combine my interest in cinema studies with important theories in new media studies that help us make sense of the new infrastructures of culture and aesthetics that surround us today.

Vita

Jenson Joseph is Alexander von Humboldt Research Fellow at the Department of Gender and Media Studies for the South Asian Region, IAAW, Humboldt University zu Berlin. He did his PhD from University of Hyderabad, India, in 2013, and was Post-Doctoral Fellow at the Department of Humanities and Social Sciences, Indian Institute of Technology Bombay (2016–2017). His PhD thesis, titled "Industry, Aesthetics, Spectatorial Subjectivities: A Study on Malayalam Cinema of the 1950s", analyzes the film business in the region of Kerala, India, between the late 1940s and the early 1960s, primarily focusing on the aesthetic of social realism and its dissents. He has taught courses in History of Media, Cinema Studies, Media Research Methodology and Media Laws and Ethics at various media schools in India. His current projects look at the changes in media cultures in India, post-1990s, beginning with the arrival of private satellite television and leading to today's reign of informatic media forms.

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Fachgebiet / Discipline
Neuere und Neueste Geschichte

Schlüsselwörter / Keywords
empire, gender, race, sexuality, war

Oxidizing the Occident: Crossing the boundaries of race, sex and nation in Germany and Britain during WWII

This presentation is on the global history of entanglements between citizens and aliens in British and German nation-empires during WWII. The universal impact of war on society is seen through the lens of gender relations, sexuality and the family. Through the interaction of frontline soldiers with the female citizenry of the host/hostile country, it examines hegemonic discourses on wartime masculinity and femininity, good citizenship, and patriotism in the light of racial, gendered and sexual transgressions.

This approach to war studies takes soldiering into barracks and POW camps, spaces where soldiers came into contact with locals. Despite sanctions against fraternization sexual-racial transgressions became a 'social practice' in wartime societies. I work through selected examples of romantic and sexual encounters between the POWs and German women, German soldiers and 'Eastern' women, Black GIs and British women, British soldiers and Anglo-Indian entertainment girls in the colonies to examine the non-combatant context of soldiering and women's war work in the habitus of work, leisure and pleasure on the home front.

Methodologically speaking, telling stories of global entanglements through everyday acts of sexual and racial transgressions not only means breaking the mould of methodological nationalism but also going beyond and beneath the national archives. It entails conducting searches in imperial archives on classified files that have been closed to researchers long after the war or searching material in local archives on orphanages and unwed mothers. It means reading against the grain of court testimonies, police records and contemporary press and propaganda on undesirable relations to reconstruct the subjective and experiential realities of people who indulged in it. This method of criss-crossing national boundaries not only captures asymmetrical flows, connections and entanglements, but also traces their lingering impact on post-war societies, redefining the temporal boundaries between war and post-war years and alerting us to the challenges of 'restoring normalcy' in post war years.

Discursively, most studies on empire and sexuality explore the sexual dynamics in the colonial context where the agent is the Western man and the object of sexual desire is the colonial woman or effeminate man. The study of empire and sexuality on the Western home front during WWII reversed this gendered pattern. As 'the empire came home' white women, as war workers, indulged in sexual adventures with racial aliens inflicting anxieties on the soldiers about the loss of their wives and daughter to racially alien soldiers and captives. It brought centre-stage the occupiers' women's sexual desires and adventures in the 'mother country' which were considered deeply detrimental to the national morale and soldier's masculinity at a time when differences between the frontline and home front were being simultaneously reinforced and eroded.

Vita

Prof. Dr. Vandana Joshi is an Associate Professor of Modern History and the Head of the Department of History at Sri Venkateswara College, University of Delhi. She completed her doctorate in 2001 as a DAAD scholar at the Technical University Berlin. Her other fellowships and awards include an Erasmus Mundus distinguished visiting scholarship (IMESS), a Max Planck Research Fellowship at MPI Göttingen, a Charles Wallace India Trust Grant in London, a senior Humboldt Research Fellowship and a Fraenkel Prize in Contemporary History. She has published a monograph, numerous journal articles nationally and internationally, and several book chapters in edited volumes. Joshi has edited two books on modern European history and one online journal on twentieth century worlds wars. She is one of the editors of Cultural and Social History, UK, and a member of the Advisory Council of a DFG funded project modern India in German Archives (MIDA) based at ZMO and HU Berlin and Göttingen University.

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Fachgebiet / Discipline

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Schlüsselwörter / Keywords

Bronzezeiten, Neolithikum, Chalkolithikum,
Zivilisationen, Staatsentstehung

Ancient Jordan: from Prehistory to Alexander the Great

The book I work on presents a survey of the archaeology of Jordan, providing an up-to-date account of research. It will be aimed at the interested layman and beginning students in the subject of archaeology. It is richly illustrated with line drawings, maps, plates, tables and photos. The presented information in the book is distributed on thirteen chapters and as follows.

Chapter I: presents a brief discussion about the geography and the palaeoenvironment of Jordan.

Chapter II discusses the archaeological theories that were applied by scholars for interpreting the archaeological data obtained from Jordanian archaeological sites.

Chapter III, talks about the earliest evidence of the humans in Jordan. It discusses the hunters and gatherers societies and the social change through the palaeolithic periods.

Chapter IV, discusses the cultural complexes identified in Jordan during the period extending from 20,000 to 12500 years ago. This period is referred to as the Epi-Palaeolithic in the Levant.

Chapter V, this chapter is devoted to the understanding of the major shift of human communities life, the change from food collector and gatherer to food producer.

Chapter VI, presents a study to the transitional period from the Late Pre-Pottery Neolithic B to the Pottery Neolithic societies.

Chapter VII, in the archaeological sequence of the Levant in general and Jordan in particular, the end of the fifth and the first half of the fourth millennium BC culture is a transition between the agriculture societies of the Neolithic culture and the urbanized societies, supposedly started during the second half of the fourth millennium BC.

Chapter VIII is entitled "From Village to City-States in Jordan" and discusses the villages, towns and city-states during the Early Bronze Age (ca. 3500–2000 BC).

Chapter IX, the beginning of the twenty century BC marked a turning point in the history and the cultural development of Jordan as a part of the south Levant. The semi nomadic tribes and rural communities that characterized the end of the Early Bronze Ages (EBIV) ended and a new era witnessed the renewed urbanized Canaanite city-states again.

Chapter X, The beginning of the Late Bronze Age in about 1550 BC did not expose any abrupt change to the material culture of south Levant. But a real political change came when the area fall under the Egyptian domination.

Chapter XI, around 1200 BC many of the Near Eastern and Mediterranean kingdoms collapsed. It has been argued that the principle towns in the area were mainly destroyed by waves of the Sea Peoples came from the Aegean and Anatolia.

Chapter XII, following the end of the Bronze Ages in Jordan, three new Kingdoms (chiefdoms?) arose, Ammon in the northern mountain areas, Moab in central Jordan and Edom in the south.

Chapter XIII, In 612 BC the Assyrian Empire came to an end by an alliance of the Medes from Persia and the Chaldaeans of Babylonia and was replaced by the Babylonian Empire.

In April 330 Persepolis, the capital of the Persian Empire fell to Alexander the Great and Jordan became under his domination. This event marks the beginning of a new era in the Near Eastern History, which has been reflected in the excavated material culture and the radical change in the social and economic state. With this we stop our discussion for the archaeology of Jordan.

Vita

I received my Ph.D. degree in February 1982 from the FU-Berlin and since then I joined Yarmouk University, Jordan, as a faculty member of archaeology. In addition, currently, I serve as a consultant for the Department of Antiquities of Jordan and a member of the Board of Trustees and the Administrative Committee of the Jordan Museum.

During the period ranging from 1982 to 2020 at Yarmouk University, I served at many administrative positions such as Chairman of a department, Director of an Institute of Archaeology, Dean of Archaeology and Anthropology, and Research and Graduate Studies, and President. In addition, I served as a Dean of Tourism and Cultural Heritage at the Hashemite University. I taught at several Jordanian, Arab and international universities.

I have published 16 books and over 200 articles discussing the archaeology of the Ancient Near East, and am member of several editorial and advisor boards of local, regional and international scientific journals. I have received several national and international prizes, presents, scholarships and awards from Jordan and other countries.

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Fachgebiet / Discipline
Musikwissenschaften

Versuch über Beethovens »revolutionären Ton«

So sehr es zu einem eingeschliffenen Verständigungsklischee insbesondere des „romantischen“ Beethovenverständnisses gehört, insbesondere Beethovens Musikproduktion im Umfeld der 3. Sinfonie einerseits einen „revolutionären Ton“ zuzuschreiben oder gar bestimmte Gesinnungselemente, Attitüden bzw. Charakterzüge Beethovens einer vermeintlich „revolutionären Haltung“ zuzuschlagen, so sehr hat sich insbesondere die musikwissenschaftliche Beethovenforschung andererseits schwer damit getan, das „Revolutionäre“ überhaupt dingfest zu machen. Einmal lag es daran, sich ohnehin der von extrem zugespitzten und gegensätzlichen Zuschreibungen nur so aufgeladenen Beethovenrezeption wenn nicht selber sogar Motor dafür, dann doch zumindest davon enthalten zu können, dann aber stehen auch die vermeintlich angezogenen Evidenzen in der Problematik, dem Aspekt des „Revolutionären“ mit wenig mehr als eigenen oder umgangssprachlichen Verständnissen, manchmal auch lexikalischen Definitionen von „Revolution“ der hohen Aussage auf den Leib gerückt zu sein.

Die vorgetragenen Überlegungen wollen einen Versuch skizzieren, dem mit Beethoven identifizierten Anspruch jenseits der sonst bekannten Zitat anhäufungen und/oder Themen und Motivklassifikationen näher zu kommen.

Vita

1957 in Tübingen geboren, Studium der Musikwissenschaft, Philosophie und Soziologie an den Universitäten Tübingen, Zürich und Freiburg i.Br., das er 1986 mit der Promotion in Musikwissenschaft (Uni Freiburg i. Br.) und 1990 in Soziologie (Uni Tübingen) abschließt. Lehrte Musikwissenschaft an den Universitäten Tübingen, Mainz, Frankfurt a.M., Humboldt Universität zu Berlin sowie an den Universitäten Adelaide (Süd-Australien) und Bern. Seit 1994 ist er Professor für Musikwissenschaft an der Robert-Schumann-Hochschule Düsseldorf, war 1995 bis 1998 auch der Geschäftsführende Direktor des dortigen musikwissenschaftlichen Instituts. 1996 Wahl zum Senat, 1998 Ernennung zum Prorektor für Studium, Lehre und Forschung; Amtsbestätigung und Wiederwahl 2002. Bedingt durch die Erkrankung des Rektors im Jahr 2004 amtierender Rektor der RSH, danach Bologna Beauftragter, 2005–2008 erneut Geschäftsführender Direktor des Musikwissenschaftlichen Instituts der RSH. Seit April 2009 wieder Prorektor für Studium, Lehre und Forschung.

Veröffentlichungen zu musikhistorischen Einzelfragen, aber auch zur Musiksoziologie, Musikästhetik sowie zu Methodenfragen und zur Fachgeschichte; gibt u.a. die Schriftenreihe MUSIK-KULTUR heraus. Ist verheiratet und hat 3 Kinder.

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Fachgebiet / Discipline
Frühneuzeitliche Geschichte

Schlüsselwörter / Keywords

Self-narratives, The Ottoman Empire, Ego-Documents, Sidki Mustafa

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Fachgebiet / Discipline
Blasinstrumente

Schlüsselwörter / Keywords

Chamber Music, Clarinet and Piano Duo, Concerts and Recordings, Rare Repertoire, Russian and German Chamber Music

Vita

Ruzaliia Kasimova was born in Vyatskoye Polyany. She received her first musical education at the age of eight. From 2010 she attended the Music College in Kazan, from which she graduated with honors in 2013. Since 2013 she has been studying at the Moscow Conservatory with Prof. Evgeny Petrov (clarinet), Prof. Alexander Bonduriansky and Prof. Natalia Rubinstein (chamber music).

Solo performances and cooperation with ensembles in various formations have taken Ruzaliia Kasimova all over Russia as well as abroad. She interprets both selected works by well-known masters and rarely performed pieces by unknown composers. In her still young career, Ruzaliia Kasimova has already given cultural impulses several times through the series of events she has curated on her own initiative, and in doing so she has been particularly active in promoting littleknown literature. In 2017, she organized the concert series "History of Russian Clarinet Chamber Music," in which she interpreted largely forgotten works by Russian and Soviet composers such as Paul Yuon, Alexander Grechaninov, Ella Adaevskaya, Mieczyslaw Weinberg, Ester Magi, and Vasily Lobanov. In 2018, Ruzaliia Kasimova created a series of five chamber music concerts under the title "Clarinet Marathon", featuring the clarinet works of numerous European composers such as A. Hoffmaister, W.A. Mozart, F. Ries, C.G. Reissiger, G. Meyerbeer, C.M. von Weber, L. van Beethoven, J. Brahms, M. Reger, A. Berg, L. Weiner, P. Hindemith, B. Martinu, F. Poulenc and E. von Dohnányi were performed. From November 2018 to February 2019, Ms. Kasimova organized a highly successful "Reger Season" at the prestigious Moscow Conservatory, in which nearly twenty participants performed Max Reger's chamber music works in four concerts with varying instrumentations ranging from solo strings to piano duo to clarinet quintet – a task that even large concert organizers can hardly accomplish.

"The consistent succession of self-set series of events reflects the high motivation that characterizes Ms. Kasimova, both in terms of her own work but also with regard to the cultural object." – Prof. Dr. Alexander Becker Currently, Ruzaliia is working on her new project "Chamber Music Rarities", which is supervised by the Max Reger Institute in Karlsruhe within the framework of a Federal Chancellor Fellowship of the Alexander von Humboldt Foundation. Ruzaliia Kasimova is a winner of the International Maria Yudina Competition St. Petersburg 2017 (1st prize), International Dmitry Kabalevsky Competition in Moscow 2017 (1st prize), International Chamber Music Competition in Jurmala 2017 (1st prize), European Chamber Music Competition in Karlsruhe 2017 (2nd prize), and International Duo Competition in Katrineholm in Sweden (3rd prize), German Chancellor Fellowship for Leaders of Tomorrow 2020 – 2021.

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Fachgebiet / Discipline
Evangelische Theologie

Schlüsselwörter / Keywords

Bio-cultural Diversity, Ecological Crisis, Ecological Hermeneutics,, Indigenous Knowledge, Sustainability

Vita

1. Current research

Ecological Crisis and Sustainable Life in Africa: Engaging Indigenous Knowledge in dialogue with Christian Traditions on Human Relationship with Nature.

Research conducted as an Alexander von Humboldt Fellow @ Humboldt Universität zu Berlin.

Host: Dr. Clemens Wustmans

2. Some recent publications

Kavusa, K.J., 2021, Towards a hermeneutics of sustainability in Africa: Engaging indigenous knowledge in dialogue with Christianity, *Verbum et Ecclesia* 42(1), a2263. [https:// doi.org/10.4102/ve.v42i1.2263](https://doi.org/10.4102/ve.v42i1.2263).

Kavusa, Kivatsi J. 2021. Creation as a cosmic Temple: Reading Genesis 1:1–2:4a in light of Willie van Heerden's Ecological Insights. *Journal for Semitics* Vol 30/1, 1–23.

Kavusa, Kivatsi J. 2020. Ecological Readings of Water Metaphors in the Book of Proverbs: Some Hermeneutical and Methodological Considerations. *Journal of Theology for Southern Africa*, no.167 (July 2020), 62–79.

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Fachgebiet / Discipline
 Kunstgeschichte

Schlüsselwörter / Keywords
 Art, Porcelain, Prussian-German Connections

The musical heritage of Ludwig van Beethoven reflected in European painting and works of decorative and applied art of the XIX–XXI centuries.

The creative legacy of the greatest composer Ludwig van Beethoven had tremendous impact on decorative and applied art, as well as painting, even though that connection is not always given its due. Those sculptors and artists who were able to fully identify the genius of Beethoven in their works have inscribed their names in the history of world culture and deserve our attention.

The heroic epic as a concentrated synthesis of the most important creatures of art at the turn of the 19th century: The features of a magnificent, imposing Empire Style appeared in some of Beethoven's works (such is his Fifth Piano Concerto, which was not accidentally called "Imperial"). Beethoven's composition greatly influenced the style of J.-L. David, F. Goya, G. Dawe and other great masters of their time. In 1902, inspired by Beethoven's Ninth Symphony, G. Klimt managed to transfer its power and scope into the large-scale Beethoven Frieze. Thus, Beethoven's music was of great importance in the formation of the dominant line, which determined in general the artistic and stylistic direction of the evolution of European painting and applied arts. At the beginning of the twentieth century V. Kandinsky wrote about this, noting the close connection between painting and music: "Paint is a key. The soul is a piano with many strings. The artist is the hand that plays the strings." Later, this baton was taken by Andy Warhol, who also dedicated his works to Beethoven. In the productions of Royal Doulton, Delft, Rosenthal and others, not only sculptural portraits, vases and cups with portraits of Beethoven, but also the most popular Talent cup, appear. Thus, thanks to contemporary masters, their works associated with the musical heritage of Beethoven still continue to carry their historical and cultural mission.

Vita

Dr. Ekaterina Khmel'nitskaya, PhD (Doktorskaya) 11 June 2014, Born in Leningrad, Russia, 12.1.1979

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Fachgebiet / Discipline
 Kunstgeschichte

Schlüsselwörter / Keywords
 Art and Migration, Sense of Belonging, Diasporic Art, Displacement, Iranian Contemporary Art

From National to Transnational Art: Displacement, Identity and Belonging in Iranian Contemporary Art

Today, Iranian artists who stayed at home experience various degrees of alienation in Iran, a sense that can be named "losing home without migration". Apart from it, the bitter political relations between Iran and the West have caused that the diasporic Iranians became stigmatized, marginalized, and politicized. Herein, artworks and auto/biographies that tell the experiences and stories can "share moments and memories of othering and exclusion as well as belonging and inclusion".

The artists' itinerary and narratives in their oeuvres and auto/biographies can reveal their complicated and contested experience of belonging and describe the processes of transformation of the construction of belonging. They will unveil how the contagious sense of precariousness and nonbelonging spreads among Iranians, particularly intellectuals and artists; why did they decide to emigrate; and how are their projections about Iran's utopian or dystopian future. On the other side, how did they make intercultural dialogue by art; how did they build hybrid identities, and present themselves in the transnational world of art. From a wider perspective, the concept of diasporic imaginary as the creation of a shared diasporic space of dreams, fantasies, and visions can be useful to ask, how do the art pieces depict the diverse plurality and heterogeneity of Iranian diasporic imaginaries, from the "national imaginary" as a construction of shared ideas and ideologies within Iran to a "global imaginary" as a consciousness of belonging to a global community?

Subsequently, the two main aims of this proposal are: (1) exploring the diversity of Iranian senses of place, estrangement/displacement, and multiple belonging and (2) investigating the artists' becoming processes of belonging. Therefore, the paintings, sculptures, and installations from 1960 to 2010 can be structured according to two main paths of historical reorientations: (1) from a sense of place to estrangement and (2) from a sense of displacement to multiple belonging.

In this "transcultural history of art", a wide range of artworks that were produced inside Iran and in different diasporas (Europe, North America, and Oceania) have been chosen to be analyzed through biographical and image studies approaches by the viewpoint of multiple senses of belonging. This viewpoint can focus on instability, exchange, and cultural changeability, instead of drawing on national parameters. First, the biographical-analytical perspective makes it possible to determine the transformation of the construction of belonging. On the other side, the image studies will help us to compare images cross-culturally by pinpointing the cultural diversities and transculturalization in the fluctuation zone between visual culture, cultural images, and visual art. Finally, the viewpoint of multiple senses of belonging is able to aggregate the subjective feelings of belonging in the narratives as well as the multisensory aesthetics of expressing home and belonging in the images.

After an extensive survey of the artworks, I established 2 categories and 6 subcategories based on them: (1) National imaginary (1-1) Home, honour or intimacy, (1-2) Home, a vague memory, (1-3) Can you imagine the future of our home? (2) Global Imaginary (2-1) Forget about home,

(2-2) I will rebuild my home, here, and (2-3) Think beyond home. This unprecedented categorization can shed light on the parallel ways applied by Iranian artists for representing their belonging during this five-decade span. The novel and innovative aspect of this research is the investigation of the concepts of place, estrangement, displacement, and multiple belonging simultaneously, to cross-culturally scrutinize the art of a particular country to write a transcultural art history.

Vita

Raika Khorshidian is a postdoctoral researcher at the University of Duisburg-Essen, Germany, from October 2021. Her research foci include Iranian contemporary art, migration, and identity. From 2018 to 2021, she worked as an artist, researcher, and curator in Tehran. She showed her artworks which have been shaped around the sense of precariousness in the "Phoenix" exhibition; wrote critiques around the concept of home; and, curated exhibitions like "Home Is Leaving Me!" and "Iranian Jazz" exploring the notions of estrangement and Iranian identity. From 2013 to 2018, during her Ph.D. at Tarbiat Modares University, Iran, she conducted cross-cultural art-based research in Brazil, China, Japan, and different provinces of Iran in order to develop intercultural sensitivity. From 2014 to 2016, she advised theses and taught "Persian Art History", "Design History", and "Design and Critique" as a visiting lecturer at Amirkabir University of Technology (Polytechnic) and Pars University, Iran.

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Fachgebiet / Discipline
Kunstgeschichte

Schlüsselwörter / Keywords

Auschwitz, Darstellung, Kunstgeschichte,
Moderne Kunst, Theodor W. Adorno

Die Verantwortung der Künstler nach Auschwitz bei Georg Baselitz und Markus Lüpertz

Die Verantwortung der Künstler nach Auschwitz, bei Georg Baselitz und Markus Lüpertz vorgelegt von Prof. Dr. Seung-Ho Kim, Abteilung für Kunst, Dong-A Universität, Busan, Südkorea.

1. Meine bisherigen Forschungsergebnisse zum Thema „Kunst nach Auschwitz“

Nach dem Auslauf des Humboldt Fellowship (01.07.2017–20.07.2018: Host: KIT) habe ich das Forschungsvorhaben zum Thema „Kunst nach Auschwitz bei Joseph Beuys, Anselm Kiefer und Gerhard Richter“ vertieft. Die bildkünstlerischen Darstellungen dieser Künstler zwischen den 1960er- und 1980er-Jahren wurden unter dem Aspekt von Adornos Satz „Nach Auschwitz ein Gedicht zu schreiben, ist barbarisch“ untersucht. Adorno sprach kein Darstellungsverbot aus, sondern forderte unter dem Vorzeichen der Negativität zur Erkenntnis auf, „die ausspricht, warum es unmöglich ward, heute Gedichte zu schreiben“. Er fand bei diesen Künstlern seine Würdigung, indem sie den Begriff der Darstellung nach der Erfahrung von Auschwitz radikal hinterfragten und die eigene Bibliografie zwischen dem privaten Lebensraum und der künstlerischen Laufbahn unmittelbar darstellten. Daraus ergeben sich folgende Veröffentlichungen: 1) „Joseph Beuys und die Verantwortung des Künstlers nach Auschwitz (2018), 2) The Responsibility of the Artist after Auschwitz: Anselm Kiefer's „Your golden hair, Margarethe“ and „Your aschen hair, Sulamith (2019), 3) The Responsibility of Artist after Auschwitz: Gerhard Richters's „Family portraits series“ (2020).

2. Meine aktuelle Forschungsarbeit

Anschließend erweiterte ich das Thema „Kunst nach Auschwitz“, indem ich den Aufsatz „Hans Haake's 'Germania' (1993) – Venice Biennale-project as the manager's consciousness after National Socialism“ im Jahr 2018 veröffentlicht habe. Aktuell untersuche ich die Kunstwerke von Georg Baselitz und von Markus Lüpertz. Entstanden sind sie zwischen 1965 und 1985 durch Auseinandersetzungen mit dem abendländischem Projekt der Modernen Kunstgeschichte und Erinnerungen an die Geschichte der jüngsten Vergangenheit sowie die Teilung des Landes in BRD und DDR.

Im Zentrum der Untersuchung stehen die Werke der zwei Künstler: „Modell für eine Skulptur“ (1980) von Baselitz und Lüpertz „Rot-Gelb Dithyrambisch“-Serien (1960) sollen erneut im Zusammenhang von „Nichtdarstellbarkeit“ und zwischen Künstlersubjekt und eigener kulturellen und geschichtlichen Identität erfragt werden.

Dass weder die Kunstwissenschaft noch die philosophische Ästhetik die Diffamierung als „Entartete Kunst“ verhindert haben, muss nicht wiederholt werden. Aber dass die kunstgeschichtliche Debatte in den 90er-Jahren mit dem Begriff „Deutsch“ mit „Deutscher Kunst“ und „Deutscher Identität“ konfrontiert wird, stellt sich die Frage, wie nach der Teilung zwischen West (BRD) und Ost (DDR) das europäische Projekt der modernen Kunst wieder aufgenommen wurde, im Westen die Internationalisierung der Kunst als Triumph der Demokratie gefeiert, während im Osten die Kunst an den Realismus geknüpft wurde.

Unter dem Blickwinkel von Adornos Satz „Nach Auschwitz ein Gedicht zu schreiben, ist barbarisch“ sollen die Kunstwerke von Baselitz und Lüpertz analysiert und im Zusammenhang mit dem Begriff

„Deutsch“ die negative Darstellungsmethode wie ästhetische Differenzen zwischen bildkünstlerischen Ausdrucksformen und eigenen kulturellen wie geschichtlichen Wurzeln systematisch entfaltet werden.

Abschließend soll die aktuelle Forschungsarbeit dazu beitragen, die Verantwortung der Künstlergeneration nach 1945 zu erweitern und die Kategorien der bildkünstlerischen Darstellungen für die Kunst nach Auschwitz zu bereichern.

Bis Anfang 2022 soll eine Forschungsarbeit mit dem Thema „Die Verantwortung des Künstlers nach Auschwitz : Georg Baselitz' 'Modell für eine Skulptur' (1980)“ veröffentlicht und bis Herbst 2022 eine weitere mit dem Thema „Die Verantwortung des Künstlers nach Auschwitz: Markus Lüpertz' 'Rot-Geld Dithyrambisch'-Serien“ niedergeschrieben werden.

Vita

Prof. Dr. Seung-Ho Kim (Geb. 1962, Daejeon, Südkorea) studierte an der Albert-Ludwigs-Universität im Hauptfach der Kunstgeschichte, Philosophie, Erziehungswissenschaft und Sinologie als Nebenfächer und promovierte bei Prof. Dr. Wilhelm Schlink (+2017). Seit 2011 Professor der Dong-A University, Busan, Südkorea.

Forschungstipendien unter anderen des Landes Baden-Württemberg am Zentralinstitut für Kunstgeschichte München; Postdoc-Stipendiat sowie Forschungsstipendiaten des The Korean Research Foundation Grant funded by the Korean Government; Humboldt Fellowship (Host: KIT). Aktuelle Veröffentlichungen unter anderen: Joseph Beuys und die Verantwortung des Künstlers nach Auschwitz (2018), Hans Haake's „Germania“ (1993) – Venice Biennale-project as the manager's consciousness after National Socialism (2019), The Responsibilities of Artist after Auschwitz: Gerhard Richters's „Family portraits series“ (2020)

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Fachgebiet / Discipline
Neuere Deutsche Literatur

Schlüsselwörter / Keywords

Poetik und Ästhetik, Literatur und Religion, Archiv- und Briefforschung, Editionsphilologie

Schriftstellerinnen aus der Sammlung Varnhagen. Briefe – Texte – Relationen

Das Forschungs- und Kooperationsprojekt widmet sich der Erschließung und Analyse umfangreicher, noch weitgehend unveröffentlichter Dokumente aus der in der Jagiellonen-Bibliothek in Kraków aufbewahrten Sammlung Varnhagen, einer der größten und bedeutendsten Autographensammlungen des 19. Jahrhunderts. In der Sammlung spiegelt sich in Form von Briefen, Werkmanuskripten, Tagebüchern und Notizheften auf eindrucksvolle Weise das literarische, kulturelle und politische Leben Europas vom Ende des 18. bis zur Mitte des 19. Jahrhunderts. Die besondere Bedeutung, die Schriftstellerinnen in dieser Kollektion zukommt, kann dabei kaum überschätzt werden. Neben bekannten Namen wie Bettine von Arnim, Sophie Mereau-Brentano oder Rahel Varnhagen finden sich in der Sammlung auch weniger bekannte oder vergessene Schriftstellerinnen, die in der Regel nicht zum literarischen Kanon gerechnet werden, unter ihren Zeitgenossen jedoch hohe Anerkennung gefunden haben und eine wichtige Rolle im literarischen Leben der Zeit spielten. Ihre Briefe, Werke und Relationen sind der Gegenstand des Projekts.

Im Zentrum der Untersuchungen stehen die in der Sammlung Varnhagen befindlichen Handschriften der Schriftstellerinnen Charlotte von Ahlefeldt (1777–1849), Helmina von Chézy (1783–1856), Caroline de la Motte Fouqué (1773–1831), Amalia von Helvig (1776–1831), Amalia Schoppe (1791–1858), Fanny Tarnow (1779–1862), Karoline von Woltmann (1782–1847) und Amalie von Voigt (1778–1840). Ihre Lebensläufe waren durch Briefwechsel und vielfältige Beziehungen im literarischen Feld untereinander verbunden.

Ziele des Projekts sind: die Erstellung eines Katalogs mit den Dokumenten, die Erschaffung einer digitalen Plattform, auf der digitale Kopien der Briefe und Werkmanuskripte, Transkriptionen und Kontextmaterialien weltweit kostenlos zur Verfügung stehen, und die Erforschung des Netzwerks der Schriftstellerinnen durch Edition und Kontextualisierung (digitale kritische Edition). Durch diesen Ansatz können neue Perspektiven für die Forschung eröffnet werden, sowohl sozialgeschichtlicher Art (u.a. hinsichtlich der kulturellen und literarischen Emanzipation von Frauen und dem Funktionieren des literarischen Feldes) als auch in poetologischer und editionstheoretischer Hinsicht. Methodisch stützt sich das Forschungsprojekt auf aktuelle technische und institutionelle Netzwerke: Mithilfe der Digital Humanities werden grenzüberschreitende Infrastrukturen der Wissenschaft genutzt.

Das Projekt wird von der Deutschen Forschungsgemeinschaft (DFG) und dem polnischen Forschungszentrum Narodowe Centrum Nauki (NCN) gefördert und von einem deutsch-polnischen Team um Jörg Paulus, Professor für Archiv- und Literaturforschung an der Fakultät Medien der Bauhaus-Universität Weimar, und Jadwiga Kita-Huber, Univ.-Professorin in der Abteilung für Deutsche Literatur der Jagiellonen Universität, realisiert. Kooperationspartner sind u.a. die Jagiellonen Bibliothek in Kraków, die Universitätsbibliothek der Bauhaus-Universität, Thüringer Universitäts- und Landesbibliothek in Jena (ThULB).

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Fachgebiet / Discipline

Germanistische Linguistik, Deutsche Sprachwissenschaft

Schlüsselwörter / Keywords

Eye-tracking, German languages, Intercomprehension, Multilingualism, Reading processing

Standard German and Pomeranian Reading (Inter)Comprehension: An Eye-Tracking Study

Reading texts in a second or an unfamiliar language is a complex task that involves many processes. In multilingual individuals, cross-linguistic interactions between the languages known by the reader are well-evidenced in many studies using cognate words (e.g. Limberger, 2018; Otwinowska-Kasztelanic, 2011; Poarch & Van Hell, 2014; Szubko-sitarek, 2012; Toassi et al., 2020). The studies show that these words can foster reading processing and help the reader to understand written words in an unfamiliar language. Cognates are also often the focus of intercomprehension, i.e., understanding an unknown language with the support of the language background (Möller & Zeevaert, 2015). The studies about this issue exclude minority language speakers, as if this language would not impact reading. The general aim of this study is to investigate reading comprehension in standard German and intercomprehension involving Pomeranian, a Brazilian minority language with German origin. The research method consists of experiments with written stimuli that will be conducted using eye-tracking. German native speakers will read stimuli in their mother language and other stimuli in Pomeranian. The experiments will be first carried out and validated in Germany, then conducted in Brazil. With this initial study carried out in Germany with standard German speakers, it is expected to develop a reading experiment valid for Brazilian speakers of Pomeranian. The written stimuli and the questions about them must be comprehensible, and the cognate word processing should not differ from the non-cognate processing. Concerning intercomprehension, effects motivated by the relations between typologically similar words are expected.

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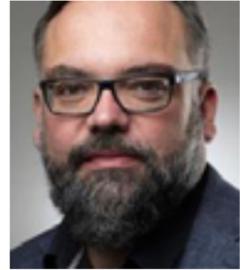
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Vita

Jadwiga Kita-Huber, Studium der Germanistik und Philosophie in Krakau und Jena. 2003 Promotion mit einer Arbeit über Verdichtete Sprachlandschaften. Paul Celans lyrisches Werk als Gegenstand von Interpretation und Übersetzung (Heidelberg 2004), 2016 Habilitation über Jean Paul und das Buch der Bücher. Zur Poetisierung biblischer Metaphern, Texte und Konzepte (Hildesheim 2015). Stipendiatin des DAAD (FSU Jena), des Franz-Werfel-Programms (Universität Wien), der Stiftung zur Förderung der Polnischen Wissenschaft und der Alexander von Humboldt-Stiftung (Ruhr-Universität-Bochum). Seit 2019 Universitätsprofessorin im Arbeitsbereich für Neuere Deutsche Literaturwissenschaft im Institut für Germanistik an der Jagiellonen Universität in Krakau. Laufendes Forschungsprojekt: „Schriftstellerinnen aus der Sammlung Varnhagen. Briefe – Texte – Relationen“ (zusammen mit Jörg Paulus, Bauhaus-Universität Weimar, gefördert von DFG und NCN).

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Fachgebiet / Discipline

Neuere und Neueste Geschichte

Schlüsselwörter / Keywords

Domestic Violence, Postwar (1945–1960),
Czechoslovakia, West Germany, Comparison

Domestic Violence in the Postwar Period. Czechoslovakia and West Germany in Comparison, 1945 – 1960

Over the past two decades, researchers have become increasingly interested in the role of violence in periods of societal transformation, when a new political order replaced an old one. Many historians have turned their attention to the outburst of violence in Europe in the post-1945 period and have graphically described waves of “purifying” political and ethnic violence.

However, we know far less about domestic violence and its role in postwar reconstruction than we do about public outbreaks of violent behavior, even though domestic violence has been no less crucial in societies undergoing significant political and societal change. The grim realities of the postwar period increased the importance of “home” and family for the inhabitants of regions affected by violence. The role of the state in society became more important as well, as did its interest in the well-being of individual citizens and their families.

Postwar reconstruction also accelerated and even initiated changes in norms, practices, knowledge, and gender expectations. These unwritten moral codes and practices, legal norms and their application by state authorities, expert knowledge about human behavior, constructs of masculinity and femininity, and concepts of what is public and what is private have all shaped how domestic violence has been perceived and handled.

My comparative project strives to discover the interconnections between the postwar reconstruction of Czechoslovakia and West Germany and domestic violence, from 1945 to the 1960s. Although Czechoslovakia and West Germany, like all of Europe, embarked on the path of post-war reconstruction after 1945, their post-war development also exhibits sufficient differences to justify comparison: different war experiences and different perceptions of the war (victory vs. defeat), different forms of post-war reconstruction, which in the Czechoslovak case culminated in a radical and violent Stalinist transformation of society. Thus, one can also expect a different understanding of the boundaries between public and private in the emerging democratic and liberal postwar order in West Germany and the Stalinist dictatorship in the case of Czechoslovakia.

Methodologically, my research focuses on three levels and the interactions between them:

- 1) One is the state and its normative function (legal norms, political decisions, etc.).
- 2) Second, it is the expert knowledge, especially of criminology and psychiatry, that has significantly shaped contemporary perceptions of the phenomenon of domestic violence.
- 3) Finally, it is a social practice in which I include the perpetrators of violent acts, their victims and their immediate environment, and the local courts and the local representatives of the state power (police) or local authorities.

Vita

Bernardo Kolling Limberger ist Professor für Deutsche Sprachwissenschaft an der Universität von Pelotas, Brasilien. Seine Promotion hat er im Bereich Psycholinguistik an der Päpstlichen Katholischen Universität von Rio Grande do Sul, Brasilien, abgeschlossen. Im Jahr 2016 absolvierte er ein Promotionspraktikum in der Abteilung Kognitionswissenschaft der Albert-Ludwigs-Universität Freiburg (Stipendium: DAAD). Zur Zeit wird er von einem Humboldt-Forschungsstipendium gefördert und arbeitet mit Prof. Barbara Mertins an der Technischen Universität Dortmund. Seine Forschungsschwerpunkte sind: Zwei- und Mehrsprachigkeit, Minderheitensprachen und Psycholinguistik.

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Fachgebiet / Discipline

Ägyptische und Vorderasiatische Altertums-
wissenschaften

Schlüsselwörter / Keywords

Keramik, Kilikien, Mittelbronzezeit, Spätbronzezeit

Keramik als Spiegel der Gesellschaft. Mittel- und spätbronzezeitliche Keramik Kilikiens im Lichte der Ausgrabungen auf dem Sirkeli Höyük

Kilikien mit seinen fruchtbaren Ebenen liegt an der Schnittstelle zwischen Anatolien, der Levante und Zypern. Hier treffen sich die Landrouten aus Anatolien und dem syromesopotamischen Raum, und von hier startet die kürzeste maritime Verbindung nach Zypern und Richtung Westen weiter in die Ägäis. Doch ungeachtet der großen Bedeutung Kilikiens als Knoten interregionaler Kulturkontakte und trotz langjähriger archäologischer Forschungen in der Region fehlen immer noch viele grundlegende systematische Arbeiten zu den materiellen Hinterlassenschaften – vor allem zur Keramik als der umfangreichsten und für viele Fragen wie der Chronologie und der Kulturkontakte signifikantesten Gattung. Diese aber sind die Voraussetzung für weitergehende Studien beispielsweise zur Korrelation von historischen Gegebenheiten und Entwicklung der materiellen Kultur. Die Untersuchung der mittel- und spätbronzezeitlichen Keramik des gesamten 2. Jahrtausends v. Chr. stellt dahingehend ein besonderes Desiderat dar, das mit dem hier beantragten Projekt angegangen werden soll. Dabei wird einerseits eine gründliche Analyse des gesamten keramischen Korpus dieser Zeitstellung vom Sirkeli Höyük, einer der größten Siedlungen der Region, vorgenommen und andererseits dieser mit der publizierten Keramik aus anderen kilikischen Fundorten verglichen werden, um dadurch eine allgemeine, bislang noch fehlende regionale Typologie erstellen zu können. Auf dieser Grundlage wird anschließend untersucht, ob, wie und in welchem Umfang die Keramikentwicklung in Kilikien historische Prozesse sowie politische und kommerzielle Verhältnisse reflektierte. Erste Analysen lassen einen solchen Zusammenhang bereits in Ansätzen erkennen.

Vita

Dr. Ekin Kozal received degrees in Archaeology, PhD degree in 2006 at Eberhard Karls University Tübingen, MA degree at Bilkent University in 1999 and BA degree at Ankara University in 1996. Since 2004 she is teaching at the Department of Near Eastern Archaeology of Çanakkale University. Dr. Kozal conducted research at various projects in Turkey from west coast (Troy) to the Syrian border (Alalakh). Her main expertise lies in the study of cultures and interactions in the Eastern Mediterranean in the Middle and Late Bronze Ages. Her research, mainly in southern Turkey at Kilise Tepe, Sirkeli Höyük and Alalakh deals with local and imported material cultures along with a focus on chronology. Circulation of materials and shared styles are used as a mean to investigate connections through changing and evolving political hegemonies and social structures. Dr. Kozal is the author of a book and editor of two volumes in addition to numerous book chapters and journal articles.

Vita

I am an Associate professor of modern history at Charles University in Prague. In 2021, I am a Research Fellow of the Alexander von Humboldt Foundation at the University of Munich. I was the head of the Department of German and Austrian Studies at Charles University from 2012 until 2019, and a visiting professor at the University of Regensburg in 2018. I co-authored (together with Rudolf Kučera) „Out of the Apocalypse: Physical Violence in the Fall and Reconstruction of Central Europe, 1914–1922“ (in Czech). The Oxford University Press will publish the English translation of the book in 2022. Recently, I published a monograph about the history of humanities at the German University in Prague, 1918–1945 (Peter Lang, 2020), and co-edited a volume about violence in WWI and the aftermath (Berghahn, 2021). In my current research project, I focus on domestic violence and its contexts in post-1945 Czechoslovakia and West Germany.

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Sprachkontaktatlas – Atlas das línguas em contato na fronteira (alcf)

Das Vorhaben Sprachkontaktatlas ist Teil eines größeren Projekts von Makrostudien zur sprachlichen Variation in Situationen des mehrsprachigen Kontakts. An dem größeren Projekt sind mein Gastgeber Prof. Dr. Joachim Steffen an der Universität Augsburg, Dr. Leonardo Cerno an der Universidad Nacional de Misiones in Posadas – AR (UNAM) und ich an der Universidade Federal da Fronteira Sul (UFFS) in Chapecó, Brasilien, beteiligt. Der vorgeschlagene Sprachkontaktatlas für die transnationale Region Missões / Misiones (ALCF) folgt den Annahmen der pluridimensionalen Geolinguistik-analyse nach dem Modell von Harald Thun (2003) und den erstellten Sprachatlanten von Uruguay (ADDU und ADDU Norte) und dem Atlas des Guarani-Spanischen Kontakts in Paraguay (ALGR) sowie dem Atlas Linguístico-Contatual das Minorias Alemãs na Bacia do Prata (ALMA-H), der sich auf den Sprachkontakt zwischen Hunsrückisch und Portugiesisch konzentriert. Der Schwerpunkt unseres Projekts liegt auf der Grenzregion zwischen Brasilien, Argentinien und Paraguay und umfasst das Gebiet der ehemaligen Jesuiten-Guarani-Missionen. Das hier vorgestellte Projekt soll die Forschungslücke schließen, die die erwähnten Atlanten nicht umfassten. Es ist jedoch nicht nur eine Erweiterung der Dokumentation des Kontakts in spanisch-portugiesischer Sprache zu einer anderen geografischen Region, sondern beinhaltet auch spezifische Forschungsfragen von allgemeiner Bedeutung auf der Grundlage der komplexen Situation der Begegnung und des Kontakts zwischen Sprechern verschiedener Minderheitensprachen (Einwanderungssprachen wie Hunsrückisch) und indigenen Sprachen (wie der Guarani) und die am meisten gesprochene Sprachen Spanisch und Portugiesisch. Von der Vielzahl der vertretenen Sprachen sind vier im Projekt zu berücksichtigen, wegen ihrer Bedeutung und weil sie bestimmte Typen darstellen: Portugiesisch: Mehrheitssprache mit offiziellem Status in Brasilien; Minderheitensprache in Argentinien und Paraguay (wenn auch mit hohem Prestige und zeitweise als Verkehrssprache). Spanisch: Mehrheitssprache mit offiziellem Status in Argentinien und Paraguay; Minderheitensprache in Brasilien (mit geringer Verbreitung). Guarani: Autochthone Minderheitensprache (mit ko-offiziellem Status in Paraguay); historisch sehr einflussreich als Substrat der Region sowohl der Spanier als auch der Portugiesen. Hunsrückisch: allochthone Minderheitensprache (ohne offiziellen Status, aber mit einer hohen Prävalenz im gesamten Untersuchungsgebiet). Es ist das allgemeine Ziel des ALCF-Projekts, linguistische und extralinguistische Daten zu sammeln und zu identifizieren, die als Unterstützung zur Erklärung von Variations- und Änderungs-Sprachphänomenen in der Analyse für die gesammelten Daten verwendet werden können. Die Aufgabe an der Universität Augsburg umfasst die Abgrenzung des geografischen Erhebungsgebiet, beinhaltet auch die Überarbeitung der oben genannten Atlanten der breiteren Region, Auswahl und Anpassung des Fragenbogens mit Fragen zu lexikalischen und grammatikalischen Elementen in Bezug auf das aktuelle Projekt sowie die Ausarbeitung neuer Fragen, basierend auf vorläufigen Forschungsaufenthalten und der einschlägigen Literatur. Schließlich – und entscheidend – muss der Fragebogen in jede der beteiligten Spra-

chen übersetzt werden (Spanisch, Portugiesisch, Guarani und Hunsrückisch). Die Präsentation der Ergebnisse ist vorgesehen in Form eines „sprechenden Sprachatlas“ in digitaler Form. Auf diese Weise wird das gesammelte Material nicht nur für eigene Studienzwecke verwendet, aber auch als Korpus für interessierte Anwender aus aller Welt.

Vita

1996–2001 Studium (DaF und Portugiesisch) (UNISINOS)
 2002–2004 Mestrado (UFRGS)
 2006–2009 Lektor Für portugiesische Sprache an der CAU Kiel und Promotion
 2009 Promotionabschluss (CAU-KIEL)
 Seit 2010 Professorstelle an der UFFS Universidade Federal da Fronteira Sul (Cerro Largo)
 2020–2021 Post-Doc in Augsburg

Projekte:

Desde 2004 Pesquisador no ALiB
 Desde 2004 Pesquisador no ALMA-H
 2010–2021 Atlas das Línguas em Contato na Fronteira – Leiter
 2012 até hoje
 Coordenador do Grupo de Estudos do ALCF, Atlas das Línguas em Contato na Fronteira

Publikationen:

2009 Buch: “Os teuto-brasileiros frente a metafonía do Português” Westensee – Kiel.
 2012 Artikel: Línguas em contato no sul do Brasil: um estudo de caso do português e da variedade alemã Hunsrückisch PAPIA
 2013 Artikel: LÍNGUA PORTUGUESA, UM GUARDA-CHUVA SINGULAR ABRIGANDO PLURALIDADES. Web-Revista SOCIODIALETO
 2016 Kapitel im Buch: Metafonía no Sul do Brasil: uma análise pluridimensi
 2013–2021 Atlas das Línguas em Contato na Fronteira

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Fachgebiet / Discipline
 Theoretische Philosophie

Schlüsselwörter / Keywords

Beweistheorie, Logik, Modaloperatoren, Sprachphilosophie, Theorie der Bedeutung

My project provides a novel account of the meanings of the modal operators ‘It is necessary that’ and ‘It is possible that’. Adopting the methodology of proof-theoretic semantics, the aim is to explain their meanings in terms of the use speakers make of them in deductive arguments. Proof-theoretic semantics has received its most extensive philosophical development by Dummett and Prawitz, who situate it within the philosophy of language and a theory of meaning. Dummett, Prawitz and their followers, however, rarely consider in detail how their programme applies to modal operators. The aim of my project is to fill this important gap in current research. It has two aspects, one conceptual and one formal. The conceptual part consists of an analysis of modal notions within proof-theoretic semantics: I argue that certain modal notions are presupposed in the primitives of that theory. I will show that standard proof systems for modal logic do not fulfil the criteria imposed by Dummett and Prawitz on meaning-theoretically adequate systems, and that alternative proof systems from the literature either also do not satisfy those criteria or do not fit my analysis of how modal notions enter proof theoretic semantics well enough. Thus the formal part of my project consists in the development of a new proof system for modal logic that captures the results of the conceptual part adequately and precisely. My approach has advantages over the standard account of the meanings of modal operators in terms of possible worlds semantics, which suffers from apparently insuperable metaphysical and epistemological problems regarding the nature of possible worlds and how we come to know anything about them. On the account to be developed in my project such difficulties do not arise. As it rests only on widely shared assumptions on the nature of meaning, such as that the meanings of expressions depend on the use speakers make of them, it is of interest to a wide range of philosophers.

Vita

Having received my PhD from King’s College London, I worked at King’s, University College London, Sheffield and Canterbury before joining the department of Logic and Methodology of Science at the University of Lodz. Currently I am a Humboldt Fellow hosted by Heinrich Wansing in the Department of Philosophy I at the University of Bochum. My main interests lie in formal and philosophical logic, in particular proof theory and its philosophical applications, but I also have interests in the philosophies of language, mathematics and mind, metaphysics and ancient philosophy.

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The Normative Boundary Stones of Rationality

The aim of the project is to develop and defend a novel version of robust normative realism, what I shall call Conceptual Normative Rationalism (often known as 'rational intuitionism', see Stratton-Lake (2012)).

The basic view consists of the following two claims:

- (a) Non-Reductive Realism: There are irreducible normative conceptual facts.
- (b) Virtue Modal Epistemology: Irreducible normative conceptual facts can, in principle, be reliably known a priori on the basis of virtuous conceptual competence.

An example of such a normative fact would be the – supposedly – moral conceptual necessity, 'It is pro tanto wrong to cause unnecessary harm to others for one's own sadistic pleasure'. The view is to be contrasted with:

- (a) so-called 'relaxed' (or quietist) moral realism (e.g. Parfit (2011), Scanlon (2014)) that concurs that there are a priori moral truths, but does not commit to the existence of corresponding moral conceptual facts.
- (b) robust moral realism that concurs that there are irreducible moral facts, but denies that these are a priori known conceptual moral facts (e.g. Werner (2018, forth.)).

Although various philosophers have recently defended the possibility of conceptual normative rationalism (see Audi (1997, 2015), Peacocke (2004), Huemer (2005), Swinburne (2015), Fine (2002), Cuneo and Shafer-Landau (2014)), so far no one has offered:

- (a) a virtue-theoretic version of the position
- (b) a detailed and comprehensive picture of the commitments of conceptual normative rationalism in ontology, epistemology, philosophy of mind and language.

The project's aim is to fill this lacuna in the literature. That is, building on my previous work (see Kyriacou (2017a, 2018, forthcoming, ms), it is to develop an antireductionist normative ontology, a modal virtue epistemology, a dispositionalist nativist philosophy of mind and an essentialist philosophy of language that could cohere with and support the view that there are normative conceptual truths.

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University of British Columbia Department of History and Sociology Kanada	Fachgebiet / Discipline Neuere und Neueste Geschichte
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Understanding and Visualizing Rijeka's development following its relocation within Yugoslavia's borders after the Second World War

Brigitte Le Normand's research focuses on socialist Yugoslavia's global entanglements, a topic she has approached through the lens of urban planning and development, labour migration, and the role of the merchant marine in developing Yugoslavia's global ties. Her first book was *Designing Tito's Capital: Urban Planning, Modernism, and Socialism in Belgrade*. She is the principal investigator of "Rijeka in Flux: Borders and Urban Change After World War II," an international project funded by the Social Science and Humanities Research Council of Canada. In this project she brings together historians, geographers and digital humanists to understand and visualize Rijeka's development following its relocation within Yugoslavia's borders after the Second World War. You can explore one research output at www.rijekafiumeinflux.com

Vita

Employment:

Maastricht University (Jan 2020–present)

University of British Columbia, Okanagan, Associate Professor (July 2019 – present; on leave.)

University of British Columbia, Okanagan, Assistant Professor (August 2012 – July 2019)

Indiana University Southeast, Assistant Professor (September 2008 – June 2012)

Education:

Ph.D. History, University of California, Los Angeles (2007)

M.A. Russian and East European Studies, University of Toronto (2002)

B.A. History (Honours), McGill University (2000)

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Citizens Without Borders: Yugoslavia and its Migrant Workers in Western Europe. Toronto: University of Toronto Press, forthcoming (2021.)

"Rijeka as a socialist port: Insights from Jugolinija's early years, 1947–1960." *International Journal of Maritime History*, Vol. 33, Issue 1, March 2021, 193–208.

Designing Tito's Capital: Urban Planners, Modernism and Socialism. Pittsburgh: University of Pittsburgh Press, 2014.

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Fachgebiet / Discipline
Neuere und Neueste Geschichte

Schlüsselwörter / Keywords
Chile, Germany, Neoliberalism, Politics,
Transnational History

Neoliberalism and political regimes (1970s–1980s): Responding to the crisis.

During the 1970s and 1980s capitalist societies experienced several important transformations in their economic and political relations, which had been developed during the “golden age of capitalism” with its varieties of market regulations, welfare provisions and the importance of trade unions. The years of economic growth, social welfare expansion and the relevance of the State as economic actor went into decline, made an exit, and gave way to neoliberal proposals, whose roots can be traced back to the late 1930s. For Paul Krugman (2007), the 1970s were the starting point for an increasing income divergence. The political responses to the crisis were entangled with the particularities of capitalist developments in different societies.

The 1970s oil crisis and its effects provided the setting for the application of neoliberalism, the new logic characterized by the critiques of the welfare state, trade unions and market regulations. Freedom was measured in economic terms; thus, the individual could only flourish in the free market. Equality and solidarity were dragged down by neoliberal thinking. The terrain for the neoliberal experiment was Chile, in which a military dictatorship introduced the economic ideas of neoliberals. In a non-democratic regime, neoliberalism faced no limitations. No doubt, monetary control proved that inflation could be controlled, but the promises of more employment by way of overcoming labor market “rigidities” failed to be fulfilled.

The effects of the 1970s economic crisis, “the most dangerous since the war,” according to British Prime Minister James Callaghan (1976), were the necessary conditions for the neoliberal wave to reach other societies, this time the democratic regimes of UK and US. Neoliberalism adamantly called for the reduction of the power and influence of trade unions.

A new logic ensued: If the economy was a field for competition and uncertainties, why should societies and states guarantee social securities? The Beveridge Report, the New Deal and most of social liberalism lost their allure.

The influence of neoliberal ideas was also presented in the Federal Republic of Germany. In September 1982, the “divorce paper” by Lambsdorff, entitled *Politik zur Überwindung der Wachstumsschwäche und zur Bekämpfung der Arbeitslosigkeit*, is an illustration of the new economic debate (Leaman, 2001), which were to characterize some ideas presented at the beginning of Helmut Kohl’s Chancellorship, such as the reduction of state controls, and the emphasis on individual entrepreneurship (Plenarprotokoll, 13 Oktober 1982). For Monica Prasad (2006) this was the neoliberal moment of Helmut Kohl. But this kind of proposals did not make room for their implementation (Conze, 2009).

As our panoramic view broadens, the picture gets even more complicated. In 1982, when social democrats left the government in Germany, in Spain the socialists took office and implemented an important set of reforms in labor regulation linked to some neoliberal proposals. Also, France offered a particular development in the way of responses: the socialist government, after attempts

to implement an extension of social policies and expenses, changed the orientation of its policies by welcoming neoliberal ideas (Sassoon, 2020).

During the 1970s and 1980s, the trajectories of neoliberalism moved in a variety of ways. In each case, the characteristics of the political regime and political discussion is essential to understand the way and the intensity of its implementation and success in reorienting the political economy. Thus, democracies, with their broad spectrum of political discussions and strong trade unions were not ideal grounds for the neoliberal proposals. A shift toward strong neoconservative policies was necessary. This phenomenon characterized the 1980s onwards, influencing, even the ideological grounds of the European socialist organizations, which adopted many of the elements of neoliberal thinking (Mudge, 2018).

Vita

Professor of Contemporary History at the History Institute Pontificia. Universidad Católica de Valparaíso, Chile. 2007 Ph.D in History at the Universidad de Barcelona, Spain. Areas of research: Political discussion on social issues, health and unemployment since the 1930s. Social and political history since the 1970s and neoliberal reforms. Fellowships: 2017 (June–July) Fellowship at CAS-LMU; 2016 Humboldt Return Fellowship Award Western Europe and Latin America in Comparative Perspectives, since the 1970s, 2015 Humboldt Fellowship Award Georg Forster Research Fellowship for Experienced Researchers at Ludwig-Maximilians-Universität, München (Host: Prof. Dr. Martin H. Geyer). Research Project CONICYT / FONDECYT: Estado, Desempleo y Neoliberalismo: Aproximación Histórico Política a Las discusiones sobre el desempleo en Alemania Federal y Chile (2018–2021); Humboldt Alumni Award 2018 for innovative networking activities: Network for the Study of Contemporary Social and Political Issues

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Fachgebiet / Discipline
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Schlüsselwörter / Keywords
Amazonia, catechisms, Jesuit Missions, linguistic policy, vocabularies

Translating Christianity, Recreating Traditions: Jesuits, Linguistic Policy, and Cultural Translation in the Lowlands Missions of South America (17th and 18th centuries)

This project proposes a study of the strategies of cultural translation adopted by the Jesuits in evangelizing the Indians of the South American lowlands. Focusing on the Indians' responses to this process, as well as their participation as auxiliaries and mediators on behalf of the missionaries, this project proposes a comparative study of the various regions where the Jesuits worked, especially in eastern Peru (Mojos and Chiquitos) and the western Amazon (Maynas and Orinoco). Through a comparative study of Jesuit vocabularies, grammars, catechisms, confessionals, and sermons, this project will give particular attention to how local situations influenced the translation of Christian doctrine to different languages and groups. The translation of Christian doctrine to the most appropriate words in the indigenous language, essential to the work of evangelization, forced Jesuits to make careful decisions. Numerous studies have demonstrated how indigenous peoples reinterpreted these translations and often gave unexpected significances to foreign terms in their mother tongue. The hypothesis of this project is that missionaries made use of symbolic continuities to translate Christian doctrine to concepts available in indigenous languages, thus enabling the acceptance of key elements of Christianity, but at the cost of Indians adopting Christianity on their own terms.

Vita

I am currently a Professor of History at the State University of Rio de Janeiro (UERJ) and Research Fellow (since 2019) granted by the Alexander von Humboldt Foundation at the University of Bonn (Germany), in the modality "experienced researchers". I am also a Researcher granted by CNPq. Between 2016–2017, I conducted research as Fellow at the Benson Library at the University of Texas, and as Visiting Scholar at the Vanderbilt University. Between 2013–2016, I was a Postdoctoral Researcher Fellow affiliated with the Department of Latin American History at the University of Seville, Spain. I have a Ph.D. in History from the University of São Paulo, Brazil. I have published two books and several articles, and my current research project examines Jesuit missions in the South American lowlands.

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Fachgebiet / Discipline
Kunstgeschichte

Schlüsselwörter / Keywords
aesthetic theory, art historiography, histories of abstraction, collage, and photography, with particular interests in art reproduction, history of photography, modern German intellectual history, museum studies, the history of sculpture, early cinema, exile studies, and theories of the image

Sculpture in an Age of Mass Reproduction

Modernity and Objecthood in Germany, 1890–1937 looks to the modern history of sculpture to understand how technologies for mass reproduction shape ideas about the possession of the past. Prior to the invention of photography and electrotyping in the late 1830s, European art theory identified the medium of sculpture with objects of classical antiquity and medieval devotion. By the turn of the century, these objects could be replicated on an industrial scale, miniaturized or enlarged at will, and translated into new materials of unprecedented elasticity, such as rubber or plastic. This new industry in three-dimensional facsimiles coincided with photography's transformation into a mass medium, fundamentally changing how sculpture was both made and interpreted. The same photo-electric technologies that reinvented sculptural production newly visualized and reconfigured its history for expanding audiences. As sculptural form appeared to dissolve through mechanical reproduction, its capacity to reanimate the past in perception intensified. At stake in this paradox is sculpture's historical function as a material repository for collective memory and as a vehicle for the democratization of aesthetic experience.

My research contributes to a growing field dedicated to the visual culture of art historical knowledge in photographic archives, cast repositories, and public museums. The dispersal of sculptural monuments across these diverse platforms was indispensable for the transformation of aesthetic criticism into the first historical studies of "world art." In modern German intellectual history in particular, sculpture ceased to be conceived as a fully integrated body whose autonomy corresponded to that of the beholding subject. Rather, in the age of mass reproducibility, it became an art of space and surface, prompting reflections on the limits of objecthood and the imagined perils of fetishistic attachment.

While modern sculptors embraced new materials and industrial processes, contemporary critics questioned whether the past could survive in embodied form, and what objects were most capable of enlivening it in the present. Facsimiles could deliver monuments of national significance to bourgeois parlors and the public square alike. Transformed into a decorative talisman, sculpture became the conflicted object it remains today – one that appears vulnerable to the distortions of mass reproduction and yet whose corporeality still offers a powerful antidote to technological control.

In the interwar years, intense controversies over the public display of "dead" plaster casts touched on others pertaining to war memorials, the regulation of forgeries, and the place of "living" contemporary art and mass visual culture in the museum. At issue was uncertainty over where, precisely, history inhered within art: in material specificity and survival, or in the felt experience of

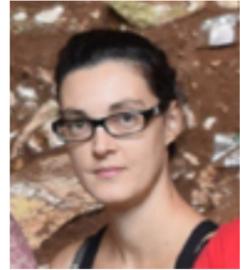
audiences seeking to commune with the past? This uncertainty shaped the first histories of modern sculpture in the late 1930s, which regularly compared abstract artworks to prehistoric artifacts to make the case that both belonged to natural history. Through this analogy, sculpture came to signify an atavistic impulse at the heart of a disenchanted modernity. As it appeared to disintegrate into countless copies, partisans for modern art worked to condense past experience into concrete form and to preserve it in the face of accelerating oblivion in the fascist dictatorship.

Vita

Megan R. Luke is Associate Professor of Art History at the University of Southern California. She received her degrees in the History of Art and Architecture from Yale University (BA, 1999) and Harvard University (PhD, 2009; MA, 2004), and she was a member of the Society of Fellows at the University of Chicago (2009–11). Her first book, *Kurt Schwitters: Space, Image, Exile* (Chicago, 2014), received the 2015 Robert Motherwell Book Award, and she is editor of the comprehensive English edition of Schwitters's theoretical texts, *Myself and My Aims: Writing on Art and Criticism* (Chicago, 2021). She co-edited *Photography and Sculpture: The Art Object in Reproduction* (Getty, 2017) and is currently completing her next book, *Sculpture in an Age of Mass Reproduction: Modernity and Objecthood in Germany, 1890–1937*. This research has been supported by fellowships from the Alexander von Humboldt Stiftung and the American Council of Learned Societies.

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Fachgebiet / Discipline

Ur- und Frühgeschichte (weltweit)

Schlüsselwörter / Keywords

Late Pleistocene, *Microtus*, Paleoenvironmental reconstruction, Small mammals, Swabian Jura

Paleoenvironmental and paleoclimatic context of the Middle Paleolithic occupations of Hohle Fels

Hohle Fels cave (48°22'45''N E9°45'14''E) is located in the Ach Valley (Southern Germany), at 534 m a.s.l. The excavations exposed a ca. 5m-thick sequence, spanning from the Middle Paleolithic to the Magdalenian. The site yielded abundant lithic and faunal remains, but it is especially renowned for the symbolic artifacts (such as ivory animal and human figurines, personal ornaments, and musical instruments) recovered in the Aurignacian levels.

We present here the preliminary results from the study of the small-mammal assemblage of Geological Horizons (GH) 14 to 9, assigned to the Middle Paleolithic. Using small mammals as proxy, we reconstructed the paleoenvironmental conditions in the surroundings of the site and distinguished changes in climatic conditions during the Neanderthal occupations.

The assemblage is extremely rich, and it was possible to identify 21 small mammal taxa (8 Insectivores, 1 Bat and 12 Rodents). Applying the Habitat Weighting Method and considering changes in the presence-absence of species and their relative representation throughout the sequence, it was possible to recognize 4 different climatic phases. GH 14 and 13 represent a relatively warm and humid phase, testified by the strong presence of water-related taxa, and characterized by dominant temperate grasslands. It is followed by a cold and arid period at GH 12, with a decrease in forest and water components and a higher percentage of lemmings, indicators of tundra and subarctic conditions. At GH 11 it is possible to observe a temperate but relatively arid oscillations, with temperate grasslands still dominant, but a strong increase in shrublands and woodlands. In the last phase, GH 10 and 9, the climate became increasingly cold and arid, with an expansion of tundra and subarctic grasslands.

Although varying in intensity, the repeated occupation of the cave in all the different phases that we have identified confirms the frequent presence of Neanderthal groups in the Ach Valley, even during periods of harsh environmental and climatic conditions.

Vita

Dr. Elisa Luzi (Italy, Ph.D. Tarragona 2018) is an Alexander von Humboldt post-doctoral fellow. She studies small mammal assemblages of Middle and Late Pleistocene of Europe. She is particularly interested in systematics and morphologic evolution of arviculids. Her current research is aiming to refine the paleoclimatic and paleoenvironmental reconstructions of Middle and Upper Paleolithic sites of the Ach Valley.

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Tasteninstrumente

Schlüsselwörter / Keywords

Harpsichord, Fortepiano, Historical Informed
Performance Practise, Baroque Music

The Seven Last Words of Our Saviour on the Cross by Joseph Haydn:

Symbolism and Synaesthesia

Each Sonata, or rather each musicalisation of the text, is expressed simply by means of instrumental music, but in such a way that it makes the deepest impression even on the least experienced listener (Joseph Haydn, in letter to William Forster about The Seven Words, 8 April 1787).

These lines written by Haydn are one of the few documentary fragments in which the composer is proud of one of his creations, but show his determined will to unravel in the sonatas that compose it, with an apparently deliberate simplicity of musical language, a whole complex network of clearly Christian and specifically Catholic symbolic references. The Seven Last Words of Our Saviour on the Cross (in German, Die sieben letzten Worte unseres Erlösers am Kreuze; title of the first edition: Musica instrumentale sopra le 7 ultime parole del nostro Redentore in croce, Hob. XX/1:A) is an orchestral work by Joseph Haydn. It was published in 1787 and performed in Paris, Berlin and Vienna. The composer himself adapted the work in 1787 for string quartet (Hob. XX/1:B = Hob. III:50–56), supervised a piano version which appeared in parallel and prepared it again in 1796 as an oratorio for soloists, choir and orchestra (Hob. XX/2). It was given its world premiere in Spain, at the Oratorio de la Santa Cueva in Cadiz.

Perhaps the classical period to which Haydn belongs was the one in which the least programmatic music was produced. The Seven Last Words, however, can be compared to a work that will be familiar to any reader and clearly programmatic, such as Vivaldi's Four Seasons. Programmatic music seeks to evoke in the listener's consciousness images, ideas, narrating scenes and conveying moods. These works by Haydn and Vivaldi share a certain synaesthetic vocation, that capacity of music to convey emotional images and moods by replicating, for example, rain as it begins to fall through sequences of high-pitched notes in a suitably random rhythm. Comparing the two works, we can see that both coincide in their programmatic character, but not in the core of what they narrate: while Vivaldi focuses on the cyclical time of nature and evokes the seasons, Haydn narrates historical time, which is definitively divided into a before and an after by the birth and death of Christ. The work features a detailed reading of the passages devoted in the Holy Gospels to the culminating moment of Jesus' death.

There are eight slow movements, a sum of an introduction and seven musical passages for each of the last words of Jesus Christ on the cross. In my current research I try to uncover and analyse these programmatic elements of the work, which I have grouped into symbolism and synaesthesia, from the point of view of a musical interpreter with a passion for a moving work. To do so, I go through each of the movements in search of reiterations, parallelisms and references to religious or narrative elements in ternary groupings of notes, non-melodic or synaesthetic notes, use of major and minor tonalities, use of certain pulses and rhythmic patterns, and so on. All this to evoke dogmas such as the Holy Trinity, to raise the gaze towards God the Father, to invoke the fading

pulse of the Sacred Heart or to recreate the earthquake that is unleashed after his death; in short, to recreate the divine transcendence and the intense human drama of the Passion of Christ on the Cross.

Vita

Degree in Piano (Seville, Spain)
Postgraduate studies at the Hochschule für Musik, Freiburg (Germany) with Prof. Dr. Hill with an Alexander von Humboldt Grant.
Degree in Historical Keyboard Instruments and the MA in Harpsichord and Fortepiano with Prof. Dr. Hill, also in Freiburg.
Ph.D. of Arts cum laude from the Rey Juan Carlos University, Madrid.
Studied also with C. Rousset and M. Bilson.
Prizes at international competitions (Brugges, Budapest)
Regular guest artist with professional orchestras.
Soloist at important concert halls (Europe, America, Asia)
Has taught at the Badajoz and Seville Superior Conservatory (Spain)
Lectures in Spain and abroad (Barcelona Superior Conservatory, University of Michigan, UNIRIO).
Recordings for several international TV and radio stations.
10 CD recordings so far.
Founder and conductor of the Impetus Madrid Baroque Ensemble.
Nominated for the ICMA Prize 2015 (Baroque Instrumental Music)
Full professorship at the Royal Conservatory of Madrid.

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Schlüsselwörter / Keywords

Afroeuropäer, Blogs, Interkulturelle Kommunikation, Kinder- und Jugendliteratur, Podcast

„Dann machen wir halt unser eigenes Ding“. – Das gemeinschaftsbildende Potenzial afropäischer Kinder- und Jugendliteratur und von kinderliterarischem Aktivismus in den Schwarzen Communities in Deutschland und Frankreich.

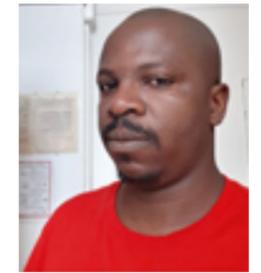
In den letzten fünf Jahren sind in Frankreich und Deutschland mehr Kinder- und Jugendbücher afrodeutscher und afrofranzösischer Autor:innen erschienen als in den gesamten fünfzehn Jahren zuvor. Der absolute Großteil dieser Bücher erschien im Selbstverlag (80 % der afrofranzösischen und 95 % der afrodeutschen Kinder- und Jugendbücher zwischen 2017 und 2021) und ist dem großen Publikum unbekannt. Viele dieser Bücher haben einen aktivistischen Ansatz, der sich vor allem im Diskurs der Autor:innen über ihr Schreiben und über den Produktionsmodus ausdrückt. So geben viele der Autor:innen als Hauptmotivation ihrer Autor:innenschaft nicht etwa den Wunsch zum Schreiben für Kinder an, sondern die Dringlichkeit, Bücher zu produzieren, in denen sich Schwarze Kinder wiedererkennen können. Auch der Selbstverlag wird oft aus freien Stücken gewählt, weil sie den Eindruck haben, dass dies der einzige Weg ist, ihrem Diskurs Verhör zu schaffen. Diese afrofranzösische und afrodeutsche Kinder- und Jugendliteratur (KJL) versteht sich u.a. als eine Gegenliteratur (contre-littérature, MOURALIS, 1975) und als Werkzeug, um die „condition noire“ in einer weißen Mehrheitsgesellschaft zu verändern.

Die aktivistische afrofranzösische und afrodeutsche KJL hat ein starkes gemeinschaftsbildendes Potenzial, das es in diesem Projekt zu analysieren gilt. Nicht nur ihre Narrative, sondern auch der Paratext, die Autor:innen-Interviews etc. konstruieren eine vereinigte Schwarze Gemeinschaft. Ebenfalls stützen sich die Finanzierung (durch Crowdfunding) und Vermarktungsstrategien dieser Bücher (über soziale Medien, spezielle Blogs und Podcasts) stark auf die Idee einer afrodiasporischen Gemeinschaft und schafften sie dadurch de facto. Diese Forschung stellt die Hypothese auf, dass in Frankreich – wo es keine einheitliche Schwarze Community gibt (NDIAYE 2008) – die afrofranzösische KJL in den letzten Jahren mit dazu beigetragen hat, ein Gemeinschaftsgefühl bei Schwarzen Franzosen aufzubauen. In Deutschland, wo dieses Selbstverständnis als Gemeinschaft schon seit Mitte der 80er-Jahre besteht, wird die KJL Schwarzer deutscher Autor:innen als Teil der Schwarzen deutschen Bewegung analysiert.

Außerdem beleuchtet das Projekt, welche Rolle die KJL im afrodeutschen und afrofranzösischen Aktivismus spielt. Afropäische Aktivisten nehmen sich regelmäßig des Themas KJL an, sei es durch die Unterstützung Schwarzer Autor:innen, die Gründung von Verlagen, Leseclubs oder KJL-Messen, die auf Schwarze oder BiPoC-KJL spezialisiert sind oder durch öffentliche Stellungnahmen gegen als rassistisch empfundene KJL.

Die Studie versteht sich als Beitrag zur Dekolonisierung der KJL und soll zudem gesellschaftlich wichtigen Fragestellungen nachgehen, wie jener der häufig befürchteten Gefahr einer mit dem wachsenden Kollektivbewusstsein der Afroeuropäer:innen einhergehenden Polarisierung der Identitäten oder jener der ebenfalls damit verbundenen Chance auf eine effizientere interkulturelle Kommunikation.

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Schlüsselwörter / Keywords
collective memory, place names, politics, power,
Toponymic commemoration

'Goodbye Zimbabwe': Place naming and the cultural politics of a nation without a state in Zimbabwe

This presentation explores how pro-secessionist groups in Zimbabwe deploy place naming to subvert, contest, and resist the (imagined) Zimbabwean state and Shona hegemonic tendencies. Zimbabwe has two super-tribes, Shona and Ndebele. Ethnicity is exceedingly entrenched in Zimbabwean politics. This has resulted in the conflation of identities between political parties and ethnic identities. Since the formative years of African nationalism in the 1960s, the Zimbabwe African National Union-Patriotic Front (ZANU-PF), now the ruling party, has been aligned with the Shona ethnic identity, while the Zimbabwe African People's Union (ZAPU) assumed a Ndebele identity. Ethnicity continued to engender disunity and internecine rivalry between ZANU/ZANLA and ZAPU/ZIPRA throughout the liberation war era, right up to the present. This has generated disgruntlement and dissent among the Ndebeles resulting in the formation of organisations and political formations advocating for the secession of the Ndebele-speaking regions from the rest of the country. Coincidentally, the non-Ndebele areas are predominantly Shona. Theoretically, the study deploys the tenets of critical toponymy, specifically naming as symbolic resistance, a theoretical framework that Alderman (2008) formulated, to explore how toponyms are interweaved with ethnic politics. Preliminary findings indicate that the pro-secessionist groups have used place names in the symbolic construction of the imagined independent state together with its provinces. The naming is a subversion of state-consecrated versions of national identity, belonging, citizenship, and autochthonous status.

Vita

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Paper presentations: 19
Work in progress: 2 book projects – edited volumes.
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Vita

Dr. Élodie Malanda hat 2017 an der Universität Sorbonne Nouvelle (Paris) in französischer und vergleichender Literatur zum Afrikadiskurs in Romanen für Kinder und Jugendliche in Frankreich und Deutschland promoviert. Zurzeit forscht die Humboldt-Stipendiatin zu afropäischer Kinder- und Jugendliteratur an der Universität des Saarlandes. Zu ihren letzten Publikationen gehören u.a. „L’Afrique dans les romans pour la jeunesse en France et en Allemagne“ (1991–2010). „Les pièges de la bonne intention“ (erschieden bei Honoré Champion), „Comme un million de papillons noirs“ by Laura Nsafou. How an Afrofeminist Picture Book Gave the Impetus to a Discussion About Inclusive Children’s Literature“ (erschieden in The Lion and the Unicorn) und „Gisèle Pineau : tracer un chemin à plusieurs voix pour sortir de l’exil“ (erschieden in Nouvelles Études Francophones).

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Fachgebiet / Discipline
Kulturwissenschaft

Schlüsselwörter / Keywords
Gender, Literature, Postcolony, Social justice,
Zimbabwe

Hauntings of the Metaphysical Empire in the Anthroponomic Patterns in Zimbabwe

The late prolific Zimbabwean woman writer, Yvonne Vera once posed the question on what happened to indigenous personal names in one of her novels on Zimbabwe's colonial experiences, *Butterfly Burning*. Vera posed the question in the colonial context. Given that what obtains as naming patterns in contemporary Zimbabwe have roots in colonialism, we find her question still relevant today. In this article, we seek to answer Vera's question in order to engage with the 'long term consequences of epistemicides, and linguicides' that include an annihilation of indigenous Zimbabwean people's belief in their indigenous names and languages.

Thus, in this article, we discuss the personal names and naming patterns in Zimbabwe by thinking and speaking about some of the hauntings of the metaphysical empire. We conceptualise 'haunting' in the Derridean sense as relating to spectres and traces, 'the non-objects, the non-present present'. Understood this way, haunting refers to pasts that are present in the here and now, a present embodied in often faint but palpable traces. We are interested in the metaphysical empire, particularly in how, through the technology of 'linguicide', it 'invaded' the 'mental' space of the colonised and significantly changed the way people in Zimbabwe use their indigenous languages as well as English to name children. In that regard we shall use these anthroponomic patterns to tease out the characteristic features of the metaphysical empire as it persists in the present, in other words, its hauntings.

In this article, we also go further to deliberate on the epistemological decolonisation that the metaphysical empire engenders/ed. For instance, we shall argue that in adopting English personal names, the indigenous people of Zimbabwe might seem to have abandon(ed) their own ways of knowing the world. However, there is a way in which we can understand the use of English personal names in Zimbabwe as a unique form of 'epistemological decolonisation' that involves a strategic appropriation of the language of the empire in the Achebean sense. The said personal names may be 'English' linguistically. But most are not typically English. In addition, their coinage is largely influenced by a very African orientation in which names go beyond referentiality to become meaningful labels that 'have a strong historical, socio-cultural and ethnopragmatic bearing'.

Vita

I am an Associate Professor of African Literary and Cultural Studies in the Department of English and Media Studies at Great Zimbabwe University. I am also a Research Fellow in the Department of English at the University of the Free State. I did my PHD at Leiden University's Centre for the Arts in Society in 2015. I was an Alexander von Humboldt Postdoctoral Fellow in the Department of Postcolonial Literary and Cultural studies at Bremen University, in Germany from 2016 to 2018, and a Humboldt Visiting Fellow in the same department from July–August 2019. In 2020, I was a Fulbright Research Scholar in the Department of Comparative Literature and Languages at the University of California, Riverside. My research interests are in questions of gender, politics, power, and justice in African literature and onomastics. I have published extensively on Zimbabwean literature in English and cultures. My latest book is *Contested Criminalities in Zimbabwean Fiction* (Routledge, 2019).

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Religionswissenschaft

Schlüsselwörter / Keywords

biblical engagement, gender, masculinities,
patriarchy, political participation

Caught In-between Two Worlds: Ubuntu Identity and the African Diaspora

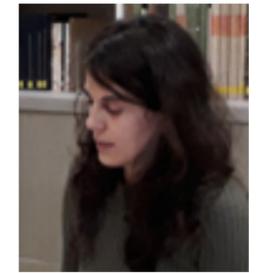
Ubuntu is an African ethic which emphasises the goodness and value of humanity. Its philosophy is based on African cultures and it emphasises that one's destiny is twined both as a collective as well as an individual. In this case, individual actions must be taken cognisant of their implications for the collective. It is anchored on the belief that 'one is' because 'we are'. It has been expected that the ethic would have a universal appeal beyond Africa and African communities. However, outside of Africa and African communities, the utility of Ubuntu remains questionable. This paper, therefore, seeks to find out the challenges that Africans in the diaspora face as they try to maintain this collective identity in communities that are largely individualistic. Questions that arise are: How do Africans in the diaspora maintain their Ubuntu identity in alien contexts? To what extent are non-African communities in the diaspora ready to tolerate the ethics of Ubuntu that are exhibited by Africans in the diaspora? How do Africans in the diaspora navigate the need to remain African while at the same time being accommodative of those cultures that are largely foreign to them? Does the question of a crisis of identity arise in such situations? Theoretically, the paper is informed by the theory of Ubuntu. Narratives from Africans in the Diaspora will provide data for the paper. Secondary sources will be utilised to support primary data.

Vita

Molly Manyonganise holds a PhD in Biblical and Religious Studies from the University of Pretoria. She is a senior lecturer in the Department of Religious Studies and Philosophy at the Zimbabwe Open University. She is currently a Georg Forster Postdoctoral research fellow run under the Alexander von Humboldt Foundation. Her research interests comprise religion and politics, gender and religion, religion and sexuality, African Indigenous Religion(s) as well as African Christianity.

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Schlüsselwörter / Keywords

Egyptology, Old Kingdom, emergence of elites,
provinces, Social Network Analysis

Explaining the Processes of the Emergence and Growth of the Provincial Elites in Egypt in the Late Third Millennium BCE: New Investigations with the Contribution of a Quantitative Approach

My Humboldt project aims at an in-depth examination of the causes of the emergence and growth of the provincial elites in Egypt, particularly from the end of the Vth Dynasty (c. 2350 BCE). This was the time when these elites regularly used material expressions of the palatine culture which had previously been reserved to the elites living in Memphis, the capital of ancient Egypt during its first era, that is, the Old Kingdom (c. 2700–2160 BCE). Whereas previous research was mainly focused on the analysis of the inscribed monuments of the provincial elites as well as their various responsibilities in administration, this project investigates why and how these elites expanded steadily at local level from the end of the Vth Dynasty. I shall use a Social Network Analysis approach in order to model the local settings, in which these processes unfolded, and to disentangle the options available to individual leaders. This project contributes to current debates about network approaches applied across history, archaeology and the social sciences (Collar et al. 2014); it will also test the relevance of agent-based modelling for data from early historical periods.

Vita

Émilie Martinet holds a PhD in Egyptology (2013) from the Paris-Sorbonne University. She is associate researcher of the CNRS-UMR 8167 (Paris-Sorbonne University) and UMR 5140 (Paul-Valéry Montpellier 3 University). She has worked as a postdoctoral researcher for the digital dictionary of Ancient Egyptian VEGa at the Paul-Valéry Montpellier 3 University (2015–2018). She is a specialist in administrative and social history of Egypt in the Third Millennium BCE. She has published several articles and two monographs, including her PhD thesis (*L'Administration provinciale sous l'Ancien Empire égyptien, Probleme der Ägyptologie 38*, Leiden-Boston, 2019, 2 vol., 1055 p.). She is also member of the Revue d'Égyptologie's scientific committee. She has just been awarded the Humboldt Research Fellowship for experienced researchers (University of Würzburg – University of Cologne).

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Schlüsselwörter / Keywords

Literatur und Philosophie, Literatur und Wissen-
schaftsgeschichte, Literaturgeschichte, Literatur-
theorie, Theorie der kulturellen Moderne

What if Europe Didn't Have Art? – Schiller (and Beethoven) on the "Aesthetischer Staat"

The origin of the idea of Europe is contested. Some link it to the emergence of a discourse of reason in Greek and Roman antiquity that threw forward to the later era of European Enlightenment. Others see the Roman Empire at the height of the pax romana as its most significant inspiration. Others still see the European idea as a practical response to the social and cultural devastation wrought by the Second World War. This practical interest translated quickly in the postwar period to the European institutions we know today. Yet the idea of Europe, for me, though not foreign to any of these accounts, had a different source. The direct ancestor of the idea of Europe in my estimation arose in the wake of Charlemagne's decision in 800 to travel to Rome and have himself crowned Emperor. A consequence of this decision after Charlemagne's death was the emergence of the Holy Roman Empire of the German Nation, a loose confederation of member states whose representatives – both ecclesiastical and royal – elected their emperor and thus were not obliged to suffer the excesses of hereditary rule experienced in other contexts. This multi-confessional, multiethnic and polylingual collection of territories in western and central Europe lasted until 1806.

The confederation itself was permanently in need of legitimation. Justification was sought, as the allusive name of the confederation suggests, both in the prestige of the old Roman Empire as well as the newer ecclesiastical authority of the Vatican. As the power of nations grew and European society secularized, however, neither Rome nor the church remained fit for purpose. When the political revolution ran aground in France in the last years of the 18th century, the way was suddenly thrown open for a different kind of legitimacy to emerge – that, namely, conferred by art. Though art had been briefly entertained in Greek antiquity as a candidate for political legitimacy, it was finally left to one side, as Plato's Republic tells us. The more hardnosed Romans dropped it entirely in favour of "bread and circuses". Only the moderns – moderns like Friedrich Schiller and Ludwig van Beethoven – vested trust in the power of art in a wider way.

It is with this unique form of legitimacy that my paper is concerned. The idea that art is a driver of political association came about in the brief interval between the failure of the French Revolution and the political restoration after the Napoleonic wars. This idea maintains that art not only concerns both individuals and the collective, it also develops and educates both individuals and the collective. The most important proponent of this view, Friedrich Schiller, put it in these terms in his *Briefe über die ästhetische Erziehung des Menschen* (1795): "Es gehört also zu den wichtigsten Aufgaben der Kultur, den Menschen ... ästhetisch zu machen, weil nur aus dem ästhetischen, nicht aber aus dem physischen Zustand der moralische sich entwickeln kann." My talk investigates the worth of the argument that makes political ends depend on aesthetic and moral concerns. It examines the evolution of this argument in Schiller's reaction to a new philosophy (Kant's "critical" philosophy) and considers Beethoven's deployment of this argument in his revolutionary 9th symphony. Finally,

my talk considers whether Europe would still be Europe if this argument had never been sustained in the cultural thought of the moderns. It also asks whether this idea still has currency today.

Vita

Tim Mehigan is Professor of German in the School of Languages and Cultures at the University of Queensland. He is widely published in the areas of German and European literature and thought. He was awarded the Humboldt Foundation Research Prize in 2013, the Fulbright Senior Fellowship in 2017 and was elected Fellow of the Australian Academy of Humanities in 2003. From 2013 to 2019 he was a frequent visitor at the University of Bonn where he worked closely with Prof. Dr. Christian Moser, his host in Bonn. Among the many collaborative results of his time in Bonn are the collection *The Intellectual Landscape in the Works of J.M. Coetzee* (2018), a special themed edition of the *Kleist-Jahrbuch* on Kleist's politics (2021) and the forthcoming volume *Immanent Hermeneutics: The Search for Ethics*. His most recent monograph is *Robert Musil and the Question of Science: Ethics, Aesthetics and the Problem of the Two Cultures* (2020).

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Fachgebiet / Discipline
Kunstgeschichte

Schlüsselwörter / Keywords
History, Industrial heritage, Kampnagel, machinery

Social and Comercial Networks in the World of Coffee. A look at the Argovia, Chiapas Plantation through the "Eyes" of the Kampnagel Machine.

This project seeks to study the scope of the Giesemann Company based upon a biographical perspective and establishing links between Germany and Mexican events. The link in this study is a technological object, an old Kampnagel coffee machine (Hbg); based upon it we seek to reconstruct the chain of relationships that connected the Hamburg-German world with the confines of Mexico, the direct relations between the emblematic Hamburg factory and the dreams of the coffee investors that were established in the Mexican southeast of the Mexican Republic at the end of the 19th century. The research assigns an important value to the search for the origins of the Giesemann family, their social and commercial networks maintained in Germany, the family structure, the motives for going first to Guatemala and then to Mexico, and the relationships they could sustain in order to have a Kampnagel machine shipped to their plantation.

From the point of view of Industrial Heritage, which uses innovative methodological processes for a less partial approach to the problems and impact left by industry, it contributes to broadening the knowledge of German industry and the machinery export sector. But also to improve the understanding of the past of the coffee plantations of the Soconusco region of Mexico by way of the reconstruction of the still invisible networks that sustained, from Hamburg, the existence and functioning of plantation such as Argovia and that included the high circles of hamburger society, among merchant bankers, ship-owners and industrialists, who considered the whole world as their field of action.

The research I present is an outline of a rich and broad theme, which opens up a new approach to analysis, revealing marginal aspects within academic studies. I believe that the ultimate goal of generating knowledge about historical industrial phenomena and objects is for society to perceive them as the goods of all and that they form part of a complex social and economic network of the place where they are inserted. This project is a hinge tool between two worlds that are often dissociated that of the public and that of the social private.

The proposal of this project is located in the crossing between historical and cultural studies. The aim is to create a dialogue with Prof. Dr. Dr. h.c. Stefan Rinke and the studies that are carried out in the Institute of Latin American Studies, of the Freie Universität Berlin.

Vita

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Art historian, Master history, PhD doctorate. Degree in History of Art (Universidad de Oviedo, Spain).

My research interests focus on the industrial heritage of coffee, business history, life histories and the preservation of elements of the industrial past. I am also interested in the links between Latin America and Europe in what is called the first globalization, between the end of the 19th century and the first quarter of the 20th century.

Prof. Dr. Alexandre Mendes Cunha

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Fachgebiet / Discipline

Frühneuzeitliche Geschichte

Schlüsselwörter / Keywords

Economic language, Enlightenment, History of Economic Thought, Intellectual history, Useful knowledge of the natural world

Changes to preserve everything the way it always was: the idea of reform in the 18th century and the slow disintegration of the old regime

In Tomasi di Lampedusa's novel *Il Gattopardo*, the young Tancredi Falconeri, about to leave to join Garibaldi's *camicie rosse* in Sicily in 1860, tells his uncle, Don Fabrizio Corbera, the Prince of Salina, that "if we want everything to stay as it is, everything must change". It took a few moments for the phrase to echo in the full extension of its meaning in the old prince's head, who finally repeats the motto, thinking of his nephew's wit, "if we want everything to stay as it is...". The expression *gattopardismo* entered the political vocabulary to translate a type of transformism, i.e., an attitude of adapting to a new political situation, simulating the condition of its promoter or supporter, to retain previous privileges. Transformism certainly seems to capture young Tancredi's motivation, but there is room to speculate that something broader might have crossed Don Fabrizio's mind before repeating in an undertone the beginning of his nephew's sentence.

There seems to be here, in what the literary image evokes, an important reading key, which goes far beyond the 19th century *Risorgimento* in the Italian peninsula, and which captures elements of what we might call the slow disintegration of the old regime. An obviously complex process, which clearly does not end with the blow (however deadly) of the French Revolution, and which had different rhythms in different parts. This seems to be also an important key to analyzing the context of the enlightened reforms, distinguishing a substantive trait of political, economic, and social transformations taking place in different southern European countries.

The attempt to capture this process implies distinguishing different rhythms and durations. This should not be confused with the mechanical contraposition of "revolution" and "reform," which only much later gained meaning in the political debate and which without the proper qualifications remains largely an anachronistic perspective for 18th-century analysis. It is therefore necessary to consider not only the multiple channels of questioning of the old regime opened by the Enlightenment, but also the fact that an intensification of economic and political dynamics at the international level in the 18th century evoked an increasingly active role of these states interested in preserving the power structure and social hierarchy that marked the period. Thus, in several European monarchies there has been a persistent perception of what we can call a need for change, a trend that naturally amplified in the last decades of the century due to central events such as the independence of the 13 colonies and the French revolution, but also others, such as the slave rebellion in Haiti, which end up having particular significance for states concerned with maintaining their colonial empires, as was the case with Portugal. Need for change, however, is not the same as saying need for reform. It is then necessary to advance in the understanding of the specification of uses of terms related to the idea of change in the conduct of affairs of state in the period. In this brief talk, as an approximation of these general questions, an effort of conceptual history of the term "reform" in Portuguese, inspired by the tradition of the *Geschichtliche Grundbegriffe*, will be presented, in con-

trast with other Romance (Spanish, Italian and French) and German languages (English and German). The specific context of the Portuguese empire will also be highlighted, since few examples are as eloquent of the idea of changing to keep everything as it was than the example of the Portuguese monarchy and its American colony, Brazil. Thinking about Brazil will also allow us to conclude this brief reflection, with a qualification of a long-duration process that in many senses still reaches the present about the identification of elements that have contributed over time to the preservation of a profoundly unequal structure in the income distribution in my country.

Vita

Alexandre Mendes Cunha is Associate Professor of Economics at the Federal University of Minas Gerais and Research Productivity Fellow of the Brazilian National Research Council. He was the head of the UFMG's Center for European Studies (2014–2018) and Jean Monnet Professor (2015–2020), coordinating different grants by the Erasmus+ Programme. Since 2016, he has also served in the Council of the European Society for the History of Economic Thought. He specializes in the history of economic thought and intellectual history, studying the economic ideas' international diffusion in different contexts, with emphasis on 18th century Enlightenment studies and Europe in the interwar and immediate post-war periods. The focus of his recent research has been the dissemination of cameralism beyond the Germanic world and on police matters (in both the French and Germanic traditions) as an important aspect of economic governing during the 18th century, particularly in the context of Enlightened reformism.

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Fachgebiet / Discipline
Neuere Deutsche Literatur

Schlüsselwörter / Keywords
Licht, Lyrik, Lyrikgeschichte, Lyriktheorie, Natur

Licht als Medium der Poetisierung in Lyrik von Frauen: Anna Louisa Karsch (1722–1791) und ihre Zeitgenossinnen

Das dichterische Werk von Anna Louisa Karsch (1722–1791), die in den 1760er-Jahren in Berlin und in Halberstadt, dem Wohnort ihres Förderers Gleims als geniale Lied- und Gelegenheitsdichterin, ‚deutsche Sappho‘ genannt, gefeiert wurde, wird bis heute kaum unter ästhetischen Gesichtspunkten betrachtet, sondern vor allem aus biografischer und literaturgeschichtlicher Perspektive. Dieser Vortrag möchte Karschs Werke auch literaturästhetisch in der Geschichte der deutschen Lyrik verorten, indem er untersucht und darstellt, welche Poetisierungsstrategien die Dichterin in ihren Werken verwendet. Es wird gezeigt, dass diese Poetisierungsstrategien sich besonders deutlich an der Verwendung von Lichtfiguren erkennen lassen. Licht-Bilder werden im Rückgriff auf Mythologie, Religion, die Geschichte der Literatur und Wissenschaft diskursiv und rhetorisch vielfältig eingesetzt, um die Wirklichkeit, einschließlich der Lebensgeschichte der Dichterin selbst, poetisch zu überhöhen. Diese Strategien erinnern an diejenigen ihrer berühmten oder unbekannteren ZeitgenossInnen wie Goethe oder, daher gilt es auch die Differenzen und Ähnlichkeiten der Poetisierungsstrategien in Karschs Werk im Vergleich mit anderen poetischen Texten aufzuzeigen. Im Fokus stehen Gedichte von Frauen, die das Dichten von Frauen explizit thematisieren. Diese Gedichte eint, wie auch in der 2020 erschienen Anthologie *Frauen / Lyrik. Gedichte in deutscher Sprache* (Hg. Anna Bers) sichtbar wird, eine Sehnsucht nach der Produktion von Poesie, die als illuminiert und illuminierend vorgestellt wird, wobei das Licht stets vermittelt oder gemildert wird, während die Realität dunkel und erdgebunden vorgestellt wird. Die Gedichte der Zeitgenossen hingegen, die stärker im Licht der Öffentlichkeit stehen, stellen die Welt häufig als eine von vornherein Leuchtende vor. Daraus folgt die Frage, die bereits im Hinblick auf die wesentlich männlich konzipierte Subjektrolle in der Lyrik gestellt wurde, ob auch die Ästhetik von Poesie als Lichtästhetik mit der binären, asymmetrischen und hierarchischen Geschlechterdifferenz untrennbar verbunden ist.

In der „Zueignung“ zu ihren 1764 publizierten, von Gleim herausgegebenen Auserlesenen Gedichten, erhält die Dichterin Inspiration und Anerkennung durch Friedrich II, dessen Lächeln der Morgenröte verglichen wird. Am Ende der „Zueignung“ imaginiert sich die Sprecherin in Orpheus' Position des Sternbilds der Leier. „Belloisens Lebenslauf“ in der posthum 1792 von Karschs Tochter Caroline von Klencke herausgegebenen Gedichtsammlung nennt ebenfalls die Morgenröthe als Quelle der Bildung der Dichterin. Diesmal erscheint sie in einer der Schäferidylle nachgebildeten Natur, die beim Verlassen der dunklen, bäuerlichen Hütte der Geburt sichtbar wird. Im Kontrast dazu steht das Gedicht „Mädchenklage“ von Magdalene Philippine Engelhard (1756–1836), die eine anerkannte Dichterin war. Hier überlegt die Sprecherin, was die strahlenden Seen in der Heide spiegeln würden, wenn sie ein Mann wäre, und wie sie dann „hoher Begeisterung voll“ sänge (Bers 2020, 198). Der dichterischen Begeisterung und dem „Feuer“ der „Weisheit“, die als männlich besetzte ihre „Sittsamkeit“ bedrohe, stellt sie als Alternative – und alternative Poetik – den Traum entgegen, nach dem ‚Verlöschen‘ ihres Lebens, auf den Flügeln des Windes zu schweben,

den Schmerz vergessend. An diesen Beispielen wird deutlich, dass die Dichotomie von lichtvoller Lyrik und lichtlosem Mangel an Poesie bzw. dunkler Poesie sich durch die Gedichte von Frauen selbst zieht.

Vita

May Mergenthaler is Associate Professor in the Department of Germanic Languages and Literature at Ohio State University. She has published a monograph (*Zwischen Eros und Mitteilung*, 2012) that explores the project of Early Romanticism as a collaborative writing endeavor, and co-edited a book on the Cultural Transformations of the Public Sphere (2015). Her recent articles discuss the literary public sphere of the late 18th century; the journalistic critique of contemporary poet Friederike Mayröcker; the concepts of ecology and justice in *Fridays for Future*; colonial and postcolonial representations of desert plants, Hölderlin's poetics of nature, and figures of light in Brockes and Goethe. Until summer 2022, May Mergenthaler is a Humboldt Fellow at the University of Bonn. She is currently writing a monograph on the functions, concepts, and figures of light in German poetry from the early 18th to the early 19th centuries.

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Fachgebiet / Discipline
Neuere Deutsche Literatur

Schlüsselwörter / Keywords

Diskurs, Geopolitik, Narrativ, Raumgestaltung,
Reiseliteratur

Beethoven, Vienna and the European/Eurocentric Monolog on Self and the Other. Music, Abolitionism and Voicelessness at the Vienna Conference 1814–1815

Many publications about a relationship between Beethoven, music and the “Wiener Kongress” emphasize the great contribution of music, and particularly that of Beethoven for the reinvention a post Napoleonian world and for the invention and construction of a new political, cultural and economic transnational order in Europe. Indeed, the Vienna gathering was a stage of consecration of the great German and European musician whose work is considered as the framework and medium for the celebration of a new peaceful European and universal cultural and political ideal, that Beethoven depicted as “geistiges Reich”. The transnational and universal ambition of this meeting and its entertaining part can be acknowledged if one considers the question of abolitionism that was part of the debates in Vienna. Therefore, music can also be considered as instrument and medium for the invention of a future of Europe and the World. But what the exact role of music and musicians like Beethoven was in the staging of this European and Eurocentric monolog about the dehumanized and enslaved part of mankind, is yet to be explored. How did Arts, in this case classical music, imagined and represented this ‘present absence’ or this ‘absent presence’ of the enslaved part of Humanity in a European gathering? To which extend does European classical music integrate tragic forms of musicality that are connected to crimes and atrocities of the transatlantic trade and to the struggle of enslaved people to regain freedom as it was the case in St. Domingo (Haiti)? Was Beethoven’s music the articulation of internationalized European provincialism or rather the framework an aesthetic questioning of plurality, inequality, hegemony and domination in the Europeanized and globalized world? Was Beethoven in his Glorious Moment aware of a cultural world cartography that was generated by the European colonialism and transatlantic slave trade? How global or international was the European classical music at the beginning of the 19th century? What was/is the reception of Beethoven’s and the classical music in this enslaved part of mankind? This presentation intends to question the function of music as entertainment and alternative historiography in the discursive imagination and production of the Other in a Europeanized and globalized world. From a deconstructionist and postcolonial perspective, this paper analyzes how music and that of Beethoven particularly operated in an imperial and colonial context with regard to ethnocentric and hegemonic discourses.

Vita

Jean Bertrand Miguoué obtained his PhD. 2009 at the University of Innsbruck.

He is Associate Professor for Contemporary German Literature and Culture at the University of Yaoundé I since December 2019. He was a fellow of the Humboldt Foundation (2017–2019) and conducted in this capacity a research project on the topic Travel – Literature – Geography at the University of Paderborn. His stay in Paderborn enabled the launching of an Erasmus-Partnership between his home and his host Institute (2019–2022).

Since October 2019 Prof. Miguoué and his research group in Yaoundé are working on the project African and European Textualities of Space in Literature, Medias and Culture: Projects, Problems and Perspectives (Humboldt-return Fellowship, 2019–2020). Since 2020 he is working on a new research project: Slavery, Slave Trade and Cultural World Mapping. Past Narratives and Echoes of the Present. A Transdisciplinary Approach. He is member of AGNES, GAS-Verband and IVG.

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Fachgebiet / Discipline

Allgemeine und Angewandte Sprachwissenschaften

Schlüsselwörter / Keywords

Conjunction, Historical linguistics (syntax), Historical semantics, Indo-European, Quantifier particles

Excavating Logical Thought

Humans are hard-wired with the capacity for logical thought and languages spontaneously, and consistently, reflect that, in ways that often appear coincidental. The proposed project aims to break new ground in comparative and cross-linguistic semantics by conducting a cross-linguistic investigation of logical meanings on a global scale. While the previous and current work is based around finding languages that exhibit homophonous (same-sounding) logical markers, my current and future research aims to investigate a bolder claim: logical homophony (detectable as a pattern of marking more than one logical context using the same signal/morpheme) is a universally available and a functionally operating system that can be found in all languages of the world (in varying degrees and forms, the distributional nature of which is to be determined). Investigating and cross-linguistically indexing such meanings is key to understanding how logic is encoded in the mind and (reflected by) the grammar.

My current research focusses on analysing the grammars of ancient languages in order to help answer at least two fundamental questions. One concerns the nature, and extent, of linguistic change and how best to explain such variation and change. The other question concerns the relation between grammar and the logical system of thought. The grammar of ancient languages does only reflect the rules of syntax (how words must be arranged to be well-formed), but also the semantics of how logical thought may have been structured.

Logic is the foundation of mathematics as well as human thought. From the inception of Boolean logic, Boole (1847) claimed that his aim was "to investigate the fundamental laws of those operations of the mind by which reasoning is performed". It is therefore perhaps not surprising that the logical language, used to represent the core logical operations mimicking those laws of the mind, is based on English. Consider the fact that logic employs two different symbols ' \forall ' and ' \wedge ' corresponding to English words like all and and, respectively, even though ' \forall ' and ' \wedge ' represent ultimately the same mathematical operation. If the formal language of logic were based on Japanese, ' \forall ' and ' \wedge ' would be replaced with "the same symbol" as Japanese uses the same morpheme "mo" to mark expressions for which English uses "all/every" and 'and'. Japanese can thus be said to reflect the logical identity of the two different logical words in English. In Japanese, the use of the logical word mo directly mirrors the logical structure of thought which "every" triggers in a language like English. Japanese or ancient Indo-European languages can be seen as revealing this identity of the two meanings, or the triggering of logical relations between "and" and "all". This fact alone provides a window for an investigation into how logical structure of thought and the surface (audible) grammar of language are connected and constrained. My current and anticipated research takes this idea further: The universally present logical layer is carved up and constrained by the grammar and any 'mistake' or coincidence in marking two seemingly different logical contexts identically is taken as reflective of the underlying logical component.

The study of linguistic diversity (typology) has achieved great results on all levels, except one: the level of meaning. This big gap in the typological literature, pertaining to the central property of human language – logical expressivity, is one of the aims my future research aims to fill, taking onto a global level the programme I set out in my recently published book ("Superparticles", Springer), which would allow for an empirically fuller understanding of the cognitive limits common to all humans and presumably reflective in all languages.

Vita

As a theoretical linguist, I'm in the business of uncovering the intricacies of the grammatical mechanisms, and general architecture, which are common to all languages and how these reflect the properties of human thought. My research focuses on how humans build linguistic structure and how they interpret and communicate with such structures. This is also broadly the topic of my recently published monograph with Springer ("Superparticles"). I received my doctorate from Jesus College, University of Cambridge, and have held fellowships and research positions in the USA (Harvard, MIT), Japan (NINJAL, Tokyo), Austria (Graz University), Cyprus, and now Germany (Leibniz Centre General Linguistics, Berlin). Outside of academia, also worked at Google and Samsung as a Language Engineer. Committed to social justice and aware of my intellectual responsibility, I also run a non-profit (Bled Institute) in order to promote science, social mobility and critical thought through science and education.

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Fachgebiet / Discipline
Weitere Geschichtswissenschaften

Schlüsselwörter / Keywords
Comparative History, Land Expropriation,
Masculinity, Post-War Conflict, Veterans

Land expropriation in Ancient Rome and Contemporary Africa: veterans, masculinity, and war

This book, situated in the field of Roman history, poses new questions in the area of Roman historical inquiry, while attending to other fields such as History, Anthropology, Classics, African Classical Reception, Black Classicism and Comparative History. Such questions involve parallels with an African context, and are linked to modern concepts – masculinity, gender, identity and embodied practice. The book argues that a non-Western cultural perspective can broaden the understanding of Classics generally, and in particular can illuminate the discussion of veterans, war, masculinity, violence, land and gender in a Classical culture. It explores issues involving military veterans and land expropriation, particularly in the two cases of the client-army era of the first-century BC Roman Republic and contemporary Zimbabwe. It centralizes culture, the physical body of a soldier and the cultural production of images and representations of masculinity, to advance theoretical thought on war, masculinity and violence. Analysis of these cases serves to identify the cultural logic that connects masculinity, violence and expropriation beyond the particulars of each case, offering an approach to Classics informed by African culture. The book's transcultural-comparative thrust is based on one constant found in both societies, namely land expropriation.

Such appropriation takes place in the context of war-ingrained masculinities, often articulated within the overarching framework of patriarchy. In discussing the issue of claims for rewards or compensation for veterans in the context of war, and their consequences – expropriation, confiscations, violence, etc. – the book fosters a deeper understanding of these social processes, relating the study of masculinity to the consideration of the soldier's body, and military violence.

Vita

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Fachgebiet / Discipline
Tasteninstrumente

Jaume Padrós: Leben und Werk. Wiederentdeckung eines vergessenen Komponisten.

Als Erstes möchte ich mich kurz vorstellen und erklären, wie ich hier angekommen bin. Ich bin Musikerin und als Akkordeonistin beschäftige ich mich damit, das Akkordeon zu entwickeln, das heißt: Konzerte spielen; das Repertoire für Akkordeon promoten (sowohl Originalkompositionen als auch Bearbeitungen); und der pädagogischen Tätigkeit widmen, um mein Wissen weiterzugeben. In diesem Rahmen habe ich in der letzten Zeit die Musik des katalanischen Komponisten Jaume Padrós entdeckt.

Jaume Padrós (1926–2007) war ein katalanischer Pianist und Komponist, der seit 1956 in Ulm lebte. Das kompositorische Schaffen von Padrós umfasst mehr als 90 Werke in unterschiedlichsten Besetzungen, wobei unter anderem die Kompositionen für Akkordeon hervorstechen. Padrós war von 1964 bis 1995 Klavierprofessor an der Musikhochschule in Trossingen, wo er Hugo Noth (Akkordeonist und Komponist) kennenlernte. Aus einer Zusammenarbeit zwischen Padrós und Noth entstanden mehrere Kompositionen für Akkordeon, Padrós schrieb insgesamt 17 Werke für dieses Instrument.

Zurzeit habe ich angefangen, einen digitalen Musikverlag für Akkordeon zu entwerfen. Dieses Projekt befindet sich noch am Anfang, dennoch habe ich schon die Eckpunkte vereinbart. Die hauptsächlichen Ziele des Verlags sind: Stücke für Akkordeon veröffentlichen, das Repertoire für Akkordeon promoten (auch pädagogisch) und die Förderung besonders der katalanischen Komponisten. In diesem Sinn ist das Repertoire für Akkordeon von Padrós so reich, dass ich es durch den Verlag bekannt machen möchte.

Andererseits feiern wir 2026 das hundertjährige Jubiläum von Jaume Padrós Geburt und unter Mitwirkung seiner Töchter planen wir eine Hommage, um seinem Leben und Werk zu gedenken.

Vita

Olga Morral has performed recitals around Spain, Germany, France, Italy and Colombia. She has also performed together with national and international orchestras and ensembles such as the Oper Frankfurt, JONDE and Ensemble Proyecto Ocnos.

She has performed at many important international music festivals such as the Quincena Musical in Donostia, the International Festival of Music and Dance in Granada, the Off Liceu in BCN, the Mozartfest in Würzburg and the Popayán Book Fair, among others.

Olga has been awarded in several competitions and has received different grants. Some of the most important prizes and awards are first prize in the Spanish Competition of Young Musicians, third prize in the International Accordion Competition "Arrasate Hiria" and the fellowship "Wardwell-Stipendium" by the Alexander von Humboldt Foundation. She studied at Centro Superior de Música del País Vasco (Musikene) with Iñaki Alberdi and at the Hochschule für Musik in Würzburg with Stefan Hussong.

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Fachgebiet / Discipline

Ur- und Frühgeschichte (weltweit)

Schlüsselwörter / Keywords

Chernyakhiv Culture, data-base, Late Roman Period, Roman Coin finds, Southern Scandinavia

A Mosaic Of The Past: Coins and Barbarians Between Southern Scandinavia And The Black Sea Region In The Late Roman Period

The main aim of my current research is to perform an interdisciplinary study of cultural processes unfolding in the region between Southern Scandinavia and the Black Sea by correlating numismatic and archaeological data of the second half 3rd – early 4th c. AD. The project's results should help to understand the level at which during this time the transfer of persons, societies, goods, ideas and technology took place in studied region, and the role played in this process by different categories of object and their interrelationship. The second half of the third century and the early fourth century AD was a most tumultuous and crucial time for the territory of Europe, when the Roman Empire was going through a period of political and economic instability, but simultaneously this was a period of a major political, economical and social transition within the Barbaricum.

The main critical approach in the research is based on the three-level model of culture of H. J. Eggert, but also the most modern critical approaches are taken into account (B. Olsen's critical model; theory of "biography of things"; explanatory models for early exchange processes by D. Quast; the approaches of C. White and M. Beaudry, investigating the characteristics of things as markers of identity; and substantive theories of K. Polanyi, G. Dalton and R. Hodges regarding the anthropology of money). Another important point of my research is the use of artifacts found in the archaeological context. Other materials, including new chance finds, are referred to only when necessary for interpretation of the coins from well-known contexts. The project implementation is based on the application of four methods: data processing (creating offline database); cartography; statistical evaluation; network analysis (illustrating relationships and transactions between people and groups, producers or traders).

The main sources of research are numismatic data: antoniniani, coins of provincial issues, bronze and silver official issues and gold coins (aurei and solidi) and barbarian imitations of Roman coins.

Archaeological evidences also play an important role: the study of distribution of Roman imports and objects manufactured locally, including artifact forms which have a distribution range in the studied region. An important role in the study of contacts are finds from the bog deposits of Southern Scandinavia (e.g., Thorsberg, Nydam, Illerup Ådal, Vimose). Historical sources do not play a decisive role in the project, but they are necessary for understanding of the historical background. The main expected theoretical result of my research is creating clear-cut mechanisms for an interdisciplinary study of numismatic and archaeological sources dating to the Late Roman Period, as well as clear critical approach model for processing of numismatic and archaeological sources in interregional studies and experience of active use of big massive data on finds devoid of context.

Vita

I graduated from V.N. Karazin Kharkiv National University in 2005 and defended my PhD thesis in 2010. In 2006–2015 I worked as assistant professor at the School of History of the V.N. Karazin University. Between 2015 and 2018 I implemented, at the Institute of Archaeology of the University of Warsaw, a three year post-doctoral project financed by Polish National Science Centre (NCN). From 2019 to 2021 I worked at the Institute of History of the University of Warsaw as assistant professor, and currently, as assistant professor at the Faculty of Archaeology, University of Warsaw. I have co-operated in more than 10 scientific projects. I am an author of more than 140 publications and one monography. I received studentship in College of International Cultural Exchange (Wuhan, China) and scholarships in Bonn (Friedrich-Wilhelm University, DAAD, 2011), Frankfurt am Main (RGK DAI, 2014), Oxford University (Kraay Travel scholarship, 2014).

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Coloniality of power and resistance in some interracial toponomastic transphonologies in Zimbabwe

Toponyms are part of cultural identity as they denote people's spaces both in time and space and this makes them an integral part of humans. Colonialism targeted toponymy as part of the broader conquering and occupying agenda. Coloniality of power was laid in colonialism as a perpetual institution of euro American hierarchies of power, culture and knowledge. The Afrocentric idea juxtaposes Eurocentric thinking and the ideological and political war between the two is based on dominance and resistance. Zimbabwe was colonised by the British through Cecil Rhodes and his pioneer column and part of the colonial process was to change the character of the linguistic landscape to reflect and represent the colonising space. While some names were renamed using colonial history, culture and knowledge some were retained in the indigenous languages however, they too were changed at the level of phonology through the process of transphonologisation. This paper argues that the transphonologies which are English phonological realisations of indigenous toponyms are themselves a form of name change and onomastic erasure just like renaming. The original meaning and heritage are lost in the transphonologies and in some cases there are new and ahistorical meaning inferences in the transphonologies. The lack of effort to get the indigenous names right is itself colonial arrogance and domineering, an expression of lack of care for the symbolic function of the toponyms at a time when they glorified the symbolism of western toponyms through renaming African spaces. The indigenous people of Zimbabwe resisted and continue to do so through the same process, they have their own transphonologies of English impositions in Zimbabwe and the transphonologies held rid the areas of colonial culture, heritage and knowledge. Some of these transphonologies even affected the orthographies as some Zimbabwean toponyms are written to represent the mispronunciations.

Vita

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Schlüsselwörter / Keywords

Comparative studies, Cultural resistance, Eastern
and Central Europe, Nation-state-building, Public
education

Primary Education, Nation-Building, and Cultural Clashes in the Border Areas of USSR, Romania, and Poland in the Interwar Period (1918–1940)

This research project aims to analyse the schooling processes in two regions on the western border of the USSR (Bessarabia and Eastern Galicia) and two border areas within the USSR (Transnistria and Central Ukraine) during the interwar period 1918–1940. The project's particular aim is to determine the historical, socio-cultural and political reasons that explain why certain segments of the rural population in these regions resisted to and others complied with the education models. The project will explore the following research paths: Poland, Romania and the USSR have set ambitious educational agendas as a strategic priority in the interwar period. Yet, the three states have adopted specific state formation and nation-building strategies in their ethnically mixed border regions. Romania and Poland have adopted a nationalizing strategy consisting of the linguistic assimilation of ethnic minorities. Conversely, the USSR embraced a federal model for the integration and promotion of titular and minority ethnic groups. In these circumstances, what were the responses of the local population to the schooling processes and, implicitly, to nation-state building in the four regions? To what extent the degree of compliance with and resistance to schooling varied in the studied regions depending on the relationship between, on the one hand, the ethnolinguistic group, the living environment and the gender of pupils and, on the other hand, the national and educational policies applied by the three regimes in these areas. Another question to be examined concerns the response of the rural population to schooling during the interwar period in the four regions according to different characteristics of the population. Based on previous research on the Bessarabian and Transnistrian cases, we presume that the response of the rural population to mass schooling has evolved from resistance and indifference to the recognition of the school institution and the 'pedagogical authority' of the state. This gradual transition from resistance to recognition of the schooling process is likely to facilitate the establishment of the citizenship pact between the state and the locals.

Vita

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Schlüsselwörter / Keywords

music philology, genetic criticism, digital humanities, Schumann, Beethoven

About "die Kunst musikalische Gerippe zu erschaffen". For a comparative approach to Beethoven's Composing Strategies

In my research I aim to find out whether Beethoven's working methods come from a common European tradition of composing. In doing so, I apply the methods of genetic criticism to contextualize the genetic function of the writing processes found in the manuscripts in an international and comparative discourse.

The comparative analysis of the writing strategies of early nineteenth century composers reveals certain constants, shared models, which indicate that there must have been a European compositional *koinè* in teaching and composing music – in spite of the traditional idea of national or individual styles.

Are the common roots to be found in shared teaching methods? What can composers' working manuscripts tell us about music composition in Beethoven's Europe?

There is a well-known composing strategy used by Beethoven, which can also be found in a wide range of nineteenth century composer's working manuscripts, and which represents an exemplary case of a common practice, even if in different languages and countries. In the musicological research it has been defined as the creation of a skeleton score, a term used today in the analysis of manuscripts from Beethoven to Verdi and that represent an important compositional stage within the process of writing.

The most important characteristic of a skeleton score is that it has been developed through one guiding voice (*Leitstimme*), which unfolds throughout the score. Being the basic framework of the composition, from which the composer defines and fills in the other voices of the score, its reconstruction allows us to understand how the composer organizes the musical texture, it clarifies the internal microchronology and the guiding elements of the composition (Novara, forthcoming). Walther Dürr (Dürr 1997, p. 79) describes it as a common compositional principle at the time, which for example Schubert would have learned from his teacher Salieri – the same teacher of Beethoven for at least a year from 1801 to 1802 (Ronge 2011). Can we tell the same for other students of Salieri?

In a humorous letter from 1825, Beethoven suggests that he learned from his teacher Albrechtsberger "the art of creating musical skeletons" (*die Kunst musikalische Gerippe zu erschaffen*, Beethoven in *Cäcilia* 1825, Vol. 2, p. 205). Although in this context it might relate to the writing of fugues (Ehrenbaum 2013, p. 31), if we look for this concept in the Italian area, we find the same 'skeleton' metaphor in a 1796 writing by the Italian violin teacher and composer Francesco Galeazzi. In the last part of his treatise (*Elementi teorico-pratici di musica*), Galeazzi devotes himself to describing the most effective way to write a composition. For him the *scheletro*, or *ossatura* is represented by the writing on the score of the principal melodies – which he both refers to as the skeleton of the harmony as well as the guiding melody lines (Chegai 2016, pp. 25–26).

Does Galeazzi's use of the term '*scheletro*' both as a leading melodic and harmonic thread comes from the Italian pedagogy methods and its guiding function of *partimenti* (Sanguinetti 2012) and

disposizioni (Van Tour 2019)? What is the underlying creative function of this *scheletro*? How comes that the same skeleton metaphor in music composition contexts occurs in Beethoven's writing as well as in a relatively unknown Italian treatise?

As Mario Aschauer pointed out, "more than a century of music sketch studies have produced an impressive corpus of literature about the compositional processes and working methods of the great composers in the classical canon. [...] However, one of the chapters that still remains unwritten is a history of exactly how composers acquired and developed their working methods". (Aschauer 2018, p. 1). An important scientific challenge, which my research seeks to address.

Vita

Elisa Novara is Postdoctoral Associate (*Wissenschaftliche Mitarbeiterin*) in the basic research project "Beethovens Werkstatt. Genetische Textkritik und Digitale Musikedition" at the Beethoven-Haus in Bonn (Germany). She studied musicology, literature and theatre at the university "La Sapienza" in Rome and obtained the *Laura* degree in 2010 with a thesis about the genesis of Robert Schumann's first piano sonata op. 11. In 2014 binational Ph.D. (Rome and Leipzig) with a dissertation on "Studies for the critical edition of Robert Schumann's chamber music" within the Robert Schumann Critical Edition of Works. 2012–2014 academic assistant at the Robert Schumann Research Center in Düsseldorf. Her main research interests are music philology, genetic criticism, digital humanities and instrumental music of the XIX century, in particular of Schumann and Beethoven.



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Musikwissenschaften

Schlüsselwörter / Keywords

Beethoven-Forschung, Hochschulbildung, interkulturelle Pädagogik, Kammermusik, Kulturgeschichte der Musik, Kulturtransfer, Ludwig van Beethoven, Musik um 1800, Streichquartett, Wiener Klassik

Beethoven, Egmont, and theatrical 'Empire's of the Mind'

This paper will explore the theme of Beethoven's 'Empire's of the Mind' with a consideration of the 'Theatrical Epoch' in Beethoven's career around the time he was composing the middle-period quartets. This epoch was much more than a passing phase. It can be defined as an extended period during which he was particularly engaged with, and sought further involvement with, theatrical works and theatrical concepts. It stretches from at least *Die Geschöpfe des Prometheus*, Op. 43 (1800–1), to *Leonore Prohaska*, WoO96 (1815), and intensifies in 1804–6 and 1809–10 with his work on *Fidelio*, Op.72, and *Egmont*, Op. 84.

I focus on *Egmont*, and argue that both Op. 74 and Op. 95, despite their overtly different characters, show links and parallels to various 'voices' and aspects of drama in Beethoven's setting of Wolfgang von Goethe's *Egmont*; the connections are subtle and slight in the case of Op. 74, but more overt in the case of Op. 95. These works give us a window on Beethoven's thinking about personal heroism and freedom of thought in relation to political realities. The finale of Op. 74 has eluded scholars, who have tended to find fault with the choice of variations. But, like the characters *Egmont* and *Klärchen* in Goethe's *Egmont*, it can be considered to represent constancy through dualistic turbulence, endurance and ultimately fundamental transformation. It might be interpreted as enacting a kind of quest, a challenging process of discovery. Wilhelm von Lenz emphasised the movement's questing character when he speaks of its maze-like quality, and the guiding 'goldener Fäden' (golden threads) of the main theme. The finale of Op. 74, on the other hand, can be read as an interiorisation of the heroic, which does not necessarily undercut the heroic signs of the work's Presto movement. Rather, the open-ended 'dual' variations (dual in affect, not tonality) bring the focus down to a more personal level, suggesting the challenging, heroic quest of inner exploration – a quest that, the Romantics knew, would always remain incomplete.

Beethoven's *Egmont* music exhibits similarities to the String Quartet Op. 95 not only of key, but also of rhetoric and dramatic conception. A broad frame of reference is useful for interpretation of the quartet's F major conclusion, which, like that of Op. 74 has trouble scholars in terms of the absence of a weighty, teleological conclusion. Theodor Helm was the first to liken this section, which he termed 'a second finale', to the *Siegessinfonie* in F major that concludes the F minor overture to *Egmont*. One might understand this passage as a direct, if miniature, parallel to the *Siegessinfonie*. I argue that, despite its smaller proportions, one might still experience from the quartet coda something of the sense of collective, projected rejoicing: in the play, the Sieg (victory) is the future triumph of the Netherlands. In the quartet coda fragment, as in the case of the *Siegessinfonie*, another level of listening and interpretation is suggested. The dramatic disjuncture at the coda – the breath-taking change of affect – prompts questions, opening up an intellectual space in which the

listener can ponder the poignancy and irony. The listener might ask: Could any chord, cadence, or concluding procession ever eclipse the preceding implicitly tragic discourse?

In the end, it is the asking of such a question that is centrally important to the work's aesthetic, rather than the answering.

The case study of Op. 95's finale takes us back to freedom of thought, which is opened up if not by the politics of the Empire at the time, then at least by the cultural politics of several important minds within that Empire.

Vita

Nancy November is an Associate Professor in musicology. Combining interdisciplinarity and cultural history, her research centers on chamber music of the late eighteenth and nineteenth centuries, probing questions of historiography, canonization, and genre. Recent publications include *Beethoven's Theatrical Quartets: Opp. 59, 74, and 95* (Cambridge University Press, 2013); a three-volume set of fifteen string quartets by Emmanuel Aloys Förster (A-R Editions, 2016); and *Cultivating String Quartets in Beethoven's Vienna* (Boydell Press, 2017). She is the recipient of a Humboldt Fellowship for Experienced Researchers (2010–12); and three Marsden Grants from the New Zealand Royal Society. She recently edited a book on Beethoven's *Eroica* Symphony (forthcoming, Cambridge University Press, 2020), and has published a broad range of chamber music from the nineteenth century in modern editions.

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Fachgebiet / Discipline
Religionswissenschaft

Schlüsselwörter / Keywords

Power, Sexual, Abuses, Pentecostal churches,
State, Gender, Violence

Examining Sexual and Physical Abuses in Ghanaian Pentecostal-Charismatic churches

Human rights (HR) are an entitlement a person claims by being a human being (Mwaura 2012 and UHR, 1948). Most African countries have signed the UN Convention on Human rights; they are therefore obliged to comply with the document, but it appears that HR has become a 'relative' concept, as the enjoyment depends on the position one finds themselves. In a sense, the idea of HR has two operational sides in Ghana – the right of a person in public and the 'no' right for the same person in the sacred space granting that, right to religion is one of the fundamental rights of a person. In the face of this fact, all-religious forms in Ghana are complicit in these acts. The most common incidences take place within the Pentecostal-Charismatic Churches (PCC) religious setting. Probing the gender dimension of which of the sexes is hurting in this enterprise, the project broadly examines what constitutes the act of abuses across the Pentecostal religious landscape of Ghana, identifying the individuals and groups involved and investigating, by questioning leaders, church members, individual clients, and victims. The focus will be on sexual and physical abuses in the earlier and current phases of Pentecostalism. It will employ cyber/traditional ethnographic and the metaphor of the river of life methods to the inquiry of religious leaders, clients/members, and the communities of those churches. I argue that the PCC is a haven of virtues and vices diversely, while the concept of human rights seems non-operational in the PCC religious praxis. I further contend that the African worldview on religious persons in sacred spaces contributes to this anomie much as the non-monitoring of religious agents by the State and its agents have left religious actors feeling powerful. The paper will initiate a conversation on an essential dimension of Ghanaian Pentecostalism. The Pentecostal worshipping public will be better informed on human rights and what constitutes abuse, even if the act is accepted as an appropriate ritual in their religious cultures.

Vita

Genevieve Nrenzah is a Research Fellow in the Religion and Philosophy Section of the Institute of African Studies, University of Ghana. Her research and teaching interest focus on Africa's diverse indigenous religions and their extensions in the African Diasporas, Sexuality, and Human rights, Neo feminism in Ghana and Oil and Faith. She is currently interrogating sexual abuses in Ghanaian Pentecostalism and their effect on development at the University of Rostock.

Dr. Nrenzah is a Co-Editor of Contemporary Journal of African Studies and has researched comprehensively on Neo Indigenous priests and priestesses, goddesses in Pentecostal discourse and women in indigenous religions. She is affiliated to the Deutsche Gesellschaft für Missionswissenschaft, American Academy of Religions African Studies Association of Africa.

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Allgemeine und Angewandte Sprachwissenschaften

Schlüsselwörter / Keywords

anti-social behaviours, deviance constructions,
identity construction, Nigerian street children,
socio-cultural context

THE CONSTRUCTION OF DEVIANCE AND STREET IDENTITY IN THE DISCOURSES OF NIGERIAN STREET CHILDREN

The anti-social behaviours of Nigerian street children often influence their construction of deviance to cope with life on the street and this plays a role in constructing street identity. Instances of the deviant activities are theft, drug trafficking and abuse, gangsterism and scavenging index societal insecurity (Diop 2003, Ross 2000). All of these reflect in their implicit discourses (Resende 2012; Makofane 2014; Oloko 1990), which make easy understanding of the group's deviance constructions difficult and consequently hard to tackle, thus licensing long continuity of the negative acts in the Nigerian society. This if not pragmatically addressed can snowball into a serious insecurity challenge with a destructive impact on the nations development. Previous studies have largely focused on sociological, psychological, anthropological and clinical aspects of this phenomenon. Few studies on discourse analysis about street children have centred on gender, metaphors, labelling, and language of representations (Rosa 1999; Fopp 2009; Resende 2012; Makofane 2014; Kuskoff 2016) to the exclusion of the implicit meanings of their discourses and their attendant identities. Significantly, this has been pointed out in studies on street children in Portugal (Rosa 1999), Russia (Stephenson 2001), America (Mickelson 2000), South Africa (Roestenburg 2010) and Nigeria (Oloko 1999), but has not been given adequate attention. Building on this research gap, this project investigates how Nigerian street children construct deviance and street identity with a view to deconstructing their discourses, and consequently contributing to the pragmatic efforts in understanding the trajectory of street children constituted by street deviance in Nigeria, with Southwest as a reference point. This invariably addresses, partly, Goal 16, of UN sustainable development goals which focuses on promoting peaceful and inclusive society.

Vita

Dr. Ezekiel Olajimbiti teaches in the Department of English and Literary Studies, Federal University Lokoja, Nigeria. He obtained his BA degree in English and Literary Studies at the University of Ado Ekiti, Ekiti State (UNAD) now Ekiti State University, Ado Ekiti in 2008. He proceeded to the University of Ibadan where he earned MA and PhD degrees in English in 2012 and 2017 respectively. Dr. Olajimbiti has published a considerable number of very well researched articles in reputable journals and chapters in books of international standing. His research areas are pragmatics, discourse analysis, semantics and sociolinguistics with special interest in children's discourse, political discourse, popular culture and internet pragmatics. He is a member of professional bodies such as Pragmatics Association of Nigeria (PrAN), English Scholars' Association of Nigeria (ESAN), International Pragmatics Association (IPrA) and others. He has provided refereeing services for both local and international journals, some of which are Nordic Journal of African Studies and English Language Teaching and Linguistics Studies.

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Fachgebiet / Discipline
Philosophie

Schlüsselwörter / Keywords
Aesthetics, Critical Theory, Education,
German Idealism, Music

Beethoven und die Philosophie: Musik, Dialektik und freie Improvisation

Kann man ein musikalisches Werk und ein philosophisches Werk vergleichen? Sind sie zwei ähnliche Erscheinungsformen des Geistes? 2020 jährten sich Beethovens und Hegels Geburtstage. Der Musiker und der Philosoph lebten in der gleichen historischen Situation, die durch die Französische Revolution und den Beginn der Moderne geprägt war. Es mag paradox erscheinen, von einer Korrespondenz zwischen Hegels Philosophie und Beethovens Musik zu sprechen, denn die beiden sind sich nie begegnet, und es gibt keinen Beweis dafür, dass sie das Werk des jeweils anderen kannten. Hegel erwähnt in seinen Vorlesungen über Ästhetik die meisten Komponisten seiner Zeit, aber Beethoven erwähnt er nie, obwohl für den Musikwissenschaftler Carl Dahlhaus gerade dieses Schweigen ein "beredtes" ist. Selbst wenn Hegel Beethovens Musik nicht gekannt oder nicht verstanden hätte, hindert uns das nicht daran, eine Übereinstimmung zwischen der Logik seiner Philosophie und derjenigen in Beethovens Musik herzustellen, insbesondere zwischen der Struktur der dialektischen Logik und der Struktur der tonalen Musik. Theodor W. Adorno schrieb, dass die Konfrontation zwischen Beethovens Musik und Hegels Logik keine Analogie, sondern die Sache selbst ist. Die (Beethoven'sche) Musik würde nicht nur kontingente Identitätsmerkmale der (Hegel'schen) Philosophie entlehnen, sondern das logische Konzept selbst in musikalischer Form darstellen. Wenn es diese Analogie gibt, so Adorno, sollte man ihre Formulierung nicht in den Ästhetik-Vorlesungen suchen, in dem, was Hegel über die Musik sagt, weil er auf diesem Gebiet keine Kompetenz hätte, sondern eher in der Logik oder der Phänomenologie des Geistes. Adorno und Dahlhaus stützen sich jedoch auf eine verfälschte Version der posthum herausgegebenen Ästhetik-Vorlesungen durch H. G. Hotho. Das Quellenstudium, das wir im Rahmen der Arbeit mit A. Gethmann-Siefert an der Fernuniversität in Hagen durchgeführt haben, zeigt, dass Hegel in seinen Vorlesungen Beethoven zwar nicht explizit zitiert, aber in die Debatte um die Instrumentalmusik eingreift und bestimmte Passagen, etwa zum Begriff des Themas, als Anspielungen interpretiert werden können. Es gibt einen Einblick in die dialektische Natur der Sonatenform. Aber es ist weniger die Analyse der thematischen Arbeit, welche in Hegels Vorlesungen die Verbindung zu Beethoven herstellt, sondern die Theorie des Künstlermusikers und die Konzeption der freien Improvisation. Für Hegel sind es die Sänger Rossinis und die Improvisationen Paganinis, die die Erfahrungen der musikalischen Improvisation ausmachen. Man könnte fast sagen, sie seien für ihn das Scheinen des absoluten Geistes. Doch könnten diese Beschreibungen auch auf Beethovens Musik zutreffen, denn die freie Improvisation war für seine Zeitgenossen – und auch für W. Kinderman – eine wesentliche Dimension seiner Kunst. Das Prinzip der Improvisation sei nach und nach aus der westlichen Kunstmusik verschwunden. Heute wird die Analogie zwischen der auf Improvisation basierenden Musik und der Dialektik der Philosophie eher in der Theorie der sogenannten populären Musik konstruiert.

Hört man Beethovens Musik und liest gleichzeitig die Improvisationstheorie Hegels, dann könnte man zu ganz anderen Schlüssen als Dahlhaus und Adorno kommen, was das Verhältnis von Musik, Dialektik und Freiheitsprinzip betrifft. Und wenn man bedenkt, dass Musik auch die Ge-

sellschaft widerspiegelt, in der sie produziert wird, könnte diese Auffassung auch Möglichkeiten eröffnen, freiere Lebensformen zu denken, wie Beethoven es uns gelehrt hat.

Vita

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Klassische Philologie

Schlüsselwörter / Keywords
Greek epigraphy, Imperial propaganda, Lycia,
Roman annexation, Roman roads

On the Border Regions of Lycia: Oktapolis, Mylias and Mnarike

One of the mysterious parts in the content of the Monumentum Patarense is that the three regions located on the provincial borders were emphasized. Oktapolis in the west, Mylias in the north and Mnarike in the east, together with specific cities attached to them: Lyrnai, Kodopa and Kosara respectively. Apart from these three, there are also Pamphylia and Asia, which will not take place in this paper since they are outside Lycia. All these regions already bear a traditional and historical background. But could their appearance on the monument indicate more than that? Several ideas were proposed to explain why it was needed to emphasize these three regions supplemented to specific cities. One proposal was that the cities recorded with a regional identity were distinguished from other cities with the same name. This idea was rejected by me, who presented an observation that the regions were mentioned in order to indicate the road system get into or get out of the relevant region. But this did not bring a satisfactory result as well. A reevaluation of the epigraphic materials, some of which are newly found in the region of Oktapolis, triggered this discussion again. As we read on the monument, each region is given only with a specific city, which should have a specific reason, since the regions of course were not consisted of only one city. For example we know that Hippoukome was also a city of Oktapolis, Akarassos and Soklai were the cities of Mylias, most probably Lykai and perhaps Typallia were the cities of Mnarike. Of course the cities of the regions were already known to the contemporary readers of the inscription, but why were these regions indicated and why were these specific cities tied with them? A re-evaluation of some evidence together with the new finds in our field surveys have brought light to the questions.

Vita

Fatih Onur received his bachelor's degree in Classical Archaeology (1999), Master's (2002) and PhD (2007) degrees in Ancient Greek Language at Akdeniz University. He is currently a faculty member in the same institution. Amongst his research interests are Ancient Greek Epigraphy, Ancient Geography of Asia Minor, History and Geography of Lycia. His main works are on the ancient routes and roads in Lycia, on the distribution, status and territories of Lycian settlements. He participated in and later directed the field surveys on the ancient road network conducted in Lycia since 2005. He continued his research as a visiting scholar at several universities and institutions in Washington, DC (2003), Oxford (2005–6), Paris (2006), Trier (2011), İstanbul (2013–2014), Munich (2018, 2020) and Münster (2021), the last two being through the Alexander von Humboldt Fellowship.

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Beethoven und die „detestable“ Welt. Versuch einer Neubewertung des goetheschen Beethoven-Verständnisses.

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Political trauma in Beethoven’s Legacy: From the concert hall to Lieux de mémoire

There is no dearth of literature on the German political legacy of Beethoven's music. Implicit is that, because politicians kept returning to Beethoven, the propaganda actually worked. This paper turns on its head the assumptions about political exploitation. Precision in textual analysis offers a way out of the free-for-all in which Beethoven can mean anything to anyone. Beethoven's significance across the political spectrum-Nazi leaders to communists, the power brokers in the musical world (conductors and critics) to soldiers and Holocaust victims-leads to awkward questions. Are these individuals similar in their appreciation of Beethoven? To the contrary, I show that the invocation of Beethoven coincided with intense vulnerability, not national confidence. My divergent examples do not invite generalization (these are uncomfortable bedfellows) but remind us that Alfred Rosenberg casting Beethoven as a political dream for National Socialism is not tantamount to any Germans actually living in that dream. Examining the failure of Beethoven propaganda will contribute to the larger project understanding the appeal and repulsion of Nazism to ordinary Germans. I address both programming of Beethoven and a broader signification of the composer best captured by Pierre Nora's concept of collective memory, lieu de mémoire.

It is well known that Joseph Goebbels, master propagandist, could shape any facet of German culture, history, or predicament, into a compelling message. And so too, Beethoven. Beethoven's significance to Goebbels over the years – a man who had never heard the Ninth Symphony before 1927, when he was 29 – and sheer number of times he referred to Beethoven in his diaries show that more was at stake. Goebbels's view of Beethoven, I argue, was bound up with his ossified views on gender and his fragile ego, eventually pumped up through National Socialism. Even during World War II and in context of mourning, Goebbels felt buoyed by Beethoven, rather than responding to the tragic circumstances. In this and other ways, Beethoven symbolized the infamous Nazi "inability to mourn" (Alexander and Margarete Mitscherlich).

In the face of state appropriation of the composer, Germans at the margins preserved their access to Beethoven. I examine the programming of the February 2, 1919, memorial concert for Rosa Luxemburg and Karl Liebknecht. Why was the ebullient finale of the Eroica performed, not just its funeral march? The retribution against Paul Scheinflug for agreeing to conduct is a telling sign of political insecurity, against the backdrop of the huge public participation in mourning the death of the communist leaders. Another fascinating episode, again showing the tenacity of German allegiance to Beethoven, is the 1941 memorial concert held by the Jüdische Kulturbund for the baritone/bass Wilhelm Guttman. Contemporary documentation ignores his death altogether. Survivors recounted the brutal details of his final day but also stress the dignity and profound appreciation shown at the concert, which included the slow movement from a Beethoven string quartet. Whether or not the supervising Nazi Hans Hinkel permitted a Jewish organization to perform Beethoven (albeit without publicity) during the War is beside the point: survivors' memory

of the occasion needed to tether Guttman to the composer most important to his reputation as solo bassist cf. recordings of the Missa Solemnis (Berlin Philharmonic, 1927 & 1928) and Ninth Symphony (Berlin State Opera, 1928).

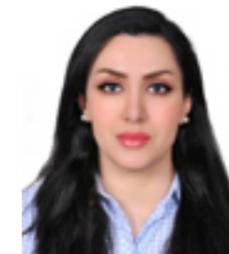
I conclude with references to Beethoven by the most vulnerable as they sought to make sense of their past and present in the face of likely death. Here Beethoven is a symbol of their humanity, which hung by a thread – the soldier at Stalingrad whose hands had frozen wrote home that he could no longer play Beethoven, and the survivors at Auschwitz who, decades later, recounted hearing (unspecified) Beethoven played at some of the most traumatic moments etched in their memory.

Vita

Karen Painter, a professor of musicology at the University of Minnesota, is completing a book under the working title, "The Politics of Mourning: German Music, Poetry, and the Gendering of Loss in the World Wars and Holocaust". Her research focus on music and politics, especially in Germany and Austria. Painter has studied the biography and reception of composers from Mozart to Carl Orff in the context of bourgeois musical culture, fin-de-siècle cultural debates, Jewish identity, socialism, Zionism, and Nazism. Painter received her BA in music and philosophy from Yale and PhD in music from Columbia. She is the author of *Symphonic Aspirations: German Music and Politics, 1900–1945* and co-edited *Late Thoughts: Reflections on Artists and Composers at Work and Mahler and His World*. Past visiting scholar at Harvard's Center for European Studies and the *École des Hautes Etudes en Sciences Sociales* (2010), she has also held the Humboldt Research Fellowship and Berlin Prize.

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Fachgebiet / Discipline

Englische Sprachwissenschaft

Schlüsselwörter / Keywords

Cognitive Linguistics, Construction Grammar(CxG), English Language Linguistics, Foreign Language Instruction, Persian and English Complex Predicates

Farsi Complex Predicates: A Construction Grammar Approach

This paper addresses Persian complex predicates (CPs) from a Cognitive Construction Grammar perspective. These are multi-word predicates comprised of twenty so-called light verbs and a pre-verbal element (noun, adjective, adverb, preposition, verbal particle, complex noun, noun plus adverb) forming a single conceptual unit. Due to their lexical and phrasal properties, Persian CPs present a compelling challenge to theoretical linguistics. For example, they can undergo derivational processes, but they are also syntactically separable by the negation prefix, future auxiliary, or the direct object clitics.

Several proposals have been suggested in the literature to capture the nature of Persian CPs, among them analyses that treat them as solely phrase-like or word-like composites. Mixed analyses that examine them as lexical items (simple verb) by default and as phrasal entities in the non-default occurrence have also been proposed. In this study, I argue that exclusive classification of patterns in inheritance hierarchies cannot explain idiosyncratic properties of CPs in a thoughtful way. In tandem, I demonstrate that a lexical together with an appropriate grammatical account of the Cognitive Construction Grammar approach has none of the shortcomings that classical classification-based analyses have and that it can account for both the phrasal and the lexical hallmarks of Persian complex predicates.

Vita

Academic Background:

Postdoc: Cognitive Linguistics, Alexander von Humboldt postdoctoral fellow at FAU Erlangen Nuremberg, Germany, 2021–2023

PhD: Applied Linguistics (TEFL), Allameh Tabataba'i University, Iran, 2012 – September 2017(Grade A)

Dissertation title: Exploring New Aspects of EFL Motivation in an Increasingly Globalized Local Context: A Study of Iranian EFL Learners' Attitudes (Supervised by doctor Fahimeh Marefat)

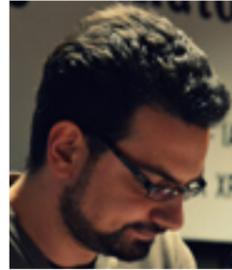
MA: Teaching English as a Foreign Language, University of Isfahan, Iran, 2011(Grade A)

Thesis title: The Effects of L1 Translation vs. Paraphrasing the Literary Texts on Female and Male Students Reading Comprehension (Supervised by Dr. Hossein Barati)

BA: English Literature, University of Isfahan, Iran, 2009 (Grade A)

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Fachgebiet / Discipline
Neuere und Neueste Geschichte

Schlüsselwörter / Keywords
consumption, globalisation, sexuality and gender,
tourism, youth cultures

Transnational sexual health activism and Aids in Western Europe, 1980s–1990s

My current project studies the link between sexual health activism dealing with Aids (acquired immune deficiency syndrome) in Western Europe in the 1980s and 1990s and the transnational flows of people and ideas in this region and era. It is funded by the AHRC (Arts and Humanities Research Council). It complements previous research of mine, funded by an Alexander von Humboldt Postdoctoral Fellowship, which studied the link between tourism and sexual transformations in Western Europe in the 1960s–1970s. The latter research enabled me to highlight hitherto under-researched connections between transnational flows and sexual transformations, connections I am further exploring in my current research.

My analysis focuses on the period between 1981, when public reflection on Aids began to grow worldwide, including Western Europe, and the late 1990s, which relevant scholarship identifies as the dawning of globalised Aids activism.

Regarding its geographical scope, the project considers activists based in London, Berlin and Hamburg, locations that served as the main hotspots of transnational Aids activism in Western Europe in the period in question. In addition, it studies Edinburgh and Rome: The former was a peripheral hotspot for the transnational encounters of Aids activists in northern and central Europe, while the latter was a meeting point of queer activists, including campaigns linked to Aids, in Southern European societies. This project also explores initiatives based in Turin, Bologna and Catania, which were hotspots of Aids activism in Italy with transnational connections. Finally, it studies sexual health activism initiatives in Athens. The Athens initiatives played a pivotal role in the transnational interaction of sexual health activists who did not necessarily label themselves as Aids activists, but who, nevertheless, addressed the situation of people (bound to be) affected by Aids.

Simultaneously, the project analyses places in the UK, the Federal Republic of Germany, Greece and Italy also to consider local/national particularities that may have led to a differing reception of transnational flows by local activists. It takes into account how the political condition in these countries led to a varying contextualisation of transnationally flowing ideas. Thus, it considers postcolonial societies (UK, Italy, Germany), two societies with a Fascist regime earlier in the 20th century (Germany, Italy) and a post-dictatorial one (Greece). It also probes contexts where the predominant religion differed: Protestantism (Germany, UK), Catholicism (Italy) and the Greek Orthodox Church (Greece). It explores whether what historians have argued about gay and lesbian movements also applied to sexual activism addressing Aids, namely whether the latter flourished mainly in Protestant countries (Eder, Hall, Hekma, 1999), especially given the prominence of gay/lesbian campaigners in some sexual health activist initiatives linked to Aids.

The main hypothesis of the proposed project is that the cross-border transfers in question led to a cross-fertilisation of ideas and protest patterns that sexual health activists addressing Aids employed across Western Europe despite the contextual differences in the places where they were active. It aims to complement research on Aids activism in the 1980s–1990s, which has hitherto

focused on how such mobilisation unfolded within the confines of various nation-states, largely ignoring relevant transnational connections.

The project also aims to have an impact beyond academia. It intends to help acquaint people aged circa 18–25 years with the history of subordinated groups, especially sex workers, who have struggled against their Aids-related stigma and joined Aids activist networks.

Vita

I am currently an AHRC Fellow at the University of St Andrews. In 2010 I obtained my PhD in History from the University of Cambridge. Subsequently, I worked as an Alexander von Humboldt Foundation Post-doctoral Research Fellow at the Humboldt University of Berlin, a Teaching Fellow at the University of St Andrews and a Lecturer in Modern History at Bangor University. I also served in 2016 as Co-Director of the Institute for Transnational and Spatial History, University of St Andrews.

My research focuses on Europe in the 1960s–1980s from a transnational perspective. My research interests include protest cultures, gender, sexuality, travel and migration. My first monograph explored politics, leisure and sexuality in post-dictatorship Greece and was published by Berghahn Books. Articles of mine have seen print in journals, such as *Contemporary European History*, the *Journal of Contemporary History* and the *European History Quarterly*.

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Fachgebiet / Discipline
Klassische Philologie

Schlüsselwörter / Keywords

Iniuria, Roman history, Roman rhetoric,
Roman law, Ancient medicine

Experiencing iniuria: integrity and harm in Roman rhetorical culture under the Early Empire / Questioning iniuria: Roman conceptions of personal harm between medicine, rhetoric, and the law under the Early Empire

Short lecture: Constituted by third-person narratives and self-styled as objective treatises, ancient medical sources address the perspective of the patient through the lens of the medical author.

Recent scholarship in the field (Petridou & Thumiger 2016) has revealed significant new challenges for interpreting these sources, by making an auspicious connection with Narrative-based Medicine (NBM), a movement in social history of medicine and in medical anthropology that puts the patient at the center of the medical encounter. NBM allows to examine the way ancient patients were thought to experience harm, how they qualified or quantified pain, and what meaning they attributed to the act of suffering. Building upon the contributions of this body of scholarship, my lecture proposes to extend this perspective to legal narratives regarding forms of violation of a person's integrity (iniuria) to consider more complex complementarities between medicine, law, and society. These can be found in forensic declamations (controversiae) – the mainstay of Roman rhetorical pre-law education that catered to future statesmen from before the time of Cicero to the very end of the Empire. The focus will be on discussing a group of legal narratives from the perspective of their normative construction: Through which rhetorical devices do representations of the suffering person's subjectivity are elaborated and for which ideological purposes? In what terms do they experience iniuria, negotiate integrity and harm, signify their suffering to others? What are the boundaries between intellectual speculation, technical development, and literary reception in defining iniuria? What are the ethical and institutional issues revolving around this notion and how are they structured in the aforementioned types of technical sources? What might be some of the socio-cultural implications of self-representation in different contexts and settings involving iniuria? These are some of the key questions that will arise in order to frame the argument.

Current research: My project proposes to fill a gap in existing scholarship through the systematic investigation of a potent yet overlooked issue: how juristic understandings of the violation of a person's integrity (iniuria) were part of a denser network of symbols that Roman intellectuals adapted from medicine and rhetoric, and how this connection can further advance current understandings of what the Romans conceived as iniuria by linking law to medicine. Special attention is given to various attitudes to specialist knowledge regarding notions of personal harm and their educational use. The project primarily aims at identifying expert attitudes towards iniuria that can be thought to have contributed to create an intellectual apparatus involving the application of medical knowledge to the purposes of law to reproduce specific normative structures between the self and society. The overall objective is to bring closer attention to the normative ways in which we think about elusive analytical concepts in the writing of Roman history, and more specifically, to explore the way in which iniuria was understood and negotiated as a structural concept suitable to promote specific Roman conceptions of integrity, selfhood and legal personhood. At the

present stage of the research, I am in the process of establishing a theoretical framework of how iniuria might have acquired its technical content, by comparing what was considered to be valid medical knowledge regarding "wound" and "degradation" to the educated understandings and wider cultural perceptions of personal harm, as conveyed in Roman rhetorical texts and forensic declamations of the first two centuries of the Empire.

Vita

Nephela Papakonstantinou is currently an Alexander von Humboldt Post-doctoral Research Fellow at Würzburg Universität, Institut für Klassische Philologie. Her research primarily focuses on Roman Literature and Culture of the Early Empire, and more specifically, on Roman rhetoric (Quintilian and the declamations), Roman Law, and Roman legal practice. Her work explores the relationship between the self and the norm. Her undergraduate study in Classics was conducted at the National and Kapodistrian University of Athens. Her Master's degree and Doctorate were earned from Université Paris Sorbonne – Paris IV. She is the author of a number of peer-reviewed articles and chapters in edited volumes and of a monograph (under publication) on the pseudo-quintilianic construction of crimen raptus, as derived from her dissertation. She has taught a wide range of subjects of Latin literature mainly at the University of Athens, where she has repeatedly served as an Adjunct Lecturer.

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Geschichte der Philosophie

Schlüsselwörter / Keywords
Middle Platonism, Neoplatonism, Platonic tradition, Reception studies, Socrates

Eikones of Socrates: the reception of Socrates in late Platonism

My research project focuses on the reception of Socrates in the late Platonic tradition. The primary re-search goal is thus directed toward examining in depth the portrayals of Socrates in the Middle Platonic and Neoplatonic times, so as to broaden the current research on the different representations of Socrates in late antiquity.

This overarching goal will be pursued in a threefold way:

(1) by taking into account the body of early sources on Socrates (Plato, Xenophon, Minor Socratics, and Aristotle), in order to investigate the possible role of non-Platonic sources in the reception of Socrates by late Platonists.

The expected results of this investigation are:

(1a) a revision of some traditional ideas about school "genealogies" and linear traditions within the history of the reception of Socrates;

(1b) an increased focus on how the Platonic tradition differs from others, by addressing the question of how late commentators of Aristotle depicted Socrates versus how late commentators of Plato interpreted the same figure.

(2) by providing a comprehensive study of the reception of Socrates in late Platonism in both Middle Platonic and Neoplatonic times, in order to provide a diachronic study of the Wirkungsgeschichte of some key tenets of Socrates' philosophy.

(3) as far as Neoplatonism is concerned, by extending the analysis to texts and authors that have been neglected or have not been sufficiently considered.

Rather than offer a chronologically ordered survey, I will favour a thematic approach to the texts, so as to develop a philosophical study of some crucial topics related to Socrates' legacy: the issues of irony and ignorance; moral intellectualism and the paradoxical denial of the possibility of weakness of will; Socrates' divine sign and Socratic theory of love; the role of definition in the theory of ideas.

Vita

Francesca Pentassuglio is currently Alexander von Humboldt Postdoctoral Fellow at the Universität zu Köln. She received her Ph.D in 2015 from Sapienza University of Rome, with a doctoral dissertation in History of Ancient Philosophy devoted to Aeschines of Sphettus' Socratic dialogues. From 2015 to 2020 she has been Teaching and Research Assistant for History of Ancient Philosophy at the same University. Her research interests include Socratic philosophy, Ancient Ethics, and the reception of Socrates in late Platonism. She edited in 2017 *Eschine di Sfetto. Tutte le testimonianze* (Brepols) and in 2021 *Senofonte. Apologia di Socrate* (Petite Plaisance). She is also author of several journal articles devoted to Aeschines' dialogues, Xenophon's Socratic writings, and Plato.

She took part as invited speaker in many international conferences, and from 2017 she is Managing Editorial Assistant of the Journal "Bollettino della Società Filosofica Italiana".

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Fachgebiet / Discipline
Romanische Literaturwissenschaften

Schlüsselwörter / Keywords
Erinnerung, Faschismus, Italienische Literatur, Selbstzensur

Faschismus und Erinnerung. Die Selbstzensur von Carlo Emilio Gadda, Ardengo Soffici und Elio Vittorini

Das Forschungsprojekt untersucht die Beziehung zwischen italienischer Literatur, faschistischer Ideologie und Erinnerung aus der Perspektive der Selbstzensur. Es wird versucht zu unterstreichen, auf welche Art und Weise das Nicht-Gesagte einen unumgänglichen Aspekt für die Erforschung der Interaktion zwischen den Intellektuellen und der Gesellschaft darstellt, und zwar dann, wenn sich der Schriftsteller selbst die Verschwiegenheit auferlegt, und inwieweit das Schweigen die schriftlichen Zeugnisse beeinflusst und das Gedächtnis der individuellen und kollektiven Erfahrung verzerrt hat. Im Besonderen werden der Roman *Il garofano rosso* von Elio Vittorini (1948) und seine französische (1950), deutsche (1951) und amerikanische Übersetzung (1952 und 1955), das Tagebuch *Sull'orlo dell'abisso* von Ardengo Soffici (1962) sowie das Pamphlet *Eros e Priapo* von Carlo Emilio Gadda (1967) analysiert. All diese Texte sammeln Erfahrungen, Beobachtungen und Berichte über die zwanzig Jahre andauernde faschistische Diktatur, wie sie von den Schriftstellern damals erlebt wurde. Die Texte eint der Umstand, dass sie erst nach dem Sturz des Regimes veröffentlicht wurden. Allesamt sind sie wirksam, um Tabus aufzudecken, Zweideutigkeiten zu enthüllen und Widersprüche ans Licht zu bringen, die im Klima der Nachkriegszeit eines Landes entstanden sind und geschürt wurden, das sich um die Ausbildung einer neuen Identität bemühte.

Vita

Diplomstudium in moderner Philologie an der Universität Florenz mit der Diplomarbeit: "Aspetti di un mito mediterraneo. Ulisse in Primo Levi e Umberto Saba", im April 2019 promovierte ich in Italianistik an der Universität Pisa mit der Arbeit "Cronaca e storia di un'amicizia. Carteggio tra Antonio Baldini e Pietro Pancrazi (1918-1952)". Seit November 2020 bin ich Postdoc-Stipendiatin der Alexander von Humboldt-Stiftung an der Universität Konstanz.

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Fachgebiet / Discipline
Kunstgeschichte

Schlüsselwörter / Keywords

Kandinskys Theorie, Schriften der Künstler,
Ästhetik

Wassily Kandinskys „Über das Geistige in der Kunst“ und die Tätigkeiten des „Beethoven Instituts“ in Moskau

Im ersten Teil präsentiere ich die Ergebnisse meiner über 20-jährigen Forschung und im zweiten ein neues Projekt zu Kandinsky und russischen Musikern, das daraus hervorgegangen ist. Mit dem von mir in Moskau im Jahre 2020 herausgegebenen Werk wird erstmals das ganze Korpus der russischen und deutschen Schriften von Kandinskys Abhandlung „Über das Geistige in der Kunst“ vorgelegt, an dem er zwischen 1909 und 1922 gearbeitet hat: drei russische Fassungen von 1910–21 und der deutsche Text der zweiten Ausgabe im Piper-Verlag (April 1912), von mehreren Varianten von 1909–21 bereichert. Dadurch lässt sich die Dynamik der Beziehungen zwischen der theoretischen Tätigkeit und dem malerischen Werk des Künstlers genau verfolgen.

Der Edition ist ein ausführlicher Kommentar beigegeben, in dem die hier publizierten Texte anderen Schriften Kandinskys sowie den Texten anderer Künstler, mit denen er sich fortwährend auseinandersetzte, systematisch gegenübergestellt werden. Der Kommentar enthält ferner zahlreiche Informationen zu Kandinskys persönlicher Bibliothek in Paris und zur Bibliothek von Gabriele Münter in München. Der zweite Band ist der Entstehungsgeschichte von „Über das Geistige in der Kunst“ gewidmet.

Die Geschichte von Kandinskys „Über das Geistige in der Kunst“ zeigt: In allen Stadien seiner Arbeit an dieser Abhandlung, obwohl Kandinskys Malereitheorie bei den Malern gemischte Reaktionen fand, erregte sie immer ein reges Interesse in musikalischen Kreisen. Zu Letzteren gehörte Evsei Schor (1891–1974). Er war der Sohn des Pianisten David Schor (1867–1942), des Gründers des berühmten „Trios von Moskau“, einer wichtigen Persönlichkeit für die Verbreitung der Musikkultur in Russland. Evsei war akademischer Sekretär und Dozent im „Beethoven Studio“, oder „Beethoven Institut für Musikerziehung“ seines Vaters (1911–17). Vor dem Ersten Weltkrieg gründete er zusammen mit seinem Mitarbeiter Grigorij Angert den Verlag „Iskusstvo“ (Kunst), dessen Mission es war, in Russland neue Ideen in den verschiedenen Künsten bekannt zu machen und sie russischen Lesern aus der Perspektive ihrer Beziehungen und Verbindungen zur klassischen Kunst zu präsentieren.

Diese jungen Moskauer Verleger orientierten sich an der deutschen Kultur und wollten „Über das Geistige in der Kunst“ in russischer Sprache veröffentlichen. Kandinsky verständigte sich mit ihnen auf Anhieb so gut, dass er nach Unterzeichnung des Verlagsvertrages für „Über das Geistige in der Kunst“ mehrere weitere Projekte ins Leben rief, darunter die Übersetzung von Alfred Kubins Roman Die andere Seite. All diese Projekte wurden durch den Ausbruch des Ersten Weltkriegs und die folgenden Ereignisse blockiert und schließlich zerstört.

Die Stimmung, in der Evsei das Programm ihres Verlags aufstellte, spiegelte eine Vorstellung von der kulturellen Tätigkeit von Evsejs Vater David Schor wider. Sein „Beethoven Studio“ hatte es sich zur Aufgabe gemacht, klassische Musik in Moskau zu studieren und zu popularisieren, insbesondere das Werk Beethovens und die in seiner Musik zum Ausdruck gebrachte Idee der „univer-

sellen Brüderlichkeit“. So versuchte er, die Musikausbildung in den Dienst der Allgemeinbildung zu stellen. In den Konferenzen und Kursen, so auch in den von David Schor organisierten Konzerten waren die interessantesten und fortschrittlichsten Vertreter des musikalischen und philosophischen Denkens Russlands zu finden.

Evsei Schor, der an der Seite seines Vaters ausgebildet wurde, zeigte ein außergewöhnliches Talent. Er war ein echter „Kulturträger“, zunächst in Russland, dann nach seiner Emigration 1922 in Deutschland und schließlich in Palästina, wo er zunächst als Partner seines Vaters und später als sein Nachfolger das „Institut für Musikpädagogik“ leitete.

Dieses letzte Kulturprojekt war ein echtes Wagnis: Es ging darum, ein kulturelles Leben in Palästina zu erwecken, wie es vor 20 Jahren in Moskau das Ziel des „Beethoven Studios“ gewesen war.

Vita

Nadia Podzemskaia is a research fellow at CNRS (ITEM, Paris). Trained at Moscow's Lomonosov University, PhD (USSR Academy of Sciences; Pisa's Scuola Normale Superiore), habilitated (Paris-Sorbonne). Her research intersects with philology, the history of art, and aesthetics. She has devoted several works to the theoretical writings of Kandinsky: *Colore, Simbolo, Immagine. Origine della teoria di Kandinsky* (Firenze, 2000), complete critical commented edition of *On the Spiritual in Art in Russian and German* (Moscow, 2020). She also studied the reception of the work of Leonardo da Vinci and the Italian Renaissance, as well as Antiquity and Goethe in Russia.

She directed the volumes: "Leonardo in Russia", with R. Nanni (Milano, 2012); "Art and Abstraction" (Ligeia, Paris, 2009); "La Russie et l'Antiquité" (Revue des études slaves, Paris, 2016); and "Art is a Language – The Language of Art. GAKhN and Russian Aesthetic Theory of the 1920s", with N. Plotnikov and J. Jakimenko (Moscow, 2017).

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Allgemeine und Vergleichende Literaturwissen-
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Schlüsselwörter / Keywords
Komparatistik, Kulturtransfer, Turgenev,
österreichische Erzählprosa

Dichternetzwerke des 19. Jahrhunderts

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Fachgebiet / Discipline
Katholische Theologie

Schlüsselwörter / Keywords
Angelology, Erik Peterson, Jean Daniélou, Origen
of Alexandria, Political theology

**Origen as Political Theologian: Alexandrian Angelology and its Reception in
20th-Century Roman Catholic Theology**

Vita

Samuel Pomeroy, PhD (Louvain, 2019)
2021. Chrysostom as Exegete: Scholarly Techniques and Traditions in the Homilies on Genesis. Accepted
in *Vigiliae Christianae Supplements* (Leiden, Brill)
2020. 'Patristic Biblical Exegesis: A New Tool for Historians, Theologians, and Philosophers', in *Modern
Theology* 36.4, 884–899.
2019. 'Reading Plato Through the Eyes of Eusebius: Towards an Assessment of John Chrysostom's
Use of the *Timaeus*', in eds. W. MAYER – C. DE WET, *(Re)Visioning John Chrysostom: New Theories and
Approaches* (*Critical Approaches to Early Christianity* 1), 464–92. Leiden, Brill.

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Fachgebiet / Discipline

Frühneuzeitliche Geschichte

Schlüsselwörter / Keywords

Antireformatorische Polemik, Konfessionskultur,
Kulturtransfer, Reformation

Treue Feinde Luthers? Antireformatorische Polemiken im Polen der ersten Hälfte des 16. Jahrhunderts und die katholische Konfessionskultur

Die Untersuchung der antireformatorischen Polemiken in Polen aus der ersten Hälfte des 16. Jahrhunderts soll die These überprüfen, dass die Reaktion auf die Reformation einen wesentlichen Beitrag zur katholischen Reform leistete. Anhand einer Analyse gedruckter und handschriftlicher antireformatorischer Polemiken und Edikte sollen Fragen nach ihren spezifischen Gattungseigenschaften, ihrem Entstehungskontext, ihrem Inhalt sowie ihrer Originalität gestellt werden. Da die ersten Polemiken in Polen zeitlich auf die ersten antireformatorischen Flugschriften in Europa folgten, soll die Rezeption von deren Inhalten in lateinisch- und deutschsprachigen Polemiken in Polen im Vordergrund stehen. Die Rezeption setzte eine selektive Wahrnehmung voraus und wurde durch die jeweiligen Interessen und Denkrahmen bedingt. Damit bilden Fragen nach den konkreten Vorlagen oder generellen Mustern der polnischen Polemiken sowie dem sozialen Profil ihrer Verfasser den Schwerpunkt des Projekts. Die Untersuchung, inwiefern die Werke neue Inhalte und neue Argumentationsmuster aufbringen, soll einen Beitrag zur Erforschung der Herausbildung der frühneuzeitlichen katholischen Konfessionskultur (Kaufmann, Wassilowsky) sowie zur Gestaltung der theologischen Streitkultur leisten (Dingel). Methodisch werden Konzepte des Kulturtransfers und der Verflechtungsgeschichte zugrunde gelegt, indem Aneignungsprozesse in diversen Konfessionskulturen untersucht werden. Relevante Publikationen / Relevant Publications

1. Herzog Albrecht von Preußen, die Polnischen Eliten und die Reformation. Vom Umgang mit konfessioneller Differenz, „Zeitschrift für Historische Forschung“ 46, 2019, s. 219–254
2. Czy reformacja w Polsce była luterńska? O polemikach antyluterńskich w Polsce w pierwszej połowie XVI wieku, „Odrodzenie i Reformacja w Polsce“ 63, 2019, s. 5–62
3. Reformacja w Polsce a dziedzictwo Erazma z Rotterdamu, Warszawa 2018

Vita

Dr. hab. Maciej Ptaszyński, Geb. 1978

2019 Habilitation im Fach Geschichte an der Historischen Fakultät der Warschauer Universität

Seit 2008 Assistent und Adjunkt am Historischen Institut an der Warschauer Universität

WS 2012, WS 2017 Gastdozent an der Johannes-Gutenberg-Universität in Mainz

2016–2019 Redaktionsmitglied der Zeitschriften „Odrodzenie i Reformacja w Polsce“ und „Acta Poloniae Historica“

2007 Promotion im Fach Geschichte an der Historischen Fakultät der Warschauer Universität mit der Arbeit Die evangelische Geistlichkeit in den Herzogtümern Pommern, 1560–1618. Die Professionalisierung des Pfarrstandes

1997–2002 Studien in Geschichte und Philosophie am Historischen Institut der Warschauer Universität, am Friedrich-Meinecke-Institut an der Freien Universität Berlin und am Institut für Philosophie der Warschauer Universität

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Fachgebiet / Discipline

Neuere Deutsche Literatur

Schlüsselwörter / Keywords

Literatur und Interkulturalität, Postkoloniale
Studien, Reiseliteratur (19.–20. Jhd.)

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Fachgebiet / Discipline

Allgemeine und Vergleichende Literaturwissenschaft

Schlüsselwörter / Keywords

Breaking Forth, Gender, Identity, Masculinity, Patriarchy

You must Break forth at Cockcrow: Performing Masculinities in Wole Soyinka and D.O. Fagunwa

My lecture focuses on the articulation of masculinities in the writings of two Nigerian writers – Wole Soyinka and D.O Fagunwa. The work proceeds from the assumption that the two writers’ perspectives of progress and development, complexly articulated as transgressing bounds, or breaking forth, is deeply influenced by their conception of masculinities, itself a complex outgrowth of their exposures both to indigenous African and Western conceptions of masculinities. In the works of the two writers, masculinity may initially be presented as a biologically given or stable endowment. However, and in the course of the unfolding of the narrative, the concept undergoes a transformation, becoming either a social role that ought to be staged, or a duty that has to be performed. The task in question may be an act of sacrifice, an adventure that is fraught with risks or an obstacle that must be surmounted. It often demands gargantuan will, uncommon determination, a generous endowment of the attributes of chivalry and a tendency for heroism on the part of the protagonist. The successful performance of this task, or at least the attitude with which the protagonist confronts it, becomes the yardstick with which his maleness is measured. Femaleness, unfortunately, is often presented as its negation. It is my intention in this presentation to investigate the two writers’ conception of masculinity.

Masculinity studies contests the assumed neutrality of the male gender. For too long, as it is claimed, men have been treated as an undifferentiated and unmarked category, indeed as the norm, and which thus possess qualities representative of humanities in general. In taking issues with this essentialist position, masculinity studies argue that maleness, rather than being universal or biological, is socially constructed. It is projected as a composite of attributes, manners, practices and articulations which are considered masculine in a given cultural, historical and social context.

But as I argue in this presentation, the blueprint of masculinity that powers the perspective of Soyinka and D.O Fagunwa is framed by patriarchy which itself is complexly framed by the influences exerted on the imagination of both of them simultaneously by their received indigenous cultural heritage and, as well, their exposure in different extent to western modernity. As Molaria Ogundipe argues in *Re-Creating Ourselves: African Women and Critical Transformations*, most indigenous African systems believe in “sex asymmetry” or “gender hierarchy”, a practice which takes men to be naturally superior to women. Africa’s integration into Western social systems through colonialism would later complicate this existence of patriarchal ideology in traditional societies. To be sure, and as Ogundipe further argues, it is not as if men themselves were spared from oppression under the new system, but only that women experience it more. Affairs of state now became exclusive preserve of men in the new order. Manliness became synonymous with authority, strength and courage. The man becomes the symbol of chivalry, the one who dares or breaks forth on behalf of the community. He is, in short, the one who performs masculinity.

In the patriarchal worldview of Soyinka and Fagunwa, hegemonic masculinity entails courage, strength, an ability to dare, provide leadership, or at least set examples. The heroes in their major works are always male, and often ready to commit acts of hubris or transgress bounds. Initially, masculinity may be presented as a biologically given or stable endowment. However, and in the course of the unfolding of the narrative, the concept undergoes a transformation, now connoting either a social role that has to be staged or a duty that must be performed. The hero steps out to take up the challenge. He could triumph, after surmounting great difficulties, or he could get overwhelmed in the process thus ending up in tragedy. In this presentation, I intend to elaborate on this vision of masculinity, drawing examples from the works of the two authors.

Vita

Education:

University of Ilorin: 1983–1987

University of Ibadan: 1988–1990

University of Ibadan: 1990–1995

Academic Qualifications:

B.A. (Hons) English, Second Class, Upper Division: 1987

M.A. English: 1990

Ph.D: 1995

Select Publications:

Rolling Dreams – Poetry

Another Life – Drama

Long Dreams in Short Chapters: Essays in Postcolonial African Literary, Cultural and Political Criticisms:

Monograph

Contemporary Literature of Africa: Tijan M. Sallah and Literary Works of The Gambia. Edited

Awards

Book Prize, BBC Arts and Africa Poetry Competition.

Alexander von Humboldt Research Fellowship, Bonn, Germany

African Studies Visiting Research Fellowship, University of Cambridge, UK

Volkswagen Foundation Research Grant, Germany

Guest Researchers' Scholarship, Nordic Africa Institute, Uppsala, Sweden

Guest Professorship, Centre for Interdisciplinary African Studies, University of Frankfurt, Germany

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Fachgebiet / Discipline

Weitere Geschichtswissenschaften

Schlüsselwörter / Keywords

Deportation, Ethno-kulturelle Prozesse, Kulturadaptation der Zwangsumsiedlervölker, Nationalpolitik, Stalinismus

Kriegsgefangene des Zweiten Weltkriegs in Usbekistan

Das Problem der Kriegsgefangenen des Zweiten Weltkriegs in Usbekistan ist noch sehr wenig erforscht. Muss man sagen, dass der Hauptteil der Kriegsgefangenen in Usbekistan Japaner waren. Im Februar 1946 wurden in Usbekistan 1455 deutsche, 5 ungarische Kriegsgefangene stationiert. 1947 fanden sich bereits 23682 japanische Kriegsgefangene und noch 443 internierte japanische Staatsbürger in Usbekistan. Ausländische Kriegsgefangene und Internierte wurden zur Arbeit in verschiedenen Branchen herangezogen. Sie arbeiteten in Unternehmen der Kohle-, Öl- und Stahlindustrie oder in chemischen, metallurgischen und Bauunternehmen, in verschiedenen Bereichen in Usbekistan – in Taschkent, Angren, Bekabad, Kokand und Kagan. Sie bauten Verwaltungsgebäude, Wohnhäuser, errichteten Bürohäuser, Fabriken, Straßen, dehnten die elektrischen Hauptleitungen aus, arbeiteten in den Unternehmen mit. Die Kriegsgefangenen nahmen am Bau des Farhad-Wasserkraftwerks teil. Für Kriegsgefangene wurde im Februar 1943 in Usbekistan das Farkhad Kriegsgefangenenlager No. 26 (von GUPVI-Lager im GULag-System) gegründet. Im September 1945 gab es in Usbekistan bereits 9 Kriegsgefangenenlager und Teillager. In dieser Forschung werden auf der Grundlage von Archivdokumenten und Erinnerungen der Kriegsgefangene die Lebensbedingungen der Kriegsangefangenen in den Lagern, Fragen der Nutzung ihrer Arbeit, Anpassung der Kriegsgefangenen an die Ortsbedingungen und ihre Kontakte zur Zivilbevölkerung in Usbekistan behandelt.

Vita

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Beruflicher Werdegang:

2013 – Gegenwärtig Dozentin, Lehrstuhl für Humanitäre Wissenschaften, Tashkent Institut für Bewässerung und Mechanisierung der Landwirtschaft Ingenieure

2012 – 2013 Dozentin, Staatliches Institut für Kultur namens Abdulla Kadiri in Taschkent, Usbekistan

2007 – 2011 Dozentin, Fakultät für Geschichte, Staatliche Pädagogische Universität namens Nizami; Wissenschaftliche Mitarbeiterin, Institut für Geschichte, Akademie der Wissenschaften Usbekistans, Taschkent

2005 – 2007 Forschungsstipendiatin der Alexander von Humboldt-Stiftung, Freie Universität Berlin, Deutschland

1999 – 2005 Postdoc, Institut für Geschichte der Akademie der Wissenschaften Usbekistans

Wissenschaftliche Interessensgebiete:

Deportation der Völker in der Stalinperiode; Die mobilisierte und die Arbeitsarmee, Kriegsgefangene in Usbekistan (1940er-Jahre)

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Fachgebiet / Discipline

Musikwissenschaften

Schlüsselwörter / Keywords

Contemporary Music, Popular Culture, Romantic Pianist, Eurovision Song Contest, Music and Tactility

Beethoven Meets Saariaho on Euroradio

Reproducibility and recognizability are central to the reception of Beethoven's music, especially since we have been listening to his most famous works many times for over two centuries. When the European Broadcasting Union commissioned the renowned composer Kaija Saariaho to write a short musical "sting" inspired by Beethoven's music to introduce radio broadcasts of his works during his 250th anniversary year, Saariaho composed the ninety-second Chimera (2019) for orchestra, incorporating distinctive musical figures from Beethoven's Symphony no. 2 with material from her earlier piece Orion (2009). Saariaho finds a musical connection with Beethoven's grandiose tutti chords, but what she considers the "fantastic physical energy" of his music offers a contrast to her pursuit of varied and shifting timbral textures. Beethoven also did this in his orchestration, she explains, to enliven "even the most repetitive formal structures" of the classical symphony, and this is one reason there is a quality of "freshness" to his music despite its repeated performances. The freshness of Saariaho's Chimera also holds up to its repeated playing before each broadcast of the Beethoven Collection recordings over the Euroradio network, on social media, and in live concerts. In this brief musical homage we hear the meeting of two genius composers across two centuries and a model of repetition and recognition in musical borrowing, but we also witness the technological mediation that enables Beethoven's music to inspire listeners still today in its creative transformations.

Vita

Ivan Raykoff is Associate Professor of Music at The New School in New York, where he teaches courses on music history, music theory, film music, and interdisciplinary arts. He studied piano at the Eastman School of Music and at the Liszt Academy in Budapest on a Fulbright scholarship. He received his PhD in Critical Studies and Experimental Practices in Music from the University of California-San Diego. Raykoff's scholarly work focuses on music performance, popular culture, and perceptual practices in the arts. His book *Dreams of Love: Playing the Romantic Pianist* explores the concert pianist as a cultural icon. He co-edited *A Song for Europe: Popular Music and Politics in the Eurovision Song Contest*, and *Another Song for Europe: Music, Taste, and Values in the Eurovision Song Contest* is his follow-up book on the contest's music. His current research on perceptual practices explores music and touch, and musical haptics, for a new book titled *Touching Sounds: The Tactility of Music*.

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Fachgebiet / Discipline
Musikwissenschaften

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Fachgebiet / Discipline
Ur- und Frühgeschichte (weltweit)

Schlüsselwörter / Keywords
hoard structure, hoarding landscapes, metal
hoards, social context, typochronology

Selective choice or embedded habit? The beginnings of metal deposition and its early evolution in the Carpathian Basin

The most outstanding legacy of the 2nd and early 1st millennium BC is represented by the metal hoards, which due to their opulence and variety play a prominent role within the other discoveries of the period. Thousands of assemblages containing tens of thousands of artefacts were buried under ground, in caves, marshlands, rivers and lakes or in settlement pits throughout the European continent, from the British Islands to the Caucasian Mountains and from Northern Europe to the Mediterranean world.

From this perspective the Carpathian Basin is a truly spectacular and a promising region. It is not just simply an adaptive territory, but it also plays a crucial role as an innovative, secondary centre that developed new artefact types and technological advances. The Carpathian Basin and especially Transylvania emerged early as a ritual landscape and became a hub for later European Bronze Age hoarding tradition. Therefore, a comprehensive study of the early evolution of metal deposition from this region is feasible and necessary in order to fully understand its elementary dynamics and impact on later periods.

The main goal of my research is to examine the appearance and early evolution of the copper and gold assemblages from the Carpathian Basin, using the latest complex analytical methods of the European research dealing with hoarding. Emphasis is laid upon the selection, distribution and development of copper and gold assemblages, revealing the scale and change of hoarding. The timeframe of the investigation spans through the beginning of the 5th until the end of the 4th millennium BC, between the Late Neolithic and the end of the Copper Age. As such the research is concentrating on the very first purposefully compiled hoards containing metal items from the Neolithic, continues with the massive hammer axes and axe-adzes of the Copper Age and ends with the earliest assemblages containing shaft-hole axes.

All these hoards seen on a larger geographical scale and a longer timespan will allow us to separate for the very first time different distribution patterns and depositional practices: Firstly, it will be possible to explore whether different regions in the same chronological period had similar or distinct habits.

Secondly, the evolution of the hoarding phenomenon within specific territories can be highlighted.

This "horizontal and vertical perspective" can help to identify the early metal hoarding from a general, but still suggestive viewpoint, and supply valuable data regarding the social scale of the phenomenon.

It is relevant to examine to what degree the quantitative and qualitative metallurgical fluctuations of different chronological periods affected the structure and condition of the hoards. Is there a relation between the metal finds from settlements and graves and those from hoards? New light

can be shed on social relations related to the spread of deliberate deposition and integrate the scientific perspectives into wider culture-historical concerns.

Several, so far unanswered questions can be clarified: What are the major guidelines in the construction of hoards? Where did the first metal assemblages of the Carpathian Basin appear, and how did they influence later depositions? Is there a direction in the spread of the early hoards, taking into consideration that the beginnings of the hoarding tradition cannot be unfolded without the understanding of emergent metallurgy? Is the hoarding practice employed continuously or periods of interruption followed by stages of renewal can also be revealed? Do they reflect social stability or social tension? By outlining distinctive hoard models based on structural features, concepts and strategies of deposition can be distinguished, thus separating depositional landscapes and re-evaluating interregional relations as well.

Vita

Name: Botond Rezi | Born: Turda (Romania) on 27.09.1981

Working place: Mureş County Museum, Archaeology Department, Târgu Mureş, RO

Education:

2016 PhD (Archaeology), Eötvös Loránd University, Faculty of Humanities, Budapest

Professional experience:

Lectures held at international conferences in Berlin, Bruges, Budapest, Cluj-Napoca, Frankfurt, Hajdúböszörmény, Rome

Coordinator of research projects:

- 2019 Late Bronze Age Passementerie Technology. Archaeometallurgical characterization of multi-part fibulae from the East Europe (IPERION CH)
- 2019 The antique collection of the Roman Catholic High School from Târgu Mureş (Domus Hungarica Scientiarum et Artium)
- 2018 Characterizing the production techniques of Bronze Age belts, (IPERION CH)

Fellowships:

- 2016, 2017 Scientific research stay, DAI Eurasien-Abteilung, Berlin
- 2011, 2012, 2013, 2014 Domus Hungarica Scientiarum et Artium, Budapest
- 2011 DAAD, DAI Eurasien-Abteilung, Berlin
- 2006–2009 Hungarian State Scholarship, Budapest

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Vita

Studium der Musikwissenschaft und Geschichte an der Julius-Maximilians-Universität Würzburg und an der Université Paris IV (Sorbonne). 2010 Promotion an der Technischen Universität Berlin mit einer Arbeit über Beethovens Kompositionsstudien bei Joseph Haydn, Johann Georg Albrechtsberger und Antonio Salieri. Seit 2002 wissenschaftliche Mitarbeiterin im Beethoven-Haus Bonn. Seit 2018 Kustodin der Sammlungen des Beethoven-Hauses. Zusammen mit Norbert Gertsch und Kurt Dorf Müller Herausgeberin des neuen Beethoven-Werkverzeichnisses.

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Fachgebiet / Discipline

Asienbezogene Wissenschaften

Schlüsselwörter / Keywords

political mobilisation, global connections, Telangana, transnational social movement, religion

Imagining a homeland: Caste, religion and the transnational mobilization for a separate state of Telangana, India

In June 2014, the state of Andhra Pradesh, India, was bifurcated into two separate states – the new state of Telangana and the truncated state of Andhra Pradesh. The bifurcation was a successful culmination of a long-standing demand for a separate state that started in the late 1960s as a student led radical left movement. By 1998, the agitation became transnational when a few 'high skilled' migrants from the Telangana region domiciled in the US found a common cause with their brethren 'back home', thereby stretching the movement from a localized topography, onto a transnational plane. This paper examines the transnational networks that were sustained by and recreated a specific imaginary of the homeland. While historically Telangana was part of the independent Hyderabad State ruled by Muslim Nizams, yet the agitation within the diaspora obfuscated this history, drawing instead from a discourse mediated by social relations of caste and cultural values of Brahmanical and folk Hinduism. The movement imagined and venerated the yet-to-be state as an almost sacralised space embodied in 'Telangana Talli' or Mother Telangana. Using multi-sited ethnography and historical analysis, this paper unravels the ways in which transnational migrants shaped the public perception for the creation of a separate state. Further, it particularly untangles the ways in which caste and religion intersected, thereby strengthening the transnational networks that legitimised diasporic mobilization for a movement that was once considered radical.

Vita

Sanam Roohi is an Alexander von Humboldt fellow at the Centre for Modern Indian Studies, University of Göttingen. As a social anthropologist, her work straddles the themes of embodied migration infrastructures, transnational resource flows and their ramifications on caste-and-religious inflected community formations within the Indian diaspora. With a PhD in Anthropology from the University of Amsterdam, her research outputs include the publication of a few book chapters and articles in journals including *Modern Asian Studies*, *Journal of Contemporary Asia*, *International Political Sociology* and *Ethnic and Migration Studies*, apart from a co-produced film on diaspora philanthropy. She has worked as an assistant professor at St. Joseph's (Autonomous), Bangalore, between September 2016 and April 2018, was a 2018 SSRC InterAsia Fellow at the Global and Transregional Studies Platform, Georg-August University, Göttingen and a Marie Curie COFUND fellow at Max Weber Kolleg, Erfurt (2018–2020).

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Fachgebiet / Discipline

Geschichte der Philosophie

Schlüsselwörter / Keywords

Aristotelianism, intellect, rationality, soul-body relationship, Theophrastus

Theophrastus on intellect

Aristotle's theory of intellect (*nous*), developed primarily in *De Anima* III.4-5, is one of his most influential doctrines. It also belongs to most difficult parts of his philosophy. Its contents and implications are still widely disputed among scholars and throughout the history of philosophy it often served as an inspiration for widely diverging projects.

It is less well known that besides the two famous chapters from Aristotle we also have access to texts developing Aristotle's theory by his direct pupil and successor Theophrastus.

My aim is to reconstruct and interpret the argument contained in the extant fragments on intellect from Theophrastus' *Physics* V. I will show that this argument was very influential for later reception of Aristotle's theory of intellect and that it contains the ultimate source of the famous "Averroist" thesis about the unity of human intellect. Although imperfectly preserved, Theophrastus' texts became for many centuries an important focus of both Eastern and Western attempts at understanding human rationality and its ontological underpinnings. Despite a renewed scholarly interest in the last decades, Theophrastus' argument and its historical importance have not been sufficiently appreciated.

Taking the existing literature into consideration, I will extract from our two sources (Themistius, Priscian) what can be taken as genuine quotes of Theophrastus and establish their most probable order. A translation of the texts will be accompanied by a detailed commentary reconstructing Theophrastus' argument and showing where we can still make progress in our understanding of it. In a comprehensive study I will summarize the main steps of Theophrastus' argument, offering an overall interpretation of it as an innovative development of Aristotle's theory, and I will demonstrate the influence of this argument on Medieval understandings of human rationality.

Vita

Since April 2020 Post-Doctoral Alexander von Humboldt Research Fellow, LMU Munich
Since October 2017 Assistant Professor, Department of Philosophy and Religious Studies, Charles University in Prague
2014–2018 Ph.D, Humboldt Universität zu Berlin (Doctoral Research Fellow at RTG "Philosophy, Science and the Sciences"), dissertation "The Unmoved Causes of Receptivity: Sense-perception and Thinking as Passive Activities in Aristotle's *De Anima*" (summa cum laude)
2017 McGill University in Montreal, Visiting Graduate Student
2012–2014 Master of Arts, Classics, Charles University in Prague (Jan Palach Award for the best M.A. thesis)
2008–2012 Master of Arts, Philosophy, Charles University in Prague
2011–2012 Columbia University in New York, Visiting Fulbright Student Researcher
2005–2008 Bachelor of Arts, Philosophy, Charles University in Prague

Dr. Benedetta Saglietti

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Schlüsselwörter / Keywords

Beethoven reception, iconography, philosophy of music

The Romantic path to Beethoven's empire of the mind

Some years before the Congress of Vienna a new concept of music spread throughout the world: Absolute music was beginning to gain its own precise role and attention from critics, theorists, philosophers. Many writings prompted the idea that the music had a value in itself without needing the support of words or a program. Instrumental music transcends other arts and languages to become the key that opens a higher realm (or the infinite or the spiritual realm or the spirit kingdom of the infinite). What were the consequences of these theories? Friedrich Schleiermacher first wrote about this new approach (in "Über die Religion: Reden an die Gebildeten unter ihren Verächtern", 1799) which required, as in mystical experiences as well as in artistic ones, emphasis on the self and detachment from the world. The core concept of the Kunstreligion seems to be the first occurrence, on a personal level, of the empire of the mind. If Schleiermacher in a certain sense foreshadowed a new listener, Ludwig Tieck found in the symphony the genre in which this path from the finite to the infinite materialized (such as in his famous essay "Symphonien" included in "Phantasien über die Kunst für Freunde der Kunst", 1799, written with Wilhelm Heinrich Wackenroder). The subjectivity of the individual became central to the experience of listening to music and the new attitude changed the interior space in which the listening took place. Then, in 1810, the visionary E.T.A. Hoffmann precisely outlined the journey to the spirit kingdom in his seminal review of the Fifth Symphony, published in the "Allgemeine musikalische Zeitung" a year and a half after the première. Beethoven and his music were the perfect embodiment of E.T.A. Hoffmann's fantastic world, a realm of the tragic and the illimitable. What type of listener did the reviewer have in mind and what pilgrimage to the interior did he propose? What sort of ruler was Beethoven in this kingdom? Investigating these early philosophical and aesthetic insights could help to better understand what Beethoven meant by the empire of the mind which would later on also acquire a political meaning.

Vita

Benedetta Saglietti, a music historian, holds a Ph.D. in modern history from University of Turin (Italy) and teaches at Conservatory of music (Brescia). She is an expert in music iconography. Saglietti was asked to contribute to the exhibition catalogue Ludwig van. Le mythe Beethoven (Gallimard 2016) and curated the Beethoven room of Vedere la musica (Rovigo 2021). In 2020 Saglietti published La Quinta Sinfonia di Beethoven recensita da E.T.A. Hoffmann, prefaced by Riccardo Muti. She edited de Vienney's memoir Una visita a Beethoven (2014). Her first acclaimed book Beethoven, ritratti e immagini appeared in 2010. Her research interests include the relationship between music and color and the autobiography of German-speaking musicians in the first half of 18th century. She co-edited with G. Satragini the new edition of Alfredo Casella's Strawinski (2016) and curated a digital project to disseminate Casella's music on the web. She is regularly invited to give lectures around the world.

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Fachgebiet / Discipline

Theoretische Philosophie

Schlüsselwörter / Keywords

models, scientific representation

Revealing river models: The shifting epistemic status of hydraulic models (1920–1960)

My current research project aims to improve our understanding of how scientists construct successful models of natural phenomena. This is a pressing issue because identifying common resources for the construction of fruitful models can benefit future scientific practices, apart from enrich our views on the nature of scientific knowledge and their application for risk assessment. To carry out the project, I adopt an approach that combines philosophical tools (epistemological analysis) and a survey on how actual scientific communities have assessed the design, construction, and calibration of their own models (empirical and historical analysis). In this paper, I advance the first results of my AvH fellowship, involving a case study of scale modelling in the engineering sciences. I present a brief historical account of the fluctuations in the appraisal of the epistemic value of hydraulic scale models for flood control in the U.S. and Germany between the decades of the 1920s – 1960s. This allows us to identify several benefits of scale modelling apropos their materiality, manipulability, and manifest exhibition of its idealizations, as well as to assess its relative usefulness for risk assessment in comparison to numeral, and computational models.

Vita

Julia is currently working at the Institute of History and Philosophy of Science, Technology, and Literature at the Technical University Berlin. Her research concerns the epistemology of scientific modelling, in particular in the engineering and geosciences. She is exploring how scientists develop and standardise creative resources in order to build accurate physical models and computer simulations.

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Fachgebiet / Discipline
Wissenschaftsgeschichte

Schlüsselwörter / Keywords

Lateinamerikanische Vorstellung Europas, Reise und Identität, Wissenschaftsgeschichte Latein-amerikas

Between observational sciences and energy transitions in Chile

Carlos Sanhueza-Cerda's current research is focused on two main areas: the formation of global observational networks in astronomy during the 19th and mid-20th centuries and the role of global expert mediations in Chile's energy transitions from the 19th century to the present.

The study of observational networks is interested in investigating how Chile, and the South American space, participated in the development of astronomical problems that for their success needed to coordinate observing sites, astronomical events, and instruments. Here we work on the circulation of precision instruments between the north and the global south, but also on the process of technical stabilization, especially in the case of Chile. This research seeks to demonstrate that the global sciences of observing the heavens depended on the global south for the emergence of astrometry and measurements of the universe. The study of energy transitions seeks to understand the place of energy in culture, especially in 19th and 20th century Chile. This research addresses how experts were shaping the generation of energy while knowledge was having a greater relevance in the country's political decisions. This line of research seeks to demonstrate that the choice of predominant energy and its transitions to low-carbon systems are dependent on social perceptions of development, citizen participation and environmental impacts.

Vita

Associate Professor at the University of Chile. After studying history and geography, he received his PhD in history from the University of Hamburg, Germany. His research interests mainly involve issues related to the history of science in the 19th and 20th centuries, especially the circulation of travelers and knowledge between Latin America, Europe, and North America. The main focus of Sanhueza's research is the history of globalization and the circulation of knowledge. He has studied the scientific museum network. He has also studied the transfer of knowledge in the formation of geography as a discipline in Chile. He is currently working on two projects: on the formation of astronomical observation networks between Chile, Argentina, Germany and the United States (1850–1910) and on the mediating role of experts in energy transitions in Chile together with Jürgen Renn with Linking Project funding from the Alexander von Humboldt Foundation.

Dr. Hendrik Schulze

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Fachgebiet / Discipline
Musikwissenschaften

Schlüsselwörter / Keywords

Aufführungspraxis, Barock, Oper, Venedig, Werkverständnis

Aristotelianism in Venetian Opera

Ever since the recurring interest in Aristotelian drama theory in the sixteenth century, translators struggled finding adequate vernacular terms for Aristotle's concepts. As the concept of Plot is central to Aristotle's drama theory (the philosopher declaring it the most important part of drama, superior even to character depiction), the term used for this concept carried a lot of weight. In most essential contexts, translators settled on the term "opera". Librettists in the vicinity of the Venetian Accademia degli Incogniti, such as Giovan Francesco Busenello, then routinely used the term as connoting the plots of their dramas. It was, however, the second generation of Venetian librettists, such as Giovanni Faustini or Nicolò Minato, together with composers such as Cavalli, that seem to have really understood the significance of the Aristotelian preference of Plot over Character. In making the term "opera", meaning plot, to connote the genre as such, they redefined the genre itself: Opera as essentially plot-based is a very different concept from earlier opera, which was obsessed with character depiction. In thus arguably making the genre as a whole accessible, democratic, and hence sustainable, the seventeenth-century Aristotelians were instrumental in defining the genre of opera as we know it today.

Vita

Hendrik Schulze hat Musikwissenschaft, Philosophie und Mittelalterliche Geschichte in Berlin (TU), Princeton, Ferrara und Heidelberg studiert. Er ist gegenwärtig Associate Professor, Music History, an der University of North Texas, und hier auf die Musik des europäischen Barocks spezialisiert. Zu seinen Veröffentlichungen zählen neben zahlreichen Aufsätzen und Artikeln Monographien (u.a. "Französischer Tanz und Tanzmusik in Europa zur Zeit Ludwigs XIV.", Hildesheim 2012), Sammelbände (u.a. "Musical Text as Ritual Object", Turnhout 2014) und kritische Editionen von Werken Claudio Monteverdis und Francesco Cavallis ("Vespro della Beata Vergine", "L'incoronazione di Poppea", "Artemisia", "Xerse", alle bei Bärenreiter, Kassel). Gemeinsam mit Sara Elisa Stangalino arbeitet er gerade an einer Ausgabe von Monteverdis "Lamento d'Arianna". Sein Forschungsprojekt zum Thema "Aristotelianism in Venetian Opera" steht kurz vor dem Abschluss.

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Fachgebiet / Discipline
Neuere Deutsche Literatur

Schlüsselwörter / Keywords
Jüdische Studien, Neue deutsche Literatur,
Psychoanalyse und Ästhetik

The Path: Goethe, Hâfiz, the Song of Songs. Detours in Weltliteratur

My current research project is dedicated to comparative literary study of German, Hebrew and Persian poetries. This research offers a new approach to Johann Wolfgang von Goethe's work *Der westöstliche Divan* (1819, 1827), exploring the encounters of the German poet with Eastern literatures, especially with Persian, Hebrew and Arabic. It particularly studies the poetical negotiation of Goethe with the ghazals – the love poems of Hâfiz (1320–1390?), expanded by reading Goethe's early translation of the Hebrew Song of Song and his engagement with classical Arabic sources. The project investigates the cultural contexts, the comparatist aspects and the translative values of Goethe's *Divan* and studies its conceptions of subjectivity. The research also offers a critical analysis of the term *Weltliteratur*, World Literature. The revision is based on a critical engagement with Goethe's own understanding of the term, as famously noted in Ackermann's *Gespräche*, while reflecting contemporary theoretical perspectives.

The research's point of departure is an analysis of the "path" (Weg, rāh) in both its sensual and allegorical meanings, reviewing its major figures in Goethe's and Hâfiz's poems, as well as in the *Song of Songs*. The "path" in Goethe's work is being understood as a method of studies, as a mode of poetical experience and as a form of translation, providing a plan for a radical transformation of Western subjectivity. The search for the "path" in Goethe's work is expressed, however, by false attempts of reorientation, (mis)translation, counter-movements, displacements and estrangement, getting-lost, detours and failures of homecoming. The study of the "path", the crossroads of German, Persian and Hebrew literatures, brings with it encounters with various protagonists of desire – travelers, lovers, prophets, poets and readers, the drunk, the mad and the poor, whose radical discourses of love expend the concept of subjectivity, inverting the notion of the autonomous, logocentric Self. The method of the project is comparative: associating German, Persian and Hebrew poetical sources, composed into a "dialogue", in which acts of translation are carefully studied, in both their semantic and cultural implications.

The comparative reading produces extensions, inversions, interferences of meaning, revealing the inner tensions of Goethe's enterprise. The comparative study of the "path" will provide a "Eurasian" map of literary scholarship that serves for reinterpretation of *Weltliteratur*.

Vita

Galili Shahar is professor of comparative literature, who holds the Marcel Reich-Ranicki Chair for German Literature, and currently serves as the chair of the School of Cultural Studies at the Tel Aviv University. His interests of research include German, Jewish and Hebrew literatures and classical Persian poetry. Professor Shahar studied at the Tel Aviv University and at the Free University Berlin and taught previously at the Hebrew University of Jerusalem.

His book publications include *Die Verkleidungen der Aufklärung: Narrenspiele und Weltanschauung in der Goethezeit* (Göttingen, 2005), *Theatrum judiacum: Denkspiele im deutsch-jüdischen Diskurs der Moderne* (Munich, 2006), *Kafka's Wound* (Jerusalem, 2007), *Bodies and Names: Reading in Modern Jewish Literature* (Tel Aviv, 2015), and the *Stone and the Word: on Paul Celan* (Jerusalem, 2019). His forthcoming book, dealing with German-Jewish literature and thought, is titled *Der Stern, das Gebet, ein Narr* (Göttingen, 2021).

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Fachgebiet / Discipline

Allgemeine und Vergleichende Literaturwissen-
schaft

Schlüsselwörter / Keywords

Diaspora Studies, Exile, Iranian Studies, Middle
Eastern Literatures, Persian Literature

Portraits of Exile in Persian Literary Tradition

To define literature of exile (دی‌عبت تایی‌ب‌دا) as a literary genre that is merely linked to certain politically charged historical events, followed by the physical banishment of authors from geographical borders of their homeland has been so far revisited, problematized and reconfigured by various literary critics. While some scholars still consider exile as a literary strategy to be "the exact opposite of cosmopolitan universalism", and the poetics of exile as "the poetics of habitation", others have offered a latitudinal approach to exile as a condition that is not necessarily confined to the politically motivated experience such as that of the German-speaking exiled authors during the Nazi period but as one that transcends geographical, racial, gender and linguistic borders. Among them, Martin Thucker's literary exile and Claudio Gullén's dichotomy of exile vs. counter exile stand out when it comes to perceive exile as a form of existence in void, inflicted by various factors (race, gender, religion, class, nature). With a latitudinal approach, Thucker views exile as one that 'dispenses with the criterion of political coercion and resultant geographical (and linguistic) dislocation'. Based on this approach, Thucker includes gay and lesbian authors or those whose work 'reflect a profound state of psychic exile that permeates their consciousness' such as Franz Kafka, Rainer Maria Rilke or Günter Grass in his anthology of literary exile in the 20th century. In a similar vein, the Spanish writer and literary critic, Claudio Guillén, defines literature of counter exile as one constituting those literary works that 'incorporate the separation from place, class, language or native community, insofar as they triumph over the separation and thus offer wide dimensions of meaning that transcend the earlier attachment to place or native origin'. In both cases, exile is perceived as a form of existence rather than merely the consequential reality of earlier attachment to place or native origin. As far as void and aloneness are considered as denominators of the literary exile or counter exile literature, Thucker's and Guillén's perceptions of exile in some ways resemble what the Lacanian psychoanalyst, Guy Dana calls the 'psychotic solitude'. Dana uses the notion of solitude to make distinctions in psychoses. In the first modality of psychoses, the presence of a 'proximate other' helps the patient 'to think and to tolerate the void'. In this condition 'to be with' becomes the answer to the 'negative existence'. While sociological, philosophical and literary approaches have been adopted by scholars in theorizing the notion of exile in various contexts, the rich and fascinating Persian literary corpus has been rarely subject of theorization when it comes to exile in its most diverse and multifaceted meaning. My second book project aims to contemplate on ways of encountering and living with the void of various forms of exiles, ranging from the author's psychological remoteness from the social setting to the political and cultural forms of exile. The feeling and meaning of exile are constantly affected by the ethnic, racial, gender roles, linguistic and ideological boundaries. Blurring or crossing these boundaries might come with a heavy cost. What role does each of these boundaries play in defining and shaping the exilic mode? To what extent and in what ways does the literary text reveal, revisit and expand the conventional notion of exile? Through a fresh theoretical lens in order to analyze the exilic mode in the Persian literary

tradition, my project aims to dispute rigid boundaries on the human existence that often fall out of the conventional category of exile literature. Through imagery, metaphor and personification, the alone persona of a large body of Persian poems fills various forms of voids that are tangible yet incurable in the real world.

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Relational-Pneumatology: Revisiting Pauline and Deutero-Pauline Epistles

This study attempts to analyze the role Paul attributed to divine pneuma (Greek for "spirit") in enabling members of different origins and status to form integrated faith and living communities. For the analysis of passages from the letters to the Romans, Corinthians, Galatians and Ephesians I will draw on semiotic methods informed by A. J. Greimas (semantics and structural-narrative analysis). In addition I will draw on "relational anthropology" proposed by Samuel Ferguson in order to come to an appropriate understanding of the dynamics of identity transformation taking place in these unique faith communities of Mediterranean antiquity.

Prof. Dr. Alberto L. Siani

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Landscapes and Aesthetics: Reconciling Discourses

This short presentation sketches the main lines of a program of reconciliation between the ordinary view and the current academic/institutional discourse on landscapes through a reconsideration of the link between landscapes and aesthetics. A large share of the contemporary academic (e.g. Cosgrove, Mitchell, Olwig) and institutional (including the path-breaking European Landscape Convention of 2000) discourse on landscape does not involve aesthetics as an integral constituent, and in some cases it outright stigmatizes it. There are some good reasons for this neglect. The traditional insistence on the aesthetic value or beauty of a few extraordinary landscapes leads to alienation from and neglect of the ordinary spaces and to the fetishization and commodification of a few extraordinary ones. It denies value to a large, if not the largest, portion of our experience while intellectualizing the rest of it on elitist and "ocularcentric" grounds. It tends to naturalize a nostalgic, idealized view of the past, neutralizing spaces of conflict. It is often connected to a fundamentally top-down, non-democratic model, in which decisions are mostly taken by experts or bureaucrats without e.g. considering "local" opinions. It also risks being oblivious to cultural and historical differences in the understanding of geographies and landscapes, leading to ethnocentric impositions or to the obliteration of alternative points of view and emerging realities.

On the other hand, the aesthetic dimension is deeply entrenched not only in the history of the concept of landscape, but also in the contemporary ordinary discourse. This is evident even by simply searching the word "landscape" or related pages on the internet, and groups or profiles on social media. In a daily use, "landscape" almost inevitably contains a reference, implicit or explicit, to an aesthetic aspect. Because of their aesthetic value, we specifically search for landscapes as something more valuable than the spaces we normally inhabit, and they are indicated with special marks on maps, guides, and road signs. We make extra efforts to get there, and once we are there, we feel like we are not only in a special place, but also in a special time, to be adequately celebrated, immortalized, and shared through photos, videos, posts on social media etc. It is a time and space of excitement, wonder, meditation, and so on – all feelings or state of minds not normally associated with our daily life or activities.

Thus, there seems to be a contradiction, or at least a pronounced distance, between the ordinary vs the academic/institutional use of the concept. This distance is particularly problematic if we consider the calls for democratization, shared practices, and collective deliberation that are so frequent both in the academic and in the institutional/political contemporary discourse on landscape. In this presentation I will attempt a reconciliation between the two perspectives. I will argue that both have their good reasons, and yet they remain only partial. The reconciliation strategy I will propose does not simply call for their integration, but rather points out that both perspectives, although diverging, refer to the same inadequate and to a good extent outdated view of aesthetics and are therefore the two sides of a same coin. The experts' discourse leaves aesthetics out for the very reasons why aesthetics is essential to the lay discourse on landscapes. In this way, both per-

spectives remain committed to a dualistic view that is hardly beneficial to the aim of the advancement and democratization of the discourse on landscape (or, for that matter, to aesthetics itself). Therefore, starting with a critique of the view of aesthetics common to both perspectives, I will then outline a view that can, as I hope, not only reconcile them, but also be fruitful to landscapes as well as to aesthetics studies.

Vita

Alberto L. Siani studied Philosophy in Italy and Germany, and received his PhD through a joint program of the Scuola Normale Superiore di Pisa and the FernUniversität Hagen in 2010. After two years as a Humboldt Post-Doc Fellow at the Universität Münster, he has been an Associate Professor at the Department of Philosophy of Yeditepe University, Istanbul. Currently he is an Associate Professor of Aesthetics at the University of Pisa. He has done research mostly on the aesthetics of Hegel and German Idealism and its contemporary relevance. At the moment he is interested in pragmatism and the philosophy of landscape. Among his recent publications are the book *Morte dell'arte, libertà del soggetto. Attualità di Hegel* (Pisa: ETS, 2017), the edited volume *Women Philosophers on Autonomy. Historical and Contemporary Perspectives* (with S. Bergès, New York: Routledge, 2018), and the article *Antisubjectivism and the End of Art: Heidegger on Hegel*, in *The British Journal of Aesthetics* (2020).

Prof. Dr. Martina Sichardt

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Fachgebiet / Discipline

Englische und Amerikanische Literaturwissenschaften

Schlüsselwörter / Keywords

English literature, life-writing, eighteenth century, enlightenment, cultural history

Writing the Life of Georg Friedrich Händel

Whose life gets written? It's a fundamental question of life-writing research. In the English middle ages and early modern period, musicians and composers were not the subject of full-scale "lives" or biographies – such works were for kings, saints, nobles, and scholars. The first English biography of a composer is of the Anglo-German Georg Friedrich Händel. My brief talk will introduce this work and what it tells us about changing conceptions of music and art in the eighteenth century.

Vita

Jacob Sider Jost is an associate professor of English at Dickinson College, in Carlisle, Pennsylvania, USA. He studied at Goshen (BA, 2002), Oxford (BA 2005), and Harvard (PhD 2011). He is the author of two monographs, *Prose Immortality 1711-1819* (University of Virginia Press, 2015) and *Interest and Connection in the Eighteenth Century* (UVAP, 2020). His Humboldt project is to begin a volume-length history of life-writing in eighteenth-century England.

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Fachgebiet / Discipline

Theoretische Philosophie

Schlüsselwörter / Keywords

biogenic approach to cognition, cooperative behaviour, minimal cognition, philosophy of cognitive science, social cognition

Collective intelligence and anticipation in basal organisms

My research aims to both identify various mechanisms underlying collective intelligence in biological systems. Collective intelligence in biological systems may be generally characterized in terms of flexible, adaptive behaviour that arises as the result of the interactions of elements of a network and yet is not reducible to either the elements or interactions. Taking the notion of life-mind continuity seriously, my research aims at identifying both instances of collective intelligence and the mechanisms that underwrite collective intelligence at all levels of organismal complexity – from bacterial biofilms and slime mould to human societies. To do this, my research deploys a naturalist approach to philosophy, using empirical evidence, quantitative metrics, and theoretical considerations from the science of complex systems, cognitive science, theoretical biology, plant biology, and microbiology to formulate, develop, and test the consistency of various philosophical hypotheses that arise in investigating collective intelligence. Via this interdisciplinary approach, my research offers a novel manner of thinking about collective intelligence and how the kind of behaviour in non-neural organisms may be merely one example of a more general, widespread cognitive strategy that cognitive science has traditionally focused upon. By investigating collective intelligence in simple organisms, a significant step may be taken to refine concepts in cognitive science and biology and, importantly, construct and fine-tune models of intelligence that may serve to guide future research in AI.

Vita

Current Position: 2021 – 2023 Alexander von Humboldt postdoctoral fellow, Ruhr-Universität Bochum

Areas of Interest: AOS Philosophy of Mind and Cognitive Science, Philosophy of biology

AOC Metaphysics, Epistemology, Philosophy of science

Education: 2017–2020 PhD, University of Edinburgh.

Examination Committee: Professor Eva Jablonka (Hebrew University; London School of Economics); Dr Alistair Isaac (University of Edinburgh): doctorate awarded with no corrections.

Supervisors: Dr Dave Ward, Professor Andy Clark, and Dr Julian Kiverstein

2016 – 2017 MSc, Philosophy by research, University of Edinburgh: graduated with distinction.

2012 – 2016 BA, Honours in philosophy University of London, Birkbeck College: graduated with first-class honours.

Visiting Positions: 2018 RA, Institute of Cognitive Sciences and Technologies (Rome)

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Fachgebiet / Discipline

Allgemeine und Angewandte Sprachwissen-
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Schlüsselwörter / Keywords

Computational modeling, Corpora, Experimental
pragmatics, Language understanding, Scalar
implicature

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Fachgebiet / Discipline
Kunstgeschichte

Schlüsselwörter / Keywords

Bildwissenschaft, Ikonologie, Kunsthistoriografie,
Warburg, Wissenschaftliche Emigration

Translation Studies and the History of Art

This research project examines the relationships between translation studies and the history of art. It addresses a ubiquitous topic, that of translation, aiming at defining and designing for the first time a transdisciplinary research (sub)field which is becoming increasingly crucial with the rising of global and postcolonial paradigms of art-historical research and scholarship. Whether understood in the straightforward or metaphorical sense, translation plays an increasingly central role, particularly in the humanistic disciplines. In artistic historiography, in the history of images and objects, and in the field of cultural heritage management, the emerging debate on untranslatability has a great variety of implications.

Translating artistic historiography, on the one hand, is an operation that requires more than linguistic knowledge and skills, and in many cases is complicated by delicate historical, political, and ideological considerations which decisively influence the way writings on art and the critical debate that follows are received. As to the history of images and objects, on the other hand, current discussions on the collision between the arts of Europe and those of ex-colonial countries highlight processes of transformation, reuse and display that can be interpreted in terms of translation processes. Through the analysis of a series of case studies, this project aims at fostering dialogue between art historians and translation theorists, translators, historians and philosophers, offering a starting point for a possible common development, with the aim of refining the mediating virtue of translation.

Vita

Giovanna Targia is currently collaborating on the research project «Languages of Art History», at the Kunsthistorisches Institut in Florenz – Max-Planck-Institut, and on an edition of the complete works of Heinrich Wölfflin at the University of Zurich. Within the framework of the latter project, she has edited Wölfflin's Prolegomena zu einer Psychologie der Architektur in April 2021.

Giovanna studied philosophy at the Scuola Normale Superiore in Pisa, where she obtained her PhD in History of Art in 2009; her PhD dissertation, a critical edition of a lecture cycle by Aby Warburg, was published in 2013. She has been research assistant at the Scuola Normale from 2010 to 2012; from 2013 to 2014 she was a postdoctoral fellow at the Bibliotheca Hertziana in Rome. In September 2013 she was awarded the DAAD Ladislao-Mittner-Preis for the History of Art. From 2014 to 2016 she held an Alexander von Humboldt-Stiftung Postdoctoral Fellowship at the Ludwig-Maximilians-Universität in Munich.

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Fachgebiet / Discipline
Klassische Archäologie

Schlüsselwörter / Keywords
Ancient architecture, Landscape archaeology,
Pamphylia, Sillyon, Urbanisation

Urban development of the ancient city of Sillyon

Sillyon is located within the ancient region of Pamphylia, which corresponds to the Kocagözler area of Yanköy neighbourhood of Serik district in Antalya province in modern Turkey. The city is located on a high hill rising in solitude from the Pamphylian plain. The city has two main areas for development as the acropolis and the lower city. Naturally, the fortification and public areas cluster here. The lower city is fortified with a wall of about 1000 m in length stretching from the southwest northward. On the other hand, only the western side of the acropolis is encircled with walls while the other sides are left to natural protection by the sheer cliffs. Based on her characteristic terrain the city has an authentic urban planning. It is clear that the urban planning depended upon the rugged terrain, thus creating a different settlement pattern model in the region. The target of this research is to analyse the urban development of the ancient city of Sillyon in a diachronic perspective. The project provides a compact overview of the urban development and the city's monuments from the Greek, through the Roman and Byzantine until the Turkish periods. The analysis will explore the urban development under three main trajectories, which are the acropolis, the lower city and the city's territory. The research will be carried out at the University of Hamburg under the trajectories of this work by evaluating the data we have collected so far. It is thought that the Sillyon urbanistic research is an exemplary project for small city models lying inland, away from the coastline and therefore, it will provide a new perspective to urbanistic studies. For determining the urbanisation process of Sillyon, factors that are shaping the process will be assessed within the frame of authentic historic circumstances of the period in order to identify the changes in which the city had undergone through the ages. The primary questions of the project will be: How much of the Hellenistic tradition of the first urbanisation at the site was retained, the impact of Romanisation on the city, and how did the city transform during the Byzantine and ensuing Turkish-Islamic periods? Another basic goal of the project is the revision through research of some monuments which have been previously dated, as well as the identification of unidentified structures and tombs. In this context, the subject matter will be studied within the frame of following basic principles: geographical and regional transformations during the urbanisation process; the identity of Sillyon's architecture; distinguishing features of urban architecture with regards to formal and visual aspects; social and functional distinctions within urban planning; distribution of public structures and burial areas; periodic construction programs in the city, the relationship between city and its fortification; structural hierarchy within the urban area; the city and its economic reflections; urbanistic tradition of Pamphylian cities and their impact on Sillyon; reflections of political developments on the city; the relation between the city and its territory; communication network around the city (roads and marine transportation-harbour) infrastructure. Based on the "Eigenlogik" (own logic) developed by Martina Löw (Die Eigenlogik der Städte: Neue Wege für die Stadtforschung) the cities exhibit differences in their fabrics and arrangement, potentials, histories and self-image. In this perspective, as in today, each ancient city had developed

her own authentic urban planning in antiquity. With the aforementioned aims and principles clarified, Sillyon's peculiar "urbanisation logic" (own logic) will emerge with all the details. Thus, it is foreseeable to contribute to the new understanding of urbanistic features and its results from a small hilltop city located inland to the urbanism in antiquity known mostly from metropoleis and coastal cities.

Vita

I was born in Konya in 1985. I graduated from Selçuk University Archaeology Department in 2007 and started my master's degree at Pamukkale University, which I completed in 2011 with the thesis on "Corinthian Capitals at Stratonikeia in Caria". I completed my PhD at Pamukkale University with the thesis titled "Defence System of the Ancient City of Sillyon and Its Location in Pamphylia". I have been working as a research assistant at Pamukkale University Archaeology Department since 2009. I led the Sillyon Surveys in 2018–2019. Since 2020, the excavations in Sillyon have been continuing under my supervision. I have been to countries such as Germany (during PhD, 9 months) and Slovakia (Erasmus, 5 months). I have published two books and many articles on various topics in archaeology.

I speak and understand English and German. My research interests are Hellenistic and Roman ornamentation, architecture, fortification and defence systems, urbanism, funerary architecture and landscape archaeology.

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Fachgebiet / Discipline

Ägyptische und Vorderasiatische Altertums-
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Schlüsselwörter / Keywords

Ancient Egypt, lower-ranking élite, museums,
re-contextualisation objects, Zawyet Sultan

Vita

Since September 2019: Humboldt Research Fellow at the Institut für Afrikanistik und Ägyptologie, Universität zu Köln, Germany. Project title: "An archaeology of the subordinate élite in Old Kingdom Egypt: museum objects and social analysis at Hebenu (Zawyet Sultan)"

September 2017–August 2019: Marie Curie Post Doctoral Fellow at the Department of Archaeology, University of Durham (UK). Project title: "MAP – Inside the mind of ancient People: the tangible and constructed landscape of the western Delta in the Late Period (664–332BC)"

2014: PhD in Egyptian Archaeology, University of Turin, Italy. Dissertation title: "The western Delta of Egypt: religious and historical researches. The Western Harpoon province from Old Kingdom to Ptolemaic Period".

2013: Coordinator of the project "Study and research in British museums: a project to catalogue the bronze figurines at the Petrie Museum of Egyptian Archaeology", Petrie Museum of Egyptian Archaeology, London

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Fachgebiet / Discipline

Neuere und Neueste Geschichte

Schlüsselwörter / Keywords

German-Mexican relations, Global History, History
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The News Outlet Agencia Duems and the Use of Public Diplomacy by Weimar Germany and Revolutionary Mexico (1920–32)

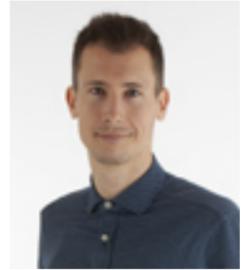
"The News Outlet Agencia Duems and the Use of Public Diplomacy by Weimar Germany and Revolutionary Mexico (1920–32)" focuses on Agencia Duems, a news outlet agency established in Mexico City by German citizen Carl Düms in 1920. Agencia Duems functioned as a transnational actor that was fundamental for friendly media relations between the Weimar Republic and Postrevolutionary Mexico, and for the dissemination of news from both countries in Latin America. For them, Agencia Duems was useful to secure a positive image abroad, which could increase economic relations and stabilize political relations during the interwar years. In this period both postrevolutionary states shared common challenges, for example being rejected by international powers, and struggling to stabilize the economy while applying social-democratic principles. Besides, German relations with many Latin American countries had been broken during the Great War and Mexican relations with the region had been under a lot of tension because most Latin American governments rejected the revolutionary process during the 1910s. Hence, both governments offered financial support to Düms' enterprise, which allowed him to establish an office in Berlin and expand into Latin America and Austria. Agencia Duems closed its doors in 1932, after the death of its founder.

From a global history perspective, this project shall explore Agencia Duems as a transnational actor that challenged the hegemonic dissemination of news in a global market which, in the aftermath of the Great War, was dominated by French Havas, British Reuters and American Associated Press, the latter of which was especially strong in Latin America. The work done by Agencia Duems was fundamental to balance the negative image the Republic of Weimar and Postrevolutionary Mexico held in Latin American, German, and Austrian newspapers during the interwar period. It is necessary to compare how the Mexican Revolution and Weimar Germany used public diplomacy to find a better position in the reconfiguration of the international society after the Great War, in which both were rejected.

With this project my aim is to contribute to the following areas of research: 1) the use of public diplomacy in the interwar period; 2) the study of news dissemination in Latin America and German-speaking countries in the 1920s; and 3) Latin American-Weimar Germany relations from the 1920s to the 1930s.

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Fachgebiet / Discipline
Frühneuzeitliche Geschichte

Schlüsselwörter / Keywords

Early Modern Spain, History of Accountability, History of Concepts, History of Corruption, History of Public Administration

Vita

Itzel Toledo García is currently a postdoctoral fellow at the Lateinamerika Institut of the Freie Universität Berlin. She has previously been a postdoctoral fellow at Universidad Iberoamericana and Universidad Nacional Autónoma de México. She holds a PhD in History and an MSc in International Relations from the University of Essex and a BA in History from the Universidad Nacional Autónoma de México. She is a specialist in Diplomatic History and Travel Literature. Her work focuses on Mexico's international relations during the Porfirian regime and the Mexican Revolution (1870s–1930s), especially with regards to Europe. Her work has been published in journals such as *Historia Mexicana*, *Revista de Historia de América* and *Studies in Travel Writing*; her book *El dilema entre la revolución y la estabilización: México y las potencias europeas, 1920–1928* was published in 2020 by the Mexican Ministry of Foreign Affairs.

Over the last four decades, there has been a growing interest, across disciplines, in the study of political corruption. History has nevertheless been relatively slow to contribute to discussions, and as a result, there are still significant gaps in our understanding that could, in turn, provide essential data for other fields of knowledge. One area in which work is needed is a better understanding of how different local political cultures shaped and how anti-corruption evolved across centuries. My project, therefore, focuses on Catalonia, which in the Early Modern period had a rich institutional framework, to help recover the importance of a regional perspective in pre-modern history. The region has excellent primary sources which have been very under-used, especially for considering the issue of corruption.

While my PhD examined the broad parameters of the institutional history of the accountability practices over the Generalitat de Catalunya (the permanent Committee of States of the Early Modern Catalan Parliaments), the new project for the Humboldt Research Fellowship for Postdoctoral Researchers programme aims to investigate three general questions: understand which was the idea of "corruption" in Catalonia within the Early Modern era; explore to what extent a discourse on corruption (or the vast vocabulary related to it) was used by Catalan institutions and politicians to legitimise the growth of accountability practices and, as a consequence, how these mechanisms were used to implement the state-building process within the Catalan territory; finally, it plans to compare different anti-corruption experiences across Early Modern Europe to answer the question whether which political tradition – constitutionalism/parliamentarism or absolutism – was more dynamic on developing mechanisms to prevent corrupt practices.

The first part of the project will introduce an analysis based on a keyword methodology to overcome the drawbacks of contextualist (School of Cambridge) and conceptualist (Begriffsgeschichte) approaches. In doing so, the project aims to track a series of words and concepts throughout different centuries and different sources – from institutional records to ego-documents – to get the broader picture feasible. Not only is essential to understand how the principal actors of the Early Modern Catalan society understood a specific concept but also even to comprehend how the ones situated at the edge of this society did so.

After the analysis of the vocabulary related to the key-concept of corruption, the project will redirect its attention towards inquiring how this key-concept (and the vast vocabulary related to it) was used in Early Modern Catalonia to implement the state-building process.

Then, the project will study the influence of the sentences pronounced by the *Visita del General de Catalunya* (the Generalitat de Catalunya anti-corruption procedure) over both, the regulations of the Generalitat and the Catalan legislation passed by the Catalan Parliament.

Finally, a historiographical analysis will be conducted during the last part of the project, which will seek to establish a comparison between different Early Modern European territories and their anti-corruption discourses and practices. The idea here is to shift from the functional approach

made by traditional studies dedicated to the issue of corruption throughout history in the sense that my work will focus its attention not to understand the multiple reasons that justified the existence of corruption but the ones that led to the establishment of anti-corruption practices.

Vita

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Fachgebiet / Discipline
Kulturwissenschaft

Schlüsselwörter / Keywords

deutsch-ungarische Literaturverbindungen, Erzählforschung, Geschichte der Literaturwissenschaft, Literatur des 18. Jahrhunderts, neulateinische Literatur

Jansenismen und Literatur in Mitteleuropa

Die Untersuchung der jansenistischen Reformbewegung avancierte in den letzten zwanzig Jahren zu einem fruchtbaren Bereich der europäischen Frühneuzeit- und der Aufklärungsforschung. Die neueren Ergebnisse wurden in der ostmitteleuropäischen Literaturwissenschaft nur sporadisch integriert und kaum weiter ausdifferenziert. Die in den verschiedenen Nationalsprachen dieser Region publizierten Beiträge sind der westeuropäischen Forschung aus sprachlichen Gründen schwer zugänglich und wurden kaum bzw. gar nicht rezipiert. Die Verbindungen und Wechselwirkungen zwischen Jansenismus und Literatur in dieser Region sind nach wie vor ein Forschungsdesiderat. In den letzten Jahren wurden u.a. die englische Übersetzung der jansenistisch geprägten autobiografischen Werke des Fürsten Ferenc Rákóczi II. in zwei Bänden (Budapest, Corvina Verlag 2019) und die historisch-kritische Ausgabe der französischen Übersetzung seiner Confessio peccatoris veröffentlicht (Paris, Éd. Honoré Champion 2020), eine historisch-kritische Ausgabe des lateinischen Textes wird zur Zeit vorbereitet.

Meine Forschung zielt vor allem auf die Vermittlung ostmitteleuropäischer Jansenismusforschung nach Westeuropa und die Erarbeitung bisher unbekannter „Jansenismen“. Die Untersuchungen sollten anhand ausgewählter Themen, Autoren und Werke aufzeigen, wie jansenistische Konzepte, Texte und Lektürepotenziale sich in den verschiedenen Bereichen der Literatur Mittel- und Ostmitteleuropas transregional vermittelten und auf die Literaturauffassung auswirkten. Es ist beabsichtigt, zuvor getrennt behandelte Forschungstraditionen zusammenzuführen, die literarischen Reflexionen auf den Jansenismus zu bündeln, neue Grundlagenforschungen zum Thema anzuregen und nach der Bedeutung des Jansenismus für die Literatur dieser Region zu fragen. Vorgesehen ist, die bisherigen Ergebnisse der Jansenismusforschung im Hinblick auf die Literatur Mitteleuropas zu sichten, zu prüfen, zu revidieren und weiter zu entwickeln. Grundsätzlich geht es nicht nur um wenige bekannte Autoren wie z.B. Grimmelshausen, Feßler, Rákóczi und Mikes, sondern um eine noch kaum erschlossene Fülle von Werken heute vergessener oder fast vergessener Verfasser. Es wird angestrebt, über die fiktionale Literatur hinaus sachlich-diskursive und poetische Schriften, die Gattungen der moraldidaktischen und der geistlichen Prosa und der „Ich“-Literatur sowie in Manuskript gebliebene Übersetzungen aus dem Französischen mit einzubeziehen. Es wird auch eine Neuperspektivierung des moralistischen und anthropologischen Diskurses der Jansenisten in den mitteleuropäischen Ländern unter primär ideen- und bildungsgeschichtlichen sowie ästhetischen Gesichtspunkten angestrebt.

Vor allem die Erschließung und Auswertung von neuen Quellen ist beabsichtigt. Das zu untersuchende Textkorpus besteht aus systematischen, pragmatisch-narrativen und im engeren Sinne literarischen Texten. Ausgewählte, bisher nicht berücksichtigte Bibliotheksbestände und Kataloge sollten mit Blick auf Werke jansenistischer Provenienz systematisch durchsucht und ausgewertet

werden. Es wird untersucht, welche Werke des französischen Jansenismus in Mitteleuropa rezipiert wurden, ob und in welchem Maße diese Werke hier gedruckt, gelesen, übersetzt und produktiv angeeignet wurden. Ertragreich ist es auch zu fragen, inwieweit der in der gallikanischen Kirche geführte Streit um Augustinus und die Reformbestrebungen der jansenistischen Theologen in der Literatur und der naturrechtlichen Theoriebildung Mitteleuropas Aufmerksamkeit erregt haben. Inwieweit haben die theologische Ethik und die moralistische Psychologie der Jansenisten den politischen und moralischen Roman, die moraldidaktische Literatur, das Lehrgedicht und andere Gattungen mitgeprägt?

Vita

Gábor Tüskés, Univ.-Prof., Doktor der ungarischen Akademie der Wissenschaften, wiss. Rat, Leiter der Abteilung für das 18. Jahrhundert, ELKH, Geisteswissenschaftliches Forschungszentrum Institut für Literaturwissenschaft. Jüngste Buchpublikationen: *Litterae Hungariae. Transformationsprozesse im europäischen Kontext (16.–18. Jahrhundert)*. Münster, Münsterscher Verlag für Wissenschaft 2018 (Wissenschaftliche Schriften der WWU Münster, Reihe XII, Bd. 20), 592 S. (Mitautorin: Éva Knapp); François II Rákóczi: *Confession d'un pécheur*. Traduite du latin par Chrysostome Jourdain. Édition critique avec introductions et notes établies sous la direction de Gábor Tüskés. Avant-propos de Jean Garapon. Avec la collaboration de Csenge E. Aradi, Ildikó Gausz, Zsuzsanna Hátori Nagy, Réka Lengyel, Zsolt Szebelédi, Ferenc Tóth et Anna Tüskés. Édition revue et préparée par Michel Marty. Paris, Honoré Champion 2020 (Bibliothèque d'études de l'Europe Centrale, 25, Série „Littérature“), 778 S.

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Fachgebiet / Discipline

Weitere Geschichtswissenschaften

Schlüsselwörter / Keywords

advance, interregional contacts, islam, political integration, women

UNBOUNDED ETHNOGRAPHIES: DOING FIELDWORK IN UNCERTAIN TIMES

The impacts of the COVID-19 pandemic on research in the humanities were so disruptive that many scholars thought they were insurmountable. For many Nigerian ethnographers, it was almost impossible to carry out ethnographic field researches, which required direct human contact and being out in open spaces. Even scholars outside the shores of Africa, whose research fields were in Africa, also reported travel difficulties that impeded their access to their research locations in Africa for fieldwork. I shifted my focus to these unanticipated outcomes of the pandemic, considering in particular how researchers in the humanities can navigate disruptions during uncertain times. My study showed the need for a deeper integration of digital tools for ethnographic researches in Nigeria and other developing nations where the level of deployment of ICT tools are still substandard.

Vita

Publication:

[1] Sole Author

Islam in the Niger Delta, 1890–2017: A Synthesis of the Accounts of Indigenes and Migrants (Klaus Schwarz, 2018).

Dawn for Islam in Eastern Nigeria: A History of the Arrival of Islam in Igboland (Klaus Schwarz, 2011).
Women and Conflict in the Nigerian Civil War (Africa World Press, 2007).

[2] Edited Books

E. Uchendu & N. Edeagu (eds.), *Negotiating Patriarchy and Gender in Africa* (Lexington Books, 2021).

E. Uchendu (ed.), *Nigeria's Resource Wars* (Vernon Press, 2020).

E. Uchendu, D.Chukwu, S. Okoro & J. Nkem-Onyekpe (eds.), *Studies in Igbo History* (Nolix Educational Publications, 2016).

E. Uchendu & P. U. Okpoko (eds.), *Enhancing Research Capacity* (UNN Press, 2016)

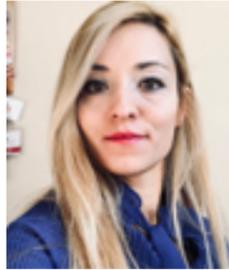
E. Uchendu (ed.), *New Face of Islam in Eastern Nigeria and the Lake Chad Basin* (Aboki Publishers, 2012).

E. Uchendu, P. U. Okpoko & E. Anugwom (ed.), *Perspectives on Leadership in Africa* (Afro Orbis, 2010).

E. Uchendu (ed.), *Masculinities in Contemporary Africa* (CODESRIA, 2007).

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Fachgebiet / Discipline

Typologie, Außereuropäische Sprachen, Ältere Sprachstufen, Historische Linguistik

Schlüsselwörter / Keywords

aspect, evidentiality, modality, scope order, Uzbek

Modality in Turkic Languages: Turkish and Uzbek

In linguistics, the relationship between a speaker and his/her utterance is explored through modality. Because modality is considered a topic of semantics, it has been categorized in various ways previously in the literature. Initially, modality was conceptualized in the frameworks of possibility and necessity in philosophy. In later studies, with the application of epistemic conceptualization in natural languages, it became clear that modality cannot be limited to these philosophical concepts (Bybee and Fleischman 1995: 4). Modern studies aim to explore the subcategories of modality, and the following subcategories are proposed: epistemic modality, dynamic modality, and deontic modality; all founded on the two major domains: possibility and necessity (Lyons 1977; Palmer 2001; Barbiers et al 2002; Van der Auwera and Plungian 1998; Nuyts 2006; Rentzsch 2015).

In recent years, there have been studies on modality in Turkish, but other Turkic languages have not been examined in terms of modality, using the findings of universal linguistics. Therefore, this study aims to address this gap in the literature and examine modal category in Uzbek which is a member of the Turkic languages.

The investigation is primarily based on the data drawn from the corpora of spoken and written Uzbek and Turkish. By investigating the inventory of modal expression forms such as modal auxiliaries and adjectives, parentheticals, predicates, and modal adverbs in the Uzbek and Turkish corpus, I aim to show the use of modality markers, the semantic field in subtypes of modality and the development of modality markers in this language. Furthermore, in the analysis, the impact of addressee in the statement will be examined and the role of the interaction between speaker and agent will be discussed. In addition, interaction and the relationship between aspect and modality in Uzbek will be further discussed.

As a result of this research, I expect to identify the modality markers in Uzbek and Turkish based on the corpus and determine how these expression types are shaped synchronically in terms of their conceptual semantics and scope order in Uzbek and Turkish discourse, and to find out a potential tendency in using markers depending on specific subcategories of modality. Moreover, I will provide typological data for further linguistic analysis. In this research, aspect and evidentiality will be considered as the conceptual extension of modality markers.

Vita

I am an assistant professor at Baskent University in Turkey. Currently, I am pursuing my post-doctoral research on Uzbek at Johannes Gutenberg University in Mainz with funding from Alexander von Humboldt Foundation Research Fellowship. My research interests include Turkic and minority languages spoken in Turkey. In this context, I documented an endangered language spoken by gypsies in Turkey. It is called "Posha". In my doctoral study, I analyzed a text written in the 14th century in terms of epistemic modality markers in order to better understand historical Turkish. By studying Turkic languages and linguistics, I have developed an appreciation of linguistic diversity, minority languages, and intercultural pragmatics.

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Fachgebiet / Discipline

Afrika-, Lateinamerika- und Ozeanienbezogene Wissenschaften

Schlüsselwörter / Keywords

Amerikanistik, Amerindian cultures, Amerindian languages, History of anthropology, Mexico

Form and performance as means of memory. The multimodal anatomy of Náayeri ceremonial chants.

Náayeri People of Northwestern Mexico – approximately 25,000 persons living in the Sierra Madre Occidental – are known for their intense and varied ritual life. Ceremonies and religious events occupy them during more than 200 days every year. One of their most salient ceremonial complex is known as Mitote Cycle. Three times a year people get together at some of the mountains of the Náayeri region where ritual specialists sing all night long while people perform different actions and dances enacting the specialists' words. These chants expose the Náayeri religious ideas about life, the world, and their divinities.

The Mitote chants were first registered in 1906 by the German ethnologist, Konrad Theodor Preuss (1869–1938). Using dictations and a phonogram, Preuss was able to obtain samples of different chants. He then used their content to give a new interpretation of Pre-Hispanic codex and mural paintings of Central Mexico. In 2005, I documented the same sort of chants myself with digital audio recording and video. Thanks to this new technological devices, I was able to obtain integral versions of Mitote chants and registers of them within the context of their performance.

In this presentation, I want to approach these ritual chants by overcoming notions such as "oral tradition" or "verbal art" that tend to limit the scope of their analysis of the discursive components of chanted events and leave aside the complexity of the performances and interactions that are commonly constructed around the elaboration and use of several forms of expression such as graphic designs, plastic arts and dances. Instead, I want to analyze these ritual poetic events through the complexity of their form and the richness of elements they integrate.

Two elements will be at the core of my study: the form of the chants in relation to the performed actions, and the interaction of the different participants within the performance of the chants. In both cases, these elements seem to occupy an important place in rememorating the lyrics of the 12 to 14 hour-long chants and in unraveling the rules followed by the ritual specialists during this particularly complex performative event.

Vita

Margarita Valdovinos got her Bachelor degree in Ethnology at the Escuela Nacional de Antropología e Historia (ENAH) in Mexico City. She got her master and PhD in Ethnology at the Université Paris X (Nanterre). In 2010 and 2011 she pursued a postdoctoral research at the University of Texas at Austin, specializing in Linguistic Anthropology and Descriptive Linguistics for Amerindian Languages (Fondation Fyssen). In 2012 she started a second postdoctoral research in the Ethnologisches Museum and the Ibero-Amerikanisches Institut of Berlin, where she studied the materials from the research expedition to Mexico of the German ethnologist Konrad Theodor Preuss (Alexander von Humboldt Stiftung). Since 2014 she became professor at the Instituto de Investigaciones Filológicas at the Universidad Nacional Autónoma de México (UNAM). Currently, she is also temporarily attached to the Centro Peninsular en Humanidades y Ciencias Sociales (CEPHCIS) in Mérida Yucatán.

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Fachgebiet / Discipline
Religionswissenschaft

Schlüsselwörter / Keywords
Ethnicity, Gospel of Mark, Judaism, New Testament

**Reading the New Testament within the Conceptual World of First-Century Judaism:
The Gospel of Mark's Kingdom of God as a Case Study**

The writer of the Gospel of Mark never explains what he means by the Kingdom of God. This suggests that the writer and intended audience already shared some basic understanding about the "what, when, and where" of this central Markan concept. Unfortunately, any shared assumption between the writer and intended audience is no longer directly accessible to twenty-first century readers, who are left grasping at hints in the narrative to understand Mark's anticipation of the kingdom. In this paper I seek to elucidate Mark's assumed understanding of the Kingdom of God by considering the echoes of Israel's ancestral memories at key moments and in prominent themes in Mark's narrative. These include the introductory dual-quotation (1:1–3), Jesus's baptism (1:9–11), the calling of Peter and Andrew (1:16–17), Jesus's cleansing of the temple (11:15–17), and Jesus's "blood of the covenant" (14:24–25). They also include the climatic parable of the mustard seed (4:30–32) and the programmatic parable of the wicked tenants (12:1–12) as well as the proclamation of the kingdom as "good news" (1:14) and the titles "Son of God" (esp. 1:1), "Son of David," (esp. 12:35–37), and "Son of Man" (esp. 13:26–27).

I argue that, when situated within the conceptual world of first-century Judaism, Mark's expected kingdom is best understood as an imminently restored earthly Israel ruled by a Davidic king. While some scholars have made similar arguments regarding the historical Jesus, no study has argued for such an understanding by the writer of Mark, likely the earliest source for the historical Jesus. This absence is at least partly because of Mark's assumed "gentile" audience and focus. However, recent research has highlighted how Mark's Gospel assumes Torah observance (esp. 7:8–13; 10:17–22; 12:28–34; e.g., Ermakov, Furstenberg) and acknowledges a ranked difference between Israel and the nations (esp. 7:27–29; e.g., Van Maaren) while also providing compelling answers to traditional arguments for the non-Jewish setting of the intended audience and/or writer. The interpretive possibilities of reading Mark's concept of the Kingdom of God within Judaism illustrate the potential contributions of this recent trend in New Testament research for our understanding of Christian origins and for furthering contemporary Jewish-Christian dialogue.

Vita

Ph.D. in Religious Studies, McMaster University, Canada (2019)

Monographs:

The Boundaries of Jewishness: Power, Strategies, and Ethnic-Configurations (Submitted to De Gruyter's *Studia Judaica* series)
Israel, the Nations, and the Kingdom of God in Mark's Narrative World (Preparing for submission to Oxford University Press)

Select publications:

Gentile Alterity and Ethnic Solidarity: The Role of Group Categorization in Understanding Mark as Jewish Literature. In *Negotiating Identities: Conflict, Conversion, and Consolidation in Early Judaism and Christianity* (200 BCE–400 CE). Boston: Brill (forthcoming).
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Mapping Jewishness in Antiquity: New Contributions from the Social Sciences. *JAJ* 9 (2018).
Does Mark's Jesus Abrogate Torah?: Jesus's Purity Logion and Its Illustration in Mark 7:15–23. *JMJS* 4 (2017).

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Fachgebiet / Discipline
Weitere Geschichtswissenschaften

Schlüsselwörter / Keywords
Comparative studies, History of Surveillance,
Policy studies, Security police, Soviet Union/USSR

A History of Soviet Surveillance in Comparative Perspective (1917–1991)

The goal of this book project is to breakthrough from the current descriptive to conceptual level of knowledge via analysis of the mechanism of Soviet surveillance (1917–1991) – state goals, juridical definitions, the dynamics of deployment and implementation in practice as well as societal perceptions and reactions in comparative perspective.

Until recently associated with authoritarian regimes, surveillance has come to the forefront of politics and society concerns in democracies in the last decades. A surge in surveillance and related losses and benefits dictate an urgent need to analyze the phenomenon from wide interdisciplinary angles in order to advise governments and the public how to deal with the new transparency and how to navigate between liberty and security.

Developing a comparative and entangled (transnational) perspective on Russian surveillance would be methodologically productive, first, by utilizing the very prolific studies on German national surveillance. Contextualising the experience of surveillance as a transcultural exchange between states (including direct cooperation of the Gestapo and NKVD in 1939–40 and introducing a Soviet surveillance model in Eastern Europe) will help to understand the general and particular in the Soviet case. The specific characteristics of the Nazi and Stasi state systems of surveillance are discussed in the historiography, but not in studies on the Russian case. My preliminary assumption: Soviet surveillance was remarkable for its oversized scale, repressiveness, and thematic embrace (including the economy's and administration's performance). The importance of surveillance there increased under conditions of a nonmarket economy and noncompetitive single-party dictatorship, when a "feedback loop" did not work.

When the natural channels of communication between state and society were disrupted by secrecy, censorship, repression, and the totalism of the system with no private sector, independent media, or political opposition, top authorities sought information needed for administration and security through ersatz channels of surveillance. The security police, Communist party secretaries, military political departments, and soviet youth, and media agencies monitored the compliance of citizens (and various groups like the church) and reported on political and economic conditions in the localities to the authorities.

The Soviet Union's extraordinary focus on surveillance can be explained primarily as resulting from constructive, managerial, and security reasons. First, the state's volitional ambitions to build an ideal society and the New Person according to plan increased regulation and social intervention in the pursuit of a predictable and plannable population. Second, nonmarket central planning and redistribution of wealth heightened the need for reliable information about the population and economy: for example, residents' permits, mandatory since 1925, helped redistribute nationalized housing. Finally, the perceived urgency to build socialism as soon as possible amid a frightening internal and foreign environment fueled the Bolsheviks' insecurity and their resort to extrajudicial means of punitive surveillance and repression.

Vita

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Ph.D. from Saint-Petersburg State University, Russia
Mass Political Culture under Stalinism: Popular Discussion of the Constitution of 1936, Palgrave MacMillan, 2018. Russian translation Moscow, NLO, 2021.
Disenchantment of the Dreamers. Soviet Society in the 1920s (in Russian) ROSSPEN, 2017.
Popular Perception of Soviet Politics in the 1920s. Disenchantment of the Dreamers. Palgrave MacMillan, 2013.
The Public Perception of the Cult of Lenin Based on the Archival Materials. The Edwin Mellen Press, 2001 (in Russian)
"Stalinist Moderation and the Turn to Repression. Utopianism and Realpolitik in the Mid-1930s", in The Fate of the Bolshevik Revolution: Illiberal Liberation, 1917–1941. J.Harris et al. (eds.), Bloomsbury 2020.
"Nominal Democracy in Stalinism. Soviet Constitution of 1936.", in Planting Parliaments in Eurasia: Concepts, Practices and Mythologies, I. Sablin and E. Bandeira (eds.), Routledge 2021.

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Fachgebiet / Discipline

Allgemeine und Vergleichende Literaturwissen-
schaft

Schlüsselwörter / Keywords

Travel literature, History of concepts, Political Ico-
nography and Iconology, Renaissance Humanism

Utopian Fictions and the Political Imagination in the Sixteenth Century

In my current research project, I revisit the origins of modern utopia, in order to explore the specific function of sixteenth-century utopian fiction and thereby contribute to the theoretical and historical ground of the concept of utopia. Understanding the difference between early modern utopias and modern utopias and dystopias leads to the critical reassessment of our own political horizon. The modern concept of utopia is linked to the modern concept of history. This project examines the function of utopian fictions before the invention of the modern historical time, hence, before the association between utopia and future. Envisioned not as a normative ideal, what should be, but as the fiction of a possibility, what could be, couched in the rhetoric of doubt and paradox, early modern utopias were explicitly fashioned for debate. Embracing the exercise of utopia, implied renouncing to its applicability. Yet through the technology of the printed book and its circulation in the public realm, utopian fiction steered discussions, in the present, about the common good. This study examines the changes in the status of utopian fiction, showing how the utopias of the future led to the exclusion of dialogue, as a constitutive textual element. In this project we shall call "utopias of letters" a series of utopian sketches composed in dialogue with Thomas More's Utopia (1516), and other models that belonged to the artistic and intellectual repertoire of renaissance humanism. Thus, "utopias of letters" derived both from the confrontation with ancient sources and contemporary utopian models. Utopian outlined produced in the aftermath of More not only imagined the best state of the republic; they redefined the nature and location of power in the body politic, as well as the media and the subjects of the colonization of the New World. This project aims at exploring the heterogeneity and specificity of a series of humanist political utopias.

Vita

Luciana Villas Bôas (PhD in German and Comparative Literature at Columbia University, New York, 2005) teaches at the Department of Anglo-Germanic Languages at Federal University of Rio de Janeiro since 2009. She is currently revising a book manuscript, Writing Dissent. Hans Staden's Book and Early Colonialism, and researching for a book project titled Utopian Fictions and the Political Imagination in the Sixteenth Century. Villas Bôas is the author Wilde Beschriftungen. Brasiliens historische Semantik in der Frühen Neuzeit (2017), of Encontros escritos. Semântica histórica do Brasil no Século XVI (2019), and A República de chinelo: Bolsonaro e o desmonte da representação (forthcoming). She has published several articles on early modern travel literature, iconography and the history of concepts. She has also done several translations from German into Portuguese, such as Reinhart Kosellck's Critique and Crisis and Habermas's Divided West.

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Fachgebiet / Discipline

Neuere Deutsche Literatur

Schlüsselwörter / Keywords

Deutsche Literatur u. Kultur d. frühen Neuzeit,
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Kultur der Frühen Neuzeit, Theater- und Festkultur

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Fachgebiet / Discipline
Weitere Geschichtswissenschaften

Schlüsselwörter / Keywords
Chadic oral history, Northeastern Nigeria

The Academic and Intellectual Responses to Insurgency as an Effective Intelligent Counterinsurgency to the Boko Haram Insurgents in Northeastern Nigeria from 2009–2021

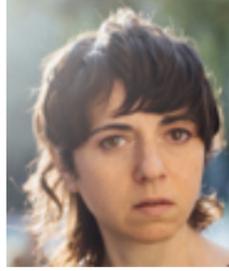
This paper presents a digest of the literature that gives insights to the Boko Haram insurgency in Northeastern Nigeria. The paper assesses the academic publications. These are made of the opinions and research findings. This shows it as a reaction by interested persons and groups from a complex intellectual matrix of counter narratives to Boko Haram anti-western education. It is an aspect of counterinsurgency from academic perspectives as the crux of this paper. The methodology is a hybrid multidisciplinary and interdisciplinary approaches that provides the analytical tools to qualitatively and quantitatively examine these academic inputs. The aim is to bring out the strands and trends of these works so as to isolate their intellectual discuss. Consequently, the perception and conception of the paper is the academic resurgence that investigates the Boko Haram insurgency from different narratives. The imperative is to interrogate the varying discussions of the ascriptions and prescriptions identifying the Boko Haram insurgency. This is to categorise the presentations as varied responses of the *raison d'être* of the insurgency in northeastern Nigeria. Furthermore, it is expected to yield the evidences of the write-ups, the enabling conditions for such intellectual attrition and attribution of the Boko Haram insurgents' prepositions. In addition, the environmental and human factors of the insurgency incubation and nurturing are exposed. Consequently, the paper establishes a platform for the content analysis of these academic works on Boko Haram as intellectual responses that acts form of counterinsurgency. Therefore, the paper objectively assesses these presentations and brings out their contributions as a myriad exposé that adds value to this gamut of the none-kinetic aspects of the counterinsurgency. This is significant alternative countering the insurgency through dynamic knowledge based, none physical violent approach. Indeed, it is a peaceful mental reaction to the terrible destructive violence by Boko Haram to our society and people as well as the global environment by the global community of scholars. Hence, it is the exploration of this unique approach in analysing these findings as knowledgeable contributions to countering violence. This opens windows, to see the insurgency in wider perspective, from critical mental stand points of actors and observers at different levels of the audience. This involves the aspects of the insurgency, including those remotely connected and others involved as casualties. The bottom line is that the atrocities and destructions by Boko Haram is documented in a novel none violent academic passion in this research summary.

Vita

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Fachgebiet / Discipline
Neuere Deutsche Literatur

Schlüsselwörter / Keywords

Aesthetics, German Literature, Humanism,
Realism, Thing Studies

At the Limit of the Obscene: German Realism and the Disgrace of Matter

In my most recent work, *At the Limit of the Obscene: German Realism and the Disgrace of Matter* (Northwestern UP, 2021), I examine the conflicted representation of matter and materiality in German realist and post-realist literature between 1855 and 1926. The turn in literary scholarship over the past few years towards questions of the non-human has also opened up a space to examine the premises of humanism itself: including, not least, the methods by which this humanism is represented and reproduced. As a literary mode dealing with the depiction of human action in the real everyday world, realist literature – and more particularly, German-language realist literature – has been one of the most prominent as well as most contested sites of this representation. The idealist tradition in German letters meant that not just art but also the natural world were seen primarily as manifestations of human spirit. With the ascent of realism, however – and the interest in a more objective depiction of physical world – the question became how to represent that world without violating the terms of art itself. Previous studies of realism have often focused on realism’s struggle to accurately depict a reality that can never actually be reached through words alone. My work, in contrast, shifts the focus to the fear that this reality will be reached, that the stony face of an incomprehensible otherness will emerge from the artwork outside of all human understanding. For though realism, as the term implies, certainly takes as its subject the real things of the real world, what that world is, and under what conditions its realia become thinkable, is anything but self-evident. What Hegel calls “the hard shell of nature and the ordinary world” poses a problem for authors invested in the priority of human subjectivity over it. One of the key interventions of this project is the link between German realism and the concept of the obscene. Starting at least from the Enlightenment, there has been a longstanding relationship between “obscenity” and realism: the more shocking the representation, the more secure the guarantee that nothing has been hidden to protect the public’s delicate sensibilities. However, while “obscenity” is a not infrequent term in the history of 19th and 20th-century literature – associated above all with the myriad censorship trials of the era – the term itself is often taken for granted, considered to be a mere synonym for pornography or scatology. Tracing the conceptual history of “the obscene,” however, proves it to be a far more vexed notion than such a view would allow. In Friedrich Schiller’s analysis of physical grace, for example, he lauds the body insofar as it is an expression of free will. Opposed to this, for Schiller, is fat, flesh: the body – and by extension all inanimate matter – as absolute other, a sign of resistance, decay, and death. This conception of matter as absolute otherness appears not only in 19th- and early 20th-century literary criticism, aesthetics, and law, but also in seemingly unlikely places such as the philosophical anthropology of Max Scheler, the existential phenomenology of Jean-Paul Sartre, or the postmodern media criticism of Jean Baudrillard. However, as I argue, the primary showplace for this notion remains German realism itself. In the book’s six literary case studies – which describe a historical arc from the

early preventative strategies of Adalbert Stifter, Gustav Freytag, and Theodor Fontane to the shock value of Arno Holz, Gottfried Benn, and Franz Kafka – I bring to light the troubled and troubling ontology that underlies German realism, which, in a variety of ways, promotes an idea of the obscene as an excess of sensual appearance beyond acceptable frameworks of human meaning, the obverse of the anthropocentric worldview that German realism both propagates and pushes to its crisis.

Vita

Erica Weitzman is Associate Professor in the Department of German at Northwestern University. Her publications include *Irony’s Antics: Walser, Kafka, Roth, and the German Comic Tradition* (Northwestern UP, 2015), the co-edited volume *Suspensionen. Über das Untote* (Fink, 2015), and, most recently, *At the Limit of the Obscene: German Realism and the Disgrace of Matter* (Northwestern UP, 2021). Professor Weitzman received her Ph.D. in Comparative Literature from New York University in 2012, and was a doctoral fellow in the DFG-Graduiertenkolleg “Lebensformen und Lebenswissen” from 2008–11. She also held positions in the Graduiertenkolleg “Das Reale in der Kultur der Moderne” at Konstanz Universität through the Volkswagen-Stiftung from 2012–13, as a Visiting Assistant Professor in German and Comparative Literature at the University of California, Berkeley from 2013–14, and in 2017–18 as a Humboldt Fellow at the Leibniz-Zentrum für Literatur- und Kulturforschung, Berlin.

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Fachgebiet / Discipline

Frühneuzeitliche Geschichte

Schlüsselwörter / Keywords

prodigies, early modern collections, pedagogies of objects, projects and innovation culture, useful knowledge

Useful Nature(s): Science, Pedagogy and the Power of Youth

My book project-in-progress, generously supported by the Alexander von Humboldt Foundation, studies the early modern origins of a still ongoing fascination with the power of youth, novelty, futurity and pedagogical praxis today. It considers how early modern leaders and educators wrestled with the relationship between young bodies, use and learning from materials, especially those housed in collections. In the Central European contexts I am studying, the protagonists I focus on observed young people to be adept at risk taking, naturally playful and good at flexible thinking. Despite the prevailing tendency to understand the young as lacking in experience and in need of protection, many professional teachers and administrators believed all children were born with heightened abilities to discern use and to apply their imaginations. They tested their ideas inside a range of learning environments, often by imitating the movements of others.

At first glance, my study's focus on the power of youth may seem to clash with commonly held assumptions about the relationship between knowledge and age. Generally these turn on the idea that young people are by definition incomplete, in keeping with longstanding assumptions about children's lesser humanity. Like women, servants and craftsmen, Aristotle had argued that young people were not equipped for full political participation in states; their immaturity and impulsiveness was portrayed as a form of weakness that justified their subordination within a paternalistic political order. At the same time, early modern physicians and others also accepted the idea that youth was a moment of strength, when the heat that fueled the soul was at its highest, and the body was at peak functioning. They argued that young people often seemed noticeably healthier and stronger than adults, always striving, collecting things, growing, moving forward.

This period's resoundingly positive portrayals of youth as a time of upward momentum, growth, fruitfulness and possibility had a huge impact on the history of scientific knowledge, although the extent of this impact has been largely unstudied. One of the biggest impacts, and the primary focus of my research, is that these ideas undergirded serious efforts throughout the seventeenth and eighteenth centuries to make young people and the way they learn through encounters with things central to strategies of economic and scientific expansion. The acquisitive tendencies and momentum of young people was often portrayed as a form of embodied energy that could be exploited and harnessed for the health, wealth and happiness of territorial states. Young bodies became the sites of new biopolitical strategies emerging across Europe and its colonies. This study fills a noticeable gap in our understanding of what many contemporaries believed specifically young people had the power(s) to do. It considers a longstanding, yet overlooked, preoccupation with collections as tools for helping young people acquire "material literacy" and to direct the potential of the young imagination toward future use.

Vita

Kelly Whitmer is an Associate Professor of History in Sewanee, TN (USA), where she teaches courses in early modern history of science and youth. Her first book, *The Halle Orphanage as Scientific Community: Observation, Eclecticism and Pietism in the Early Enlightenment* (Chicago) appeared in 2015. She recently co-edited a collection of essays on "Expectations and Utility in Eighteenth-Century Knowledge Economies" for *Notes and Records: The Royal Society Journal of the History of Science*. Since April 2020 she has been a Humboldt Foundation Research Fellow at the University of Göttingen's Center for Advanced Study. With colleagues here she is collaborating on a project focused on "Pedagogy and Academic Collections in the History of Science." She has received fellowships from the Max Planck Institute for the History of Science, the Fulbright program, the Associated Colleges of the South (ACS), the Marbach Weimar Wolfenbüttel (MWW) research association and the Fritz Thyssen Foundation.

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Fachgebiet / Discipline
Weitere Geschichtswissenschaften

Schlüsselwörter / Keywords
Christian Conversion, Iberische Grenzräume, Indians, Indigene Geschichte, Interreligious and cultural dialogue, Jesuitenmissionen, Jesuits, Koloniales Lateinamerika, Latin America, Religiöse Konversion

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"Wann wird auch der Zeitpunkt kommen?":

The Young Beethoven, Humanitarian Ideals, and Cold Realities

The sensational recent discovery of a letter Beethoven sent to his friend Heinrich von Struve in September 1795 offers a rare glimpse into the young composer's thoughts on grief, human rights, and his own uncertain future. Beethoven was at a critical turning point: His hometown of Bonn was under occupation, his brothers and many of his friends had fled, and this former court musician was left without a stable income. Struve, for his part, had just begun service as a diplomat in Russia, which Beethoven considers "that cold country where humanity is treated very much below its dignity". After reflecting on shared ideals, Beethoven asks wistfully, "When will that time come, when there will only be people?" As he was well aware, this egalitarian view of humanity was not shared by all, and would not become a reality in many parts of the world for centuries. But the letter not only confirms received wisdom about Beethoven's lifelong political and humanitarian beliefs, formed in Enlightenment-era Bonn; it also challenges previous understanding of his goals and plans during his first few years in Vienna. Drawn from a new, extensively researched biography of Beethoven's first 25 years in Bonn and Vienna, this paper takes the Struve letter and its biographical context as a starting point for new insights about the composer's early career.

Vita

John D. Wilson studied piano performance and musicology at Baylor University in Texas and at the University for Music and Performing Arts in Vienna. Since attaining a PhD in musicology, he has been high demand as a Beethoven scholar, having researched from 2013 to 2019 at the University of Vienna's Department of Musicology in the project "The Music Library of Elector Maximilian Franz". His research has been published in the Schriften zur Beethoven-Forschung, the Journal of Musicological Research, and Oxford Bibliographies. Since 2017, he has been Reviews Editor for Musicologica Austriaca: Journal for Austrian Music Studies. He is currently writing a book on the young Beethoven as a postdoctoral research fellow at the Austrian Academy of Sciences, as well as a co-authored new biographical article on Beethoven for Grove Music Online.

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Fachgebiet / Discipline
Neuere Deutsche Literatur

Schlüsselwörter / Keywords
Katastrophen- u. Globalisierungsdiskurse in Literatur u. Film; Beziehungen zw. Literatur u. Musik

„Sicher sitzend in den Ämtern scheuen sie den Tod nicht, der sie selbst nicht trifft, die andre senden, Blut und Leben preiszugeben für ihr stinkendes Geschäft“ (Paul Kont „Lysistrate“). Zum Motiv des Widerstands gegen das totalitäre Regime im zeitgenössischen Musiktheater

Beethovens Musik für Schillers Ode „An die Freude“, die offizielle Hymne der Europäischen Union, bildet ein positives künstlerisches Symbol. Der Komponist schrieb zudem über ein „Geistiges Reich“ als Alternative zur üblichen Politik. Auch Schiller plädierte für „Symbole des Vortrefflichen“ in der Kunst, die in Zeiten des Widerstands Verkörperungen des „Prinzips Hoffnung“ (Bloch) werden. Diese Hoffnung ist mit der Überzeugung verbunden, dass künstlerische Kreativität allen geistigen und weltlichen Monarchien überlegen sei.

Im 20. Jahrhundert bleibt das Vermächtnis der Klassiker immer noch aktuell. Laut Adorno gewinnt Kunst ihre Wahrheit in ihrer Widerstandsfähigkeit zur Realität. Insbesondere in Zeiten, in denen die politische Landschaft Europas durch totalitäre Herrschaftsformen geprägt wird, kommt den Komponisten und Librettisten die Aufgabe zu, ihr Schaffen in den Dienst der humanitären Werte zu stellen. Bereits in Aristofanes' Komödie „Lysistrate“, die von Paul Kont in Musik gesetzt wurde, betonte die Chorführerin: „Frei bin ich, frei geboren!“ Komponisten und Librettisten der Gegenwart lehnen häufig an das kulturelle Erbe Europas an und integrieren sogenannte „Symbole des Vortrefflichen“ in ihre Werke, um ihre Kritik an der Realität des 20. Jahrhunderts zu äußern. Im Zentrum des Beitrags stehen ausgewählte Operntexte, die das Motiv des Widerstands gegen das jeweilige politische Regime aufgreifen. Dank des historischen Gewands weitet sich die Aussage dieser Werke ins Universelle aus.

Vita

Wojno-Owczarska, Ewa, Dr., wissenschaftliche Mitarbeiterin am Germanistischen Institut der Universität Warschau. Promotion über die Entwicklung der Literaturoper in Deutschland. Stipendiatin der Alexander von Humboldt-Stiftung an der HU Berlin (Vorbereitung der Werkmonographie von Kathrin Röggla, Betreuerin: Frau Prof. Dr. Ulrike Vedder). Leiterin des Netzwerks „Topographien der Globalisierung“ für Humboldt-Alumni (cf. www.humboldtalumni.weebly.com). Herausgeberin der Sammelbände „Global Crises and Twenty-First-Century World Literature“ (mit Hansong Dan, Penn State University, Reihe: Comparative Literature Studies, 2018), „Literarische Katastrophendiskurse im 20. und 21. Jahrhundert“ (Berlin 2019), „Globalisierungsdiskurse in Literatur und Film des 20. und 21. Jahrhunderts“ (mit Ulrike Stamm, Berlin 2019) und „Topographien der Globalisierung“, Band I und II (Berlin 2020). Beiträge zur Literatur des 20. und 21. Jahrhunderts und zu den Wechselbeziehungen zwischen den Künsten.

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Fachgebiet / Discipline
Allgemeine und Angewandte Sprachwissenschaften

Schlüsselwörter / Keywords
comparative, Dawuro, description, language, Ometo

Aspects of the comparative morphology of the Ometo linguistic group

My research focuses on the historical comparative morphology of the Ometo linguistic group that comprises a group of little-known languages and dialects spoken in the Southern part of Ethiopia. It intends to provide new information and new analyses of certain linguistic domains of Ometo that can widen up our understanding of the linguistic group, and historical genetic relationship among members of the group. The following are topics included in the study: Issues concerning terminal vowels of nominals, definiteness marking in nouns, number marking in nouns, the system of personal pronouns, the obsolete quinary numeral system, and gender neutralization in the system of case marking, etc. This study is based on the historical comparative method as discussed in, for example, Campbell and Poser (2008) or Dimmendaal (2011), with special focus on morphological data, which were collected by the first author from primary and secondary sources.

In addition, during my research stay, I am planning to produce another monograph on the grammatical description on the Gamo language, a member of the Ometo group with multiple dialect variants. As Gamo has just been introduced into the school system, the monograph will have a big practical relevance to the exiting mother tongue education, besides its contribution to the scientific community.

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Fachgebiet / Discipline
Musikwissenschaften

Schlüsselwörter / Keywords

Akustikgeschichte, Instrumentenkunde, Materialität, Musikästhetik 19./20. Jh., Musik im Krieg

Von der Natur der musikalischen Gegenstände. Handwerkswissen und Klangkonzepte 1800–1950

Der vermeintliche Dualismus von Musik und materieller Kultur ist zentraler Ausgangspunkt. Angelehnt an Lukrez' „Von der Natur der Dinge“ sind es gerade die Stoffe der Körper, die von Dauer sind, Umwandlung in Form erlauben, dadurch auf Zeitlichkeit verweisen und zugleich, ebenso wie die unsichtbaren Dinge, Stimmen und Töne, sinnlich erfahrbar sind („Denn wie könnten sie sonst den Sinn anstoßen und rühren? / Nur der Körper berührt und lässt sich wieder berühren.“ Buch 1, 303f.). Die zeitlichen Ereignisse, an denen Lukrez zufolge die Materien als Grundstoffe der Dinge beteiligt sind, können bei Musikinstrumenten zweierlei sein: das handwerkliche Bearbeiten und Herstellen ebenso wie das künstlerische Spielen der Instrumente, basierend auf prozesshaftem Handeln. Und so thematisiert dieses Projekt ausgewählte Werkstoffe der Musikinstrumente zum einen und will Instrumente selbst als materielle Objekte verstanden wissen, anhand derer Themenfelder um die Materialität in der Musikwissenschaft diskutiert werden können. Ausgehend von den Beschaffenheiten der Instrumente, ihren Vorgaben an die Musikerinnen und Musiker, was die Handhabung beim Spielen angeht, ihren erweiterten Möglichkeiten und deren Auswirkung auf die Musik, verspricht die Beschäftigung mit dem Grundmaterial die Sichtbarwerdung von bislang kaum erforschten Zusammenhängen mit benachbarten Disziplinen wie der Akustikgeschichte und der Werkstoffkunde. Eine zentrale Frage richtet sich darauf, inwiefern Instrumente als experimentelle Praktiken der Wissensproduktion auf dem Feld der Akustik und der Musik anzusehen sind. Wie stark liegen die Klangunterschiede in den verschiedenen Werkstoffen begründet? Wie und wo wird Material zur Chiffre und zum Zeichenträger, letztlich also zum Medium der Einschreibung kulturhistorisch zentraler Gedächtnisformen?

Arbeitshypothese ist, dass die Symbolkraft von Musikinstrumenten nicht allein durch Diskurse, sondern vielfach von ihrem Material selbst bestimmt wird. Dies führt zu der Annahme, dass hierin die Gründe für die unterschiedlichen Verwendungen von Musikinstrumenten liegen. Eine enge Verknüpfung von Wissenschaft und Technologie mit Gesellschaft und alltäglichem Leben voraussetzend, werden Musik- und Klanginstrumente auf ihre Eignung als Index und Symbol hin untersucht, wobei ihre Verwendung in Kompositionen und ihre Bedeutung für musikästhetische Texte eine wichtige Rolle spielen. Das Projekt umfasst die Zeit von 1800 bis 1950, und damit einen Zeitraum, in dem zahlreiche technische Innovationen mit neuen Erkenntnissen der experimentellen Akustik einhergingen. Experimente und Schriften von Instrumentenbauern, Instrumentenschulen, Berichte von Gewerbe- und Weltausstellungen sowie Patentschriften sind neben den Instrumenten selbst und Berichten ihrer musikalischen Anwendung grundlegende Quellen dieses Projekts. Der Fokus liegt auf Deutschland, Frankreich und den USA. Ausgewählte Kompositionen mit Verwendung der entsprechenden Instrumente machen dieses Projekt für die Musikwissenschaft und ihre Analysemethoden besonders interessant.

Vita

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2004 Ph.D. in LINGUISTICS, Institute of African Studies, University of Cologne, Germany
1993 M.A. in LINGUISTICS, School of Graduate Studies, Addis Ababa University, Ethiopia
1988 B.A. degree in LINGUISTICS, Institute of Language Studies, Addis Ababa University, Ethiopia

Academic experiences:

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2004–2008 ASSISTANT PROFESSOR, Department of Linguistics and Philology, Addis Ababa University
1996–2003 LECTURER, Department of Linguistics, Faculty of Humanities, Addis Ababa University
1989–1995 RESEARCHER, Academy of Ethiopian Languages, Addis Ababa, Ethiopia

Leadership experiences:

Minister, Ministry of Science and Higher Education
Minister, Ministry of Labour and Social Affairs
Minister, Ministry of Culture and Tourism, Federal Republic of Ethiopia
Vice-President for Institutional Development, Addis Ababa University
Vice-President for Strategic Planning and Partnership, Addis Ababa University
Associate Vice President for Academic Affairs, Addis Ababa University
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Fachgebiet / Discipline

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Schlüsselwörter / Keywords

data storage applications, organic opto-electronics, phase change materials, thin film formation

Vita

Rebecca Wolf (Dr. phil., Vienna University) is director of the Staatliche Institut für Musikforschung Preussischer Kulturbesitz in Berlin. She specializes on cultural history of music and organology in the 19th and 20th centuries. Her research focuses on history of acoustics, craft knowledge, and material culture studies, as well as on music in peace and war. Rebecca Wolf served as guest professor in Regensburg and Munich and has lead the research group "Materiality of Musical Instruments", hosted by the Deutsches Museum in Munich, funded by the Leibniz Association. 2012 she spent a year at the Department of Music at Harvard University as Feodor-Lynen-Fellow granted by the Alexander von Humboldt-Foundation. Her major publications include a monograph on musical automata of the 19th century and a volume on materiality (Musiktheorie 1 (2019)). Her articles deal with biographical topics, compositions to peace and war, and the issue of authenticity.

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Fachgebiet / Discipline
Neuere und Neueste Geschichte

Schlüsselwörter / Keywords
Africa, Global Cold War, Military Assistance,
Nigerian Civil War, Postcolonial

A Dirty War: The West and the Nigerian Civil War

When Nigeria became independent in October 1960, its vast size, population, and economic potential seemed to predestine it to a prosperous future and an influential role in African affairs. Moreover, the predominantly Anglophone and conservative government of Sir Abubakar Tafawa Balewa was closely aligned with Britain, attracted the interest and, eventually, large sums of development aid from the United States, and was less than courteous to Soviet diplomatic overtures. Rapidly, however, the 'special' Anglo-Nigerian relationship began to disintegrate, as pressures from an increasingly radical opposition and Pan-Africanist neighbouring states forced the Balewa government to try to live up to its proclaimed foreign policy of non-alignment and to engage – even if only for cosmetic reasons – with the Soviet bloc. Meanwhile, regional, ethnic, and political tensions propelled the country into a downward spiral of instability. These developments not only adversely affected the economic development and regional influence of Nigeria, but also culminated in January 1966 in a bloody military coup that brought the First Nigerian Republic to an abrupt end. Only half a year later the country experienced a countercoup, which brought Colonel Yakubu Gowon to power. His Federal Military Government (FMG) was soon confronted with secession when, on 30 May 1967, the Military Governor of the Eastern Region, Lieutenant Colonel Chukwuemeka Odumegwu Ojukwu, announced the independence of his region as the Republic of Biafra. With no diplomatic solution in sight and the FMG's economic sanctions proving to be ineffective, on 6 July 1967 the conflict deteriorated from a phoney into a full-blown civil war, which would only end on 15 January 1970 with the defeat of Biafra. The military involvement of Western and Western-oriented African countries during this conflict was mostly indirect but nevertheless controversial, and notably contradicted the Cold War binary of East versus West: Whereas Britain found itself on the same side as the Soviet Union in supporting Nigeria, Côte d'Ivoire, France, Gabon, Portugal, Rhodesia, and South Africa assisted Biafra. In studying the foreign military assistance to the FMG and the secessionists, and how the warring parties sought to mobilise it, this interdisciplinary project aims to question the relative impact, shape, and relevance of the Cold War in Africa and, by extension, the Global South. The Nigerian Civil War not only seemed at odds with the logic of 'hot' Cold War proxy wars, but also saw the emergence of African 'Third World' countries as supplier states, ravaged the most populous and potentially most powerful country of Africa, and led to a well-publicised humanitarian emergency, which provoked much sympathy for Biafra in the West. Informed by post-colonial theory, and in relying on truly multi-archival research in Africa, Europe, and the United States, this project will unmask and provide historical evidence for the West's 'dirty war' in Nigeria, and will also show how regional motives and dynamics, colonial and neo-colonial/imperial agendas, and white supremacist rear-guard action could conflict with Cold War imperatives. In so doing, the project will give the African, Global South perspective its rightful place, break new ground in the study of postcolonial Africa and the Global Cold War, and show that West Africa's Cold War

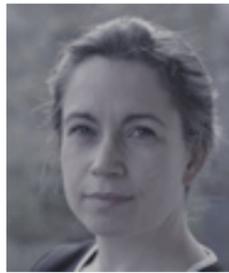
was more multipolar than hitherto assumed. This will, from a disciplinary perspective, not only be beneficial to History, but also the Social Sciences, notably International Relations.

Vita

Dr. Marco Wyss (FRHistS, FHEA) is Reader in International History and Security at Lancaster University, a Research Fellow at the University of the Free State, and an Associate Fellow at the Institute of Commonwealth Studies. He gained his PhD from the Universities of Nottingham and Neuchâtel. Marco is the editor of the International Journal of Military History and Historiography, and co-editor of Brill's 'New Perspectives on the Cold War' book series. He is the author of *Un Suisse au service de la SS* (Alphil-Presses universitaires suisses, 2010), *Arms Transfers, Neutrality and Britain's Role in the Cold War* (Brill, 2013) and *Postcolonial Security: Britain, France, & West Africa's Cold War* (Oxford University Press, 2021), and co-editor of *Peacekeeping in Africa* (Routledge, 2014), *Neutrality and Neutralism in the Global Cold War* (Routledge, 2016), *The Handbook of European Defence Policies and Armed Forces* (Oxford University Press, 2018) and *Europe and China in the Cold War* (Brill, 2018).

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Fachgebiet / Discipline
Romanische Literaturwissenschaften

Schlüsselwörter / Keywords
Authorship, Literary Theory, Modern French Literature, Photography, Portrait

The research project funded by the Alexander von Humboldt Foundation is a book project with the title "Photography, Portraiture, and Intermedial Authorship in France". A combined cultural history of analogue photography and theories of authorship in France, this research project explores multifaceted relations amongst renowned literary critics, authors, and theorists and their photographic portraits. Drawing on extensive archival research, it shows that far from being a mere visual appendage to key authors' published works, photographs were a highly effective and influential means of authorial (self-)construction. Simultaneously, the photographic medium and specific images provided inspiration for these authors and also prompted substantial critical reflection upon writing and authorship. Rather than looking at photographic portraits of French writers in isolation, they are analyzed as part of wider literary, material, socio-cultural, and historical dynamics, with emphasis on their production, dissemination, and reception. Prominent debates concerning authorship are thus recast in a new photographic and intermedial light. The book resulting from this research is under contract with Amsterdam University Press and further information on the project can be found here: www.portraitofthewriter.com

Vita

Kathrin Yacavone is a photography historian and theorist, as well as a literary scholar with a particular focus on French literary theory, visual culture and cultural history. Having studied in Germany, France and the UK, she holds degrees in art history and comparative literature from the Free University of Berlin (Germany) and the University of Edinburgh (UK), where she also received her PhD for a thesis on the photography theories of Walter Benjamin and Roland Barthes. She was a Postdoctoral Fellow at the Institute for Advanced Studies in the Humanities of Edinburgh University, where she also lectured in French Studies and Art History. Between 2012 and 2019, Kathrin Yacavone was an Assistant Professor at the University of Nottingham (UK) and has been an Alexander von Humboldt Research Fellow at the Universities of Constance and Cologne since 2019.

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Fachgebiet / Discipline
Neuere Deutsche Literatur

Schlüsselwörter / Keywords
Diskurs, Gedächtnis, Migrationsliteratur, Raumkonfiguration, Selbst- und Fremdentwurf

Texturen der Räumlichkeit: Formen und Funktionen der Raumkonfiguration in der deutschsprachigen Migrationsliteratur

Ziel des Projekts ist die Untersuchung der Raumkonfigurationen in der deutschsprachigen Migrationsliteratur am Beispiel von Wladimir Kaminer, Emine Sevgi Özdamar, Saša Stanišić und Jones Kwesi Evans. Das Vorhaben will: 1) Die Erscheinungsformen des Raums und die verschiedenen Funktionen der Raumkonstruktionen ausloten. 2) Die narratologischen Strategien und mnemotechnischen Verfahren, mit denen Räume konstruiert werden, herausarbeiten. 3) Ausleuchten, wie sich die ProtagonistInnen in den Werken durch bestimmte Raumdiskurse gesellschaftlich-politisch und kulturell zu artikulieren versuchen. 4) Zeigen, dass und wie Raumkonstruktionen nicht unabhängig von den gesellschaftlichen Verhältnissen und von den Positionen der jeweiligen Akteure in dem sozialen Gefüge erfolgt und mit welchen Mechanismen der Inklusion oder Exklusion sie operieren. 5) Veranschaulichen und erläutern, welches Selbst- und Fremdbild durch welche Raum- und Migrationsdiskurse entwickelt und welche Möglichkeiten einer friedlichen Koexistenz zwischen Menschen und Völkern unterschiedlicher Herkunft in einem gemeinsamen sozialen Raum entworfen werden.

Vita

Dr. Phil Serge Yowa, Humboldtstipendiat an der Universität Bremen/ Junior Lecturer an der Universität Yaoundé I (seit 2019), Forschungsassistent am Zentrum für Deutsch-Afrikanische Wissenschaftskooperation (seit 2015), DAAD-Gastwissenschaftler an der Universität Paderborn (2017), Promotion zum Dr. Phil. an der Universität Paderborn über Autobiografie der Shoah (2014), DAAD-Promotionsstipendiat (2009–2011), Studium der Germanistik, Psychologie, Soziologie und DaF-Didaktik an der École Normale Supérieure und an der Universität Yaoundé 1 (1998–2008).

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Fachgebiet / Discipline
Romanische Literaturwissenschaften

Schlüsselwörter / Keywords
15th century, Humour, Irony, Matteo Maria
Boiardo, Renaissance

**«Dicendo questo, e volendo altro dire» (L'Inamoramento de Orlando, I xxiv, 17, 4):
l'umorismo di Matteo Maria Boiardo**

The research aims to study the presence of humour in the works by the Italian poet Matteo Maria Boiardo (Scandiano 1441 – Reggio nell'Emilia 1494). Rather overlooked in the past, Boiardo was eventually appreciated in more recent times as a complex figure and one of the most important poets in 15th-century Italy. His importance goes much beyond his chivalric poem *Inamoramento de Orlando*, frequently taken into consideration just as source of material for Ludovico Ariosto's *Orlando Furioso* (Ariosto wrote his poem as a continuation of Boiardo's one, and the former rapidly became more famous than the latter). The author worked at the court of Ercole I d'Este in Ferrara, where he wrote an interesting collection of poems, the *Amorum libri tres*, and many other collections of verses and prose works, both in Latin and in the vernacular. The duke and the count Matteo Maria were in a close relationship, from both political and literary point of view: Boiardo dedicated most, if not all, of his production to Ercole; moreover, the author translated for the duke the historical and adventurous tales he was passionately interested in (often written in Latin, a language that he found difficult to understand). The production of Boiardo was addressed to his courtly audience and thus filled with a humorous side, made of a series of nuances that ranged from laughter to smile, from irony to sarcasm. Antiphrasis is a fundamental component of all the author's works, but it is necessary to investigate the amusing language in general, the use of words, the presence of mottoes and witty sayings. Every expedient, thought and used with ironic purpose, will be included under the heading of 'humour': from scorn to derision, from wit to joke, from the inclusion of comic elements in the narration to the use of funny adages in the speech. Parody is the first way used by Boiardo for amusing, and it covers different areas of writing, from the descriptions of the characters to the use of literary hypotexts, often quoted with a playful intent. Another aspect that needs analysis is the use of figures of speech used with ironic purposes: among them there are the aforementioned antiphrasis, the amphibology, the double entendre («Dicendo questo, e volendo altro dire», says the author in *L'Inamoramento de Orlando*, I xxiv, 17, 4, referring to a risqué answer of Leodilla not understood by Orlando). In general, I believe that the fundamental interpretation key of Boiardo's laughter is to be found in irony. The basis of work will be historically framing the concept of 'irony', defined as the author's dissimulation of his real intentions by way of ambiguous word. How does the laugh, in the broad sense of the word, get realized? How does the author insert ironic elements in his works and characters? Is there any change in the laughter mechanisms and the way they relate to the literature of 15th century? The project aims to answer these and other questions, and to analyse the whole production of Boiardo focusing on such key element characterizing his style.

Vita

Giulia Zava is Alexander von Humboldt Foundation Fellow at Freie Universität Berlin. Her current project, under the supervision of Professor Bernhard Huß, studies the presence of humour in the whole literary production of Matteo Maria Boiardo (Scandiano 1441 – Reggio nell'Emilia 1494). She got her joint research PhD in 2020 at Università Ca' Foscari Venezia – Université de Genève. Her PhD thesis offers a new critical and commented edition of the *Motti e facezie del Piovano Arlotto* (first 1480s), one of the most important collection of Italian humanistic witticisms. Her research interests mainly concern the Italian 15th and 16th century, the forms of humour in the early modern age, Petrarch and his reception in the 15th century and the relationship between literature and art.

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Schlüsselwörter / Keywords

Chinese New Confucianism, cosmopolitanism,
German philosophy of life, leftist internationalism,
Max Weber and the critique of rationalism

World as Method: a Global Intellectual History of Confucianism after 1911

Today's emerging field of global intellectual history intends to break down the barriers between nation states, cultural spheres, and ideological camps to debunk Eurocentrism. Even though global intellectual history articulates such a theoretical vision, the vocabularies that it uses or with which it is occupied are still very much European in origin. There are few non-European concepts that have central positions in the theoretical repertoire of global intellectual historiographies. Even if one could argue that concepts such as nation or culture adopt different meanings in a non-European and non-Western setting and develop their own independent semantics, the fact that the focus is still cast on these terms dating back to the European Enlightenment betrays a lack of recognition of non-Western concepts that have already undergone a global reception and repurposing in historical contexts. The examples of German thinkers such as Max Weber and Hermann Graf Keyserling show that a study of Confucianism as an alternative set of rational ethics among both Chinese and European thinkers after the downfall of the Chinese dynasty in 1912 could enlarge global intellectual history's vocabularies.

Vita

Employment:

University of California, Davis, CA

Associate Professor of German (tenured)

Affiliated Faculty in Global Migration Center, East Asian Studies, Comparative Literature, Critical Theory, Cultural Studies, Religious Studies, and Environmental Humanities

Education:

Ph.D. in German Studies, Duke University, 2010

M.A. in Comparative Literature and Modern German Literature, Eberhard Karls Universität, Tübingen, Germany

B.A. in German Language and Literature, Peking University, Beijing, China

Publication:

Transculturality and German Discourse in the Age of European Colonialism
(Evanston, IL: Northwestern University Press, 2017)

"Max Weber's Confucian Care of the Self", *Critical Inquiry* (2022)

"Remembering Colonialism and Encountering Refugees: Decolonization in Jenny Erpenbeck's *Go, Went, Gone*", *European Review* (2020)

"Chinese Rural Realism: Rereading Pearl S. Buck's *The Good Earth* (1931)", *Zeithistorische Forschungen* no. 2 (2021)

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Fachgebiet / Discipline
Weitere Geschichtswissenschaften

Schlüsselwörter / Keywords
confession, gender, politics, social movements

Gender, Religion, and Culture in Modern Germany

Lisa Fetheringill Zwicker earned her B.A. and Ph.D. in History at the University of California Berkeley and joined the History Department at IU South Bend in 2004. She is currently Professor of History with a specialty in German history.

Zwicker writes about gender, everyday life, and social change around the turn of the century in Germany. Her recent published work examines the history of emotions, pioneering Jewish women in Central Europe, and the first generation of modern Catholic women leaders in Germany. Her research now focuses on two areas: a book project with the title *Faith, Freedom, Feminism, and Love: Catholic Academic Women Living Catholic Traditions & the Catholic Future, 1880–1950* and preparing for a Fulbright fellowship in Wrocław Poland "Breaking Through Barriers: Breslau/Wrocław's Jewish Women Leaders, 1830–1930".

At IU South Bend, Professor Zwicker teaches European history surveys as well as general education courses on World War I, National Socialist Germany, and Biography and Gender in European history. Her first book considered German university students and their politics, *Dueling Students: Conflict, Masculinity, and Politics, 1890–1914*, and she built on that interest in the history of higher education to teach a seminar on the history of IU South Bend as part of the IU Bicentennial celebration.

Vita

Education: Ph.D.
History, University of California, Berkeley 2002
M.A. History, University of California, Berkeley 1998
B.A. History, University of California, Berkeley 1995, Summa Cum Laude

Academic Positions 2022:

Fulbright Scholar, Wrocław, Poland
2018–present Professor, History Department, Indiana University South Bend
2013–present Director of International Programs, Indiana University South Bend
2011–2018
Associate Professor, History Department, Indiana University South Bend
2004–2011 Assistant Professor, History Department, Indiana University South Bend
2002–2004 Visiting Assistant Professor, History Department, College of William and Mary, Williamsburg, Virginia
1999–2000 Alexander von Humboldt Scholar, Würzburg, Germany

Publications Book:

Dueling Students: Masculinity, Conflict, and Politics in German Universities, 1890 to 1914. Ann Arbor: University of Michigan Press, 2011. It appeared in the series "Social History, Popular Culture, and Politics in Germany", edited by Geoff Eley.

Articles in peer-reviewed academic journals & peer-reviewed book chapters:

2020: Article jointly co-authored with undergraduate student Jason Rose, "Marriage or Profession? Marriage and Profession? Marriage Patterns Among Highly Successful Women of Jewish Descent and Other Women in Nineteenth and Twentieth-Century German-Speaking Central Europe." *Central European History* 53, No. 4 (Dec 2020), 1–37.
2019: "Catholic Academic Masculinity and Catholic Academic Women in Germany, 1900–1914." *Catholic Historical Review* Vol. 105, no. 4 (Autumn 2019): 707–737.
2019: "Heroism of the Mother": Activist Jeannette Schwerin, Women's Leadership in German-Speaking Central Europe, and Motherlove, 1890–1914." *Realities and Fantasies of German Female Leadership: from Maria Antonia of Saxony to Angela Merkel*, Patricia Anne Simpson and Elisabeth Krimmer, eds., 165–183. New York: Camden House, 2019.
2018: Co-authored with Kate Davison, Marja Jalava, Giulia Morosini, Monique Scheer, Kristine Steenberg, Iris van der Zande, "Emotions as a kind of"

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