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WALTER BENJAMIN KOLLEG



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**UNIVERSITÄT
BERN**

FORUM GSH

GRADUATE SCHOOL OF THE HUMANITIES | GSH

24. MAI 2018 VON 14:30 BIS 18:00 UHR
FORSCHUNGSPPOOL, UNITOBLER, MUESMATTSTRASSE 45, BERN



FORUM GSH

STAGES OF ACADEMIA

Jedes Jahr stellen Doktorierende der GSH im Rahmen eines Forums ihren Peers und einer breiteren Öffentlichkeit ihre Projekte vor. Dieses Jahr inszenieren die Doktorierenden sich selbst auf einer interaktiven, performativen Plattform: „Stages of Academia“ meint das Doktorat als Etappe und Bühne. Das Forum zeigt auf, wie man damit über fachliche und sprachliche Grenzen hinweg in einen fruchtbaren Dialog treten kann. Sie sind herzlich eingeladen, mit uns ins Gespräch zu kommen! Nach dem Forum lädt das Walter Benjamin Kolleg zu einer Semesterschlussfeier ein.

GRADUATE SCHOOL OF THE HUMANITIES | GSH

Donnerstag, 24. Mai 2018 | 14:30 bis 18:00 Uhr

Unitobler | Forschungspool
Muesmattstrasse 45 | 3012 Bern

PROGRAMM 24. Mai 2018

14:30 Uhr

Postervernissage mit Kaffee und Kuchen

15:30 Uhr

Begrüßung

Prof. Dr. Anselm Gerhard, Präsident des WBKollege

Dr. Mike Toggweiler, Koordinator des IFN und der GSH

15:45 Uhr

STAGES OF ACADEMIA – Die PhD als Etappe und Bühne

Interaktives Format mit den Doktorierenden der GSH (dazwischen 15' Pause)

18:00 Uhr

Semsterschlussfeier des Walter Benjamin Kolleg

Melanie Altanian
Institut für Philosophie



Genocide Denial as an Epistemic Injustice

Ziel meines Projekts ist es, die Beziehung zwischen Menschenwürde, Erinnerung und Wahrheit im Kontext systematischer Völkermordleugnung genauer zu beleuchten, um eine nuancierte Perspektive auf fehlende Vergangenheitsarbeit zu ermöglichen. Hierfür werden bestimmte Leugnungspraktiken und -narrative insbesondere aus dem Fallbeispiel der Türkischen Leugnung des Genozids an den ArmenierInnen als deskriptive Ausgangslage gewählt, um sie unter dem Gesichtspunkt einer sogenannten epistemischen Ungerechtigkeit normativ zu bewerten. Eine epistemische Ungerechtigkeit verletzt eine Person als Wissenssubjekt, indem ihr aufgrund der Zugehörigkeit zu einer bestimmten sozialen Gruppe die Glaubwürdigkeit abgesprochen wird oder es ihr aufgrund der Gruppenzugehörigkeit erschwert oder verunmöglicht wird, sich bei der gesellschaftlich dominierenden Gruppe Gehör und Verständnis zu verschaffen. Durch den Fokus auf die dadurch marginalisierten Subjekte können wichtige Erkenntnisse erlangt werden über die unmittelbare epistemische und ethische Verletzung, die Mitgliedern der ehemaligen Opfergruppe durch systematische Völkermordleugnung widerfährt. Beginnend mit der Perspektive der Opfergruppe, sollen im Projekt anschliessend ebenso die ethischen und epistemischen Konsequenzen der Völkermordleugnung für die (post-genozidale) Gesellschaft und ihre politischen Institutionen untersucht werden.

Melanie Altanian ist Doc.CH Stipendiatin des Schweizerischen Nationalfonds (SNF) und promoviert am Institut für Philosophie der Universität Bern, wo sie auch einen M.A. in Political, Legal and Economic Philosophy sowie einen B.A. in Philosophie (Major) und Sozialwissenschaften (Minor) absolviert hat. Forschungsinteressen: (normative) Ethik, (soziale) Erkenntnistheorie, Politische- und Sozialphilosophie, Feministische Philosophie, Erinnerungs- und Genozidwissenschaften. Publikationen: Altanian, M. (forthcoming 2018). Menschenwürdeverletzung der Nachfahren durch Genozidleugnung. In: M. Altanian, hrsg., *Der Genozid an den ArmenierInnen: Beiträge zur wissenschaftlichen Aufarbeitung eines historischen Verbrechens gegen die Menschlichkeit*. Wiesbaden: Springer VS. / Altanian, M. (Jan 2017). Archives against Genocide Denialism? Challenges to the Use of Archives in Turkish-Armenian Reconciliation. *swisspeace Working Paper 1* (available online).

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Roman Bischof
English Department



Narrating Neurons

Perspectives on Mental Illness in Anglophone Novels in the Age of Neuroscience

The aim of this PhD project is to analyse representations of mental illness – specifically schizophrenia, dementia and depression – in English language novels since the middle of the twentieth century, when neuroscience began to have an increasing influence on the scientific and cultural perception of psychological conditions. Since mental disorders have the ability to challenge a person's identity on the level of consciousness itself, narratives centred on mental illness have to negotiate subjective experience with increasingly influential biomedical explanations of the workings of the human mind. This project studies the way in which the narrative and the language of novels centred on mental illness interact with and challenge neuroscientific and medical discourses and contrast personal experience with cultural preconceptions. In the analysis of the texts, narratological, stylistic and cognitive enquiries highlight different techniques of representation and conceptualisation of mental illness. The focus on three dissimilar categories of psychological disorders allows for an investigation of the depiction of specific mental faculties in literary and scientific texts. An enquiry into sociocultural history and history of science provides the framework for the study of novels published in different parts of the world over the course of six decades. While the study focuses on the treatment of concepts of 'consciousness', 'identity' and 'reality' in literary depictions of mental illness, it also discusses the cultural implications of the concept of 'illness' in relation to the human psyche. Thus, the project endeavours to contribute to ongoing cultural debates on mental health.

Roman Bischof studied English and History at the University of Basel and completed his Master's degree in 2016 with a dissertation on conceptual metaphors in First World War poetry. As of September 2017, he is an assistant at the Department of English of the University of Bern.

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Laura Valentina Bohnenblust
Institute of Art History



Arte flotante

Strategies of Mobility in the Art of Argentina between 1950 and 1970

In my PhD project, I investigate mobility strategies related to art history in Argentina from 1950 to 1970. Processes of national and continental crossing of borders, the encounters that result from these practices, and the effects they have on the reception and production of art are at the center of my analysis, which I outline on three different levels:

(1) At the center of my interest lies the so-called *exposición flotante*. The *Museo de Arte Moderno de Buenos Aires*, founded in 1956, only had a fixed location in 1960. In the founding year, a ship was used as exhibition site. The *Barco Yapeyú* navigated to several harbors of the American south coast up to Rio de Janeiro, South Africa, Asia and the east coast of North America. The phenomenon of swimming exhibitions has been treated as a marginal topic in exhibition history so far. The example of the floating museum discusses the impact of mobile exhibition formats on the “internationalization” or “globalization” of art.

(2) Based on individual case studies of internationally traveling art critics, I will analyze the interdependency of local art production and global art criticism. Since the 1960’s, internationally renowned art critics had been traveling to Argentina. The reviews and reports of these art critics shed light on the art production of that time, drawing comparisons with current tendencies in the international context or assigning the works of Argentinian artists to already existing trends. The international travel experience of the art critics in turn was shaping their notion of contemporary art. A reciprocal relationship between internationalization of local art and global art criticism can be detected.

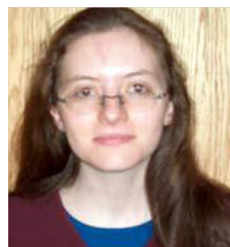
(3) On the level of the artwork, the art-theoretical discourse on “fluid forms” of *site specificity* will be analyzed, focusing on documentations of ephemeral art works. It will be scrutinized how (artistic) routes are made visible in the manifestation of art works and its component parts like sketches, posters or photographic documentations. I use the term “arte flotante” to typify an artform that manifest itself in the 1960’s and that appropriates the idea of site specificity conceptually, but also leads to the production of art works that can be repeated in different places at different times.

Laura Valentina Bohnenblust has been a PhD candidate at the Institute of Art History, University of Bern, Switzerland, since April 2016. She is part of the Graduate Program *Global Studies* at the Walter Benjamin Kolleg. Bohnenblust studied Art History (2010–2016) and German Literature (2010–2014) at the University of Bern. 2015 she participated at the *crítica de arte*-program at the IUNA and the *clase de curaduría* at the UTDT in Buenos Aires. In October 2017, she was a fellow at the *Transregional Academy* “Mobility: Objects, Materials, Concepts, Actors” in Buenos Aires. Her PhD project is funded by a Doc.CH scholarship of the Swiss National Science Foundation since September 2017.

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Erika Brantschen Berclaz

Institut de langue et littérature françaises



Heteronymy and Francophony in Fernando Pessoa's Work

Fernando Pessoa (1888-1935) was born to a family of Portuguese poets and diplomats and spent his youth in South Africa. He wrote in Portuguese, English and French under several aliases – the heteronyms – to which he attributed individualized imaginary biographies and specific styles. The main aim of this project is the study of the intricate relationship between francophony and heteronymy in Pessoa's artistic theory and practice. French, which unlike English and Portuguese was not a mother language to Pessoa, builds a distinct heteronymic sub-system. Several of Pessoa's heteronyms were French speaking, and each one of them performed a precisely defined set of artistic tasks. Some were writers, such as the Modernist Jean Seul de Méluret and the medieval trouvère Ardrèce Augradi. Others were translators, such as Claude Pasteur.

The linguistic tracks left by the Portuguese author lead back to Switzerland, where Henri-Frédéric Amiel (1821-1881) had first conceived the process of depersonalization, which allowed Fernando Pessoa to detach from himself and become many other people – a “coterie” of imaginary authors. At the same time, PESSOA'S endeavor should be followed from the creation of his very first heteronym in early childhood, the French speaking Chevalier de Pas, to the reorganization of heteronymy as a “cosmopolitan art in time and space”, intended as an artistic counterpoint to the nefarious aspects of globalization during the First World War. *Iberia*, *Atlantism*, *Europe*, *Cosmopolis*: the names chosen by Pessoa for several of his avant-gardist projects during the 1910's point to an impending transareal phenomenon of cultural appropriation having its epicenter in Lisbon. Heteronymy becomes, from this point on, a complex strategy for decentering and recentering artistic Modernism and requires, as such, a wider heuristic approach.

Erika Brantschen Berclaz studied modern languages and literatures (French, German and World Literature) at the University of Bern and works currently as an assistant in French and Comparative Literature. She is a member of the GSH since 2017.

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Joseph Comer

Department of English



Mediatizing visibility, diversity, equality

A critical discourse ethnography of global queer mobilities

My doctoral research is a critical investigation into the discursive formation of LGBTQ identity and mobility in the contemporary globalized world, aimed at describing and critiquing the rhetorical tactics used to advance the rights and privileges of sexual dissidents across the world. In particular, this project investigates the means by which media produced by and for the ever-more-massive service industry of LGBTQ tourism and the strengthening and increasingly vocal domains of LGBTQ rights and advocacy work may contribute to narrow, cosmopolitan, or 'homonormative' understandings of queer identity. This is a dynamic, interdisciplinary and multi-sited project that utilises a diverse methodological toolkit of multimodal and critical approaches for the analysis of discourse. In my project I also adopt a queer and (auto-)ethnographic perspective, recognising the necessity of a subjective account for the linguistic/visual/material data and spatial contexts I describe, given the affective and embodied nature of the rhetorics they employ. With a broad dataset comprised of mediated and mediatized texts from digital resources such as websites and social media, linguistic and visual texts produced in relation to globally-significant (and globally instantiated) conventions/events, and linguistic, visual and other semiotically rich material collected from fieldwork in Cape Town, South Africa – Africa's purported "gay capital" – my project will, I hope, lend further support to existing queer critiques of the conception and conceit of the 'global gay'. I contend that recognising and describing the banal yet powerful means by which LGBTQ identity/ies is/are framed, commodified, and (re)configured in tourism and advocacy discourse contributes to broader discussions of the negative and unequal consequences of neoliberal globalization.

Joseph Comer is from Melbourne, Australia, and has graduated with a Bachelor of Arts in Linguistics from La Trobe University, Australia, and a Master of Social Science (International Development) from RMIT University, Australia. His research interests lie in the sociolinguistics of globalization; global studies; language and identity; language ideologies; language and/in the media; discourses of the global periphery/global South; and queer linguistics/language and sexuality.

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Lea Hagmann

Institute of Musicology



Cornu-Copia

In Search of Celtic Roots in the Music and Dance Revival of Cornwall

Contrary to the well-known folk music and folk dance of major Celtic nations like Ireland, Scotland, Wales and Brittany, the folklore of Cornwall in the far southwest of England, has to date not received much international academic attention. The lack of scientific interest in the region's folklore seems somewhat surprising, however, given that there is indeed a rather lively folk music and folk dance scene observable in Cornwall at present. This movement has its roots in the late 1970s, when local musicians initiated the Cornish Music and Dance Revival – not least because they wanted to give emphasis to their Celtic heritage and celebrate their otherness to English people. In the year 2000, some young musicians and dancers started a new folk movement called *Nos Lowen*, in search of more modern ways of expressing Cornish identity. However, the different visions of what Cornish folk music and folk dance should be and how it ought to be interpreted have led to a huge and highly emotional, if not adversarial, controversy between the early revivalists and the initiators of *Nos Lowen*. By exploring and examining the Cornish Folk Music and Dance Revival, this PhD thesis fills a significant gap in the scientific field of Celtic Folklore Studies as well as the Anglo-American folk music research in general. It addresses important questions concerning the identity/identities of Cornish folk music and folk dance, and explains how the terms “authenticity” and “tradition” may be interpreted and expanded in the Cornish context.

Lea Hagmann studied English Linguistics and Literature as well as Ethnomusicology and Comparative Romance Languages at the University of Zurich. She's especially interested in the area that lies between music and speech, such as phonetics, phonology and the overlapping fields of sociolinguistics and sociomusicology. This musicolinguistic anthropological approach is also reflected in her PhD, which examines the revival and creation of Celto-Cornish folk music in Cornwall/GB.

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Zainabu Jallo

Institute of Social Anthropology



From the Sacred to the Spectacular

Performance of Diasporic Consciousness through Visual Representations in Brazilian Candomblé

Candomblé, the Brazilian spirit possession religious cult, comprises a rich array of sounds, myths, rituals and performances. Origins of the cult in Brazil date back to the 1500s when most of the slaves traded from West Africa sought ways to retain their indigenous religious practice. The first images associated with Candomblé appeared through defamatory actions in the early 20th century when Brazilian newspapers published articles about police raids, accompanied by names and images of those prosecuted. The practice of Candomblé has witnessed a shift from a closed sacred cult fraught with discrimination and persecution, to its incorporation into the construction of a new national character in Brazil. Over the years, the Candomblé arena has morphed into a cosmopolis; a corollary of vibrant and unfolding visual representations. As a religious cultural practice, Candomblé has evolved, transcending its racial markers and sacred traditional rituals partly through its visual material representations in the public sphere.

This interdisciplinary research is grounded in the fields of Cultural Anthropology and Art History with overarching aims to: (a) trace the parallel developments from visual representations of Brazilian Candomblé that have led to two antipodal assertions; the notions of diasporic consciousness and national cultural identity in Brazil. (b) outline the historical evolution and visibility of the practice of Candomblé through its artefacts and their implications on the cultural politics of Brazil. (c) adopt a comparative iconographic study of selected ritual artefacts while tracing their modes and contraindications from processes of deritualisation that occur when they are removed from their religious settings.

Zainabu Jallo has an MA in World Literature from Universität Bern (2017) with specific interests in literary criticism and the representation of mythology and spirituality in Native American literatures. Her MA thesis, "Mythopoeisis in the Reinvention of an Ethnic Self: Aesthetic Tensions in Borderlands/ La Frontera and A Cannon Between my Knees ", accentuates the complex relationships between myth and ideology in Native American Literature. Jallo's interdisciplinary Doctoral study detects the intersections of visual culture and the cultural politics of Candomblé. It emphasises on parallel, yet antipodal developments stemming from visual representations of the practice of Candomblé, while investigating the liminal spaces between esoteric and exoteric enactments of a once threatened homogenous people and cult. This project is funded by the Swiss National Science Foundation.

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Michèle Seehafer
Institute of Art History



Transformation and Imitation

Spaces and Materiality in the Early Modern Danish *Kunstkammer*

In my dissertation, I will explore aspects of materials and materiality by focusing on specific spaces constructed during the seventeenth century in Copenhagen immediately connected to the Royal Danish *Kunstkammer*. I am interested in questions concerning the interrelationship between collecting activities, dynastic ambitions, cross-cultural trade, and aspects of transformation and imitation. In order to accomplish this I have selected three distinctive collection rooms constructed between 1620 and 1680. They are all considered, following the sociologist Andreas Reckwitz, to be “affective spaces” with sensual qualities. All rooms share the distinctive feature of completely covered walls with individualized wall panelling. This leads me to question the perceptions of these rooms and their decorations as well as their ambiguous roles as both space-creating and space-structuring. Particular focus will be given to concepts of transformation: how was a room used to facilitate the idea of merging internal with external spaces through multisensory experiences; how did it bring to life the idea of faraway cultures through the use of specific materials and their eminent metaphorical power; and did it enable the construction of a virtual (i.e. painted) collection through the eye-deceiving power of trompe-l'œil paintings?

The project as a whole aims to shed new light on these selected rooms by investigating the particular use of the materials, values, and meanings connected with them. Furthermore, sensory and emotional qualities of these materials will be examined. In conceptualising the collection rooms as sites with distinctive site specificities (i.e. qualities), the displayed objects as well as the rooms themselves will receive a new analysis in conversation with current research. Situated within an interdisciplinary research project this dissertation aims at connecting art historical, historiographic, anthropological, and sociological methods and concepts to provide new insight into collection rooms in Denmark during the early modern period.

Michèle Seehafer studied Art History, Business Economics, and Curatorial Studies at the University of Bern. In October 2015, she received her Master's degree with distinction with a thesis entitled *The Winter Room at Rosenborg Castle of Christian IV: Art, Science, and Self-Representation*. Since June 2016, she has been a PhD candidate in the framework of the interdisciplinary and international SNSF-project *Materialized Identities: Objects, Affects, Effects in Early Modern Culture, 1450–1750*, where she is part of the subproject *Mutable Matter: Netherlandish Painters on Values, Uses and Effects of Gold* directed by Prof. Dr. Christine Göttler.

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Melanie Strumbl
Institute of Musicology



Displaying Music Historiography

The doctoral project focuses on the performative and exhibiting practices of displaying music historiography at the International Exhibition of Music and Drama in Vienna in 1892. The exhibition is placed in the context of world fairs in the 19th century as well as in the exhibition and museum culture at that time. The application of concepts and methods from Museology and Museum Studies enables an investigation and reinterpretation of the catalogs and print journalism reporting on the event. Thus, the project draws heavily upon an eclectic array of inter- and transdisciplinary theory and methodology which enables to permeate the Viennese exhibition from a multifaceted perspective. Therefore, as part of a museological study, specific attention will be paid to the creation of “visual narratives” of music history. Those practices were heavily influenced by the emerging historicism in the 19th century together with music historiography and biographism, highlighting the importance of certain composers and their works. Hence, the exhibiting practices oscillated between an accurate chronological display of music history and the display of a personality cult of composers and their works in specifically designed interiors. In light of this twofold cultural practice, it also becomes evident that the exhibition not only pursued the “scientification” of music history and laying the foundation for the later institutionalization of Musicology as an academic discipline in Vienna, but in doing so also produced national hierarchies by foregrounding the cultural progress of specific nations.

Melanie Strumbl studied Musicology and Gender Studies at the University of Vienna, Austria. She obtained her M.A. in Musicology in 2016 with a thesis on the employment of Feminist Theory in American Musicology in the 1980s. She is currently a PhD student at the Institute of Musicology at the University of Bern where she is part of the SNF-project *The Emergence of 20th-Century 'Musical Experience'*, conducting research on The International Exhibition of Music and Drama in Vienna (1892) with particular emphasis on the practices of exhibiting music historiography.

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Graduate School of the Humanities

Doctoral programs must ask how they can encourage risk taking and intellectual adventurousness while fostering the importance of precision and rigor. For rigor must not be permitted to dominate the personality of a future investigator so that the speculative and conjectural courage needed to do good science is destroyed. Programs must model, practice, and reward risk taking.

– Yehuda Elkana

Die Phil.-hist. Fakultät der Universität Bern hat an ihrem im Frühjahr 2015 gegründeten Walter Benjamin Kolleg die fächerübergreifende Graduate School of the Humanities (GSH) eingerichtet. Diese vereint drei bereits bestehende Doktoratsprogramme mit insgesamt 80 Doktorierenden aus allen Disziplinen der Fakultät unter einem gemeinsamen Dach. Zweimal im Jahr nimmt die GSH Graduierte geistes-, kultur- und sozialwissenschaftlicher Fächer auf, die während sechs bis acht Semestern (20 ECTS) eines der drei inter- und transdisziplinär ausgerichteten, zeitlich und inhaltlich flexibel gestaltbaren Doktoratsprogramme (Global Studies, Interdisciplinary Cultural Studies, Studies in Language and Society) durchlaufen und ein entsprechendes Diplom erhalten.

Förderung und Vernetzung

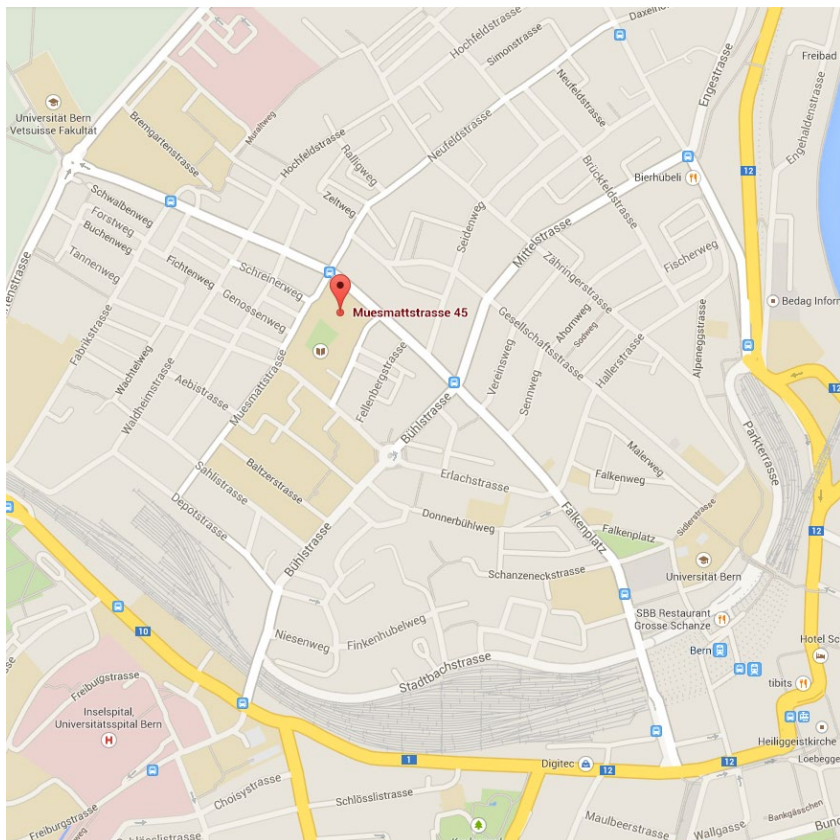
Die GSH fördert den Austausch und die Vernetzung mit inner- und ausseruniversitären Peers sowie der internationalen Scientific Community. Sie bietet qualitativ hochstehende Ausbildungsmodule, eine breit abgestützte Beratung, administrative und finanzielle Unterstützung bei der Organisation von Veranstaltungen und für die Teilnahme an Tagungen, praktische Zusatzqualifikationen (Soft Skills-Kurse) und professionelle Arbeitsplätze an der Unitobler.

Programme

Die Doktoratsprogramme der GSH fördern die kritische Auseinandersetzung mit fächerübergreifenden Problemstellungen, Themen, Konzepten, Theorien und Methoden und betten damit die Promotion an der Phil.-hist. Fakultät in ein innovatives wissenschaftliches Umfeld ein. Ziel ist die Ermöglichung einer hochqualifizierten inter- und transdisziplinären akademischen Ausbildung, in deren Zentrum die Erarbeitung einer qualitativ ausgezeichneten Dissertation steht und die zu einer forschungsorientierten Tätigkeit inner- und ausserhalb der Universität befähigt.

Weitere Informationen zur GSH und zu den drei Doktoratsprogrammen finden Sie unter: www.gsh.unibe.ch

Lageplan



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