Dear Friends of the Department of German and Scandinavian,

In his recent book "Thank You for Being Late. An Optimist's Guide to Thriving in the Age of Accelerations" Thomas Friedman argues "there are vintage years in wine and vintage years in history." For GERSCAN's research and public engagements, 2016/2017 was definitely one of the latter.

In this newly designed bulletin that you are reading, we share some of our initiatives of the past year. You are receiving this because members of our Department have collaborated with you in one way or the other and we would like to continue these conversations as long as our interests are overlapping. The future vibrancy of the Humanities lies in productive collaborations and research communities that reach beyond our narrow departmental business to the intellectual conversations that drive us. Friedman argues that is is precisely such pauses from daily routines that present the most creative potential. Let's place collaboration in the center of the pause. For it is only by privileging such dialogue that we can address the challenges to intellectual life today.

Friedman writes: The "time of static stability has passed us by....the new kind of stability has to be a dynamic stability." Friedman's paradox reminds us that a certain elasticity is required to confront the changing political and budgetary climate while maintaining our values. To this end, we are endeavoring to link our scholarship to public engagement in order to demonstrate the relevance of the Humanities to the demands of this historical moment. As my colleague, Martin Klebes, told our graduating class this June, the Humanities thrive while attacks are on. The Department of German and Scandinavian has undertaken a number of initiatives to expand our reach in our local community by organizing undergraduate teaching internships with public schools, collaborating with undergraduate and graduate students in public lecturing projects, and by supporting a graduate student internship with the Jazz Society for writing grant proposals. Faculty initiatives have been both local and global, from teaching a free German Enrichment camp for high school students every summer to organizing vibrant conferences and research exchanges across disciplinary boundaries. We look forward to building on such projects and on our mutual interests as we explore avenues for productive partnership in the years to come.

Dorothee Ostmeier, Department Head
Professor **SUSAN ANDERSON** is working on texts by the contemporary writer Yoko Tawada, who lives in Berlin and writes in both German and Japanese. Much of Tawada's writing in German deals with the disorientation one experiences when adjusting to a different culture. Tawada's texts often present language as having a material dimension that can affect her characters physically. She twists the concept of Muttersprache by challenging the assumption of an organic unity between language and body. She often uses the figure of the stranger in her reworking of the trope of the mother tongue. The idea of another culture trying to inscribe itself onto a body appears regularly in Tawada's writing.

Her characters constantly work to extricate themselves from a signifying system that makes their position as foreign woman into something to be penetrated. Rather than functioning as a translator between cultures, such a character has to deal with the painful pressures of the new culture working to incorporate her and to impose its view of "Japanese" culture onto her. These pressures make it seem as if the new culture were writing its stereotypes onto her, stereotypes she does not comprehend. But if she were able to read the German script on her body, this would imply that its meanings were no longer inaccessible to her and that she had learned to share "German" cultural perspectives. She would become like the fluent speakers of a mother tongue who think and feel only what their language offers them. Tawada's characters try to resist fluency and maintain their status of being out of place. Tawada then recasts their disorientation as a stimulant to new ways of thinking about gender, otherness, and belonging. Anderson is analyzing specific instances of these new ways of thinking and the techniques Tawada uses to articulate them.

The focus of Career NTTF **CORINNE BAYERL**'s research activity is Early Modern European literature and religious thought. In Spring 2017 she organized a panel on women poets of the Renaissance for the annual conference of the Renaissance Society of America in Chicago.

In Summer 2017 she presented two papers on international conferences: the first is entitled "Conceptions of the Soul in Baroque Martyr Plays and Anti-Theatrical Treatises in Germany and France" (ACLA, Utrecht, Netherlands); the second deals with the status of Ancient Greek in 17th-century French pedagogy in the context of religious divides between Catholics and Protestants (for the conference "Translating Babel: Religion and Translation in the Early Modern Period," Gotha Research Centre, Germany). A regular contributor to the interdisciplinary journal Renaissance Quarterly, Dr. Bayerl has book reviews on current scholarship about Montaigne and Pascal forthcoming in Summer 2017.
Associate Professor SONJA BOOS is currently working on a new book-length study, *Poetics of the Brain: The Emergence of Neuroscience and the German Novel*. It will be the first systematic and comprehensive study of the disciplinary cross-pollination between the emerging field of neuroscience and the German novel in the long nineteenth century. *Poetics of the Brain* undertakes close readings of a set of German novels and novelettes that convey convincingly how the essence of medical and scientific concepts both mirror and qualify the aesthetic and intellectual assumptions of the literary text itself.

By illustrating how literature shaped scientific discourse and vice versa, *Poetics of the Brain* means to move toward a new theory of the German novel and contribute to the interdisciplinary study of nineteenth and twentieth century German literature and culture, literary theory, and the history of the neurosciences.

Boos is also in the process of expanding a new line of research that examines the cultural meanings of home movies and amateur films. Home movies are traditionally the genre of the family patriarch, however, since the 1980s, feminist filmmakers in Germany and Austria have reinvented the format by rethinking the conventions of domestic, autobiographical, and documentary filmmaking, while raising important questions about the nature of amateurism and the cultural and political conditions of (feminist) film production, and the practice of art more broadly conceived. The goal of the project is to explore the contribution of this kind of "subjective amateurism" to the filmic construction of memory and gender identity and thereby establish a new way of reading home movies as alternative, intersectional, and often transformative, counter-histories from below.

Professor KENNETH CALHOON gave an invited lecture at the University of Minnesota this March on “Erich Auerbach and the Physiognomy of Character.” He is making progress on a book-project tentatively titled *Staring into Space: The Cinema and Romanticism*. He is also at work on an essay on Freud as a reader of Goethe’s Faust. As part of a symposium held in February at the University of Oregon, he presented on Donald Trump’s telling preference for the decorative style of the ancien régime (“No Accounting for Taste”).
Assistant Professor AMANDA DOXTATER’S monograph in progress, Melodramatic Encounter: Pathos and Embodiment in the Work of Carl Th. Dreyer, contextualizes Dreyer’s reputation as art film auteur within a complex genealogy of Danish melodrama, beginning with its popular iterations in the 1910s and 20s (at Nordisk Films Kompagni where Dreyer began his career) and extending to Lars von Trier’s experiments with art film melodrama in Breaking the Waves (1996) and Dancer in the Dark (2000). Doxtater argues that, while Dreyer disparages melodrama because of its low-culture status, his persistent devotion to its core tropes, such as women's suffering, compels him to create new iterations of melodrama with each film in his oeuvre.

She contends that examining Dreyer’s formative encounter with melodrama at Nordisk sheds light on melodrama’s historiographical paradox as a mode that looks conservatively backward toward lost innocence while also perpetually renewing itself. One chapter of the book is forthcoming in Melodrama Unbound, edited by Christine Gledhill and Linda Williams. In it, Doxtater reads Dreyer’s masterpiece La Passion de Jeanne d’Arc (1928) as disclosing melodrama’s dialectic relationship to “authenticity.” She is also currently finishing an article, “Archival Victims of The Golden Age: Tracing Melodrama at Nordisk,” which examines melodrama’s privileged figuration of the victim in materials preserved in the Danish Film Institute’s extensive Nordisk collection, illuminating melodrama’s ephemerality in the archive, and the encounter with the archive as itself melodramatic.

After five wonderful years teaching courses in Scandinavian film, literature, and drama as well as Swedish Language courses at the Department of German and Scandinavian at the University of Oregon, Amanda Doxtater has accepted a Tenure-track position in Scandinavian Studies at the University of Washington starting in the Fall of 2017.

With the publication of his first book Meïr Aaron Goldschtmidt and the Poetics of Jewish Fiction (Syracuse Univ. Press, 2016), GANTT GURLEY is excited to return to two ongoing book projects. The first is a translation of the poetry of the Danish punk poet Michael Strunge. Gurley’s work will introduce English readers to one of the most influential Danish poets of the late twentieth century. Included in the translation and analysis are many of the death-poems written after Strunge’s untimely death, texts that Gurley insists on reading as part of the poet's corpus. The second project concerns the legend of the Wandering Jew. This book project examines the key innovators of the literary legend of the era known as the Long Romanticism (1750-1850) across several national traditions: Danish, German, English, French, and American. This project fills a large gap in the scholarship on one of the most important themes in the Romantic literary landscape, as there has been no monograph in English on any aspect of the Wandering Jew in over fifty years.

Following the publication and reception of our first golem article, "How the Golem Came to Prague," Edan Dekel, Professor of Classics and Jewish Studies at Williams College, and I have recently finished a second article on the reception of the golem in modern literature. This article, entitled "Kafka’s Golem," examines two of Kafka’s fragments in light of the Prague Golem story tradition that was so popular in the early twentieth century. The article is scheduled to appear in the Jewish Quarterly Review later this year. It offers a unique perspective on Kafka as both a Jewish writer and a Prague writer, and illustrates how important Jewish storytelling tradition was to his fiction. The paper offers a reading of Kafka’s golemic material in light of a Yiddish golem story written by the classic Yiddish writer I.L. Peretz, further showing Kafka’s contiguity with the Jewish literary matrix.

In February, Gurley is hoping to bring Dekel and the Finnish scholar Frog to the University of Oregon to hold a public workshop entitled, "Mythic Discourse, Meaningfulness and Power in Communication." He hopes to see you all there.
Psychoanalysis has since its very beginnings insisted on the importance of the relationships between children and their parents (male and female) for the development of a number of psychic and cultural structures. By comparison, it has had relatively little to say about the relations between siblings in this respect. In his ongoing research project, Associate Professor MARTIN KLEBES is investigating this telling absence in psychoanalytic theorizing of the family. The project includes a detailed look at several well-known figures—Heinrich von Kleist, Friedrich Nietzsche, Franz Kafka, and Robert Walser—whose relationship to their sister, or sisters, not only characterized their biographies but also left a marked trace in their work. Part of the objective is thus to add a philosophical and literary-historical dimension to the emerging sibling research in recent psychoanalysis and social psychology.

Jacques Derrida suggested that there is no family in nature to the extent that any talk of the primacy of relations among fathers, mothers, brothers, and sisters necessarily depends on certain cultural presuppositions. This project builds on Derrida's hypothesis in that it neither seeks to simply affirm that the work of these famous brothers must be informed, naturally, by their relationship to their sisters; nor does it imply, however, that sibling relationships are insignificant here. Rather, it is through an investigation of how these relationships appear in philosophical and literary texts that we can begin to grasp the positions of 'brother' and 'sister' as these have been carved out culturally, and how writing strategies are in turn shaped by these positions. Some early results of this research will be presented at the 2017 GSA conference in Atlanta, GA.

Since the publication of Professor JEFFREY LIBRETT'S most recent book, Orientalism and the Figure of the Jew (Fordham University Press), in 2015, he's been working on some offshoots of that project, as well as working on his next larger research project, a book provisionally titled Anxiety in Perspectives: Phenomenology, Psychoanalysis, and Neuroscience. In addition, Librett has continued to write pieces on continental philosophy.

On topics related to Orientalism and "orientation": in 2016 he published "Neo-Romantic Modernism and Daoism: Martin Buber on the 'Teaching as Fulfillment'," which appeared in China in the German Enlightenment, eds. Bettina Brandt and Daniel Leonhard Purdy (Toronto UP). In addition, his article on "Enlightenment Beyond Teleology: Religious Familiality and the Fundamental Gift in G.E. Lessing," is forthcoming in German Studies Review 41.2 (2018), and he has an article on Freud's Moses and Monotheism forthcoming in fall 2017 in the book Handbuch Literatur und Psychoanalyse, eds. Franke Berndt and Eckart Goebel (Walter de Gruyter Verlag).

On anxiety in the age of perspectivalism (or relativism), Librett has an article forthcoming in Differences: a Journal of Feminist Cultural Studies 28.2, titled "Language, Body, Drive: Rereading Totem and Taboo through Jakobson and Lacan." This essay deals with anxiety in terms of the "anxiety of touch." This spring, he gave two conference papers related to this topic. This first paper focused on anxiety in Freud's "The Moses of Michelangelo," and the other discussed the relationship between anxiety and symptoms in his important book on Inhibitions, Symptoms, and Anxiety.

In the area of continental philosophy, Librett recently completed a short essay on the contemporary French philosopher Jean-Luc Nancy's work, which is forthcoming as the Foreword to the English translation of some of his work on visual arts, titled The Other Portrait (Fordham UP).
The signifi livin and novellas of the German-speaking tradition from the Romantic period through Modernism.

By their derided predecessors and how metaphoric illustrations of human experiences, and inform scientific research and their discursive practices. Mathäs' analogies, or metaphors that capture familiar universal human experiences. Mathäs' in the sciences diminished the belief in the human subject's God-given superiority over other signficance of the humanist agenda and the advent of the term posthumanism. While progress changed considerably during the past two hundred fifty years contributed to the dwindling sciences diminished the belief in the human subject's God-given superiority over other.

Thus, the essay meditates on our contemporary crisis of language as haughtingly akin to the one that troubled Hermann Broch in the fascist period. It is forthcoming in a special proceedings volume of Konturen, UO's interdisciplinary e-journal housed in the German/Scandinavian Department. Dr. Marlan regularly teaches courses on the canonical novels and novellas of the German-speaking tradition from the Romantic period through Modernism.

Professor ALEXANDER MATHĀŠ is currently at work on a book manuscript entitled "Humanism/s in a Posthumanist World: Can Literary Studies Save the Humanities?"

Eighteenth and nineteenth-century German thinkers from Kant to Hegel promoted a humanist agenda based on renditions of classical antiquity and Italian Renaissance ideals. Their goal was to educate the growing middle-class ethically as well as intellectually and to create a more democratic and egalitarian society consisting of enlightened citizens who could think independently and make informed decisions. Their vision of what it meant to be human had profound consequences as a civilizational model for the entire Western hemisphere.

The fact that scientific, ethical, and social assumptions about the human condition have changed considerably during the past two hundred fifty years contributed to the dwindling significance of the humanist agenda and the advent of the term posthumanism. While progress in the sciences diminished the belief in the human subject's God-given superiority over other living beings, the belief that factual accounts of empirical phenomena are more accurate or "objective" than poetic or literary texts still prevails. This assumption is misleading, however, as scientific research can be communicated to non-scientists most effectively through images, analogies, or metaphors that capture familiar universal human experiences. Mathāś' comparative analyses suggest that human emotional and sensory experiences often precede and inform scientific research and their discursive practices.

Neo-humanist concepts of "Man" are still present in the attempts to subvert them. This study shows how these attempts at contesting traditional humanist assumptions are still influenced by their derided predecessors and how metaphoric illustrations of human experiences, emotions, and perceptions often stimulate, predetermine, undermine, and transcend theoretical formulations of abstract concepts. Thus literary studies can show the limits of rational, philosophical, aesthetic discourses by exploring fictional enactments of human interactions rather than attempting to reduce the infinite variety of human behavior to preconceived theoretical models, such as the humanist body-mind separation.
Professor DOROTHEE OSTMEIER'S research, teaching and lecture projects are informed by her fascination with fantasy as a source for collapsing traditional genre boundaries and subjects of study in order to explore imaginary potentials in texts from the 19th to the 21st centuries. Her book in progress, "Portals-Shape Shifters-Singularity Events in Romanticism to Postmodern Digital Culture," focuses on the ever-increasing controversy around singularity theories and their ties to fantasy studies. This study will bridge humanities and technological research, and advance our understanding of the human position in our virtual world. Ostmeier asks how the fantastic as a mode of the marvelous, the uncanny and S/F drive the fundamental entanglement of the human with the technological. Shape shifting informed the topic for the lecture "Mermaids in the Contexts of Gender Studies and Ecocriticism" that she presented this spring at the Western Folklore Conference in collaboration with undergraduate researchers from the UO's Philosophy and Outdoor Programs.

Her work on poetry, music and dance investigates the imaginary potentials of spaces between aesthetic genres. At the 2016 GSA she presented "Poetic Materialities. The Poetics of 'Ruhe,'" and together with music theorist Stephen Rodgers and digital sound design performer and composer Chi Wang she organized a panel "Revising and Musicalizing Goethe's 'Ein Gleiches'" for the Department's Poetry and Song Conference. This collaborative research in intermedial arts covers 19th to 21st century poetic, theoretical and musical experiments with Goethe's poem and was recently invited for publication by COLLATERAL – Online Journal for Cross-Cultural Close Reading. She will continue exploring this investigation of the relationship between silence and aesthetics in her 2017 GSA lecture "Nature-Non Nature in Lebensreform Contexts" by asking how concepts of dance, ecstasy, body and nakedness diffuse the tensions and gaps between the antithesis of nature and non-nature as discussed by Timothy Morton.

Emeritus Professor HELMUT PLANT was invited to join other medievalists to participate in an hour of short readings of medieval poetry as guests of the University of Oregon’s School of Music; the event took place in the Collier House on Friday, May 26. In July, he taught German folkdancing and folksinging as part of the SAIL program. Otherwise, Professor Plant continued his work supporting the German program by explaining the intricacies of German grammar to our language students.

Associate Professor, MICHAEL STERN is currently working on a book length project entitled The Singing Socrates, a genealogical study concerned with how the modern Western European appropriation of ancient cultures located in the eastern Mediterranean relates to the ideological justifications for European colonial expansion. The book is organized around analyses of key dates in the development of what Stern calls a Poetics of Worlding. Here are two examples of how this works: The first chapter places two of Nietzsche's notebook entries written proximally to the Congress of Berlin in conversation with Aristotle's assessment of the Socratic Dialogues and Ngugi Wa Thiongo's description of colonial education. The second juxtaposes Plato's Phaedrus where Socrates wonders if he is really a monster with Montaigne's essay on Brazilian cannibals, Mary Shelley's Frankenstein and a poem by the Malian Ouloguem Yambo entitled, "When Negro Teeth Speak." The other chapters run a similar course with the organizing idea revolving around providing a larger picture of human thought through allowing multiple traditions voice. In addition to his work on this project, Stern recently delivered two invited lectures: "Questions and Question Marks: Epistemological Racism and the Decolonial Moment" at the University of Washington (Seattle) on April 27, hosted by the departments of Comparative Literature and Scandinavian; and "Multiplying Socrates: Translating Memory, the Power of Naming" hosted by the Department of Philosophy at the California State University at Stanislaus.
Senior Instructor **MATTHIAS VOGEL** continues to coordinate the language program for the department and in summer of 2017 he received a College of Arts and Science Development Grant to re-envision First Year- German language courses as hybrid courses. The newly developed and restructured German 101 launched in fall of 2017 combining in- class meetings with online instruction. He was appointed the Assistant Director of the German Summer School on the Pacific, a Portland State German Immersion program and helped direct this program, which attracted students from across the United States. Vogel coordinates German extracurricular activities and directs the Language Coordinators for the Global Engagement Academic Residential Community in the Global Scholars Hall where the department maintains a German immersion floor and where, together with other language departments, we aim to develop a truly global context of language study at the UO. His work as an Advisor for undeclared students in the College of Arts and Sciences and his service on the European Studies Council continue as well. Lastly, Vogel's work with First Year- Students was rewarded with a Rippey Innovative Teaching FIG Award.

**RECENT Ph.D. GRADUATES**

**JACOB BARTO** defended his dissertation, "The Poetics of Affirmative Fatalism: Life, Death, and Meaning-Making in Goethe, Nietzsche, and Hesse." It focuses on the concept of affirmative fatalism as mediated by the tragic modality in German literature, specifically in Goethe's Faust, Nietzsche's Zarathustra, and Hesse's Glasperlenspiel. The study traces this idea through the religious, existential, and psychological understandings of fate and representations of the tragic confrontation with it, implicating the act of writing itself in the sacrificial gestures that characterize the toward death. Ultimately, Das Glasperlenspiel provides an example of affirmative fatalism that differentiates itself from the authoritarianism otherwise rampant in Hesse's time, illustrating the love of fate as a dynamic engagement with history predicated on an aesthetic and ethical accord rejecting belligerence and embracing the inherent risks entailed in freedom. This summer he taught at the Deutsche Sommerschule am Pazifik, and he is currently teaching at the University of Portland.

**STEPHANIE CHAPMAN** completed her doctoral dissertation, entitled "Grillparzer, the Enlightener: Displaced Paternity in Grillparzer's Works," which offers a psychoanalytic perspective on Franz Grillparzer's writings. Recently, she published two articles. The topic of the first paper is literary performativity in the work of Walter Benjamin, with a particular focus on his Einbahnstraße, and the second centers on the musical aesthetics of silence in the writings of Johann Gottfried von Herder. She has given talks at Purdue University (West Lafayette) and The University of Western Ontario in London, Ontario as well as at the Modern Languages Association Convention in Vancouver, British Columbia.
**EVA HOFFMANN** defended her dissertation, "Queer Kinships and Curious Creatures: Animal Poetics in Literary Modernism." In it, she explores the connections between animality and language in the poetic texts by Hugo von Hofmannsthal, Franz Kafka, Rainer Maria Rilke, and Georg Trakl arguing that the texts intertwine questions of language, representation, and literature with questions of animality and humanity. As her dissertation sheds new light on the link between language skepticism and literary animals, she also suggests that these poetic texts envision kinship formations, affection, and love across species boundaries that disrupt heteronormative ontologies and sexuality. Her dissertation combines queer theory with critical animal studies and phenomenology and offers new interpretations of canonical texts from the turn of the century. She also co-edited a volume with the title "What is Zoopoetics: Texts, Bodies, Entanglement" that will be published with Palgrave this year. The volume brings together poetic texts and theoretical chapters by authors working on literature from a wide range of times and places. She contributed an article on Yoko Tawada’s novel Memoirs of a Polar Bear with the title “Queering the Interspecies Encounter.”

She hopes to continue this work on intersectional approaches that combine gender studies with critical animal studies, and looks forward to a panel she will co-organize this fall at the annual meeting of the National Women’s Studies Association in Baltimore that focuses on this topic. Hoffmann is currently in a one-year position as Visiting Professor for the Department of German and for the Department of Gender Studies at Whitman College in Walla Walla.


She presented "Intersemiotic Translation: Science and the Poetics of Music in Early German Romanticism" at the GSA Convention in San Diego in Fall 2016, and "So sprachvoll aus dem Herzen: Poetic Expression in the Inner Voices of Robert Schumann’s Kreisleriana Op. 16" at the "Music in Poetry and Poetry in Music" Conference held at the UO in April 2017. Smith taught first and third year culture courses and directed the co-curricular choir at the Middleburg Summer German School this past summer. She is currently in a one-year position as Visiting Assistant Professor in the department of German Language and Literatures at Oberlin College.
COLLOQUIUM: “TRIUMPH OF THE WILL?”

On the afternoon of February 24th, 2017, the Editorial Board of the online journal Konturen, the German Studies Committee, and the Department of German and Scandinavian sponsored on the UO campus a colloquium, “Triumph of the Will? Theoretical-Critical Assessments of the New Era in American Politics.” Our goal was to invite faculty representatives of several different relevant fields in the Humanities and Social Sciences to speak briefly and punctually to the UO community about a range of different issues raised by the recent ascendance of extreme right populist tendencies at home and abroad, as reflected in the results of the recent US presidential election. The colloquium was very well attended by students, faculty, and members of the community, and generated intense discussion, both between the individual presentations and afterward. It was an unusual and unusually focused event, in that it brought together people from widely divergent fields and interest areas to discuss together a felt (international) crisis or emergency in which we are all bound up together, ultimately with life and death stakes, if not immediately for ourselves, at least for multitudes around us and in the future. We have subsequently posted videotaped versions of the presentations on a youtube channel, and we published the written versions in a special issue of Konturen in summer 2017, to enable their widespread availability.

The contents of the presentations can be conveyed briefly as follows: Jeffrey Librett (German and Scandinavian) opened with a discussion of the ideological figure of “sovereignty” represented by Donald Trump. Cory Browning (Romance Languages) proposed an analysis of some of the commonalities between the public figure presented by Donald Trump, on the one hand, and Ubu Roi (King Ubu) in the work of Alfred Jarry (1873-1907). Joe Lowndes (Political Science) spoke of the ways in which, in recent decades, the sufferings of the working class under neoliberalism have been distorted in their self-understanding, and in the understanding of their causes, by the politics of white racial populism. Lynn Stephen (Anthropology) provided perspective on the issue of the proposed Wall against Mexico through timely reminders about immigration-law history and demographic trends in US immigration. Kenneth Calhoon (German and Scandinavian, Comparative Literature) examined the ancien régime identifications gaudily implied by the Rococo design of several of Trump’s personal properties, lavishly illustrating his presentation with photographic images of Trump interiors. Anita Chari (Political Science) spoke of the political hysteria that characterizes the Trump era. Viewing Trump as a symptom of a sociopathic norm, she situated her analysis of his ascension within the consideration of the political life of sensation today. Dawn Marlan (German and Scandinavian, Comparative Literature) took Hermann Broch’s remarks on the failure of language in the early 1930s as the point of departure for her analysis of the aggressions against both language and women in the discourse of the current regime. Bonnie Mann (Philosophy) analyzed recent right wing trends in terms of their affective and ideological commitments to “sovereign masculinity.” Sonja Boos (German and Scandinavian) inquired, finally, into the function of humor in the current conjuncture. Taking an example one of Trump’s misogynistic jokes, she considered both the aggressivity and the insecurity to which bore witness, which in turn apparently resonated with the aggressivity and insecurity of much of Trump’s base.
"MUSIC IN POETRY, POETRY IN MUSIC: AN INTERDISCIPLINARY SYMPOSIUM ON GERMAN ART SONG"

On April 7-8, 2017, we held a fantastically interesting symposium on German Art Song (or "Lieder"), jointly organized by Professor Jeffrey S. Librett from the Department of German and Scandinavian in the College of Arts and Sciences (CAS) and Professor Stephen Rodgers from the Department of Music Theory in the School of Music and Dance (SOMD). Courses on the topic of music and text in the German tradition were offered by the organizers in the graduate programs in German and Music Theory during Winter and Spring terms, in order to connect the symposium with instruction in both academic fields. The symposium was generously sponsored by The College of Arts and Sciences, the School of Music and Dance, the German Studies Committee, the Department of German and Scandinavian, the Oregon Humanities Center, the European Studies Program, and the German Academic Exchange Service (DAAD). The two-day symposium was followed by a fabulous evening of song performances and poetic readings contributed by graduate students and faculty from the Department of German and the School of Music and Dance.

The point of this collaboration was to bring together scholars of literature and scholars of music theory and history to discuss musical settings of German poetic texts, with a focus on romanticism, but extending also into the modernist period. We were interested in generating, for all present, new insights into the analysis of poetry, the analysis of musical form, and the interactions of these two media, with a view to innovation in research in both fields. By all accounts—as the literary scholars present were able to experience presentations in musical-textual analysis in the field of music theory (and to gain a sense of how these analyses are constructed), and conversely the music scholars present were able to engage with interventions by literary scholars in attendance (concerning both questions of poetic form and matters of cultural-historical context)—the experiment in collaboration was a great success.

Participants included: Ger/Scan Professor Dorothee Ostmeier, Music Professor Stephen Rodgers; UO Music PhD candidate, Chi (Iris) Wang; Music theory PhD candidate Chelsea Wright; Professor Yonatan Malin of the University of Colorado, Boulder; Professor Susan Youens, of the University of Notre Dame; Mount Allison University Professor Amanda Lalonde; University of Victoria Professor Harald Krebs; PhD candidate in German at the UO, Alexis Smith; PhD candidate in the SOMD at the UO, Beverly Taflinger; Professor Virginia Hancock (Emeritus of Reed College) and Professor Jack Boss of the Music Theory program at the UO.

The evening of song-performances and readings was not only fun for all concerned, but gave everyone a chance to imagine the salon experiences in which much of the song music of the nineteenth century actually developed. In addition, we were able to observe the complex challenges of performance in action, and to appreciate the incredible talents and hard work of the graduate students who work in performance at the University of Oregon. We were also able to share the results of these rich talents and rigorous application with members of the community of Eugene, who were in plentiful and enthusiastic attendance. By the end of this rich series of presentations, both in scholarship and in performance, everyone’s heads were absolutely spinning with stimulation and inspiration to renewed engagement with the various treated materials.
GERMAN CAMPUS WEEKS:

In fall 2016, German poet, author, playwright, and essayist Esther Dischereit visited the UO campus as part of German Campus Weeks which focused on "Jewish Life in Germany Today." With the appearance of her novel "Joëmi's Table-A Jewish Story" Dischereit rapidly became known as possibly the most important German-Jewish author of the post-Shoah generation. She collaborates with composers and jazz musicians and founded the avant-garde project "WordMusicSpace/Sound-Concepts." In several essays Dischereit depicts her predicament--knowing she is Jewish but not knowing many things which Jews and non-Jews expect of her. It is her desire to see a diversity of forms of Jewish life re-emerge in Germany, which would allow her to be Jewish without the pressures and expectations of Jews and non-Jews. She is often described as a "rhythmic poet" and for German Campus Weeks 2016 she read selected poems from her work. She also presented her essay "A Very Young Girl Meets Nelly Sachs" which appeared in "Exercises in Being Jewish." The event took place to a packed audience in the Great Room in the Global Scholars Hall.

PETER GONTRUM LECTURE EVENTS:

In collaboration with UO’s architecture colleague, Esther Hagenlocher, Ostmeier organized the interdisciplinary and cross-schools' Peter Gontrum lecture and the associated exhibition "Interaction of Color." Therese Augst delivered the lecture, entitled, “Bauhaus Design and Social Activism at Black Mountain and Beyond.” The exhibition was designed and built by Architecture Professors Esther Hagenlocher and Landry Smith. Hagenlocher gave several popular tours of exhibited rare Albers' prints during this time. The prints were lent to us from the rare collection of the Knight Library.

To deepen this rich educational experience GERSCAN invited Professor Esther Hagenlocher to present a lecture on "Color in Architecture" and architect Jan Fillinger to introduce his designs of Passivhäuser, ultra-low energy buildings in Eugene. All of these events brought the larger public and professional stakeholders together with students and faculty from across campus to discuss European-American cross-cultural exchanges in experiential modernism and material cultures. GERSCAN collaborated with The Embassy of the Federal Republic of Germany, whose support for these Campus Weeks events was much appreciated.

CELEBRATIONS:

The UO Ger/Scan community celebrated the publication of Associate Professor GANTT GURLEY'S book entitled, "Meïr Aaron Goldschmidt and the Poetics of Jewish Fiction."

Our Ger/Scan Spring Celebration, held in the Knight Library Browsing Room on April 26th, featured a short program and honored the achievements of students, faculty, and staff over the past year.
OTHER LECTURES:

"ON WRITING AND READING IN AN AGE OF CONSUMERISM" BY JOHN A. McCARTHY

Professor John A. McCarthy Emeritus Professor of German & Comparative Literature of Vanderbilt University delivered a lecture entitled, "On Writing and Reading in an Age of Consumerism" or "Humanism as Enlightened Patriotism." Drawing upon reflections on the value of writing and reading since the Renaissance and on the historical role of higher education since the 18th century, McCarthy's talk addressed negative public perceptions of the professorate as being out of touch with the real world, over paid, under worked, and arrogantly self-satisfied. Asking about the relative good of reading and writing in a digital world and an age of consumerism, McCarthy reflected on what colleges need to do to benefit a new group of students. The event was sponsored by the Department of German and Scandinavian, the Comparative Literature Department, and the Oregon Humanities Center.

"LOOK TO NORWAY! THE NAZI OCCUPATION OF NORWAY IN HOLLYWOOD WARTIME CINEMA" BY ARNE LUNDE


"THE SCANDINAVIAN THINKER LUDVIG HOLBERG AND HIS RADICAL (AMBIVALENT) VIEWS ON THE WOMAN QUESTION" BY PAAL BJØRBY

Professor Paal Bjorby of the University of Bergen spoke on "The Scandinavian Thinker Ludvig Holberg and his Radical (Ambivalent) Views on the Woman Question." Sponsored by the Anderson Scandinavian Studies Fund.

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