

# RIGHTS CATALOG

October 2018

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## Of the Threshold

**Miriam N. Reinhard**

**Of the Threshold:  
The Death of Diana in  
the Order of the Others**

*Relations:*  
*Essays on the Present* ♦ Vol. 1

122 pp. ♦ Softcover ♦  
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The Death of Diana in  
the Order of the Others

When Diana Princess of Wales died as the result of a car accident in Paris on the 31<sup>st</sup> of August 1997, the threshold of dying as the threshold between her life and death was wrested from her while she still lay at the scene of the accident. The photographers present immediately transmitted the process of dying, which is meant to be the last transition in a human life, into the media narrative that surrounded Diana. While death is the last threshold in the life of a human being, during the period of mourning, the bereaved are also led to thresholds where grief is processed socially. When a person who moved so many dies, society deals with its grief in ritual acts and repositions itself. But it is not always possible to transfer death so ‘seamlessly’ into existing orders. Diana’s death also created confusion; the car accident led to further ‘accidents’: in the order of the Royal Family, in the order of art, in the order of the formation of theory and in the order of speech.

Miriam N. Reinhard’s *Von der Schwelle* follows select protagonists (Elizabeth II, Elton John, Mohamed Al-Fayed and others) and examines their speech and actions on the occasion of Diana’s death. How do they refer to the threshold of their speaking as the site of their speech? Which stories precede their speaking? How did they deal with Diana’s death? And what did Diana mean to them there? Can we speak about Diana’s death while giving her back this death as a death that is her own? Can we speak about the threshold of another human being’s death and testify to it as a transition, the beginning of a rupture, whose radicalism also affects the way we speak?

**Miriam N. Reinhard** studied German studies, theology, education and performance studies in Duisburg and Hamburg. Since completing her doctorate in literary studies, she has worked as a research assistant at the Walter A. Berendsohn Research Center for German Exile Literature in Hamburg. She is currently researching on the topic of exile and on questions of mediality and representation.

## And if not now, when?



**Micha Brumlik**

**And if not now, when?  
Understanding Contemporary  
Judaism**

*Relations:*  
*Essays on the Present* ♦ Vol. 3

132 pp. ♦ Softcover ♦  
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## Understanding Contemporary Judaism

“And if not now, when...” This question from the Talmudic *Ethics of the Fathers* points out that contemplating the Jews, their history and their joint destiny is always a matter of urgency.

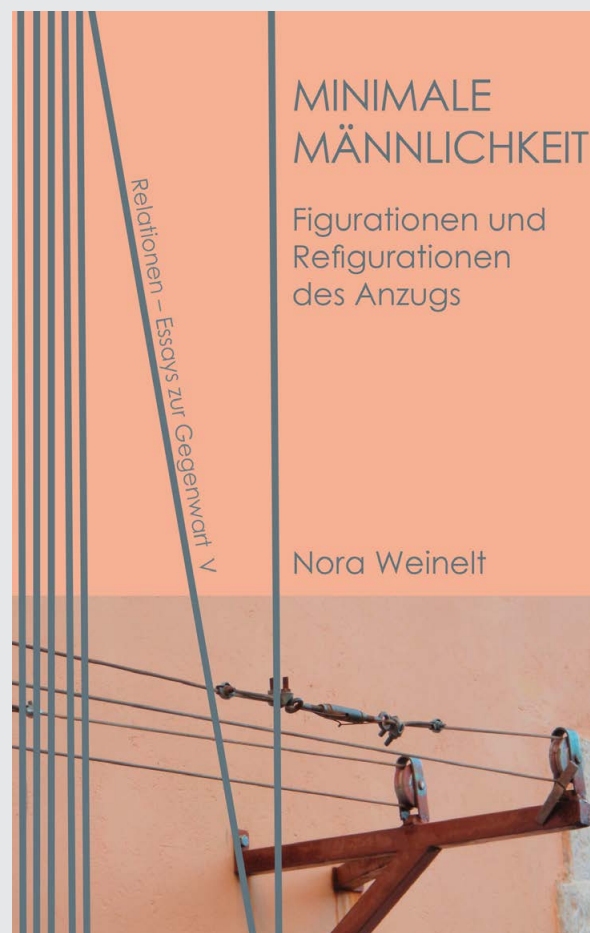
The election of the Israeli Parliament, the Knesset, in the spring of 2015, with the victory of Benjamin Netanyahu, his racist, anti-Arab conduct and his clear position against any kind of two-state solution, marks a caesura that has also had an impact on Jews in the Diaspora. It has been accompanied by an increasingly anti-Semitic atmosphere in European countries, which was expressed in a number of protests against the Gaza war in the summer of 2014 in places like Germany.

Against this background, it has become clear that it is time to reflect upon Judaism in the Diaspora, especially in Germany, and to contemplate the future of Israel as a Jewish state.

This essay by Micha Brumlik combines a summation of Jewish life in the Diaspora with historical and philosophical skepticism about the future of Israel as a Jewish state. It considers the renewed, contemporary idea (that had already been proposed by Martin Buber) of a bi-national Israeli-Palestinian state, while also considering the bloody crisis in the Arab World at the beginning of the 21<sup>st</sup> century. But Judaism would exist neither in Israel nor in the Diaspora without the wealth of the Jewish tradition, especially in terms of religion. Judaism in the 21<sup>st</sup> century, whichever form it takes, will be religious Judaism or it will cease to exist.

**Micha Brumlik** was Professor of Education at the Goethe University in Frankfurt am Main. From 2000 to 2005, he was the director of the Fritz Bauer Institute for the Study and Documentation of the History of the Holocaust in Frankfurt. From 1989 to 2001, he was City Councilor for the GRÜNEN. Since 2013, he has been Senior Professor at the Center for Jewish Studies Berlin/Brandenburg in Berlin.

## Minimum Masculinity



**Nora Weinelt**

**Minimum Masculinity:  
Figurations and  
Refigurations of the Suit**

*Relations:*

*Essays on the Present* ♦ Vol. 5

134 pp. ♦ Softcover ♦  
4 b/w, 6 color illustrations ♦  
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May 2016

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## Figurations and Refigurations of the Suit

A fashionable man – even the wording seems out of turn. This is no coincidence, but rather the result of a historical development. Since the death of Europe's aristocracy, fashion has always expressed the Other of modernity and therefore the Other of masculinity. Whereas women dressed up to present their husbands' wealth in public, men themselves wore plain three-piece suits in muted colors. What was considered the 'great male renouncement' back then has not changed in a long time. As the male garment *par excellence*, the suit is symbolic of this development in men's fashion and has barely changed in the last 200 years.

*Minimale Männlichkeit* traces the history of the suit from the death of the European aristocracy until the most recent collection by designers Raf Simons and Hedi Slimane. Their narrowly cut designs mean more than just a turn toward a more androgynous aesthetic. They draw upon structural principles that had previously been reserved for women's fashion, making the suit fashionable as anti-fashion, probably for the first time in its history. This essay shows why the constancy of the suit is historically inscribed into it as a form and outlines the social and political dominance of a 'masculine' principle in fashion. Finally, it analyzes the changes the suit has undergone in the last two decades and the impact they have had on a contemporary masculine ideal.

**Nora Weinelt** studied general and comparative literary studies, art history and Italian studies in Munich and Paris. Since 2013, she has been a scholarship holder at the Friedrich Schlegel Graduate School of Literary Studies in Berlin, where she is working on a doctoral project about the poetics of failure in the European novel around 1900. Her interests also include fashion theory and intersections between literature and the fine arts.

## People with Foreign Roots in Hybrid Urban Landscapes



**Marcus Termeer**

**People with Foreign Roots  
in Hybrid Urban Landscapes:  
Reflections on Identity  
and Urbanity in Post-Fordism**

*Relations:*

*Essays on the Present* ♦ Vol. 6

126 pp. ♦ Softcover ♦

1 b/w, 4 color illustrations ♦

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## Reflections on Identity and Urbanity in Post-Fordism

‘Roots’ are pushing up in immigration discourses in mass German media, with talk of foreign roots, alien roots, Turkish, Islamic and African roots etc. positing people as plants. Those with ‘roots’ are stuck in their ‘cultural place of origin’, remain foreign in the ‘new cultural space’. In an immigration society that can no longer be denied, this metaphor also stands for – contradictory – notions of hybridity.

Hybridity also plays a preeminent role in the aestheticization of the urban in post-Fordism. Cities are now often seen as hybrid urban landscapes, where structures of the urban and the landscape including partial wilderness connect with one another – a development that cannot take place without ruptures or social struggle.

Marcus Termeer’s essay demonstrates the performative power of metaphors. He devotes himself to social constructions of the foreign with ‘roots’ in ecological discourses that conceive of ‘plants with migration backgrounds’, dividing them into the ‘unproblematic immigrant’ and the ‘immigrant who refuses to assimilate’ and must be combated. This is reflected in discourses of ‘Überfremdung’ – literally ‘over-foreignization’ – where urban districts with high proportions of ‘visible foreigners’ are imagined as threatened ecosystems.

**Marcus Termeer** has a doctorate in sociology and works as a freelance author in Freiburg. Topics that he has published on include embodiments of the forest; the connection between security policy, symbolic economy and spatial polarization in post-Fordist cities; the role of (sub-)culture in the valorization and surveillance of the urban space; the production of urban and natural spaces in new manifestations of ‘post-materialist’ capitalist society; and pleasure as work and a challenge in post-Fordism.



## On the Obstinacy of Things



Hans Peter Hahn (ed.)

**On the Obstinacy of Things:  
For a New Perspective on  
the Material World**

202 pp. ♦ Softcover ♦  
22 b/w, 44 color illustrations ♦  
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## For a New Perspective on the Material World

Never in human history have people been surrounded by such a multitude of things as they are today. The individual's personal property in consumer society exceeds every previously known scale. Thanks to innovative technologies, humans now continuously have new objects at their disposal that provide them with previously unknown opportunities. Although the media, advertising and even cultural studies do not tire of touting and interpreting the order of things, functions of things and not least their role as prestigious objects, the world of things appears to be becoming more and more of a challenge. Things prove to be increasingly difficult to use in everyday life, every attempt to understand their role in society is contradictory, and it requires exceptional effort on the part of the individual and society to master them. What are things doing to humans?

These articles from the fields of ethnology, philosophy, the history of science, archaeology and art history focus on confounding observations of the material world using the concept of the obstinacy of things. This volume is intended to supplement existing approaches to material culture and advocates for an extended understanding of the material world. Obstinacy is the fundamental metaphor that allows for a new and differentiated view of things as single pieces and as constellations, and of the *conditio humana*.

**With contributions** by Jan Assmann, Hans Peter Hahn, Karl H. Hörning, Susanne Küchler, Harald Meller, Hans-Jörg Rheinberger, Monika Wagner and Bernhard Waldenfels.

## Economic Utopias



**With contributions** by Franziska Bechtel, Till Breyer, Christopher Dathe, Kirsten Fitzke, Hannes Gießler, Christian Kremser, Matthias Naumann, Jonas Nesselhauf, Marion Messiner, Anne Reich, Jens Reich, Katja Rieck and Peter Seyferth.

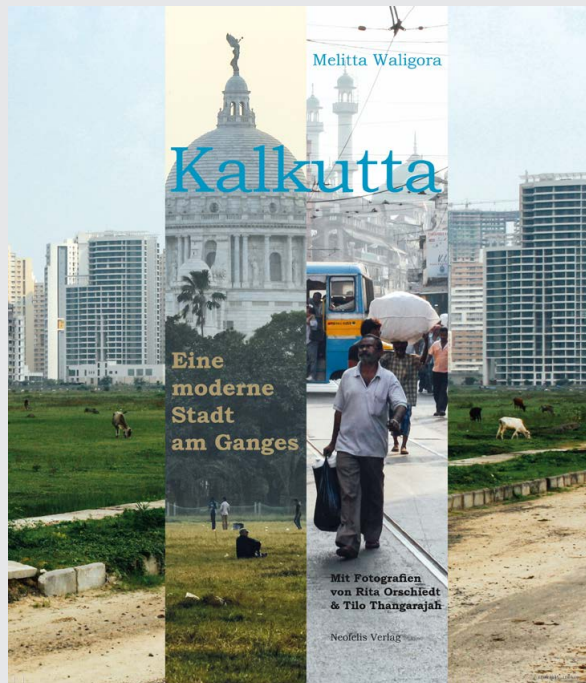
Does utopian thinking have a place in economics? Should utopias have to face up to the demands for their practical viability? How do utopian concepts in the arts and in economic theories interact with one another? The book *Ökonomische Utopien* examines entanglements of economic and artistic thinking from an interdisciplinary viewpoint in search of alternative social concepts.

These contributions from the fields of cultural studies and the social and economic sciences deal with the specific economic aspects of utopian concepts since the beginning of our capitalist economic system in the modern sense. They show how utopias in literature, film and the fine arts embrace economic theories and vice versa: What stake does utopian thinking have in economics? They show how pragmatic and normative motives intertwine with the development of alternative economic concepts. They also reveal that economic utopias can also be local, individual and temporary strategies that confront a reality marked by rationality and wage labour with alternative concepts.

The thematic spectrum of the book ranges from anarcho-communist eco-utopias in contemporary literature to mechanic humans in painting and economic-utopian discourses in popular culture, from cybernetic socialism through to gambling as a utopia within and against capitalism.



## Kolkata



**Melitta Waligora**

**Kolkata:**

**A Modern City at the Ganges**

With 349 color photographs by

Tilo Thangarajah /

Rita Orschiedt

214 pp. ♦ Hardcover ♦

245 x 285 mm ♦ € 29

ISBN (Print) 978-3-95808-014-0

September 2015

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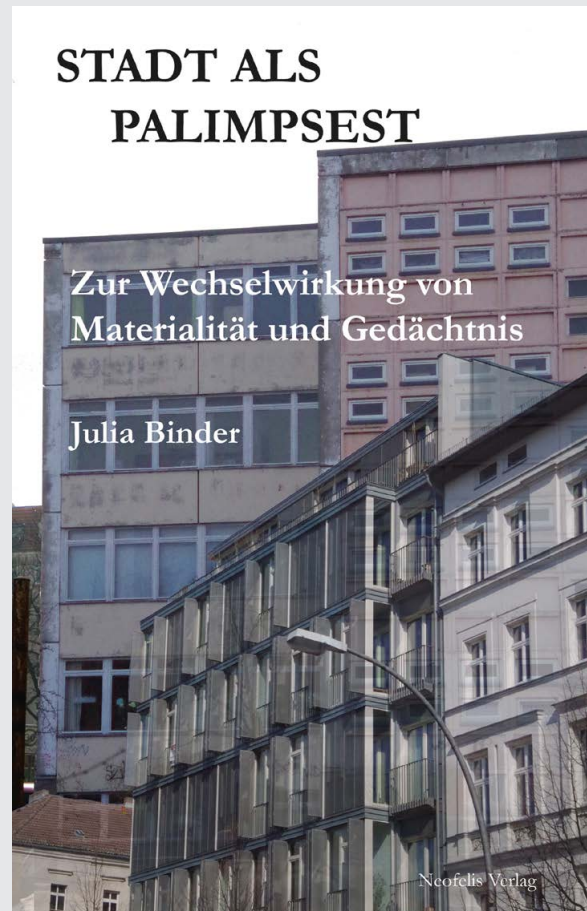
## A Modern City at the Ganges

Kolkata is a city that has had many faces, many names and an eventful history. Originally, there were three villages in what is now Kolkata: Sutanuti, Kalikata and Govindapur. The city achieved greatness under its English name, Calcutta. Kolkata has had a fascinating history, from its difficult beginnings in the 18<sup>th</sup> century to the city's heyday in the 19<sup>th</sup> century, when it became the center and engine of South Asian modernity. Until well into the 20<sup>th</sup> century, it was a 'hotspot' of creativity. As a harbor city and the capital of the British colonial empire in India, an unequal trade in goods took place here while ideas circulated about lifestyles, culture and education. At the beginning of the 20<sup>th</sup> century, the struggle for Indian national independence had its brilliant beginnings in Kolkata. Throughout the century, it remained a politically active city. But by the end of the century, it was considered to be dying, overwhelmed by an incessant influx of migrants. Now, in the 21<sup>st</sup> century, the city is known by its Bengali name, Kolkata, and once again seems to be thriving.

*Kalkutta. Eine moderne Stadt am Ganges* portrays the different faces of this metropolis in both text and image. A small but central part of the city is characterized by colonial buildings. But the local population has always been the majority and has shaped the city in its own way. This book is the first to exhibit and acknowledge this part of the city. Throughout its history, Kolkata's resources have never been enough for all of its inhabitants, and this is no different today. This book is addressed at readers who are curious about the city and want to find out more about its rich historical heritage and tense present.

**Melitta Waligora** studied philosophy and completed her doctorate in modern Indian philosophy. She teaches and researches at the Department of South Asia Studies at Humboldt University in Berlin. She is primarily interested in the history and present of South East Asia, in that of the Bengal region in particular. She has published writings on political and social history and gender issues. Her great love is the city of Kolkata.

## The City as Palimpsest



**Julia Binder**

**The City as Palimpsest:  
The Interplay between  
Materiality and Memory**

222 pp. ♦ Softcover ♦  
9 b/w, 33 color illustrations ♦  
135 x 210 mm ♦ € 24  
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## The Interplay between Materiality and Memory

Human beings suppress, hide and sweep things under the carpet in order to keep functioning. They mask discrepancies so that they can continue to embody a coherency that establishes their identity toward themselves and others. Nevertheless, that which has long been repressed frequently reappears on the surface; their own history affects their perception, thinking and action, and provokes conflicts with the new and unknown. Societies also repress and hide aspects of their history on a collective level, reinterpreting and restructuring it and placing it within new contexts.

Like an ancient papyrus scroll that has been written upon time and time again, the city reveals different historical levels as a palimpsest. Whenever there have been serious political turning points in the past, the material relicts of these regimes emerge as dissonant disturbances. They are experienced as incongruous and create confusion. Today sheds light on yesterday. Conflicts of memory also pose the question of how to deal with our own history, thereby gaining in significance.

How do memory and materiality interact at former sites of dictatorship? With the aid of selected case examples – the Berlin Wall, the former GDR Broadcasting architectural complex in Berlin, and former detention and torture centres in Buenos Aires – *Stadt als Palimpsest* contrasts different spatial negotiations of memory and aims to contribute to the consolidation of theories of space and memory.

**Julia Binder** studied cultural studies, Romance studies and journalism in Bremen and Buenos Aires. In 2014, she completed her doctorate in urban and regional sociology at Humboldt University in Berlin and was a recipient of the State of Berlin's Elsa Neumann Scholarship. In 2011/12, she was a visiting Cities researcher at King's College in London. Her work focuses on social space research, comparative urban research, heritage studies and theories of memory.

## race & sex: A History of the Modern Age



Jürgen Martschukat / Olaf Stieglitz (eds)

*race & sex: A History of the Modern Age*  
 Re-Readings of 49 Key Texts from Four Centuries

422 pp. • Softcover • 2 b/w, 3 color illustrations • 210 x 135 mm • € 28

ISBN (Print) 978-3-95808-034-8

ISBN (PDF) 978-3-95808-097-3

April 2016

**Rights available for all languages**



**With contributions** by Felix Axster, Hanjo Berressem, Eva Bischoff, Claudia Bruns, Pablo Dominguez Andersen, Lois E. Horton, Andreas Eckert, Elisabeth Engel, Uta Fenske, Robert Fischer, Johnny Golding, Bernd Greiner, Silke Hackenesch, Karin Hostettler, Jens Jäger, Sebastian Jobs, Frank Kelleter, Kristoff Kerl, Christiane König, Nora Kreuzenbeck, Astrid Kusser, Hartmut Lehmann, Ursula Lehmkuhl, Gudrun Löhner, Barbara Lüthi, Nina Mackert, Inge Marszolek, Jürgen Martschukat, M. Michaela Hampf, Stefan Micheler, Maren Möhring, Silvan Niedermeier, Ansgar & Vera Nünning, Dominik Ohrem, Anke Ortlepp, Barbara Potthast, Kay Schaffer, Hanno Scheerer, Axel Schildt, Björn A. Schmidt, Sabine Sielke, Olaf Stieglitz, Heiko Stoff, Susann Strasser, Simon Wendt, Doro Wiese, Hermann Wellenreuther and Michael Zeuske.

## Re-Readings of 49 Key Texts from Four Centuries

The history of the modern age is a history of racism, displayed from the first journeys of discovery to our globalized present over five centuries of colonialism; from centuries of slavery to the Apartheid system, through to global orders of work; from the first wars of conquest through to the genocides of modernity: All of these historical movements correspond with processes of demarcating and classifying humans into different groups and categories.

Different racisms and concepts of race drew their strength from their tight bond with sex: with notions of the specific sexual characteristics of certain types of people and their sexual practices, with diverse modes of speaking about sex in modernity and to concepts of hereditarily transmitting said characteristics. In the history of the modern age, 'race' has only been able to become so powerful due to its ties to sex, and sex through its ties to 'race'. Modern western societies are driven by their obsession with comparing and distinguishing, differentiating and hierarchizing.

A mode of thinking that considers the demarcating force of *race & sex* in history, just as it does an infinite number of border crossings and shifts, helps to rob all kinds of borders of their self-evidence and to reveal their historicity. This thinking itself becomes a practice of crossing and dissolving borders.

To this end, 50 international experts from the fields of history, cultural studies and the social sciences were invited to subject one key historic text on *race & sex* to a re-reading. These texts range from stories about encounters with Native Americans in the 17<sup>th</sup> century to German colonial magazines of the 19<sup>th</sup> and 20<sup>th</sup> centuries, right through to texts from recent history and the present. Against the backdrop of contemporary debates in history, cultural studies and the social sciences, these short, poignant, critical essays ask how these texts have been inscribed into the history of *race & sex* and how we should understand their significance today.



## Expelled as Kitsch!



**Sebastian Löwe**

**Expelled as Kitsch!**  
**Renegotiations of Cultural**  
**Identity in Architecture, the**  
**Fine Arts, Literature, and**  
**Popular and Everyday Culture**  
**after 1989**

256 pp. ♦ Softcover ♦  
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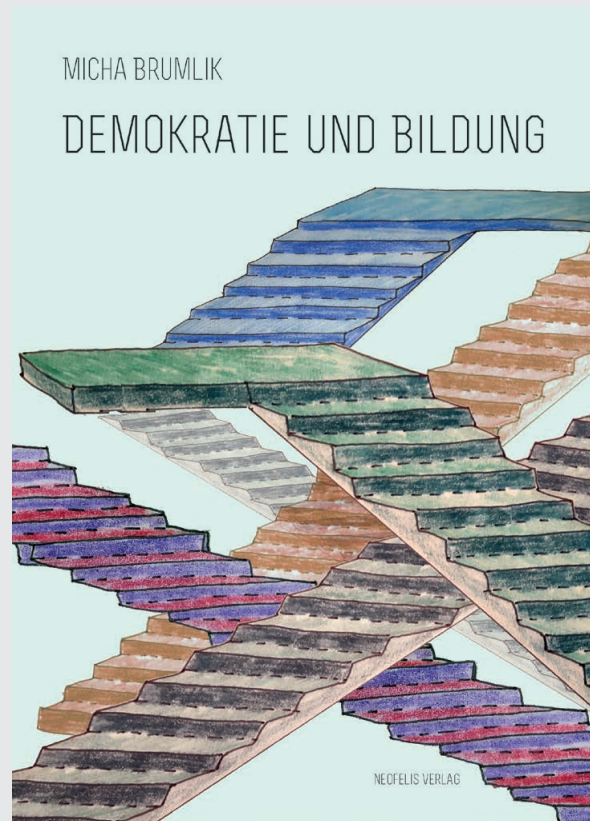
## Renegotiations of Cultural Identity in Architecture, the Fine Arts, Literature, and Popular and Everyday Culture after 1989

After the German upheavals of 1989, (high) culture underwent a critical revision. The downfall of the GDR was accompanied by calls for a pan-German identity, to which the culture of the GDR was thought to stand in both political and aesthetic opposition. Just as there was a fixed opinion on socialism, there was a largely unanimous opinion on GDR culture: it was kitsch and there was no place for it in a new, reunified Germany. But although the kitsch argument seemed to be able to convincingly separate art from non-art, it was not as easy to find proof of kitsch in the art itself. A critical perspective on opinions like these shows that it is not possible to clearly identify whether an aesthetic object is kitsch solely based on the object itself.

*Als Kitsch ausgewiesen!* aims to theoretically clarify kitsch and to use discourse analysis to examine the feuilletonistic battles about the meaning of a reunified German cultural identity that were largely carried out in allegations of kitsch. It focuses on kitsch as an aesthetic phenomenon that is fed by a range of different, often extra-aesthetic judgments. It examines the process and content of allegations of kitsch using four post-reunification examples: debates about Berlin's Schlossplatz, 'Ostalgie', the controversy surrounding the Weimar exhibition 'The Rise and Fall of Modernism' in 1999, and the 1990/1991 German-German literary controversy. It thus focuses on precisely those allegations that were used to so prominently fight cultural battles after 1989 and which considerably contributed to the formation of what is today represented as a national cultural German identity.

**Sebastian Löwe** studied media studies in Bochum and media art in Halle and Tokyo. In 2015, he completed his doctorate at the Mass Phenomena research center at Martin-Luther University in Halle-Wittenberg. He is interested in aesthetic and politics/economics. He is the co-editor of *Das Elend der Kritik* and regularly publishes texts in *PLOT Magazine*. He is also a lecturer at Burg Giebichenstein University of Art and Design in Halle. He lives and works in Berlin.

## Democracy and Education



**Micha Brumlik**  
**Democracy and Education**

262 pp. ♦ Softcover ♦  
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 150 x 210 mm ♦ € 20  
 ISBN (Print) 978-3-95808-134-5  
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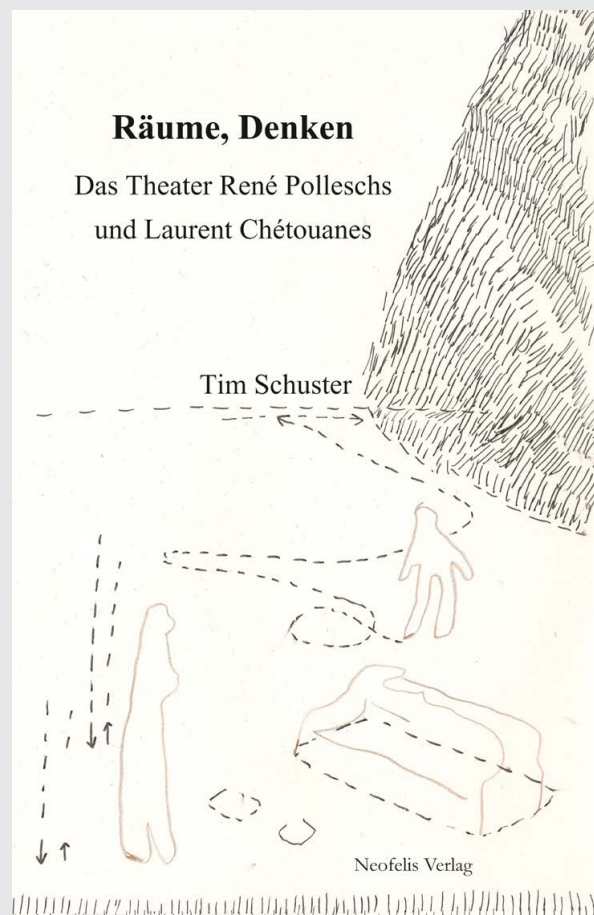


There is currently a political trend toward the right in western countries although education levels have been continuously increasing for years. This once again highlights the issue of the relationship between education and democracy, as it is not just less educated citizens who are giving their vote to inhumane and liberticidal ideologies. Since at least Platon, political philosophy has often been convinced that only intellectuals or, in the best case, philosophers should be able to rule a body politic – and even Herbert Marcuse seriously considered that the only answer to Platon's educational dictatorship could be an educational dictatorship of free people.

In his study on the philosophy of education, Micha Brumlik traces relationships between democracy and education from Kant to Adorno via Rousseau, Wilhelm von Humboldt and Dewey, without forgetting to pay attention to empirical examinations of education in the age of globalization. Even for Humboldt in the age of German classicism, 'education' was the epitome of the autonomous advancement of subjects in solitude and freedom through science and art. For Brumlik, it is not just about a culturally critical lament, but rather about looking for a response to the question of which kind of education can ultimately lead to the development of politically mature citizens.

**Micha Brumlik** was Professor of Education at the Goethe University in Frankfurt am Main. From 2000 to 2005, he was the director of the Fritz Bauer Institute for the Study and Documentation of the History of the Holocaust in Frankfurt. From 1989 to 2001, he was City Councilor for the GRÜNEN. Since 2013, he has been Senior Professor at the Center for Jewish Studies Berlin/Brandenburg in Berlin.

## Spaces, Thinking



**Tim Schuster**

**Spaces, Thinking:  
The Theaters of René Pollesch  
and Laurent Chétouane**

350 pp. ♦ Softcover ♦  
43 b/w, 8 color illustrations ♦  
135 x 210 mm ♦ € 26  
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for all languages**



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## The Theaters of René Pollesch and Laurent Chétouane

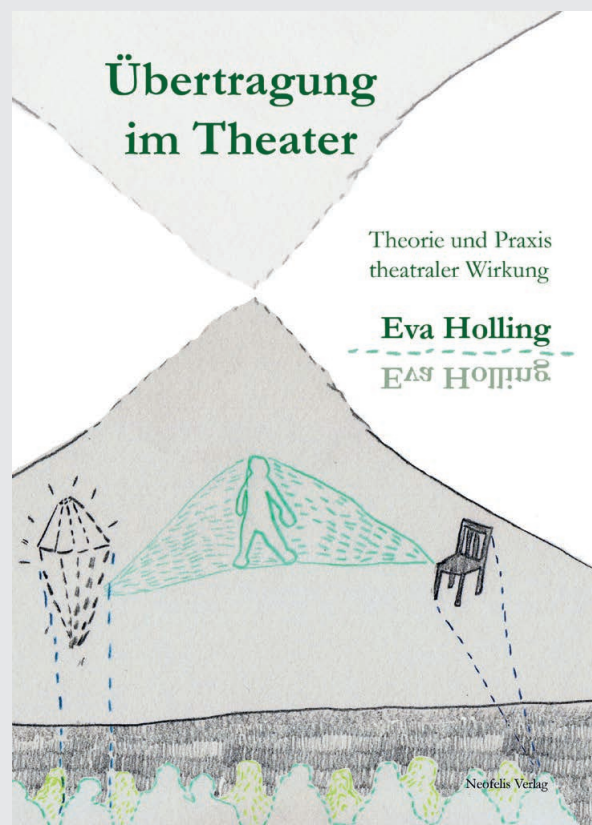
They are frequently seen as two antipodes of contemporary German-speaking theater: René Pollesch and Laurent Chétouane. Pollesch's theater is trashy, pop cultural, fast and rich in imagery, making use of a wide range of discourses and continuing them by examining contemporary social and political issues. Chétouane's theater is minimalistic and draws its strength from simplification, carefully considering every word and every single movement that appears on the stage.

In his attempt to view the stage a space of thinking, Tim Schuster sees one crucial similarity in the theater of René Pollesch and Laurent Chétouane that has led him to compare these two very different theater aesthetics. At the heart of his examination is the relationship between text, body and space, and the question of how they can be thought about in post-dramatic theater. After a short, in-depth theoretical introduction, Schuster demonstrates the similar way in which these two theater practitioners deal with the way the stage, the text, the body and the space think. By looking at a number of different works by Pollesch (e.g. *www.slums*, *Cinecittà Aperta*, *Liebe ist kälter als das Kapital*) and Chétouane (e.g. *Tanzstück #1: Bildbeschreibung*, *Empedokles/Fatzer*, *Dantons Tod*), he analyzes different forms of thinking about, imagining and shaping space as a space of joint experience.

**Tim Schuster** is a theater practitioner and advocate of political and artistic freedom in different contexts. He is a co-founder of the Frankfurter performance collective Arty Chock. Schuster studied political science, history, German studies and political economics at Goethe University, Frankfurt am Main, where he completed his doctorate in theater, film and media studies in 2013 with "Räume, Denken. The theater of René Pollesch and Laurent Chétouane" under the supervision of Hans-Thies Lehmann and Nikolaus Müller-Scholl.



## Transference in Theater



Eva Holling

**Transference in Theater:  
The Theory and Practice  
of Theatrical Effect**

350 pp. ♦ Softcover ♦  
4 b/w, 12 color illustrations ♦  
150 x 210 mm ♦ € 27  
ISBN (Print) 978-3-95808-043-0  
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August 2016

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for all languages**



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## The Theory and Practice of Theatrical Effect

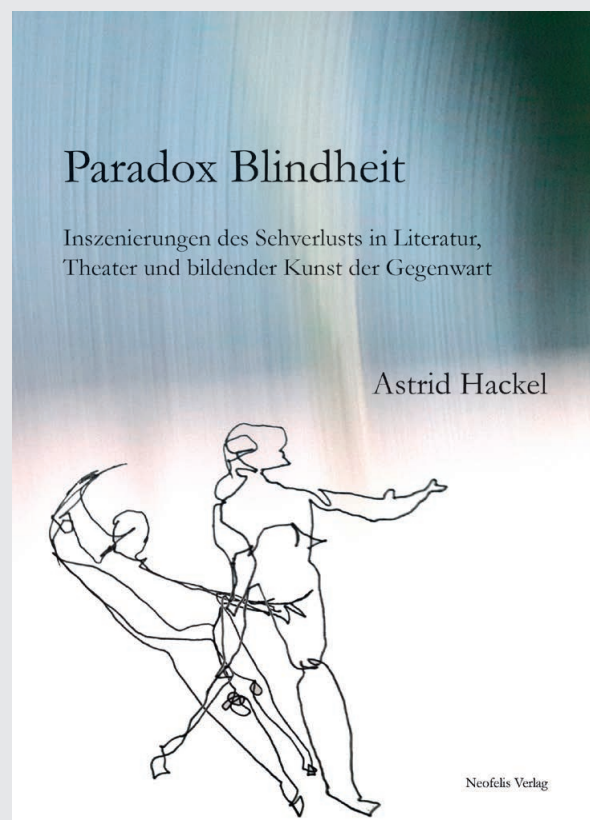
Based on Jacques Lacan's structure of transference, *Übertragung im Theater* develops a method of analyzing performances that defines the performing arts as genuinely intersubjective and therefore as potentially social and political. The structure of transference forms the precondition for the theater's impact and effects, which are structurally related to love.

Theater must be understood as a reciprocal, subjectivizing structure of presenting and watching: It interpellates its subjects and works with fictionalizations of the functions of both stage and audience. Based on the subjectivizing structure of transference, this study investigates decidedly 'theatrical subjects' and their functions – and, consequently, not the impact and effects of theater on subjects, but rather subjectivization as an effect and impact of theater. Within this context, the subject is considered a desiring subject that ascribes a surprising, because ultimately baseless, quality during the process of transference – it sees a valuable nucleus where there is 'nothing.' Transference can thus foster the subject's predisposition toward being instrumentalized and names intersubjective power structures. For this reason, it can be used to discuss the political in the *dispositif* of the performing arts – and in other *dispositifs* as well. A distinction needs to be drawn between processes that act out instrumental ways of dealing with transference during the aesthetic experience and those that act out experimental ways of doing so. Examples from performances by artists such as Forced Entertainment, Marina Abramovic, Rimini Protokoll and Kate McIntosh provide space to reflect upon these considerations.

The book was awarded the Missing Link Prize in 2017.

**Eva Holling** is a research assistant at the Institute for Applied Theater Studies at Justus-Liebig-University in Gießen. She studied theater, film and media studies, art history and French in Frankfurt am Main and Paris. She completed her doctorate on the subject of "Übertragung im Theater. Zu Theorie und Praxis theatraler Wirksamkeit" ('Transference in the Theater. On the Theory and Practice of theatrical Effectivity'). She works as a freelance author and in artistic practice, and conducts practical research into the format of the lecture performance. She co-founded the artistic group manche(r)art and is a member of the art collective Mühlenkampf/Hochschule für Weltgestaltung in ständiger Gründung und Raumfaltung.

## The Paradox of Blindness



Astrid Hackel

**The Paradox of Blindness:  
Staging the Loss of Vision in  
Contemporary Literature,  
Theater and Fine Arts**

320 pp. ♦ Softcover ♦  
13 b/w, 3 color illustrations ♦  
150 x 210 mm ♦ € 28  
ISBN (Print) 978-3-95808-131-4  
ISBN (PDF) 978-3-95808-182-6

August 2017

**Rights available  
for all languages**



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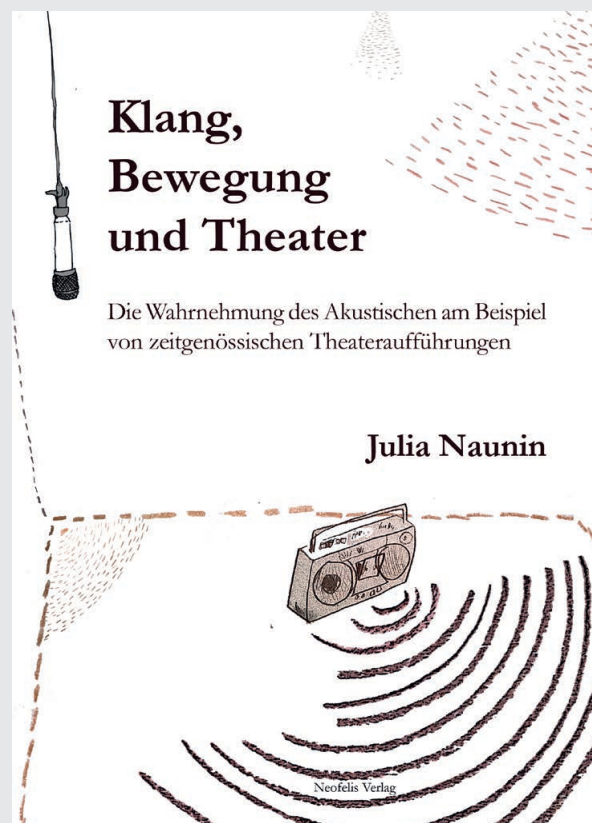
## Staging the Loss of Vision in Contemporary Literature, Theater and Fine Arts

As a popular subject in the arts, blindness does not mark the opposite, but rather a specific manifestation of visual perception. Against the backdrop of preoccupations with shapes, and practices of visual perception, visibility and representation in the fields of visual cultural studies, the fine arts and cultural and theater studies, *Paradox Blindheit* examines the fundamental interconnections between concepts of vision and blindness. The book aims to elaborate on the significance and functions of blindness in the arts by focusing on a selection of new literary, photographic, installation art and theatrical works.

The book shows that these recent debates about blindness within the context of Western thinking do not represent a rejection of the paradigm of visibility, but rather prove to be productive ways of prying out and breaking up simplified, exclusionary and normalizing practices of visual perception. Its inclusion of cultural historical interpretive models, such as blindness as a punishment, and male privilege is indispensable, as these cultural interpretive models still serve as a matrix of multifaceted and ambivalent negotiations of blindness on the threshold between conventional categories of vision and non-vision, of knowledge and non-knowledge, and of the material and the immaterial.

**Astrid Hackel** works as a freelance writer, editor and curator. She studied German literature, theater studies, art history and museum management & communication in Berlin and Toulouse. In 2013, she was a research fellow in the PhD program "Gender as a Category of Knowledge". She is part of the young researchers' network "Aktionskunst jenseits des Eisernen Vorhangs", funded by the German Research Society.

## Sound, Movement and Theater



**Julia Naunin**

**Sound, Movement and Theater:  
The Perception of the Acoustic  
in Contemporary Theater  
Performances**

296 pp. ♦ Softcover ♦  
no illustrations ♦  
150 x 210 mm ♦ € 26  
ISBN (Print) 978-3-95808-126-0  
ISBN (PDF) 978-3-95808-177-2  
December 2017

**Rights available  
for all languages**



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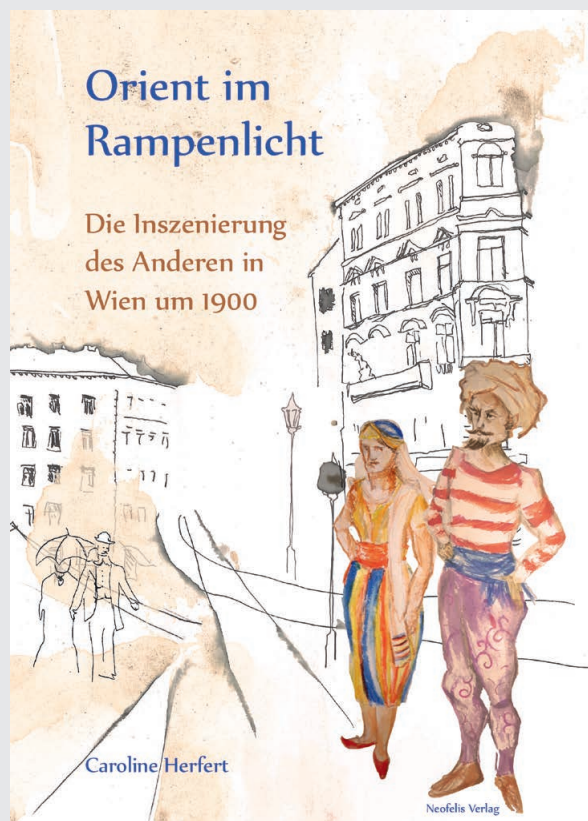
## The Perception of the Acoustic in Contemporary Theater Performances

What do spectators do when they listen to sound staged in performances? According to the theory presented in *Klang, Bewegung und Theater*, they move. This volume uses the terminological concept of the acoustic to ask how sound, listening and seeing are staged and how 'audio-spectators' encounter acoustic effects. The acoustic comprises medially and technologically, corporeally and spatially staged sounds, which call for work to be done on their perception.

This volume analyzes performances by the Swiss trio Velma and productions by Sebastian Nübling with respect to their sound scenery, their noise compositions and the pop-song structuring of their stagings. As productions on the threshold of performance art, choreography and concert, they allow for a rich variety of relationships to take place between listening and seeing. The potential for a kind of movement to exist between listening and seeing is examined at the level of perception theory using concepts from phenomenology, film analysis and cognition philosophy.

**Julia Naunin** is a theater studies scholar and dramaturge in Bochum and works at the Ruhr-Universität. She completed her PhD at the Institute of Applied Theater Studies at Justus Liebig University in Gießen. As a dramaturge, she developed the youth and music program at HAU Berlin, has managed productions and worked as an artistic research assistant at the Braunschweig University of Art. Alongside her freelance dramaturgical work, she publishes texts that deal with sound art and performance. Naunin teaches at the Offenbach University of Art and Design, focusing on the theory and aesthetics of contemporary theater, sound and spatiality.

## The Orient in the Spotlight



**Caroline Herfert**

**The Orient in the Spotlight:  
Stagings of the Other in  
Vienna around 1900**

410 pp. ♦ Softcover ♦  
7 b/w, 21 color illustrations ♦  
150 x 210 mm ♦ € 29  
ISBN (Print) 978-3-95808-160-4  
ISBN (PDF) 978-3-95808-208-3  
February 2018

**Rights available  
for all languages**



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## Stagings of the Other in Vienna around 1900

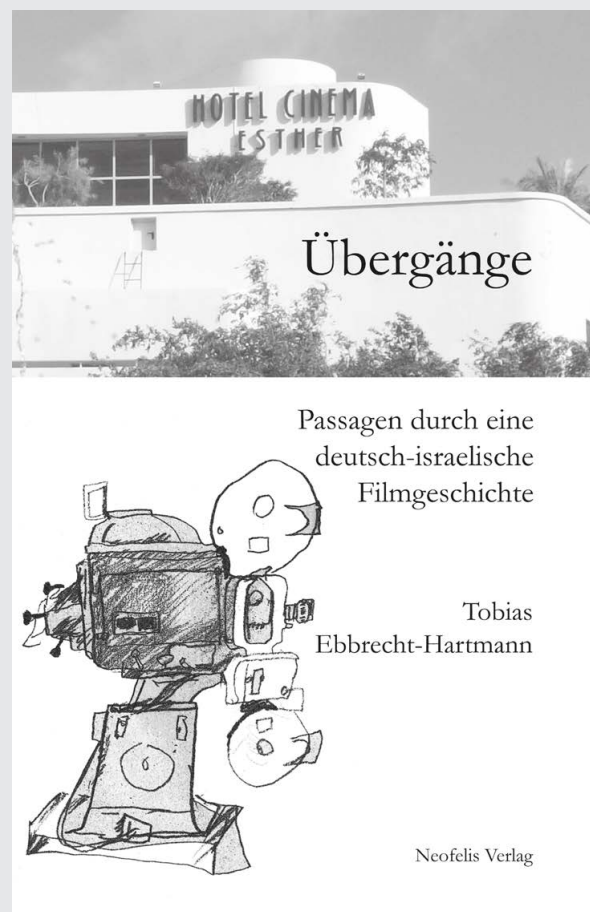
Hugo von Hofmannsthal once described Vienna as the gateway to the Orient, as the “old porta Orientis for Europe”. He interpreted the city as the stronghold of the “Christian Occident” as well as a cosmopolitan portal and a place for encounters with the Other. The metaphor of *porta Orientis* reveals the ambivalent way that the “Orient” was seen in Vienna: representations of the Other were shaped just as much by the “Turkish Wars” of the late 17<sup>th</sup> and 19<sup>th</sup> centuries, centuries of diplomatic relations with the Ottoman Empire, trade relations with the East and Habsburgian Orient policy as they were by the extensive, Europe-wide enthusiasm and fascination for all things exotic in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.

Vienna around 1900 reveals itself to be a lively center of this veritable Oriental craze: Islamic architecture inspires the architecture and handicrafts of the late 19<sup>th</sup> century, tourism to the Orient booms, while supply and demand for Oriental painting and travel literature increases. Human exhibitions at the Prater and in circus revues are just as popular as the exotic operas, ballets and dramas put on at court theaters. The Orient is not just staged metaphorically, but also put in the spotlight in the truest sense of the word. This study asks about the role played by theatricality in Austrian Orientalist discourse and analyzes theater and entertainment as powerful components of a fad that spent decades as a profoundly ‘popular’ phenomenon in the metropolis on the Danube.

**Caroline Herfert** studied theater, film and media studies and Arabic studies. With funding from the Austrian Academy of Sciences, she graduated with a PhD from the University of Vienna in 2015. Her research interests include theater history, historiography, Orientalism and postcolonial studies. She is a research assistant at the research center “Hamburgs (post-)koloniales Erbe / Hamburg und die frühe Globalisierung”.



## Crossings



**Tobias Ebbrecht-Hartmann**

**Crossings:**  
**Passages through German-**  
**Israeli Film History**

300 pp. ♦ Softcover ♦  
 7 b/w, 19 color illustrations ♦  
 135 x 210 mm ♦ € 26  
 ISBN (Print) 978-3-943414-51-6  
 ISBN (PDF) 978-3-943414-35-6  
 December 2014

**Rights available  
 for all languages**



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## Passages through German-Israeli Film History

In recent years, Israeli films have received a lot of attention at a number of film festivals worldwide. Many of these distinguished movies are co-productions that have been funded by German film subsidies that support Israeli directors in their projects, especially in films such as *Playoff* (2011), directed by Eran Riklis, where episodes in German-Israeli history or cross-border encounters are the theme or subject of the films.

German-Israeli film relations have a very long tradition, dating back to the period before the founding of the Israeli state, when Jewish filmmakers from Germany travelled to Palestine to bring back their impressions of Zionist developments to their home country.

Subsequent movies told the stories of German-speaking immigrants. They showed Israelis in Germany and Germans in Israel or characters in between both countries.

These stories and episodes of German-Israeli film relations form the basic elements of German-Israeli film history, which continues today. The book *Übergänge. Passagen durch eine deutsch-israelische Filmgeschichte* deals with this history and attempts to reconstruct it based on specific films and events. The period it covers spans from the beginnings of film production in Mandatory Palestine through to present times, and is aimed at both readers who are interested in German-Jewish history, and film historians and young filmmakers.

**Tobias Ebbrecht-Hartmann** is a lecturer in film studies at the Department of Communication and Journalism and German Social History and Culture at the DAAD Center for German Studies. He has a PhD from Freie University in Berlin, where he also graduated in film studies, modern German literature and political science. From 2004 to 2010 and 2013 to 2014, he worked at the Konrad Wolf University for Film and Television in Potsdam-Babelsberg. In 2012, he was awarded a fellowship from the International Institute for Holocaust Research Yad Vashem in Jerusalem. He is the author of *Bilder hinter Worten. Über Romulad Karmakar und Geschichtsbilder im Medialen Gedächtnis. Filmische Narrationen des Holocaust*.

## Films for the Future



With contributions by Anne Barnert, Rolf Aurich, Matthias Braun, Axel Noack, Thomas Heise, Wolfgang Klaue and Monika Reck.

## The State Film Documentation at the GDR Film Archive

From the backyards of Berlin to the industrial combine, from the SED district leader through to generals in the Wehrmacht and the National People's Army, from the barriers of the Berlin Wall to allotment gardens – all of this was filmed by the GDR's State Film Documentation between 1970 and 1986 in 300 documentaries. The film group at the GDR State Film Archive was able to interview people in politics, culture and science almost covertly, without any kind of censorship, and document everyday life in the GDR: the lives of large families and squatters, diligent industrial workers and patients in terminal wards, police officers and children in the playground. The aim was to produce films for the future. The hidden films of the State Film Documentation were to provide generations to come with a complete and systematic picture of the GDR.

It was unusual for film producers to be connected with an archive. This led to a theoretical distinction between conventional, artistic documentaries and the development of the concept of the 'film document' as a historical source. Following on from the West German and Soviet model, and also from the Reich Film Archive of the Nazi era, a documentary film genre emerged that attempted to obliterate any subjectivity, emphasizing the scientificity of its film work. This program found its expression in three different periods: From 1972 to 1977, it was dominated by an attempt to universally document the GDR; from 1978 to 1981, the 'Berlin Totale' aimed to show the capital city in all of its facets and processes; and from 1981 to 1985, the focus was on the 'socialist lifestyle', primarily socio-historical documentary work.

*Filme für die Zukunft* presents the film tradition of the State Film Documentation based on formerly unknown archival sources and interviews with contemporary witnesses. It analyzes a variety of previously inaccessible films both historically and critically. Academics from a range of different disciplines consider these unique sources of GDR-history, supplemented with the memories of contemporary witnesses.



## Vistas in the Picture



**Nic Leonhardt**

**Vistas in the Picture:  
Stereoscopy in the 19<sup>th</sup> and Early 20<sup>th</sup> Centuries**

230 pp. ♦ Softcover ♦ 10 b/w, 33 color illustrations ♦ 210 x 135 mm ♦ € 20

ISBN (Print) 978-3-95808-006-5

ISBN (PDF) 978-3-95808-050-8

February 2016

**Rights available for all languages**



## Stereoscopy in the 19<sup>th</sup> and Early 20<sup>th</sup> Centuries

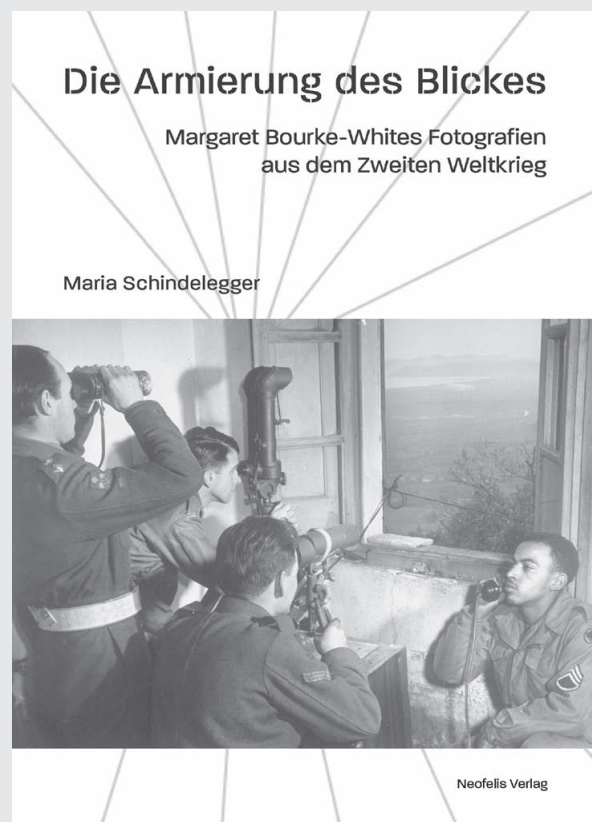
People who view stereoscopic images testify to feelings of dizziness, amazement and of being caught in a kind of undertow. They experience the two-dimensional picture as a vivid image, oscillating between mental and physical spaces. The way that the stereoscopic image works seems simple but is very effective. When viewing a stereoscopy, two-dimensional double shots of the same motif merge into one single image that appears three-dimensional.

Developed by utilizing scientific knowledge about binocular spatial perception, stereoscopy was a popular medium of entertainment, instruction and documentation throughout the world between the middle of the 19<sup>th</sup> century and the early 20<sup>th</sup> century. Their vivid appearance and proximity to reality described by eyewitnesses made stereo images and stereo models suitable for virtual travel, the fine arts, scientific research, social studies and geography, imaginary visits to the theater or (very private) viewings of pornographic images.

Using numerous illustrations from the period 1840 to 1930, *Durch Blicke im Bild* illuminates the technical, economic, pop cultural and visual cultural facets, and applications of stereoscopy as a medium that flourished at the same time as photography, a medium that suggested movement in images before the invention of film by harnessing the potentials of three-dimensionality and seriality. This is an area of research that has so far been neglected by the writers of media and cultural history, making this study an essential historiographical addition to research into contemporary 3D film.

**Nic Leonhardt** studied theater studies and audiovisual media, German studies, art history and musicology. She currently works at Ludwig Maximilian University in Munich. Her dissertation 'Piktoral-Dramaturgie. Visuelle Kultur und Theater im 19. Jahrhundert' was published in 2007. She conducts international, interdisciplinary research into theater and media history, visual and urban culture and digital humanities.

## Armoring the Gaze



Maria Schindelegger

**Armoring the Gaze:  
Margaret Bourke-White's  
World War II Photography**

376 pp. ♦ Softcover ♦  
75 b/w illustrations ♦  
150 x 210 mm ♦ € 28  
ISBN (Print) 978-3-95808-146-8  
ISBN (PDF) 978-3-943414-99-8  
November 2017

**Rights available  
for all languages**



## Margaret Bourke-White's World War II Photography

Margaret Bourke-White (1904–1971) was probably one of the most head-strong and influential photographers of her generation. In 1936, she became the first female staff photographer for the popular photo magazine *LIFE*, establishing her career as the leading female photo journalist in the USA. In the spring of 1942, just a few weeks after the US entered World War II, she received her accreditation as a war correspondent and spent the following years taking photos in the United Kingdom, North Africa, Italy and, finally, Germany.

*Die Armierung des Blickes* provides the first in-depth study of this important chapter of her career. It is the first study to systematically analyze the extensive image and text material in her archive, including several thousand photos and contact prints, and the photographer's notes and correspondence, as well as Bourke-White's numerous publications in *LIFE* and her own books. The study makes use of methods from visual culture studies. It situates Bourke-White's World War II photography within the visual culture of the time, above all popular culture, going further to focus on its social and ideological functions. How did Bourke-White attempt to legitimize but also delegitimize the war? What options for identification did she provide contemporary viewers? And how did she visually represent the power relations of the military conflict in her images?

**Maria Schindelegger** studied art history, philosophy and American studies in Vienna, Hamburg and Munich. Her work and research focus on photography and visualizations of war and violence. She has organized numerous exhibitions, publications and conferences for organizations such as the Vienna Künstlerhaus and the Zentralinstitut für Kunstgeschichte in Munich. From 2009 to 2015, she headed The Walther Collection of photographs in Neu-Ulm. She is currently working on a research project dealing with the visual culture of the liberated concentration camps.

## Making a Home of the World



**Heike Endter**

**Making a Home of the World:  
Five Essays about Westerns  
and Migration**

228 pp. ♦ Softcover ♦  
10 b/w, 15 color illustrations ♦  
135 x 210 mm ♦ € 27  
ISBN (Print) 978-3-95808-135-2  
ISBN (PDF) 978-3-95808-185-7  
February 2018

**Rights available  
for all languages**



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## Five Essays about Westerns and Migration

Talk of making a home of the world reveals an idealist point of view. It can be found in the notion of being able to find a home anywhere, not being bound to a certain place or a certain culture and being able to carry out that blurring of borders crowned by happiness, where only the earth's physical finiteness constitutes a final border. At the same time, talk of making a home of the world is always controversial. This is because, wherever the optimistic wanderers turn, they will almost always end up in places that others have defined as their home before them, which means that there will always be competition and negotiations about who is allowed to call this place their home.

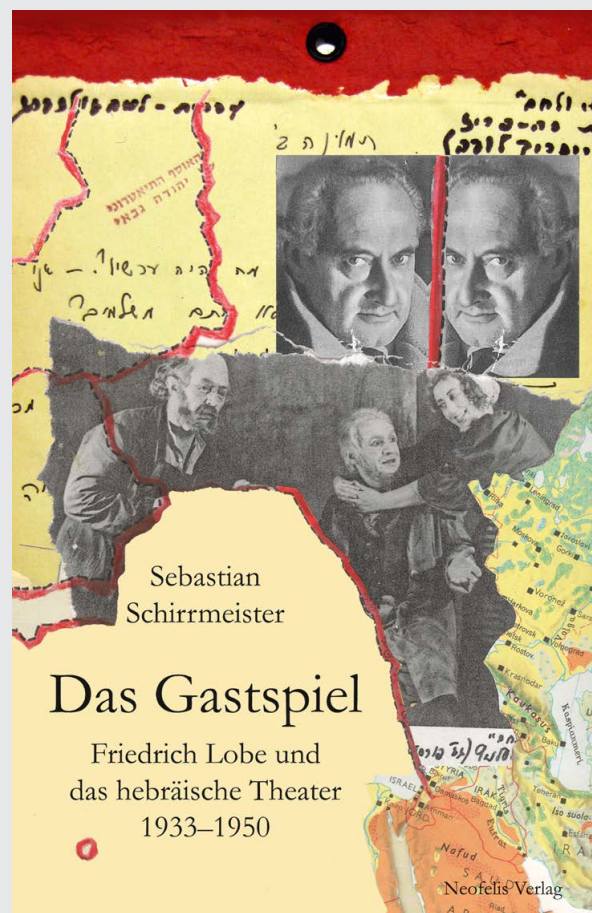
Westerns are that contradictory genre that narrates both the search for and loss of home. This book is about people within a space. This space is a physical, social, metaphorical and filmic space all at once. It is rife with examples of regionalism and nationalism, and of transnational eclecticism. For this reason, migration is described as the spatialization of a social experience.

**Heike Endter** lives near Munich. She understands writing about art and film less as a process of translating visual media into language than as a parallel practice of communication – as communication using other means that deals with similar problems. Alongside a number of articles, she has authored the book *Ökonomische Utopien und ihre Bilder in Science-Fiction-Filmen* (Verlag für Moderne Kunst 2011). Her project on representations of home follows a study of heteronomous biographies of longing with the title *Auserwählt*.



## The Guest Performance

## Friedrich Lobe and the Hebrew Theater 1933–1950



Sebastian Schirrmeister

**The Guest Performance:  
Friedrich Lobe and  
the Hebrew Theater 1933–1950**

*Jewish Cultural History in the  
Modern Era* ♦ Vol. 1

Foreword by Joachim Schlör

172 pp. ♦ Softcover ♦

9 b/w illustrations ♦

135 x 210 mm ♦ € 18

ISBN (Print) 978-3-943414-03-5

ISBN (PDF) 978-3-943414-93-6

May 2012

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for all languages**



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Friedrich Lobe (1889–1958) is one of the few theatre practitioners to flee from Germany and find a foothold in the Hebrew theater in Palestine. After his arrival in 1933, he was engaged for a first staging of *Danton's Death* at Tel Aviv's Ohel worker's theater. By the time he returned to Europe in 1950, he had directed thirty productions, published numerous newspaper articles and written twelve original dramatic texts.

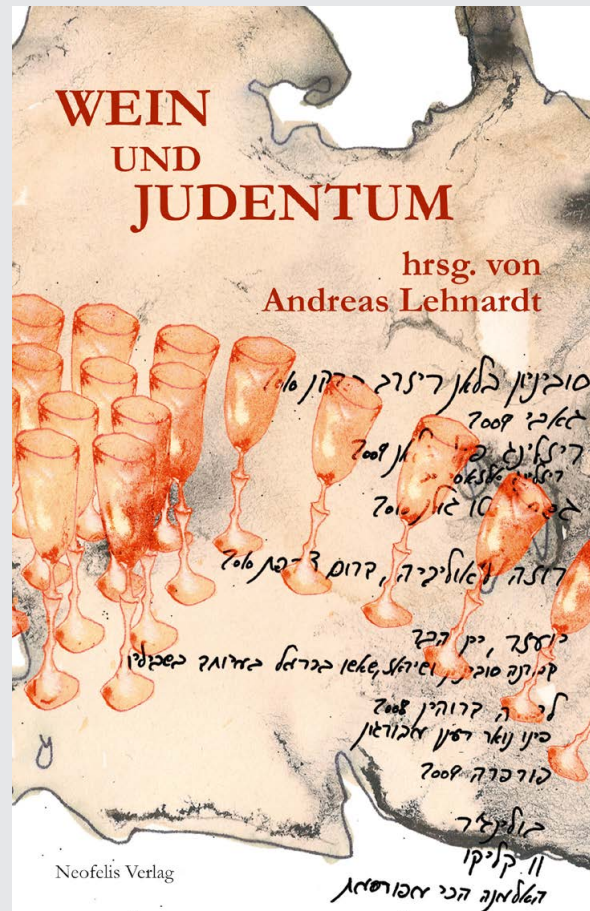
Based on comprehensive archival research, for the first time, Sebastian Schirrmeister examines the special constellations that emerged out of Lobe's emigration to Palestine, which are reflected in his activities and texts: A successful German theatre artist encountered a Hebrew theatre that was in development and dominated by Russian emigrants and Zionist ideology. He had to assert himself in a new environment constituted between the poles of migration, cultural transfer and the construction of a new national culture. This once well-known actor, unable to speak the national tongue, became a playwright and was only able to find his way into a cultural field that was already occupied with the help of translation and masquerade.

The fact, that Lobe has hitherto received no attention in the context of either German or Israeli research is most likely due to the impossibility of clearly allocating his work to one nation, as well as his ambivalent position 'on the fence'.

Schirrmeister was awarded the Joseph Carlebach Prize for *Das Gastspiel* in 2013.

**Sebastian Schirrmeister** researches and teaches in the Institute of German Studies at the University of Hamburg, where he works at the Walter A. Berendsohn Research Center for German Exile Literature. He studied Jewish studies, literature and German as foreign language in Potsdam and Haifa. He is currently working on his dissertation on German-speaking literature in Israel.

## Wine and Judaism



Andreas Lehnardt (ed.)

**Wine and Judaism**

*Jewish Cultural History in the Modern Era* • Vol. 2

256 pp. • Softcover •

5 b/w, 5 color illustrations •

135 x 210 mm • € 29

ISBN (Print) 978-3-943414-15-8

ISBN (PDF) 978-3-943414-32-5

April 2014

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for all languages**



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The importance of wine in Judaism has been part of Jewish religious discourse for hundreds of years. Are Jews permitted to drink wine? By whom? And, above all, which wine? These are just a few of the questions that are discussed by rabbis, philosophers, merchants and Jewish people in Germany and all over the world.

The articles in this book about wine and Judaism originated during a symposium that took place in Mainz in March 2012. The aim was to portray and analyze the cultural-historical importance of this subject from various perspectives and in different eras. Literary, historic and socio-historical aspects were taken into equal consideration, as were questions of gender.

Whereas previous research has placed religious aspects at the center of its examination, *Wein und Judentum* focuses on culture-historically relevant texts and phenomena in a wider sense. The articles in this book range from late antiquity until today: from narrative (*aggadic*) texts of rabbinical literature that are still of fundamental importance today, via the middle ages and its countless testimonies – of magical practices right up to parodies – through to the modern era, in which wine was not only considered in philosophical terms, but Jews also worked as wine merchants, meaning that interactions with wine became an important cultural factor in a secular context. Time and time again, the ambivalence of this beverage becomes apparent – a beverage that is both a blessing and a curse, the enjoyment of which has been sanctioned at different times for varying reasons.

This volume is rounded off by a bibliography on the subject of ‘wine and Judaism’, which runs through history like a thread.

With contributions by Mirjam Beddig, Abraham David, Kevin D. Goldberg, Tal Ilan, Andreas Lehnardt, Uta Lohmann, Farina Marx, Susanne Plietzsch, Bill Rebigier and Giuseppe Veltri.

## Hybrid Jewish Identities



Lea Wohl von Haselberg (ed.)

**Hybrid Jewish Identities:  
Mixed Families and  
Patrilineal Jews**

*Jewish Cultural History in the  
Modern Era* ♦ Vol. 3

182 pp. ♦ Softcover ♦  
no illustrations ♦  
135 x 210 mm ♦ € 24  
ISBN (Print) 978-3-943414-52-3  
ISBN (PDF) 978-3-943414-76-9  
December 2015

**Rights available  
for all languages**



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**With contributions** by Elisabeth Beck-Gernsheim, Pearl Beck, Michał Bilewicz, Christina von Braun, Micha Brumlik, Madeleine Dreyfus, Joela Jacobs, Catherine Gransard, Birgitta Scherhans, Adrian Wójcik, Christa Wohl and an introduction by Lea Wohl von Haselberg.

## Mixed Families and Patrilineal Jews

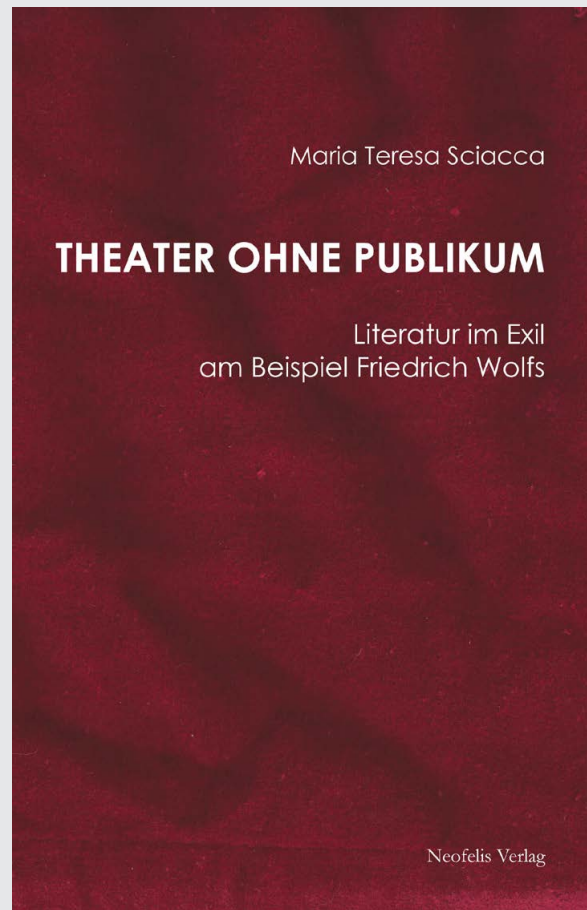
Many Jews love non-Jewish partners, live with and have children with them. The perception of Jews and non-Jews as distinctive groups has become obsolete. 'Mixed' families and partnerships are part of the reality of living in German-speaking countries and elsewhere.

The controversial term *hybrid*, originally derived from botany and biology and taken over by 19<sup>th</sup> century racial theory, where it was negatively connoted, has cropped up again in recent years in various fields such as the humanities and cultural studies and in the social sciences. The focus is now on encounters, intermingling, transitions, translations and new creations. Consequently, this gives rise to questions about inclusion and exclusion, the forms that 'interminglings' and 'hybridizations' assume in specific contexts, and the cultural practices and identity constructions in which these 'interminglings' and 'hybridizations' manifest. Questions like these also apply to contemporary Jewish lifestyles: If we understand identity as a relationship and as a reflexive process of self-understanding and of developing images of the self that are in a continuous state of flux, the significance of contact to others and the experience of being perceived by others becomes apparent. Contradictory definitions of being Jewish create challenges for mixed families. This complexity is the result of the different levels of contemporary Jewish identity, including the cultural, the religious and, since the Shoah, the historical levels of family and persecution history.

The book *Hybride jüdische Identitäten* collects the papers given at an international conference that took place at the University of Zurich's Institute of Education in November 2012. The authors bring together not only perspectives from different academic disciplines such as psychology, sociology, cultural studies, literary studies and psychoanalysis, but also examine the specifics of different national contexts. For the first time, this collected volume focuses on studies about mixed Jewish and non-Jewish families and their self-conceptions and experiences.



## Theater without an Audience



**Maria Teresa Sciacca**

**Theater without an Audience:  
Friedrich Wolf and Exile  
Literature**

*Jewish Cultural History in the  
Modern Era* ♦ Vol. 5

186 pp. ♦ Softcover ♦

no illustrations ♦

135 x 210 mm ♦ € 22

ISBN (Print) 978-3-943414-61-5

ISBN (PDF) 978-3-943414-82-0

November 2015

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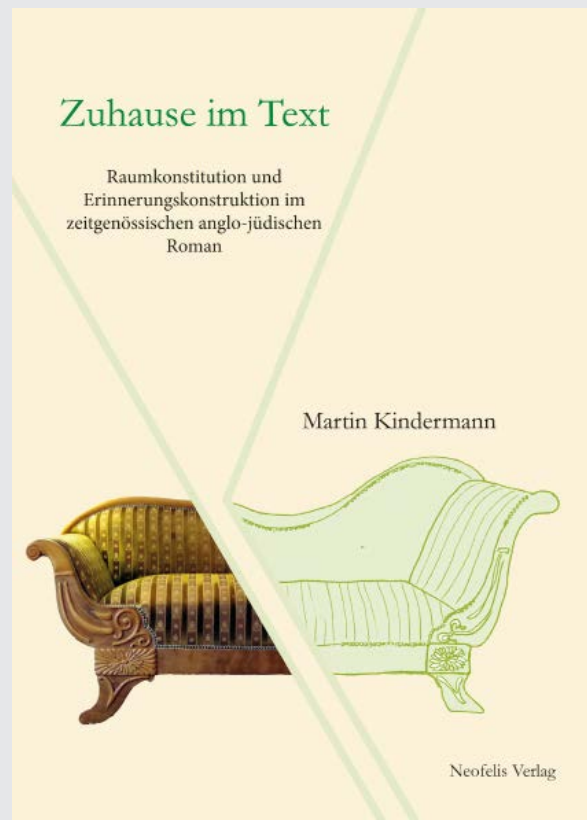
Neofelis Verlag

## Friedrich Wolf and Exile Literature

The Jewish doctor, communist and author Friedrich Wolf (1888–1953) became known for his explosive period pieces in the 1920s and had to leave Germany shortly after Hitler assumed power. In exile in the Soviet Union, the conditions of literary production changed for Wolf, but also for other migrants: The authors who had escaped from Germany lost their audience. This was the situation in which the play *Professor Mamlock* emerged in 1933, making Wolf the most well-known German-speaking antifascist playwright in the world. With the tragic fate of the Jew Mamlock, Wolf wanted to demonstrate the foundations and essence of fascism. But who was the exiled author addressing? In search of an answer, Wolf was forced to change his drama in line with the demands made by the ensemble, the wishes of his new readers and viewers, and requests made by the communist party between 1933 and 1935. The influence of the party in particular marks an important, previously unnoticed incision into the author's work. As a result, there are different versions of the play. These variations are of great value for literary historians, as they provide new perspectives on the conditions of literary production in exile. In the first version of *Professor Mamlock*, the 'Jewish question' is still the focus of the play, but the drama ultimately transforms into a 'tragedy of Western democracy' in line with communist party requests. These and other changes in Wolf's work, like his turn towards topics such as the courage to live and the question of guilt, are at the center of Maria Teresa Sciacca's *Theater ohne Publikum*.

**Maria Teresa Sciacca** studied German and completed her doctorate on Friedrich Wolf's exile theater at the University of Palermo. She is currently teaching at a German-Italian school in Berlin as a delegate of the Italian Ministry of Foreign Affairs.

## At Home in the Text



**Martin Kindermann**

**At Home in the Text:  
Constituting Space and  
Constructing Memory in the  
Contemporary Anglo-Jewish  
Novel**

*Jewish Cultural History in the  
Modern Era* ♦ Vol. 6

292 pp. ♦ Softcover ♦  
no illustrations ♦  
150 x 210 mm ♦ € 26  
ISBN (Print) 978-3-943414-59-2  
ISBN (PDF) 978-3-943414-80-6

December 2014

**Rights available  
for all languages**



9 783943 414592

## Constituting Space and Constructing Memory in the Contemporary Anglo-Jewish Novel

In the Jewish tradition and in Jewish culture, the entanglement of spatial experience and memory formation and questions of cultural belonging can refer to a firm sense of rootedness.

In exile, there is a continuous renegotiation of the meaning of reminiscential references to the exile's current location and its layers of historical meaning. Thus, space and the formation of memory can be characterized as a relational and dynamic process, in which the protagonists' positioning is of high importance.

The novels by Linda Grant, Tamar Yellin and Naomi Alderman that are examined in *Zuhause im Text* approach the phenomenon of memory and its connection to spatial networks in London, Liverpool, Tel Aviv and Jerusalem in very different ways. Questions of the way we belong culturally to places and communities of memory are combined with a negotiation of questions of authorship that relate to our own life and memory. Interpretations of space, text and the self take center stage in Martin Kindermann's book.

Based on analyses of literary representations of memory and the *spatial turn* in cultural studies, this publication is addressed at readers who are interested in Jewish literature, exile literature, spatial representation, concepts of memory and cultural hybridity and interculturality.

**Martin Kindermann** studied English studies, American studies and Eastern Slavic studies at the University of Hamburg and completed his doctorate in English studies. He has since been working as a lecturer at the University of Hamburg and at Leuphana University in Lüneburg. He was also a postdoctoral fellow at the Friedrich Schlegel Graduate School for Literary Studies at Freie University in Berlin.

## And after the Holocaust?



Lea Wohl von Haselberg

**And after the Holocaust?**  
**Jewish Film Characters in**  
**(West) German Film and**  
**Television since 1945**

*Jewish Cultural History in the*  
*Modern Era* ♦ Vol. 7

424 pp. ♦ Softcover ♦  
25 b/w, 40 color illustrations ♦  
150 x 210 mm ♦ € 28  
ISBN (Print) 978-3-943414-60-8  
ISBN (PDF) 978-3-943414-81-3

June 2016

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**for all languages**



9 783943 414608

## Jewish Film Characters in (West) German Film and Television since 1945

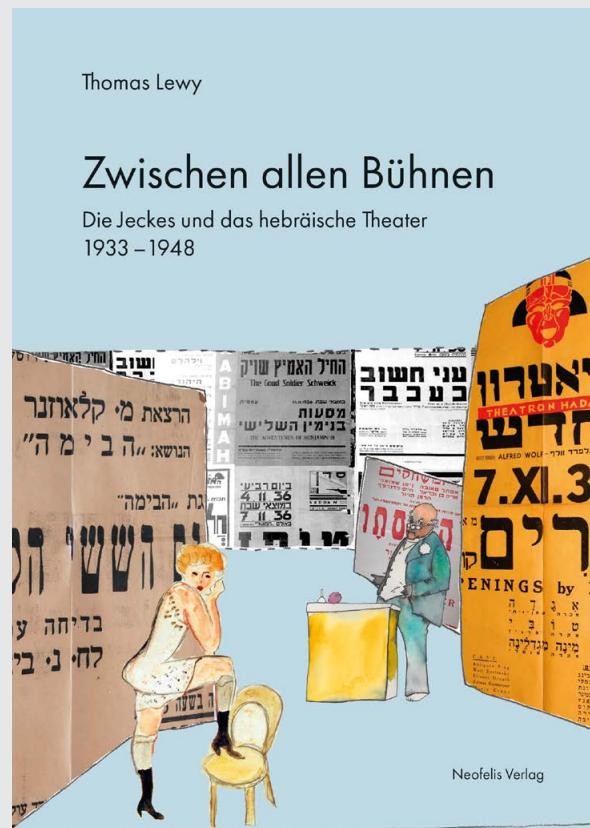
In the German Federal Republic, there is a conspicuous discrepancy between the Jewish minority that lives here and the major symbolic significance that is assigned to 'the Jews.' While this symbolic significance is a considerable factor in public awareness, it is rare to encounter Jews during everyday life. This is due to the small size of the Jewish population, but also because Jews are not identifiable.

*Und nach dem Holocaust?* develops the theory that this encounter takes place through the media – especially in feature films – as it is here that Jewish characters become visible as such for a non-Jewish audience. At the same time, the way characters are developed is symptomatic of the films' respective time of origin. This is the basis for this study's examination of representations of Jewish film characters in more than one hundred German feature films, television films, television plays and television episodes produced between 1948 and 2014. In contrast to previous research that mainly focused on Holocaust films and asked how and what was remembered at which point in time, this study examines film stories that take place after 1945. It focuses on characters, constellations of conflict, typecasting and thematic connections that appear repeatedly, but also the question of how films code certain characters as 'Jewish' and thus make them identifiable as such.

This book also provides an extensive typology of Jewish film characters, from the survivor to the Jewish lover. Its appendix contains short synopses of the many films on which the study is based, making it a reference work on Jewish film characters in West German cinema and television film.

**Lea Wohl von Haselberg** studied theater, film and media studies in Frankfurt am Main and completed her doctorate in media studies with *Und nach dem Holocaust?* at the University of Hamburg. She researches and writes about contemporary Jewish topics in Germany, film and commemorative culture. She lives in Berlin and Cologne.

## Between All Stages



Thomas Lewy

**Between All Stages:  
The Yekkes and the Hebrew  
Theater 1933–1948**

Translated from the Hebrew by  
Sebastian Schirrmeister  
*Jewish Cultural History in the  
Modern Era* ♦ Vol. 10

352 pp. ♦ Softcover ♦  
39 b/w, 13 color illustrations ♦  
135 x 210 mm ♦ € 26  
ISBN (Print) 978-3-95808-019-5  
ISBN (PDF) 978-3-943414-90-5

September 2016

Hebrew Resling 2016

**Rights available  
for all other languages**



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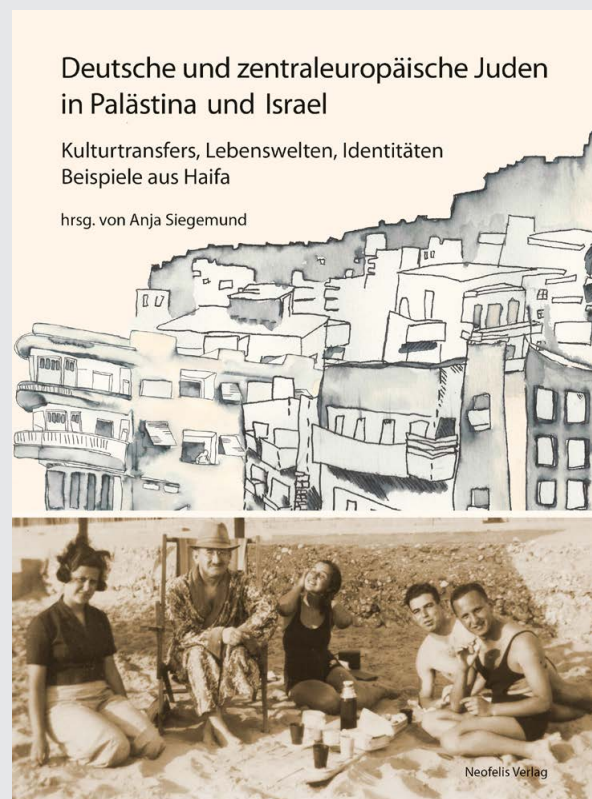
## The Yekkes and the Hebrew Theater 1933–1948

When the *Law for the Restoration of the Professional Civil Service* was passed in April 1933, approx. 8,000 actors, musicians, singers, directors, stage workers and artistic directors from theaters, opera houses and concert halls suddenly became unemployed. Many of them began looking for new jobs and sources of income, starting in Europe and then moving on to any place that was prepared to take them on worldwide. Theater practitioners who had been robbed of their language, their means of expression on the stage, faced special difficulties. It was even more difficult for theater practitioners amongst the ‘Yekkes’: Jewish immigrants from the German linguistic and cultural sphere who had emigrated to the British Mandate of Palestine in the 1930s. The Jewish community there was shaped by Eastern European Jews and the Hebrew theater was firmly entrenched within the Russian theater tradition – and both seemed unfamiliar and strange to the new immigrants. Because the doors to the existing Hebrew theater were closed to them, there was nothing left for the Yekkes to do but found their own theater, which, however, did not survive very long – due to a lack of audience. For the first time, *Between All Stages* examines the careers of approx. 60 German-speaking Jewish theater practitioners who emigrated to the British Mandate of Palestine. Using archive materials, articles from the press of the period and autobiographical records, it highlights the dimensions of the cultural confrontation that took place between Eastern and Western European traditions, which found expression in the efforts of the Yekkes to preserve the traditions and artistic values of the modern German theater, even in their new home.

**Thomas Lewy**, born in Berlin in 1935, taught as a professor at the University of Tel Aviv, where he was the Director of the Institute for Theater Studies. He also worked as a director and dramaturg, and translated and staged numerous German-speaking dramas in the Hebrew theater. He also oversaw the Beit Lessin Theater in Tel Aviv and the Acco Festival of Alternative Israeli Theatre. Since his retirement, he has been intensively researching the history of German-speaking immigrants in the Hebrew theater in Israel and the British Mandate of Palestine.



## Jews from Germany and Central Europe in Palestine and Israel



Anja Siegemund (ed.)

**Jews from Germany and  
Central Europe  
in Palestine and Israel:  
Cultural Transfers, Realms  
of Experience, Identities –  
Examples from Haifa**

*Jewish Cultural History in the  
Modern Era* ♦ Vol. 11

514 pp. ♦ Hardcover ♦  
169 illustrations ♦  
165 x 225 mm ♦ € 39  
ISBN (Print) 978-3-95808-027-0  
ISBN (PDF) 978-3-95808-087-4  
May 2016

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**With contributions** by Linde Apel, Ofer Ashkenazi, Yossi Ben-Artzi, Anne Betten, Friedrich von Borries, Patrick Farges, Jens Uwe Fischer, Ita Heinze-Greenberg, Fabian Hennig, Katharina Hobba, Caroline Jessen, Christian Kraft, Thomas Lewy, Andrea Livnat, Malgorzata A. Maksymiak, Ruthi Ofek, Viola Rautenberg, Christiane Reves, Sebastian Schirrmeister, Joachim Schlör, Anja Siegemund, Ines Sonder, Gernot Wolfram and Dorit Yosef.

## Cultural Transfers, Realms of Experience, Identities – Examples from Haifa

For a long time, there have been two narratives about the migrants known as *Yekkes* from Germany and Central Europe that have dominated collective memory and historiography. While one of them claims that they were only able to integrate into the existing Jewish society in the British Mandate of Palestine and Israel to a limited extent, the other emphasizes their positive contribution to the country's modernization. These narratives do not so much compete with as complement each other, and both are largely subject to the same normative dictum – the construction of city, country and state as a scale that is used to measure every migrant group.

But as enduring as these two narratives are, the history of the *Yekkes* is increasingly being written by means of innovative historiographic and culture-historical approaches and methods that are now commonplace in the writing of both modern and German-Jewish history. This volume consolidates and focuses on these trends. The selected articles analyze cultural transfers from German and Central Europe to Palestine and Israel between the poles of preservation and transformation. They enquire into realms of experience and constructions of identity, examine urban 'Yekkish institutions', the biographies of individuals, families and generations, day-to-day life and habitus, 'cultural struggles' and milieus, cultural memory and tradition.

*Deutsche und zentraleuropäische Juden in Palästina und Israel* is a polyphonic – and even disparate – mosaic that aims to overcome or at least examine the stereotypes that are persistently reproduced in connection with the *Yekkes*, and exhibits a complexity and plurality of findings. The book is grounded in interdisciplinarity and contains original contributions from international researchers as well as a substantial collection of private, for the most part previously unpublished photographic material.

Haifa serves as an example and a prism. This harbor city in the north of Israel has been influenced more by the *Yekkes* than the country's two other largest cities and reflects the migration of less well-known personalities but also that of the German Jews in particular.

## Jewish Architecture in Post-War Germany



Alexandra Klei

**Jewish Architecture in  
Post-War Germany:  
The Architect Hermann Zvi  
Guttman**

*Jewish Cultural History in the  
Modern Era* ♦ Vol. 12

450 pp. ♦ Softcover ♦  
4 b/w, 34 color illustrations ♦  
150 x 210 mm ♦ € 29  
ISBN (Print) 978-3-95808-116-1  
ISBN (PDF) 978-3-95808-166-6

January 2017

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## The Architect Hermann Zvi Guttman

As one of only a few Jewish architects, Hermann Zvi Guttman, born in Bielitz in 1917 (today's Bielsko-Biala, Poland), made a crucial contribution to shaping and establishing Jewish life in post-war Germany. After completing his studies in Munich, he moved to Frankfurt in the early 1950s. His work included synagogues, community and youth centers, retirement homes, Mikvaot, memorials, and residential and business buildings. This shows the diversity of construction projects facing these newly established communities in the first decades after Second World War. Synagogues and community centers from this time are mostly small, inconspicuous and located outside city centers. They not only bear witness to the beginnings of Jewish communities in West Germany after the Shoah, but also to the opportunities and limited spaces that post-war society afforded them.

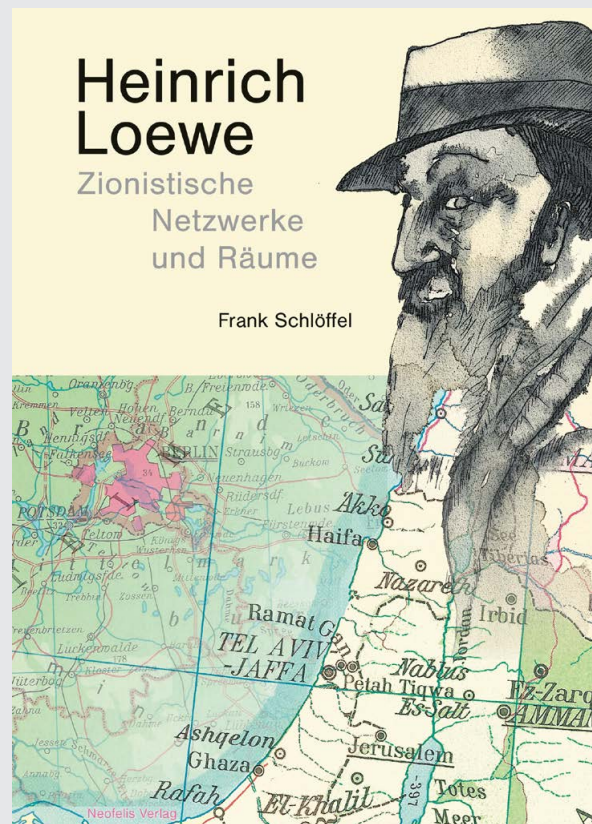
*Jüdisches Bauen in Nachkriegsdeutschland* examines both buildings that were realized and projects that Guttman never carried out. It analyzes the conditions of their development against the backdrop of the reconstruction of German cities, which was shaped by architects who had already worked successfully during National Socialism. This study is a contribution to research into Jewish post-war history and to the examination of 'Jewish architecture'. Such architecture includes both actual buildings and their specific appearance, as well as the requirements placed on programs for spatial planning, the way meaning was ascribed by the surrounding public and not least the conditions confronting a Jewish architect who wanted to work in Germany.

She was awarded the Rosl und Paul Arnsberg-Preis for *Jüdisches Bauen in Nachkriegsdeutschland* in 2016.

**Alexandra Klei** studied architecture and completed her doctorate on the relationship between architecture and memory using the example of the Buchenwald and Neuengamme concentration camps. She is a lecturer at the Institute of Art History at the Ruhr University in Bochum, and researches and writes about the architecture of the White City of Tel Aviv, photography and memorial sites. Furthermore, she is a curator for werkraum bild und sinn e.V., an independent exhibition space for photography and video art in Berlin.



## Heinrich Loewe



**Frank Schlöffel**

**Heinrich Loewe:**  
**Zionistic Networks and Spaces**  
*Jewish Cultural History in the*  
*Modern Era* ♦ Vol. 8

486 pp. ♦ Softcover ♦  
4 b/w, 2 color illustrations ♦  
150 x 210 mm ♦ € 29  
ISBN (Print) 978-3-95808-026-3  
ISBN (PDF) 978-3-95808-086-7  
April 2018

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## Zionistic Networks and Spaces

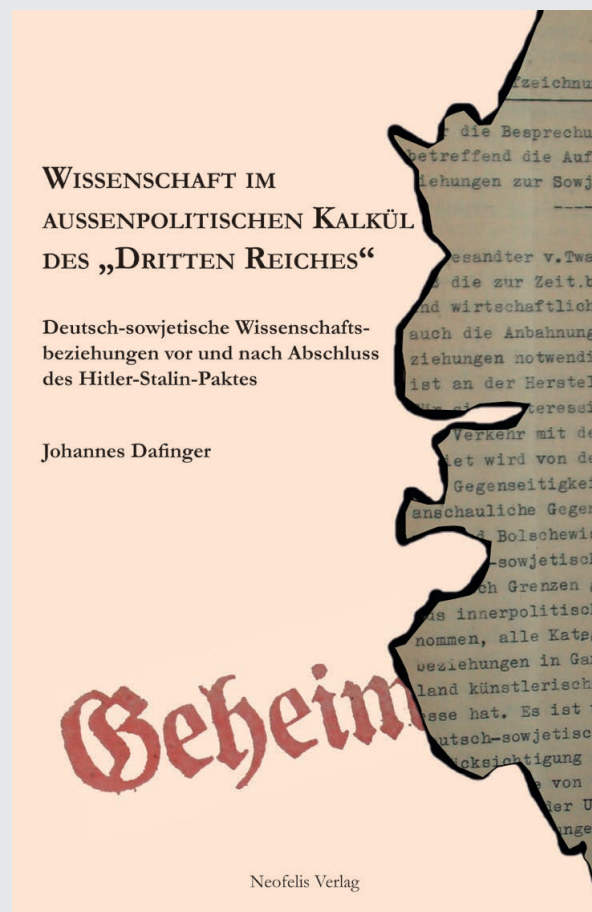
Berlin's Zionist history is intertwined with that of numerous activists who joined forces at the end of the 19<sup>th</sup> century. Heinrich Loewe, who Barbara Schäfer declared the “prime example of a whole era”, undoubtedly played a crucial role in the Zionist ‘appropriation’ of the city. The epitaph on his grave-stone in the Old Cemetery in Tel Aviv reads: “One of the founders of the Zionist movement”.

Loewe, who was born in Wanzleben and moved to Berlin in 1889, helped to found numerous Zionist associations around the turn of the century and worked as a journalist and chief editor for many years. Early on, he embarked upon journeys to Palestine lasting several months and was a delegate in the first Zionist congress, later even becoming an advisor on “Palestinian cultural issues” in the central office of the World Zionist Organization, which was set up in Berlin in 1907. The National Socialist takeover in 1933 put an end to Loewe's years of work as a librarian at the University Library in Berlin, and he and his family emigrated to Tel Aviv. At that point, he could look back at 30 years of involvement in the process of setting up a Jewish National Library in Jerusalem, where he almost became the first director.

Based on extensive material from Israeli and German archives and a large corpus of further contemporary sources, Frank Schlöffel's book examines processes of social and cultural intertwining using the example of Heinrich Loewe's biography. Frequently starting with specific spatio-temporal settings – at sites such as the library or the editorial office – he turns his attention to, firstly, the knowledge that emerged within these contexts and, secondly, to the relationships that formed between places and people, objects and ideas.

**Frank Schlöffel** is a cultural studies scholar and publicist. The main focus of his research is the field of Jewish studies, in particular, the history and culture of Zionism. Schlöffel studied Jewish studies, religious studies and sociology in Potsdam, where he completed his doctorate on the topic of “Heinrich Eljaqim Loewe (1869–1951). Networks and Spaces”, while receiving a scholarship from the German Academic Scholarship Foundation.

## Academic Research in the Foreign Policy of the “Third Reich”



Johannes Dafinger

**Academic Research in the Foreign Policy of the “Third Reich”:  
German-Soviet Research Relations Before and After the Conclusion of the Molotov–Ribbentrop Pact**

192 pp. ♦ Softcover ♦  
no illustrations ♦  
135 x 210 mm ♦ € 19  
ISBN (Print) 978-3-943414-64-6  
ISBN (PDF) 978-3-943414-86-8  
September 2014

**Rights available  
for all languages**



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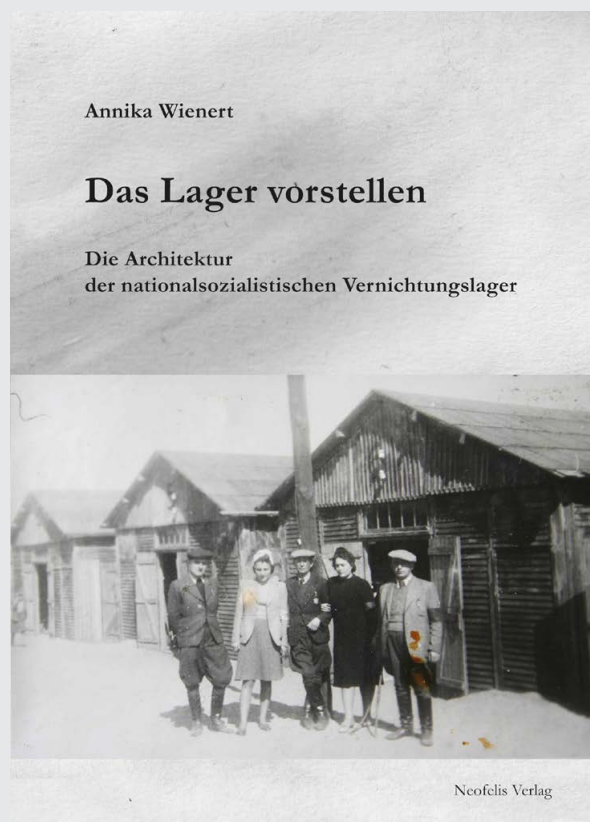
## German-Soviet Research Relations Before and After the Conclusion of the Molotov–Ribbentrop Pact

Joint research projects? These were almost impossible for German and Soviet researchers after January 30, 1933. Within four years, the German government had prohibited any kind of communication at all due to ideological reasons.

*Wissenschaft im außenpolitischen Kalkül des “Dritten Reiches”* summarizes what is known about the development of academic relations between Germany and the Soviet Union until the collaboration prohibition but it does not end there. After the Molotov–Ribbentrop Pact was signed in August 1939, some proponents were able to briefly resume German-Soviet research partnerships. For the first time, this study examines this period in detail using sources from German and Russian archives. It asks about the motives and aims of initiatives for renewed collaborations, provides an account of resistance efforts and analyzes the political decision-making process that led to the abolishment of the general prohibition against German-Soviet research relations. Due to the persistent ideological opposition between National Socialism and ‘Bolshevism’, entire faculties remained excluded from opportunities for collaboration. Moreover, the German authorities established tools of control and supervision for maintaining contact in the remaining disciplines, especially the ‘Zentralstelle Osteuropa’ (central office of Eastern Europe). Johannes Dafinger sheds light on this period of German-Soviet relations, as well as on German researchers’ involvement in the preparations for the war of extermination against the Soviet Union.

**Johannes Dafinger** teaches as a university assistant at Alpen-Adria University in Klagenfurt. He studied in Munich and St. Petersburg, going on to become a research scholar at the University of Maryland, College Park. He researches concepts of Europe and cultural relations in the Nazi sphere of control.

## (Re)Presenting the Camp



Annika Wienert

**(Re)Presenting the Camp:  
Spaces of Mass Murder –  
An Architectural Typology**

302 pp. ♦ Softcover ♦  
43 b/w, 27 color illustrations ♦  
150 x 210 mm ♦ € 32  
ISBN (Print) 978-3-95808-013-3  
ISBN (PDF) 978-3-95808-055-3  
July 2015

**Rights available  
for all languages**



## Spaces of Mass Murder – An Architectural Typology

*Das Lager vorstellen* reconstructs the architecture of the Nazi extermination camps in Belżec, Sobibór and Treblinka. Between the spring of 1942 and the autumn of 1943, at least 1.7 million Jews were murdered in the gas chambers of these camps. The sole purpose of building these architectural structures was to kill humans *en masse*.

This book proposes a typology of this singular construction project by systematically surveying morphological architectural categories, their historical genesis and their place within memory in terms of the formation of Holocaust symbols. It broadens the concept of architecture in two ways: It analyzes the camps' architecture based on approaches from spatial theory research and continues the writing of architectural history as a history of symbols.

Annika Wienert evaluates heterogeneous sources within this context in order to examine the state of permanent renovation, expansion and demolition in the camps, focusing in particular on the social realities tied up with this architecture. She theoretically and methodically differentiates between different levels of (re)presentation in order to bring them together and provide sophisticated reflections on her subject of study, which cannot be approached as a material object, but only ever indirectly. Her book focuses on the testimonials of the few survivors left. The attention she pays to them and the details of their testimony are a result of her awareness of the limits of this approach.

The book was awarded the Theodor Fischer Prize for architectural history and the Marko Feingold Prize of the City, State and University of Salzburg.

**Annika Wienert** studied art history, history and philosophy in Bochum and Kraków. She completed her doctorate with *Das Lager vorstellen. Die Architektur der nationalsozialistischen Vernichtungslager in Belżec, Sobibór und Treblinka* (Neofelis 2015). She worked as a research assistant to the Chair of Theory and History of Architecture, Art and Design at the Technical University of Munich from February 2015 and she has been working at the German Historical Institute in Warsaw since 2016. Her research focuses on the art and architecture of the 20<sup>th</sup> and 21<sup>st</sup> centuries.

## Money as Measure, Means and Method



Frank Engster

**Money as Measure, Means  
and Method:  
Calculating with  
the Identity of Time**

790 pp. ♦ Softcover ♦  
no illustrations ♦  
150 x 210 mm ♦ € 32  
ISBN (Print) 978-3-943414-18-9  
ISBN (PDF) 978-3-95808-074-4  
January 2014

**Rights available  
for all languages**



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## Calculating with the Identity of Time

We are finally in need of criticisms of capitalism again! However, the question is whether criticisms of capitalism are a match for their subject matter. Radical criticism cannot simply contemplate capitalism on the basis of the capitalist society it is criticizing; it also has to ask about its own potential: how is it even possible to take society as a subject matter? Why is it possible for us to observe societalization like an object and make it the subject of academia and criticism? And what would an appropriate academic or critical representation look like, if ‘appropriate’ means that the society being criticized literally has to correspond with itself?

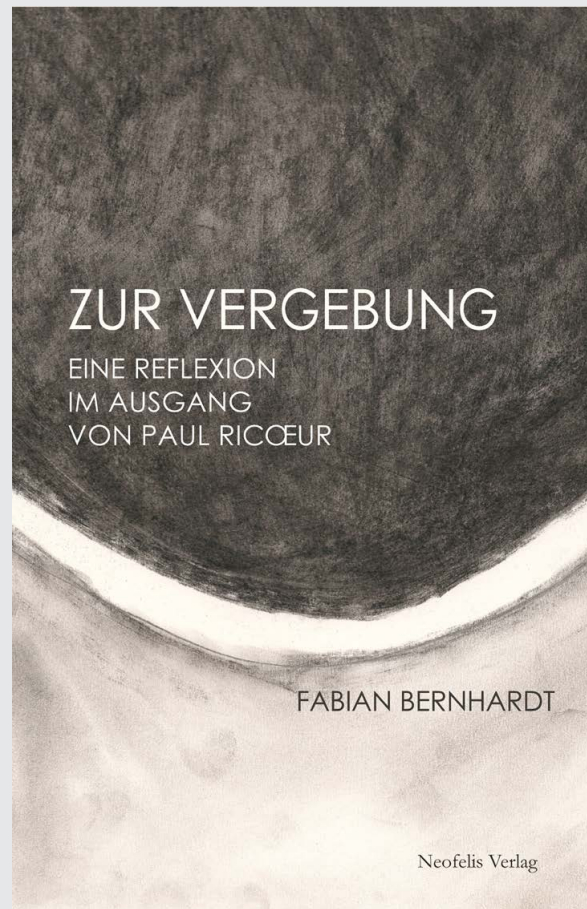
It is this kind of correspondence that Hegel and Marx aim at in their dialectics. The common point of their dialectics is that the object being criticized – for Hegel, the *Geist* (spirit), for Marx, capitalist society – is the measure of its critical representation. Consequently, a critical representation must begin by criticizing the measure. But the measure of capitalist society is *money*. This study shows that, for capitalist society, money is the measure of the same economy that, as in a measurement, is money’s object when it realizes the productive power of its production in the values of goods.

Ultimately, this economy, which measures itself in money, can only be developed appropriately if it is interpreted as an “economy of time” (Marx). Money is the great mystery of our society, but it is mysterious because it is a *solution*, and this solution is *temporal*: through its functions on the one hand and, on the other, the productive power of the exploitation of labor and capital that it realizes, money legitimizes the *temporal self-relation* of our society.

**Frank Engster** studied in Göttingen and completed his PhD in philosophy in Berlin with *Das Geld als Maß, Mittel und Methode* (Neofelis 2014). After completing his PhD, he was a junior fellow in the Research Group on Post-Growth Societies at the University of Jena, and he freelances in the fields of knowledge production and education.



## On Forgiveness



**Fabian Bernhardt**

**On Forgiveness:  
Reflections with Paul Ricœur**

122 pp. ♦ Softcover ♦  
no illustrations ♦  
135 x 210 mm ♦ € 18  
ISBN (Print) 978-3-943414-53-0  
ISBN (PDF) 978-3-943414-77-6  
May 2014

**Rights available  
for all languages**



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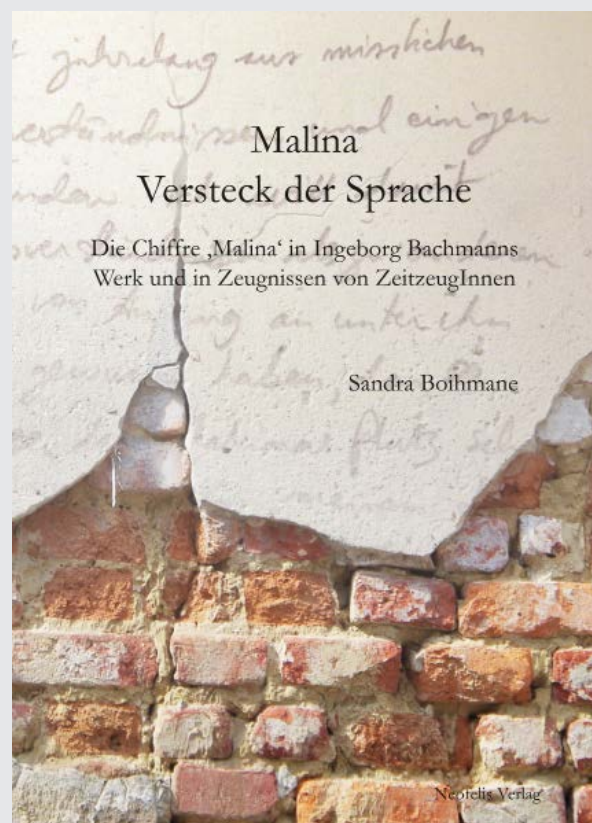
## Reflections with Paul Ricœur

Public scenes of confession, remorse and asking for forgiveness – we can no longer imagine the political stage without stagings of guilt. At the same time, the voices of those who define forgiveness as a therapeutic power are becoming louder, hoping to put us in a position where we can be released from the burden of the past. From a philosophical perspective, these trends raise a number of questions. In light of tendencies to hastily explain forgiveness as an ability and a skill, is it necessary to insist that some things can never be forgiven – that there are certain acts that might be impossible to forgive? Is conditional forgiveness that is connected with a certain purpose nothing more than barter? What is the relationship between forgiveness and justice? Is there such thing as a politics of forgiveness?

Fabian Bernhardt's book *Zur Vergebung* addresses these questions. It is based on an exact reading and a careful continuation of deliberations carried out by the French philosopher Paul Ricœur (1913–2005) in his late historical-philosophical works. Ricœur's deliberations are flanked by the positions of other thinkers such as Hannah Arendt, Vladimir Jankélévitch and Jacques Derrida. Guided by the conviction that reflections upon forgiveness must be measured by the criterion of the unforgiveable, Bernhardt probes the gap between the depths of unforgiveable guilt and the heights of unconditional forgiveness.

**Fabian Bernhardt** studied philosophy, ethnology and general and comparative literature in Mainz. After his studies, he worked as an editor at the German Academy for Language and Literature in Darmstadt. Since 2010, he has been working on his doctorate at the Languages of Emotion graduate school at Freie University Berlin. His master's thesis was about forgiveness and his doctoral thesis is about revenge, retaliation and the cultural Imaginary.

## Malina – Language's Hideout



Sandra Boihmane

*Malina – Language's Hideout:*  
*'Malina' as a Cipher in the*  
*Works of Ingeborg Bachmann*  
*and in Eyewitness Testimony*

326 pp. ♦ Softcover ♦  
11 b/w, 4 color illustrations ♦  
150 x 210 mm ♦ € 28  
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ISBN (PDF) 978-3-943414-88-2  
November 2014

**Rights available  
for all languages**



## 'Malina' as a Cipher in the Works of Ingeborg Bachmann and in Eyewitness Testimony

Ingeborg Bachmann's novel *Malina* was published in 1971, immediately after which many started asking about the reasons for the book's title. Forty years after the publication of the novel – which illustrates the conscious disruption and disturbance of a mind resistant to memory and reveals the parts of Nazi history that go incognito – *Malina's* reception is still dominated by the notion that German studies scholarship has carried out the most thorough research into the literal meaning of the name and the word 'Malina'.

*Malina – Versteck der Sprache* pursues the hitherto hidden vernacular potential of the title word. Using Judith Butler's method, which she labels an 'offensive transgression', this book tells the stunning success story of a word that was discredited as deviant and has its origins on the fringes of language. The book elaborates on its range of criminal meanings. These uncovered contexts of meaning shine light on a political and criminal underworld and the intelligence milieu during the Cold War.

Sandra Boihmane's book mainly focuses on the violent extermination of the Jews during the Second World War and shows that ghetto inhabitants adopted the term 'Malina' into their everyday use of language from the sociolect of thieves. This criminal word then went through a semantic transformation that now reminds us of existential situations of danger and the extermination of unwanted human beings – a cipher that reveals the criminal authority of governmentally organized and legitimized mass murder.

**Sandra Boihmane** studied Latvian-German intercultural relations at the Latvian Academy of Culture in Riga. After her studies, she worked at the Eduards Smiļģis Theater Museum. She moved to Berlin on a DAAD scholarship, where she studied gender studies and cultural communication/theater studies at Humboldt-University while participating in a number of research projects, e.g. the project Gender Matters in the Baltics. She completed her doctorate in gender studies in 2014.

## In the Literary Borderlands of Europe?



**Sarah Steidl**

**In the Literary Borderlands of Europe?**  
**The Balkans in Contemporary German-Language Texts**

140 pp. ♦ Softcover ♦  
 no illustrations ♦  
 135 x 210 mm ♦ € 18  
 ISBN (Print) 978-3-95808-124-6  
 ISBN (PDF) 978-3-95808-175-8  
 February 2017

**Rights available  
 for all languages**



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## The Balkans in Contemporary German-Language Texts

The Yugoslavian wars at the end of the 1990s shook the 'European peace project' to its core. During these wars in Southeast Europe, images of the Balkans as a 'tinderbox' and a 'hot spot' became entrenched within the German-speaking world and were augmented with social, cultural and political meaning – or rather, replaced with attributes like these. The marginalization of the Balkans by Western Europe has increased the significance of the question of where all of this actually began. Discussions of this question are conducted with maps and borders that do not exist *de facto*. But such 'mental maps' have inscribed themselves within political and literary discourse.

*Im literarischen Grenzland Europas?* traces negotiations of the Balkans that have taken place in literature. The theory presented here is that these images of the Balkans, developed long ago and rich with projection, are broken up and transformed by contemporary German-speaking literary texts. This book shows how texts like Juli Zeh's *Die Stille ist ein Geräusch* (2002), Saša Stanišić's *Wie der Soldat das Grammophon repariert* (2006) and Marica Bodrožić's *Das Gedächtnis der Libellen* (2010) undermine these images of the Balkans that have been passed down. The literary texts examined reveal the Balkans to be a Western European mental construct. This construct has been experiencing a rhetorical renaissance within the context of current political debates about refugees and the (closed) 'Balkan route'. This is where *Im literarischen Grenzland Europas?* begins, presenting a cartography of Europe that places the Balkans at the center of the narration.

**Sarah Steidl** studied German studies, philosophy and education at the University of Hamburg, spending semesters abroad in Istanbul and Sofia. From 2015 to 2016 she worked as a research assistant in the Mercator Foundation research project "Shared Experience of Migration in German-Turkish and Turkish Films". Since 2016, she has been a scholarship-holder at the Doktorandenkolleg Geisteswissenschaften in Hamburg, where she is writing a doctoral thesis about escape narratives in contemporary German-speaking literature. Her research focuses on contemporary literary phenomena (e.g. forms of multilingualism and borders as a means of creating national identification).



## On the Ruins of Empire



Andree Michaelis-König (ed.)

**On the Ruins of Empire:  
Narrating Border Regions in  
Central and Eastern European  
Literature after 1989**

240 pp. ♦ Softcover ♦  
11 color illustrations ♦  
135 x 210 mm ♦ € 25  
ISBN (Print) 978-3-95808-158-1  
ISBN (PDF) 978-3-95808-206-9  
March 2018

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**With contributions** by Alexander Chertenko, Johannes Kleine, Tamila Kyrylova, Christoph Maisch, Erik Martin, Andree Michaelis-König, Maryna Orlova, Jolanta Pacyniak, Anna Pastuszka, Ana-Maria Schlupp, Peter Varga and Ievgeniia Voloshchuk.

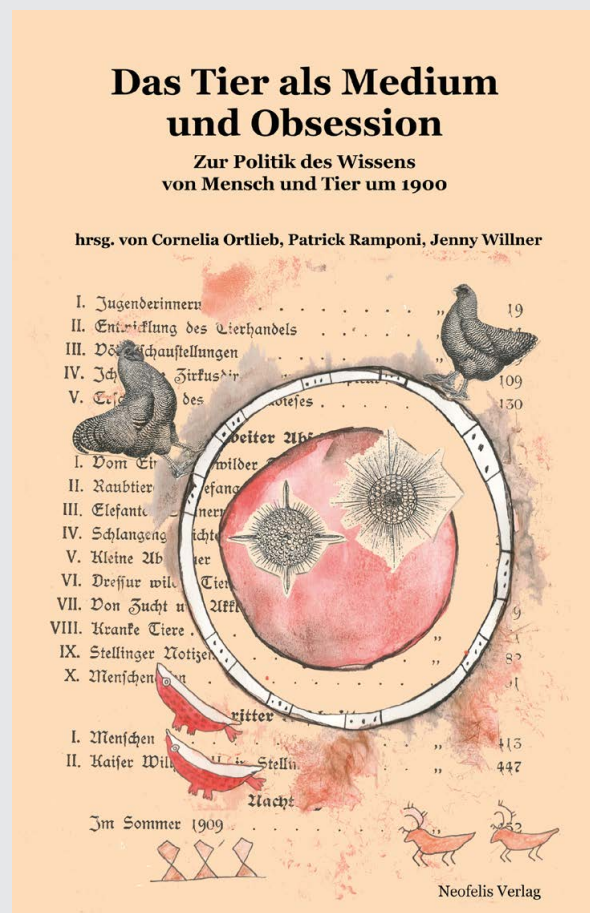
## Narrating Border Regions in Central and Eastern European Literature after 1989

The fall of the great empires of the 20<sup>th</sup> century led to the creation of a number of border regions in Central Eastern Europe, such as Galicia, the Bukovina, the Banat, Wallachia and the Hungarian Province. They were each characterized by the way that, during specific historic phases, they were home to a diversity of ethnicities, religions and cultures that were able to exist next to and with each other, but were then divided up and reshaped by hegemonic historical developments. As a result, everyday life was usually shaped by conflict, but can also be described as an attempt to maintain continuity. Karl Schlögel has spoken of such transitional spaces as “Europe’s riches”: “They lead to the emergence of artworks that are only possible where mixing takes place.”

It is precisely art and literature that prove to be sites where things that are made unrecognizable in political reality are made visible and tangible. These articles deal with such art and literature and analyze works by Jurij Andruchowytch, Andrzej Stasiuk, Joanna Bator, Maria Matios, Pál Závada, Herta Müller and other Polish, Ukrainian, Hungarian and German-speaking authors who emerged after 1939. They study the phenomena of an experience determined by the borders of Central and Eastern Europe. Literature becomes the starting point for a multi-layered and inevitably interdisciplinary examination of a past and present that are just as perilous as they are rich – the past and present of a thoroughly European realm of experience.



## The Animal as Medium and Obsession



Cornelia Ortlieb /  
Patrick Ramponi /  
Jenny Willner (eds)

**The Animal as Medium and  
Obsession:  
The Politics of Knowledge of  
Humans and Animals around  
1900**

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With contributions by Kári Driscoll, Sandra Fluhrer, Annette Keck, Jacques Lezra, Werner Michler, Cornelia Ortlieb, Patrick Ramponi, Elisabeth Strowick and Jenny Willner.

## The Politics of Knowledge of Humans and Animals around 1900

Around 1900, the relationship between human and animal is pulled into a maelstrom of evolutionary, esoteric and poetic discourses. On the threshold between human and non-human life, potent ideologies and myths are formed that fundamentally attack, undermine and denounce the paradigm of difference between human and animal.

*Das Tier als Medium und Obsession* is interested in the literary and theoretical interventions that react on a scale between affirmative and euphoric to human beings' evolutionarily and biologically founded proximity to the animal. It poses a number of socio-historical and psycho-historical questions: Can the exuberant discussion of paramedical, ichthyosauri and toads be traced back to a desire to incorporate and thereby banish the amorphous? Is the longing for the unity of all things with the organic a reaction to alienation in the modern age? And how does this obsessive shift towards the world of our animal ancestors and fellow beings relate to the hubris of wanting to transcend the barriers of human existence via the 'animal medium'? If nothing else, it poses the question of whether we should make a general attempt to think about our love of animals accompanied by a sense of political crisis and, if so, what this would mean for the contemporary boom in 'animal studies'.

This collected volume aims to take a decidedly literary studies-based approach toward the bizarre and occasionally terrifying manifestations in which the human and the non-human have intersected corporeally, institutionally, historically and not least semiotically. It examines linguistic forms and modes of speaking that refer to animals, discourses that constitute or even dissolve notions of animal existence and human existence, as well as variations of a literary language that stages the animal in texts. It also asks about the uncanny and abysmal characteristics that manifest in pets and performing animals. The collected contributions alert us to a disturbing and as yet only rarely elucidated constellation: that human-animal relations around 1900 – oscillating between love and cruelty, bio-utopias and a social sense of crisis – sometimes mirror the love of animals and misanthropy in an alarming way.

## Affinity



Susanne Magdalena Karr

**Affinity:**  
The Reciprocal Interconnectedness of Humans and Animals

274 pp. ♦ Softcover ♦  
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## The Reciprocal Interconnectedness of Humans and Animals

All living beings are connected by their belonging to the world and communicate with one another via relationships and contexts of meaning. But how can we understand a broader kind of communication that exceeds purely linguistic and species-specific patterns? What are the conditions for exceeding verbalization? And what is it that provides us the ability to communicate in the first place?

Philosophical and behavioral insights from the field of animal studies are largely suppressed and negated in most dealings with non-human animals. But the consequences of these insights challenge traditional taxonomies and hierarchies and reveal them to be ideological constructs. At the same time, admitting that we are connected with other living beings opens up a variety of experiences that broadly exceed a strictly speciesist concept of the subject. In line with demands to decolonize thinking, animistic and phenomenological views become available to philosophical discourse. The notion of a 'metamorphosis', during which we can easily cross the boundary between human and animal, brings about an inspiring change of perspective: It becomes possible to experience another living being.

*Verbundenheit* examines philosophical, cultural-anthropological and epistemological arguments from the field of animal studies and brings together insights and events that recognize essential structures of meaning and the reciprocal interconnectedness of heterogeneous subjects. Examining the conditions that enable communication leads to different perspectives. This study focuses on several different concepts of the soul and the way they acknowledge different protagonists.

**Susanne Magdalena Karr** studied philosophy and German literature at the University of Vienna and completed her doctorate at the Academy of Fine Arts in Vienna, focusing on art theory and cultural studies. Her research investigates the philosophy of human-animal relations and the artificial boundaries between nature and culture, humans and animals, and the body and the soul. She works as a cultural editor.

