



# A Matter of Feeling?

Recent Perspectives  
in the Study of Emotions

International Conference

Thursday, Feb 1 – Saturday, Feb 3, 2024

Konzeption:  
Rüdiger Zill, Einstein Forum, Potsdam

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Twenty years ago, when we started our series *Passions in Cultures*, emotions were at best one topic among many for researchers. Today it is ubiquitous in academia, having received increasing amounts of attention in both the sciences and the humanities. What is the current state of research on the theory of emotions? Can we identify key developments, discoveries, and syntheses that have emerged in the last two decades? Are there feelings that have received special attention? Did the methods used for studying the history and theory of emotions change? Has the field borne out the expectation that it is particularly well-suited for—or in need of—interdisciplinary approaches? Are there specific studies considered paradigmatic? Did the kinds of questions raised over the years change? Have recent developments in politics and society influenced the subjects that researchers have chosen to pursue? Are there signs that researchers are becoming exhausted with the subject? Which questions need considering now?

Rob Boddice, Tampere

## *Transdisciplinary Implications of a Biocultural Consensus in Emotion Research*

Across the disciplines, from anthropology, sociology and history to primatology, social psychology, transcultural psychiatry, social neuroscience, and neurophilosophy, there is a growing consensus among researchers of emotions and senses that biology and culture are dynamically related and entangled in the production of meaningful human experience. The nature/nurture dyad has collapsed in favor of enactivism, predictive processing, brain-body plasticities, and a novel form of constructivism that understands body-minds and worlds to be mutually, if unstably, co-constituted. There is broad agreement about the importance of situated conceptual development, social structure, and material culture but so far there is little collaborative research being undertaken to capitalize on this consensus. Here I present the problem as one of siloed knowledge-production practices and closed disciplinary logics that can be overcome. Looking forward, I envision a role for historical emotion research as a stakeholder and wayfinder in a transdisciplinary space.

*Rob Boddice* is a historian of emotions, experience, science, and medicine, with special interests in pain, medical experimentation, and interdisciplinary engagement. He has a Ph.D. from the University of York and currently works as Senior Research Fellow at the Research Council of Finland Centre of Excellence in the History of Experiences (HEX), Tampere University. He previously held positions at Bard College Berlin, Harvard University, McGill University, the Max Planck Institute for Human Development, and Freie Universität Berlin. He is a Fellow of the Royal Historical Society and the Finnish Historical Society. Recent publications include *Knowing Pain: A History of Sensation, Emotion, and Experience* (2023); *A History of Feelings* (2019); *Die Geschichte der Gefühle* (2020); *The History of Emotions* (2018); *Pain: A Very Short Introduction* (2017); *The Science of Sympathy: Morality, Evolution, and Victorian Civilization* (2016); *Edward Jenner* (2015); and *Anthropocentrism: Humans, Animals, Environments* (2011).

Fritz Breithaupt, Bloomington

## *Narrative Emotions in the Age of ChatGPT*

Both storytelling and emotions are part of what makes humans unique. In storytelling, we are able to communicate experiences with each other. Whatever happened to my friends but also to strangers can become part of my own experiences. Emotions play a central role in storytelling and in our co-experience. They give a story meaning and they often reward us for engagement. At the end of a story, we can participate in the happy end, we can feel satisfied with a just outcome, or feel the tickle of surprise. Now, for the first time, machines that use large language models, can also deliver stories and these stories include a range of narrative emotions. In this talk, I will provide my account of narrative emotions, based on empirical studies from my Experimental Humanities Lab, and will then provide empirical data showing how ChatGPT retells emotions in controlled conditions. The results show that ChatGPT is competent in identifying and communicating the emotional core of stories, but nevertheless behaves differently from human storytellers. These data will allow us to raise the question of the future of humanity in the age of artificial intelligence.

*Fritz Breithaupt* is Provost Professor of Germanic Studies and Cognitive Science, and adjunct professor in Comparative Literature and Cultural Studies at Bloomington University, Indiana. After studying at Universität Hamburg and Freie Universität Berlin, he received his Ph.D. in German Literature from Johns Hopkins University, Baltimore. He has published widely on empathy, narrative cognition, and German intellectual history. He founded and directs the Experimental Humanities Laboratory to study narratives and narrative cognition empirically. He writes frequently for the German press, especially *Die Zeit* and *Der Freitag*. Selected publications: *Das narrative Gehirn: Was Neuronen erzählen* (2022; *The Narrative Brain*, 2024); *Die dunklen Seiten der Empathie* (2017; *The Dark Sides of Empathy*, 2019); *Kultur der Ausrede: Eine Narrationstheorie* (2013); *Der Ich-Effekt des Geldes: Zur Geschichte einer Legitimationsfigur* (2008).

Josef Früchtl, Amsterdam

## *It Needs an Art of Translation Critical Theory and Feelings*

As in philosophy in general, Critical Theory is not good with feelings. On the one hand, this is not surprising, because Critical Theory is essentially concerned with the problem of legitimizing critique, i.e. with the question of how critique can be justified, and this justification is based on reason as the epitome of justification. On the other hand, the situation is very surprising, because it is an essential part of the self-conception of Critical Theory to present an expanded concept of reason that is not rationalistically limited. My talk aims to address this astonishing emotional void in Critical Theory. Starting from its founding fathers, I will focus on more recent developments—all of which draw on Jürgen Habermas's work—that intimate new approaches to feeling but ultimately fall short of their potential. My talk concludes by arguing that the expansion of reason requires a "translation" or "transformation" of feelings. What is needed is not a theory of separation, but a theory of integration, and this specific integration cannot succeed without aesthetics.

*Josef Früchtl* studied philosophy, German philology, and sociology in Frankfurt a.M. and Paris. He was Professor of Philosophy of Art and Culture from 1996 to 2005 at the University of Münster. Since 2005 he has been Professor of Philosophy of Art and Culture at the University of Amsterdam. His major research interests are in aesthetics, in theories of modernity and postmodernity, in the critical theory of culture and cultural science, and in the philosophy of film. Main publications: *Demokratie der Gefühle: Ein ästhetisches Plädoyer* (2021); *Vertrauen in die Welt: Eine Philosophie des Films* (2013; *Trust in the World: A Philosophy of Film*, 2018); *Das unverschämte Ich. Eine Heldengeschichte der Moderne* (2004; *The Impertinent Self: A Heroic History of Modernity*, 2009); *Ästhetische Erfahrung und moralisches Urteil: Eine Rehabilitierung* (1996); *Mimesis – Konstellation eines Zentralbegriffs bei Adorno* (1986; revised edition, 2024); and *Ästhetik der Inszenierung: Dimensionen eines künstlerischen, kulturellen und gesellschaftlichen Phänomens* (co-editor, 2001).

Valentin Groebner, Luzern

## *Nostalgie als historischer Bastelbogen*

[*Nostalgia as a cardboard cut-out of history*]

Collective feelings of loss and nostalgia that have a strong effect on the public are usually reproachful and bitter. However, they are underpinned by a different, quite positive feeling, namely the celebration of the achievements and successes of a past that has come to seem irrevocably lost, broken, kaput, perdu. For the past two centuries, every sense of loss enables the retrospective enjoyment of the era to which the speaker bids a melancholy farewell. What new pasts do these laments create—and what makes these feelings so contagious?

*Valentin Groebner* has been Professor of Medieval and Renaissance History at the University of Lucerne since 2004. Before that, he served as an assistant at the Department of History of the University of Basel, a visiting professor in the Department of Art History at Harvard, and a *professeur invité* at the Ecole des Hautes Etudes en Sciences Sociales in Paris. He has been a fellow at the Berliner Wissenschaftskolleg, at the Max Planck Institute for the History of Science, and at the Bild/Evidenz research group at the Freie Universität Berlin. Selected publications: *Bin ich das? Eine kurze Geschichte der Selbstauskunft* (2021); *Ferienmüde: Als das Reisen nicht mehr geholfen hat* (2020); *Wer redet von der Reinheit?* (2019); *Retroland: Tourismus, Geschichte und die Sehnsucht nach dem Authentischen* (2018); *Ich-Plakate* (2015); *Das Mittelalter hört nicht auf: Über historisches Erzählen* (2008); *Der Schein der Person: Steckbrief, Ausweis und Kontrolle im Mittelalter* (2004); *Who Are You? Identification, Deception, and Surveillance in Early Modern Europe* (2007); and *Ungestalten: Die visuelle Kultur der Gewalt am Ende des Mittelalters* (2003; *Defaced: The Visual Culture of Violence in the late Middle Ages* 2004).

David Konstan, New York

## *Emotions across Times and Cultures*

James Russell, one of the leading psychologists of emotion today, has written in *Emotion Review* 4 (2012), the journal of the International Society for Research on Emotion: “Emotion researchers face a scandal: We have not agreed upon definition for the term—emotion—that defines our field. We therefore do not know what events count as examples of emotion and what events theories of emotion must explain”. But is the concept of emotion in fact unitary? Do all cultures have a concept corresponding to “emotion” in many modern languages? Do the terms even in these languages identify a uniform idea? Are the individual emotions perceived and experienced uniformly across cultures, and are they bundled in the same way under a single heading? These questions are central to the historical and comparative study of emotions, a flourishing field that is nevertheless still in its infancy. In my presentation, I will illustrate some of the ways in which emotions, and the very idea of emotion, vary across cultures, taking as my primary example ancient Greece but venturing as well into other linguistic traditions.

*David Konstan* received a B.A. in mathematics; in the senior year of college, he began ancient Greek and Latin, and went on to obtain a doctorate in classics. He first taught classics at Wesleyan University, where he was also the director of its humanities program. He was appointed Professor of Classics and Comparative Literature at Brown University in 1987. From 1992 to 2010, he was the John Rowe Workman Distinguished Professor of Classics and the Humanistic Tradition. He also taught in the Graduate Faculty of Theatre, Speech, and Dance. In 2010 he joined the Department of Classics at New York University. His research focuses on ancient Greek and Latin literature, especially comedy and the novel, and classical philosophy. In recent years, he has investigated the emotions and value concepts of classical Greece and Rome. He has also written on ancient physics and atomic theory and on literary theory, and has translated Seneca’s two tragedies about Hercules into verse. Selected publications: *The Origin of Sin: Greece and Rome, Early Judaism and Christianity* (2022); *In the Orbit of Love: Affection in Ancient Greece and Rome* (2018); *Beauty: The Fortunes of an Ancient Greek Idea* (2014); *Before Forgiveness: The Origins of a Moral Idea* (2010); *The Emotions of the Ancient Greeks: Studies in Aristotle and Classical Literature* (2006); *Pity Transformed* (2001); *Friendship in the Classical World* (1997); *Greek Comedy and Ideology* (1995); *Sexual Symmetry: Love in the Ancient Novel and Related Genre* (1994); *Roman Comedy* (1983).



Eva Menasse, Berlin

## *Das eitle Ich*

[*The vain ego*]

The author reads from her book *Saying Everything and Nothing* (2023)

“I will argue that digital modernity represents the greatest challenge to the human construction of the self that the world has ever seen. It involves immense and opposing forces, some acting to inflate the self, others wanting to make it disappear as a mere data supplier amid the unmanageable masses. [...] At the same time, the triumph of social media has been accompanied by the rise of identity politics. Caricature-like, it is the perfect expression of what people have become under the influence of technology. Even many of the declared opponents of identity politics are now behaving like identity politicians by emphasizing their individual grievances, making their *vain ego* absolute, and running riot in the public arena.”

*Eva Menasse* is a writer and an essayist. She began her career as a journalist with *Profil* and the *Frankfurter Allgemeine Zeitung*. In 2000 she published *Der Holocaust vor Gericht: Der Prozeß um David Irving*. In 2005, her first novel, *Vienna*, appeared. Her subsequent works of fiction include *Lässliche Todsünden* (2012), *Quasikristalle* (2013), *Tiere für Fortgeschrittene* (2017), and the widely translated and award-winning *Dunkelblum* (2021). In 2023, she published *Alles und nichts sagen*, a book-length essay on communication in the digital age.

Glenn Most, Pisa / Chicago

## *Final Commentary*

*Glenn W. Most* retired in 2020 as Professor of Greek Philology at the Scuola Normale Superiore di Pisa, and remains a regular Visiting Professor at the Committee on Social Thought at the University of Chicago and is an External Scientific Member of the Max Planck Institute for the History of Science in Berlin. He has published books on classics, on ancient philosophy, on the history and methodology of classical studies, on comparative literature, cultural studies, and the history of religion, on literary theory, and on the history of art. He has published numerous articles, reviews, and translations in these fields and also on such other ones as modern philosophy and literature. Recently he has published the second, revised edition of Hesiod in two volumes in the Loeb series, a co-edited comprehensive Loeb edition of the early Greek philosophers in nine volumes, co-edited volumes on imagination and on scholarly methods in a variety of canonical written traditions, a co-edited volume of essays on a sentence of Kafka, a collection of essays in Italian on ancient and modern psychology, and articles and reviews on a number of different subjects.

Catherine Newmark, Berlin

*“Things got emotional...”*

## *On Historical Cycles of Interest in Feelings and Passions*

Philosophical interest in and intellectual debate about emotions appears to be somewhat cyclical and has certainly waxed and waned regularly over the course of European history: some eras seem to be boundlessly fascinated by the “passions” (e.g., large parts of the 17th century), while other epochs appear to neglect or even reject them. In the period after 1945, large parts of European thinking were almost entirely focused on the mind and the intellect. In the past few decades, we have witnessed—and been part of—the latest turn towards emotions. In my talk I will reflect on some of the historical, social, and theoretical conditions for periods of heightened interest in emotions. How and why do they begin and end? And if there are patterns: is there anything we can learn from the 17th century about the Twitter age?

*Catherine Newmark* earned her Ph.D. in philosophy from the Freie Universität Berlin in 2007 and was as a research assistant there until 2013. Since 2013 she has worked mainly as a journalist with a focus on the humanities and philosophy; among other things she presents a philosophy program (“Sein und Streit”) at Deutschlandfunk Kultur. Selected publications: *Warum auf Autoritäten hören?* (2020); *Passion – Affekt – Gefühl: Philosophische Theorien der Emotionen zwischen Aristoteles und Kant* (2008); *Wie männlich ist Autorität? Feministische Kritik und Aneignung* (co-editor, 2018); *Viel zu lernen du noch hast: Star Wars und die Philosophie* (editor, 2016); and *Philosophie und die Potenziale der Gender Studies: Peripherie und Zentrum im Feld der Theorie* (co-editor, 2012).

Barbara Rosenwein, Chicago

## *Theories and Methods*

### *How Medievalists (and Others) Write the History of Emotions*

The topic of this conference—“What is the current state of research on the theory of emotions?”—was also the question at the start of this series twenty years ago. The argument I wish to make today is threefold. First, every theory implies a method of research. Second, that fact has been (on the whole) a welcome guide and constraint on how historians have treated the history of emotions. In this talk I shall concentrate on medieval history because that is my field of specialization. Finally, I will argue that there is by now a surfeit of theories and I worry a bit about the fragmentation of the field.

*Barbara H. Rosenwein* is Professor Emerita at Loyola University Chicago. She has been a guest professor at the École des Hautes Etudes en Sciences Sociales, Paris; the École Normale Supérieure, Paris, the University of Utrecht; the University of Gothenburg; Oxford University; Reykjavik University. Since 2009, Rosenwein has been an affiliated research scholar at the Centre for the History of the Emotions at Queen Mary University in London. Selected publications: *Love: A History in Five Fantasies* (2021); *Anger: The Conflicted History of an Emotion* (2020); *The Middle Ages in 50 Objects* (co-author, 2018); *Generations of Feeling: A History of Emotions 600–1700* (2016); *A Short History of the Middle Ages* (2009, 2023); *Emotional Communities in the Early Middle Ages* (2006); *Negotiating Space: Power, Restraint, and Privileges of Immunity in Early Medieval Europe* (1999); *Anger's Past: The Social Uses of an Emotion in the Middle Ages* (1998); *To Be the Neighbor of Saint Peter: The Social Meaning of Cluny's Property* (1989); and *A Short Medieval Reader* (editor, 2022).

Christian von Scheve, Berlin

## *Putting Emotions to the Test*

### *On the Contentiousness of Emotions in Social Conflicts*

Contemporary social life is filled with conflicts and upheavals that call into question how we travel and work, what we eat, and the levels of security and prosperity we experience. In my talk, I argue that the crises of the present also challenge and question something that we usually perceive as very individual and personal—and therefore socially inaccessible: our feelings and emotions. In sociological research, emotions that arise in crises and conflicts are usually examined as drivers of protest (anger, rage, annoyance) or as a specific mode of negotiating conflicts (level-headed, heated, hateful). I will argue that emotions in contemporary conflicts are themselves increasingly becoming the subject of debate. I will first review key findings from research in the sociology of emotions over the past decades, which paint a picture of emotions as objects of normative evaluation and as accessible to individuals and society. These two approaches to emotions—evaluation and accessibility—are the reasons why emotions have become a matter of dispute in the present. I will illustrate this dispute with the help of some empirical examples about which emotions are appropriate or inappropriate in the face of socially controversial issues.

*Christian von Scheve* is Professor of Sociology and head of the Sociology of Emotion research group at Freie Universität Berlin. He studied sociology, psychology, economics, and political science at the University of Hamburg, where he received his Ph.D. in economics and social sciences in 2007. He was an assistant professor of sociology at the Institute of Sociology, University of Vienna, from 2007 to 2008 and at the Languages of Emotion cluster of excellence and the Institute of Sociology at the Freie Universität Berlin from 2008 to 2014. From 2011 to 2014, he was Research Professor at the German Institute for Economic Research (Deutsches Institut für Wirtschaftsforschung, Berlin). He is a member of the Executive Board of the Collaborative Research Center Affective Societies and a research fellow at the German Institute for Economic Research. Selected publications: *Von der Emotion zur Sprache: Wie wir lernen, über unsere Gefühle zu sprechen* (co-author, 2017); *Emotion and Social Structures: The Affective Foundations of Social Order* (2013); *Emotionen und soziale Strukturen: Die affektiven Grundlagen sozialer Ordnung* (2009); *Affect and Emotion in Multi-Religious Secular Societies* (co-editor, 2019); *Public Spheres of Resonance: Constellations of Affect and Language* (co-editor, 2019); *Affective Societies—Key Concepts* (co-editor, 2019); *Collective Emotions* (co-editor, 2014); *The Routledge Handbook of Emotions and Mass Media* (co-editor, 2010).

Philipp Stoellger, Heidelberg

## *Gewalt der Gefühle und gefühlte Gewalt Zur Verschränkung und ihren Eskalationen*

[*Violence of Emotions and Perceived Violence. On Entanglement and its Escalations*]

Feelings, especially pious feelings with their impious flipsides, are so powerful that they are usually well-cooled and preferably deep-frozen. But when global temperatures rise, this strategy ceases to work. The old glaciers melt away, releasing old and new emotional cultures accompanied by violence in all its phenomenal density. While feelings were traditionally kept cossetted as anti-divine and unreasonable, they have now become the leading medium in religious cultures: what is felt is what counts, especially if it feels good. The secular version of this is when felt violence becomes the reason for legitimate counter-violence. The power and potential of the violence of feelings have become a reason to justify self-assertions in response to aggression and micro-aggression. I will describe the entanglements between felt violence and the violence of feelings using a few examples from religious and secular contexts.

*Philipp Stoellger* is Professor for Systematic Theology at the University of Heidelberg. After studying theology and philosophy in Göttingen, Tübingen, and Frankfurt a.M., he was an assistant in the Department of Theology and at the Institute of Hermeneutics at the University of Zurich. From 2007 to 2015 he was Professor for Systematic Theology and the Philosophy of Religion at the University of Rostock. Selected publications: *Passivität aus Passion: Zur Problemgeschichte einer categoria non grata* (2010); *Metapher und Lebenswelt: Hans Blumenbergs Metaphorologie als Lebenswelthermeneutik und ihr religions-phänomenologischer Horizont* (2000); *Wortmacht – Machtwort: Deutungsmachtkonflikte in und um Religion* (co-editor, 2017); *Bild und Tod: Grundfragen der Bildanthropologie* (co-editor, 2016); *Rhetorik und Religion* (editor, 2015); *Deutungsmacht: Religion und belief systems in Deutungsmachtkonflikten* (editor, 2014); *An den Grenzen des Bildes: Zur visuellen Anthropologie* (co-editor, 2014); *Impossible Time: Past and Future in the Philosophy of Religion* (co-editor, 2013); and *Textwelt – Lebenswelt* (co-editor, 2012).

Christiane Voss, Weimar

## *Gastlichkeit als Szene der Affektpolitik*

### *Eine medienphilosophische Perspektive*

[Hospitality and the politics of affect. A media-philosophical perspective]

In times such as ours when conflicts and polarizing moods determine the affective climate of the public, it is philosophically interesting to consider positive models of integration and affective differentiation. Such models can be found in the practice of hospitality. Taking strangers into one's household or territory (*oikos*) and offering protection and a space of enjoyment and informal exchange are the hallmarks of culture and cultivation. While the philosophy of hospitality generally focuses on the complex political and moral implications of the relationship between guest and host (Kant, Bahr, Derrida, Liebsch, etc.), questions about the media relationships, dramaturgy, and underlying foundation of hospitality remain underdeveloped areas of inquiry. The talk presents Franziska Reichenbecher's media philosophy of hospitality, which focuses on the precariousness of hospitality and the agency of things and practices. I then provide my own thoughts on the neglected dramaturgical foundation of hospitality and the role of tact. Here, as elsewhere, the interconnected logics of affect require the abandonment of dichotomous ways of thinking. My main argument is that the logics of affect generally favor the consideration of third persons.

*Christiane Voss* is Professor for Philosophy and Aesthetics at the Faculty of Media Studies at the Bauhaus University Weimar. After earning her Ph.D. in philosophy in 2003 she taught philosophy at the Freie Universität Berlin and University of Potsdam and worked as a research assistant at the SFB 626 "Aesthetic experience in the age of extended art" at the Freie Universität Berlin (2003–2010). In 2010 she finished her habilitation in philosophy at the Goethe-University, Frankfurt am Main. In 2024 she will be a guest-professor at Johns Hopkins University. She also works as a film maker and is the co-director of ICH DICH AUCH (2004) and ENDLICH (FINALLY, 2010). Selected publications: *Der Leihkörper: Epistemologie und Ästhetik der Illusion* (2013); *Narrative Emotionen: Eine Untersuchung über Möglichkeiten und Grenzen philosophischer Emotionstheorien* (2004); *Die Relevanz der Irrelevanz: Aufsätze zur Medienphilosophie 2010–2021* (co-author, 2021); *Anthropologies of Entanglements: Media and Modes of Existence* (co-editor, 2023); *Medienanthropologische Szenen: Die conditio humana im Zeitalter der Medien* (co-editor, 2019); *Mediale Anthropologie* (co-editor, 2015); *Essays zur Filmphilosophie* (co-editor, 2015); *Die Mimesis und ihre Künste* (co-editor, 2010); *"Es ist, als ob": Fiktionalität in Philosophie, Film- und Medienwissenschaft* (co-editor, 2009).

Tiffany Watt Smith, London

## *Stolen Feelings in an Age of Consent Projection, Intimacy, and Historical Trespass*

In 1913, the moral reformer Madeline Doty, under the alias “Maggie Martin,” entered Auburn Correctional Facility in New York to investigate its conditions. The “friendship” she struck up there with a woman named Minerva Jones subsequently became the basis of her book *Society’s Misfits* (1916). Written in an age before the ethics of ethnographic research had been codified, the book raises ethical questions for the historian writing about the feelings of a person who has not consented to be written about—indeed, who actively sought to retain her anonymity.

This paper will interweave that historical case with my own recent experience of creating an oral history of friendships in a community of women who later came to regret their participation and requested that their interviews be retracted. How do historians of emotion, who work with some of our most intimate and exposing stories, and endlessly risk forms of projection and over-interpretation, manage ethical boundaries?

*Tiffany Watt Smith* studied philosophy and English at the University of Cambridge. She worked as a theatre director for ten years, before returning to the University of Cambridge to take an MPhil in Criticism and Culture. For her Ph.D. research she changed to Queen Mary University of London. In 2015 she joined the School of English and Drama as a lecturer. In the fall of 2020, she became the director of the Centre for the History of the Emotions. Her research focuses on the histories of emotions and gestures, particularly overlooked and marginal affects such as flinching, laughter, boredom, and Schadenfreude, as well changing beliefs about emotional contagion. She has an interest in the cultural history of sleep, for which she was awarded a Philip Leverhulme Prize in 2019, and is currently working on a project about women and friendship. Recent books: *Schadenfreude: The Joy of Another’s Misfortune* (2018); *The Book of Human Emotions* (2014); and *On Flinching: Theatricality and Scientific Looking from Darwin to Shell Shock* (2014).



## Passion(s) in Culture(s)

- (1) Passion(s) in Culture(s), with Eva Illouz, Dec. 11–14, 2003
- (2) Zivilisationsbruch mit Zuschauer. Gestalten des Mitgeföhls (Witnessing Suffering: Figures of Compassion), Dec. 9–11, 2004
- (3) Evil Eyes. On Envy, (with Susan Neiman), Feb. 2–4, 2006
- (4) Angst – Kon(junk)turen eines Geföhls (On Fear and Anxiety), Feb. 1–3, 2007
- (5) Apatheia – Besonnenheit – Coolness (Apatheia—Detachment—Coolness: The ABC of Attenuated Feelings), Dec. 7, 2007
- (6) Von Achilles bis Zidane. Zur Genealogie des Zorns (From Achilles to Zidane: On the Genealogy of Fury), Dec. 11–13, 2008
- (7) Zum Lachen! (On Laughter), with Peter Paul Kubitz and Gerlinde Waz, April 24, 2009
- (8) Forsaken and Forlorn. On Sadness, Grief, and Mourning, Feb. 4–6, 2010
- (9) Proudly Presenting. Pride between Arrogance and Self-Respect, Jan. 27–29, 2011
- (10) First Love. On Second Thought (with Wolfgang Hörner), Jan. 26–28, 2012
- (11) Zum Fest. Heyday of Emotions, Dec. 13–15, 2012
- (12) Masses in (E)motion (with Mischa Gabowitsch), Jan. 30 – Feb. 1, 2014
- (13) Ansteckend. Vorbilder des Geföhls (Learning to Feel: Role Models of Emotions, May 29, 2015
- (14) Herztöne. Inszenierungen der Liebe in der populären Musik (Heartbeats: Love in Popular Music), with Martin Schaad, Nov. 11, 2016
- (15) Angst machen. Koproduzenten eines Geföhls (Agents of Fear), with Martin Schaad, Jan. 25–27, 2018
- (16) (K)ein zweites Ich. Freundschaft zwischen innigem Geföhls und geschäftlichem Kalkül ([No] Alter Ego. Friendship Between Social Calculus and Inner Feeling), Dec. 6–8, 2018
- (17) Gefühl zeigen. Emotionen im Kino (Showing Emotions. Passions in Cinema), with Ursula von Keitz), Jan. 23–25, 2020
- (18) Einsamkeit. Von der Versenkung in Gott zum sozialen Problem (Loneliness and Solitude: From Religious Feeling to Social Problem), Dec. 10–11, 2021

## Program

### Thursday, Feb. 1, 2024

19:00

Susan Neiman

*Eröffnung / Opening*

Eva Menasse, Berlin

*Das eitle Ich.*

*Lesung aus*

*Alles und nichts sagen*

### Friday, Feb. 2, 2024

10:00

Rüdiger Zill, Potsdam

*Once More with Feeling*

*Introductory Remarks*

11:00

David Konstan, New York

*Emotions across Times and*

*Cultures*

12:30

Catherine Newmark, Berlin

*"Things got emotional..."*

*On Historical Cycles of Interest in Feelings and Passions*

13:30 Lunch break

15:00

Valentin Groebner, Luzern

*Nostalgie als historischer*

*Bastelbogen*

16:00

Barbara Rosenwein, Chicago

*Theories and Methods. How*

*Medievalists (and Others)*

*Write the History of Emotions*

17:30

Tiffany Watt Smith, London

*Stolen Feelings in an Age of*

*Consent. Projection, Intimacy*

*and Historical Trespass*

18:30

Philipp Stoellger, Heidelberg

*Gewalt der Gefühle und ge-*

*fühlte Gewalt. Zur*

*Verschränkung und ihren*

*Eskalationen*

### Saturday, Feb. 3., 2024

10:00

Rob Boddice, Tampere

*Transdisciplinary Implica-*

*tions of a Biocultural Con-*

*sensus in Emotion Research*

11:00

Christian von Scheve, Berlin

*Putting Emotions to the Test*

*On the Contentiousness of*

*Emotions in Social Conflicts*

12:30

Josef Früchtl, Amsterdam

*It Needs an Art of Transla-*

*tion. Critical Theory and*

*Feelings*

13:30 Lunch break

15:00

Christiane Voss, Weimar

*Gastlichkeit als Szene der*

*Affektpolitik. Eine medien-*

*philosophische Perspektive*

16:30

Fritz Breithaupt, Bloomington

*Narrative Emotions in the*

*Age of ChatGPT*

17:30

Glenn Most, Pisa/Chicago

*Final Commentary*