



# FORUM GSH

INTERDISZIPLINÄRES FORSCHUNGS- UND NACHWUCHSNETZWERK | IFN  
GRADUATE SCHOOL OF THE HUMANITIES | GSH

02. JUNI 2017 VON 15:00 BIS 17:30 UHR  
FORSCHUNGSPPOOL, MUESMATTSTRASSE 45, BERN



# FORUM GSH

## HAIRY BINARIES

Jedes Jahr stellen Doktorierende der GSH im Rahmen eines Forums ihren Peers und einer breiteren Öffentlichkeit ihre Projekte vor. Dieses Jahr sprechen Doktorierende aus Musikwissenschaft und Geschichte, Kunstgeschichte und Linguistik, Sozialanthropologie und Theaterwissenschaft, Archäologie und Islamwissenschaft im Rahmen einer Poster-Vernissage und eines interaktiven „World Cafés“ miteinander über „Hairy Binaries“, schwierig zu fassende Oppositionen wie Discourse-Practice, Matter-Language, Performativity-Narrativity, Public-Private oder Global-Local, mit denen sie während Ihrer Arbeit zu ringen haben. Unser World Café 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.

**INTERDISZIPLINÄRES FORSCHUNGS- UND NACHWUCHSNETZWERK | IFN**  
**GRADUATE SCHOOL OF THE HUMANITIES | GSH**

Donnerstag, 02. Juni 2017 | 15:00 bis 17:30 Uhr

Unitobler | Forschungspool  
Muesmattstrasse 45 | 3012 Bern

# PROGRAMM 02. Juni 2017

**15:00 Uhr**

**Begrüßung**

Prof. Dr. Christine Göttler, Direktorin des IFN und der GSH  
Dr. des. Mike Toggweiler, Koordinator des IFN und der GSH

**15:15 bis 17:30 Uhr**

**"Hairy Binaries"**

Interaktives World Café und Poster-Vernissage mit den  
Doktorierenden der GSH und den Junior Fellows des IFN

15:15 bis 16:15 Uhr

1. Runde: Performativity – Narrativity / Public – Private

16:15

Pause

16:30 bis 17:30 Uhr

2. Runde: Global – Local / Matter – Language

**17:30 Uhr**

**Semsterschlussfeier des Walter Benjamin Kollegs**

**Luise Baumgartner**  
Institute of Art History



### **"Fantasie dentro di ferriere"**

Netherlandish Landscape Painting with Metallurgical Subject Matter in Italian Collections of the Cinquecento

My dissertation project on Netherlandish mannerist landscape images deals with the artistic interpretation of mining plants and antique objects in depictions by Herri met de Bles, Michiel Gast and others. The study aims at elucidating how the Early Modern interest in such fields as industrial and especially mineralogical processes and the reception of antiquity were both founded in the same humanistic intellectual culture, which pervaded the Italian princely courts of the time. In my thesis I will also endeavour an analysis of the painting *Landscape with forge and a statue of Saturn* (presumably by Hendrick van Cleve III.) as a synthesis of both aforementioned topoi (mining and antiquarianism in the Italian Renaissance). I aim to show in what respects such metallurgical paintings with antique references convey a new consciousness of temporality and natural-historical processes and how this is founded in Renaissance models of civilization history.

**Luise Baumgartner** is a PhD student at the Institute of Art History at the University of Berne supervised by Prof. Dr. Christine Göttler. Her research interests lie in studies on cultural exchange, Renaissance material culture and 16th century art theory. She has worked for research institutions and museums such as the Kunsthistorisches Institut in Florence. Since 2016 she has been working in the restoration research unit of the Berne University of Arts as a scientific collaborator.

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**Marcel Behn**

Institute of Theater Studies



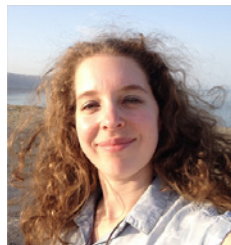
## **Stage Adaptations of Kleist's "Über das Marionettentheater"**

Despite the plethora of scholarly interpretations of Heinrich von Kleist's essay *Über das Marionettentheater* (1810), adaptations of this canonical text into contemporary dance or puppetry have received scant attention – a remarkable desideratum considering the prominent references made to both stage genres in the text itself. While the academic discourse on the text proliferates, the theatrical practices inspired by it remain fringe phenomena in both literary and theatre studies. The reasons for this neglect are readily apparent. Since the text is not generically classified as a drama, it does not signal its adaptability, hence its adaptations go unnoticed. More importantly, however, the bias that puppetry is a form of child entertainment devoid of deeper cultural significance is still operative in the field of theatre studies, resulting in its exclusion as a valid object of enquiry. As part of the SNF-funded project *Offene Manipulation. Figurentheater als Movens spartenübergreifender Theater-, Tanz- und Musiktheaterforschung*, this study addresses said desideratum from a dance scholarly perspective, thereby challenging prevalent assumptions about puppetry as an art form and redressing its resultant marginalisation in theatre studies. The aims of this study are twofold: To provide a discourse-analytical archaeology of the historically contingent concepts of dance regulating the diverse interpretations and appropriations of Kleist's text in scholarly discourse. And to offer semiotic analyses of select stage adaptations of *Über das Marionettentheater*, focussing on the ways in which they aesthetically reframe the text to generate contemporary perspectives on the issues raised by it.

**Marcel Behn** received his B.A. in Theatre & Media Studies and English Literature at the Friedrich-Alexander-University Erlangen-Nürnberg before transferring to the University of Bern für his M.A. in Dance Studies and English Literature. Currently a PhD-student at the Institute of Theatre Studies at the University of Bern, he is conducting research on *Stage Adaptations of Heinrich von Kleist's „Über das Marionettentheater“* as part of the SNF-project *Offene Manipulation. Figurentheater als Movens spartenübergreifender Theater-, Tanz- und Musiktheaterforschung*.

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**Sarah Bloch**  
Institute of History



## **„Das Haupt fiel nicht auf den ersten Streich“** Public executions in Switzerland during the 19<sup>th</sup> Century

The death penalty is still a current and controversial topic today. This PhD project investigates this issue mostly in the 19<sup>th</sup> century, when the death penalty was a standard punishment and was carried out publicly. My main interest lies in the history of the death penalty in Switzerland: how, where, and why it was carried out in the presence of an audience in Bern, Zurich, and Lucerne. In this context, it is important to ask if public executions were able to fulfil their purpose of deterring the public and setting an example. In Bern, the “Ceremoniale” describes the process and rules of public executions; if these were followed, the event was assessed as a ‘success’. To underline the power of the state and set an example to the spectators, it was necessary that the spectacle of suffering take place in public, in front of a large audience.

Which crimes were punished with the executioner’s sword? How did these methods change in time? Answers to these questions can be found in historical and law testimonies: these might indicate if a crime required the death penalty or with which execution method it was to be carried out. Other questions of equal importance included the social identity of the delinquent. Were there trends, and if yes, how can they be explained? In terms of interrogation protocols, these are very important and helpful testimonies. Such sources are located in the archives of Bern, Zurich, and Lucerne. They contain information about the social background of the delinquent, his/her felony, and his/her motive for committing the crime. These observations will be included in a social criminal profile, with which further investigations into the question of the death penalty will become possible.

**Sarah Bloch** studied History and German (Linguistics and Literature) at the University of Bern. After becoming a historian, she is taking her research one step further and started a PhD at the Department of History at University of Bern. Currently she is working on her thesis about the history of the death penalty in Switzerland during the 19<sup>th</sup> century. She is a member of the Graduate School at the Walther Benjamin Kolleg and is part of an Interdisciplinary Cultural Studies doctoral programme. Her latest research field covers the criminal law of the 19th century and the following three terms ritual, staging, and performance. They are closely linked to public executions.

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**Roman Bonderer**  
Institute of History



## **Wenn Welten aufeinanderprallen**

Die medialen Auseinandersetzungen zwischen Konservativen, Liberalen und Radikalen von der Regeneration bis zur Bundesstaatsgründung (1830-1848)

With recourse to John G. A. Pocock's concept of 'political languages', this research aims at examining the discourse in historical sources in terms of a) content (mainly: political thought/ideas) b) typical characteristics of the language itself as rhetoric, pen, defining terms/concepts. The sources to be analysed are the media which significantly influenced the development of the public sphere in the long 19<sup>th</sup> century: journals and weeklies whose number in Switzerland drastically increased in consequence of the newly gained press freedom in 1830/31. The period between 1830 and 1850 is crucial for the history of Switzerland. After 11 cantons freed themselves from the old elites and revised their constitutions began what Albert Tanner called a "political religious war" (*politischer Glaubenskrieg*). Not only fought in this small republic in the middle of Europe, this conflict basically manifested itself as a 'war' between conservatism and liberalism (and later on radicalism), a war that mainly revolved around the issue of the future polity. Beside the political contention of the period that is called Regeneration, a particular focus will be placed on another subject: In the contemporary press – in specific articles about political issues, but also in general – numerous mention is made of how the 'new' virtuous male citizen should behave and what his main merits should be within the new social order. These merits may concern politics (such as the citizen as 'homo politicus' should fight for freedom, for the welfare of his fatherland and for a new polity), but also general characteristics of the new 'Bürger' such as virtuousness, temperance and an 'enlightened' kind of religious belief. The keyword 'male' points to a last important aspect of my thesis: The chosen sources provide a lot of information about the new 'middle class' gender order. Thus, this research combines the history of political thought, media history, the history of middle classes ('Bürgertum') and gender history with new political history that refuses to reduce politics to 'decision making' and instead comprehends politics as an area, in which values and ideas are negotiated.

**Roman Bonderer** is a doctoral student at the History Department. His research is part of the SNF-project '*Der neue Bürger und die neue Politik: Mediale Konstruktionen in Predigt und Presse in der deutschsprachigen Schweiz (1830-1850)*'. Roman Bonderer received his M.A. in History and German Studies from the University of Bern in 2013.

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## **Pavel Borecký**

Institute of Social Anthropology



### **"From the Water"**

Developing more-than-human Cinematic Methods through the Exploration of Climate Change Adaptation in the Middle East

Whereas scholars such as Tsing, Latour or Descola situate the root of an uneven, yet nonetheless global environmental transformation within the legacies of Western modernity, they set out to theorize the need for different type of world-making. While developing discourses of object-oriented ontology and multi-species ethnography they aspire for relational turn by reimagining human sociality and relationality beyond the distinctions made between nature and culture. The core of the project, however, significantly relies upon terminology-laden discursive toolkit which, literally, cannot be touched, smelled nor felt. Given the fact methods are lagging behind theoretical developments, practitioners willing to engage with such scholarship on audiovisual basis are thus yet to find adequate themes, methods and media.

In my research I intend to map how water figures socio-material asymmetries of climate change adaptation in everyday life of people in peripheral areas of Jordan. By doing so, I subsequently investigate how the new strands of cultural theory shall inform narrative practices in ethnographic cinema. Complementing textual, audiovisual and interactive media, the project will offer diverse entry points for exploration of ethical and political implications of *more-than-human* aesthetics. It will contribute to the understanding of vulnerabilities related to the unfolding environmental challenges in the Middle East.

**Pavel Borecký** is a visual anthropologist and PhD candidate at Institute of Social Anthropology, University of Bern. As a co-founder of Anthropictures, a research-oriented NGO, he completed a number of urban-oriented projects. Becoming an awardee of Swiss Government Scholarship he currently works on development of filmmaking methodologies and convenes EASA Applied Anthropology Network. Pavel's recent film "Solaris" has been screened at eleven film festivals in Europe and abroad.

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## Almuth Lahmann

Institute for Islamic and Middle Eastern Studies



### Sa'adyah Gaon's Ethics

From natural disposition to perfect happiness

The aim of the dissertation project is to reconstruct the main lines of the ethical thought by Sa'adyah Gaon (882-942). It is based on a new reading of two of his books: a) the *Kitāb al-Amānāt wa-l-'tiqādāt* (Book of Beliefs and Convictions) and b) the *Kitāb Ṭalab al-Ḥikma* (Book of the Quest of the Wisdom), the translation *tafsīr* and commentary *ṣarḥ* of the biblical book Proverbs. In contrast to the first text, the latter has been yet hardly studied, which also applies for its elements of moral philosophy and its relation to the Islamic tradition, especially law.

The philosopher and rabbi Sa'adyah Gaon had followed a syncretic scheme by expressing his ethical thought, which appears not to be an uncommon scholarly view in 10th century Baghdad. If he received the philosophical concepts from various traditions directly or indirectly, is a problematic question, as he randomly mentions his sources. This applies e.g. for the term *aṭ-ṭabī'a aṭ-ṭāniya* (the second nature), which is literally found in the galenic epitome *Fī Aḥlāq* (About Character Traits), but also reflects an Aristotelian idea. It seems understandable that a scholar of law may integrate next to rabbinic tradition elements of the prevalent sciences of Islamic law *fiqh*, wherefrom he adapted e.g. the concept *aḥbār* (reports) to express prophetic normative transmissions.

New insights, which result from a close-reading of the two texts, propose two points: 1. The collocation of the various elements of Sa'adyah Gaon's ethical thought may suggest an underlying systematically developed ethical theory. 2. The commentary of the Proverbs may prompt a weightier bias towards elements of Aristotelian ethics.

The dissertation project would like to contribute to the history of philosophy and thereby exposing Sa'adyah Gaon's ethical thought to further today's questions of research.

**Almuth Lahmann** obtained her licentiate from the University Fribourg/CH in 2009, with a thesis on Habermas' conception of religion. During her studies, she followed a semester-course *Contemporary Halacha* at Hebrew University in Jerusalem. With the beginning of her dissertation project in 2012, her research interests shifted to Islamic Studies and Ethics/Political Philosophy. In accord with the interdisciplinary approach of her dissertation project (Islamic Studies – Jewish Studies – History of Philosophy) in 2014 she co-organized with Dr. Georgia Tsouni the international workshop *The Reception of Aristotelian Ethics in Latin, Byzantine, Arabic and Hebrew Tradition. From Antiquity to the Middle Ages* at the University of Bern/CH.

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**Dr. des. Hannah Mönninghoff**  
Institute of Archaeological Sciences



## **The Palace in Nuzi**

Original Title: Der Palast in Nuzi. Studien zur formalen Struktur des Palastgebäudes und den Funktionen der Palastinstitution

This dissertation is reevaluating the archaeological site Nuzi (modern: Yorgan Tepe), a local center in the Late Bronze Age kingdom of Arraphe situated close to the modern city Kirkuk in Northern Iraq. The site was excavated in the 1930s by an American team uncovering a palace, a temple, elite private dwellings and approximately 7000 cuneiform tablets. It is a key site for the archaeology of the political dominance of the Hurrian group of the Mittani people from the 16<sup>th</sup> to 14<sup>th</sup> century BC in Upper Mesopotamia. In the course of this study, the original documentation of the excavation and approximately 6000 artifacts from Nuzi could be studied at the Semitic Museum at Harvard University, hence disclosing to date unpublished material and architectural data. As a result, a renewed corpus of finds, architecture and installations of the last phase of usage ('Stratum II') was presented.

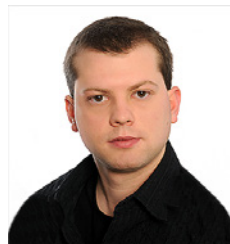
On the basis of the compiled data set, the central palace building was subjected to a thorough functional analysis. Especially the administrative functions of the palace-institution are well-documented in the texts from Nuzi. As seen in the archaeological evidence, the palace building was furthermore featuring a representative zone as well as areas for domestic production. While a palace-household was permanently present in all parts of the building, it was proven that the horizontally differentiated departments of the palace-institution were occupying functionally parallel groups of rooms without any discernible hierarchy in the archaeological evidence. Furthermore it was shown, that the influence of the palace-institution is covering more buildings in the extended settlement than just the central palace building. A placement of the central palace building of Nuzi in the history of Ancient Near Eastern palace buildings is rounding off the reevaluation of the palace-institution at this secondary administrative center. Conceptualized and developed between traditional, international schemata on the one hand and local demands on the other hand, the palace in Nuzi has proven an ideal case study of manifold aspects of the Ancient Near Eastern concept of the 'palace'.

**Hannah Mönninghoff** studied Archaeology and Philology of the Ancient Near East and Religious Studies at LMU Munich. In 2013-2014 she was a visiting researcher at the Semitic Museum at Harvard University developing her dissertation with the title "The Palace in Nuzi". Since 2014 she continued her research at Bern University as a doctoral student and fellow of the Graduate School of the Humanities. She participated in the archaeological excavations in Sirkeli Höyük, Turkey in 2015 and 2016 and received scholarships by the German Academic Exchange Service, Gerda Henkel foundation and Bern University. She graduated with a PhD-degree in March 2017.

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## Philippe Moser

Center for the Study of Language and Society



### **The Linguistic Landscape of Multilingual Cities:**

Fribourg, Morat, Bienne, Aosta and Luxembourg

The project focuses on written language in the public space of five multilingual cities with different political and linguistic contexts. The data is collected using a method of *linguistic landscapes research* based on photographs of the units of written language in a given territory. The recorded units of analysis are categorized on the criteria of mono- vs. multilingualism, official (top-down) vs. unofficial (bottom-up) status, and on the occurrence of the different considered languages.

The categorized data is the basis for quantitative analysis (for instance based on the percentaged occurrence of multilingual units or comparing the categories of official and unofficial units) but also for qualitative analysis of single examples, considering the graphical representation of the different languages or phenomena of translation.

The project aims to investigate these differences as potential consequences of local language policies.

**Philippe Moser** studied French and Italian Linguistics and Literature at the Universities of Bern and Toulouse. He graduated in 2013 with a MA in French Linguistics. Since 2014, he is a doctoral student at the Center for the Study of Language and Society. Currently, he is the coordinator of the doctoral program Studies in Language and Society and an assistant at the Istituto di Lingua e Letteratura italiana. Additionally, he is working as an independent translator.

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**Alberto Napoli**  
Institute of Musicology



## **Cosmopolitan Provincialities**

### Music and Exhibition Culture in Italy after the Unification (1861–1911)

In fin-de-siècle Europe, great exhibitions of industry and arts represented one of the most characteristic media through which national communities represented themselves on the international stage. Music played a central role in shaping such representations. On the one hand, it was considered as a cultural good to be traded, displayed and classified, on the other as an irreplaceable complement to the celebrations, contributing to the festive character of the space and time of the fairs. The first fifty years of the Italian nation-state constitute a remarkable study case in order to understand the functions of music in the process of locating national identities. Starting from 1861, the year of the country's formal unification, Italian cities hosted many national, international and local exhibitions, culminating in Turin in 1911 with the first proper world's fair ever held in Italy. Due to the characteristic fragmentation of a nation resulting from the assembly of former states, exhibitions in Italy are critical to the definition of clear identity borders, both internally – where nationalist narratives were intertwined with regionalisms – and in comparison with foreign, more powerful empires. A focus on music at these events will provide a lens to understand the complexity of such multiple identities. In turn, it will also illustrate how the musical life in late-nineteenth-century Italy was affected by the diffusion of numerous, competing great exhibitions.

**Alberto Napoli** studied Musicology in Cremona (Italy) and Violin at the Conservatory in Milan. He completed his BA and MA studies with projects about issues of edition and reception of Renaissance music. After practicing violin didactics in Milan, Alberto decided to pursue an academic career collaborating in international projects at the Centre d'Études Supérieures de la Renaissance in Tours, and at the University of North Carolina at Chapel Hill. Currently, Alberto is a PhD student in Bern.

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**Andreas Oefner**  
Institute of History



## **Das wahre Wohl von Republiken gründet sich auf Religion und Tugend** Ordnungssysteme in Predigten der Regenerationszeit und der Bundesstaatsgründung

My research project considers the subject of *Bürgerlichkeit* and the concepts of political order based on a mass medium in the 19<sup>th</sup> century: sermons. These are regarded as texts, as cultural phenomena that are analyzed with theoretical elements of Reinhart Koselleck's *Begriffsgeschichte*, Michel Foucault's discourse and Dietrich Busse's *Linguistische Epistemologie*. In order to properly reconstruct the spatial, temporal, and structural concepts adapted in sermons these concepts are complemented with theories of narration. What norms of *Bürgerlichkeit* are developed in the sermons, how are normative constructs such as *Tugend* or *Freiheit* deliberated? To what extent are these terms and concepts associated with specific religious denominations and political beliefs?

The Regeneration period and the *Bundesstaatsgründung* lay the foundations for the research. The Regeneration period is viewed as a *politischer Glaubenskrieg* (Tanner) and the *Bundesstaatsgründung* as the Telos, the logical conclusion of the Regeneration period. Historiography considers the religious charges in this conflict as most significant, but can these religious charges be found in sermons? And in view of the political conflicts, how are the preachers' attitudes to be reconstructed? Additionally, the 19th century is widely considered as the age of secularization and modernization. What is the religious discourse's role in secularization and modernization?

**Andreas Oefner** is a doctoral student in the History Department. His thesis is a subproject of the SNF-project 'Der neue Bürger und die neue Politik: Mediale Konstruktionen in Predigt und Presse in der deutschsprachigen Schweiz (1830-1850)'. Andreas Oefner received his M.A. in History and German Studies from the University of Basel in 2015.

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**Isabel J. Piniella Grillet**  
Institute of History



## **Marginal Turn**

The Rise and Fall of Intellectuals Political Commitment in Cultural Journals between 1958 and 1971 in Venezuela

This research project consists of the analysis of the discourse of cultural left in Venezuela. The term cultural left refers to those intellectuals who in the sixties were politically engaged and shared ideological basis. The study object is the cultural production, mainly periodicals but also art catalogs, of the urban groups *Sardio*, *El Techo de la Ballena* and *Tabla Redonda*. In addition, the periodical *Rocinante*, which was founded by members of the prior groups in the end of the decade, plays a major role, since it constitutes the early critique of the intellectuals' disengagement. On the one hand, after the required fieldwork in archives from the United States and Venezuela, the objects will be approached through a semiotic analysis of the content of the aesthetic political discourse. On the other hand, these discourses must be understood from the intellectual history perspective, which means also to insert their vindications within the Latin America history of ideas. This double approach aims to comprise and cover a cultural phenomenon that tried to intervene in politics through aesthetics while contributing to extend the scope of this discipline to peripheral regions as Venezuela, a considerable gap in Latin America research.

**Isabel Piniella** is a PhD candidate at the Institute of History of the University of Bern and member of the Global Studies Program at the Walter Benjamin College. She studied Humanities with major in contemporary history and philosophy at the Pompeu Fabra University and she holds a Master degree in contemporary philosophy from the Autonomous University of Barcelona. In her master thesis she addressed the work of a Venezuelan writer from a decolonial aesthetic perspective by analyzing the use of the popular language. Since 2016 she is member of the Graduate School of Humanities of the University of Bern and of the Swiss Graduate School of Latin America Studies. She is currently editor of the academic journal *Forma Humanitats*.

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## Rafique Wassan

Institute of Musicology



### Sufi Heritage in Sindh

Discourse, Representation and Performance

My interdisciplinary doctoral research study project investigates and analyses the cultural production of the intellectual and socially engaged Sufi heritage discourse, practice and performance in Sindh, Pakistan. Methodologically, the interdisciplinary nature and scope of the project is grounded into the fields of anthropology, cultural studies, ethnomusicology and critical heritage studies.

In the post-independence, contemporary socio-political context of Pakistan, I endeavour to explore and analyse the political and cultural context of Sindhi Sufi heritage identity discourse and performance tradition aimed at infusing the pluralist, humanist values of tolerance, interfaith harmony and peaceful coexistence. I analyse the progressive cultural activist use of Sindhi Sufi cultural identity narrative, practice and performance in the backdrop of the rise of religious radicalism, violence and extremism in recent years in Pakistan.

My study engages with the analysis of Sufi cultural production in the form of discourse, performance, literature and institutions in Sindh and how it is actively used as progressive cultural narrative in the public sphere by different cultural actors, writers, artists and performers as an instrument of anti-radicalisation, peace promotion and social harmony.

Based on the conceptual notions of cultural politics of progressive literature, critical heritage, alternative discourse and performance practices, my doctoral study project contributes to the analysis of socially engaged, critical, transformative role of heritage and cultural forms of knowledge in the progressive and pluralistic identity construction for the promotion of the transcultural values of tolerance, peace, human freedom and social justice.

**Rafique Wassan** is an anthropologist currently pursuing his interdisciplinary doctoral study under Swiss Government Excellence Scholarship Program at Institute of Musicology and Graduate School of Humanities -Interdisciplinary Cultural Studies, University of Bern. His PhD project focuses on Sufi heritage discourse and performance in Sindh, Pakistan.

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**Stefanie Marlene Wenger**  
Institute of Art History



## **Post-digital Display**

An investigation of display strategies of contemporary art in virtual and museum spaces

My dissertation project is concerned with display strategies of contemporary art after the digital revolution. Today, artworks are not only encountered in the museum space, but increasingly on screens. Artists rely on digital technologies in the production, presentation, and dissemination of their work. Nevertheless, the new generation of digital natives creates physical objects and installations to be exhibited in art institutions. This research project will investigate the virtual and physical spaces of display that are occupied by contemporary artworks and aims to answer the following question: How have the parameters of the presentation and reception of artworks changed in the aftermath of the digital revolution?

The examples at the center of my examination are artworks by Christopher Kulendran Thomas, Cécile B. Evans, and the DIS collective. These artists are part of a recent discourse in contemporary art that operates with the terms *post-digital* and *post-internet* to describe current artistic production. The prefix “post-” is not understood as the overcoming of the digital, but rather a transformation of our culture through the digital. Digital production and dissemination technologies are no longer an alternative but the basis of all cultural praxis. Obviously, these terms have not yet been incorporated in canonical art historical theory, and thus their value and use for describing contemporary artistic practice today must be examined critically. Taking a reception aesthetic perspective, the artworks will be analyzed to define the characteristics of their aesthetic vocabulary, materiality, and display strategies. In my analysis, I will focus on the physically immersive experience that these artworks create in the exhibition space. Moreover, I will examine their references to design interiors and commercial imagery as well as the importance of the installation shot in the digital reception of the works. The evaluation is legitimized by comparisons to historical display practices as well as the contextualization in the contemporary discourses on display practices and the post-digital condition.

**Stefanie Marlene Wenger**, M. A. (b. 1987) is a PhD candidate at the Graduate School for Interdisciplinary Cultural Studies at the Walter Benjamin Kolleg, Faculty of Humanities, University of Berne. Her thesis deals with display strategies of contemporary art in the current context of the post-digital condition. In her Master studies in Bern and Berlin, she focused on contemporary art and exhibition history of the 20th and 21st century. She collected valuable experience in the practical field of exhibition making while working at Migros Museum for Contemporary Art, Zurich (2014-2015), Art Basel Unlimited (2013-2014) and in her own curatorial projects.

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## Graduate School of the Humanities

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*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 70 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**

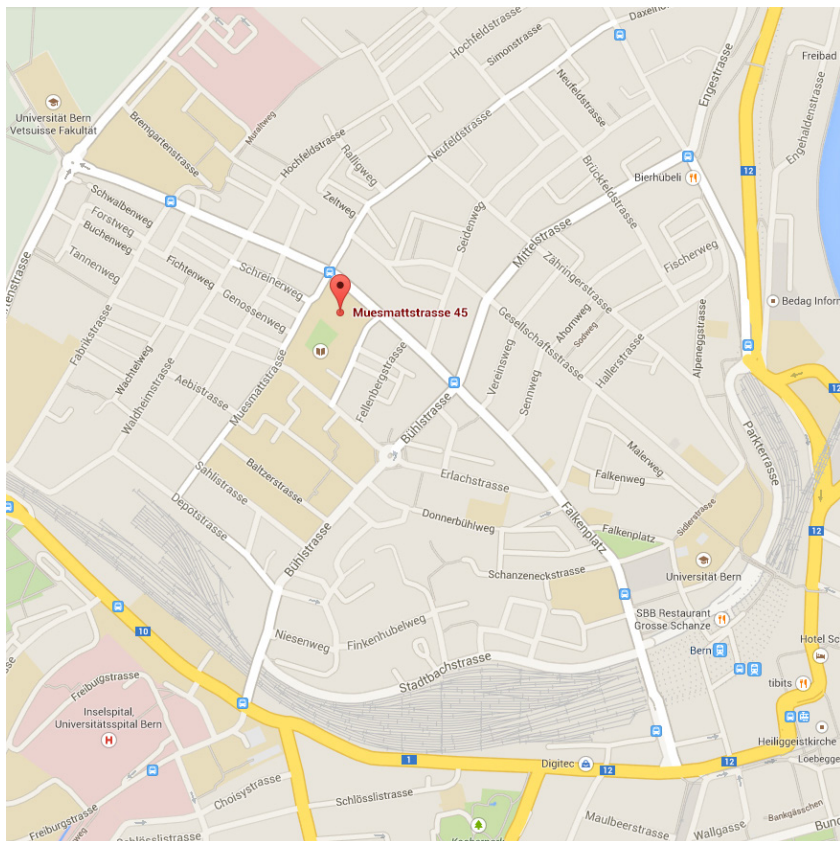
Die GSH fördert den Austausch und die Vernetzung mit inner- und ausseruniversitären Peers sowie der internationalen Scientific Community. Sie bietet qualitativ hochstehende Ausbildungsmodule, eine breit abgestützte Beratung, administrative und finanzielle Unterstützung bei der Organisation von Veranstaltungen 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](http://www.gsh.unibe.ch)

## Lageplan



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