



Editorial

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Annual Report 2012



Morphomata International Center for Advanced Studies



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1. INTRODUCTION

1.1 ABOUT THE CENTER

OPENING PASSAGE FROM THE WELCOME ADDRESS OF THE RECTOR OF THE UNIVERSITY OF COLOGNE, PROF. AXEL FREIMUTH

ON THE OCCASION OF THE INTRODUCTION OF SIBYLLE LEWITSCHAROFF AS LITERATOR, 4 DEC. 2012

“The excellence status accorded the university of Cologne in July of this year is in part owed to achievements of the philosophy department. More specifically, it is owed to the scholarly publications of the department’s first-rate researchers, and to a pair of institutions that have been acknowledged by, respectively, the German Research Foundation and the German Ministry of Education as enabling top-level humanities research at our university: the A.r.t.e.s research school, whose main purpose is the supervision of doctoral students, and the Morphomata International Center, which invites fellows from throughout the world for cooperative scholarly work. The two institutions focus on interdisciplinary dialog and cooperate in a dialog of generations. Both institutions understand themselves as future-oriented conceptual laboratories. And in their historical research, both hold up a mirror of the past before a present that is often one-dimensional and lacking in ideas. And each institution is oriented toward a concept of culture and knowledge that is not only national but cosmopolitan as well. This is the way it should be, and fits optimally into our university’s conception of the future, centered as it is around one guiding principle: accepting “the challenge of change and complexity” within the dialogue of disciplines, in the transition from a national to a world culture.

The shaping and transmission of international knowledge requires experts. Goethe named them *Literatoren*, including not only scholars and scientists but also artists and poets. Cologne’s Morphomata Center in turn analyzes how literature and art themselves form and shape knowledge—in distinction to the sciences and humanities. This is knowledge of the creative realm or, for example, of death, which is to say experienced areas of existence where scientific reason encounters its limits. A milestone at the Center is thus the annual appointment of a *literator*, an internationally reputed writer who offers lectures and other events treating world literature in Cologne ... Following the establishment of the Morphomata Center for Advanced Studies in the Humanities in 2009, this appointment is eminently suitable for a philosophy department disposing over a wide philological spectrum and whose special competencies take in marginal cultural spaces, and for a cosmopolitan metropolis like Cologne—a metropolis stamped by strong enthusiasm for literature, as the events tied to LitCologne have shown.”

1.2 ORGANIZATIONAL CHART

Research Associates Ines Barner Larissa Förster Thierry Greub Sidonie Kellerer Jan Söffner	Executive Board Martin Roussel Frank Wascheck	Directors Günter Blamberger Dietrich Boschung	Advisory Board Elisabeth Bronfen Friederike Fless Hans Ulrich Gumbrecht Thomas Macho Alain Schnapp David Wellbery Barbara Vinken
Research Assistants Boris Burandt Marta Dopieralski Ivanka Klein Asuman Lätzer-Lasar Björn Moll Christine Thewes Eva-Maria Tönnies Jan Willms	Office Regina Esser		
Student Assistants Helene Dick Dominik Finkenberger Sarah Stinnesbeck David Vinzentz	Fellows UNTIL MARCH 2012 Adriana Bontea Petr Charvát Manfred Horstmanshoff Martina Leeker Michael Maar Jean-Jacques Poucel Steffen Siegel SINCE APRIL 2012 Marcello Barbanera Silvana Figueroa-Dreher Georgi Kapriev Sabbatical Claudia Bickmann Reinhard Förtsch Susanne Wittekind	 SINCE OCTOBER 2012 Ernst van Alphen Mieke Bal Rüdiger Görner Oliver Krüger Martin Mosebach Eckart Schütrumpf Steven van Wolputte OTHER PERIODS OF RESIDENCE Sudhir Kakar Katharina Poggenhoff-Kakar Till van Rahden	Senior Advisor Ludwig Jäger



2. FELLOWS AND LEAVES OF ABSENCE

2.1 OVERVIEW

From January through December 2012, Morphomata hosted twenty fellows and three scholars on leave from the Cologne UniKolleg.

FELLOWS UNTIL SEPTEMBER 2012

Adriana Bontea

French Studies and Comparative Literature, Sussex

Petr Charvát

Oriental Studies, Pilsen

Manfred Horstmanshoff

History of Medicine, Leiden

Martina Leeker

Theater Studies and Media Theory, Berlin

Michael Maar

German Literary Studies, Berlin

Jean-Jacques Poucel

Romance Studies, New Haven

Steffen Siegel

Art and Media Theory, Jena

FELLOWS SINCE APRIL 2012

Marcello Barbanera

Classical Archeology, Rome

Silvana Figueroa-Dreher

Sociology, Constance

Prof. Georgi Kapriev (4 months)

Philosophy, Sofia

FELLOWS SINCE OCTOBER 2012

Ernst van Alphen

Literary Studies, Leiden

Mieke Bal

Literary Studies and Cultural Theory, Amsterdam

Rüdiger Görner

German Literary Studies, London

Oliver Krüger

Religious Studies, Fribourg

Martin Mosebach

Author, Frankfurt a.M.

Eckart Schütrumpf

Classical Philology, Boulder

Steven van Wolputte (6 months)

Social Anthropology, Leuven

OTHER PERIODS OF RESIDENCE

Sudhir Kakar (2 months)

Psychoanalysis, Goa

Katharina Poggenorf-Kakar (2 months)

Religious Studies, Goa

Till van Rahden (since June 2012)

History, Montreal

LEAVES OF ABSENCE

Claudia Bickmann

Philosophy, Cologne

Reinhard Förtsch

Classical Archeology, Cologne

Susanne Wittekind

Art History, Cologne



2.2 FELLOWS

Mieke Bal

Literary Studies and Cultural Theory, Amsterdam



VITA

Mieke Bal, a renowned cultural theorist and critic, is based at the Amsterdam School for Cultural Analysis (ASCA), University of Amsterdam. Her areas of interest range from biblical and classical antiquity to seventeenth century and contemporary art and modern literature, feminism, migratory culture, and mental illness. Her many books include *Of What One Cannot Speak* (2010), *A Mieke Bal Reader* (2006), *Travelling Concepts in the Humanities* (2002), and *Narratology* (3rd ed. 2009). Both *Thinking in Film* (on video installation) and *Endless Andness* (on abstract art) will appear in the summer of 2013.

Mieke Bal is also a video artist and has co-directed a series of experimental documentaries. In 2006 she created the ongoing video installation *Nothing is Missing*. Her first fiction film, *A Long History of Madness*, and exhibitions derived from it, are currently touring internationally (with Michelle Williams Gamaker). Occasionally Bal acts as an independent curator. Her co-curated group exhibition *2MOVE: Video, Art, Migration* was shown in four countries.

www.miekebal.org

RESEARCH AREAS

Bal's main research interests are

- The social confrontation with madness and its history (films, video installations, exhibitions, and publications)
- (Con-)figuring death (research project and video/ film project)
- Migratory culture in Europe today

RESIDENCE

October 2012–September 2013

MORPHOMATA RESEARCH PROJECT

Death, to Begin With

I have studied the forms death takes in art (1991); death as still-life; and death as a stage. I would like to look at death again from the perspective of *uncertain form*. The a-morphic nature of death, with a subsequent decay that negates form, yields to transfiguration; and this, in turn, will be caught in a reverse movement of emerging form. Thus, death seen as a beginning joins abstraction in the Deleuzian sense.

This project consists of an integrated study and film production – in a framework of what I have come to call “auto-theory.” It focuses, quite literally, on figurations of death as the beginning of something new. It is the third part of an ensemble of works that explores new ways of doing research and performing cultural analysis; a kind of methodological experiment that, like its objects of study, hovers between formlessness and incipient form. Together, the three projects move from an encounter with literal foreignness (migratory culture), to an encounter with foreignness “next door” (madness), and onward to scrutiny of the foreignness inside ourselves (romantic illusion). For the latter project, we aim to begin with death.

MAIN PUBLICATIONS

- *Loving Yusuf: Conceptual Travels from Present to Past*, Chicago 2008
- *2MOVE: Video, Art, Migration*, Murcia, Spain: Cendeac 2008 (with Miguel Á. Hernández-Navarro; with DVD)
- *Of What One Cannot Speak: Doris Salcedo's Political Art*, Chicago 2010

Marcello Barbanera

Classical Archeology, Rome



VITA

Marcello Barbanera is Professor of Archeology and History of Greek and Roman Art in the Department of Classical Studies, University La Sapienza, Rome. He has spent research periods in Paris (with Alain Schnapp; Sorbonne 1997), Berlin (with Adolf H. Borbein; Humboldt Foundation, Freie Universität 1998 and 2005); and New York (Italian Academy, Columbia University 1999). Barbanera has also been a visiting professor in Paris (Ecole des Hautes Etudes 1997 and Institut d'Histoire de l'Art 2006). In 2008 he was appointed “Kress Lecturer” at the Archeological Institute of America. He is a member of that institute and is corresponding member of the German Archeological Institute.

RESEARCH AREAS

Definition of the divine and mythical references to creativity in ancient Greece; the figure of the artist/artisan in ancient Greece from the Homeric period to the end of Hellenism; art display in museums; of Italian aology; the archeology of ancient Greece; transmission of images from ancient to modern art; Greek sculpture; the methodology of art history; the history of collecting.

RESIDENCE

April 2012–March 2013

MORPHOMATA RESEARCH PROJECT

The figure of the artist/artisan in Greek culture from the 8th century to the end of Hellenism

My project involves an exploration of the figure of the artisan/artist in ancient Greece from the Homeric period to the end of Hellenism. A central intention is to remove that figure from the legendary dimension in which it has been confined and place it in its proper historical context. I intend to divide my research into two parts:

- A. The first part will center on the ancient world, set within a wider frame of reference allowing for Mesopotamian and Egyptian models.
- B. The second part will examine the reception of the idea of the Greek artisan/artist in post-antique eras and will verify the extent to which this reception is the result of modern retrospective vision.

My study will also consider the ancient Greek artist/artisan in the framework of craftsmanship as an economic force within the polis. In this respect, one factor that needs to be taken into account is the presumed or actual wealth of these individuals, which needs to be understood in relation to their social status. Does the habit of signing works with pride, or the rich and extravagant clothing of some artists, indicate elevated social position, or rather simply self-affirmation in an essentially hostile society? In what ways can we verify the artist's political instrumentalization by political authorities? What is the organization of labor within the workshop? Did a problem of authenticity exist in the ancient world as it did in early modern art starting in the sixteenth century? And if so, how did the problem manifest itself?

MAIN PUBLICATIONS

- *Ranuccio Bianchi Bandinelli. Biografia e corrispondenza di un grande archeologo*, Milan 2003
- *Relitti riletti. Trasformazione delle rovine e identità culturale*, Turin 2009
- *Originale e copia nell'arte antica*, Mantua, 2011

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

October 2011–September 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.

MAIN PUBLICATIONS

- “Walter Benjamin on Comedy: A Project in its Context”, in *Modern Language Notes* (Comparative Literature Issue), vol. 121, no 5 (2006), pp. 1041–1071
- *Les Origines de la comédie française classique*, Oxford and Bern 2007 (Medieval and Early Modern French Studies 4)
- *Claude Imbert in Perspective: Creation, Cognition and Modern Experience*, ed. by Andriana Bontea and Boris Wiseman, special issue of the journal *Paragraph*, vol. 2, no. 34 (2011)

Petr Charvát

Oriental Studies, Pilsen



VITA

Born in 1949 in Prague, then Czechoslovakia, Petr Charvát is currently a professor at the University of West Bohemia, Plzeň (Pilsen), Czech Republic. He received a Fulbright Foundation grant in 2003–2004 to study Near Eastern archeological material at the University Museum of Archeology and Anthropology, University of Pennsylvania, Philadelphia. He was an invited lecturer at the Ecole Pratique des Hautes Etudes (Section des Sciences Historiques et Philologiques), Paris in 2008, offering a lecture series entitled “Les voies du commerce avec l’Orient, les trouvailles de monnaies islamiques et la naissance de l’étatisme chez les Slaves occidentaux au Haut Moyen Âge.”

RESEARCH AREAS

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

RESIDENCE

October 2011–September 2012

MORPHOMATA RESEARCH PROJECT

History from Bits of Clay: The Sumerian Early State of Ur at the Beginning of Third Millenium B. C.

Bureaucracy is seen as repeatedly encumbering human life, whatever the millenium. But the study of archaic administrative complexity can tell us much about the management practices of early societies, their configurations of political power, and thus their economic, social and spiritual structures. My project aims at interpreting a group of sources of great historical importance in that they shed light on early administrative practices in one of the pristine state centers of the ancient Near East, Mesopotamia. The evidence involved here was gathered, in masterly fashion, by Leonard Woolley between 1922 and 1934 during excavations of the Sumerian city of Ur in present-day southeastern Iraq, in an archeological expedition for the British Museum and the University of Pennsylvania's Museum of Archeology and Anthropology.

The specific group of sources I am interested in 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 BC, 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 BC, lower time limit = terminus post quem); the strata thus by and large date into the early third millennium B. C. Based on the archeological, historical, and iconographical interpretation of the seal impressions and texts from the SIS strata, I intend 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 BC. My methodology will be that of standard archeological 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 Museum of Archeology and Anthropology.

MAIN PUBLICATIONS

- *Mesopotamia Before History*, London and New York 2002
- *The Iconography of Pristine Statehood: Painted Pottery and Seal Impressions from Susa, Southwestern Iran*, Prague 2005
- *The Emergence of the Bohemian State*, Leiden and Boston 2010

Silvana Figueroa-Dreher

Sociology, Constance



VITA

Silvana K. Figueroa-Dreher is writing her habilitation thesis at the University of Constance on improvisation from a perspective of sociology of knowledge and action-theory. She studied sociology at the University of Buenos Aires and received her doctorate in 2000 from Constance with a study of the medial construction of political corruption in Argentina. Research contexts in which she has been active since her dissertation include a project on constructions of identity in pluralistic societies; research on processes used in Argentina to constitute what is “foreign” and “one’s own”; and on the cultural worlds of tango, the gaucho, and psychoanalysis. Silvana K. Figueroa-Dreher also directed a study focused on improvisational processes in free jazz and flamenco that served as a starting point for her habilitation thesis.

RESEARCH AREAS

Theory of both action and interaction; improvisation and creativity; identity and collective symbolics; the complex of tango, the gaucho, and psychoanalysis as a social phenomenon; qualitative methods in the social sciences.

RESIDENCE

April 2012–March 2013

MORPHOMATA RESEARCH PROJECT

Aesthetic Creation of the Fleeting: Genesis, Mediality, and Material of Improvisation

The project's goal is an analysis of processes of improvisation—i.e. of the simultaneous invention and execution of music and dance—specifically, free dance and tango. One defining characteristic of improvisation involves its consistently manifesting itself—as a spontaneous, creative practice—in various forms, thus implicitly declining to be fixed in a single form. Beyond this, improvisation should be understood less as a representation of experience than as a mode of learning that creates new knowledge.

To analyze the concrete shaping of improvisation in both tango and free jazz, the project will take an intercultural perspective. Beyond this, as the two practices can be compared in terms of the medial development of shape in each, we can identify how the media of dance and music contribute to precisely that shaping process. In turn, analyzing the artistic material unfolds through a conception of it—in each of its sensorily perceptible forms—as knowledge, actualized or altered or newly generated in the performative situation. In these cases, the transmission of cultural knowledge is not realized through a production of material artifacts but within a newly executed process of endowing and taking on shape that includes the appropriation, transformation, and transmission of knowledge.

MAIN PUBLICATIONS

- “Uncertainty as a creative principle in free jazz improvising,” in: *Kunsttexte – E-Journal für Kunst- und Bildgeschichte. Improvisation. Theorie – Praxis – Ästhetik*. <http://www.kunsttexte.de>
- “Material musical como acervo de conocimiento: sujeto, acción e interacción en procesos de improvisación musical,” in: *Civitas. Revista de Ciências Sociais*, vol 11, no. 3 (2011), pp. 509–528
- (With Jochen Dreher): “*Soñando todos el mismo sueño*. Zur rituellen Überschreitung kultureller Grenzen im Tango,” in Gabriele Klein (ed.): *Tango in Translation. Tanz zwischen Medien, Kulturen, Kunst und Politik*, Bielefeld 2009, pp. 39–56

Rüdiger Görner

German Literary Studies, London



VITA

Following studies of German literature, history, musicology, and philosophy in Tübingen and London (1978–1984), between 1984 and 2004 Rüdiger Görner taught modern German literature at the universities of Surrey and Aston in Birmingham, from 1997 as Professor of German. Between 1999 and 2004 he was also director of the Institute of Germanic Studies in London, where he founded the Ingeborg Bachmann Center for Austrian Literature; since 2004 he has been Professor of German Literature and founding director at the Center for Anglo-German Cultural Relations, Queen Mary College, University of London. He is the editor of *Angermion: Yearbook for Anglo-German Literary Criticism, Intellectual History and Cultural Transfers*.

RESEARCH AREAS

Aesthetics of repetition; literary representation; history of British-German literary relations; figurations of death circa 1900; Georg Trakl in the context of his time; Nietzsche's aesthetics; renaissance of the Renaissance circa 1900; cultural interrelationships in European Romanticism.

RESIDENCE

September 2012–September 2013

MORPHOMATA RESEARCH PROJECT

Georg Trakl's Poetics of Death

In the framework of research on configurations of death around 1900 (cf. my Morphomata lecture), the various expressions of Georg Trakl's poetics of death form the focus of my work at Morphomata. This work, which will culminate in a book completed at the institute, is centered on the intertwining of themes from life and art finding their distinctive form(s) in Trakl's work. Foregrounded here are Trakl's poetic drafts on configurations of death, including forms of his self-representation. Contextualizing problems emerge from the thesis of Carl Schorske and Eric Kandel of a fatal de-politicization of Viennese intellectual life around 1900—its shift into introspection and fear of death “instead of developing defensive forces against the approaching political catastrophe” (Elisabeth von Thadden). In this context, it is important to consider both the accuracy of this thesis and the question of how, on the one hand, various forms of cultural expression helped shape Trakl's work, or, on the other hand, the extent to which he tried to resist them. Interdisciplinary considerations will here play a prominent role, for instance the connection between Trakl's use of color in his poetry and Scriabin's concept of a synesthetically operating color-linked piano notes.

MAIN PUBLICATIONS

- *Rainer Maria Rilke – Im Herzwerk der Sprache*, Munich 2004
- *Wenn Götzen dämmern. Formen ästhetischen Denkens bei Nietzsche*, Göttingen 2008
- *Pluralektik der Romantik*, Cologne/Weimar/Vienna 2010

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

October 2011–September 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.

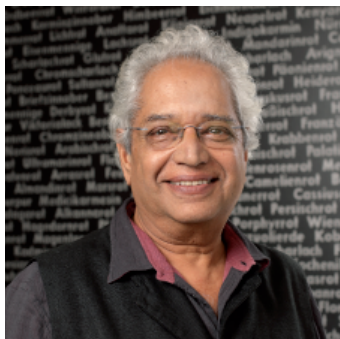
The research will result in several conference papers and public lectures, articles, and a book on patient’s history in Graeco–Roman antiquity.

MAIN PUBLICATIONS

- *The Four Seasons of Human Life. Four Anonymous Engravings from the Trent Collection*, ed. with a translation and commentary by H.F.J. Horstmanhoff et al., Rotterdam 2002 (Trent Collection, Duke University)
- *Magic and Rationality in Ancient Near Eastern and Graeco–Roman Medicine*, ed. by H.F.J. Horstmanhoff and M. Stol, Leiden/Boston 2004 (including “Did the God Learn Medicine? Asclepius and Temple Medicine in Aelius Aristides’ Sacred Tales,” pp. 325–342)
- *Blood, Sweat and Tears. The Changing Concepts of Physiology from Antiquity into Early Modern Europe*, ed. by H.F.J. Horstmanhoff, H. King, and C. Zittel, Leiden 2012 (Intersections, vol. 25)

Sudhir Kakar

Psychoanalysis, Goa



VITA

A psychoanalyst and writer, Sudhir Kakar has been a lecturer at Harvard University, a research fellow at the Harvard Business School, a professor at IIM, Ahmedabad, and head of the Department of Humanities and Social Sciences, IIT, Delhi. He has been a senior fellow at the Center for the Study of World Religions at Harvard, a visiting professor at the universities of Chicago (1989–92), Harvard, McGill, Melbourne, Hawaii, and Vienna, and a fellow at both the Institute of Advanced Study, Princeton and the Wissenschaftskolleg, Berlin. Since 1994, he has been 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 honors in Germany, including the Goethe Medallie and the Bundesverdienstkreuz.

RESEARCH AREAS

Sudhir Kakar's special fields of interests are cultural psychology and the psychology of religion.

RESIDENCE

May–June 2012

MORPHOMATA RESEARCH PROJECT

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

Poet, author of short stories, novels and plays, composer and a painter who is regarded as the father of Indian modernism, Rabindranath Tagore, the recipient of the 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 Tagore's formative childhood experiences were elaborated into a mature form of self-experience, poetic and artistic sensibility, and creative output at a particular moment in Indian history.

MAIN PUBLICATIONS

- *Schamanen, Mystiker und Ärzte: wie die Inder die Seele heilen*, Munich 2006
- *Freud lesen in Goa: Spiritualität in einer aufgeklärten Welt*, Munich 2008
- *Die Frau, die Gandhi liebte*, Munich 2008

Georgi Kapriev

Philosophy, Sofia



VITA

Georgi Kapriev was born in 1960 in Burgas (Bulgaria). He received his doctorate from the philosophy department at the St. Kliment Ochridski University in Sofia, and has held fellowships from the DAAD, the Humboldt Foundation, and the Mellon Foundation in Cologne and Paris. Kapriev is presently a professor of philosophy at the St. Kliment Ochridski University and director of the university's chair in the history of philosophy. He is president of the "Byzantine philosophy" commission of the Société Internationale pour l'Étude de la Philosophie médiévale, co-founder of the European Graduate School for Ancient and Medieval Philosophy, a member of the Society for Medieval and Renaissance Philosophy in Germany, the Semiotic Society of America, the Commission for Contemporary Bulgarian Drama, and the Friends' Circle of the Thomas Institute, University of Cologne. Georgi Kapriev is likewise co-editor of a number of publications and series, including the following: *Archiv für mittelalterliche Philosophie und Kultur*, *Bibliotheca Christiana*, *Christentum und Kultur*, *philosophia.bg*, and *Bibliothek für gegenwärtiges bulgarisches Drama*. He was a guest professor at the University of Cologne in 2005–2006 and has been a guest reader at a number of European universities.

RESEARCH AREAS

Medieval (Byzantine and Latin) philosophy; Orthodox theology; philosophy and sociology of culture; twentieth century philosophy and art.

RESIDENCE

April–July 2012

MORPHOMATA RESEARCH PROJECT

The Reshaping of Byzantine Cultural Space, 1054–1204

The goal of this project is to research the new forms taken in Byzantium's culture of knowledge in the period between the "great schism" and the actual schism with the Latin church (and the West). The focus here is on a cultural period that, precisely within the horizon of mentalities and foundations of knowledge, has been studied on a relatively superficial level: a period that against the backdrop of "Byzantine classicism" (ninth and tenth centuries) and the so-called "paleological Renaissance" has been underestimated in a basic way. A central aim of the project is to "reconstruct" the foundations of the "virtual library" of this period—the storehouse of knowledge shaping the cultural thought and action of educated Byzantines; in other words, the structure of those cultural ideas defining the generally valid conceptual framework as axioms, *koinai ennoiai*. These were inscribed in texts, artifacts, and cultural phenomena, allowing decipherment through a process of hermeneutic reduction.

My thesis is that between 1054 and 1204, a reshaping and new shaping of cultural forms took place that also determined the cultural situation after Constantinople's fall in the latter year, prevailing until the end of the actual Byzantine period. It functioned in those years under the pressure of cultural traumatism and was supplemented by some new cultural morphomata. I will demonstrate that the "paleological" period did not in fact develop a new cultural structure, rather continuing that constructed in the eleventh and twelfth centuries, in a new situation. In this manner, at least within the cultural dimension, I will call into question the traditional temporal schema together with its heuristics.

MAIN PUBLICATIONS

- *...ipsa vita et veritas. Der "ontologische Gottesbeweis" und die Ideenwelt Anselms von Canterbury*, Leiden/Boston/Cologne 1998
- *Die Dionysius-Rezeption im Mittelalter* (с Цочо Бояджиев и Андреас Шпеер), ed. by Georgi Kapriev, Tzotcho Boiadjev, and A. Speer, Turnhout 2000
- *Philosophie in Byzanz*, Würzburg 2005

Oliver Krüger

Religious Studies, Fribourg



VITA

Oliver Krüger is Professor of Religious Studies in the social sciences department at the University of Fribourg (Switzerland). Between 1994 and 1999 he studied sociology, comparative religion, and classical archeology at the University of Bonn. From 2000 to 2003 he worked on his dissertation in religious studies on the utopias of immortality within post-humanism under the direction of Prof. Karl Hoheisel, while holding a fellowship from the University of Heidelberg's "Religion and Normativity" post-graduate program. Between 2002 and 2005, in the framework of that university's research project on "Ritual Dynamics," Oliver Krüger researched neo-pagan ritual practices and their dissemination on the Internet. With a grant from the German Research Foundation, between 2005 and 2007 he studied the dynamic of American funeral culture as a visiting research fellow and visiting lecturer at Princeton University's Center for the Study of Religion. His professorship at Fribourg began in 2007, and he received his habilitation at the University of Heidelberg in 2011 for a methodological study of religion-related research on media.

RESEARCH AREAS

Religion and media, theory of ritual, thanato-sociology

RESIDENCE

September 2012–August 2013

MORPHOMATA RESEARCH PROJECT

The Corpse as an Aesthetic Artifact? American Funeral Culture between Commercialization and Solidarization

In the framework of research on religion, the question emerges of whether not only artistic objects like paintings and literature function as artifacts but also the body itself: whether the body can be a (utopian) field of projection, a moral product, and an object of aesthetic shaping. In this context the discipline of thanato-sociology has clearly confirmed that as a problem of living persons, “death” needs to be understood as consistently placed in reciprocal relationship to social and cultural circumstances and ideals. From the morphomata-concept’s perspective, the approach taken to corpses can be analyzed as a crystallization point of ideal (aesthetic) ideas of death, which thus become “ideas of dead people”. Funeral culture in the U.S.A. is especially suited for exploring the problem at work here, since the long-dominant ideal of the corpse’s physical inviolability is presently undergoing fast change. Where until a few decades ago subjecting the dead person to a complete embalming process was an unquestioned norm, since then alternative approaches represented by, for example, the Memorial Societies of America, favoring cremation in conjunction with other forms of mourning culture, could come to the fore. With this project, I intend to explore such dynamic ritual processes, manifest in American funeral culture. For ongoing debates in ritual theory, the questions I will explore here are of some importance: an analysis of the genesis and transmission of ritual practice is tied to larger socio-cultural contexts than is the case in the established religious-historical school.

MAIN PUBLICATIONS

- *Die mediale Religion. Probleme und Perspektiven religionswissenschaftlicher und wissenssoziologischer Medienforschung*, Bielefeld 2012 (Religion und Medien, vol. 1)
- *Virtualität und Unsterblichkeit. Die Visionen des Posthumanismus*, Freiburg 2004 (Rombach-Wissenschaften, Reihe Litterae, vol. 123)
- “Gaia, God, and the Internet: The History of Evolution and the Utopia of Community in Media Society,” in *Numen – International Review for the History of Religion* 54 (2007), pp. 138–173

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 Literary Studies at Berlin and Paris; in Paris she underwent theatrical training under Etienne Decroux and Jacques Lecog. Her areas of work includes 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

October 2011–September 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 theater 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.

MAIN PUBLICATIONS

- *Mime, Mimesis und Technologie*, Munich 1995
- *Maschinen, Medien, Performances. Theater an der Schnittstelle zu digitalen Welten* (with CD-ROM Interfaces, interaction, performance — Irina Kaldrack, Martina Lecker), ed. by Martina Lecker, Berlin 2001
- Online-Publication: *Entfesselte technische Objekte. Mensch – Kunst – Technik 2010*, <http://entfesselt.kaleidoskopien.de/>

Michael Maar

German Literary Studies, 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

October 2011–September 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.

MAIN PUBLICATIONS

- *Solus Rex. Die schöne böse Welt des Vladimir Nabokov*, Berlin 2007
- *Proust Pharao*, Berlin 2009
- *Die Betrogenen* (novel), Munich 2012

Martin Mosebach

Author, Frankfurt am Main



VITA

Martin Mosebach is a German writer. Mosebach studied law in Frankfurt and Bonn. He is a member of the German Academy for Language and Poetry, the Bavarian Academy of Fine Arts, the Berlin Academy of the Arts, and the German P.E.N. Club. In 2009–2010 he was a fellow of the Wissenschaftskolleg, Berlin. His work has received various awards including both the Heinrich von Kleist Prize (2002) and the Büchner Prize (2007). Alongside a great deal of prose writing, Martin Mosebach's oeuvre takes in libretti, film scripts, radio plays, theatrical pieces, and poetry; but his main creative focus is on novels and short stories, together with many essays and articles in the literary supplements of papers such as the *Süddeutsche Zeitung* and the *Frankfurter Allgemeinen Zeitung* and periodicals such as *Sinn und Form*.

RESIDENCE

October 2012–September 2013

MORPHOMATA RESEARCH PROJECT

And Death turned into Flesh. Reflections on Project around the Figuration of Death

One task of poetry has always been to evoke ideas moving past the boundaries of the empirical and what can be conceptually grasped and into the real of the unnamable. While it continues to generate images for death and the afterlife, the task was easier as long as poetry was in the service of religion

and the old thanatological phantasms such as death as a skeleton or as sleep. Today every writer has to search for representational and interpretive models, for figurations of death, as an expression of personal rather than general engagement. This is because theology has lost its impact—its discourse no longer serves as a guide in responding to central existential problems, while readers still longingly look to medial and artistic artifacts for answers to traditionally religious questions regarding disease and death, good and evil, justice and injustice, love and mourning, community and loneliness. This imposes a huge responsibility on poetry that it is hardly up to fulfilling. How can death's non-being now be credibly incarnated in the figurations and figures of a novel? What valence do the old thanatological phantasms still possess? During the period of my Morphomata fellowship, I wish to offer answers to these questions in a full-length essay, using examples from modern narrative and samples of my own writing. In this respect, I consider the representability of death to be *the* foundational problem in formulating an aesthetics centered on a conception of the humane.

MAIN PUBLICATIONS

- *Eine lange Nacht* (novel), Berlin 2003
- *Westend* (novel), Munich 1992
- *Was davor geschah* (novel), Munich 2010

Katharina Poggendorf-Kakar

Religious Studies, Goa



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 (1990–1996) and at the KITO, Bremen (1995). From 1999 until 2002 she taught at the Institute of Comparative Religion, Free University, Berlin, receiving her Ph.D. in 2001 (“Gattin, Göttin, Mutter: Hinduistische Frauen der urbanen Mittelschicht im sozio-religiösen Kontext” [“Wife, Goddess, Mother: Hinduistic Women of the Urban Middle Class in a Socio-Religious Context”]). The Free University’s Center for Women’s Studies supported publication of her dissertation at the Metzler Verlag. In 2001–2002 Katharina Poggendorf-Kakar was a senior fellow at the Center for the Study of World Religions, Harvard. In 2002 she moved to India, where she lives and works most of the year. In summer semesters between 2000 and 2010 she taught comparative religion at the College for Protestant Theology, Berlin. In 2008 she initiated the Tara Trust project, which promotes education and the arts for deprived children in India.

RESEARCH AREAS

Hindu, Jain, and Buddhist philosophy and anthropology; women’s studies in South Asia; India iconography.

RESIDENCE

May–June 2012

MORPHOMATA RESEARCH PROJECT

The Art of Dying: The Approach to Death in Eastern Thought

In the planned book I am concerned with aspects and ideas of death within the Jainist, Buddhist, and Hindu perspectives. Why is the moment of death in Buddhism of such great importance? Why is voluntary fasting until death not considered suicide in Jainism? Why do ascetes in one Hindu order practice their own burial rite in their initiation? Why does an Aghori meditate at the cremation site?

In addition, I consider ways of approaching death outside religious conceptualizations in contemporary India. For example, what are the motives for bitterly poor people seeing to the funerals of homeless people and those already dead with no identity? And how do people in India understand the modern process of assisting and accompanying the dying.

As a researcher in comparative religion and anthropologist who lived in India for ten years, I will base this book on my own field research and intensive analysis of the relevant literature; the book will be aimed at both interested specialists and a broad public.

MAIN PUBLICATIONS

- *Hindu-Frauen zwischen Tradition und Moderne: Religiöse Veränderungen der indischen Mittelschicht im städtischen Umfeld*, Stuttgart 2002 (Ergebnisse der Frauenforschung, vol. 57)
- (With Sudhir Kakar), *Die Inder: Porträt einer Gesellschaft*, Munich 2006

Romance Studies, New Haven

Romance Studies, New Haven



A specialist in contemporary French poetry, 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 (Ph.D. 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.

Nineteenth, twentieth, and twenty-first century French literature; comparative modern poetry and poetics; critical theory; film studies; translation theory and practice.

October 2011–September 2012

MORPHOMATA RESEARCH PROJECT

The Literal Lyric: Signature in Contemporary French Poetry

This project 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. Cadot, D. Fourcade, E. Hocquard, A. Portugal, and C. Royet-Journoud, each of whom he situates in relation to the aesthetic 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 a central complication of this study; both this problem and that of the relationship between the lyric and critical theory are central to the discussion of form and the figurations of creativity in the Morphomata seminar.

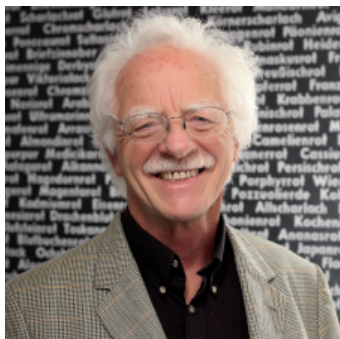
In addition to this full length study, Poucel is currently working on: a comparative piece about conceptual art and the Oulipo (forthcoming in *Postscript: Writing After Conceptual Art*, University of Chicago Press); translations of poets involved with my book project (forthcoming, *Flirt Formula*, Iowa City: La Presse, 2012); co-editing a special issue on creative criticism for the journal *Formes Poétiques Contemporaines* (May 2012); critical edition of Jacques Roubaud’s collected essays (Editions NOUS, 2013).

MAIN PUBLICATIONS

- “The Arc of Reading in Georges Perec’s *La clôture*,” *Yale French Studies* 105 (2004) 127–155
- Jacques Roubaud and the Invention of Memory, Durham 2006
- “ChiQueneau : Vie brève de la morale élémentaire,” in *La Morale élémentaire: Aventures d’une forme poétique*, *La Licorne* 81 (2008), 15–54

Eckart Schütrumpf

Classical Philology, Boulder



VITA

Eckart Schütrumpf received his Ph.D. in 1966 and his habilitation in 1976 from the University of Marburg, where he taught until 1983. He was an associate professor at the University of Cape Town between 1983 and 1987. Since 1987, he has been Professor of Classics at the University of Colorado, Boulder. He was a fellow at the Institute for Advanced Study, Princeton in 1999 and a visiting professor in Trier in 2005. Eckart Schütrumpf was awarded a Humboldt research prize in 2006 and was Chair of Excellence at the University Carlos III Madrid in 2011.

RESEARCH AREAS

A broad range of publications treating political, ethical, rhetorical, and poetological questions in Aristotle, Plato, Cicero, and other ancient writers, and on the history of scholarship. The focus of Eckart Schütrumpf's research is Aristotle's political theory

RESIDENCE

October 2012–September 2013

MORPHOMATA RESEARCH PROJECT

The early History of the Reception of the Aristotelian Concept of Domination

Eckart Schütrumpf is editor of a new critical edition of the fragments of Aristotle's lost writings, presently in preparation, to be published by De

Gruyter; he will contribute an edition of Aristotle's political and historical fragments to this project. In addition, he is preparing a full-length study of Aristotle's political theory with the working title *The Best, the Imperfect, and the Lawless: Aristotle's Essays on Constitutions in the Politics*. This study will involve an effort at renewed focus on the topic forming the center of Aristotle's concerns in the *Politics*: constitutions, their taxonomy, justification, and stability, together with related issues.

MAIN PUBLICATIONS

- *Die Analyse der Polis durch Aristoteles*, Amsterdam 1980
- Translation and commentary, Aristotle, *Politik*, 4 vols., Berlin 1995–2005
- *Heracides of Pontus: texts and translation*, New Brunswick 2008

Steffen Siegel

Art and Media Theory, Jena



VITA

Steffen Siegel is Assistant Professor for Aesthetics of Knowledge at the Forschungszentrum Laboratorium Aufklärung, Friedrich Schiller University, 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; theory and history of photography, diagrammatics, cartography, and visual model-development; methodological critique of theory of art and images; contemporary art.

RESIDENCE

October 2011–September 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.

MAIN PUBLICATIONS

- “Was Fotografie ist. Zur Praxis der Fotografie-Theorie,” in *Fotogeschichte. Beiträge zur Geschichte und Ästhetik der Fotografie* 32 (2012), Heft 124, pp. 90–96
- “Der multiplizierte Fotograf. Figuren der jüngeren Bildgeschichte.” in Bernd Stiegler and Felix Thürlemann (eds.), *Charles Nègres Selbstportrait im “Hexenspiegel,”* Munich 2013 [in press]
- Steffen Siegel and Petra Weigel, “Der ‘Mercatorgeist’ des 19. Jahrhunderts. Zur Anschauung einer neuen globalen Ordnung in Hermann Berghaus’ ‘Chart of the World’ (1863–1924),” in Ute Schneider (ed.), *Gerhard Mercator. Wissenschaft und Wissenschaftstransfer*, Darmstadt 2013 [in press]

Ernst van Alphen

Literary Studies, Leiden



VITA

Ernst van Alphen is presently Professor of Literary Studies at Leiden University. He obtained his doctorate from Utrecht University, and was Professor of Rhetoric and Queen Beatrix Professor of Dutch Studies at the University of California, Berkeley. Van Alphen has been a fellow at the Getty Research Institute, the Clark Research Institute, and the Society for the Humanities at Cornell University.

RESEARCH AREAS

Modern and contemporary literature; Holocaust studies; trauma and cultural memory studies; visual culture studies. Currently working on a project on the use of archival organization in contemporary art and literature.

RESIDENCE

September 2012–August 2013

MORPHOMATA RESEARCH PROJECT

Archival Aesthetics: From Death to Reanimation

An exploration of the archive as it pertains to contemporary art practices and contemporary literature; an examination of the problems governing contemporary art's relation to the archive. The archive will be considered as an institutional space and tool (according to the standard view, as a place full of drawers, filing cabinets, shelves laden with old documents), and as an

active, regulatory discursive system (in Foucault's sense). In this project Van Alphen contends that as an artistic medium the archive is a form of "morphomatic" usage: an institution or organization that becomes a medium for proposing new meanings in a socio-historical context. In particular, the emerging meanings created by archival principles attempt to give shape, and thus make visible, the seemingly non-representable issue of death.

MAIN PUBLICATIONS

- *Art in Mind: The Contribution of Contemporary Images to Thought*, Chicago 2005
- *Caught by History. Holocaust Effects in Contemporary Art, Literature and Theory*, Stanford 1997
- *Francis Bacon and the Loss of Self*, London 1992

Till van Rahden

History, Montreal



VITA

1999 Dr. phil. in modern history, University of Bielefeld; 1999 assistant professor, Department of History, University of Bielefeld; 2000–2006 assistant professor, Department of History, University of Cologne; since 2006 associate professor (Canada Research Chair), University of Montreal, Canada; 2005 Research Award, NRW-Exzellenzwettbewerb “Geisteswissenschaften gestalten Zukunftsperspektiven” (Humanities for the Future); 2009 research fellow, Center for the History of Emotions, Max Planck Institute for Human Development, Berlin; 2010 research fellow, Center of Excellence on “Formations of Normative Orders,” Forschungskolleg Humanwissenschaften (Institute for Advanced Studies in the Humanities), Johann Wolfgang Goethe-University, Frankfurt/Main; 2010–2011 FRIAS Senior Fellowship.

RESEARCH AREAS

Democratic authority and the political imaginary in postwar West Germany; civility, moral passions, and the politics of belonging, and the politics of belonging since the Enlightenment; civilization and Its discontents: the significance of forms, style and manners in the public sphere; intellectual and conceptual history; gender history; cultural history of the political; German and European history, 1750 to the present.

RESIDENCE

June 2012–May 2013

MORPHOMATA RESEARCH PROJECT

Bringing Democracy to Daddy: Changing Conceptions of Paternal Authority in West Germany, 1945–1979

Twentieth-century Europe oscillated between two extremes: the descent into war and genocide, on the one hand, and the return to peace and democracy, on the other hand. Building on the scholarship that has contributed much to our understanding of how Europeans moved toward fascism, Nazism, war, and genocide, I want to take seriously the argument that postwar German and European history is an era after a “rupture with civilization.” Against this background, I will explore how West Germans freed themselves from the experiences of mass murder and mass death, and how they came to embrace democracy as a way of life. Any vision of a democratic polity has had to address the tension between the inherent egalitarianism of democracy and the necessarily hierarchical conception of authority. This project therefore explores the mutual constitutiveness of discourses of authority and debates about the meaning of democracy in postwar West Germany. The cultural figuration of the “democratic father” signaled a reflexive shift of meaning of paternal authority. The book that will grow out of this project will argue that morphomata of paternal authority occupy a key site within a history of Germany’s “democratic moment,” a history of how a democratic way of life came about in a polity whose citizens were forced to “come to terms” with their murderous past and desperately tried to navigate the tensions between democracy and authority in order to construct a better society.

MAIN PUBLICATIONS

- “Germans of the Jewish *Stamm*’: Visions of Community between Nationalism and Particularism, 1850 to 1933,” in Mark Roseman, Nils Roemer, and Neil Gregor (eds.), *German History from the Margins, 1800 to the Present*, Bloomington 2006, pp. 27–48
- *Jews and other Germans: Civil Society, Religious Diversity and Urban Politics in Breslau, 1860 to 1925*, Madison 2008 (George L. Mosse Series in Modern European Cultural and Intellectual History, Univ. of Wisconsin Press)
- “Clumsy Democrats: Moral Passions in the Federal Republic,” in *German History* 29 (2011), no. 3, pp. 485–504

Steven van Wolputte

Social Anthropology, Leuven



VITA

Steven Van Wolputte was trained in sociology and anthropology. After obtaining his Ph.d. in 1999, he was granted successive postdoctoral fellowships by the Research Foundation Flanders in 1999 and 2002, and appointed professor of social and cultural anthropology in 2004. Currently he is Program Director of Social and Cultural Anthropology at the Katholieke Universiteit Leuven. His research focuses on the culture and history of northern Namibia.

RESEARCH AREAS

General: Africanist anthropology; anthropology of the body; urban anthropology; history and anthropology; political anthropology. Thematic: the making of selves and identities; veterinary medicine and the history of indirect rule and apartheid; culture and history of colonialism; political ecology; material culture and technology; the making and unmaking of borders and boundaries; pastoralism in Africa; (secondary) cities in Africa. Geographical: southern Africa; Namibia; Himba-Herero culture and society.

RESIDENCE

October 2012–March 2013

MORPHOMATA RESEARCH PROJECT

Fetish, power and the city. Things and the making of the in/dividual in northern Namibia

The project concentrates on the question of what role “objects” play in the everyday negotiation of identity and self. Set in Opuwo, a small and dusty secondary city in northern Namibia, this study considers popular culture. The point of departure is, firstly, that selves and identities are ex-centric. This means that they are partially fragmented, partially integrated, and that these “partial” selves originate not inside the individual, but in his or her surroundings.

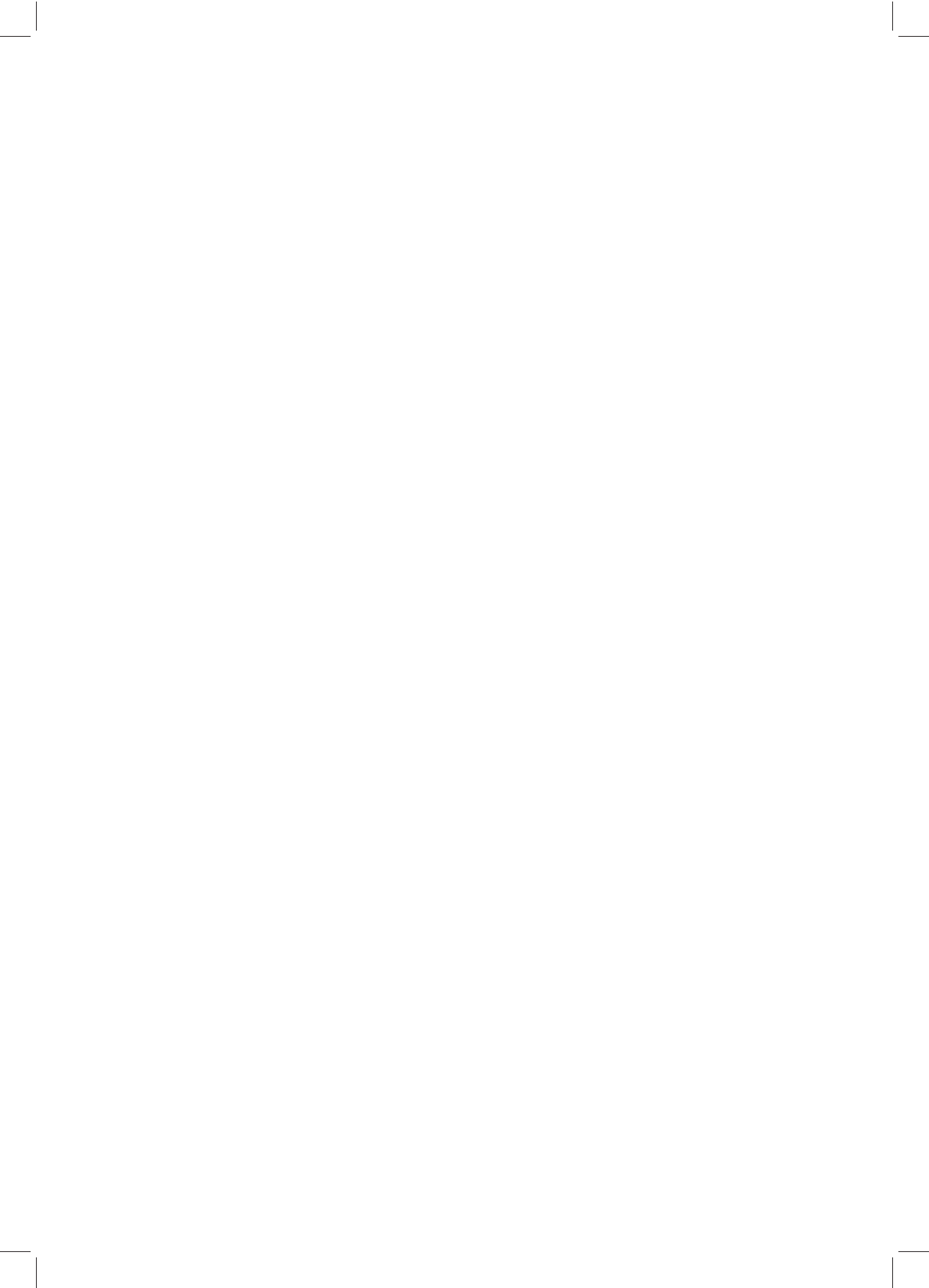
The second starting point is that objects can be regarded as extensions of the self: they physically present social relationships and, as it were, become part of the body. They should be regarded as power objects, as fetishes that can be used in negotiating the boundaries of self and identity, such as gender, age, friendship, kinship, citizenship or religion, and so on.

A third point of departure is that such a focus on material/ popular culture should clear the path to look at the ambiguities, paradoxes, and outright contradictions evoked by the items in question. They, indeed, materialize different, co-existing and competing repertoires and models of subjectivation and identification. These models are not simply juxtaposed: their relationship is governed by asymmetry and imbalance, by power inequalities and antagonism. Especially here, this project proposal further builds on a previous project on bodies and boundaries, in that its goal is to analyze and theorize the ambiguous.

The proposed project hence aims at reflecting on and revising the notions of the fetish object and power object and documenting them ethnographically. It will be important here to reflect on what role power objects play in the political imagination, and how they are tied to notions such as citizenship, authority, and power itself. Finally, a focus on power objects in northern Namibia also calls for a comparative approach towards fetishes/power objects in the west.

MAIN PUBLICATIONS

- “The Ironies of Pop: Local Music Production and Citizenship in a Small Namibian Town,” in *Africa* 82, 3 (2012), pp. 413–436 (with L. Bleckmann)
- “Twins and Intertwinement: Ambivalence and Ambiguity in Northern Namibia,” in P. Peek, *Double Trouble or Twice Blessed: Twins in Africa and Diaspora Cultures*, Bloomington 2011, pp. 61–78
- Steven Van Wolputte and Mattia Fumanti (eds.), *Beer in Africa. Drinking Spaces, Selves and States*, Berlin 2010



2.3 LEAVES OF ABSENCE

Claudia Bickmann

Philosophy, Cologne



VITA

Since 2002 prof. of philosophy, University of Cologne. Doctoral studies, Ph.D. and habilitation, universities of Marburg, Hamburg, Bremen, and Munich. Guest professorships in Egypt, India, Czech Republic. Research stays, lecture trips, guest instructorships include Paris; Fairfield-University, USA; Cambridge, U.K; Vienna; Milan; Porto Allegre; Groningen; Prague; Budapest; Breslau; Istanbul; Tokyo; Seoul; Beijing. President of the Society for Intercultural Philosophy; board member of German Philosophical Society; since 2009 board member, International Confucius Association, Beijing; commission member, Heidelberg Academy of Sciences (critical edition of Karl Jaspers' work).

RESEARCH AREAS

Ancient philosophy; Kant; German Idealism; Heidegger, philosophy of religion; metaphysics; epistemological theory and theory of consciousness; ontology; intercultural philosophy.

RESIDENCE

October 2012–March 2013

MORPHOMATA RESEARCH PROJECT

Return to the Ground? Approaches to the Transformations of the Metaphor of the Path in the Figuration of Death

This project analyzes the genesis of the path-metaphor for the figuration of

death from a comparative perspective. I will inquire into the function and significance of the metaphor of moving forward and returning for Western/Platonic-Neo-Platonic philosophy. Both the image of the soul-chariot in Plato's *Phaedrus* and that of the cave-exit in the sixth and seventh books of the *Politeia* draw attention to what Western culture centers on in different ways, from Parmenides' didactic poem to Heidegger's *Pathmarks*, as a metaphor of the successful life: a depotentiating of everything finite as a premise for overcoming death. I intend to explore the figuration, shaping, and above all transformation of this image to a conceptual horizon of "non-metaphysical thinking" freed from an origin. To what extent does a non-metaphysical figuration of death allow an approach to the phenomenon of death within Buddhist-Taoist philosophy?

De-centering post-Hegelian philosophy nevertheless essays a path-metaphorics that, to be sure in post-Kantian, epistemologically critical form, conforms a hypostatic concept of final, guiding ideas—in which the idea of an extra-individual *transcendence* moving past each individual death is, however, *merely transformed and not imperiled*. Here Nietzsche's intensification of the will to life, Schopenhauer's overcoming of that will, and Heidegger's analysis of existence of being unto death simply make use, in altered form, of a figure of motion already indebted to the Hegelian movement of "nothing to nothing," as a figure of return to a guiding origin. In Heidegger's idea of "nothingness as the shrine of death," the figure of a language-opening, being-illuminating conceptual movement then becomes palpable in a transformed signature of this Platonic-Neoplatonic movement: a movement through which the correlative concepts of transcendence, ground, and clearing gain post-metaphysical shape.

MAIN PUBLICATIONS

- *Differenz oder das Denken des Denken. Topologie der Einheitsorte im Verhältnis von Denken und Sein im Horizont der Transzendentalphilosophie Kants*, Hamburg 1996
- "Evidenz und Vergewisserung. Zum Verhältnis von noetischem und dianoetischem Denken bei Platon," in *Philosophisches Jahrbuch*, 103, 1 (1996), pp. 29–48
- "The Idea of a Highest Divine Principle — Founding Reason and Spirituality. A Necessary Concept of a Comparative Philosophy?," in *Religions* 3, 4 (2012), pp. 1025–1040

Susanne Wittekind

Art History, Cologne



VITA

Study of art history, modern and medieval history, and philosophy in Tübingen and Munich 1984–93, supported by a fellowship from the Studienstiftung des deutschen Volkes. Doctoral fellow, graduate program on “Political Iconography,” Hamburg, 1990–1992. Post-doctoral fellowship, graduate program on “Writing Culture and Society in the Middle Ages,” Münster, with a project on the art patronage of Abbot Wibald von Stablo (1993–95). Working project: “Nineteenth Century Christian Art” (J. Schnorr v. Carolsfeld, L. Richter, J. Führich), 1996/97. Habilitation in Munich, 1999, with a study of “Reliquaries, Retables—The Art of Liturgy in the Middle Ages: Benedictine Reform in the Art Patronage of Abbot Wibald von Stablo (published with Böhlau, 2004). Since summer semester 2002, professor of art history, Univ. of Cologne.

RESEARCH AREAS

Medieval book illustration and treasury art; text-image research; art and liturgy; nineteenth century German painting; nineteenth century historical painting.

RESIDENCE

April–September 2012

MORPHOMATA RESEARCH PROJECT

The Artistic Representation of Legal Title and Legal Order in Documents and Chartulars of the High Middle Ages

Medieval documents include legal instruments whose external shaping—through e. g. signatures, and seals—visualizes legal order, legal claims, and foundations for rule. These documents are frequently copied into books, and rarely into documentary form, through which they lose their legal force. But authenticizing graphic features of original sovereign documents are conserved through the copying process. This produces a paradoxical structure, with a document that is recognizable as a copy being marked as original. At the same time, however, these markers of authenticity are artistically estranged and thus counteracted, combined with elements of script and layout typical of books. In addition, the claim to originality lent original documents through graphic signs are compensated for through images visualizing a documentarily attested legal transaction, and placing it in the presence of God, guarantor of truth. My central argument is, consequently, that in this manner the authority-founding power of pictorial signs is reflected in the documentary copies.

The starting point are previously largely unknown illuminated documentary copies from eleventh-twelfth century Spain through which I can explore the role of painting as a legitimatory medium and a means to generate both illusion and estrangement. On this basis light can be cast on the richly illuminated collections of documentary copies in chartulars likewise located in Spain. These chartulars not only contain the institutional body of law attested to in documents but at the same time, they show different ordering principles and legitimatory models of rule. The artistic shaping of the chartulars and the law-collections that followed orders and displays this legal knowledge with visual means, while nevertheless repeatedly returning to the original documents and the legal documents in which they are grounded, as the basis of both law and rule.

MAIN PUBLICATIONS

- *Altar - Reliquiar - Retabel. Kunst und Liturgie bei Wibald von Stablo*, Cologne 2004
- Susanne Wittekind, ed., *Romanik*, Munich 2009
- “*Ego Petrus Sangiz rex donationem confirmo et hoc signum manu mea facio*. Formen der Autorisierung in illuminierten Urkundenabschriften des Hochmittelalters in Nordspanien,” in Klaus-Gereon Beuckers (ed.), *Buchschätze des Mittelalters*, Regensburg 2011, 211–231

Reinhard Förtsch

Classical Archeology, Cologne



VITA

Reinhard Foertsch is director of the Cologne Digital Archeology Lab. His scientific focus lies on the digital modeling of archeological 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 archeoinformatic projects, in cooperation with the German Archeological Institute, he is currently working on a study of “Classical Archeology as Digital Information: Languages of Materiality.”

RESEARCH AREAS

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

RESIDENCE

October 2011–March 2012

MORPHOMATA RESEARCH PROJECT

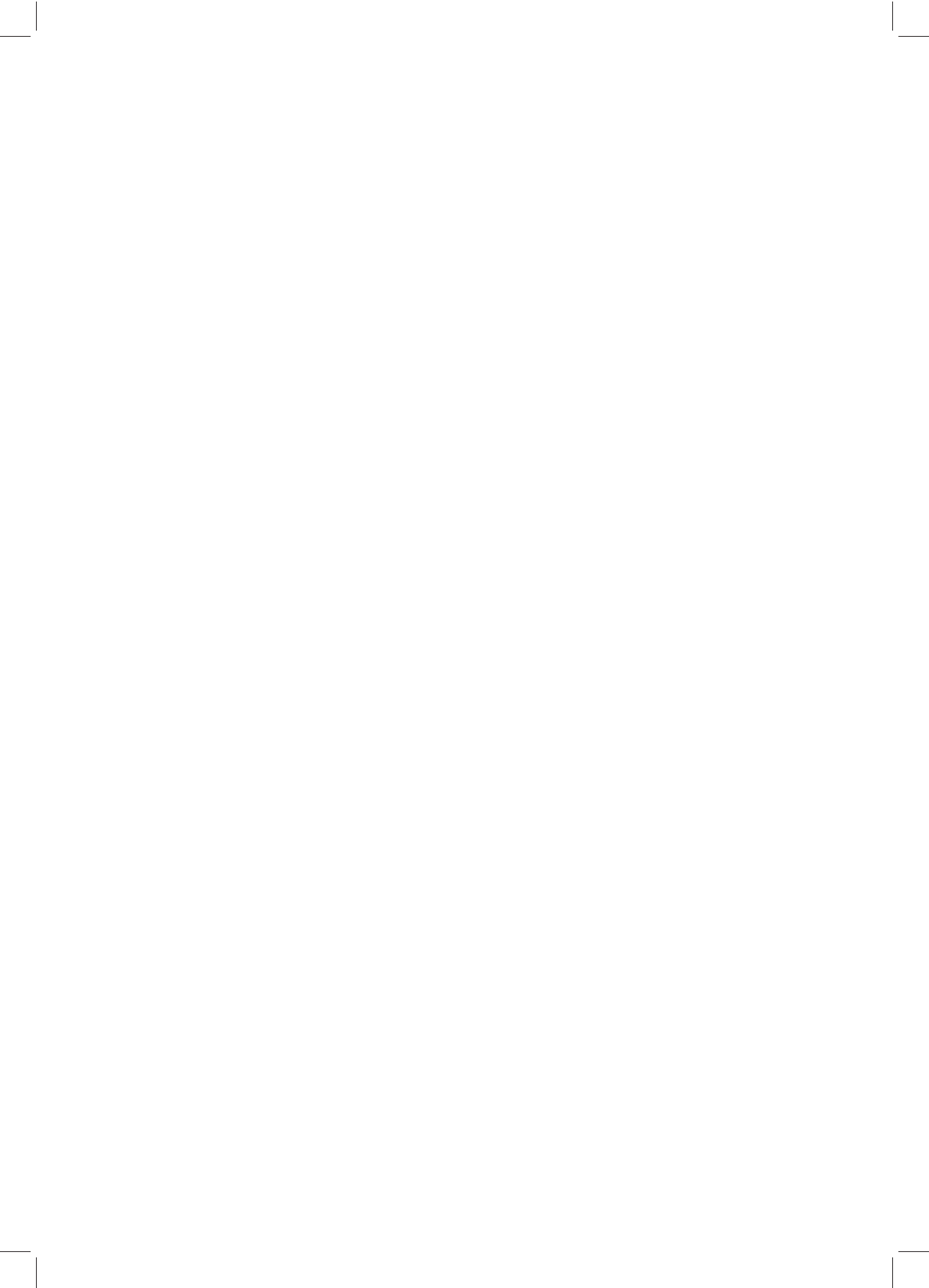
eHumanities as a Platform for Knowledge Concretization

The role of eHumanities for the concretization of knowledge was analyzed based on the exemplary case of archeoinformatics and information theory, evaluated against the core informational properties of classical archeology. There is no theory of classical archeology 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 archeoinformatics (often improperly reduced to simply GIS supporting excavation), the borderlines of archeological domains between more art–historical approaches and approaches denoted as “archeology” per se (in Europe generally meaning pre-history, 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 (Tufts University), Boston 2011
- “Archäologischer Kommentar zu den Villenbriefen des jüngeren Plinius,” in *Beiträge zur Erschließung der hellenistischen und kaiserzeitlichen Skulptur und Architektur XIII* (1993)
- “Die Architekturdarstellungen der Omaiadenmoschee von Damaskus und die Rolle ihrer antiken Vorbilder,” in *Damaszener Mitteilungen* 7 (1993), pp. 177f.
- Ortwin Dally, Friederike Fless, and Reinhard Förtsch, “Altertumswissenschaften,” in Heike Neuroth, Stefan Strathmann, Achim Oßwald, Regine Scheffel, Jens Klump, and Jens Ludwig (eds.), *Langzeitarchivierung von Forschungsdaten.² Eine Bestandsaufnahme* (version 1.0 – 2012), pp. 161 – 178



3. EVENTS

3.1 INTERNAL EVENTS

WINTER SEMESTER 2012/13

10 January	Fellow Meeting Presentation by Martina Lecker
1 February	Fellow Meeting Guest Presentation by Sebastina Gießmann
7 February	Fellow Meeting Discussion, Methods of Cultural Comparison
7 February	Presentation of the Center at the Excellence Initiative in Cologne
5–6 March	Directors' Meeting in Berlin

SUMMER SEMESTER 2012

17–18 April	Introducing Morpheme Theory (Günter Blamberger and Dietrich Boschung)
24 April	Fellow Meeting Presentation by Manfred Horstmanshoff and Lutz- Alexander Graumann
2 May	Fellow Meeting Presentation by Michael Maar
22 May	Fellow Meeting Presentation by Petr Charvát
4–10 June	Excursion to San Fiorano, Italy
19 June	Fellow Meeting Presentation by Katharina Poggendorf-Kakar
26 June	Fellow Meeting Presentation by Silvana Figueroa-Dreher

3 July	Fellow Meeting Presentation by Georgi Kapriev
4 July	Fellow Meeting Presentation by Jean-Jacques Poucel
10 July	Fellow Meeting Presentation by Marcello Barbanera
11 July	Board Meeting in Cologne

WINTER SEMESTER 2012/13

10–11 October	Fellow's Days
16–17 October	Introducing Morphome Theory (Günter Blamberger and Dietrich Boschung)
22 October	Morphomata meets the a.r.t.e.s. Graduate School for the Humanities Cologne
24 October	Guided tour through the Wallraf-Richartz-Museum of Cologne
29 October	Fellow Meeting Presentation by Marcello Barbanera
5 November	Fellow Meeting Presentation by Oliver Krüger
12 November	Fellow Meeting Presentation by Till van Rahden
17–20 November	Excursion to Berlin
26 November	Fellow Meeting Presentation by Eckart Schütrumpf
3 December	Fellow Meeting Presentation by Silvana Figueroa-Dreher
17 December	Fellow Meeting Open Discussion

Morphomata – Center for Advanced Studies



Individual research

Morphomata, the Center for Advanced Studies of the University of Cologne, is part of the initiative

- "Freedom for Research in the Humanities."

It is funded by the Federal Ministry of Education and Research (BMBF) with the aim to establish an inspiring learning community, similar to a think-tank.



- Each year 10 annual fellowships

are granted to outstanding international academics, enabling them to concentrate on their individual research and joint projects. Morphomata focuses on

- **figurations of cultural knowledge,**

i.e. tangible forms which are of constant shape, but of changing content, depending on context or medium. The new conceptual term

- **"morphome"**

derives from the Greek word *mórfoma*, pl. *mórfomata*, and describes processes of giving and assuming shape

Connecting disciplines

Morphomata is conceived as a discussion forum involving traditionally separated disciplines in the humanities. The Center seeks to investigate

- **figurations of the creative and of time,**
- **figurations of death and of power and rule**

A cross-cultural approach to these topics allows for the analysis of both - xultural continuity and cultural change.



A meeting at Morphomata. Members of the advisory board Meike Bag Thomas Macho discussing with an international group of fellows

Interdisciplinary conferences

In the past two years, Morphomata has held about 25 international workshops and conferences, in collaboration with its fellows as well as with various departments of the Cologne Faculty of Arts.



www.ik-morphomata.uni-koeln.de

Poster presented by the University of Cologne on the occasion of the application for the *Exzellenzinitiative* on February 7, 2012. See p. 10, address by the Rector Prof. Axel Freimuth.

3.2 PUBLIC EVENTS

3.2.1 OVERVIEW

WINTER SEMESTER 2011/12

- | | |
|---------------|---|
| 13 January | Series Lectures by Fellows
Masashi Oishi: <i>The Logic of Imagination: Dialectics of Objectification and Signification</i>

Reinhard Förtsch: <i>From Robert Cawdrey to Big Classics Data</i>

Manfred Horstmanshoff: <i>The Pledge of Silence in the Hippocratic Oath and in Other Greek Medical Writing</i>

Steffen Siegel: <i>Photography at a Dead End? On Initial Problems</i> |
| 18–20 January | Conference on
<i>Venus as Muse. Figurations of the Creative</i>
(Organizers: Hanjo Berressem, Günter Blamberger, Sebastian Goth) |
| 25–26 January | Conference on
<i>'Deepwards.' The Archeological Imagination of Poets</i>
(Organizers: Eva Koczisky, Jörn Lang, Françoise Lartillot, Dietrich Boschung) |
| 9–10 February | Workshop on
<i>Constancy of Form and Change of Meaning</i>
(Organizers: Dietrich Boschung, Ludwig Jäger, Christiane Vorster) |
| 10 February | Guest Lecture
Barbara Rosenwein: <i>'Spiritus' and Emotional Communities</i> |
| 13–17 March | Workshop in Bamako (Mali) on
<i>New Spaces for Negotiating Art (and) History in African Cities</i>
(Organizers: Larissa Förster, Kerstin Pinther) |

SUMMER SEMESTER 2012

- 25 April Methods of Cultural Comparison
André Gingrich: *Current Methods of Comparative Social Anthropology*
- 2 May Guest Lecture
Walter Siegfried: *Craniarium – Morpheme im Kontext eines individuellen Erinnerungsnetzwerks*
- 8–9 May Series Lectures by Fellows
Marcello Barbanera: *Daedalus, the Partridge, and the Topos of the Artist as Criminal*

Adriana Bontea: *Training the Eye: James Ensor and Body Imaging*

Silvana Figueroa-Dreher: *Aesthetic Creation of the Fleeting: Genesis, Mediality, and Material of Improvisation*

Manfred Horstmanshoff: *From a Patient's Night Book: Aelius Aristides' Dream Therapy (second century AD)*

Georgi Kapriev: *Divine Legislation and the Norm of Reason: The Case of Gregorios Palamas*

Martina Leeker: *9 Evenings with the Bell Telephone Laboratories: System Engineering as Figuration*

Michael Maar: *Why am I Writing all of This? Forms of Self-Realization: From the Diary to the Blog*
- 23–25 May Conference on
Materiality of Magic
(Organizers: Jan Bremmer, Dietrich Boschung)
- 13–15 June Conference on
Cy Twombly: Image, Text, and Paratext
(Organizer: Thierry Greub)
- 19 June Methods of Cultural Comparison
Mario Bührmann: *'He who knows one, knows none': Comparative Methods in Religious Studies*

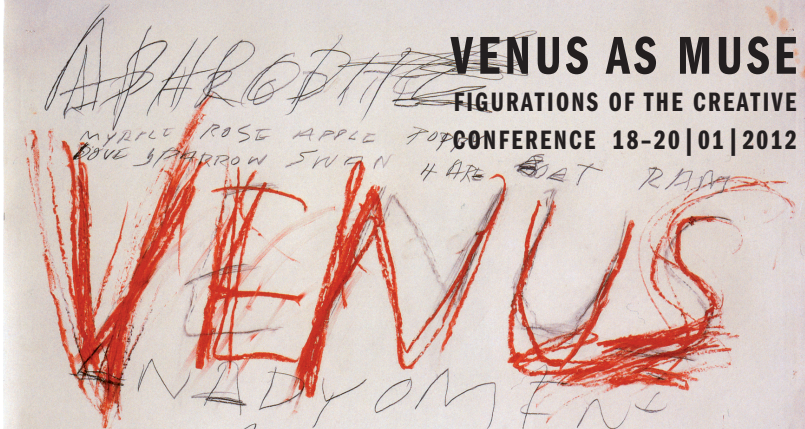
- 20 June Series Lecture
Sudir Kakar: *A Creative Melancholy: the Paintings of Rabindrath Tagore*
- 21–22 June Conference on
Images of the Gods in the Middle and Late Roman Empire
(Organizers: Dietrich Boschung, Alfred Schäfer, Romano-Germanic Museum, Cologne)
- 28–29 June Conference on
Thinking in Possibilities: Utopia and Dystopia in the Present
(Organizers: Wilhelm Voßkamp, Martin Roussel, Günter Blamberger)
- 11 July Methods of Cultural Comparison
Erika Fischer-Lichte: *On Sense and Nonsense in Art-Historical Cultural Comparisons*
- 20–22 September Conference in Yale (USA) on
Denkbilder – Thinking Images / Critical Eye
(Organizers: Carol Jacobs, Henry Sussman, Günter Blamberger, Martin Roussel)

WINTER SEMESTER 2012/13

- 9 October Semester Opening with a Ceremonial Talk
Mieke Bal: *How Emma Died: Figuring Death, Figuring Knowledge*
- 22 October *Morphomata meets the a.r.t.e.s. Graduate School for the Humanities Cologne*
- 22 October Series Lecture
Günter Blamberger: *Beyond the Sayable: Images of Death after the Death of God*
- 25 October Workshop on
The Physiology of the Fluid Body
(Organizer: Manfred Horstmanshoff)

- 29 October Series Lecture
Till van Rahden: *Clumsy Democrats: Forms, Style, and Passions in Postwar Germany*
- 5 November Series Lecture
Rüdiger Görner: *'Art as Conjurer of Death' (Nietzsche). From Necrology to the Requiem: the Voyage to Hades as an Aesthetic Experience*
- 7–9 November Conference on
Political Fragmentation and Cultural Coherence in Late Antiquity
(Organizers: Dietrich Boschung and Christine Radki in cooperation with the a.r.t.e.s. Graduate School for the Humanities Cologne)
- 12 November Series Lecture
Steven van Wolputte: *Phantoms and Fetishes: Power, Speculation and Ethnography*
- 22–23 November Conference on
Competing Cultures in Historical Perspective: Practices – Values – Institutionalization
(Organizers: Dietrich Boschung, Ralph Jessen)
- 26 November Series Lecture
Ernst van Alphen: *Staging the Archive: On Life and Death*
- 29 November–
1 December Workshop in Venice on
On Shaky Ground: Dizziness, Decadence, and Death in the Venice of Modernity
(Organizers: Klaus Bergdolt, Günter Blamberger, Sabine Meine)
- 3 December Series Lecture
Eckart Schütrumpf: *The Earliest Translations of Aristotle's Politics and the Development of Modern Political Terminology*
- 17 December Series Lecture
Dietrich Boschung: *To Kill, To Die, To be Buried: Aristocratic Values in the Age of Homer*

3.2.2 WORKSHOPS AND CONFERENCES



VENUS AS MUSE

FIGURATIONS OF THE CREATIVE

CONFERENCE 18-20|01|2012

Wednesday, January 18, 2012

- 19.30 **Elizabeth Asmis** (Chicago) Opening Lecture. Venus and the Passion for Renewal in Lucretius' Poem 'On the Nature of Things'

Thursday, January 19, 2012

- 09.00 **Günter Blamberger** (Cologne) Welcome Address
Sebastian Goth (Cologne) Introduction

VISUAL ARTS

- 09.45 **Peter Sella** (Berlin) Venus in der italienischen Kunsttheorie der frühen Neuzeit
10.45 **Ekkehard Mai** (Cologne) Manet – Cabanel – Cézanne. Die mehrfache Fruchtbarkeit der Venus

- 11.30 **Jennifer Shaw** (Rohnert Park, CA) The Figure of Venus. Rhetoric of the Ideal from Cabanel to Claude Cahun

LITERATURE

- 13.30 **Tom Conley** (Harvard) Rimbaud's Venus Backwards
14.15 **Colin Gardner** (Santa Barbara) Samuel Beckett's 'Peephole' Venus. Re-Sexualization, The Oral Mother, and the Masochist Contract in 'Eh Joe', 'Ghost Trio' and '...but the clouds...'

- Hanjo Berressem** (Cologne) The Transit of Venus 15.15
Rudolf Drux (Cologne) »Gefährtin beim Schreiben der Verse«. Über die poetologische Bedeutung der »hochgebenedeiten Göttin« Venus bei Heinrich Heine 16.00

Friday, January 20, 2012

FILM | MEDIA | THEORY

- Laurence Rickels** (Karlsruhe) Venus Barbata 09.00
Barbara Vinken (Munich) Venus à rebours 09.45
Elisabeth Bronfen (Zurich) Cleopatra's Venus 10.45
Patricia MacCormack (Cambridge | Chelmsford) Venusian Queer Ecosophy 11.30

SISTERS OF VENUS

- Juliette Harrison** (Birmingham) Isis and Venus in Egypt and Beyond 13.30
Wilhelm Heizmann (Munich) Freyja, Venus des Nordens 14.15
Tao Jian (Berlin) Nüwa – die chinesische Schwester der Venus 15.15
Almut-Barbara Renger (Berlin) »The Tao of Venus: From Aphrodite to Kuan Yin«. Venus und ihre Schwestern in Esoterikkulturen seit Helena Blavatsky 16.00

18–20 January: Conference

Venus as Muse. Figurations of the Creative

Organizers: Hanjo Berressem, Günter Blamberger, Sebastian Goth

The conference focused on the persistence of the Greek and Roman goddess Venus/Aphrodite—one of Western culture's most fascinating and influential figures of love, beauty, and fertility—in modern art, literature, film, and theory. Although Venus has been represented in all media and her figure suffuses both high and popular culture, her modern transformations have yet to be investigated thoroughly. The origins of the figure of Venus lie in the ancient texts of Homer, Hesiod, Ovid, and Lucretius, but she has also been a prominent subject of sculpture and painting across the centuries—Praxiteles's *Aphrodite of Knidos* and Sandro Botticelli's *The Birth of Venus* being among her most popular representations. Likewise, the image of her birth and beauty pervades the canon of Western literature as much as contemporary art and Hollywood movies.

Our conference took a novel turn on the figure of Venus: First, in addition to her status as a goddess of love and beauty, it emphasized the significance of Venus as a figure of the creative in Western culture. Second, the conference provided a transdisciplinary approach to Venus beyond her ancient image, offering new perspectives on her modern re-figurations in the visual arts (Seiler, Mai, Shaw), literature (Drux, Conley, Vinken, Berressem), film (Bronfen, Gardner), and theory (Rickels, MacCormack). The conference thus explored transformations of the ancient goddess Venus in different media and from various cultural and theoretical perspectives, illuminating her enduring value as a figure of the creative in Western culture from Lucretius (Asmis) to Michel Serres (Goth). These Western figurations were contoured by way of cultural comparisons with non-Western figurations of creativity in Egyptian (Harrisson), Norse (Heizmann), and Chinese (Jian) mythology.



UNIVERSITÉ
DE LORRAINE

Internationales colloquium
Colloque International

TIEFENWÄRTS

Archäologische Imaginationen von Dichtern

Vers les profondeurs

Imaginations archéologiques de poètes



UNIVERSITÉ DE LORRAINE
SITE UNIVERSITAIRE DE METZ
Campus Saulcy UFR Lettres et Langues

Workshop organisé par :

le Collège de Recherche International "Morphomata" de l'Université de Cologne
et le CEGIL (Centre d'Études Germaniques Interculturelles de Lorraine) de l'Université de Lorraine

Wissenschaftliche Leitung / Coordination scientifique :
Dietrich Boschung, Eva Kocsiszky et Françoise Lartillot

25–26 January: Workshop (Metz, France)

“Deepwards”: The Archeological Imagination of Poets

Organizers: Eva Kocziszy, Jörn Lang, Françoise Lartillot, Dietrich Boschung

This project’s goal was an anthology treating topographical and archeological poetry in which lyric texts are tied to essays and images to form interacting fields of meaning; the intent here is to not only generate interest in the loci of ancient Hellas but also contribute to their understanding. The volume brings together German-language poems that thematically address the landscape of ancient ruins on both literary and poetological levels. The workshop offered the authors a possibility to present and discuss their commentary on the poems in the framework of interdisciplinary exchange between researchers in classical, literary, and media studies.

Alongside a general introduction and contributions on visual approaches to antiquity in painting and photography, as well as a public reading by the poet Yves Bonnefoy, the workshop concentrated on poems concerning landscapes of ruins, individual ruins, and archeological objects examined in their medial transmissions or transformations. The process through which these ruins and objects became alien, starting with a discourse of nostalgia and continuing with late modern irritation in respect to the past, was examined in terms of each distinct perception of them. At the same time, the interaction between research and the productive imagination was foregrounded—an interaction that can be understood as a discourse of knowledge, but also as a construction of mnemonic loci or spaces. Here activities centered around poetology and around scholarship should not be understood as a priori interchangeable, despite shared core concepts. For otherwise than is the case with the poet’s archeological imagination, specialized archeological preservation of findings always also implies destruction—this already because of the impossibility of preserving everything uncovered. In the workshop’s framework, using case examples we explored the relationship of that imaginary archeology to specialized discourses themselves revealing considerable constructivistic potential.



FORMKONSTANZ UND BEDEUTUNGSWANDEL

ARCHÄOLOGISCHE FALLSTUDIEN UND MEDIENWISSENSCHAFTLICHE REFLEXIONEN

TAGUNG 9.–10. FEBRUAR 2012

DONNERSTAG, 9. FEBRUAR 2012

09.00 **Dietrich Boschung, Ludwig Jäger** (Köln) Begrüßung

PASSAGEN | MEDIENWECHSEL

09.15 **Christiane Vorster** (Bonn | Köln) Inszenierung und Zitat – Die Befreiung der Andromeda in den Bildmedien der römischen Kaiserzeit

10.00 **Jörn Lang** (Leipzig) Ein kynischer βίος und die Beständigkeit der Bilder – Rezeptionsformen des Diogenes im antiken Kunstschaffen

11.15 **Annetta Alexandridis** (Ithaca | New York) Mimesis oder Metapher? Aphroditekörper im römischen Frauenporträt

12.00 **Dieter Mersch** (Potsdam) Respondenz aus der Sicht der Medienkulturwissenschaft

NEUKONTEXTUALISIERUNG VON FIGURENTYPEN

14.30 **Dietrich Boschung** (Köln) Augusteische Staatskunst und ihre private Verwendung

15.15 **Marco Galli** (Rom) Gandharakunst: Medienwechsel und Bedeutungswechsel

16.30 **Paolo Liverani** (Rom) Historisierung idealer Figuren

17.15 **Ludwig Jäger** (Aachen | Köln) Respondenz aus der Sicht der Medienkulturwissenschaft

FREITAG, 10. FEBRUAR 2012

PERSISTENZ UND NEUINTERPRETATION VON FIGURENKONSTELLATIONEN

09.00 **Annemarie Catania** (Marburg) The Transformation of Imperial Triumphal Imagery on Dionysian Sarcophagi

09.45 **Henner von Hesberg** (Rom) Hirtenbilder – Bukolik, Mythos, christliche Szenen

11.00 **Beat Brenk** (Rom) Kleider machen Leute. Zur Bekleidung der christlichen Heroen

11.45 **Stefan Rieger** (Bochum) Respondenz aus der Sicht der Medienkulturwissenschaft

NEUDEUTUNG DURCH KOMBINATION VORGELEGENER FIGURENTYPEN

14.00 **Jens Daehner** (Los Angeles) „Faustinas Liebhaber“: Vom Mythenbild zur historischen Fiktion

14.45 **Dagmar Grassinger** (Köln) Die Konstruktion der Mythenbilder

15.30 **Birgit Mersmann** (Bremen) Respondenz aus der Sicht der Medienkulturwissenschaft

16.45 **Schlussdiskussion** Leitung: **Sonja Neef** (Paris)

Konzept Dietrich Boschung, Ludwig Jäger

Kontakt Boris Burandt (borisburandt@online.de)

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

Die Veranstaltung ist öffentlich, alle Interessenten sind herzlich eingeladen!



www.ik-morphomata.uni-koeln.de

9–10 February: Workshop

Formal Constancy and Change of Meaning

Organizers: Dietrich Boschung, Ludwig Jäger

Ancient copying techniques allowed the formal repertoire of statues and paintings to be removed from their original context. Even if figures and representational schemata were created for a specific reason, in a specific context, and with specific meaning, they could be newly contextualized in a process of secondary usage and thus invested with new significance. Often precisely transferals of this sort, in which the originally intended substantive references were displaced or even fully vanished, assured enduring reception of the works.

In this conference, archeological examples received theoretical reflection through commentary and remarks grounded in cultural and media studies. This allowed an intensive exchange between these two disciplines.

13–17 March: Workshop (Bamako, Mali)

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

Organizers: Larissa Förster, Kerstin Pinther (Berlin)

The workshop provided a first critical overview of scholarly work on a rather new phenomenon: the emergence of independent art and cultural institutions and initiatives in African cities since the mid 1990s. Because conventional art infrastructures like museums and art galleries in Africa often fail to provide space for critical, innovative artistic, art historical and cultural-political debates, independent curators, cultural producers, artists and activists have reacted to this challenge by carving out new spaces for such debates. In doing so, they have established new self-organized, non-hegemonic and experimental fields of knowledge production, which have become important hubs and catalysts for a thriving African art scene as well as for curatorial and art historical discourses. The workshop brought together papers written by renowned invited scholars in the field of (art) history from Africa, Europe, and the USA as well as papers submitted following an internationally published call, many of which were presented by younger scholars working on the history of contemporary African art. Among the speakers were curators and artists. Papers took stock of existing initiatives, their history, and *modus operandi* (from Morocco to South Africa, from Nigeria to Uganda) and asked how these new spaces question established art historical canons and are able to construct new archives of cultural production. Other papers considered the role of these initiatives in the national arena, in transnational networks (South-North as well as South-South), and in the globalized art world. The topic was further developed in a panel at a conference on “Embattled Spaces” organized by the African Studies Association in Germany in Cologne, May/June 2012. Publication of some of the contributions is in planning.



THE MATERIALITY OF MAGIC

CONFERENCE 24–25 MAY 2012

THURSDAY, 24 MAY

- 09.15 **Dietrich Boschung** (Cologne) / **Jan N. Bremmer** (Groningen)
Welcome Address, Introduction
- 09.30 **Laura Feldt** (Copenhagen) Mesopotamian Magical
Figurines for the Protection of Houses
- 10.15 **Jacco Dieleman** (UCLA) From Papyrus to Metal in
Amulet Production from Pharaonic to Graeco-
Roman Egypt
- 11.00 Coffee Break
- 11.30 **Jaime Curbiera** / **Sergio Giannobile** (Berlin)
Attic Curse Tablets
- 12.15 **Chris Faraone** (Chicago) Voodoo Dolls in Greek
and Roman Antiquity
- 13.00 Lunch Break
- 14.30 **Árpád M. Nagy** (Budapest) Developing Ancient
Amulets: the Magical Gems of the Roman
Imperial Period
- 15.15 **Jan N. Bremmer** (Munich/Groningen) From Books
with Magic to Magical Books
- 16.00 Coffee Break
- 16.30 **Richard Gordon** (Erfurt) Magic and Materiality:
Where Do We Stand Now
- 17.30 **Andrea Zeeb-Lanz** (Speyer) Magic in Prehistory

FRIDAY, 25 MAY

- 10.00 **Andrew Reynolds** (UC London) Magic in Anglo-Saxon
England: An Archaeological Perspective
- 11.00 Coffee Break
- 11.30 **Willem de Blecourt** (Amsterdam) Bewitchment by
Body-Parts. Love Magic in Late Medieval Flanders
- 12.15 **Peter Forshaw** (Amsterdam) Amulets, Seals and
Talismans in Early Modern Europe
- 13.00 Lunch Break
- 14.30 **Heiko Behrend** (Cologne) Photo-Magic
- 15.15 **Owen Davies** (Hertfordshire) The Materiality of
Magic Today
- 16.00 **Veronique Dasen** (Fribourg) Magical Amulets in
Antiquity

Venue: Internationales Kolleg Morphomata – Center for Advanced Studies,

Weyertal 59 (Back Building), 3rd Floor, 50923 Cologne, Germany

Concept: Jan Bremmer, Dietrich Boschung / Contact: Larissa Förster, larissa.foerster@uni-koeln.de

Universität zu Köln



23-25 May: Conference

Materiality of Magic

Organizers: Jan Bremmer, Dietrich Boschung

Ancient magic has attracted great interest since the early 1990s. Although much has been written on the concept of magic itself, its origin, various genres, formulas, and so forth, thus far little attention has been paid the fact that magical knowledge became enshrined in certain types of material, such as lead, stone, gems and papyrus – material that sometimes was used for specific genres of magic.

The conference took the material as the point of departure for a discussion of various types of magic. The discussion's center was antiquity, but the conference also addressed preceding and subsequent eras in order to supplement and compare the classical material.



CY TWOMBLY: BILD, TEXT, PARATEXT

13. BIS 15. JUNI 2012

MITTWOCH 13. JUNI ABENDVORTRAG

- 18.00 **Richard Hoppe-Sailer** (Bochum) Mythos Twombly – Fragen an ein offenes künstlerisches Konzept

DONNERSTAG 14. JUNI TITEL – BILD – ZITAT

- 09.00 **Thierry Greub** (Köln) Einführung
09.30 **Dietrich Wildung** (Berlin) Wrong Label? – Bemerkungen zu »Coronation of Sesostris«
10.45 **Joachim Latacz** (Basel) Cy Twombly mit Achill vor Troia. Zu Twomblys »Fifty Days at Iliam«
11.30 **Dietrich Boschung** (Köln) »Cnidian Venus«
14.15 **Jürgen Hammerstaedt** (Köln) »Thyrsis« (Theokrit)
15.00 **Stefan Priwitzler** (Tübingen) »Discourse on Commodus«
16.15 **Lisa Hopkins** (Sheffield Hallam) Christopher Marlowe: »Hero and Leander«
17.00 **Yoshinobu Hakutani** (Kent State, OH) Cy Twombly's Painting of the Peonies and Haiku Imagery

FREITAG 15. JUNI SCHRIFT – SPUR – MEDIALITÄT

- 09.00 **Georg Braungart** (Tübingen) »Unendliche Spur«: Cy Twomblys »Poetik« zwischen Bild und Gesang
09.45 **Martina Dobbe** (Berlin) Medialität, Schrift und Bild
11.00 **Steffen Siegel** (Jena/Köln) Entfernung der Abstraktion. Cy Twomblys fotografischer Gestus
11.45 **Artur Rosenauer** (Wien) Schicksal oder Strategie? Zur Frage des Spätstils bei Twombly und Tizian
12.30 Schlussdiskussion

Ort: Internationales Kolleg Morphomata, Weyertal 59, 3. Stock, 50937 Köln
Organisation und Kontakt: Thierry Greub, [tgreib\(at\)uni-koeln.de](mailto:tgreib(at)uni-koeln.de)
Die Veranstaltung ist öffentlich; alle Interessenten sind herzlich eingeladen! Um schriftliche Anmeldung wird gebeten.

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Universität zu Köln



13–15 June: Conference

Cy Twombly: Image, Text, and Paratext

Organizer: Thierry Greub

Within the framework of diachronic and cross-cultural topics analyzed at Morphomata in terms of genesis, dynamics, and mediality, this two-day congress was aimed at exploring the chances and possibilities of cooperation between various academic fields, focusing on the work of American artist Cy Twombly (1928–2011).

On the first day, a number of case studies of themes presented in Twombly's art were aimed at clarifying his technique of using titles or inscriptions tied to antiquity. The speakers analyzed Twombly's iconic reformulations from the perspective of different disciplines, including Egyptology, archeology, and English, Greek, German and Japanese studies. Against the background of insight gained from this *iconographical* focus, the second day turned to systematic questions of "paratexts" and *iconological* issues in Cy Twombly's work, and to questions of style and their specific historicity.

The interdisciplinary approach taken, involving drawing in neighboring disciplines as equal partners in analysis, was aimed at opening up new perspectives on Twombly's oeuvre. At the same time, the approach sparked a discussion centered on the notion and relevance of our cultural roots – or, to describe it in Cy Twombly's visual language, on exploring the disintegration and differentiation, or the deconstruction and reformulation, of exemplary, classical figurations of the Western cultural tradition.



GÖTTERBILDER DER MITTLEREN UND SPÄTEN KAISERZEIT ALS AUSDRUCK RELIGIÖSER VORSTELLUNGEN

TAGUNG 20. BIS 22. JUNI 2012

MITTWOCH 20. JUNI

Abendvortrag im Römisch-Germanischen Museum

- 18.30 **Andreas Scholl** (Berlin) Antike Götter an der Spree.
Die Neupräsentation der Berliner Antikensammlung auf der Museumsinsel

DONNERSTAG 21. JUNI

09.00 Begrüßung

Das Vorbild der hochklassischen Götterstatuen

- 09.15 **Friederike Naumann-Steckner** (Köln) Skulpturen nach der Athena Parthenos in den Provinzen
10.00 **Stavros Vlizos** (Athen) Das Vorbild des Zeus in Olympia

Literarische und sprachliche Zeugnisse

- 11.15 **Ulrike Egelhaaf-Gaiser** (Göttingen) Wenn Najaden die Segel spannen ...: Göttliche Reisebegleiter und Fremdenführer in Statius Silvae 3,2
12.00 **Wolfgang Spickermann** (Erfurt) „Pro Imaginibus“? Lukian von Samosata und die Götterbilder.
14.00 **José Luis García Ramón** (Köln) Götterbilder, religiöse Vorstellungen und Epitheta deorum
14.45 **Jan Bremmer** (München/Groningen) God Against the Gods: the Early Christians and Idolatry

Neue Formen der Götterbilder im 2. und 3. Jh.

- 16.00 **Kathrin Schade** (Berlin) Göttlicher Schein und fabulierendes Beiwerk. Götterstatuen des 2. bis 4. Jahrhunderts
16.45 **Marion Euskirchen** (Köln) Erotisierung weiblicher Götter in der mittleren Kaiserzeit

FREITAG 22. JUNI

- 09.30 **Dietrich Boschung** (Köln) Neue Götterbilder: Mithras und Glykon

- 10.45 **Dagmar Grassinger** (Köln) Apollo und Dionysos
11.30 **Gabrielle Kromer** (Wien) „Pantheistische“ Neuschöpfungen von Götterbildern im norisch-pannonischen Raum

Kontexte: Aufstellungs- und Funktionszusammenhang

- 14.00 **Alfred Schäfer** (Köln) Götterbilder in dionysischen Vereinen. Zur Konstruktion von dynamischen Denk- und Handlungsräumen.

- 14.45 **Marco Galli** (Rom) Statue di culto e sacraia nei praedia del suburbio di Roma

- 16.00 **Martin Maischberger** (Berlin) Die Skulpturenausstattung der Faustina-Thermen in Milet

- 16.45 **Thomas Fischer** (Köln) Götterbilder auf Waffen der mittleren Kaiserzeit

- 17.30 **Schlussdiskussion**
Moderation R. von den Hoff

Ort: Internationales Kolleg Morphomata, Weyertal 59, 3. Stock, 50937 Köln und

Römisch-Germanisches Museum Köln (Abendvortrag, 20.06.2012), Roncalliplatz 4, 50667 Köln

Konzept: Dietrich Boschung / Organisation: Boris Burandt
Kontakt: Boris Burandt [borisburandt\[at\]t-online.de](mailto:borisburandt[at]t-online.de)

In Zusammenarbeit mit dem Römisch-Germanischen Museum der Stadt Köln

Universität zu Köln



21-22 June: Conference

Images of the Gods in the Middle and Late Roman Empire

Organizers: Dietrich Boschung, Alfred Schäfer (Romano-Germanic Museum, Cologne)

The Roman images of the Gods in the middle and later imperial period (second and third centuries AD) have been examined almost exclusively in respect to their formal dependence on older models. What has here not been considered is that both their formal composition and the conditions of their reception were significantly different from what was manifest in earlier periods. Statues of gods were endowed with increasing attributes and decorative details; statuary groups drew attention to sequences of action. In addition, starting in the second century AD there was an intensified demand for three-dimensional images of deities, so that a regular “mass production” of statues and groups of statues began.

The creative shaping of mythological sculptures in the middle and later imperial period stood at the center of this colloquium, which examined how the divine images visualize religious ideas and endow them with a sensorily tangible presence. In this way it was possible to show the extent to which the images transmit older conceptualizations of the nature of the gods, or, to the contrary, reveal and stabilize newer religious ideas.



MÖGLICHKEITSDENKEN

UTOPIE UND DYSTOPIE IN DER GEGENWART

28.-29. JUNI 2012

Haben Utopien nur in Dystopien überlebt?

DONNERSTAG, 28. JUNI

- 09.30 **Günter Blamberger, Martin Roussel** Begrüßung
Wilhelm Voßkamp Einführung
 10.15 **Gabriel Motzkin** (Jerusalem) Utopie, Dystopie und Evolution
 11.45 **Arbogast Schmitt** (Marburg) Der Staat als Möglichkeitsraum individueller Selbstentfaltung bei Platon
 14.15 **Klaus L. Berghahn** (Madison) Möglichkeitsdenken als Kategorie der Philosophie und Dichtung in Ernst Blochs *Prinzip Hoffnung*
 15.45 **Friedrich Balke** (Weimar) Darwin zwischen den Maschinen. Samuel Butler und die Möglichkeiten eines Denkens in der »Leere des verschwundenen Menschen«
 16.45 **Roberto Simanowski** (Basel) Neue Formen der Öffentlichkeit und neue Technologien der Überwachung. Das Internet als Ort utopischer und dystopischer Praktiken

TAGUNGSRAUM SEMINARGEÄUDE, ALBERTUS-MAGNUS-PLATZ

18.30 ABENDVORTRAG

Karl Heinz Bohrer (London) Utopie Europa.
 Eine Ursache ihres Zerfalls

TAGUNGSRAUM SEMINARGEÄUDE, ALBERTUS-MAGNUS-PLATZ

FREITAG, 29. JUNI

- 09.30 **Vivian Liska** (Antwerpen) Utopie und Potentialität im modernen jüdischen Messianismus
 10.30 **Matthias Löwe** (Jena) Utopie versus Anthropologie: Konstellationen eines Konflikts um 1800 und heute
 12.00 **Hans Ulrich Seeber** (Stuttgart) Zu den Funktionen dystopischer Zukunftsentwürfe
 15.00 **Judith Leif** (Köln) Gattungsgeschichte als Spirale. Heterotopie als Möglichkeit utopischen Schreibens in der Gegenwart
 16.30 **Ryozo Maeda** (Tokyo) »Ikai« (andere Welten / andere Universen) im Manga

TAGUNGSRAUM SEMINARGEÄUDE, ALBERTUS-MAGNUS-PLATZ

19.00 ÖFFENTLICHE DISKUSSION

Jürgen Fehrmann (Bonn) Die Versprechen einer Institution. Die Universität als Projektionsraum
 Respondenten **Axel Freimuth** (Köln) **Peter Strohschneider** (München)

HÖRSAL XXV, HAUPTGEÄUDE

Bietet die Tradition des Utopischen Anknüpfungspunkte für aktuelle Zukunftsbeschreibungen?

Internationales Kolleg Morphomata

Wilhelm Voßkamp, Günter Blamberger, Martin Roussel / Kontakt: Martin Roussel, martin.roussel@uni-koeln.de



Universität zu Köln



28–29 June: Conference

Thinking in Possibilities: Utopia and Dystopia in the Present

Organizers: Wilhelm Voßkamp, Martin Roussel, Günter Blumberger

Where at present utopian thinking is often suspected of being ideological, apocalyptic scenarios define the imaginative framework of prognostics and calculation of the future. In order to gain a clear sense of this “presetting,” in the conference’s framework the potential of present-day descriptions of the future was carefully referred back to a thinking in terms of possibility. This opens a view onto the question of the extent to which utopian (and dystopian) traditions can and should offer points of contact, horizons of understanding, or moments of critical reference. Now as before, images conveying ideals and warnings are indebted to the utopian impetus intent on directing our view out of the present into the future. At the same time the question emerges of whether, in view of the crisis of socially integrative utopias, the utopian has survived in any other way than through our medial society’s negative scenarios, hence indirectly.

Utopias conceive possibilities of thinking future. With the beginning of historical modernity, in which an expectation of the future surpasses the experience of the past, schemas emerge in each ongoing present that can be called “utopias.” The temporalization of experience renders projections into the future possible (Reinhart Koselleck). These are never unambiguous. They offer polyvalent ideals and chimeras, the interconnections at play here sometimes being idiosyncratic. Insight into this dialectic increases with the degree of self-referentiality of the future-oriented schemas, utopia and dystopia thus being mutually determinant. Following the end of the “utopism” suspicion in the early 1990s, the present focus is on an inventory of potentials for the future, on conceptual forms of the hypothetical-possible.

Here the significance of antique tradition (A. Schmitt), of humanism in face of the challenges of Darwinism and technology (F. Balke), and of Jewish messianism (V. Liska), anthropology as a conflictual moment of utopia-discourse (M. Löwe), and both literature- and genre-typological narratives (Seeber, Leiß) extending to twentieth century utopias of consciousness (K. Berghahn) all entered into conversation with present-day discursive constellations of evolutionism (G. Motzkin) and of production of the utopian and dystopian in the Internet’s medial public (R. Simanowski). Karl Heinz Bohrer’s evening lecture posed the much-discussed question of the

“European utopia” and traced an arc from a (partly absent) political history with a correspondingly visionary semantics to ongoing European discourses of crisis.

All told, in its relevance for an analysis of the present, the question of the future of utopian thinking—of the possibilities of temporal, visionary, and subjunctive thought—itself poses another question: that of the locus of the societal and of society today—and with this the question of the authority of tradition. And this means, in turn: it poses the question of *traditions* of utopian thinking.

The university as a utopian locus of knowledge was the theme of an animated podium discussion on the “Future of the Universities,” the participants being the rectors of the universities of Cologne and Bonn, Axel Freimuth and Jürgen Fohrmann, and the former chairman of the German Council of Science and Humanities (and, a few days following the discussion, the elected president of the German Research Council), Peter Strohschneider, with Wilhelm Voßkamp as moderator. While in an introductory talk Fohrmann pointed to the university as historically representing a pluralistic-utopian space, Freimuth insisted on its status as a practical formative space—a space that, emphatically, includes the utopian. Strohschneider took up ideas from both positions, arguing for an understanding of change within the university that is differentiated in terms of educational theory; but he also emphasized the pragmatic restrictions resulting from political pressure for action.

20–22 September: Conference

Denkbilder – Thinking Images/Critical Eye

Organizers: Carol Jacobs, Henry Sussman (Yale), Günter Blamberger, Martin Roussel

Henry Sussman's suggestion that Benjamin's concept of the *Denkbild* be translated as "Thinking Image" was the starting point for reflections in a transatlantic conference held by Yale University and the University of Cologne. The conference's aim was to exchange ideas on both the relationship between the image and thinking and the potential of image-patterns in various contexts in the humanities—to develop conceptual convergence under the sign of common imagistic references. In the framework of such close cooperation, the spectrum of conference participants was limited to Yale (with an emphasis on the German department) and Cologne (with an emphasis on Morphomata).

In a first conference section, Peter Eisenman (architecture, Yale), Günter Blamberger (German studies, Cologne), and Chris Wood (art history, Yale), discussed questions centered on the development of scholarly models. (Eisenman), "exhibition" (Wood, using the Documenta as his example), and the critique of traditional ideas of the image. In section 2, Francesco Casetti (media studies/humanities, Yale), Beatrice Primus (linguistics, Cologne) and Ryosuke Ohashi (philosophy, Kyoto/Cologne) discussed the relevance of medial phenomena and the logic of the image for signs and orders of visibility. In a section focused on literary studies, Rüdiger Campe (German studies, Yale), Martin Roussel (German studies, Cologne), and Jan Söffner (Romance studies, Cologne), came together to discuss emblematics in Walter Benjamin's book on Baroque tragedy (Campe), the Western practice of micrography as a critique of the distinction between writing and image (Roussel), and the idea of participation in perception of the image (Söffner). Through their dialog, the three participants conveyed an understanding of inscription as a process not only producing images but taking place within the image. In a special manner, the fourth section, with Brigitte Peucker (German and film studies, Yale), Adriana Bontea (English studies, Sussex/Cologne) and Frank Wascheck (archeology, Cologne) participating, raised the question of the observer who in a cinematic context is herself placed in the scene through the imagistic content (Peucker über Greenaway), who ties verbal and imagistic systems together in the dialectic figure (Bontea, concerning Benjamin and Klee), or in his corporeality is part of dynamic

practices (and thus is not statically severed from the observation's object, as Wascheck showed in the case of Greek applied art).

Benjamin's Denkbilder were not only unforgettable sites of reminiscence; they were moments of inscription where his discourse exercised its full palette of descriptive, analytical, allegorical, and performative potential. As a writing-technique, the use of Denkbilder, as most fully elaborated in *The Arcades Project*, facilitates a theoretical practice oriented towards ambient trends and phenomena more than towards a fixed canon of conceptual works and terms. In this sense, as visual/discursive "switches" they furnished both the procedural and conceptual basis for a theory, in more than a spontaneous sense – a theory as cryptic, truncated, and shocking as the circumstances prompting it. This modality of intellectual work continues to be strongly evident, in sites of intellectual production all over the globe and an astonishing array of media. Such improvisation on the interstice between textual and visual processing is one particularly vibrant instance of what the "Thinking Images/Critical Eye" conference was about.

25 October: Workshop

The Physiology of the Fluid Body

Organizer: Manfred Horstmanshoff

The history of anatomy has been the subject of much recent scholarship. The volume *Blood, Sweat and Tears - The Changing Concepts of Physiology from Antiquity into Early Modern Europe* shifts the focus to the many different ways in which the function of the body and its fluids were understood in pre-modern European thought. Contributors demonstrate how different academic disciplines can contribute to our understanding of “physiology” and investigate the value of this category to pre-modern medicine. The book contains individual essays on the wider issues raised by “physiology” and detailed case studies that explore particular aspects and individuals.

The symposium presented the volume’s implications for our understanding of the changing images of “physiology in antiquity and the early modern era.



POLITISCHE FRAGMENTIERUNG UND KULTURELLE KOHÄRENZ DER SPÄTANTIKE

TAGUNG 7. BIS 9. NOVEMBER 2012

MITTWOCH, 7. NOVEMBER

ABENDVORTRAG

- 18.00 **Mischa Meier** (Tübingen) Nachdenken über Herrschaft. Die Bedeutung des Jahres 476 n. Chr.

DONNERSTAG, 8. NOVEMBER

- 09.00 Begrüßung

STAATLICHE UND KIRCHLICHE ORGANISATIONSFORMEN

- 09.30 **Shane Bjornlie** (Claremont, CA) Regnum Nostrum: Imitatio, Continuity, Adaptation and Departure in Ostrogothic Administration
10.15 **Peter Sarris** (Cambridge) The Formation of the Post-Roman Economy and the Cultural Legacy of Rome
11.30 **Hanns Christof Brennecke** (Erlangen) Die politische Rolle der Konfessionen im Ostreich
12.15 **Thomas Fischer** (Köln) Militär, Bewaffnung und Heeresstruktur am Ende der Antike

ALLTAGSKULTUR

- 14.30 **Marcel Danner** (Köln) Höfen, Häuser und Paläste. Die Vielfältigkeit der Wohnformen in der Stadt des 5. und 6. Jahrhunderts
15.15 **Deborah Deliyannis** (Bloomington) Church-Building in Rhetoric and Reality in the 5th–7th Centuries
16.30 **Sabine Schrenk** (Bonn) Kontinuität und Umbruch am Beispiel der spätantik-frühmittelalterlichen Kleidung
17.15 **Joan Pinar Gil** (Barcelona) Local Realities and Continental-wide Fashions. Some Paradoxes on 5th–6th Century Clothing Ornaments in the West-Mediterranean Provinces (and beyond)

FREITAG, 9. NOVEMBER

DIE KULTUR DER ELITE

- 09.30 **François Baratte** (Paris) Occident et Orient dans l'orfèvrerie de l'Antiquité tardive (IVe–VIIe s.): styles, techniques et ateliers
10.15 **R. R. R. Smith** (Oxford) The Last Statues of Aphrodisias
11.30 **Ralph Mathisen** (Urbana-Champaign) How the Barbarians Saved Classical Civilization
12.15 **Lieve van Hoof** (Leuven/Bonn) Greek Rhetoric and the Later Roman Empire. The Bubble of the 'Third Sophistic'

HERRSCHERREPRÄSENTATIONEN

- 14.30 **Emmanuel Mayer** (Chicago) Ein neuer Reichsstil: Palastarchitektur in den Residenzstädten der Spätantike
15.15 **Filippo Carli** (Mainz) Wirtschaftliche Fragmentierung? Die spätantike Goldwährung und das Ende des römischen 'monetary system' (5.–7. Jh. n. Chr.)
16.30 **Christine Radtke** (Köln) Rex Theodericus Plus: Princeps Invictus Semper – Herrscherpanegyrik und Herrschaftsrepräsentation in den germanischen Nachfolgeregkeiten am Beispiel Theoderichs des Großen
17.15 Abschlussdiskussion

Ort: Internationales Kolleg Morphomata, Universität zu Köln, Weyertal 59 (Rückgebäude; dritter Stock), 50937 Köln
Konzept: Dietrich Boschung, Christine Radtke
Kontakt: Dietrich Boschung (dietrich.boschung[at]uni-koeln.de)

In Zusammenarbeit mit a.r.t.e.s. Graduate School for the Humanities Cologne

Universität zu Köln



7–9 November: Conference

Political Fragmentation and Cultural Coherence in Late Antiquity

Organizers: Dietrich Boschung and Christine Radtki in cooperation with the a.r.t.e.s. Graduate School for the Humanities Cologne

The centuries-long political unity of the *Imperium Romanum* had its expression as great cultural coherence—the orientation towards Rome led, after all, to forms of unification in the legal, administrative, economic, and military realms. This produced generally valid norms that in their turn were manifest as commonalities of material culture and language. The homogeneity within the graphic arts was particularly striking. With the empire's division and the formation of Germanic empires on Roman soil, political unification began to crumble in the decades around 400 AD; but the idea of a unified empire and common culture endured.

Both the politically determined distinctions and the persistent cultural commonalities manifest in the fifth and sixth centuries AD were examined in examples from all areas of ancient studies.



KONKURRENZKULTUREN IN HISTORISCHER PERSPEKTIVE

PRAKTIKEN – WERTE – INSTITUTIONALISIERUNGEN

TAGUNG 22. BIS 23. NOVEMBER 2012

DONNERSTAG, 22. NOVEMBER

09.00 Begrüßung

KONKURRENZ: BEGRIFF UND FORSCHUNGSKONZEPTE

- 09.15 **Karl-Joachim Hölkeskamp** (Köln) Konkurrenz als sozialer Handlungsmodus - Positionen und Perspektiven der historischen Forschung
- 10.00 **Christoph Ulf** (Innsbruck) Wettbewerbstheorien - Wettbewerbskulturen: ein Blick auf Projektionen und (Re)Konstruktionen
- 11.15 **Markus Tauschek** (Kiel) „Von den Besten die Wichtigsten“ - Vorüberlegungen zu einer Anthropologie der Konkurrenz
- 12.00 **Tobias Werron** (Bielefeld) Worum konkurrieren Nationalstaaten? Zu Begriff und Geschichte „weicher“ Formen der Konkurrenz

KONKURRENZ IN DER RÖMISCHEN REPUBLIK: EIN HISTORISCHES MODELL?

- 14.00 **Dietrich Boschung** (Köln) Zur Materialität politischer Konkurrenz in der späten römischen Republik
- 14.45 **David Lindschinger** (Innsbruck) Die Anfänge der römischen Geschichtsschreibung: Aristokratischer Wettbewerb im Spannungsfeld literarischer Konkurrenz und der Ausbildung einer gemeinsamen Identität
- 15.30 **Marian Nebelin** (Berlin) Konkurrenz und Konsens unter den Aristokraten der römischen Republik. Möglichkeitsraum - Soziale Schließung - Transformation

STADT UND KONKURRENZ IN MITTELALTER UND FRÜHER NEUZEIT

- 16.45 **Nina Kühnle** (Kiel) Belebt Konkurrenz das Geschäft? Städtische „Konkurrenzgründungen“ am Beispiel des spätmittelalterlichen Württemberg
- 17.30 **Philip Hoffmann-Rehnitz** (Münster) Reguläre und irreguläre Konkurrenzstrukturen in der Stadt des 17. und 18. Jahrhunderts

FREITAG, 23. NOVEMBER

MARKT UND WETTBEWERB

- 09.30 **Christiane Eisenberg** (Berlin) Konkurrenz auf Märkten - Kann die Geschichtswissenschaft sie erforschen? Wie kann sie sie erforschen?
- 10.15 **Morten Reitmayer** (Trier) Fallstudien zum Aufstieg und den Grenzen des Marktes in den 1700er und 1800er Jahren
- 11.30 **Wencke Meteling** (Marburg) Internationale Konkurrenz als nationale Bedrohung. Deutschland in den 1990er Jahren

KONKURRENZ IM FELD DES WISSENS UND DER WISSENSCHAFTEN

- 14.00 **David Gilgen** (Bielefeld) Vom wissenschaftlichen Wettbewerb zur kapitalistischen Konkurrenz? Der Diskurs um Rechte an geistigem Eigentum und das Patent-Recht im Deutschen Reich und in England, 1864-1904
- 14.45 **Günter Blamberger** (Köln) Konkurrenzkulturen im literarischen Feld nach 1945
- 16.00 **Dietmar Wetzol** (Bern) Verordneter Wettbewerb - die (Neu-)Geburt der Universität Bern
- 16.45 **Margit Szöllösi-Janze** (München) Konkurrenz um ...? Wettbewerb zwischen Universitäten in Deutschland im 19. und 20. Jahrhundert
- 17.30 Abschlussdiskussion

Abendvortrag im Tagungsraum, Neues Seminargebäude

- 19.00 **Barbara Stollberg-Rilinger** (Münster) Logik und Semantik des Ranges in der frühen Neuzeit

Ort: Internationales Kolleg Morphomata, Universität zu Köln, Weyertal 59 (Rückgebäude: dritter Stock), 50937 Köln; Universität zu Köln, Tagungsraum, Neues Seminargebäude
Konzept: Dietrich Boschung, Ralph Jessen
Kontakt: Ursula Gießmann (ursula.giessmann@uni-koeln.de)

In Zusammenarbeit mit dem
Historischen Institut der Universität zu Köln



Universität zu Köln



22–23 November: Conference in Cooperation with the Historical Institute,
University of Cologne

**Competing Cultures in Historical Perspective: Practices – Values –
Institutionalizations**

Organizers: Dietrich Boschung, Ralph Jessen

Boundless competition appears to be a sign of the present period. Globalization and deregulation, the discursive hegemony of neo-liberalism, and the commodification of ever more areas of life have rendered the market omnipresent. Outside economic theory as well, both competition's boundlessness and crisis and the vanishing credibility of the neo-liberal paradigm have led to increased interest in competition as a mode of action for the legitimate distribution of scarce resources: social scientists, political scientists, and cultural theorists, together with social psychologists and socio-biologists have taken up the theme—to be sure almost always strictly in relation to the present. In contrast, there has been a paucity of historical research on competition. This conference thus offered a first opportunity to discuss conceptual and methodological questions regarding a history of competition.



Auf schwankendem Grund – Dekadenz und Tod im Venedig der Moderne

Venedig, Donnerstag 29. November – Samstag, 1. Dezember 2012

Interdisziplinäre und internationale Tagung anlässlich von 100 Jahre „Der Tod in Venedig“, Novelle von Thomas Mann (1912-2012)

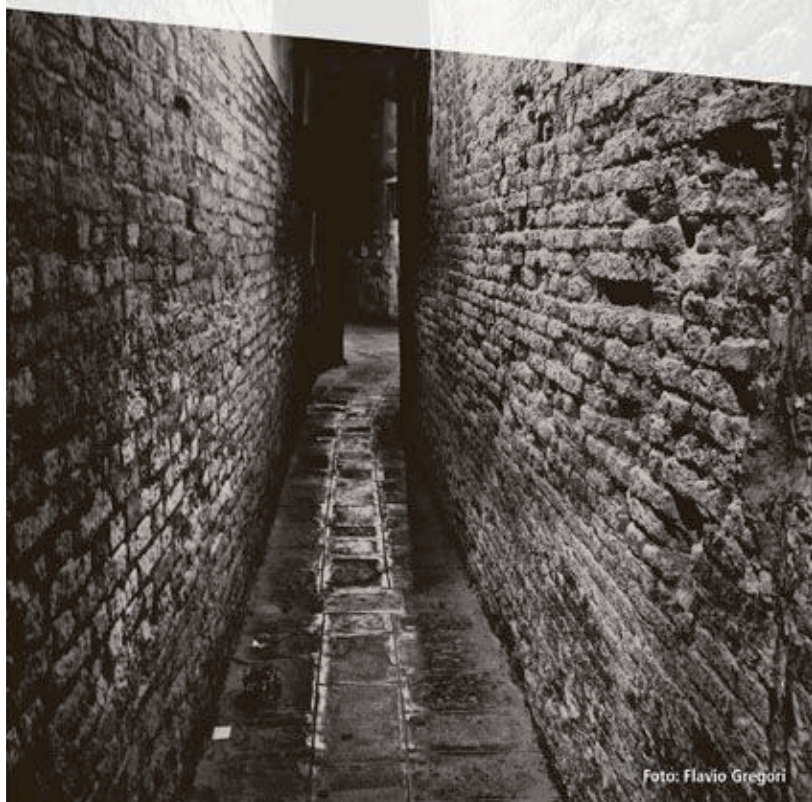


Foto: Flavio Gregori

29 November–1 December: Interdisciplinary Conference, Venice

On Shaky Ground: Decadence and Death in the Venice of Modernity

Organizers: Klaus Bergdolt, Günter Blamberger, Sabine Meine

The occasion for the conference was the centenary of publication of Thomas Mann's novella "Death in Venice," in which Gustav Aschenbach, a writer whose work is grounded in historical scholarship, enters uncertain terrain beyond rational conceptualization—a longing-imbued terrain of love and beauty—and then finally a liminal region in which everything shaped moves into shapelessness, the amorphous: into death. In this respect, Venice has functioned as a topos—in the ethical, aesthetic, and epistemological upheaval he experiences in that city, Aschenbach is not alone. Around 1900, Venice was a mirror of experiences of crisis on the part of writers, painters, and musicians; put otherwise, it served as a seismograph allowing registration of a loss of metaphysical certainties, of trust in the evidence of knowledge, the unity of the person, and the reliability of language. In the work of Thomas Mann and his contemporaries, uncertainty, loss of control, movement on "shaky ground" became a motor of creativity. The way literature, music, and art presented ambiguous figures around 1900 in the mirror of Venice was the theme of this conference..



4. LITERATOR 2012: SIBYLLE LEWITSCHAROFF

Sibylle Lewitscharoff has been honored with Morphomata's world-literature lectureship—the first woman to hold the appointment following Daniel Kehlmann in 2010 and Péter Esterházy in 2011. “Literator” was Goethe's term for writers and intellectuals who made it their task to mediate between the world's different cultures.

In her inaugural lecture on 4 December, Sibylle Lewitscharoff discussed Walker Percy's novel *The Moviegoer*. Other events brought her together with students at the University of Cologne and offered space for discussions with fellows at Morphomata. At Belgian House, Lewitscharoff met with her friends and writer-colleagues Juri Andrukhovych and Martin Mosebach to discuss the question of the “autocracy” of literary realism. And she explored translation between cultures with her translators Ljubomir Iliev and Isa Baricco.



Born in 1954 to a Belgian father and German mother, Sibylle Lewitscharoff studied comparative religion in Berlin, where she now lives, after long periods spent in Buenos Aires and Paris. Following her studies, she first worked as a bookkeeper in an advertising agency. She published radio features, radio plays, and essays. Sibylle Lewitscharoff has received many prizes: in 1998 she received the Ingeborg Bachmann Prize for her novel *Pong*, and in 2009 she received the Prize of the Leipzig Book Fair for her novel *Apostoloff*. Her novel *Blumenberg*, a fictional homage to the philosopher Hans Blumenberg, was on the 2011 short list for the German Book Prize, and she was awarded the Kleist Prize that same year. Her most recent book is the volume *Vom Guten, Wahren und Schönen* (“On the Good, True, and Beautiful”), which collects lectures on poetics she delivered in Frankfurt and Zurich in 2011 (Foto © Susanne Schleyer).

LAUNCH EVENT ON 4 DECEMBER 2012, UNIVERSITY OF COLOGNE

After the opening speeches by University of Cologne President Axel Freimuth and Günter Blumberger, Lewitscharoff held her talk on “Held oder Heiliger? Über den ‘Kinogehrer’ von Walker Percy” (“Hero or Saint? On Walker Percy’s *Moviegoer*”).

LITERARY WORKSHOP ON 5 DECEMBER 2012, MORPHOMATA

The following day, Sibylle Lewitscharoff led a writers’ workshop in the Morphomata library for students at the University of Cologne. The students had applied in advance to participate in the workshop; the task Lewitscharoff assigned them was to portray a deeply likeable or dislikable person.

“IS CULTURE TRANSLATABLE?” PODIUM DISCUSSION IN THE SANCTA CLARA KELLER, COLOGNE, 6 DECEMBER 2012

On 6 December the question of translation between cultures stood at the center of a conversation between Sibylle Lewitscharoff and her translators Isa Baricco and Ljubomir Iliev.

The event took place in cooperation with the Weltlesebühne e.V.

FELLOW MEETING WITH SIBYLLE LEWITSCHAROFF AT MORPHOMATA, 11 DECEMBER 2012

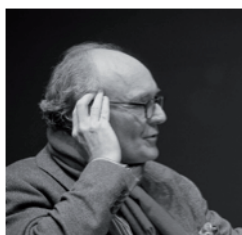
At an internal meeting with fellows and colleagues at Morphomata, Lewitscharoff discussed death images in her novel *Blumenberg*.

“AGAINST THE AUTOCRACY OF REALISM” PODIUM DISCUSSION IN THE BELGIAN HOUSE, COLOGNE, 12 DECEMBER 2012

With her writer-colleagues Juri Andruchowytch and Martin Mosebach, Sibylle Lewitscharoff discussed the in her eyes all too widespread realism of contemporary literature and possible counter-models, such as Juri Andrukhovych’s novel *Perversion*.

Recordings of the events can be found at www.ik-morphomata.uni-koeln.de

LEWITSCHAROFF'S GUESTS



JURI ANDRUKHOVYCH

Born in the Ukraine in 1960, Andrukhovych is a writer, poet, essayist, and translator. He became known as the co-founder of the literary performance-group *Bu-Ba-Bu*. He has received many national and international prizes for his work, including the Herder Prize of the Alfred Toepfer Foundation and the special award tied to the Erich Maria Remarque Peace Prize of the city of Osnabrück in 2005. In 2006 he was honored with the Leipzig Book Prize for European Understanding. Andrukhovych translate from German, Polish, Russian, and English into Ukrainian. He is considered one of the most important intellectual Ukrainian voices. The last work of his to appear in German was *Perversion*, in 2011 (Foto © Susanne Schleyer).

MARTIN MOSEBACH

was born in Frankfurt am Main in 1951. Since finishing his law studies he has lived in Frankfurt as an independent author. 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. Mosebach has received various awards including both the Kleist Prize (2002) and the Georg Büchner Prize, the most renowned German literary prize (2007). Following a stay at the Wissenschaftskolleg, Berlin, he is presently a fellow at Morphomata. His last published work is the essay-collection *Der Ultramontane. Alle Wege führen nach Rom* (2012) (Foto © Philipp Böll).

5. STAFF

5.1 OVERVIEW

DIRECTORS

Prof. Dr. Günter Blamberger, *German Literary Studies*

Prof. Dr. Dietrich Boschung, *Classical Archeology*

EXECUTIVE BOARD

Dr. Martin Roussel, *German Literary Studies*

Frank Wascheck, M.A., *Classical Archeology*

RESEARCH ASSOCIATES

Ines Barner, M.A., *German Literary Studies*

Dr. Larissa Förster, *Social Anthropology*

Dr. Thierry Greub, *Art History*

Dr. Sidonie Kellerer, *Philosophy*

Dr. Jan Söffner, *Romance Studies*

RESEARCH ASSISTANTS

Boris Burandt, *Archeology of Roman Provinces*

Marta Dopieralski, M.A., *Theater, Film, and Television Studies*

Ivanka Klein, M.A., *Social and Cultural Anthropology*

Asuman Lätzer-Lasar, M.A., *Archeology*

Björn Moll, *German Literary Studies*

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

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

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

STUDENT ASSISTANTS

Dominik Finkenberger, *Media and Computing*

Helene Dick, *Art History*

Sarah Stinnesbeck, *Archeology*

David Vinzentz, *German Literary Studies*

OFFICE

Regina Esser

5.2 BOARD OF DIRECTORS

Günter Blumberger

German Literary Studies



PRESENT RESEARCH

- *A Farewell to Genius?* Study of figurations of the creative (in progress).
- *Death after the Death of God: Images of Death in Literature, Art and Film.* Study of figurations of death (in progress).
- *A Short History of the Novella*. Study of the genre as a morphom (in progress).

ORGANIZED CONFERENCES

- 18–20 January: *Venus as a Muse* (Cologne)
- 28–29 June: *Möglichkeitsdenken: Utopia and Dystopia in contemporary literature and philosophy* (Cologne)
- 19–23 September: *Thinking Images* (Yale)
- 29 November–1 December: *Su terreno incerto* (Venice)
- 4–12 December: *Literator, Lectureship for World Literature* (Cologne)
- 15–17 March: *Kleist's Gestures* (Stanford, Co-Organizer)
- 13–20 May: *Theatre, Myth, Anthropophagia* (Fortaleza, Brasil, Co-Organizer)
- 17–29 July: *Creativity* (Wasan Island, Canada, Co-Organizer)
- 28 September–2 October: *Bild/Text* (Basel u.a., Deutsch-chinesische Literaturstraße, Co-Organizer)
- 16–18 November: *Kleists Letters* (Berlin, Co-Organizer)

MAIN PUBLICATIONS

- *Literator 2010 - Dozentur für Weltliteratur: Daniel Kehlmann* (co-ed.). Morphomata Lectures Cologne, 2012, including: 'Laudatio auf Daniel Kehlmann' (11-18)
- *Heinrich von Kleist. Biographie*, Frankfurt/M. 2012
- "Das letzte Wort hat nicht der Realismus", in *Sinn und Form*, 64/4 H., 2012, 568-571
- "The End of Fiction? Anmerkungen zu Wolfgang Hildesheimers Narratologie, mit einem Seitenblick auf Francis Bacon und Samuel Beckett", in: *Wolfgang Hildesheimer und England. Zur Topologie eines literarischen Transfers*. R. Görner and I. Wagner (eds.), Bern u.a. 2012, 181-194
- "Figurationen des Schöpferischen bei Heinrich von Kleist", in: *Literaturstraße. Chinesisch-deutsches Jahrbuch für Sprache, Literatur und Kultur*, Vol. 13, 2012, 115-124
- "Bär", in: *Zoologicon. Ein kulturhistorisches Wörterbuch der Tiere*. Ch. Kassung, J. Mersmann, O. B. Rader (eds.), München 2012, S. 50-54
- "'Nur was nicht aufhört, weh zu thun, bleibt im Gedächtniss' (Nietzsche)", in: *Kleist & Ich*. Frankfurt/Oder 2012, 16-26
- *Kleist: Krise und Experiment* (together with Stefan Iglhaut), Bielefeld, Leipzig, Berlin 2011
- *Kleist-Jahrbuch 2012* (co-ed.), Stuttgart 2012

Dietrich Boschung

Classical Archeology



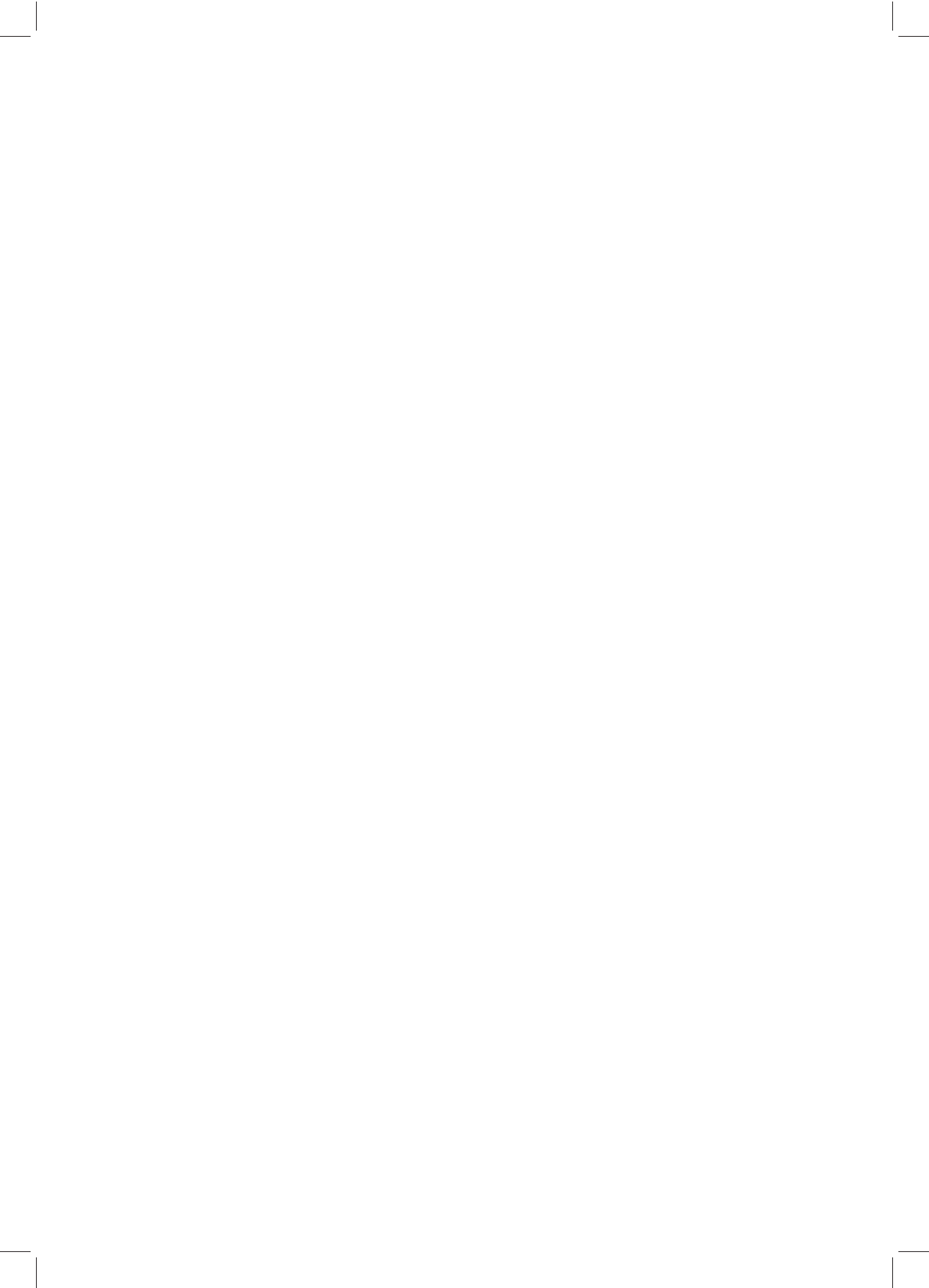
ORGANIZED CONFERENCES

- 25–26 January: *Tiefenwärts. Archäologische Imaginationen von Dichtern – Vers les profondeurs. Imaginations archéologiques des poètes* (together with Eva Kocziszký and Françoise Lartillot, Université de Lorraine, Metz)
- 9–10 February: *Formkonstanz und Bedeutungswandel. Archäologische Fallstudien und medienwissenschaftliche Reflexionen* (together with Ludwig Jäger)
- 24–25 May: *The Materiality of Magic* (together with Jan Bremmer)
- 20–22 June: *Götterbilder der mittleren und späten Kaiserzeit als Ausdruck religiöser Vorstellungen* (together with Alfred Schäfer and the Römisch-Germanisches Museum der Stadt Köln);
- 7–9 November: *Politische Fragmentierung und kulturelle Kohärenz der Spätantike* (together with Christine Radtki and the a.r.t.e.s. Graduate School for the Humanities Cologne);
- 22–23 November: *Konkurrenzkulturen in historischer Perspektive. Praktiken – Werte – Institutionalisierungen* (together with Ralph Jessen and the Historisches Institut der Universität zu Köln).

MAIN PUBLICATIONS

- “Zur Portraitdarstellung der Kaiser des Gallischen Sonderreichs”, in: Th. Fischer (ed.), *Die Krise des 3. Jahrhunderts n.Chr. und das Gallische Sonderreich* (Zakmira-Schriften 8), Wiesbaden 2012, 85–96
- “Darstellungen des römischen Militärs”, in: Th. Fischer (ed.), *Die Armee der Caesaren*, Regensburg 2012, 32–61

- “The Portraits. A Short Introduction und The Reliefs. Representation of Marcus Aurelius’ Deeds”, in: M. van Ackeren, *A Companion to Marcus Aurelius*. 2012, 294-314
- “Miniaturporträt des Augustus. Porträtkopf des Augustus. Porträtkopf der Livia. Reliefmedaillon mit Porträt des Tiberius”, in: M. Puhle, G. Köster (eds.), *Otto der Große und das römische Reich. Kaisertum von der Antike zum Mittelalter*, Ausstellungskatalog Magdeburg 2012, 98-100. 114-115. 121-122.
- *Geschichte der Altertumswissenschaften. Biographisches Lexikon. Der Neue Pauly*, Suppl. 6. Stuttgart/Weimar 2012; co-editor for the section ‘antiquarism’
- *Figuration of Time in Asia* (Morphomata 4), München 2012 (ed., together with C. Wessels-Mevissen)
- *Geographische Kenntnisse und ihre konkreten Ausformungen* (Morphomata 5), München 2012 (ed., together with Th. Greub and J. Hammerstaedt)



5.3 EXECUTIVE BOARD

Martin Roussel

German Literary Studies



AREA OF ACTIVITY AT MORPHOMATA

Associate Director

RESEARCH AREAS

Theory of figurations; literature from the eighteenth to the twentieth century (among others: Kleist, Nietzsche, Musil, R. Walser); literary theory; literature and philosophy; writing cultures

POST-DOCTORAL PROJECT

“Alles, was darauf führen konnte, vermeidend” (Kleist) – metaphors of writing around 1800

MAIN PUBLICATIONS

- *Kreativität des Findens. Figurationen des Zitats* (ed.), Munich 2012 (Morphomata 2)
- *Matrikel. Zur Haltung des Schreibens in Robert Walsers Mikrographie*, Frankfurt a. M./Basel 2009
- “Agens der Form. Kontingenz und Konkretion kultureller Figurationen,” in Günter Blamberger and Dietrich Boschung (eds.), *Morphomata: Kulturelle Figurationen: Genese, Dynamik und Medialität*, Munich 2011, pp. 147–174 (Morphomata 1)

Frank Wascheck

Classical Archeology



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)

WORKING TITLE OF DISSERTATION

“Zur Bedeutung männlicher Nacktheit im frühen Griechenland (800–500 v. Chr.)”

MAIN PUBLICATION

“Die Fikellura-Amphoren und -Amphoriskoi von Milet,” in *Archäologischer Anzeiger* (2008), 47–81

5.4 OFFICE

Regina Esser

Administrative assistant



VITA

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

5.5 RESEARCH ASSOCIATES

Ines Barner

German Literary Studies



AREA OF ACTIVITY AT MORPHOMATA

Publicity Work/Literator

RESEARCH AREAS

Literature from eighteenth to twentieth century; contemporary literature; literature and history; literature and culture theory; text–picture relationships; literary visuality

PH.D. PROJECT

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

PUBLICATIONS

Co-editor with G. Blamberger, *Literator* 2010. *Dozentur für Weltliteratur. Daniel Kehlmann*, Morphomata Lectures Cologne, Munich 2012

Larissa Förster

Social Anthropology



AREA OF ACTIVITY AT MORPHOMATA

Coordination of the section “Figurations of Order and Time” / “Figurations of sovereignty”

RESEARCH AREAS

Anthropology of art 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

“Colonial Violence. The History of Science and European Museum Collections: A Comparative Look at Some Recent Restitution Processes and their Negotiations between Europe and Southern Africa.”

MAIN PUBLICATIONS

- *Namibia – Deutschland: eine geteilte Geschichte. Widerstand, Gewalt, Erinnerung. Publikation zur gleichnamigen Ausstellung im Rautenstrauch-Joest-Museum für Völkerkunde der Stadt Köln, 7.3.-3.10.2004, Berlin 2004* (with D. Henrichsen & M. Bollig)
- *Afropolis. Stadt, Medien, Kunst. Katalog zur gleichnamigen Ausstellung im Rautenstrauch-Joest-Museum der Stadt Köln / Kulturen der Welt, 4.11.2010–14.3.2011, Cologne 2010* (with K. Pinther & Ch. Hanussek)
- *Erinnerungslandschaften im kolonialen und postkolonialen Namibia. Wie Deutsche und Herero in Namibia des Kriegs von 1904 gedenken, Frankfurt a.M. 2010*

Thierry Greub

Art History



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: Image and Text

MAIN PUBLICATIONS

- *Vermeer oder die Inszenierung der Imagination*, Basel/Petersberg 2004 (Studien zur internationalen Architektur- und Kunstgeschichte 21)
- Joachim Latacz, Thierry Greub, Peter Blome, and Alfried Wieczorek (eds.), *Homer: Der Mythos von Troia in Dichtung und Kunst* (exhibition cat.), Munich 2008

Sidonie Kellerer

Philosophy



AREA OF ACTIVITY AT MORPHOMATA

Publications

RESEARCH AREAS

Reception theory; epistemology; German–French cultural transfer

POST-DOCTORAL PROJECT

The status of modernity in Martin Heidegger's thought

MAIN PUBLICATIONS

- “Heideggers Maske. *Die Zeit des Weltbildes* – Metamorphose eines Textes,” in *Zeitschrift für Ideengeschichte*, V/2 (2011), pp. 109–120
- “Heidegger nach-denken. Über Neuerscheinungen zum Thema Heidegger und der Nationalsozialismus. Teil I,” in *Philosophischer Literaturanzeiger*, 64, 4 (2011), pp. 400–417
- *Zerrissene Moderne. Descartes bei den Neukantianern, Husserl und Heidegger*, Konstanz 2013

PRIZE

Dissertation prize of the German–French University, French embassy, Berlin, for dissertation on “Zerrissene Moderne. Descartes bei den Neukantianern, Husserl und Heidegger” (2012).

Jan Soeffner

Romance Studies



AREA OF ACTIVITY AT MORPHOMATA

Coordination of the section “figurations of creativity” / “figurations of death”

RESEARCH AREAS

Embodiment; mimesis; mythology; metaphoric reasoning; literary aesthetics

MAIN PUBLICATIONS

- *Das Decameron und seine Rahmen des Unlesbaren*, Heidelberg 2005
- Entry on “Musen” in Maria Moog-Grünwald (ed.), *Mythenrezeption – Die antike Mythologie in Literatur, Musik und Kunst von den Anfängen bis zur Gegenwart* (supplement to Neue Pauly), Stuttgart 2008, pp. 81–96
- *Partizipation. Metaphern, Mimesis, Musik und die Kunst, Texte bewohnbar machen*, Munich 2013 (forthcoming; submitted as habilitation thesis to the University of Cologne)

5.6 RESEARCH ASSISTANTS

Ivanka Klein

Social and Cultural Anthropologist



RESEARCH AREAS

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

PH.D PROJECT

Corporeality in Southern African Photographic and Performance Art

Asuman Lätzer-Lasar

Archeologist of the Roman province



RESEARCH AREAS

Material culture of Hellenistic, Roman, Central Asian, and East Asian antiquity; culture theories (e.g. transculturation)

PH.D. PROJECT

Pergamene import ceramics in Ephesos

PUBLICATION

- “Import oder indigen? Methodische Überlegungen zu Fabricbestimmungen pergamenischer Importkeramik in Ephesos,” in B. Ramminger and O. Stilborg (eds.), *Naturwissenschaftliche Analysen vor- und frühgeschichtlicher Keramik II*, Bonn 2012, pp. 217–228 (Universitätsforschungen zur Prähistorischen Archäologie, vol. 216)

Björn Moll

German Literary Studies



RESEARCH AREAS:

Thomas Mann; Heinrich von Kleist; poetics of knowledge; literature and disease; “phantom literature”

PH.D. PROJECT:

“Störenfriede. Poetik der Hybridisierung in Thomas Manns Zauberberg.”

PUBLICATION

“‘Eindringlich betrachtet.’ Zur Erotisierung des Blicks in Thomas Manns Bekenntnisse des Hochstaplers Felix Krull,” in *Düsseldorfer Beiträge zur Thomas Mann-Forschung*, vol. II (in press)

Christine Thewes

German Literary Studies, Romance studies, musicology



RESEARCH AREAS

Contemporary literature, figurations of death

PH.D. PROJECT

“The Sense of an Ending? Eine narratologische Betrachtung von Erzählungen Sterbender.”

Eva-Maria Tönnies

German Literary Studies



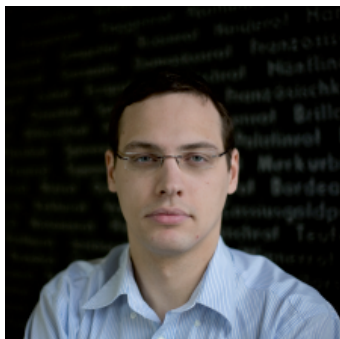
RESEARCH AREAS

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
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.”



5.7 STUDENT ASSISTANTS

Boris Burandt

Art History and Archeology



Helene Dick

Theater, Film, and Television Studies



Marta Dopieralski

Theater, Film, and Television Studies



Dominik Finkenberger

Theory of Media Culture; Media Computer Science



Sarah Stinnesbeck

Archeology



David Vinzentz

German Literary Studies



6. PUBLICATIONS 2012

6.1 MORPHOMATA SERIES*

- Vol. 2 Martin Roussel (ed.), *Kreativität des Findens. Figurationen des Zitats*, 2012
- Vol. 3 Jan Broch, Jörn Lang (eds.), *Literatur der Archäologie. Materialität und Rhetorik im 18. und 19. Jahrhundert*, 2012
- Vol. 4 Dietrich Boschung, Corinna Wessels-Mevissen (eds.), *Concepts of Time and Their Visual and Material Aspects—Focus Asia*, 2012
- Vol. 5 Dietrich Boschung, Thierry Greub, Jürgen Hammerstaedt (eds.), *Geographische Kenntnisse und ihre konkreten Ausformungen*, 2012

6.2 MORPHOMATA LECTURES COLOGNE SERIES*

- Vol. 1 Ines Barner, Günter Blamberger (eds.), *Literator 2010: Daniel Kehlmann. Dozentur für Weltliteratur*, 2012
- Vol. 2 Alan Shapiro, *Re-Fashioning Anakreon in Classical Athens*, 2012

6.3 OTHER PUBLICATIONS

Jörn Lang, Eva Koczicsky, *Tiefenwärts - Archäologische Imaginationen von Dichtern*, Darmstadt: Philipp von Zabern, 2012

* Morphomata Series and Morphomata Lectures Cologne Series are published by Fink Verlag, Munich.

7. ONLINE PRESENCE AND DIGITAL AGORA

DIGITAL AGORA

As a locus of information exchange, the digital agora is meant to supplement personal encounter between the fellows and assure that exchange of information between former fellows can be continued. In addition, it serves as the central platform for public outreach.

It comprises:

- Information portals:
 - Public information portal
 - *Internal information portal* (Wiki-system to coordinate working procedures within Morphomata)
- Discussion platforms
- Archives:
 - Material collections
 - Information about past events
- Digital Publications:
 - Recordings of events
 - “*iTunes U*,” *University of Cologne*.



Elements of Digital Agora (blue: publicly accessible areas; red: internal or password-protected areas)

Translations of above rubrics:

Information portal

Fellow's corner

Link collection Online research

Archives

Information about past events

Material collections concerning morphemes

Discussion platforms

Constancy of form and change of meaning

Diagrammatics of architecture

Artistic spaces in Africa

Digital publications

Audio and video recordings of events

Talks by fellows on iTunes U

Annual reports

Newsletter



8. COOPERATION WITH THE a.r.t.e.s GRADUATE SCHOOL FOR THE HUMANITIES COLOGNE

On 22 October 2012, an event announced as “Morphomata meets the a.r.t.e.s. Graduate School” took place on the International Center’s premises. Here ten a.r.t.e.s. fellowship holders met our own fellows in their various offices over around two hours in brief person-to-person conversations. The short encounters between doctoral students and visiting international scholars was meant to initiate personal contacts while intensifying the interconnections between the two institutions. A first result of this encounter was an event organized by Morphomata and a.r.t.e.s. together on 29 January 2013 in the North Rhine-Westphalian Film Forum, located in the Ludwig Museum. During this event Mieke Bal’s film *A Long History of Madness* was screened and commented on by the director in conversation with the public. Between 7 and 9 November 2012 a conference took place on “Political Fragmentation and Cultural Coherence in Late Antiquity,” organized by doctoral students at the a.r.t.e.s. Graduate School (Elisa Bazzechi, Elisa Dal Chiele, Marcel Danner, Michael Müller, Christine Radki, Sophie zu Löwenstein) together with Morphomata. See p. 97.

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 invited 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>)

9. **PRESS REVIEW 2012**

MORPHOMATA IN GENERAL

“Wenn Venedig stirbt” by Salvatore Setti (excerpt from Settis’ talk at the “On Shaky Ground” conference), *Süddeutsche Zeitung*, 18 December 2012.

Report on the “On Shaky Ground” conference by Zoran Andric, December edition of the Serbian literary magazine *Knjizevne novine*.

“Labor der Geisteswissenschaften. Das Forschungskolleg Morphomata erforscht, wie sich Ideen in Artefakten realisieren und welchen Einfluss sie haben” by Robert Hahn, *Kölner Universitätszeitung*, October 2012.

“Psychoanalytiker zwischen Ost und West. Der Morphomata-Fellow Sudhir Kakar über westliche und indische Psyche, kulturelle Bilder und seine Biographie über Rabindranath Tagore” by Robert Hahn, *Kölner Universitätszeitung*, October 2012.

“Die Universität gestern und heute” by Bernd Eyermann (in respect to the conference on “Conceiving Possibility: Utopia and Dystopia in the Present”), *Kölnische Rundschau*, 30 June 2012.

“Eurexit? Die Union als Illusion,” by Oliver Jungen (in respect to the conference on “Conceiving Possibility: Utopia and Dystopia in the Present”, *Frankfurter Allgemeine Zeitung*, 4 July 2012.

“Der Künstler als Verbrecher. Das Internationale Kolleg Morphomata ist dem historischen Bild des Künstlers auf der Spur” (on Marcello Barbanera), *forschung* 365. *Das Wissenschaftsmagazin der Universität zu Köln*, 1/2012.

LITERATOR

“‘Wider die Alleinherrschaft des Realismus’ – Die Schriftsteller Sibylle Lewitscharoff, Juri Andruchowitsch und Martin Mosebach diskutierten an der Universität Köln,” editorial director: Claudia Cosmo, Deutschlandfunk, Kultur heute, 13 December 2012.

“Die Gespenster nahen ganz in schwarz,” *Kölner Stadt-Anzeiger*, 6 December 2012.

“Professorin für Weltliteratur. Sibylle Lewitscharoff zu Gast an der Uni Köln,” by Maria Ott (editorial direction) and Sebastian Wellendorf (moderation), West German Radio, Scala, 5 December 2012.

“Literatorin. Sibylle Lewitscharoff an Uni Köln,” by Andreas Rosenfelder, *Frankfurter Allgemeine Zeitung*, 4 December 2012.

“Schreiben ist eine einsame Tätigkeit. Schriftstellerin Sibylle Lewitscharoff ist als ‘Dozentin für Weltliteratur 2012’ zu Gast an der Kölner Universität,” conversation led by Kerstin Meier, *Kölner Stadt-Anzeiger*, 4 December 2012.

“Literatur 2012: Sibylle Lewitscharoff,” by Christian Steigels, *StadtRevue*, December 2012.

PRESS RELEASES

“Sibylle Lewitscharoff ist Literatur 2012. Dichterin kommt im Dezember als Dozentin für Weltliteratur nach Köln,” www.portal.uni-koeln.de, 12 Nov. 2012

“Mieke Bal eröffnet das Semester im geisteswissenschaftlichen Kolleg Morphomata,” www.portal.uni-koeln.de, 2 October 2012

“Die Zukunft der Universität. Die Rektoren der Universitäten Köln und Bonn diskutieren mit dem ehemaligen Vorsitzenden des Wissenschaftsrates,” www.portal.uni-koeln.de, 19 June 2012.

“Interdisziplinärer Kongress über Cy Twombly. Internationales Kolleg Morphomata widmet sich dem Werk des kontroversen amerikanischen Künstlers,” www.portal.uni-koeln.de, 5 June 2012.



10. **OUTLOOK 2013**

SERIES LECTURES 2013

- | | |
|------------|--|
| 7 January | Reading and Discussion with Martin Mosebach |
| 14 January | Oliver Krüger: "Death and Funerals as a Business: A Sociological Approach" |
| 21 January | Silvana Figueroa Dreher: "Figurations of Death in Argentina: The San La Muerte Phenomenon?" |
| 28 January | Marcello Barbanera: "'Un principe secondo il suo cuore' ('A Prince After his Heart'). The Hierarchization of Power before Art" |

CONFERENCES AND WORKSHOPS 2013

- | | |
|---------------|---|
| 16–18 January | Conference on
<i>Encounter of Empires. Inter-Imperial Transfer and Imperial Manifestations 1870–1950</i>
(Organizers: Volker Barth, Dietrich Boschung, Roland Cvetkovski, Larissa Förster) |
| 5 February | Workshop on
<i>Animated Things</i>
(Organizers: Dietrich Boschung, Larissa Förster, Karoline Noack; together with the Rautenstrauch-Joest-Museum (Anne Slenczka, curator of the exhibit on "The Divine Heart of Things")) |
| 7–8 March | Conference in Dresden on
<i>Sculpture and Identity</i>
(Organizers: Dietrich Boschung, Christiane Vorster, the Dresden Sculpture Collection) |
| 17–19 April | Conference on
<i>Action Art and Street Art: Materialization and Negotiation of Affiliation and Power in the Urban Space</i>
(Organizer: Larissa Förster, the Latin America excellence network) |

- 5–6 June Workshop on
*Le Sujet de l'Acteur: An Anthropological Outlook on Actor
Network Theory*
(Organizers: Georgi Kapriev, Iwan Tchalakov, Martin
Roussel)
- 11–13 June Conference on
Moods of Death. Methods of their Determination.
(Organizers: Gerardo Scheige, Jan Söffner, Eva-Maria
Tönnies)
- 24 June Guest-Lecture on
Space Travel and Spirituality
(Organizers: Günter Blamberger, Jan Söffner)
- 11–12 July 2013 Conference on
The Powers of Death - The Death of Power
Organizers: Morphomata, including all the fellows

PUBLICATIONS 2013

MORPHOMATA SERIES*

- Vol. 6 Dietrich Boschung, Julian Jachmann (eds.), *Diagrammatik der
Architektur*, 2013
- Vol. 7 Thierry Greub (ed.), *Das Bild der Jahreszeiten im Wandel der
Kulturen und Zeiten*, 2013
- Vol. 8 Guo Yi, Sasa Josifovic, Asuman Lätzer-Lasar (eds.), *Metaphysical
Foundation of Knowledge and Ethics in Chinese and European
Philosophy*, 2013
- Vol. 9 Wilhelm Voßkamp, Günter Blamberger, Martin Roussel (eds.),
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zu einem kulturwissenschaftlichen Grundbegriff*, 2013

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