

Editorial

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Bundesministerium
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Annual Report 2011

Internationales Kolleg Morphomata



IKM Interior view

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1 Introduction

1.1 Project Description

The *Centre of Advanced Studies Morphomata* at the University of Cologne, funded by the Federal Ministry of Education and Research since its inception in the spring of 2009, examines the genesis, dynamics, and mediality of cultural figurations, particularly concentrating on the physically tangible and concretized forms of ideas, concepts, symbols, and systems of knowledge. This Center for Advanced Studies has coined the conceptual term ‘morphome’ to describe these phenomena. Up to ten fellowships per semester are granted to academics from all over the world to research on questions of cultural change.

The conceptual term ‘morphome’ (derived from the Greek word *mórphoma*, pl. *morphómata*) refers to the process of taking or giving form to the cultural objects that result from these processes; the term is used to conceptualize the tension – inherent to cultural knowledge – between general systems of knowledge and their concretion. Morphomes are defined by recurrent forms, which are open to shifts in denotation and connotation. This attracts our attention equally to cultural continuity and to, often subtle, cultural change.

The Center limits itself to four fields of comparison, which permit us to describe the independent and comparative value of cultural constructs in an exemplary fashion:

For the first triennium, these are

- *Morphomes of the creative*
- *Morphomes of knowledge and time*

And for the second triennium

- *Morphomes of death*
- *Morphomes of sacred and sovereignty*

Parallel to these groups of morphomes, the terminology and theory surrounding morphomes are to be developed with regard to cultural contingencies. A decentralized and non-teleological concept of culture is intended to open the way for an interdisciplinary approach on the broadest

possible level. This is the integrative aspect of the morphome concept. The potential involved in the particular diversity of the humanities is to be capitalized upon. In this way, the significance of cultural figurations can be analyzed in their concrete form, i.e. not in order to homogenize culture, but rather to render it visible, in all its complexity, in the present moment.

Titled 'Literator', *Morphomata* has been appointing since December 2010 a 'Professor of World Literature' for two weeks. The first Literator was Daniel Kehlmann who was followed in 2011 by Péter Ersterházy. The Literator is to take part in the seminars and lectures of the Center, stay in Cologne for at least two weeks, and to offer lectures to the center for advanced studies as well as to the general public. These lectures will address the current focus (the groups of morphomes) of the Center, but also show how it is possible to find our way within a foreign culture by taking our own unique national identity as a starting point.

1.2 Organization Chart

Research Associates Ines Barner Larissa Förster Andreas Geißler Thierry Greub Sara Kammler Sidonie Kellerer Tanja Klemm Jan Söffner	Executive Board Martin Roussel Frank Wascheck Office Regina Esser	Directors Günter Blumberger Dietrich Boschung	Advisory Board Mieke Bal, Amsterdam Ulrich Gumbrecht, Stanford Thomas Macho, Berlin Alain Schnapp, Paris Salvatore Settis, Pisa David Wellbery, Chicago
Research Assistants Marta Dopieralski Ivanka Klein Asuman Lätzer-Lasar Eva-Maria Tönnies Christine Thewes Jan Willms	Fellows <div> DURING THE WS 2010/11 <div> Jan Bremmer Carol Jacobs Ludwig Jäger Eva Kocziszy Maria Moog-Grünwald Sonja Neef </div> </div> <div> DURING THE SS 2011 <div> Simone De Angelis Patricia Hayes Sudhir Kakar Georgi Kapriev Katharina Poggendorf-Kakar </div> </div> <div> DURING THE WS 2011/12 <div> Adriana Bontea Petr Charvat Manfred Horstmanshoff Martina Leeker Michael Maar Jean-Jacques Poucel Steffen Siegel </div> </div>		Senior Advisor Ludwig Jäger, Media Studies Principal Supporters Michael Bollig, Ethnology Andreas Kablitz, Romance Languages and Literature Beatrice Primus, Linguistics Andreas Speer, Philosophy
Student Assistants Boris Burandt Helene Dick Monika Esser Dominik Finkenberger Luisa Muratorio Laura Schillings Sarah Stinnesbeck David Vinzentz	Guest Fellow Masahi Oishi Sabbatical Reinhard Förtisch Andreas Speer Beatrice Primus		

1.3 Personnel

Directors and Executive Board

Prof. Dr. Günter Blamberger, *Director*

Prof. Dr. Dietrich Boschung, *Director*

Dr. Martin Roussel, *Associate Director*

Frank Wascheck, M.A., *Assistant Director*

Sara Kammler, M.A., *Classical Archeologist* (until July 2011)

Research Associates

Ines Barner, M.A., *German Studies* (since April 2011)

Dr. Larissa Förster, *Ethnologist*

Andreas Geißler, M.A., *Computer Scientist*

Dr. Thierry Greub, *Art Historian/ Exhibition Curator*

Dr. Sidonie Kellerer, *Philosopher* (1 year parental leave since Feb. 2011)

Dr. Tanja Klemm, *Art Historian* (until August 2011)

Dr. Jan Söffner, *Romance Studies* (since October 2011)

Research assistants

Ines Barner, M.A., *Germanistin* (January–March 2011)

Christina Borkenhagen, M.A., *Germanistin* (until February 2011)

Marta Dopieralski, M.A., *Germanistin* (since March 2011)

Andreas Geißler, M.A., *Informatiker* (since October 2011)

Ivanka Klein, M.A., *Ethnologin* (since April 2011)

Asuman Lätzer-Lasar, M.A., *Archeologist* (parental leave since Nov. 2011)

Christine Thewes, M.A., *German Studies*

Eva-Maria Tönnies, M.A., *German Studies*

Jan Willms, M.A., *Japanese Studies*

Student Assistants

Marta Dopieralski, *Theater, film, and television studies* (January–February 2011)

Luisa Muratorio, *German Studies* (January–October 2011)

Laura Schillings, *English Studies* (January–June 2011)

Monika Esser, *Social Work*

Dominik Finkenberger, *Media and computing* (seit Mai 2011)

Boris Burandt, *Art History* (since September 2011)

Helene Dick, *Art History* (since September 2011)

Sarah Stinnesbeck, *Archeology* (since September 2011)

David Vinzentz, *German Studies* (since September 2011)

Office

Regina Esser

Nota: Since the summer semester the Senior Advisor at Morphomata has been Ludwig Jäger (a linguist and media theorist)

2 Overview of Events and Meetings

2.1. Internal

General Meetings

14.03.2011	Meeting of directors, Käte Hamburger Kolleg
20.04.2011	Meeting of board

In-House Events with Fellows

11.01.2011	Project presentation Ryōsuke Ōhashi
18.01.2011	Project presentation Eva Kocziszky
01.02.2011	Project presentation Carol Jacobs
17.05.2011	Project presentation Guo Yi
24.05.2011	Project presentation Georgi Kapriev
31.05.2011	Project presentation Sonja Neef
22.06.2011	Discussion with Helen Tartar (Fordham University Press): Publications in the USA (invitation by Henry Sussman)
28.06.2011	Project presentation Henry Sussman
05.07.2011	Project presentation Patricia Hayes
12.07.2011	Project presentation Jan Bremmer
13.07.2011	Project presentation Jan Söffner
21.10.2011	Introduction to Morphomata for fellows
15.11.2011	Project presentation Petr Charvát
29.11.2011	Project presentation Jean-Jacques Poucel
06.12.2011	Project presentation Adriana Bontea

In addition, optional fellows' meetings meant to facilitate project preparation and thematic orientation took place in the sections on both "Figurations of the Creative" (G. Blamberger) and "Figurations of Knowledge and Time" (D. Boschung).

2.2. Public Events

Winter Semester 2010/11

- 12.01.2011 Steven van Wolputte: "Bodies and Boundaries: The Making and Unmaking of Self in a Small Namibia Town" (part of lecture series)
- 13.–14.01.2011 Workshop "The World's Alphabetic Characters– The World of Alphabetic Characters"
Buchstaben der Welt–Welt der Buchstaben (Organization: Ryōsuke Ōhashi und Martin Roussel)
- 19.01.2011 Beatrice Primus: "Alphabetic-Character Composition"
Buchstaben-Komposition (part of lecture series)
- 20.01.2011 Lecture by Hans Ulrich Gumbrecht: "What Makes (Verbal) Signs and Images Lasting? Intuitions regarding a Central Problem at Morphomata"
Was macht (sprachliche) Zeichen und Bilder nachhaltig? Intuitionen zu einem zentralen Morphomata-Problem
- 26.01.2011 Ludwig Jäger: "The Visible and Sayable: Remarks on the Relationship between Transcriptivity and Obstinance"
Das Sichtbare und das Sagbare. Bemerkungen zum Verhältnis von Transkriptivität und Eigensinn (part of lecture series)
- 27.–29.01.2011 Conference on "Diagrammatics of Architecture"
Diagrammatik der Architektur (Organization: Dietrich Boschung and Julian Jachmann; in Cooperation with the Institute of Art History, University of Cologne, section on history of architecture)
- 02.02.2011 Ryōsuke Ōhashi: "The Half as a Morphomatic Whole-some Philosophical-Culturally Comparative Reflections"
Das Halbe als morphomatische Ganzheit – eine philosophisch-kulturvergleichende Betrachtung (part of lecture series)

17.02.2011 Workshop on “Australian Aboriginal Art. Materialization and Transformation of Knowledge” (Larissa Förster; in cooperation with the Museum Ludwig, Cologne)

Summer Semester 2011

06.04.2011 Jan Söffner: “Metaphors and Morphomata”
Metaphern und Morphomata (Part of lecture series)

13.–15.04.2011 Conference on “Museums and Exhibitions as Materialization of Knowledge Orders” (Larissa Förster and Jörn Lang)

20.04.2011 Jan Bremmer: “From Goddesses to *the* Goddess: An Itinerary from Ancient Greece to Modern California” (Part of lecture series)

27.04.2011 Patricia Hayes: “Making the ‘Bush of Ghosts’” (Part of lecture series)

04.–05.05.2011 Conference on “The Evidence of Myth”
Die Evidenz des Mythos (Maria Moog-Grünwald, Ludwig Jäger and Andreas Kablitz)

18.05.2011 Eva Kocziszky: “The Word as an Archaeological Find: Word, Myth, and Relic in the Work of Durs Grünbein” *Das Wort als archäologischer Fund. Wort, Mythos und Relikt bei Durs Grünbein* (Part of lecture series)

24.05.2011 Henry Sussman: “Systematic Healing: From Kandinsky to Hofstadter” (Part of lecture series)

26.–27.05.2011 Conference on “Fluide Körper—Bodies in Transition. Die Entgrenzung verkörperter Wissensordnungen—Dissolving the Boundaries of Embodied Knowledge” (Organization: Alan Shapiro, Frank Wascheck, Jörn Lang)

- 01.06.2011 Claudia Wedepohl: "Aby Warburg's Mnemosyne Atlas: An Archaeological Study of its Genesis" (Part of lecture series)
- 22.06.2011 Carol Jacobs: "W.G. Seebalds 'Austerlitz'" (Part of lecture series)
- 29.06.2011 Guo Yi: "The Morphome of Dao and Chinese Culture" (Part of lecture series)
- 07.–08.06.2011 Conference on "Figurations of the Creative: Melancholia and its Sisters—a Cultural Comparison"
Figurationen des Schöpferischen. Die Melancholie und ihre Schwestern – Ein Kulturvergleich (Organization: Günter Blamberger, Sidonie Kellerer and Tanja Klemm)
- 24.–25.06.2011 Workshop on "Metaphysical Foundations of Knowledge and Ethics in Chinese and European Philosophy" (Organization: Guo Yi, Sasa Josifovic und Dietrich Boschung; in cooperation with the Department of Philosophy, University of Cologne)
- 01.07.2011 Workshop on "Forms of Articulation"
Formen der Artikulation (Organization: Dietrich Boschung, Stefan Niklas and Martin Roussel; in cooperation with the a.r.t.e.s. Research School, University of Cologne)
- 06.07.2011 Sonja Neef: "The Horizon to Come. Planetary Aesthetics in William Kentridge's 'Felix in Exile'" (Part of lecture series)
- 13.–15.07.2011 Conference on "Morphomes of Time: Changing Images of the Seasons in a Cross-Cultural and Diachronic Perspective"
Morphome der Zeit. Die Jahreszeiten im Wandel der Kulturen und Zeiten (Organization: Dietrich Boschung and Thierry Greub)

Winter Semester 2011/12

- 04.II.2011 Workshop on “The Masterpiece as Authority: On the Potency of Cultural Figurations” (Dietrich Boschung, Sebastian Dohe, and Thierry Greub)
Das Meisterwerk als Autorität. Zur Wirkmacht kultureller Figurationen” (Dietrich Boschung, Sebastian Dohe, and Thierry Greub)
- 18.–19.II.2011 Conference on “Astro-Morphomata. Sternenwissen und Weltbürgertum in Medien und Kultur” (Sonja Neef, Henry Sussman und Dietrich Boschung)

3 Workshops and Conferences

13–15 January: Workshop

Letters of the World/World of Letters*

Organization: Ryosuke Ohashi and Martin Roussel

The history of alphabetic characters is long. If we begin with the Sinaitic precursors of the Phoenician alphabet, then it goes back around 4,000 years; if we understand the Old European signs of Vinča culture and the signs inscribed on turtle shells that were discovered in China in 2003 as “letters,” then the figure extends to 7,000 years. In contrast to an approach involving systematic historical contextualization, the workshop explored individual, concrete phenomena of alphabetism as cultural formations. In a general manner, we can understand the culturally and historically divergent shapes that letters have taken as concretizations and manifestations of cultural habits and epistemic foundations. (This is the case with different alphabets and types of writing, i.e. monumental vs. everyday script, whether pens or brushes are used as tools, and so forth.) Inversely, a letter’s form can itself take on potency. In this way, not only can letters be described as an aspect of cultural traditions and practices, but at the same time cultures can be illuminated by the shape of their letters. This makes possible cultural comparison *in nuce*, with the figurative aspects of textual signs as its starting point. The spectrum here extend from a semiotics of the different forms of letters (Primus), to a direct cultural comparison on an alphabetic level—German and Japanese forms of writing (Stetter) or Chinese alphabetic culture (Schmidt-Glinzer)—and onward to technical-historical dimensions (Claudius) and approaches to a phenomenology of the alphabetic character (Förster, Beuthan, Cioflec). “Alphabetic shaping” as both an artistic and specific expressive medium was presented through a calligraphic performance, accompanied by a cultural-historical introduction to the Chinese-Japanese calligraphy of the artist and historian of alphabets Noriko Kaya.

• Buchstaben der Welt/Welt der Buchstaben



WORKSHOP

13.-14.01.2011

BUCHSTABEN DER WELT WELT DER BUCHSTABEN

MODERATION

Wilhelm Völkamp

Andreas Spier

Ryosuke Ohashi

Jagna Brudzinska

- DONNERSTAG 13.01.2011
- 09.00 **Ryosuke Ohashi** Grußwort
Martin Roussel Einführung
- 10.00 **Beatrice Primus** (Köln) Die Buchstaben des Modernen Römischen Alphabets – Genese und Entwicklung
Kaffeepause
- 11.00 **Ryozo Maeda** (Tokyo) Die kulturfigurative Wirkung des Schriftzeichens in Ostasien – in besonderer Berücksichtigung der japanischen „Mangas“
Mittagspause
- 12.30 **Christian Stetter** (Aachen) Buchstaben und Zeichen. Zu einem Vergleich von Alphabetschrift und japanischer Schrift
- 14.00 **Helwig Schmidt-Glinzer** (Wolfenbüttel) Ostasiatische Schriftzeichen und deren Kultur
Kaffeepause
- 15.00 **Stefan Claudius** (Hamburg/Essen) Von der Kalligraphie zum Vektor
- 16.30 **Noriko Kaya** (Nara) Pinsel-Schreibkunst – Performance und Vortrag
- 17.30
- FREITAG 14.01.2011 – Zur Phänomenologie des Buchstabens
- 09.00 **Yvonne Förster** (Lüneburg) Versuch einer Phänomenologie des Buchstabens
- 10.00 **Ralf Beuthan** (Jena) Vom Geist des Buchstabens, Medienphilosophische Überlegungen im Ausgang von Hegel
Kaffeepause
- 11.00 **Eveline Cioflec** (East London, Südafrika) Morphomatische Phänomenologie von Buchstaben
- 11.30

Organisation

Ryosuke Ohashi, Martin Roussel (martin.roussel@uni-koeln.de)

Ort

Internationales Kolleg Morphomata,
Weyertal 59 (Rückgebäude), 50937 Köln,
3. Stock



20 January: Lecture by Hans-Ulrich Gumbrecht (Stanford)

“What makes (Verbal) Signs and Images Lasting? Intuitions Regarding a Central Problem at Morphomata”*



VORTRAG **20.01.2011** 17 UHR

Hans Ulrich Gumbrecht
(Stanford University)

Was macht (sprachliche) Zeichen und Bilder nachhaltig?
Intuitionen zu einem zentralen Morphomata-Problem

Einführung Andreas Kablitz

Internationales Kolleg Morphomata
Bibliothek (Weyertal 59, Rückgebäude, 3. Stock)
www.ik-morphomata.uni-koeln.de

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Universität zu Köln

· Was macht (sprachliche) Zeichen und Bilder nachhaltig? Intuitionen zu einem zentralen Morphomata-Problem

28-29 January: Workshop

Diagrammatics of Architecture*

Organization: Dietrich Boschung, Julian Jachmann

The conference on “Diagrammatics of Architecture” was aimed at tying together theorems concerning the category of the diagram manifest in current scholarly research on images with specific phenomena and discursive modes within architectural history: those either already operating in a diagrammatic conceptual framework or that can be characterized as diagrammatic in medial, structural, or praxeological terms.

One focal point of the conference was thus the different media-theoretical approaches to defining diagrams within the tense field demarcated by sign and image, text and medium, geometric abstraction and processes of both cognition and mediation. These approaches were juxtaposed with objects and procedures from the various epochs and genres at work in architectural history: from the Middle Ages to the present, from architectural practice as expressed in drafting, presentation, reconstruction, and training to the epistemology of the diagram. Correspondingly, internationally known researchers from a number of disciplines were represented at the conference—from art history, architecture, history, and the computer sciences. As a result, a discourse centered around research on images furnished a basis for new insight regarding architectural history and its methods. Definitions of the diagram gained from architectural practice, particularly from the work of Peter Eisenman and UNStudio, could be contextualized in this manner. Inversely, with the help of phenomena and theoretical initiatives from the field of architecture, the diagram-concept at work in analysis of the image was critically scrutinized, concretized and explicitly tied to the morphome-concept.

The animated debates at the conference were continued in a discussion forum organized by Morphomata; the conference proceedings will be published in the second quarter of 2012.

DIAGRAMMATIK DER ARCHITEKTUR

KONGRESS 27.-29. JANUAR 2011

Do. 27. JANUAR

ABENDVORTRAG

- 19.30 **Oliver Schürer** (Wien) Diagramme, Algorithmen, Typen und Architektur - Positionen zur Morphogenese von Antonio Gaudi bis Gregg Lynn

Fr. 28. JANUAR

- 09.00 **Dietrich Boschung/Julian Jachmann** (Köln) Grußwort und Einführung
 09.30 **Gerhard Dirmoser** (Linz) Diagramm-Begriffe im Vergleich
 11.00 **Monika Welters** (München) Das Orthogonalverfahren:
 Visuelle Kommunikation im historischen, theoretischen und darstellungsgeschichtlichen Kontext des 15. und 16. Jahrhunderts
 11.45 **Inge Hinterwaldner** (Basel) Über Zeitreihendiagramme zur Reformulierung des Figur/Grund-Paradigmas
 14.00 **Christof Baler** (Berlin) Bewegung auf der Linie:
 Zur Bedeutung diagrammatisch dargestellter Bewegungsabläufe für Entwurf, Präsentation und Analyse von Gebäuden und Stadträumen seit 1500
 14.45 **Carolin Höfler** (Braunschweig) Die Performanz der Form - Generative Prozesse und adaptive Systeme in der Architektur
 16.00 **Dominik Lengyel/Catherine Toulouse** (Berlin) Rekonstruktion der Bauphasen des Kölner Doms und seiner Vorgängerbauten
 16.30 **Sigun Prahl** (Berlin) Raumdigramme im Städtebau:
 Ein Studierendenprojekt zum Erfassen, Verstehen und Entwerfen von Stadträumen
 17.00 **Alexander Kobe** (Köln) Der Stadtschichtenatlas Köln:
 Persistenz und Wandel mittelalterlicher Baustrukturen als Problem und Chance historischer Geoinformationssysteme (GIS)

Sa. 29. JANUAR

- Nicole E. Stockmayer** (Wien) Codex und Modell. 09.00
 Zur Überwindung der Ambiguität des Diagramms
Lilian Haberer (Köln) Der Raum des Denkens. 09.45
 Überlegungen zur Rolle der Diagrammatik für die Theoriebildung einer sogenannten dekonstruktivistischen Architektur
Sonja Hailica (Dortmund) Architektonische Form als Datenspur.
 Zur Wissenschaftlichkeit in Designprozessen 11.00
Gert Hasenhüttl (Graz) Diagramme des Correalismus 11.45
Karsten Heck (Berlin) Architektur konstruieren - Architekturgeschichte rekonstruieren. Heinrich von Gemüllers diagrammatisches Denken und Zeichnen 13.30
Andreas Gormans (Aachen) Der „Diagrammatische Blick“ oder visus perfectus als visuelle Kompensationsform des biblischen Stündenfalls im 12. Jh. 14.00
Kilian Heck (Frankfurt a. M.) Die Ahnen formen den Raum.
 Genealogische Dispositive in der Architektur um 1500 14.30
Abschlussdiskussion 15.00

In Kooperation mit dem Kunsthistorischen Institut, Abteilung Architekturgeschichte

Organisation & Kontakt
 Prof. Dr. Dietrich Boschung (dietrich.boschung@uni-koeln.de)
 Dr. Julian Jachmann (jjachmann@hotmail.com)
 Veranstaltungsort
 Internationales Kolleg Morphomata, Weyertal 59 (Rückgebäude), 3. Stock

Die Veranstaltung ist öffentlich, alle Interessenten sind herzlich eingeladen!

Bitte melden Sie sich vorher per Email an (jjachmann@hotmail.com).

17 February: Workshop

Australian Aboriginal Art

Organization: Larissa Förster

On the occasion of the exhibition “Remembering Forward. Australian Aboriginal Painting Since 1960” and the accompanying symposium on “Exhibiting Aboriginal Art” in the Museum Ludwig, Morphomata organized a workshop to tentatively consider Australian Aboriginal art from a morphomatic perspective.

Problems such as the following were explored in this context: In the work of Australian aboriginal artists, to what extent does (collectively shared) historical, genealogical, and ecological knowledge take concrete form? How is this knowledge visually organized and socially transmitted, and which pictorial practices are consequently tied to or underpin contemporary Aboriginal painting? How is cultural knowledge transformed within a genre that, at least in comparison to bark painting and ritually embedded corporeal painting, is new? What visualizations and discursive expressions have concepts such as “dreamtime” undergone through the circulation and canonization of Australian Aboriginal art?

Following an exhibition tour with curators Emily Evans and Falk Wolf, the anthropologists of art Howard Morphy and Fred Myers offered an introduction to Aboriginal artistic production in northern Australia (the Yolngu) and the Western Desert (the Pintupi). A juxtaposition of the two artistic regions illuminated continuities and interrelationships on the one hand, dynamic processes, breaches, and oppositions, on the other hand.

Among those enthusiastically participating in the workshop were many people who would either attend or give lectures at the Museum Ludwig symposium. The workshop thus represented a vivid introduction to both problems examined at the Internationales Kolleg Morphomata and the history of Australian Aboriginal art. The concluding evening lecture also served as a prelude to the symposium.



AUSTRALIAN ABORIGINAL ART

MATERIALISATIONS AND TRANSFORMATIONS OF KNOWLEDGE

17 FEBRUARY 2011

WORKSHOP

- 10.00 **Dietrich Boschung** (IK Morphomata) Welcome Address
Larissa Förster (IK Morphomata) Introduction
- 10.20 **Howard Morphy** (Australian National University) & **Fred Myers** (New York University)
Time, Place and Space in Australian Aboriginal Art
Discussion
- 12.15 Lunch Break
- 14.00 **Fred Myers** (New York University) & **Howard Morphy** (Australian National University)
The Production of Discourses by and on Australian Aboriginal
Painting
Discussion
- 16.00 End

Venue: Internationales Kolleg Morphomata / Center for Advanced Studies
University of Cologne, Weyertal 59 (3rd floor), 50937 Cologne

EVENING LECTURE/KEYNOTE ADDRESS

FOR THE SYMPOSIUM "EXHIBITING ABORIGINAL ART"
IN COOPERATION WITH THE MUSEUM LUDWIG

- 19.00 **Howard Morphy** (Australian National University)
Moving the Body Painting into the Art Gallery:
A Critical Perspective from the Recent History of Yolngu Art

Venue: FilmForum at Museum Ludwig
Heinrich-Böll-Platz, 50667 Cologne



13-15 April: Conference

Museums and Exhibitions as Materializations of Knowledge Orders

Organization: Larissa Förster, and Jörn Lang

The history of the Museum as an institution is not only tied to the history of collections but also to that of European and Western scholarship. Museum collections, exhibitions and displays can be understood as materializations of orders of knowledge (both academic and popular in nature). Museums here themselves become artifacts in which historically and culturally specific knowledge-orders become manifest. With such reflections as a starting point, the conference initially took up the example of ethnological and cultural-historical museums in Europe to cast light on the genesis of knowledge-orders centered on what is “foreign” or “alien”; this was followed by a discussion of contemporary alternatives and competing models—for instance from Japan, the USA, Canada, and New Zealand. These examples pointed to the transformations undergone by the institution of the museum itself through processes of cultural appropriation—among these, globalization. The second day was devoted to exemplary museums tied to other genres, e.g. connected with the natural sciences or the history of art and design. Precisely this juxtaposition makes clear how strongly individual museums, as well as museological genres and associated collections, represent historically developed and culturally highly specific conceptual directions, orders of knowledge, and canons; and how, as a result, they are continuously challenged to actualize such structures of thinking through fresh interpretations.



MUSEUMS AND EXHIBITIONS AS MATERIALISATIONS OF KNOWLEDGE ORDERS

CONFERENCE, APRIL 13-15, 2011

Wednesday, April 13

KEYNOTE SPEECH

- 19.30 **Alain Schnapp** (Paris) Aesthetics of Ruins, Aesthetics of Cabinets of Curiosities from the Ancient Near East to the Age of Enlightenment

Thursday, April 14

COLLECTING AND EXHIBITING THE SELF AND THE OTHER

- 09.00 **Dietrich Boschung** Begrüßung / Welcome Address
Larissa Förster & Jörn Lang Introduction
- 09.45 **Dominik Collet** (Göttingen) Staging Separation – Distant Worlds in Early Modern Museums
- 11.00 **Timon Screech** (London) Mirrored Knowledge: Rangaku Collections in Japan
- 11.45 **Christina Kreps** (Denver) Expanding the Museum Concept Across Time, Space, and Cultures
- 14.30 **Amy Lonetree** (Santa Cruz) Indigenizing Museums: Representing Native Voice in National and Tribal Museums
- 15.15 **Paul Williams** (New York) Tangible Expressions of the Postcolonial Nation: Biculturalism at the Museum of New Zealand Te Papa Tongarewa
- 16.00 Discussant: **Patricia Hayes** (Cape Town/IK Morphomata Fellow)

Friday, April 15

TRANSFORMATIVE MOMENTS IN ART, HISTORY AND SCIENCE MUSEUMS

- 10.00 **Susan Walker** (Oxford) Crossing Cultures, Crossing Time: A Transformative Moment for the Ashmolean Museum
- 10.45 **Renate Flügge** (Berlin) Sammlungsstrukturen, Raumkompositionen und Dingkonstellationen
- 11.30 **Heidi Amrein** (Zürich) Some Thoughts on the Development of Knowledge Transfer at the Swiss National Museum
- 14.15 **Helmut Trischler** (München) Die Kodifizierung der Wissensordnung von Naturwissenschaft und Technik. Das Wissenschafts- und Technikmuseum an der langen Wende zum 20. Jahrhundert
- 15.00 **Petra Lutz** (Dresden) Die Popularisierung des Menschen. Konstellationen von Objekten und Betrachtern im Deutschen Hygiene-Museum

Conceptualisation: Dr. Larissa Förster (larissa.fuerster@uni-koeln.de), Dr. Jörn Lang (joern.lang@uni-koeln.de),
Organisation: Luisa Muratori (luisa.muratori@uni-koeln.de)
Venue: Internationales Kolleg Morphomata, Weyerstr. 59 (Rückgebäude), 50937 Köln, www.ik-morphomata.uni-koeln.de



4-6 May: Conference

The Evidence of Myth

Organization: Ludwig Jäger, Andreas Kablitz, and Maria Moog-Grünewald



INTERNATIONALES KOLLEG MORPHOMATA
BEREICH SPRACHE UND KULTUR
KOLLEG MORPHOMATA

DIE EVIDENZ DES MYTHOS

TAGUNG 04. BIS 06. MAI 2011

MITTWOCH 4. MAI 2011

15.00 **Günter Blumberger** (Köln) Eröffnung
15.15 **Ludwig Jäger** (Köln/Aachen) Zur transkriptiven Logik des Mythos
16.15 **Andreas Kablitz** (Köln) Daphne und Apoll - Zum Evidenzverlust eines Mythos

Abendvortrag, Tagungsraum Seminargebäude
18.00 **Walter Burkert** (Zürich) Sündflut/Sündflut - Mythenüberlieferung und Mythenwirkung

DONNERSTAG 5. MAI 2011

09.15 **Arbogast Schmitt** (Marburg) Mythos - Deutung durch Gestaltung von Handlung. Zu Darstellung und Verständnis des Mythos von Homer bis Aristoteles
10.15 **Jan Bremmer** (Groningen) Modifying Myth in Ancient Greece: Three Examples
11.45 **Bernhard Greiner** (Tübingen) Unmittelbare Sicherheit der Anschauung: Die Evidenz des (Dionysos-)Mythos als Gabe der Tragödie. Nietzsches Tragödienschrift in Abgrenzung zu untragischen Mythenbestimmungen

14.30 **Steffen Schneider** (Tübingen) Helena - ein Phantom: Konfigurationen eines Mythologems
15.30 **Melanie Wald-Fuhrmann** (Lübeck) Der Klang des Mythos
17.00 **Daniela Hammer-Tugendhat** (Wien) Satyr und Teufel, Antike Mythen als Legitimation der Repräsentation von Sexualität in einer christlichen Kultur

FREITAG 6. MAI 2011

09.15 **Helmuth Lethen** (Wien) Mythenscheu
10.15 **Maria Moog-Grünewald** (Tübingen) Mythisierung des Mythos: Anmerkungen zu Pierre Klossowskis »Le Bain de Diane«

Konzept > Prof. Dr. Maria Moog-Grünewald, Prof. Dr. Ludwig Jäger, Prof. Dr. Andreas Kablitz
Organisation > Ines Barner, ines.barner@uni-koeln.de
Veranstaltungsorte > Internationales Kolleg Morphomata, Weyertal 59 (Rückgebäude), 3. Stock, 50937 Köln
> Universität zu Köln, Tagungsraum Seminargebäude (Abendvortrag)

Die Veranstaltung ist öffentlich, alle Interessenten sind herzlich eingeladen!

 Universität zu Köln

25–27 May: Conference

Bodies in Transition—Dissolving the Boundaries of Embodied Knowledge*

Organization: Alan Shapiro, Frank Wascheck, and Jörn Lang

The conference is designed to explore the notion of “embodied knowledge” from the perspective of the classical Greco-Roman world. In particular, we investigate examples of the crossing or dissolution of boundaries of the human embodied knowledge caused by deformation, hybridity, and the like.

Studies of ‘knowledge’ and of ‘the body’ often intersect in recent approaches to cultural studies. Social practices determine the form of the normative body, which in turn imposes certain behaviors on us. When these customs and norms are violated, embodied knowledge is destabilized and transformed.

Bodies are by their very nature unstable forms, and the transgression of boundaries can be unnerving. Embodied knowledge is thereby short-circuited, turning order into chaos.

One way of bringing transgressive bodies under control is through the medium of visual representation. The image makes order out of chaos; the body is objectified and, in a later phase, even estheticized. Images of boundary-crossing bodies are especially susceptible to new interpretations, one reason for their persistence across cultures. The viewer sets a fixed image in motion, imagines a multiplicity of other forms, other meanings. In this respect the conference “Fluide Körper—Bodies in Transition” reflects one of the missions of the International Center ‘Morphomata’—to study how cultural phenomena remain consistent in form but take on new meanings over time and across borders.

· Fluide Körper—Die Entgrenzung verkörperter Wissensordnungen



FLUIDE KÖRPER

DIE ENTGRENZUNG VERKÖRPERTER WISSENSORDNUNGEN

BODIES IN TRANSITION

DISSOLVING THE BOUNDARIES OF EMBODIED KNOWLEDGE

PROGRAMM DER KONFERENZ

DONNERSTAG, 26. Mai 2011

- 9.00 **Dietrich Boschung (Köln)**
Begrüßung
Alan Shapiro (Baltimore), Frank Wascheck (Köln), Jörn Lang (Leipzig)
Einführung

FRAGMENTIERUNG & VERSTÜMMELUNG

- Moderation **Jörn Lang, Ralf Krumeich**
9.30 **Steven Van Wolputte (Leuven/Köln)**
An Anthropologist's Perspective. Pick up the Pieces:
Bodies and the Making of Self in an African Town
10.15 **Adrian Stähli (Harvard)**
Fragmentierte und zerlegte Körper
11.00 **KAFFEEPAUSE**
11.30 **François Lissarrague (Paris)**
Bodies and Shield Devices
12.15 **Eric R. Varner (Atlanta)**
Fluidity and Fluctuation: The Shifting Dynamics
of Condemnation in Roman Imperial Portraits
13.00 **MITTAGESSEN**

STIGMATA

- Moderation **Dagmar Grassinger**
14.30 **Despoina Tsiafakis (Xanthi)**
Thracian Tattoos
15.15 **Hans Bernsdorff (Frankfurt/M.)**
Beschreibung der Haut.
Zum Motiv der Tätowierung in der
erotischen Dichtung des Hellenismus
16.00 **KAFFEEPAUSE**

VERKRÜPPELUNG

- Moderation **Melanie Lang**
16.30 **Marcello Barbanera (Rom)**
Der göttliche Hinkende.
Zwiespältigkeit des Hephaistos in der Darstellung
des griechischen Glaubens
17.15 **Véronique Dasen (Fribourg)**
Body Marks – Birthmarks.
Body Divination in Ancient Literature and Iconography

FREITAG, 27. Mai 2011

BORDERLINE BODIES

- Moderation **Alan Shapiro**
9.00 **Nicole Kelley (Tallahassee)**
'The one whom the Lord loves, he cures':
Lame Bodies and Healing Power in Early Christian Texts
9.45 **Lloyd Llewellyn-Jones (Edinburgh)**
The Great King's Two Bodies.
Constructions of the Persian Body, East and West
10.30 **KAFFEEPAUSE**

GENDER TROUBLE

- Moderation **Frank Wascheck**
11.00 **Johanna Fabricius (Berlin)**
Körperform(ung)en.
Zu Strategien somatischer Geschlechterdiskurse
in der griechischen und römischen Kultur
11.45 **Alan Shapiro (Baltimore)**
Das Ewig-Weibliche: Alcibiades' Effeminacy
12.30 **MITTAGESSEN**

HYBRIDE & MONSTER

- Moderation **Alexander Heinemann**
14.30 **Alleen Ajoetian (Mississippi)**
Hermaphroditos ἀνδρῶπιος: Revealing the Body
15.15 **Annetta Alexandridis (Cornell)**
Ζῶα: Bilder des Körpers zwischen Mensch und Tier
16.00 **KAFFEEPAUSE**
16.30 **Jan Bremmer (Groningen/Köln)**
Hybrid Bodies in Greek Initiatory Ritual

ABSCHLUSSDISKUSSION

- 17.15 **Marion Meyer (Wien)**

Alle Interessenten sind herzlich eingeladen. Wir bitten um Anmeldung bis zum 15.05.
Ort: Universität zu Köln, Albertus-Magnus-Platz, Seminargebäude/Tagungsraum
Konzeption: Alan Shapiro, Frank Wascheck (frank.wascheck@uni-koeln.de), Jörn Lang
Organisation: Monika Esser (monika.esser@uni-koeln.de)



Universität zu Köln

07–08 Juni: Conference

Figurations of Creativity. Melancholy and her sisters—a cross-cultural comparison

Organization: Günter Blamberger, Sidonie Kellerer, and Tanja Klemm

“Why is it that all men who have become outstanding in philosophy, statesmanship, poetry, and the arts are melancholic?” This is how the pseudo–Aristotelian *Problemata Physica* XXX,1 begins. The question this introductory question raises contains a strong claim—one repeated in Western culture in an apparently persistent way for more than two millennia. Although the claim’s historical validity seems to have been well established by researchers, a morphomatic approach nonetheless raises open questions regarding the genealogy, mediality, and dynamics of the concept of creativity’s melancholic cause— questions that were addressed in this conference:

- 1) Why did the notion of melancholy’s creativity fade for more than 1500 years, and what triggered its triumphal return in the Renaissance?
- 2) What role was played in this process by the influence of Albrecht Dürer’s ‘Melencolia I’ on literature, the arts, and philosophy in the centuries before the engraving’s brilliant iconological analysis, itself influential, by Fritz Saxl and Erwin Panofsky? This analysis merits reconsideration in light of the fact that it draws on historically and systematically heterogeneous concepts of melancholy: Marsilio Ficino’s transcription of the pseudo–Aristotelian problematization of the concept; the subordination of melancholy under the rule of the planet Saturn in Arab astrology; the interpretation of melancholy as a cardinal sin in the scholastic doctrine of *acedia*; and so forth.
- 3) Since the Renaissance, melancholy has been viewed as linked to genius in Western culture. But what about other traditions? Does a creative person’s melancholic disposition have “sisters” in other cultures? And if yes: What sorts of artifacts would attest to this fact?
- 4) What impact does the alliance between melancholy and creativity continue to have at present?

The conference pursued these four questions, that is, on the one hand it considered the principal manifestations of the connection between melancholy and creativity and on the other hand focused on cross-cultural comparison.

FIGURATIONEN DES SCHÖPFERISCHEN

DIE MELANCHOLIE & IHRE SCHWESTERN - EIN KULTURVERGLEICH

TAGUNG 7.-8. JUNI 2011

Dienstag, 7. Juni 2011

- 09.30 **Günter Blamberger/Tanja Klemm** (Köln)
Eröffnung
- 10.15 **Eckart Schütrumpf** (Colorado) Melancholy of
extraordinary men - a fourth cent. B.C.
explanation of all greatness of men
- 11.30 **Dominik Wujastyk** (London/Wien) Depression,
humours, and personality in the
Carakasmhita and related texts
- 14.30 **Maria Moog-Grünwald** (Tübingen) Petrarca's *Secretum*
- 15.15 **Antje Wittstock** (Berlin) Tradition and Innovation:
Marsilio Ficino's Melancholiekonzept und
seine Auffassung vom Schöpferischen
- 16.30 **Martin Büchsel** (Frankfurt) Dürers Stich
„Melencolia I“ und die Frage der
künstlerischen Produktivität
- 17.15 **Claudia Wedepohl** (London/Köln) Humanisierung
der Kosmologie. Aby Warburgs symbolische
Dürerdeutung

Mittwoch, 8. Juni 2011

- 09.30 **Grantley McDonald** (Löwen) Hermetic Anthropology
and Melancholia in Magnus Hundt's *Anthropologium*
- 10.45 **Wolfgang Kubin** (Bonn) "Ten Thousands Years of
Sadness!" - Towards the Problem of Melancholy
in Chinese Middle Ages
- 11.30 **Martin Böke** (Köln) Wo sich Hippokrates und Gelber
Kaiser treffen - die Verbindung von Emotionen und
Körper in der Chinesischen Medizin
- 14.30 **Ryosuke Ohashi** (Kyoto/Köln) „Ukiyo“: Die trauervolle,
dennoch genussreiche Welt - Die Melancholie nach
der japanischen Lebensanschauung
- 15.15 **Guo Yi** (Beijing/Köln) Investigation on Creativity and
its Correlation with Melancholy under the
Background of Chinese Tradition
- 16.30 **Jacob Mahe** (Berlin) Afrikanische Perspektiven der
Melancholie
- 17.15 **Parul Dave Mukherji** (Delhi) Tragic Creativity:
Exploring difference in Indian Aesthetics

Konzept

Günter Blamberger, Sidonie Kellerer, Tanja Klemm

Organisation & Kontakt

Eva-Maria Tönnies (eva-maria.toennies@uni-koeln.de)

Abendveranstaltung Universität zu Köln, Alter Senatssaal

- 19.30 **Sudhir Kakar** (Gua) Artistic Creativity and its
Discontents: The Indian View

ORTE

Internationales Kolleg Morphomata
Weyertal 59 (Rückgebäude), 3. Stock, 50937 Köln

Alter Senatssaal

Universität zu Köln (Abendvortrag)

Die Veranstaltung ist öffentlich, alle Interessenten sind herzlich eingeladen!

24-25 June: Workshop

Metaphysical Foundations of Virtue in Chinese and European Philosophy

Organization: Guo Yi, Sasa Josifovic, Asuman Lätzer-Lasar, and Dietrich Boschung

This international conference was informed by three main goals: first, initiating a philosophical debate about a subject area founded by a Chinese colleague, Guo Yi, and with this an acknowledgment of the main interests conveyed by present-day Chinese philosophy; second, an effort to engage in what is in itself an original philosophical debate; and third to see to the participation of philosophers who although being recognized experts in, respectively, the European and Chinese traditions, had never shared points of contact with the other tradition.

At the center of the debates stood the concern, as laid out by Guo Yi, that the primacy of the practical, and consequently the social-experiential relevance of philosophy, has become questionable in the West. For most of the speakers, this would serve as a basis for reflecting on highpoints of practical Western philosophy and for showing that European philosophy has itself moved beyond simple reflection, laying claim to the obligatory nature of values and arguments for authentically free self-determination in the lived-in world.

Most likely the conference's greatest success lay in emergence of a consensus drawing on both traditions in respect to a basic formula argued for by Guo Yi: that the sense of existence consists in the success of every individual in unfolding all of his or her various potentials.



METAPHYSICAL FOUNDATIONS OF KNOWLEDGE AND ETHICS IN CHINESE AND EUROPEAN PHILOSOPHY

WORKSHOP 24.-25.06.2011

FRIDAY, 24TH OF JUNE 2011

- 09.30 Address of Welcome
- 09.45 **Guo Yi** (Beijing/Cologne) Dao and Daoic Philosophy – a General Introduction
- 10.00 **Richard Stichler** (Philadelphia) Human Nature and Cultures of War
- 10.50 **Hans-Georg Möller** (Cork) Emotions and Morality in Confucianism and Daoism
- 12.00 **Sasa Josifovic** (Cologne) Figurations (Morphomata) of Freedom
- 12.50 **Paul Cobben** (Tilburg) Recognition as Unity between Theoretical and Practical Reason
- 15.10 **Günter Zöller** (Munich) The Value of Knowledge and the Knowledge of Value. A Modernist Reply to Guo Yi
- 16.00 **Tilman Borsche** (Hildesheim) To Be Announced

Saturday, 25th of June 2011

- 10.00 **Asuman Lätzer-Lasar** (Cologne) The Guodian Manuscripts in Their Archaeological-Historical Context
- 10.50 **Arran Gare** (Melbourne) Daoic Philosophy and Process Metaphysics: Overcoming the Nihilism of Western Civilization
- 12.00 **Christian Krijnen** (Amsterdam/Tilburg) Rational Foundations of Knowledge and Values
- 12.50 **Ralph Weber** (Zürich) Making the Implicit Explicit – An Analysis of Some Comparative Claims in Guo Yi's Discussion of Chinese and European Philosophy
- 15.10 **Andreas Speer** (Cologne) What Wisdom? On the (Dis-)Connection of Metaphysics and Ethics in Western Philosophy
- 16.00 **Chung-Ying Cheng** (Hawaii) Onto-Generative Epistemology (本体知识论)
- 16.50 **Guo Yi** (Beijing/Cologne) Summary

Venue Internationales Kolleg Morphomata, Center for Advanced Studies, Weyertal 59 (Back Building), 50937 Cologne

Concept Guo Yi, Sasa Josifovic, Dietrich Beschung

Organisation Sasa Josifovic, Asuman Lätzer-Lasar. In Cooperation with the Department of Philosophy, University of Cologne

Die Veranstaltung ist öffentlich, alle Interessenten sind herzlich eingeladen!



www.ik-morphomata.uni-koeln.de

1 July: Workshop

Forms of Articulation *

Organization: Stefan Niklas (a.r.t.e.s.), Dietrich Boschung, and Martin Roussel

The concept and conceptual figure of “articulation” offers the field of cultural studies, and especially its philosophical reflection, not only a starting point that opens perspectives, but also the potential for an integrative conceptual organizational center. Here voiced articulation does not stand at the center—that is *one* form of articulation—but rather the complex varieties of organization (*articulatio*) of human experience, feeling, and thinking. In the workshop, four philosophers interested in cultural theory and the social sciences took up the challenge of systematically and exemplarily illuminating the concept of articulation. In line with the phenomena and perspectives under discussion, the workshop’s accent was on the development of aesthetic theory.

With Lydia Goehr (professor of philosophy and aesthetics at Columbia University), Josef Früchtl (professor of art and philosophy of culture at the University of Amsterdam), Magnus Schlette (divisional head at the Protestant Institute for Interdisciplinary Research in Heidelberg), and Jörg Bernardy (research associate at the Institute for Philosophy in Hildesheim, now Staatliche Hochschule für Gestaltung in Karlsruhe), a broadly oriented, internationally based group of speakers participated in the workshop.

The workshop’s goal was to define the best direction for a theory of articulation in a cultural-studies framework. The success in this respect has become clear, already, in a continued exchange-process between the participants. In addition, as a cooperative project with a.r.t.e.s. Research School, the workshop successfully brought together established and younger scholars. To this end, with Anna Rosenbaum and Sebastian Goth younger scholars sometimes took over the moderation.



FORMEN DER ARTIKULATION

WORKSHOP

FREITAG, 1. JULI 2011

- 10.00 **Dietrich Boschung** (Köln) Begrüßung
- 10.15 **Stefan Niklas** (Köln) Einleitung: Ein rabiater Versuch,
den Begriff der Artikulation zu artikulieren
- 11.30 **Lydia Goehr** (New York) Gesture and Articulation:
The Silencing of Music in the Contest of the Arts
- 14.30 **Magnus Schlette** (Heidelberg) Nach der Selbstverwirklichung?
Zur Individualisierung von Artikulationsformen
- 15.30 **Jörg Bernardy** (Hildesheim) Grundlegende Aspekte literarischer
Artikulationsformen in der Philosophie
- 17.00 **Josef Früchtl** (Amsterdam) Artikulation und Ästhetik der Präsenz
- 18.00 Abschlussdiskussion

Konzept Dietrich Boschung, Stefan Niklas, Martin Roussel
Organisation und Kontakt Stefan Niklas (stefan.niklas@niklas-net.de)
Veranstaltungsort Internationales Kolleg Morphomata, Weyertal 59 (Rückgebäude), 50937 Köln

Die Veranstaltung ist öffentlich, alle Interessenten sind herzlich eingeladen!

13-15 July: Conference

Morphomes of Time—Changing Images of the Seasons in a Cross-Cultural and Diachronic Perspective*

Organization: Dietrich Boschung and Thierry Greub

Why are there four seasons? Are or were there cultures in which four seasons do not constitute the year? If so, what does this signify for our firmly anchored idea of four seasons? What idea of time stands behind that of the seasons? And: what does such a division mean in an age when divisions between the seasons are becoming increasingly blurred? In this conference, sixteen internationally known scholars from the USA and Europe came together to consider such questions.

The first day of the conference was devoted to the symbolic value of the number 4, the climatological perspective, and non-canonic models of the seasons. The second day extended the first day's insight by looking at ideas of the seasons revealed by archeology and above all by the history of art from antiquity until the break with inherited iconography. The analytic focus was here on pictorial examples (for instance in painting-cycles such as the famous ones by Pieter Breughel and Nicolas Poussin).

The declared aim of the conference was to contribute to research on the seasons from both an art-historical and culturally comparative perspective. Through the participation of prominent art historians such as Prof. Gottfried Boehm and Prof. Werner Busch, but also through that of younger scholars such as Prof. Henry Keazor, the conference did full justice to its ambitious goals.

* Morphomes der Zeit – Der Wandel der Jahreszeiten in interkultureller und diachronischer Perspektive

MORPHOME DER ZEIT

DIE JAHRESZEITEN IM WANDEL DER KULTUREN UND ZEITEN

TAGUNG 13.-15. JULI 2011

Mittwoch, 13. Juli

ERÖFFNUNGSVORTRAG

19.00 Paul Naredi-Rainer (Innsbruck) Die Zahl 4 in Kunst und Architektur

Donnerstag, 14. Juli

MORPHOME DER JAHRESZEITEN: VORAUSSETZUNGEN UND MODELLE

09.00 Dietrich Boschung | Thierry Greub (Köln) Begrüßung & Einführung

09.30 Clemens Simmer (Bonn) Warum vier Jahreszeiten?

Die klimatologische Perspektive

JAPAN: ÖSTLICHE UND WESTLICHE ZEITVORSTELLUNGEN

10.45 Ryosuke Ohashi (Kyoto | Köln) Tageszeiten und Jahreszeiten:
Eine vergleichende Betrachtung östlicher und westlicher
Zeitvorstellungen

11.30 Robert Wittkamp (Osaka) Jahreszeiten und kulturelles Gedächtnis
in der alten Dichtung Japans

ALTER ORIENT UND ÄGYPTEN

14.00 Julie Bidmead (Kalifornien) Seasons of Life:

Ritual and Renewal in Ancient Mesopotamia

14.45 Joachim Friedrich Quack (Heidelberg) Zeit, Krise und Bewältigung:
Ägyptische Zeiteinheiten, ihre Schutzgötter und deren bildliche
Umsetzung

RITUAL UND LITURGIE

16.00 Susan Milbrath (Florida) Seasonal Imagery in Ancient Mexican

Almanacs of the Dresden Codex and Codex Borgia

16.45 Thomas Lentos (Münster) Kosmos und Geschichte - Erinnerung
und Wiederholung. Das Jahr in der christlichen Liturgie des
Westens

ABENDVORTRAG

18.00 Gottfried Boehm (Bassel) Lebendigkeit. Das Bild als Ereignis

Freitag, 15. Juli

**MORPHOME DER JAHRESZEITEN IN ARCHÄOLOGIE UND
KUNSTGESCHICHTE**

ANTIKE UND MITTELALTER

09.00 Dietrich Boschung (Köln) »Tempora anni«: Darstellungen der
Jahreszeiten in der römischen Antike

09.45 Susanne Wittekind (Köln) Orte der Zeit? Zur Lokalisierung
und Funktion von Kalenderbildern im Mittelalter

11.00 Stephan Kemperdick (Berlin) Die Geburt Christi zu Ostern?
Die Jahreszeiten in Gemälden der Altniederländer

DAS VIER-JAHRESZEITEN-MODELL IN DER KRISE

13.30 Werner Busch (Berlin) William Hogarths Angriff auf die
Jahreszeitenikonographie

14.15 Stefan Grohé (Köln) Allegorie und Atmosphäre.

Die Jahreszeiten in der niederländischen Malerei
des »Goldenen Zeitalters«

ZWEI JAHRESZEITEN-SERIEN: BRUEGEL UND POUSSIN

15.30 Bertram Kaschek (Dresden) Jahreslauf und Jüngster Tag.
Zur Deutung der Monatsbilder Pieter Bruegels d.A.

16.15 Henry Keazor (Saarbrücken) Kreis und Pfeil:

Zur Struktur von Nicolas Poussins »Vier Jahreszeiten«

17.00 Abschlussdiskussion

Konzept: Dietrich Boschung | Thierry Greub

Organisation & Kontakt: Thierry Greub (tgreub@uni-koeln.de)

Veranstaltungsort: Internationales Kolleg Morphomata, Weyertal 59 (Pöckelsstraße), 5. Stock

Die Veranstaltung ist öffentlich, alle Interessenten sind herzlich eingeladen!

Wir bitten um schriftliche Anmeldung

4 November: Workshop

The Masterpiece as Authority. On the Potency of Cultural Figurations*

Organization: Dietrich Boschung, Sebastian Dohe, and Thierry Greub

What renders artworks into “masterpieces”? How are artifacts invested with status, constructed into models, and deconstructed, and what functions do they fill in the process? In examining these questions, seven scholars from various disciplines focused on the question of authority, in order to approach the problematic concept of the masterpiece in an innovative manner.

By considering authority, qualities such as value-grounded commitments, order, and endowment of meaning become comprehensible and capable of being applied to a wide range of functions and epochs. In this way the masterpiece-concept can be understood as a structural function in the treatment of artifacts.

In lectures on the graphic arts, literature, architecture, and music, the workshop took up both many cultural genres and a range of epochs from antiquity to the present. By exploring various problems that moved across such delimitations, developing innovative structural comparisons became possible; the masterpiece-concept could thus be illuminated in a comprehensive manner, while at the same time being placed in relationship with familiar ideas such as that of the canon. The choice of lecturers here included established researchers and younger scholars, in order to generate, in this way as well, a fruitful range of perspectives for the discussion

* Das Meisterwerk als Autorität. Über die Wirkmächtigkeit kultureller Figurationen



DAS MEISTERWERK ALS AUTORITÄT ZUR WIRKMACHT KULTURELLER FIGURATIONEN

WORKSHOP

FREITAG, 4. NOVEMBER 2011

- 09.00 **Dietrich Boschung** (Köln) Begrüßung und Einführung
- 09.30 **Sebastian Dohe** (Köln) Raffael und visuelle Autorität –
Zum Modell kultureller Autoritäten
- 10.45 **Florian Neumann** (München) Autoritätskonstruktion in der
Renaissance-Literatur
- 11.30 **Lucie-Patrizia Arndt** (Bochum) „The Mistress of the Western World“ –
Antikenrezeption in der Konstruktion von Washington D.C.
- 14.00 **Doris Croissant** (Heidelberg) Das westliche Meisterwerk im Spiegel
der japanischen Moderne
- 14.45 **Annemarie Zoller** (München) Picasso und die Mittelschicht –
Autoritative Diffusion am Beispiel von Picassos ‚Guernica‘
- 16.00 **Gero Wycik** (Regensburg) Das verhinderte Meisterwerk –
Rezeptive Dekonstruktionsprozesse am Beispiel von Schumanns ‚Manfred‘

Konzept: Dietrich Boschung, Sebastian Dohe, Thierry Graub
Organisation und Kontakt: Sebastian Dohe (Sebastian.Dohe@gmx.de)
Veranstaltungsort: Internationales Kolleg Morphomata, Weyertal 59 (Rückgebäude), 50937 Köln

Die Veranstaltung ist öffentlich, alle Interessenten sind herzlich eingeladen!
Wir bitten um Anmeldung.



www.ik-morphomata.uni-koeln.de

17-18 November: Conference

Astro-Morphomata: Dialogues of Cosmology and Cosmopolitanism in Media and Culture*

Organization: Dietrich Boschung, Sonja Neef, and Henry Sussman

The discourses of cosmology and cosmopolitanism address two different types of belief or knowledge, one derived from the natural sciences, the other from the humanities. Both discourses, each in its own epistemic frame, involve concepts of cosmos, universe, globe, world, and planet. This conference explored the dynamic processes through which cosmological ideas on the one hand, cultural, political, philosophical, and religious ideas on the other hand, have affected one another.

The conference was particularly attentive to the media's role in this interchange. A focus of consideration was the question of how shifts in the history of media interact with epistemological and ideological changes—from the first telescopic observation of the solar system by Galileo in 1609 to our present age of digital astral photography, radio electronics, artificial satellites, and space travel. With each such change, it was necessary to ask how new world-views bring about self-reinvention as (post-)modern, (post-)enlightened, and (post-)global subjects.

· Astro-Morphomata: Dialogues of Cosmology and Cosmopolitanism in Media and Culture·

ASTRO-MORPHOMATA

STERNENWISSEN UND WELTBÜRGERTUM IN MEDIEN UND KULTUR
DIALOGUES ON COSMOLOGY AND COSMOPOLITANISM

TAGUNG 18.-19. NOVEMBER 2011

Freitag, 18. November 2011

- 10.00 **Dietrich Boschung** (Köln) Eröffnung
- WIE WELT DENKEN? - HOW TO THINK THE WORLD**
- 10.15 **Gerd Graßhoff** (Berlin) Ptolemaios und die Methode der Wissenschaft
- EINFÜHRUNG - INTRODUCTION**
- 11.30 **Sonja Neef, Henry Sussman** (Paris/Yale) The Glorious Moment
- POLITIK DER STERNE - POLITICS OF THE STARS**
- 14.30 **Lucia Ayala** (Berlin/Granada) Cosmological and Cosmopolitan Ideas of a Plurality of Worlds in the Early Enlightenment
- 15.15 **David Aubin** (Paris) On the Cosmopolitics of Astronomy in 19th Century Paris
- POETIK DER STERNE - ASTRO-POETICS**
- 16.30 **Dietrich Boschung** (Köln) Astromorphomata: Kosmologische Vorstellungen in der Kunst der Antike
- 17.15 **Annenmarie Ambühl** (Köln/Mainz/Gröningen) The »Coma Berenices«: From Cosmology to Comicology
- 18.30 Plenumsdiskussion

Samstag, 19. November 2011

- MEDIATISIERTE WELTEN - MEDIATED WORLDS**
- 09.30 **Hans-Christian von Hermann** (Berlin) Das Projektionsplanetarium als Figuration planetarischen Denkens
- 10.15 **Bruno Clarke** (Texas) Mediations of Gaia
- MÖGLICHE WELTEN - POSSIBLE WORLDS**
- 11.30 **Bertrand Westphal** (Limoges) La pulsion spatiale. Le monde et ses projections sidérales
- 12.15 **Sonja Neef** (Paris) Planetarische Ästhetik bei Mona Hatoum und Ingo Günther
- META-ASTRO-PHYSICS**
- 14.30 **Patricia Pisters** (Amsterdam) A Metaphysical Star War: Cosmic Aesthetics and Visions in »The Fountain« and »The Tree of Life«
- 15.15 **Henry Sussman** (Yale) From Leon to Hollywood Boulevard by Way of Paris: Astro-Celebrity in the Broader Modernity
- KRITISCHE WELTRÄUME - CRITIQUE OF OUTER SPACE**
- 16.30 **Michael Wetzel** (Bonn) Welt-Raum-Erfahrungen bei Husserl, Virilio, Kubrick und Carpenter
- 17.15 **Thomas Macho** (Berlin) Hamlets Mühlen: Zur Geschichte des Panbabilonismus
- 18.30 **Martina Lecker** (Bayreuth) Abschlussdiskussion

Konzept

Sonja A.J. Neef, Dietrich Boschung, Henry Sussman

Organisation & Kontakt

Jan Willms (Jan.Willms@uni-koeln.de)

Ort

Internationales Kolleg Morphomata
Weyertal 59 (Rückgebäude), 3. Stock, 50937 Köln

Die Veranstaltung ist öffentlich, alle Interessenten sind herzlich eingeladen!
Um Anmeldung wird gebeten.

Literator 2011: Péter Esterházy

At Morphomata the annual appointment of a Literator represents a milestone. For Goethe—the inspiration for our use of the term to denote the lectureship in world literature at Cologne—recognizing the alterity of other cultures means a duty to mediate, a process whose impetus stems from poets, artists, and intellectuals, in the sense of experts and agents of world literature. Following Daniel Kehlmann’s appointment as first Literator the previous year, in 2011 the Hungarian author Péter Esterházy (born in Budapest in 1950; winner of the Peace Prize of the German Book Trade) took up the world-literature lectureship. Esterházy’s most well-known work is *Harmonia Caelestis* (published in Hungarian in 2000), a family history that at the same time lays out a panorama of Hungarian and European history.

Delivered in the aula of the University of Cologne on 12 December 2011, Esterházy’s programmatic ceremonial address tied reflections over his role as Literator to poetological observations; his goal was to present the Literator’s linguistically inventive and probing role as a writing poet, with himself as an example. Additional events brought Esterházy together with Cologne University students and offered space for discussion with fellows at the Kolleg. At the Cologne Schauspielhaus, Esterházy invited author-friends such as Jean-Philippe Toussaint, Ilma Rakusa, and Martin Mosebach—here taking up an idea from Kleist’s essay “On the Gradual Formulation of Thoughts while Speaking,” in the 200th anniversary year of Kleist’s death in 1811—to discuss processes of literary creation. The 2011 series of events tied to the world-literature lectureship also addressed a crucial theme for understanding questions of cultural mediation—the theme of translation, discussed in the Raustenstrauch-Joest Museum (devoted to non-European world cultures) together with two translators and one editor of Esterházy’s work.

Péter Esterházy



was born in Budapest in 1950. Having studied mathematics and worked as an EDP specialist, he became active as an independent author in 1978. As a fellow in West Berlin's resident artists program, Péter Esterházy spent an extended period in that city in 1980; in 1996/97 he was a fellow at the Wissenschaftskolleg Berlin. A member of the German Academy for Language and Poetry, he lives with his family in Budapest. His novel *Harmonia Cælestis* (2000), concerned with the history of the House of Esterházy and in part a literary monument to his father, is widely considered Péter Esterházy's magnum opus. In 2002, *Verbesserte Ausgabe* (*Improved Edition*) was published, a follow-up to his great novel, comprising a harrowing coming to terms with the discovery that his father had worked as an informer for the State Security Bureau of Hungary's postwar regime. In 2004, he received the Peace Prize of the German Book Trade for both these novels. The statement of the board of trustees reads in part as follows: "With Péter Esterházy, the Booksellers Association is honoring an author who as a widely heard voice of those born afterwards, gives shape to the human being's destruction through terror and violence and resurrection in sorrow and irony. In *Harmonia Cælestis* and the connected *Verbesserte Ausgabe*, he has taken up the burden of the truth, transformed the entanglements and prototypical guilt of the individual on the history-laden old continent into images and shapes that are open to memory."

Launch event on 12 December 2010, University of Cologne

GREETINGS

Prof. Katharina Niemeyer,

Dean of the Faculty of Arts and Humanities, University of Cologne

Prof. Dr. Günter Blamberger

Morphomata

LECTURE BY

Péter Esterházy

“Literator versus *Eine Überraschung*”

Literary Workshop on 13 December 2011, Morphomata

The following day, Péter Esterházy led a writers’ workshop in the library of the Kolleg for University of Cologne students, with participation arranged in advance. Before the workshop, Esterházy had supplied participants with a choice of various concepts and narrative voices to be drawn on in their submitted texts.

The cultural channel of Germany’s WDR radio network (WDR 3) broadcast a report on the workshop.

Fellows’ meeting with Péter Esterházy and Jean-Philippe Toussaint, Morphomata, 15.12.2011

In an in-house meeting with fellows and staff members of the Morphomata Kolleg, Esterházy discussed motifs wandering between his texts. Jean-Philippe Toussaint read from his forthcoming novel *Comment j’ai construit certain de mes hôtels* (Editions de Minuit).

Afterwards authors, fellows, and Kolleg staff members met for dinner at a local restaurant.

“On the Gradual Formulation of an Author’s Thoughts while Writing.” Event on 16 December 2011, Cologne Schauspielhaus

On 16 December Péter Esterházy discussed this theme with author-colleagues Martin Mosebach, Ilma Rakusa, and Jean-Philippe Toussaint. In acknowledgment of the 200th anniversary year of Kleist’s death in 1811, the text serving as the conversation’s starting point was the playwright’s “On the Gradual Formulation of Thoughts while Speaking.”

Lars Gustafsson and Per Olov Enquist were also invited to this event, but because of illness neither author could participate.

The conversation was moderated by Prof. Günter Blumberger, with readings by Anja Lais and Thomas Loibl.

“Is Culture Translatable?” Podium Discussion in the Rautenstrauch-Joest Museum Cologne, 18 Dec. 2010

Parodies of “real socialism”, virtuoso and multidimensional sentence structures, and anarchic punning all bear witness to Esterházy’s creative linguistic fantasy. But how can his literary adventurousness be rendered into another language?

On 18 December Péter Esterházy discussed the question of whether and how culture is translatable with Heike Flemming, his translator into German, and Adan Kovacsics, his translator into Spanish, as well as with his editor Delf Schmidt.

The event was moderated by Gabriella Gönczy, director of the Gragger Institute at the Collegium Hungaricum in Berlin.

In cooperation with the Weltlesebühne e.V.

A transcript of Esterházy’s speech, together with recording of the events, can be found at www.ik-morphomata.uni-koeln.de

Peter Esterházy's Guests



Jean-Philippe Toussaint

is a writer of fiction and screenplays, and a director. Born in Brussels in 1957, he lives in both that city and Corsica.

Toussaint studied politics and history in Paris. His first novel, *La salle de bain*, appeared in 1985, and other novels, screenplays, and films followed.

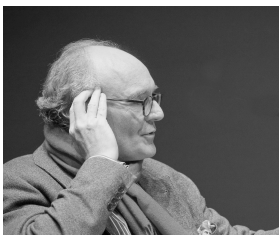
In 2006, he received the Prix Médicis, one of France’s most important literary prizes, for his novel *Fuir*. An excerpt from the German translation of his novel *La vérité sur Marie* was chosen for reading. (Photo© Joachim Unseld)



Ilma Rakusa

was born in Slovakia in 1946. She studied Slavic and Romance languages and literatures in Zurich, Paris, and St. Petersburg, receiving her doctorate in 1973 with a thesis on the motif of loneliness in Russian literature. Since 1977 she has published many volumes of lyrics, stories, and essays. In addition she is active as a translator and is a lecturer at the University of

Zurich. Among her literary awards is the Swiss Book Prize. Ilma Rakusa is a member of the German Academy for Language and Poetry. An excerpt from her memoirs of childhood and youth, *Mehr Meer*, was chosen for reading. (Photo © Philipp Böll)



Martin Mosebach

was born in Frankfurt am Main in 1951, and continues to live in that city. He studied law in Frankfurt and Bonn, and has been an independent author since 1980. Mosebach has received various awards including both the Kleist Prize and Büchner Prize; he is a member of the German Academy for

Language and Poetry, the Bavarian Academy of Fine Arts, and the German P.E.N. Club. An excerpt from his novel *Was davor geschah* was chosen for reading. (Photo © Philipp Böll)

Dozentur
für
Weltliteratur

PÉTER

Montag, 12. Dezember
20.00
Universität zu Köln,
Aula II

Grußworte
Prof. Dr. Katharina Niemeyer
Prof. Dr. Günter Blumberger

Poetikvorlesung
Péter Esterházy

Dienstag, 13. Dezember
14.00–17.00
Internationales Kolleg
Morphomata

Literarische Werkstatt

Schreibworkshop mit Péter
Esterházy für Studierende
der Universität zu Köln

LITERATOR

Freitag, 16. Dezember
20.00
Schauspielhaus
Köln

»Über die allmähliche
Verfertigung eines Dichters
beim Dichten«

Diskussion und Lesung
mit Péter Esterházy,
Lars Gustafsson und
Jean-Philippe Toussaint
Moderation: Günter Blumberger
Eintritt: 12,-/9,-

Sonntag, 18. Dezember
15.00
Rautenstrauch-Joest-
Museum

»Ist Kultur übersetzbar?«

Péter Esterházy im Gespräch
mit seinem Übersetzer
Adan Kovacsics und
seinem Lektor Delf Schmidt
Moderation: Gabriella Gönczy
Eintritt: 5,-/3,-

MORPHOMATA

www.ik-morphomata.uni-koeln.de



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zur Kulturgestaltung



5 Fellows and Leaves of Absence

In the three semesters from January through December 2011, Morphomata hosted 25 fellows, 3 scholars granted versity with funds from the leave from Cologne UniKolleg, and a guest fellow:

Fellows in winter semester 2010/2011

Prof. Jan Bremmer

Religious studies, Groningen

Prof. Carol Jacobs

Comparative literature/German, Yale

Prof. Ludwig Jäger

Linguistics/Media studies, Aachen/Cologne

Prof. Eva Kocziszky

German literature, Budapest

Prof. Maria Moog-Grünwald

Romance studies/comparative literature, Tübingen

Prof. Sonja Neef

Cultural analysis and of media, Weimar

Prof. Ryōsuke Ōhashi

Philosophy, Kyōto

Prof. Henry Sussman

Germanic Languages and Literatures, Yale

Dr. Claudia Wedepohl

Art historian, London

Prof. Steven Van Wolputte

Anthropology, Leuven

Prof. Guo Yi

Confucianism/Taoism, Beijing

Fellows in summer semester 2011

Dr. Simone de Angelis

History of Science, Graz

Prof. Patricia Hayes

History, Kapstadt

Prof. Sudhir Kakar

Psychoanalysis, Goa

Prof. Georgi Kapriev

Philosophy, Sofia

Dr. Katharina Poggendorf-Kakar

Religious Studies, Goa

Fellows in winter semester 2011/2012

Dr. Adriana Bontea

French Studies and Comparative Literature, Sussex

Prof. Petr Charvat

Oriental studies, Pilsen

Prof. Manfred Horstmanshoff

History of medicine, Leiden

Prof. Martina Leeker

Theater studies and media theory, Berlin

Dr. Michael Maar

Germanist, Berlin

Dr. Jean-Jacques Poucel

Romanist, New Haven

Prof. Steffen Siegel

Art and media theory, Jena

Leave of absence, winter Semester 2010

Prof. Beatrice Primus

Linguistics, Cologne

Leave of absence, summer semester 2011

Prof. Andreas Speer

Philosophy, Cologne

Leave of absence, winter semester 2011

Prof. Reinhard Förtsch

Classical Archaeology, Cologne

Guest fellow, winter semester 2011

Prof. Masashi Oishi

Aesthetics, Tokyo

5.1 Fellows

Adriana Bontea

French Studies and Comparative Literature, Sussex



Vita

Adriana Bontea holds a fellowship from the Institute of Germanic and Romance Studies in London. Her scholarly focus lies on the history and anthropology of literary genres, skepticism, and the history of science in the early modern period. She is currently working on a study entitled “Faces and Masks” aimed at examining the expressive possibilities of masks within the wider anthropological context of the perception and codification of human faces from the *commedia dell’arte* up to modern painting.

Research Areas

History and anthropology of literary genres; skepticism and the history of science in the early modern period; invention of pre-modern and modern rationalities; history of perception.

Residence

1 Oct. 2011–30 Sept. 2012

Morphomata Research Project

Faces and Masks: Considerations on the Nature of Artistic Creations

Commedia dell'arte and carnival masks are recurrent motifs in modern painting. Their visual features as well as their role in early modern stage and street performances informed some of the most daring modern painting experiments, including those of Ensor, Picasso, and Klee. Art historians and philosophers credited these artists with the invention of additional creative dimensions that enlarged previous visual forms and compositional approaches, while acknowledging the shift they allowed from *representation* to new configurations freed from imitation and resemblance. This interdisciplinary project sets out to explore both the visual possibilities opened up by the reworking of early modern comic masks and their role in conceptualizing the formal elements of modern painting (line, contrast and color). While focusing on the codification of human faces, this study seeks to shed light on subsequent aesthetic developments such as expressionism, cubism, and abstract art.

Publications

Claude Imbert in Perspective: Creation, Cognition and Modern Experience, guest editor of special issue of *Paragraph*, vol. 2, no. 34, July 2011 (co-editor with Dr Boris Wiseman, University of Copenhagen) (150 pp.).

“Femmes par l’esprit,” in *Cherchez la femme: Women and Values in the Francophone World*, ed. Erika Fülöp, Cambridge Scholars Publishing, 2011, 128–140.

“Écritures du geste et cartographie du sensible,” in *Concordia Discors*, ed. Henriette Goldwyn and Benoît Bolduc, in *Biblio*, vol. 17, no. 194, 2011, Tübingen: Günter Narr Verlag, 221–230.

“Narratives,” a critical narrative review of books published in 2008 in the field of narrative theory, in *Year’s Work in Critical and Cultural Theory*, Oxford: Oxford University Press, vol. 19, no. 1, 2011, 348–366.

Conference Papers, Talks and Guest Lectures

Faces and Masks: Reconstructions of the Human Body on Early Modern Stage and in Modern Painting

Institute of Germanic and Romance Studies, School of Advanced Study, University of London, 13 Jan.

The Merry Epitaph and the Art of Memory

Institute of Germanic and Romance Studies, School of Advanced Study, University of London, International conference on “The Carnival of Death: Perceptions of Death in Europe and the Americas,” 24 Feb.

Mises de la nature et risques des images

Queen Mary College, University of London, annual conference of the Society for French Studies, 4 July

The Aftermath of commedia dell’arte Masks

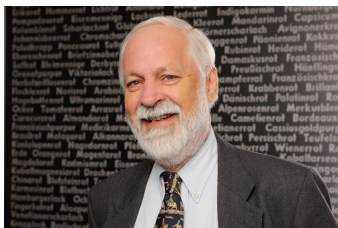
Cologne, Morphomata, 10 Oct.

Painting as an Experimental Science: Paul Klee’s Studies of Nature

Cologne, Morphomata, 6 Dec.

Jan Bremmer

Religious Studies, Groningen



Residence

Oct. 2010–Oct. 2011

Publications since 2010

“Initiation into the Eleusinian Mysteries: a ‘thin’ description”, in C.H. Bull *et al.* (eds), *Mystery and Secrecy in the Nag Hammadi Collection and Other Ancient Literature: Ideas and Practices. Festschrift for Einar Thomassen*, Brill: Leiden, 375–97.

“A Brief History of the Study of Greek Mythology”, in K. Dowden and N. Livingstone (eds), *Blackwell Companion to Greek Mythology*, Oxford: Blackwell, 527–47.

“Athenian Civic Priests from Classical Times to Late Antiquity: some considerations”, in M. Horster and A. Klöckner (eds), *Civic Priests. Cult Personnel in Athens from the Hellenistic Period to Late Antiquity*, Berlin and New York: de Gruyter, 219–35.

“De *katabasis* van Aeneas: Griekse en Joodse achtergronden”, in *Lampas* 44, 72–88.

“Hermann Usener between British Anthropology, Dutch History and French Sociology”, in M. Espagne and P. Rabault-Feuerhahn (eds), *Hermann Usener und die Metamorphosen der Philologie*, Wiesbaden: Harasowitz, 77-87.

“The Place of Performance of Orphic Poetry (OF1)”, in M. Herrero *et al.* (eds), *Tracing Orpheus: Studies of Orphic Fragments in Honour of Alberto Bernabé*, Berlin and New York: De Gruyter, 1-6.

“Peter and Oprah”, in J.E. Wierenga *et al.* (eds), *Liber Amicorum in honor of Peter S.H. Leeftang*, Groningen: Rijksuniversiteit Groningen, 371-75.
Dutch version: http://www.apgen.nl/internet-mondiaal/documenten/ocenw/197547/11.4.b_bremmer_p_o.pdf

“Human Sacrifice in Ancient Societies”, in Royal Opera House, London, programme for the production of Verdi’s *Aida* 2011, 29-33.

Lectures since 2010

Demons of the Wilderness—the case of the ancient Greek Centaurs
Copenhagen, ‘Wilderness and Religion’ Seminar, Opening Lecture, 6 January 2011

Imitatio Deae: An Itinerary from Ancient Greece to Modern California
Groningen, Conference ‘The Gods as Role Model: Imitation, Divinization, Transgression’, 13 January 2011

Priests and Priestesses in the Greek Pagan and Christian Novel
Oxford, Workshop ‘Priests and Prophets in the Religious Cultures of the Roman World’, 15 January 2011

Human Sacrifice in Euripides’ Iphigeneia in Aulis: Literary and Visual Representations
Athens, Classics Department, 5 April 2011

Ancient Necromancy: Fact or Fiction?

Athens, Lecture Series, 'Ancient Eastern Mediterranean: Crossroads of Myth and Ritual', National Hellenic Foundation, Opening Lecture, 5 April 2011

Closing Remarks

Chicago, Conference 'Imagined Beginnings: The Poetics and Politics of Cosmogony, Theogony and Anthropogony in the Ancient World', 10 April 2011

Sacrifice: Some Methodological Observations

Buffalo, Conference 'Worlds of Sacrifice', 16 April 2011

From Goddesses to the Goddess: an itinerary from ancient Greece to modern California

Cologne, Internationales Kolleg Morphomata, Lecture, 21 April 2011

Modifying Myth in Ancient Greece: Three Examples

Cologne, Internationales Kolleg Morphomata, Conference 'Die Evidenz des Mythos', 5 May 2011

Human Sacrifice in Euripides' Iphigeneia in Tauris: Greek and Barbarian

Cologne, a.r.t.e.s. Forschungsschule, 6 May 2011

Orpheus and Ancient Orphism

Tübingen, Eberhard Karls Universität, Romanisches Seminar, 9 May 2011

The Early Christians and Human Sacrifice

Geneva, Colloque International 'Sacrifice humains: discours et réalités', 21 May 2011

A Body in Transition in Archaic Greece: the Case of Kaineus

Cologne, Morphomata, Conference 'Fluid Bodies / Bodies in Transition', 27 May 2011

The Rise of Christianity through the Eyes of Gibbon, Harnack and Rodney Stark-
Bonn, Doktoranden- und Habilitandenkolloquium Kirchengeschichte,
colloquium on my valedictory lecture, 16 June 2011

Religious Violence and its Roots: A View from Antiquity
Oxford, Symposium 'Religious Violence and Its Roots', 23 June 2011

Richard Reitzenstein's Hellenistische Wundererzählungen
Regensburg, Conference 'Glaubwürdig oder unglaubwürdig? Erzählung
und Rezeption wunderbarer Ereignisse in der antiken Welt', Opening
Lecture, 29 June 2011

Tours of Hell: Mesopotamian, Greek, Jewish, Roman and Early Christian
Cologne, Internationales Kolleg Morphomata, 12 July 2011

Body Politics: Imagining Human Sacrifice in Euripides' Iphigeneia in Aulis
Berlin, Conference 'Figuren—Modellen—Schemata. Antike Grundlagen von
Bildakt und Verkörperung', Kolleg-Forscherguppe Bildakt und Verkörperung, 9 September 2011

Petr Charvát

Oriental studies, Pilsen



Vita

Petr Charvát is a Professor of Oriental Studies at the University of West Bohemia, in Plzeň, the Czech Republic; he also works at the Archaeological Institute of the Academy of Sciences of the Czech Republic in Prague.

Research Areas

Origins of the state and literate society in the cuneiform-civilization area of ancient Western Asia, the origins of the state in early medieval East-Central Europe, and medieval contacts between that region and non-European civilizations, especially those of Western Asia

Residence

1 Oct. 2011–30 Sept. 2012

Morphomata Research Project

Bureaucracy is one of the real-life factors we tend to complain of constantly. It is seen as repeatedly encumbering human life, whatever the millennium. But the study of archaic administrative complexity can tell us much about the management practices of early societies, together with their configurations of political power and thus also their economic, social and spiritual structures.

This is the goal of the present project, which aims at interpreting a group of sources that shed light on early administrative practices in one of the pristine state centers of the ancient Near East, Mesopotamia, thus constituting a historical source of prime importance. This evidence was gathered, in masterly fashion, by Leonard Woolley between 1922 and 1934 during excavations at the Sumerian city of Ur in present-day southeastern Iraq, in an archaeological expedition for the British Museum and the University of Pennsylvania's Museum of Archaeology and Anthropology.

The specific group of sources of interest to me are mainly sealings found in administrative-discard layers, designated by Woolley as Seal Impression Strata (SIS) 1–8, and, to a lesser extent, a group of cuneiform texts that came to light in SIS 8–4, chiefly in SIS 5–4. These eight strata were found sandwiched between the lowermost layers of interments of the “Royal Cemetery” dating probably somewhere to ED IIIa (c. 26th century B. C., upper time limit, *terminus ante quem*), and the underlying “Jamdat Nasr cemetery”, belonging to Jemdet Nasr and early ED I (and possibly also ED II, c. 30th century B. C., lower time limit = *terminus post quem*); the strata thus by and large date into the early third millennium B. C.

He intends to write a book on the economic, social, political, and spiritual structures of the Sumerian city of Ur at the beginning of the third millennium B. C., based on the archaeological, historical, and iconographical interpretation of the seal impressions and texts from the SIS strata. The methodology used here is that of standard archaeological and historical analysis, drawing on both published material and, for the sake of collation of the inscribed material, my own documentation of the items in question, gathered during my stay at Pennsylvania's University Museum.

Publications

The Iconography of Pristine Statehood: Painted Pottery and Seal Impressions from Susa, Southwestern Iran, Prague, Karolinum Press 2005 (322 pp., and 67 pages of black-and-white illustrations).

Petr Charvát, Václav Marek, and Pavel Oliva, *Encyklopedie dějin starověku* (Encyclopaedia of ancient history, in Czech), Prague: LIBRI 2008 (535 pp).

The Emergence of the Bohemian State, Leiden and Boston, Brill 2010 (239 pp., 49 black-and-white and 8 color plates).

“Inscriptions on Sealings from Archaic Ur,” in Kateřina Šašková, Lukáš Pecha, and Petr Charvát (eds.), *Shepherds of the Black-headed People: The Royal Office Vis-à-vis Godhead in Ancient Mesopotamia*, Plzeň: Západočeská univerzita 2010, pp. 39–74.

“Zrození státu—Prvotní civilizace Starého světa” (“Birth of the State: Pristine Civilizations of the Ancient World, in Czech), Prague: Univerzita Karlova v Praze—Nakladatelství Karolinum 2011 (333 pp., 52 black-and-white illustrations).

Lectures

O tempora, o mores! The Sumerian city of Ur before, and after, 3000 B. C.
Institute of Oriental Studies, University of Vienna, workshop on the Early Dynastic Period in Mesopotamia, 3 Feb.

Lustreware at Prague

Museum for Islamic Art. Berlin State Museums,” conference on “Marvels of the World: Lustreware and Luxury in European Networks of Exchange,” 7 Feb.

Glyptic and Art History

Bern, final conference of Associated Regional Chronologies for the Ancient Near East and the Eastern Mediterranean), 08 Dec. 2011

Simone De Angelis

Comparative Studies, Bern/Graz



Vita

Simone De Angelis wrote his Ph.D. thesis on the eighteenth century physiologist and man of letters Albrecht von Haller, focusing on the epistemological and methodological meaning of the use of hypotheses in experimental science. 2000–2003: fellow at the Swiss National Science Foundation, working on the genesis and development of anthropology as a “science of man” in the early modern period. 2000–2001: studied the commentaries on Aristotle’s *De anima* in the medical context of the Renaissance at the University of Padua; 2001–2002: research fellow at the Wellcome Trust Centre for the History of Medicine, University College London; 2003–2005: fellow of the Herzog August Bibliothek, Wolfenbüttel; 2008: habilitation in German Studies and Comparative Literature, University of Bern. Since October 2011: Professor for the History of Science at the Karl-Franzens Universität, Graz.

Research Areas

Comparative literature; history of science, history of the humanities; history and epistemology of scientific cultures. Processes of knowledge transmission and transformation as revealed in textual artifacts and their contexts.

Residence

April 2011–Sept. 2011

Morphomata Research Project

Genesis and Form of the Figure “Knowledge as Seeing”

The starting point of my project is a now largely forgotten study of the “antique concept of knowledge” published by the classicist Bruno Snell in 1924. Snell here discusses, among other things, the Greek terms ἱστορία/[ἵτωρ], the core meaning of ἵτωρ being “he who saw.” The figure of “knowledge as seeing” can be derived from that term, “seeing” being here understood as with both the physical and mental eye. The project is aimed at researching this figure’s concrete cultural formations, with consideration of, for instance,

- a) the textual type of *historia*, which as a substantive originally denoted the activity of interrogating witnesses and in the Renaissance took in both historiographic and natural-historical/medical works (*historia stirpium, anatomica* etc.);
- b) the forms of *autopsying* as both an activity and epistemic category;
- c) the constituting of *authority*, particularly as the derivation of knowledge from seeing represents a criterion of ancient doctrine of authority and testimony, having importance for example in judging an authority-based argument (an *argumentum ab auctoritate*);
- d) *epistemologies of credibility and trust*, which for their part are grounded in *auctoritas* and *testimonium*; and
- e) forms of textual and visual representation of (new) claims to knowledge.

My thesis is that medicine of the Renaissance and Early Modern period took on the function of a guiding discipline in the transformation of knowledge, in that through contact with authoritative knowledge it developed specific argumentative modes: those based precisely on the above-mentioned formations of the “knowledge as seeing” figure and that helped it realize new claims to knowledge. We should also note that the criterion of derivability of knowledge from seeing shows this figure’s ties with the argumentative forms of antique rhetoric and theory of *topoi*, whose role in epistemic processes and reasoning has been rediscovered in present day research on the Early Modern period.

In the seventeenth century, medical argumentative forms had an impact on the argumentative development of the emerging modern legal and moral philosophy. Here the rhetorical model of *accommodatio*, distinguishing between a *cognitio philosophica* (based on reflection) and a *cognitio vulgaris* or *communis* (based on sensory perception and daily experience), served as the basis for processes of de-authorization of Holy Writ in questions involving both the natural sciences and ethics, but also of processes of preserving its authority in questions of the soul's salvation, through which changes in knowledge could be explained

In modernity, cultural forms of the “knowledge as seeing” figure surfaced as the result of a *process of authentication* unfolding at one specific place and time and that possibly also needs to be repeatedly renewed. This takes place in realms staking a claim to showing something true—in the phenomenon of art, but also for instance in the natural sciences through the experiment's reproducibility. In that derivations from the Greek root *vid-* in the sense of “seeing” and “knowing” have been retained in modern language, the figure offers, in principle, a possibility for researching its spatial and temporal changes, as well as to compare its function in various societies, cultures, and disciplines.

Publications

Anthropologien. Genese und Konfiguration einer “Wissenschaft vom Menschen” in der Frühen Neuzeit, Berlin/New York: Walter de Gruyter 2010 (Historia Hermeneutica. Series Studia 6).

Simone De Angelis, Florian Gelzer, and Lucas Marco Gisi (eds), “*Natur*”, *Naturrecht und Geschichte. Aspekte eines fundamentalen Begründungsdiskurses der Neuzeit (1600–1900)*, Heidelberg: Universitätsverlag Winter 2010 (Beiträge zur neueren Literaturgeschichte, 283).

“*Demonstratio ocularis* und *evidentia*. Darstellungsformen von neuem Wissen in anatomischen Texten der Frühen Neuzeit,” in Helmar Schramm, Ludger Schwarte, and Jan Lazardzig (eds.): *Spuren der Avantgarde: Theatrum Anatomicum* (Theatrum Scientiarum IV), Berlin/New York: Walter de Gruyter 2011, pp. 168–193.

Manfred Horstmanshoff

History of medicine, Leiden



Vita

Manfred Horstmanshoff received his Ph.D. in classics from Leiden University, where he has taught ancient history since 1976. In 2006 he was appointed to a special chair in the History of Ancient Medicine. From 1997 to 2000 he was president of the Nederlands Klassiek Verbond (Dutch Classical Association) in the Netherlands and Belgium. In 2000–2001 and again in 2008–2009 he was Fellow-in-Residence at the Netherlands Institute for Advanced Study in the Humanities and Social Sciences. In 2005 he was the convener of the XIIth Colloquium Hippocraticum in Leiden. He is a member of the editorial board of the journals *Acta Classica*, *Proceedings of the Classical Association of South Africa*, and *Geschiedenis der Geneeskunde*.

Research Areas

History of ancient medicine in its social and cultural context; patients' history in a comparative perspective; medical, anatomical and physiological ideas and terminology from antiquity to the Early Modern period; the classical tradition.

Residence

Oct. 2011–Oct. 2012

Morphomata Research Project

Seeing Patients in Ancient Medicine

“I’ve seen the patient”; if spoken by a medical doctor, these words mean a lot: the doctor has used his or her senses, insight, knowledge and experience, “taken the patient’s history.” In my research I address the rise and decline of case histories in extant medical writing from Graeco–Roman antiquity, their function, form, and intermediality, including the relationship between case descriptions in medical and non–medical writings and their visual representation.

When a medical historian “takes a history” of individual patients from the past he makes individuals visible *in* history. Medical concepts and terminology played an important role in case histories as they “trickled down” into literature and society. Patient history can make an important contribution not only to the history of ancient medicine but also to the study of ancient society and mentalities. In addition, for modern medical practitioners the study of ancient case histories can serve as an introduction to narrative–based medicine.

The research will result in several conference papers and public lectures, articles, and a book on patient’s history in Graeco–Roman antiquity.

Publication

Manfred Horstmanshoff, ed. (with two contributions by MH), *Over Phrenitis. Dissertatio medica inauguralis De Phrenitide, Utrecht, 30 augustus 1757*, Michaëlis Jacobus de Vries, Delft, Eburon, 2011.

Lectures

Does Creation Have a Purpose? On Galen and Teleology

Delft, University of Technology, Civitas Studiosorum Reformatorium Delft, 4 Oct.

Antiochis

Berlin, Medizinhistorisches Museum der Charité, “*Nie geschehen!*” *Schreiben über die Pest. Texte aus einem medizinhistorischen Lehrexperiment*, Freiburg, Centaurus, 2011, 19 Nov.

(With Dr. Lutz–Alexander Graumann), *Das Epitaph des Lucius Minicius Anthimianus. Tod und Leid eines Kindes im kaiserzeitlichen Rom*, Marburg University, Dept. of Archeology, 8 Dec.

Patricia Hayes

Historian



Vita

Patricia Hayes is Professor of History at the University of the Western Cape in South Africa. She obtained her doctorate from Cambridge University. Her research areas are African history, gender theory, and visual culture. She has worked on the history of documentary photography in South Africa, Namibia, and Mozambique, and on the theoretical and methodological implications of photographs for the study of history more generally. She is currently developing a collaborative project on the ambivalent reception of photographic images in African societies.

Research Areas

Critiques of social history in Africa; gender theory in Africa; orality; texts, and photographs in the production of African history; history of photography; politics and aesthetics.

Residence

Feb. 2011–July 2011

Morphomata Research Project

Photographs as (Inter)mediaries in Southern Africa from the 1980s

This project considers the “double ontology” of the photograph as both an image and a material object, and its status as “mediate,” or a mediating medium, in order to think through the ways photographs have worked and continue to work in southern Africa. It pays close attention to why certain images attain an iconic status at particular moments and not at others, and relates this to the split between politics and aesthetics in the subcontinent. The fate of more obscure photographs taken in South Africa, especially by women, is explored in terms of a gendering of visual economies during and after apartheid. For those images that do attain iconic status, the processes through which their content is carried across into other media such as painting, film, animation, and literature likewise receive close attention. South African cases include the reworking of political photographs by William Kentridge, but in Mozambique these questions of inter-textual, inter-visual or inter-medial fermentation are even more striking. A refiguring of the figurations in the photograph takes place in literature and art in a powerful cross-medium movement that is all the more obvious in Mozambique because of the lesser specialization in different disciplines and media than in the more industrialized South Africa. Thus the “morphing” between poetic and photographic image is a prominent feature of this politico-aesthetic landscape, and offers variation in the way photographs work as (inter)mediaries.

Publications

- “Seeing and Being Seen” Politics, Art and the Everyday in the Durban Photography of Omar Badsha, 1960s–1980s,” in *Africa*, vol. 81, no. 4, 2011, pp 1–23.
- “The Form of the Norm: Shades of Gender in South African Photography of the 1980s,” in *Social Dynamics*, vol. 37, no. 2, June 2011, pp. 263–277.
- “Poisoned landscapes’ in Santu Mofokeng,” in *Chasing Shadows. Thirty Years of Photo Essays*, Munich: Prestel, 2011.

Lectures

Making the Bush of Ghosts: Life & War in Namibia 1984-90

- Wissenschaftskolleg Berlin, seminar, 24 Feb.
- Basel, Basler Afrika Bibliographien, public lecture and book launch, 22 March.
- University of Minnesota, Minneapolis. international conference on “Love and Revolution,” 31 March
- University of Paris, Southern African Seminar Series, 18 May
- University of the Arts, London, photography seminar, 25 May

Poisoned landscapes by Santu Mofokeng

Uppsala, European Conference on African Studies, roundtable on South African Empire, 15 June

Our Nightly Bread: Rangel's Photographs of Maputo, 1960s

Morphomata, University of Cologne, 5 July

Carol Jacobs

Comparative Literature/German, Yale



Residence

Oct. 2010–July 2011

Publications since 2010

“The Untranslatable: Sophie Hamacher’s ‘Let Him Eat Bread,’” in Präsident der Universität der Künste Berlin (ed.), *Sophie Hamacher*, Berlin: Universität der Künste, 2011.

“Egoyan: Godard: Dreyer,” in Martin Roussel, ed., *Kreativität des Findens. Figurationen des Zitats*, Fink Verlag 2011, pp. 209–244.

Lectures given since 2010

W. G. Sebald’s ‘Die Ringe des Saturns’
University of Cologne, Feb.

Was ist der Springende Punkt des Rahmens?
University of Zurich, April

Platons Symposium
University of Zurich, half-day workshop, April

W. G. Sebalds ‘Austerlitz’
University of Cologne, June

Sebald’s Frame
Louisville, German Studies Association, Sept.

Sebald's Vision

Rutgers University, Department of German, Rodig lecture, Oct.

Seminar on W. G. Sebald's *Die Ringe des Saturns*

Rutger's University, Department of German, Oct.

Cinema Doubled

Hampshire College, Nov.

For further informations see the Annual Report 2010

Ludwig Jäger

Linguistics/Media studies, Aachen/Cologne



Residence

April 2010–March 2011

Publications since 2010

“Transkription - Überlegungen zu einem interdisziplinären Forschungskonzept.” in Rolf Kailuweit, Stefan Pfänder, Dirk Vetter, ed., *Migration und Transkription—Frankreich, Europa, Lateinamerika*, Berliner Wissenschafts-Verlag 2011, pp. 15-36.

“Ist Liebe nur ein Wort? Über die ‚Bedeutung‘ der Gefühle.” in Irmgard Bohunovsky-Bärnthaler, Ritter Verlag 2011, 240-269

Werner Holly/Ludwig Jäger: Transkriptionstheoretische Medienanalyse. Vom Anders-lesbar-Machen durch intermediale Bezugnahmepraktiken. in Jan Georg Schneider/Hartmut Stöckl, ed., *Medientheorien und Multimodalität. Ein TV-Werbespot—Sieben methodische Beschreibungsansätze*. Köln: Herbert von Halem, 2011, 151-168.

‘Points Délicats’ Ein panchronisches Gespräch zwischen Sybille Krämer und Ferdinand de Saussure: Festschrift-Website für Sybille Krämer Berlin 2011.

Lectures

Das Sichtbare und das Sagbare. Bemerkungen zum Verhältnis von Transkriptivität und Evidenz.

Vortrag Universität zu Köln: Morphomata, 26.01.11.

Sprache als Denkwerkzeug. Transkription und Evidenz.

Vortrag RWTH Aachen University: Tagung „Werkzeug – Denkzeug“, 11.02.2011.

Die Medialität der Gefühle. Einige sprach- und medientheoretische Anmerkungen.

Vortrag Universität Mainz: Tagung „Emotionen der Medien – Medien der Emotion“, 23.02.11.

Die Evidenz des Bildes. Einige Anmerkungen zu den ästhetischen und epistemologischen Voraussetzungen der Bildsemantik.

Vortrag Universität Luzern: Tagung „Bilderflut – Bilderarmut“, 08.04.2011.

Saussures Erfindung. Anmerkungen zu einer Gründungslegende des Strukturalismus.

Vortrag: Universität Tübingen, 19.05.2011.

Ikon und Logos. Bemerkungen zur ursprünglichen Visualität des menschlichen Sprachvermögens.

Ringvorlesungs-Vortrag Universität Mainz im Rahmen der Gastprofessur Gottfried Boehm, 31.05.2011.

Der assoziative Sprachapparat. Saussure und Freud.

Ruhruniversität Bochum: Tagung „Warum Emotion?“ 30.06.11.

Erinnern und Vergessen. Über die operative Nähe zweier transkriptiver Verfahrensformen des Gedächtnisses.

Tagung Universität Heidelberg „Erinnern und Vergessen“, 12.09.11.

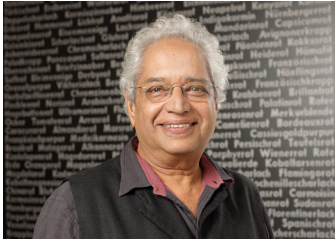
„Die Leiblichkeit der Sprache. Phylogenetische Reminiszenzen in systematischer Absicht“.

Universität Basel (Eikones): Tagung „Die Leiblichkeit“, 11.-13.11.2011.

For further informations see the Annual Report 2010

Sudhir Kakar

Psychoanalysis, Goa



Vita

Psychoanalyst and writer, Sudhir Kakar has been Lecturer at Harvard University, Research Fellow at Harvard Business School, Professor at IIM, Ahmedabad and Head of Department of Humanities and Social Sciences at IIT, Delhi. He has been a Senior Fellow at the Centre for Study of World Religions at Harvard as also Visiting Professor at the universities of Chicago (1989-92), Harvard, McGill, Melbourne, Hawaii, Vienna, and a Fellow at the Institute of Advanced Study, Princeton and Wissenschaftskolleg, Berlin. Since 1994, he is Adjunct Professor of Leadership at INSEAD in Fontainebleau, France.

Kakar is on the editorial board of many scholarly journals and recipient of many national and international honours in Germany, of the Goethe Medallie and the Bundesverdienstkreuz.

Research Areas

His special fields of interests are cultural psychology and the psychology of religion.

Residence

June 2011

Morphomata Research Project

A psychoanalytic approach to creativity in the poetry and paintings of Rabindranath Tagore.

Poet, author of short stories, novels and plays, music composer and a painter who is regarded as the father of Indian modernism, Rabindranath Tagore, the recipient of Nobel Prize for Literature in 1913, is widely regarded as perhaps the most creative Indian of the last century. This project seeks to explore the biographical roots of his creativity, i.e. how his formative childhood experiences were elaborated into a mature Tagore's self experience, poetic and artistic sensibility and creative output at a particular time of Indian history.

Publications

A Book of Memory. New Delhi: Viking-Penguin, 2011.

Il Trono Cremisi. Milan: Neri Pozza, 2011.

(Ed.) *On Dreams and Dreaming*. New Delhi: Viking-Penguin, 2011.

Kultur und Psyche. Gießen: Psychosozial Verlag, 2012.

(Ed.) *Seriously Strange: Thinking Psychic Phenomena Anew*. New Delhi: Viking-Penguin, 2012

Lectures

Psyche & Körper. Konzepte in Ost und West.

Kongress der Deutsch-Chinesischen Akademie für Psychotherapie DCAP.
27. – 29. Mai 2011, Heidelberg.

The Lotus and the Mud: the subconscious in the paintings of Rabindranath Tagore,

National Gallery of Modern Art, New Delhi, Mai 2011.

Sexuality East and West.

Musee Branly, Paris, Mai, 2011.

The Paintings of Tagore.

Indira Gandhi Centre for Arts, New Delhi, September, 2011

Also: Indian Academy of Sciences Annual Meeting, Ahmedabad, December, 2011.

Also: Vishwabharati University, Shantiniketan, Feb. 2012.

Is Psychoanalysis a Spiritual Discipline?

Institut für Psychotherapie und Psychoanalyse Rhein-Eifel, 25 May, 2012

On Religious Violence.

Institut für die Wissenschaft vom Menschen, Wien, June, 2012.

Eva Kocziszky

German Literature, Budapest



Residence

Until September 2011

Publications since 2010

Gewalt und Trauer. Niobe-Tragödien, in: Anton Bierl, Wolfgang Braungart
hrsg.: *Gewalt und Opfer. Im Dialog mit Walter Burkert*, Berlin, De Gruyter
2010, 363–382.

Karl Ottfried Müller and the „Patriotic“ Study of Religion, in: Gabor Klaniczay, Michael Werner (ed): *Multiple Antiquities—Multiple Modernities. Ancient Histories in Nineteenth Century European Culture*, Frankfurt/Main- New York, Campus Verlag, 505–518.

For further informations see the Annual Report 2010

Martina Leeker

Theater studies and media theory, Berlin



Vita

Martina Leeker was Junior Professor for Theatre and Media at the University of Bayreuth until September 2010. She studied theatre studies, philosophy, and German studies at Berlin and Paris; in that city she underwent theatrical training under Etienne Decroux and Jacques Lecog. Her field of work includes the exemplification of cultural analyses through “theoretical theater.”

Research Areas

Theater/dance/performance and the media; media art; inter-mediality; the history of media-fascination; computer-connected history of knowledge and theater; discourses of media theory.

Residence

Oct. 2011–Oct. 2012

Morphomata Research Project

Computers and Performance. Aspects of a History of the Use of Digital Media

In this project I develop a history of use of the computer; the focus will be on the computer's genesis, and on the significance of its forms of usage since the 1950s for understanding both its constitution and that of media culture. This history is reconstructed on the basis of performances with media, concepts in media theory concerning the computer's mediality, and implemented forms of usage in software development and human-computer interaction. The central question addressed here is whether, and if so under what circumstances, and with what effects, a discursive interplay emerges between forms of usage in performances and the configuration of the performative side of the computer—that is, the side generating forms of usage, representations, and evidence. From a perspective of theatre studies and the history of knowledge, I will here examine the manner in which the computer, in an interplay of technical materiality and its various forms of overwriting, constitutes spiritistically founded fascination—this both from a performativization of technology (its being supplied with agency) through technology's role as a promise of the mediation of a mediality that is recursive. and from theatricality in the sense of its potency in masquerade, illusion, and materialization. The project's goal is to contribute, through a consideration of the computer's theatricality and especially the fascination with the unleashing of technique in agency, to an analysis of both the computer's mediality and the constitution of subjects and socio-political regulation in contemporary media culture.

Until now, within media theory the constitution and cultural impact of media have been derived either from their technical composition or from cultural and discursive ascriptions. What has been missing is a study of the role ways of using the computer—either in the sense of things that are imposed on it or in that of something inherent in its constitution—play for technology and media culture. The project examines this question by aligning methods of media theory with those used in the study of theater.

Publications

“Automatismen im Tanz. Vom Agenten–Züchten,” in Hannlore Bublitz, Irina Kaldrack, Thomas Röhle, and Hartmut Winkler, eds., *Unsichtbare Hände. Automatismen in Medien–, Technik– und Diskursgeschichte*, Paderborn: Fink Verlag 2011.

“Intermediale Performances. Vom Umgang mit Medienkonvergenz 1966/2001,” in Bundesverband Theater in Schulen e. V. (ed.), *Theater. Neue Medien*, Fokus Schultheater 10, Hamburg 2011; also in Nadja Elia Borer, Samuel Sieber, and Georg Christoph Tholen, eds., *Blickregime und Dispositive audiovisueller Medien*, transcript Bielefeld, Reihe MedienAnalysen, 2011.

Lectures

Theater als Raumkunst. Aspekte ihrer Wissens– und Technikgeschichte
University of Paderborn, conference on “Stages: Reality, History, and Actuality of Space-Building Processes,” Graduate Center on Automatismus, July 2011

McLuhan Today, Seen with the Eyes of 1960’s Neo–Avantgarde and Contemporary Media Art
University of Toronto, conference: on “McLUHAN 100 – THEN | NOW | NEXT,” Nov. 2011

Michael Maar

Germanist, Berlin



Vita

Michael Maar works as a freelance writer and member of the Bavarian Academy of Fine Arts. He studied German literature and psychology at Bamberg. In 1995, his dissertation “Geister und Kunst. Neuigkeiten aus dem Zauberberg” (“Spirits and Art: News from the Magic Mountain”) was awarded the Johann Heinrich Merck Prize of the German Academy for Language and Poetry, which he joined in 2002. In 2010 he received the Berlin Academy of Fine Arts’ Heinrich Mann Prize. Michael Maar represents the Darmstadt Academy in the jury of the German Literary Foundation, and is also a jury member for the Kleist Prize. In addition he has taught in Stanford University’s German department and held fellowships from the Berlin Wissenschaftskolleg and the Carl Friedrich von Siemens Foundation.

Research Areas

Classical modernists from Proust to Harry Potter.

Residence

Oct. 2011–Oct. 2012

Morphomata Research Project

Figurations of the Muse in Proust and Nabokov, among Others

The original title of Vladimir Nabokov's autobiography as an artist contains an invocation of Mnemosyne, goddess of memory and mother of the muses. Memory is the necessary catalyst of the creative impulse. Memory is particularly potent when it is centered on the dead. In both Proust's *Recherche* and Nabokov's *Lolita*, a dead protagonist is the narration's main agent. Without Albertine, without Marcel's love for her and without her death, Proust's novel would lack its glowing core. Without Lolita, already dead at the novel's start, we would not have Humbert Humbert's artful confession. How are eros and thanatos intertwined in the muse's discrete, hidden figurations? It seems that through these figurations, the authors expressed their views of the process of artistic creation, the condition for the emergence of art and its inner-worldly and extra-worldly aspirations; or inversely: their personal assumptions about the conditions for art's emergence crystallize in such figurations of the muse, which we can discover in the works of Thomas Mann and Anthony Powell as well.

Maria Moog-Grünwald

Romance studies/Comparative literature, Tübingen



Residence

April 2010–March 2011

For further informations see the Annual Report 2010

Sonja Neef

Cultural Analysis and History of Media, Weimar



Residence

October 2010–September 2011

For further informations see the Annual Report 2010

Philosopher, Kyoto

Philosopher, Kyoto



April–March 2011

“Das Halbe als Überschuss. Japanische Hermetik in ihrer Nähe und Ferne zu Rombach”, in Helga Blaschek-Hahn/Hans Rainer Sepp, ed., *Strukturontologie—Bildphilosophie—Hermetik*, Würzburg, 2010, pp. 221-235.

“Über die Verrücktheit” (jap.), in *Punkt und Linie* (jap.), Vol. 57, 20H. I., pp. 34–61.

“Inwieweit ist der „Wind“ ein Morphom? Eine Figurationsdynamik der Kultur in Japan”, in *Morphomata. Kulturelle figurationen: Genese, Dynamik und Medialität*. Morphomata 1. Günter Blamberger and Dietrich Boschung, ed., München 2011, pp. 287–306.

Über das Absolute bei Husserl—Ausgehend von den Vorlesungen
Husserls in den Jahren 1917/18 (jap.), in *Risô* (jap.), No.687, 2011,
pp. 159–178.

Der philosophiegeschichtliche Ort der Philosophie Nishidas, in
Allgemeine Zeitschrift für Philosophie. Tilman
Borsche, ed., 36. 3, 2011, pp. 263–280.

Lectures

Die Ästhetik des Wassers in interkultureller Perspektive,
Internationales Kolleg Morphomata, 11. January 2011

Zen und Philosophie in der Kyoto-Schule.
Event organized by the department of philosophy of the University of Cologne, 18.01.2011.

Der Zeitbegriff bei Dôgen
Goethe Museum/Weimar, 20.01.2011.

Das Halbe als die morphomatische Ganzheit – Eine philosophisch-kulturvergleichende Betrachtung
Internationales Kolleg Morphomata, University of Cologne. 02.02.2011

Der Zeitbegriff des Zen-Meisters Dôgen in besonderer Berücksichtigung der Zeitlehre von Aristoteles, Augustinus und Heidegger.
Das Hauptseminar im philosophischen Seminar. Winter Semester 2010/2011

For further informations see the Annual Report 2010

Katharina Poggendorf-Kakar

Religion Studies



Residence

June 2011

Vita

Katharina Poggendorf-Kakar studied Comparative Religion, Anthropology and Indian Art History at the Free University, Berlin. She organized cultural events and worked as project manager in the House of World Cultures, Berlin (1990-96) and at the KITO, Bremen (1995). From 1999 till 2002 she taught at the Institute of Comparative Religion, Free University, Berlin, and took her Ph.D. in 2001 (*Gattin, Göttin, Mutter: Hinduistische Frauen der urbanen Mittelschicht im sozio-religiösen Kontext*). The Zentraleinrichtung zur Förderung von Frauen- und Geschlechterforschung, FU Berlin (center for women's studies) promoted her Ph.D. with its publication at the Metzler Verlag. In 2001/2002 Dr. Katharina Poggendorf-Kakar was a Senior Fellow at the *Center for the Study of World Religion* in Harvard, USA. In 2002 she moved to India where she lives and works most of the year. In the summer semesters, 2000 until 2010 she taught Comparative Religion at the *Fachhochschule für Evangelische Theologie*, Berlin (College for protestant theology). In 2008 she initiated the project Tara Trust, which involves itself in education and arts for deprived children in India.

Research Areas

Hindu-, Jain- and Buddhist Philosophy and Anthropology, women's studies in South Asia, India iconography

Research at Morphomata

Writing of a monography on Death and Dying in Indian Religions

Sallekhana – fasting to death in Jainism (summer 2011), Death and Dying in Tibetan Buddhism, Madhyamika philosophy and Tibetan death ritual practices (summer 2012)

Publications

Together with Sudhir Kakar, *Die Inder: Porträt einer Gesellschaft*, Beck-Verlag, München 2006 (The Indians, Penguin Books, New Delhi, 2007; Les Indiens, Editions Seuil, Paris, 2007; Gli Indiani, Neri Pozza Editore, Vicenza, 2007)

Hindu-Frauen zwischen Tradition und Moderne: Religiöse Veränderungen der indischen Mittelschicht im städtischen Umfeld, Ergebnisse der Frauenforschung, Band 57, Metzler, Stuttgart, 2002.

Celebration of Death, A Jaina Tradition of liberating the soul by fasting oneself to death, in: On Death and Dying. Boundaries of Consciousness, Wasan Conversations, ed. Sudhir Kakar, Penguin, in press.

Together with Sudhir Kakar, *Der Hinduismus*, in Kraftwerk Religion. Eine Ausstellung über Gott und die Menschen, Deutsches Hygienemuseum Dresden, 2010.

Adaption—Reinterpretation—Interdependenz: Postmoderne Religiosität am Beispiel der Sathya-Sai-Baba-Bewegung, in: Michael Bergunder (ed.) Westliche Formen des Hinduismus in Deutschland, Neue Hallesche Berichte 6, Verlag der Franckeschen Stiftungen, Halle, 2006: S. 68-90.

Buddhas Töchter auf neuen Wegen Reflektionen zur Nonnenbewegung Sri Lankas, in Inken Prohl / Hildegard Piegeler / Stefan Rademacher (eds.), Gelebte Religionen, Königshausen und Neumann, Würzburg, 2004: p. 191-207.

Henry Sussman

Germanic languages and literatures, Yale



Residence

October 2010–September 2011

Publications since 2010

“Vier Punkte über das Zitat im Zeitalter seiner virtuellen Realität,” in *Kreativität des Findens: Figureationen des Zitats*, ed. Martin Roussel (Munich: Wilhelm Fink, 2011).

“With Impunity” (Kafka and Agamben), in *Freedom and Confinement in Modernity: Kafka’s Cages*, ed. Kiarina Kordela and Dmitris Vardoulakis (New York Palgrave, 2011).

Lecture given in 2011

From Leon to Hollywood by Way of Paris: Astro-Celebrity in the Broader Modernity,
19.11.2011

Astro-Morphomata: Dialogues of Cosmology and Cosmopolitanism in Media and Culture

Center for Excellence in the Humanities Morphomata, University of Cologne,
19.11.2011

For further informations see the Annual Report 2010

Claudia Wedepohl

Art historian, London



Residence

Oct. 2010–Sept. 2011

Publications in 2011

“Aby Warburg: *From the Arsenal to the Laboratory*,” translated by Christopher D. Johnson, annotated by Claudia Wedepohl, in *West 86th. A Journal of Decorative Arts, Design, History and Material Culture*, vol. 19, no. 1 (2012), pp. 106–124.

“Höllische Künste. Georges Didi-Huberman psychologisiert Aby Warburg” (review of Georges Didi-Huberman, *Das Nachleben der Bilder. Kunstgeschichte und Phantomzeit nach Aby Warburg*, Berlin: Suhrkamp 2010), in *Zeitschrift für Ideengeschichte*, vol. 5, no. 3 (2011), pp. 121–124.

Afterword to new, 5th edition of Aby Warburg, *Schlangenritual*, Berlin: Wagenbach 2011, pp. 129–140.

Lectures

Aby Warburg's "Mnemosyne Atlas": Genesis and Idea

Madrid, Museo Reina Sofia, conference on "Fugue of Ideas: Passion, Knowledge and Memory in Aby Warburg's Theory of the Image," 4 March

Schicksalsmächte. Warburgs unvollendetes Projekt

Marbach, German Literary Archives, Literaturmuseum der Moderne, *Zeitskapsel* 25 lecture series, 17 May

Aby Warburg's "Mnemosyne Atlas": An Archaeological Study of its Genesis

Cologne, Morphomata, 1 June

Humanisierung der Kosmologie. Aby Warburgs symbolische Dürerdeutung

Cologne, Morphomata, conference on "Figurations of the Creative: Melancholy and her Sisters—A Cross-Cultural Comparison, 7 June

Überlegungen zur Herkunft, Bedeutung und Verwendung des Begriffs Typus bei Warburg.

Munich, Ludwig Maximilians University, colloquium on "Denk-Bilder. Warburg und die Wissenschaft um 1900," 7 Oct.

"A reaction against the Formalist or Stylistic Approach." Aby Warburg and Bernard Berenson

Berlin, Center for Literary and Cultural Research, colloquium on "New Perspectives in Warburg Research," 26 Nov.

Warburg and Berenson

London, Warburg Institute, art-history seminar, 29 Nov.

For further informations see the Annual Report 2010

Steven van Wolputte

Anthropologist, Leuven



Residence

October 2010–March 2011

Publications in 2011

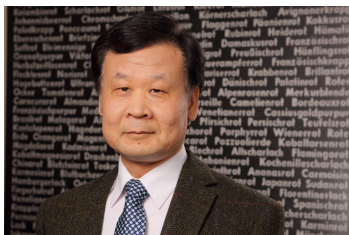
Together with Esho, Tammery and P. Enzlin, “The socio-cultural-symbolic nexus in the perpetuation of female genital cutting: a critical review of existing discourses”. *Afrika Focus*, Vol. 24, No. 2, pp. 53-70.

“Twins and intertwinement: ambivalence and ambiguity in northern Namibia”. In: P. Peek, *Double Trouble or Twice Blessed: Twins in Africa and Diaspora Cultures*. Bloomington: Indiana University Press, pp. 61-78.

For further informations see the Annual Report 2010

Guo Yi

Confucianism/Taoism, Beijing



Residence

October 2010–September 2011

Publications in 2011

“The Main Ideas of 10 Contemporary Confucians, Contemporary Confucianism”, No. 1, Guangxi Normal University Press, 2011, China.

“The Two Fundamental Ways to Develop Confucianism, Confucian Culture and the Spirit of Our Time”, Zhejiang Guji Press, 2011, China.

“Daoic Philosophy—a New Try to Reconstruct Chinese Philosophy, Renmin Zhengxie Daily”, Aug. 22, 2011, China.

“Dao as the Confucian Final Value and Its Formation, Studies of International Confucianism”, No. 18, Jiuzhou Press, 2011, China

Lectures

Guodian Texts and the Pedigree of Early Confucians

Department of East Asia, University of Zurich, September 29 2011

Human Nature and Personality—The Searches for Personhood in Early China

Conference “Conceptions of Personhood and Their Limits”, Department of Philosophy, University of Cologne and Department of Philosophy, University of Bombay, July 18 2011.

Internal and external transcendence in Confucianism

Conference “Transcultural Perspectives on Immanence and Transcendence” Ruhr University, Bochum, July 8 2011.

The Morphome of Dao and Chinese Culture (Since Confucius)

Internationales Kolleg Morphomata, University of Cologne, June 29 2011.

Dao and Daoic Philosophy

Conference “Metaphysical Foundation of Knowledge and Ethics in Chinese and European Philosophy”, Cologne, June 24-25 2011.

The Religion and Philosophy in Early China

Indian Association of Philosophy in Germany, Cologne, June 15,

Investigation on Creativity and its Correlation with Melancholy under the Background of Chinese Tradition

Conference “Figurations of Creativity – Melancholy and her Sisters”, Internationales Kolleg Morphomata, University of Cologne, June 7-8, 2011.

The Rise of Chinese Philosophy and Its correlation with Religion

Department of Philosophy and Department of East Asia, University of Munich, May 30, 2011.

The Innovation of Confucianism in Contemporary time

German Confucian Association, Cologne, Germany, May 28, 2011.

The Morphome of Dao and Chinese Culture in Pre-Confucius Period

Internationales Kolleg Morphomata, University of Cologne, May 17, 2011.

The Rise of Chinese Philosophy

University of Parma, Italy, May 5, 2011.

Guodian Bamboo Texts and Early Confucianism

University of Venice, Italy, May 4, 2011.

The Theories of Human Nature in Early China

University of Venice, Italy, May 3, 2011.

Some Issues in the Origin and Development of Chinese Philosophy

Department of Chinese, University of Cologne, Germany, April 7, 2011.

Jean-Jacques Poucel

Romanist, New Haven



Vita

Specialist of contemporary French poetries, Professor Jean-Jacques Poucel taught French language and literature at Yale University from 2000 until 2010, at which time he accepted a visiting position at Southern Connecticut State University, also in New Haven, Connecticut. He completed his graduate studies in Nottingham, England (MA in Critical Theory) and at the University of Colorado, Boulder (PhD in French). He has written a book on the poetry and prose of Jacques Roubaud, edited several collective works on constraint-based writing, and translated several books of French poetry. He enjoys teaching language, writing, theory, and translation. He defends the primacy of literature as a source of theory, and theory as a form of literature.

Research Areas

19th, 20th and 21st century French literature; comparative modern poetry and poetics; critical theory; film studies; translation theory and practice.

Residence

October 2011–July 2012

Morphomata Research Project

His current book project, provisionally entitled *The Literal Lyric: Signature in Contemporary French Poetry*, contextualizes and critically assesses the stakes in certain strains of French poetry after 1980. This study investigates the rhetoric of radical agency in the work of A.-M. Albiach, P. Alferi, O.

Cadiot, D. Fourcade, E. Hocquard, A. Portugal, and C. Royet-Journoud, each of whom he situates in relation to the esthetic of “littéralité” that the critic J.-M. Gleize locates in the “negative modernism” of the early eighties, and then more broadly within a lineage of Objectivist aesthetics, re-conceived through readings of G. Stein, F. Ponge, L. Zukofsky, and L. Wittgenstein.

A sort of shorthand for adapting *negative theology* to postwar reconfigurations of the elegy, *negative modernism* has given way, he argues, to a new set of culturally adapted tools for the lyric, more ludic but still moving techniques that have subtly integrated performance, materiality, and practice; his book attempts to show continuities between difficult French poetry published over the last ten years and the rhetorical strategies emergent in French critical theory in the eighties and nineties. The problem of configuring a poet’s aesthetic politics through shifting media is emerging as one of central complication to this study; these problems, as well as the relationship between the lyric and critical theory, are central to the discussion of form and the figurations of creativity in the Morphomata seminar.

In addition to this full length study, he is currently working on:

- a comparative piece about conceptual art and the Oulipo (forthcoming in *Postscript: Writing After Conceptual Art* (volume under option at University of Chicago Press);
- translations of poets involved with my book project (forthcoming, *Flirt Formula* (Iowa City: La Presse, 2012);
- co-editing a special issue on creative criticism for the journal *Formes Poétiques Contemporaines* (May 2012);
- critical editions of Jacques Roubaud’s collected essay with the (Editions NOUS, 2013).

Publication

“Quelques remarques sur les tombeaux poétiques de Jacques Roubaud,” in *Jacques Roubaud, compositeur de poésie et de mathématique* (Paris: Edition Absalon, 2011), pp. 273–285.

Lectures

“Fantomas and the Poets,” Roundtable, “In Search of Fantomas” Conference, Yale University, February, 2011. 12.02.2011

“Extentions et extinctions: l’animal oulipien contre l’homme,” 20th & 21st Century French Studies Conference, University of San Francisco, March, 31 2011.

“Family Vocation,” Oulipo@50, State University of New York at Buffalo, 04.10.2011

Art and media theory, Jena



Vita

Steffen Siegel is Assistant Professor (*Junior Professor*) for Aesthetics of Knowledge at the Forschungszentrum Laboratorium Aufklärung of the Friedrich Schiller Universität, Jena. The focus of his teaching and research is on the border region between the histories of science and media, with special attention to the visual media. At present he is editing a book that for the first time will bring together the essential sources related to the history of the publication and dissemination of photography in 1839. He is also working on a study of the history of photographic orders of observation.

Research Areas

Visual media and practices of knowledge since the Early Modern period; the theory and history of photography, diagrammatics, cartography, and visual model-development; the methodological critique of theory of art and images; contemporary art.

Residence

Oct. 2011–Sept. 2012

Morphomata Research Project

How Should Photographic History be Written? Cultural Figurations of “New” Medial Knowledge

This project inquires into the possibilities of a comprehensive medial historiography of the photograph. The focus will be on a pictorial medium that under the name of “photography,” and despite its relatively recent emergence in media history, possesses a range of techniques, iconographies, and forms of usage that is both astonishing and problematic. A concentrated look at photographic history’s earliest sources, to be systematically edited and published for the first time, allows the formulation of questions possessing general relevance for that history, in that already in this early period topoi and argumentative patterns had developed that since then have been transmitted and retained. The project’s goal is to assess and offer a critique of such problematic continuities.

Publication

“Daguerreotypie auf Papier. Ein fotografisches Gedankenexperiment um 1840,” in *Fotogeschichte. Beiträge zur Geschichte und Ästhetik der Fotografie* 31 (2011), Heft 122: “Fotografische Experimente,” ed. Steffen Siegel, pp. 5–12.

Lectures

Ein Impuls zum Sammeln. Über das Verhältnis von Museum und Fotografie
Braunschweig, Herzog Anton Ulrich Museum, evening lecture, 16 Nov.

Bild ohne Blick? Ein fotografisches Blindengleichnis
Jena, Friedrich Schiller university, conference, “Before the Image,” 24 Nov.

5.2 Guest

Masashi Oishi

Aesthetics, Keio University

Vita

Masashi Oishi is Professor of Aesthetics at Keio University, Tokyo. He received his Ph.D. in 1993 from the University of Tokyo. He was an assistant professor at the Institute of Aesthetics, University of Tokyo between 1990 and 1994, and an associate professor at Keio University between 1994 and 2005.

Research Areas

German aesthetics; phenomenology; hermeneutics; Friedrich Nietzsche; Japanese aesthetics.

Residence

Oct. 2011–March 2012

Research Project

General Inquiry into Psychological and Philosophical Theories concerning “Association”.

At Morphomata, Masashi Oishi studied the theory of “association” and its development in German psychology and philosophy from a historical and comparative perspective. The concept of “association” was developed in the framework of a British empirical theory of knowledge. It was originally introduced as a combining principle of ideas by David Hume, and was developed as a fundamental concept of associational psychology by James Mill, John Stuart Mill, Herbert Spencer, and others. In Germany, Wilhelm Wundt, the founder of experimental psychology, regarded association as a principle for combining psychological elements before the formation of ideas or representations. And in his genetic phenomenology, Edmund Husserl regarded association as one of the conditions regulating passive synthesis without concern of the self. Furthermore, the concept has a degree of positive or negative relationship with the philosophical and psychological theories of Immanuel Kant, Theodor Lipps, Wilhelm Dilthey, and others. This wide-ranging study seeks to explain the position or status of transcendental aesthetics between mental and logical realms.

Publication

“The Logic of Imagination: Dialectics of Objectification and Signification,” in *CARLS Series of Advanced Study of Logic and Sensibility* vol. 5 (2011), Keio University Press, Centre for Advanced Study of Logic and Sensibility, The Global COE Program, Keio University, 2011 (pp. 345–360).

5.3 Leave of absence

Beatrice Primus

Linguistics, Cologne



Residence

October 2010–March 2011

Publications since 2010

Handbuch Sprachwissen: Laut, Gebärde, Buchstabe, Ed. together with Ulrike Domahs Berlin: de Gruyter.

Semantische Rollen. Heidelberg: Carl Winter.

“Kulturwissenschaftliche Orientierung in der Grammatik”, in Jäger, Ludwig / Holly, Werner / Krapp, Peter / Weber, Samuel (eds.): *Sprache—Kultur—Kommunikation. Ein internationales Handbuch zur Linguistik als Kulturwissenschaft*. Berlin: de Gruyter.

The Graphematic Foot in English and German. Together with Martin Evertz.

Buchstaben-Komposition, in Roussel, Martin / Ohashi, Ryosuke (ed.)

Buchstaben der Welt—Welt der Buchstaben. München: Wilhelm Fink.

Buchstabendekomposition, in *Linguistische Berichte* 225, 63–76.

Lectures

Prosodic Units in Language and Writing.

Together with Martin Evertz and Timo B. Röttger, 7th International Workshop on Writing Systems and Literacy, 30.09.–01.10.2010, Université Paris-Sorbonne. 1.10.2010.

Buchstaben-Komposition

Internationales Kolleg Morphomata, University of Cologne, 16.11.2010.

Die Buchstabenformen des Modernen Römischen Alphabets *Genese und Entwicklung.*

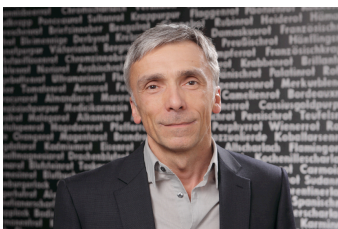
Vortrag am Workshop „Buchstaben der Welt–Welt der Buchstaben“, Internationales Kolleg Morphomata, Köln, 13./ 14.01.2011.

Buchstaben-Komposition: Vom Wort zum Satz—Genese und Entwicklung der Interpunktion.

Morphomata Lecture, Internationales Kolleg Morphomata, Köln, 19.01.2011.

Andreas Speer

Philosophy, Cologne



Vita

Since 2004 Andreas Speer has been Professor for Philosophy, director of the Thomas Institute, and speaker for the Center for Medieval Studies at the University of Cologne. He is president of Germany's Society for Philosophy of the Middle Ages and Renaissance and Dr. honoris causa of the St. Kliment Ochridski University, Sofia.

Research Areas

Medieval philosophy; Aquinas; Bonaventura, among other areas.

Residence

April 2011–Sept. 2011

Publications

- “The Hidden Heritage: Boethian Metaphysics and its Medieval Tradition,” in: *Quaestio*, vol. 5 (2005): *Metaphysica—sapientia—scientia divina. Soggetto e statuto della filosofia prima nel Medioevo*, ed. P. Porro, pp. 161–179.
- “Freies Denken,” in *Archiv für mittelalterliche Philosophie und Kultur*, vol. 11 (2005), pp. 7–19.
- “Streben nach dem, was man nicht besitzt. Philosophische Selbstverständigung im Horizont der Weisheit,” in C. Bickmann et al. (eds.), *Tradition und Traditionsbruch zwischen Skepsis und Dogmatik. Interkulturelle philosophische Perspektiven* (Studien zur Interkulturellen Philosophie, 16), Amsterdam/New York 2006, pp. 419–432.
- “Der Zirkel des Erkennens. Zu den epistemischen Bedingungen der Metaphysik bei Thomas von Aquin,” in D. Fonfara (ed.), *Metaphysik als Wissenschaft* (Festschrift for Klaus Düsing on his 65th birthday), Freiburg i.Br./Munich 2006, pp. 135–152.
- “Epistemische Radikalisierung. Anmerkungen zu einer dionysischen Aristoteleslektüre des Thomas von Aquin,” in *Archiv für Mittelalterliche Philosophie und Kultur*, vol. 12 (2006), pp. 84–102.
- (With H. Westermann-Angerhausen) “Ein Handbuch mittelalterlicher Kunst? Zu einer Relecture der *Schedula diversarum artium*,” in C. Stiegemann and H. Westermann-Angerhausen (eds.), *Schatzkunst am Aufgan der Romanik. Der Paderborner Dom-Tragaltar und sein Umkreis*, Munich 2006, pp. 249–258.

Reinhard Förtsch

Classical Archaeology, Cologne



Vita

Reinhard Foertsch is director of the Cologne Digital Archaeology Lab. His scientific focus lies on the digital modeling of archaeological objects and contexts and the processing of information in material culture as well as in its digital representations. Beside administering the Arachne-database and a number of archaeoinformatic projects, in cooperation with the German Archaeological Institute, he is currently working on a study of “Classical Archaeology as Digital Information: Languages of Materiality”.

Research Areas

Archaeoinformatics; metadata-structures; object modeling; semantic web-technologies.

Residence

Oct. 2011–March 2012

Morphomata Research Project

eHumanities as a Platform for Knowledge Concretization

The role of eHumanities for the concretization of knowledge was analyzed based on the exemplary case of Archaeoinformatics and Information Theory, evaluated against the core informational properties of classical archaeology. There is no theory of classical archaeology in regard to the eHumanities and in the field defined by the intellectual focus of digital classics (based on ancient philology and computer philology) and archaeoinformatics (often improperly reduced to simply GIS supporting excavation), the borderlines of archaeological domains between more art–historical approaches and approaches denoted as “archaeology” per se (in Europe generally meaning prehistory, although in Germany the term is being purposefully replaced by *Urgeschichte* and *Frühgeschichte*) are quickly fading. Through this research, classical culture as digital information will be defined as the morphology of objects, the syntax of contextualization, the discourse of space and the interoperability of culture. This can be developed into a theory of emerging and dying forms of information–concretization, which can contribute to morphome–theory.

Publications

Classical Culture as Digital Information. Languages of Materiality. Miriam S. Balmuth Lectures 2010, Boston: Tufts University, 2011.

Lectures

From Robert Cavdrey to Big Data Classics
Cologne, Morphomata, fellows’ day, 13 Jan.

IANUS, a Center for Archaeological and Classical Research Data.
Bonn, DFG, Science Center, knowledge-exchange workshop on “Research Data Management: Activities and Challenges,” 14 Nov.

Information and Books: Growth, Structure, and Deconstruction
Rome, DAI, convention on “Progresso scientifico e trasformazione della cultura del libro–l’illustrazione come strumento delle scienze dell’ antichità” (17–18 Nov.), 17 Nov.

6. Board of Directors, Management, and Offices

6.1. Board of Directors

Günter Blumberger

Modern German Literature



Research and other Projects

A Farewell to Genius? Full length study of figurations of the creative, in preparation.

Head and academic advisor, International Kleist Bicentenary 2011, appointment by Federal Republic of Germany, City of Berlin, and State of Brandenburg (via several foundations); head of conferences on “Aristocracy and Authorness (*Autorschaft*)” and “The Economy of Sacrifice: Literature under the Sign of Suicide,” in Berlin; head of several lecture events, discussions and theatre events together with scholars, politicians, and actors in connection with the Kleist bicentenary in Berlin and Brandenburg; participant in several radio and TV programs including “Literatur im Foyer” (SWR), “Scobel” (3sat/ZDF), and “Podium Frankfurter Buchmesse” (3sat/ZDF).

Responsible for the Morphomata conferences “Mythomorphomata” and “Figurations of the Creative: Melancholy and Her Sisters—a Cultural Comparison,” and for Peter Esterházy’s world literature lectureship in 2011.

Jury member, Kleist Prize, Böll Prize, Culture Group of German Industry and Commerce (*Kulturkreis der deutschen Wirtschaft*)

Publications

Heinrich von Kleist. Biographie, Frankfurt/M.: S. Fischer, 2011 (608 p.) (reviews in FAZ, NZZ, TLS, and elsewhere).

(Together with Stefan Iglhaut) *Kleist: Krise und Experiment*, Bielefeld, Leipzig, Berlin: Kerber 2011 (432 p.).

(Ed. with Dietrich Boschung) *Morphomata: Kulturelle Figurationen – Genese, Dynamik und Medialität*, Munich: Fink, 2011 (344 p.) In this volume, p. 11–46: Günter Blamberger, “Gestaltgebung und ästhetische Idee. Morphomatische Skizzen zu Figurationen des Todes und des Schöpferischen.”

Co-editor, *Kleist-Jahrbuch 2011*, Stuttgart: Metzler 2011 (174 p.).

In this volume: “Unberechenbare Seelen” (pp. 17–22); “ ‘nur was nicht aufhört, *weh zu thun*, bleibt im Gedächtniss.’ Über das Unzeitgemäße an Kleist” (p. 37–42); “Du sollst Dir kein Bildnis machen” (pp. 43–46).

Lectures

In 2011, lectures on various research-topics concerning Kleist in universities and theatres in Berlin, Cologne, Erlangen, Exeter, Frankfurt/Oder, Leipzig, Münster, Munich, Stuttgart, Venice, and Zurich; and lectures at the official ceremonies for the Kleist-Bicentenary of the Federal Republic of Germany in Frankfurt/Oder and Berlin, and Frankfurt/Main.

Conference in China. “Deutsch–chinesische Literaturstraße”, sponsored by Thyssen–Foundation, conference on “Creativity” (lecture and panel discussion), 22. Sept.–2 Oct.

Lecture and organization of the Ceremony for the 200th anniversary of Kleist’s death, Berliner Ensemble, with Norbert Lammert, Hermann Beil, Angela Winkler, Jürgen Flimm, Elisabeth Trissenaar, Martin Mosebach, and others, 20 Nov.

Dietrich Boschung

Classical Archaeology



Research and Other Projects

Preparation of a catalogue of Roman portraits in the Berlin collection of antiquities, as part of the BMBF-funded sculpture network.

Functional decomposition, hierarchy and social functions of late classical and Hellenistic religious districts in Knidos, project financed by the DFG, headed by Prof. Wolfgang Ehrhardt.

Departmental editor for the area of antiquarism in P. Kuhlmann, H. Schneider (eds.): *Geschichte der Altertumswissenschaften. Biographisches Lexikon* (Der Neue Pauly, Supplemente 6).

Publications

D. Boschung and G. Blumberger (eds.), *Morphomata. Kulturelle Figurationen: Genese, Dynamik und Medialität*, Morphomata 1. Munich 2011.

D. Boschung and C. M. Riehl (eds.), *Historische Mehrsprachigkeit. Schriften des Zentrums Sprachenvielfalt und Mehrsprachigkeit der Universität zu Köln*, Aachen 2011.

F. Naumann–Steckner, D. Boschung, W. Eck, A. Pangerl, and W. Weiser, *Agrippina als Göttin des Glücks. Kleine Schriften des Römisch–Germanischen Museums Köln*, Cologne 2011.

“Kairos als Morphem der Zeit—Eine Fallstudie,” in: Boschung and Blam-berger (eds.), pp. 47–90.

“Aphrodite-Statuen,” in: K. Knoll, Ch. Vorster, and M. Woelk (eds.), *Skulpturensammlung Dresden. Katalog der antiken Bildwerke*, vol. 2, Munich 2011, nos. 25–36, 38, 85, 262.

Lectures

Vom Verschwinden und Entstehen einer figürlichen Bildersprache: Das Beispiel des frühen Griechenland
Chemnitz, 1 April

Kairos und Kairoi. Archäologische Zeugnisse antiker Zeitvorstellungen
Basel and Zurich, 9/10 May

Die Dynastie als Bildthema: Statuengalerien als Visualisierung kaiserlicher Macht
Rome, 22 June.

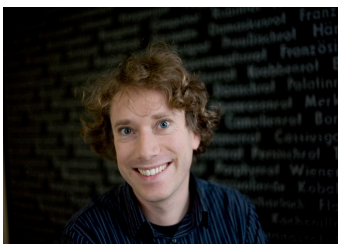
Tempora anni: Darstellungen der Jahreszeiten in der römischen Antike
Cologne, 15 July

Astromorphomata: Kosmologische Vorstellungen in der Kunst der Antike
Cologne, 18 Nov.

6.2 Executive Board

Dr. Martin Roussel

Modern German Literature



Area of Activity at Morphomata

Associate Director

Research Areas

Theory of Figurations; literature from the 18th to the 20th century (among others: Kleist, Nietzsche, Musil, R. Walser); literature theory; literature and philosophy; writing cultures

Frank Wascheck, M.A.

Classical Archaeology



Area of Activity at Morphomata

Assistant Director

Research Areas

The significance of male nudity in ancient Greece; Archaic South Ionian fine ceramics (particularly so-called Fikellura ceramics)

6.3 Office

Regina Esser

Administrative assistant



Vita

Training as kindergarten teacher with subsequent employment in a day-care center. Starting 2007, training as administrative assistant at the University of Cologne. Following successful qualifying exam, employed administratively at Morphomata starting Feb. 2010.

7 Staff

7.1 Research Associates

Ines Barner, M.A.

Modern German Literature, M.A.



Area of Activity at Morphomata

Publicity Work

Research Areas

Literature from 18th to 20th century, contemporary literature, literature and history, literature and culture theory, text-picture relationships, literary visibility.

Ph.D. Project

“Author and Editor: Studies on the Problem of Divided Authorship”

Dr. Larissa Förster

Ethnologist



Area of Activity at Morphomata

Coordination

Research Areas

Art ethnology and visual anthropology, Museum Studies / Material Culture Studies, Historical anthropology and its methods, Colonial history and Postcolonial Studies, Urban research, Regional focus: Southern Africa

Post-Doctoral Project

“Thinking through collections. Colonial violence and postcolonial museology”

Andreas Geißler, M.A.

Historical and Cultural Information Processing



Area of Activity at Morphomata

Digital library

Research Areas

Deconstruction; gender studies; pop; psychoanalysis

Ph.d. Project

The transcription and evaluation of historical and cultural-theoretical research practices regarding the automatized semantic linkage of research objects in data banks.

Dr. Thierry Greub

Art Historian, Exhibition Curator, Dr.



Area of Activity at Morphomata

Library, Digital Agora, Exhibitions

Research Areas

Cy Twombly, Johannes Vermeer, *Las Meninas*, reception of Homer

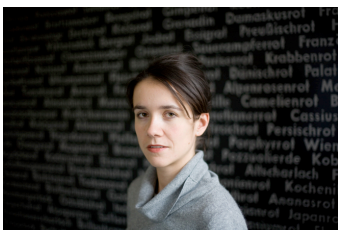
Post-Doctoral Project

Cy Twombly and Antiquity

Dr. Sidonie Kellerer

Philosophy

Parental leave since February 2011



Area of Activity at Morphomata

Coordination

Research Areas

Reception theory; epistemology; German–French cultural transfer

Post-Doctoral Project

The status of modernity in Martin Heidegger's thought

Dr. Tanja Klemm

Art historian



Area of Activity at Morphomata

Coordination

Research Areas

Historical image phenomenology; psychophysiology of perception in the early modern period; “magic” and physiology of the image; demonology; corpus animatum; the animated artifact; depictions of the annunciation; outsider art; enactive criticism (with Esther Schomacher and Jan Söffner).

For further information see Annual Report 2010

7.2 Supporting Academic Staff

Ivanka Klein, M.A.

Ethnologist



Research Areas

Southern Africa; visual culture in Africa; South African photographic history; oral history; postcolonial studies; youth studies

Ph.D Project

Körperlichkeit in Südafrikanischer Foto- und Performancekunst

Asuman Lätzer-Lasar, M.A.

Archeologist of the Roman province



Research Areas

Material Culture of the Hellenistic, Roman, Central and East Asian Antiquity, culture theories (e.g. transculturation).

Ph.D. Project

Pergamene Import Ceramics in Ephesos

Christine Thewes, M.A.

German Studies, Romance studies, musicology



Research Areas

Comtemporary literature, post-dramatic theater, history, fiction, literature and terrorism

Eva-Maria Tönnies

German Studies, Romance Studies, Musicology, M.A.



Research Areas

Medieval literature and Music

Ph.D. Project

Music and Effects of Presence: The “Bird” in German and French Song-Lyrics of the High Middle Ages.

Jan Willms, M.A.

Japanologist



Research Areas

Intercultural contacts between Japan and Europe; Science culture of pre-modern Japan; modern philosophy of the Kyoto School

Ph.D. Project

Ideological and Philosophical Discourses in Japan in the Late Nineteenth and Early Twentieth Centuries

7.3 Student Assistants

Boris Burandt

Art history and Archeology



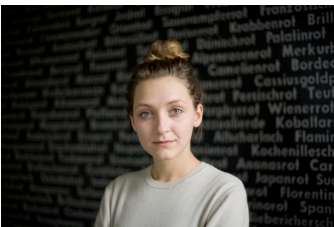
Helene Dick

Theater, film, and television studies



Marta Dopieralski

Theater, film, and television studies



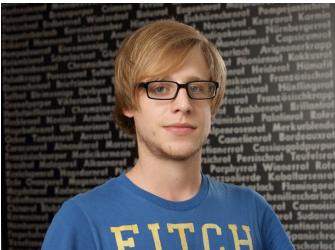
Monika Esser

Social work



Dominik Finkenberger

Theory of media culture; media computer science



Luisa Muratorio

German studies



Laura Schillings

English studies



Sarah Stinnesbeck

Archeology



David Vinzentz

German studies



8 Press Review 2011

Morphomata in general

“Kosmologie und Weltgeist. Die Kölner Konferenz Astro–Morphomata”, WDR 3 Resonanzen, 17 Nov. 2011

“Autorität des Meisterwerks. Wie werde ich ein Klassiker? Eine Kölner Conference fragte nach den Gründen für die Geltung eines Kanons”, in: Frankfurter Allgemeine Zeitung, 16 Nov. 2011

“Einleuchte” von Xaver Oehmen, in: Frankfurter Allgemeine Zeitung, 11 May 2011

“Wie prägen Museen unser kulturelles Wissen?” Interview with Larissa Förster on the occasion of the “Museen als Konkretisierungen von Wissensordnungen” conference. Moderator: Matthias Hennies, in: Studiozeit, 21 April 2011

“Hochachtung vor der Natur’ Der Anthropologe Howard Morphy eröffnet heute ein Symposium zur Kunst der Aborigines in Australien”. Moderator: Martin Oehlen, in: KSTA, 17 Feb. 2011

Literator

“Der ‘Literator’ in Köln. Friedenspreisträger Péter Esterházy soll zwischen den Kulturen der Welt vermitteln,” by Thomas Linden, Kölnische Rundschau, 20 Dec. 2011

“Mein Ich interessiert mich weniger. Péter Esterházy über die politische Situation in Ungarn, über Weltliteratur und sein Selbstverständnis als Autor,” by Markus Schwering, Kölner Stadt–Anzeiger, 15 Dec. 2011

“Der neue ‘Literator’. Der ungarische Autor Péter Esterházy ist Dozent für Weltliteratur an der Universität zu Köln,” editorial director: Maria Ott-Hinüber, WDR 3, Mosaik—Das Kulturmagazin, 14 Dec. 2011

“Schreibwerkstatt. Der ungarische Autor Péter Esterházy zu Gast in Köln,” author: Claudia Ehlert, WDR 3, Resonanzen 14 Dec. 2011

“Péter Esterházy in Köln: ‘Ich bin kein Literator!’”, Frankfurter Allgemeine Zeitung, 14 Dec. 2011

“Autor Péter Esterházy lehrt an der Uni Köln”, Rheinische Post, 12 Dec. 2011

“Vermittler zwischen Kulturen. Literaturdozentur für Péter Esterházy”, Kölnische Rundschau, 9 Dec. 2011

Press Releases

“Péter Esterházy zum Literator 2011 an die Universität zu Köln berufen”, in: www.portal.uni-koeln.de, 02 Dec. 2012

“Es müssen nicht immer vier sein. Kulturwissenschaftliche Conference beschäftigt sich mit der Darstellung der Jahreszeiten”, in: www.portal.uni-koeln.de, 05 July 2011

“Die schwarze Galle der Denker und Künstler. Interdisziplinäre Conference zur Verbindung von Melancholie und Schöpferkraft im Kulturvergleich”, in: www.portal.uni-koeln.de, 27 May 2011

“Fluide Körper—Aus den Fugen geraten. Altertumswissenschaftliche Conference zu Faszination, Horror und Bewältigung körperlicher Deformation”, in: www.portal.uni-koeln.de, 20 May 2011

“Museen. Ordnung für das Wissen der Menschen. Conference des Internationalen Kolleg Morphomata”, in: www.portal.uni-koeln.de, 06 April 2011

9 Online Presence and Digital Agora

In the spring of 2011, the new version of Morphomata's homepage was ready, with a new design (Typo3-Backend) as a technical basis. www.ik-morphomata.uni-koeln.de serves as a central public information-portal, offering access to the central areas of our *digital agora*. Just as the ancient agora gathered a range of a city's communicative forms in one place, the digital agora gathers the multimedia information and discussion platforms offered by the Internationales Kolleg Morphomata. Possessing a complex communicative infrastructure making use of modern informational technology, it comprises the following elements:

- Public and internal information portals
- Discussion platforms
- Archives
- Digital publications

The digital publications complement the publications in book format, allowing public and quick access to research results at Morphomata. Audio recordings of nearly all the lectures at Morphomata events can be found at www.ik-morphomata.uni-koeln.de, with selected lectures also available as video recordings. The University of Cologne's platform *iTunes U* (<http://itunes.apple.com/de/institution/universitat-zu-koln/id426341691>) offers an additional publication of selected contributions by Morphomata fellows.

Cooperation with the a.r.t.e.s. Research School

Since the winter semester 2011/12, cooperation with the humanities-focused a.r.t.e.s. Research School has been systematized. Morphomata's events are now integrated into the a.r.t.e.s. curriculum each semester, meaning increased participation by doctoral students at a.r.t.e.s. in these events.

In addition, this development has offered a basis for workshops and conferences jointly organized by Morphomata and a.r.t.e.s. The first event of this sort was a workshop on "Forms of Articulation," directed by Stefan Niklas (a.r.t.e.s.) in a Morphomata framework on 1 July 2011. Joint conferences are now in planning.

Close interaction between the two organizations has also been encouraged by Asuman Lätzer-Lasar and Eva-Maria Tönnies being both a.r.t.e.s. fellows and members of Morphomata's supporting academic staff.

Morphomata fellows have a range of possibilities for cooperating with doctoral students at a.r.t.e.s., with the necessary contacts being offered in the framework of an "Advisors' Club" at a.r.t.e.s.:

Advisors' Club: Cooperation between Morphomata fellows and a.r.t.e.s. doctoral students	
Advisors in class	A fellow is invite into the class as an expert
Advisors in discussion	Publications of a fellow are read in advanced, then discussed with the fellow
Advisors in transfer	A doctoral student invites a fellow to present his or her dissertation projects
Advisors face to face	Individual discussions between fellows and doctoral students

(Source: <http://artes.phil-fak.uni-koeln.de/8964.html>)

10 Publications 2011–2012

Morphomata–Serie:

Vol. I: Günter Blamberger, Dietrich Boschung, (eds.), *Morphomata. Kulturelle Figurationen: Genese, Dynamik, Medialität*, 344 p. (with contributions from Mieke Bal, Hans-Ulrich Gumbrecht, Ludwig Jäger i.a.)

Vol II: Martin Roussel (ed.), *Kreativität des Findens. Figurationen des Zitats*, 337 p. (with contributions from Anselm Haverkamp, Carol Jacobs, Thomas Meineke i.a.)

In Press:

Vol III: Jan Broch, Jörn Lang (eds.), *Literatur der Archäologie. Materialität und Rhetorik im 18. und 19. Jahrhundert*, ca. 370 p.

Vol IV: Dietrich Boschung, Corina Wessels-Mevissen (eds.), *Concepts of Time and Their Visual and Material Aspects—Focus Asia*, ca. 370 p.

Morphomata-Lectures-Cologne-Serie:

Vol. I: Ines Barner, Günter Blamberger (eds.), *Literator 2010. Dozentur für Weltliteratur: Daniel Kehlmann*, 239 p.

In Press:

Vol. II: Alan Shapiro, *Re-fashioning Anakreon in Classical Athens*, ca. 60 p.

Planned publications:

Dietrich Boschung, Thierry Greub, Jürgen Hammerstaedt (eds.), *Geographische Kenntnisse und ihre konkreten Ausformungen*, ca. 200 p.

Frank Wascheck, Alan Shapiro (eds.), *Fluide Körper—Bodies in Transition*

Dietrich Boschung, Julian Jachmann (eds.), *Diagrammatik der Architektur*

Ryosuke Ohashi, Martin Roussel (eds.), *Buchstaben der Welt/Welt der Buchstaben*

Günter Blamberger, Sebastian Goth, Christine Thewes (eds.), *Ökonomie des Opfers. Literatur im Zeichen des Suizids*

11 Outlook 2012

Morphomata Lectures Series 13 January 2012

Masashi Oishi

Between the Psychical and the Logical—Orientation of the Transcendental Aesthetics

Reinhard Förtsch

From Robert Cawdrey to Big Classics Data

Manfred Horstmanshoff

Das Schweigegelöbnis im Hippokratischen Eid und in anderen griechischen medizinischen Schriften

Steffen Siegel

Fotografie in der Sackgasse? Über Anfangsprobleme eines Bildmediums

Morphomata Lectures Series 8–9 May 2012

Marcello Barbanera Daedalus, das Rebhuhn und der Topos des Künstlers als Verbrecher

Manfred Horstmanshoff From a Patient's Night Book. Aelius Aristides' Dream Therapy (2nd century A.D.)

Georgi Kapriev

Göttliche Gesetzgebung und die Norm der Vernunft. Der Fall Gregorios Palamas

Susanne Wittekind

Bildliche Strategien von Authentizität in mittelalterlichen Urkundenabschriften

Michael Maar

Warum schreibe ich das alles? Formen der Selbstvergegenwärtigung: Vom Tagebuch zum Blog

Silvana Figueroa-Dreher

Ästhetische Schöpfung des Flüchtigen: Genese, Medialität und
Material

der Improvisation

Adriana Bontea

Training the Eye: James Ensor and Body Imaging

Martina Leeker

9 Evenings mit den Bell Telephone Laboratories. System-Engineering als
Figuration

Jean-Jacques Poucel

Radical Agency

Morphomata Lectures Series 19–20 June 2012

Katharina Poggendorf-Kakar

Celebration of Death. A Jaina tradition of liberating the soul by fasting
oneself to death

Sudhir Kakar

A Creative Melancholy: The Paintings of Rabindranath Tagore“

Conferences and Workshops 2012

18–20 January 2012

Conference on **Venus as Muse. Figurations of the Creative**

Organizer: Hanjo Berressem, Günter Blamberger, Sebastian Goth

25–26 January 2012

Conference on **Klassische Archäologie und europäische Dichtung im 20. Jahrhundert**

Organizer: Eva Koczisky, Dietrich Boschung

9–10 February 2012

Workshop on **Formkonstanz und Bedeutungswandel**

Organizer: Dietrich Boschung, Ludwig Jäger and Christiane Vorster

13–17 March 2012 in Bamako (Mali)

Workshop on **New Spaces for Negotiating Art (and) History in African Cities**

Organizer: Larissa Förster, Kerstin Pinther

24–25 May 2012

Conference on **Materiality of Magic**

Organizer: Jan Bremmer, Dietrich Boschung

13–15 June 2012

Conference on **Cy Twombly: Bild, Text und Paratext**

Organizer: Thierry Greub

21./22. June 2012

Conference on **Römische Götterbilder der mittleren und späten Kaiserzeit**

Organizer: Dietrich Boschung

28–29 June 2012

Conference on **Zukunft der Utopie**

Organizer: Wilhelm Voßkamp, Günter Blamberger, Martin Roussel

20–22 September 2012

Conference on **Denkbilder - Thinking Images**

Organizer: Carol Jacobs, Henry Sussman, Günter Blamberger, Martin Roussel

8–9 November 2012

Conference on **Politische Fragmentierung und kulturelle Kohärenz der Spätantike**

Organizer: Dietrich Boschung, a.r.t.e.s

22–23 November 2012

Conference on **Konkurrenzulturen in historischer Perspektive. Praktiken—Werte—Institutionalisierung**

Organizer: Dietrich Boschung, Ralph Jessen

Guest Lectures 2012 on “Methoden des Kulturvergleichs”

10 February 2012

Barbara Rosenwein on **“Spiritus” and Emotional Communities**

Organizer: Jan Söffner, Steffen Schneider

24–25 April 2012

André Gingrich on **Methoden komparativer Sozialanthropologie heute**

20 June 2012

Mario Bührmann on *He who knows one, knows none. Die Methode des Vergleichs in der Religionswissenschaft*

Organizer: Günter Blamberger, Dietrich Boschung

11 July 2012

Erika Fischer-Lichte (Berlin) on **Über Sinn und Unsinn von Kulturvergleichen in den Kunstwissenschaften**



The IKM team, Weyertal 59

www.ik-morphomata.uni-koeln.de