

Passion(s) in Culture(s)

Exploring the Emotional Signature of the 21st Century

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Cover illustrations: U I: Augenblicke, Stuttgart 1972, Barbara Klemm/FAZ U II: Mary Pickford and Clare Eames in Dorothy Vernon of Haddon Hall, Marshall Neelan (1924) U III: Ivor Novello and Isabel Jeans in Downhill, Alfred Hitchcock (1927) U IV: Odysseus and the Sirens, Friedrich Preller the Elder (Schlossmuseum Weimar, 1865-69). Grafik-Design: Margret Schmitt, Berlin

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FORUM

Passion(s) in Culture(s)
Exploring the Emotional Signature of the 21st Century
An Einstein Forum Conference Series Conceived by Rüdiger Zill

To Every Age Belongs Its Own Emotional Signature

The collective psyche: While feelings like fear, anger, love, compassion, and sadness are no doubt rooted in biology, the ways humans feel can and do change. Emotional forms and colors are shaped by experiences unique to each society and era. Ostensibly individual, our feelings are in reality part of a larger historical phenomenon—call it a collective mood, the emotional signature of an age. Which feelings and passions have prevailed at which times? Were there periods shaped principally by fear or by greed, by love or by melancholy? What about cultures and societal groups? Do they also have their particular feelings and passions? How do the rules and norms governing what we are supposed to feel change? And how do our real feelings change? What happens to the rest of our emotions when a single feeling comes to dominate an era? Do emotional economies pass through different states of equilibrium? Can their taxonomies shift altogether? Have there been particularly intense phases for certain emotions?

Does our society, for instance, contain more anger and fear now in the early 21st century than it did in the 1990s? Have current levels of envy and greed changed in comparison to the 1980s? How have the new digital media affected emotional states? What about the visual arts, film, literature, and music—do particular media accompany particular emotions? Aside from such relatively brief spans of time, are there also long-term changes in the way we feel? Do we really, as many claim, control our emotions more than in past centuries? Or are we—on the contrary—much better at permitting them?

Studying emotions: In recent years, the emotions and their variability have gained increased attention in cultural studies, sociology, political science, art history, and literature as well as in many other fields. The same trend can also be seen in philosophy, a discipline that for the longest time not only ignored the emotions, but regarded them as downright detrimental. Reason represented the traditional philosophical ideal, while the emotions were seen to disrupt reason's work and thus to be overcome. Today this rigid opposition between (good) reason and (bad) inclination is being abandoned in favor of a view that promotes the rationality of feeling. Prompted in part by recent discoveries in neurology, this development has created new pathways between the arts—the traditional representatives of the emotions—and science, with researchers making great strides in understanding the connections between them.

In December 2003, the Einstein Forum began a series of conferences and workshops on the emotional signature of our age. It began with a general overview, *Passion(s) in Culture(s)*, and has been followed by conferences devoted to specific emotions, such as compassion, envy, fear, anger, sadness, pride and first love. More recently the series changed its focus to institutions and events creating emotions.

Making Visible the Collective Psyche

The history of emotion: To speak of the history of an emotion—let alone the history of *the* emotions—assumes there exists something to study that all humans throughout the centuries have shared. It assumes for instance that the Greek *pathos* is ultimately akin to the English *passion*, *emotion*, and *feeling* or the German *Gefühl*, *Emotion*, *Affekt*, and *Leiden-schaft*—all semantic differences aside. At the same time, such a history implies that this thing all humans share also changes. What Homer felt will be different from what Ovid, Petrarch, Montaigne, Rousseau, Proust, or Houellebecq felt, not only because they are different people, but because they lived in different ages. This view was not always as self-evident as it appears today. For centuries, feelings were thought to be natural, innate, and unvarying, a universal human phenomenon grasped privately and intuitively. Opposite to this belief is the more recent development that regards emotions as cognitively mediated, which is to say not given but learned, socially constructed, and historically generated. No matter which way one conceives of the emotions, however, there always remains something incommensurate and individual about them. Everyone appears to feel for themselves—and yet we still sense what others are feeling.

Showing feelings: Feelings show themselves—first and foremost through the body. Recently, the embodiment of emotional experiences and their physical signs have become objects of extensive study, with histories of tears appearing alongside those of fear and sorrow. There has also been an unexpected renaissance of interest in physiognomy. Bill Viola's ambitious 2003 work *The Passions*, for example, reinterprets Charles Le Brun's famous physiognomic studies, translating etching and panels into dynamic video segments.

Regulating feelings: Differences in how humans have understood feelings emerge most clearly in the changing history of emotional norms. In ancient Rome, anger was an indispensable attribute of full-bodied masculinity. For the average European of the 21st century, anger has long since lost this function, while the Utku Inuit have always regarded irate behavior as childish, believing pride and self-control to be the more appropriate expressions of adulthood. The emotional history of compassion has followed a reverse trajectory. In ancient Greece, showing pity was taboo and considered a sign of weakness, whereas Christianity, particularly the culture of compassion that developed in the 18th century, made feeling our neighbor's pain into one of the most noble affects of all. In contrast to the vicissitudes of anger and compassion, societies throughout history have been virtually unanimous in condemning fear. Its only valorized manifestation has been respect for authority, whose fear-fueled origins reveal themselves most overtly in the German *Gottesfurcht* and *Ehrfurcht*. Only of late has fear been reconsidered as a rational and moral response to certain kinds of threatening situations.

Just as attitudes about anger, compassion, and (to a lesser extent) fear are susceptible to historical change, so too are our sexual desires. Those before us who internalized the idea of original sin desired very differently than those today who haven't. Romantic love is another case. Once the loftiest of the passions, many regard it today as kitsch. These developments in love and desire—a process Anthony Giddens describes as the "transformation of intimacy"—constitute some of the defining characteristics of modern society. Why shouldn't we expect to find similar culturally-significant transformations in other emotions as well—in jealousy and envy, sadness and melancholy, self worth and shame?

Placing feelings: It is not only emotional rules and norms that change; so do the real places and societal institutions in whose framework those feelings unfold. "In earlier times," writes the historian Jean Delumeau, "people who lived in the country were fearful, exposed as they were to all sorts of attack. The cities, possessing a minimum of control and order, were regarded as islands of security. Today, by contrast, it is the big cities that are the most dangerous." One of the most important spaces of experience is surely our immediate social surroundings. How has the shift from the extended family to the nuclear family to today's patchwork family affected the development of emotional life?

Feelings are never private. Others are always constitutive for the development and formation of our emotions. How strong is their influence? Shame, for example, needs a witness, even if only an imaginary one. Witnesses also play a role in other emotions, such as compassion. More and more, however, the emotions we witness are not those of actual individuals but the projected images of media surrogates.

Public feelings: Generally, feelings depend on the media through which humans come in contact with one another. The media create a virtual social structure that evokes real emotional life. They also make feelings into an object of public discourse—as shown several years ago by a nation's enduring preoccupation with the love life of its president. Though the media can be instrumentalized to produce fear, they can also be cathartic. The orchestration of public mourning can help individuals to process pain. How do the elaborate mourning rituals of a nation change? How do we understand the death of Queen Victoria, whose burial ceremony was only witnessed by those in attendance, vis-à-vis the death of Lady Diana, whose burial was broadcast live throughout the world?

Emotional equilibria: When individual feelings change, do their interactions change as well? Is there something like emotional equilibrium? If so, is there more than one way to balance it? What happens to the emotions in general when one particular passion dominates an age? What happens when it vanishes? The duel—which Effi Briest's husband still needed to defend his honor in the 19th century—is now an extinct ritual. While a sense of honor still plays a role in southern cultures, northern countries have largely abandoned it. What feelings have taken its place?

The history of civilization: Is our emotional constitution the result of a civilizing process? Are our feelings more toned down, more even-keeled than they were in the past? Are we less likely to break out into fits of rage than even our 19th century forbearers? Has civilization, in other words, made us more cool? And if so, has this given other emotions the chance to unfold? What feelings are we currently cultivating? Does cultivation lead to greater discernment, making us all into veritable connoisseurs of particular emotional tastes? Have we tried to exclude certain feelings to make room for others? Do we become more fearful the less danger and aggression we experience? Or, as some cultural anthropologists have claimed, is the process of civilization itself a myth, designed to reinforce the notion of our own cultural superiority? What kinds of emotional difference exist between cultures?

Wich Emotion Hold Sway Over Us Today?

I. Passion(s) in Culture(s)

December 11–14,
2003

Conceived by **Eva Illouz** Jerusalem, and **Rüdiger Zill** Potsdam

How are the passions being seen, heard, and perceived in the 21st century? How do we explore the collective psyche? And how do we understand our discoveries? This conference marks the beginning of a series exploring the emotional signature of our time. This opening program collects questions regarding the entire spectrum of emotions—from love, shame, and anger to sadness, fear, and compassion—and then presents some of their likely interrelations and economies. Which language(s) do they speak? Which media do they make use of? What distinctions can we make between passions, emotions, and feelings?

Mieke Bal *What If? The Language of Affect* **Jack Barbalet** *From Passions to Emotions; from Emotions to Feelings. Transitions in Early Modern and Late Modern Affective Cultures* **Stephen Greenblatt** *The Death of Hamnet and the Making of Hamlet* **Valentin Gröbner** *Compassion. A Feeling for Images* **Klaus Herding** *Severed Heads. The Medusa Myth and its Displacement in Modern Society* **Thomas Hauschild** *Passions and Politics* **Axel Honneth** *Culture and Emotion. A Comment on Eva Illouz* **Eva Illouz** *The Stability of Volatility. Imagination, Emotion, and Consumption* **Martha Nussbaum** *Shame in Public Life. Protecting the Vulnerable* **Robert Solomon** *Emotional Experience and Artistic Expression* **Rüdiger Zill** *Medea vs. Odysseus. Models of Emotion.*
The Roth Explosion. Confessions of a Writer, a film by **Christa Maerker**

Anna Magnani in *Mamma Roma*, Pier Paolo Pasolini (1962)

Heavenly Love and Earthly Love, Giovanni Baglione, c. 1602/03; Staatliche Museen, Berlin



II. Zivilisationsbruch mit Zuschauer?

Gestalten des Mitgefühls

Witnessing Suffering: Figures of Compassion

Conceived by **Rüdiger Zill** Potsdam

December 9–11,
2004

Suffering strikes a chord in its witnesses. By identifying with sufferers, we feel for them, with them. Yet ever since modern media broadened our horizons, countless sources of suffering have struggled for our attention—and our compassion. If it is true that we feel more with those close to us, how do we respond to the constantly growing number of outlets for our sympathy? What happens when visual imagery—from its beginnings always a medium for emotion—gets multiplied? Do the media really bring us closer to suffering? Or does the sheer quantity of suffering they portray only serve to distance us emotionally, bringing about what could be called a crisis of pity? Does compassion require human mediators? If so, what gives them their credibility? What means may they apply? Can compassion still be regarded as the foundation of morality?

A joint conference with the Akademie der Künste, Berlin

Annalise Acorn *Compassion. A Warped Ruler?* **Doris Bischof-Köhler** *Empathy, Compassion, and Cruelty, and How they Connect* **Erik Durschmied** *"I thought those guys were with us." What it is Like to Be a War-Cameraman* **Georg Franck** *Compassion and the Economy of Self-Esteem* **Luca Giuliani** *Ancient Greek Representations of Suffering and Death. Did the Beholders Feel No Compassion?* **Ruth HaCohen** *Compassion from a Musical Point of Hearing* **Hilge Landweer** *Resonance or Cognition? Two Concepts of Sympathy* **Tom Lutz** *Why They Call it Compassion. Internet Responses to the George W. Bush Reelection* **Reinhart Meyer-Kalkus** *Between Pity and Horror. Liminal Phenomena of Sympathy and the Critique of Pity (Aristotle, Lessing, Benjamin)* **Adolf Muschg** *Mitleid – muss das sein?* **Ruth Padel** *Tiger Rag, Tiger Bone. Needing and Using the Wild* **David Shulman** *Hungry Mountain. Vedanta Desika's Hundred Poems on Compassion* **Anne Vincent-Buffault** *Compassion and the Sharing of Sensibility in the Eighteenth Century*

Photo by Barbara Klemm /FAZ, U-Bahn, Frankfurt, 1974

Photo: Antonella Nusca/Gamma (Reprinted in 50 Jahre. Das Beste vom Stern, Hamburg, 1998)

A selection of presentations from the conference *Zivilisationsbruch mit Zuschauer* (*Witnessing Suffering*) has been published in *Berliner Debatte Initial 1–2*: 2006.



III. Evil Eyes. On Envy

February 2-4.2006

Conceived by **Susan Neiman** Potsdam, and **Rüdiger Zill** Potsdam

Envy is one of the seven deadly sins, something that mythological and literary texts since Cain and Abel do not tire of reminding us. Only seldom does envy appear in a positive light. say as the motor of economic competition. Today envy again figures prominently in political debates over class resentment and distributive justice. What distinguishes envy from its neighboring emotions—grudgingness, jealousy, resentment, and Schadenfreude? Can we make a clear separation between a negatively-valued envy and a positively-valued sense of justice or moral outrage? Is envy always accompanied by the wish to harm the person who is envied? Can envy be collective, or are concepts like class resentment mere polemical inventions? Are there cultures in which envy is particularly widespread?

With generous support from the Bundeszentrale für politische Bildung

Aleida Assmann *In the Beginning was Envy. Metaphysical and Social Aspects of a Strong Emotion* **Daniel Brudney** *Envy, Grudgingness and Political Philosophy* **Raimond Gaita** *Hope, Envy, and Love of the World*

Thomas Hauschild *Invidia – Kultur und Raum. Praktiken des (Bösen) Blicks* **Amir Kassaei** *Neid und*

Missgunst für 49 Euro. Neid als großer Ver-

fürher **Nils Minkmar** *Der geilste Stoff. Neid*

und die Medien **Glenn Most** *Envy and Jealousy* **Susan**

Neiman *Evil as Envy. Ayn Rand or How a Russian Emigré Shaped the American Consciousness* **Rainer Paris** *Neid. Inspektion eines Gefühls*

Hartwig Schmidt *Der Neid unter den Angeglichenen. Vom Schicksal einer "Todsünde" in der DDR-Gesellschaft* **Elke Schmitter** *Der Neid und ich, wir*

zwei: Ein Erfahrungsbericht **Peter Schneider** *Ich sehe was, was ich nicht hab, und das ist ... Sexual- und Penisneid, psychoanalytische Anthropologie*

und der Mythos vom Neidgesellschaftsvertrag **Daniel Zizzo** *Shadows in the Dark. An Economist's View on Envy and Situational Aggression*

Amoris domitrix invidia, Daniel Heinsius, (Nederduytsche poemata, 1616)

Invidia, Giotto (Capella degli Scrovegni), Padua, c. 1305)

Jamaican Carneval, 2005



IV. Angst

Kon(junk)turen eines Gefühls

February 1–3, 2007

On Fear and Anxiety

Conceived by **Rüdiger Zill** Potsdam

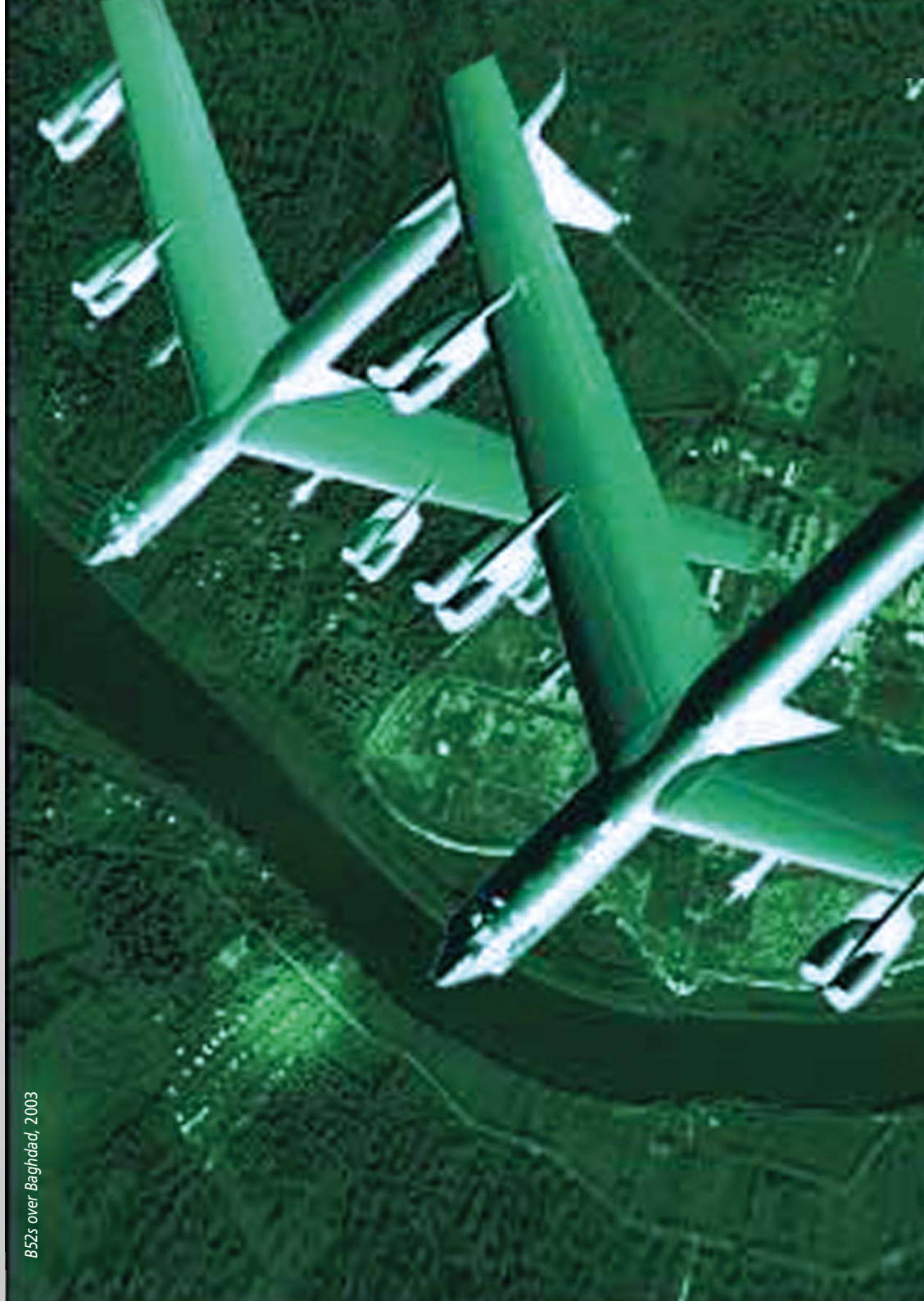
Fear is a primal response, anchored deep within our nervous systems, whose purpose is to safeguard our survival. But that which scares us and the extent to which we fear differs from age to age and society to society. Though scholars have studied the history of fear in the West and in other cultures for some time now, the question remains whether or not we have fewer reasons to be fearful today than in the past. Might we have become more fearful with less reason? Is fear the dominant feeling of our society? How is it put to use politically? Through what means is it disseminated? To what extent can fear also be pleasurable?

With generous support from the Bundeszentrale für politische Bildung

Jan Assmann *Über das Phobische* **Borwin Bandelow** *Krank vor Angst*
Elisabeth Bronfen *Fears of the Night* **Christa Ebert** *Poesie gegen die Angst. Die Dichtung von Anna Achmatova und Ossip Mandelstam in der Zeit des Terrors* **Konstanty Gebert** *Too Much to Feel? On the Delayed Experience of Fear in Traumatic Situations* **Eva Horn** *WTC Paranoia. Politische Ängste nach 9/11* **Heinz Dieter Kittsteiner** *Die Angst in der Geschichte* **David Konstan** *Fear and Anxiety. The View from Ancient Greece* **Joachim Radkau** *Diffuse Angst und Sehnsucht nach Leidenschaft* **Corey Robin** *Language of Fear. National Security in the 20th Century* **Eviatar Zerubavel** *Silence and Fear. The Social and Psychological Consequences of Co-Denial* **Rüdiger Zill** *Waves of Fear*

Karl Meixner, in *The Testament of Dr. Mabuse*, Fritz Lang (1933)

B52s over Baghdad, 2003



v. Apatheia – Besonnenheit – Coolness

Das ABC der reduzierten Gefühle

Apatheia—Detachment—Coolness: The ABCs of Attenuated Feelings

December 7, 2007

Conceived by **Rüdiger Zill** Potsdam

Coolness is as cool as ever. Cool people impress others precisely because they aren't easily impressed; they keep their feelings in check, put on non-chalance. Even so, the long-term historical trend points to the sinking value of detachment and the rising value of emotion. Coolness, it would seem, has become uncool. Feelings were once regarded as a disturbance, a threat to mental stability and the social order. Now not feeling is seen as the source of evil itself and doctors treat alexithymia—the inability to recognize and express emotions—as a medical disorder. Are there significant national and cultural differences in how people express coolness? Is it a product of a subculture, or an essential part of adolescence? What roles do class and social strata play?

In cooperation with the Deutsche Kinemathek –
Museum für Film und Fernsehen

Judit Árokay *Kitano Takeshi—Aspekte der japanischen Kultur der Coolness* **Heike Behrend** *"Coolness" in Afrika. Eine Spurenlese in afrikanischer Kunst und populärer Kultur* **Michael Haneke** *Caché* (2005) Filmvorführung und Diskussion mit **Bert Rebhandl** **Michael Huber** *Fähigkeit und Begrenzung – Neurobiologische und psychologische Gründe für emotionale Kälte und Wärme in zwischenmenschlichen Beziehungen* **Eva Illouz** *From Homo Economicus to Homo Communicans* **Helmut Lethen** *Das Pathos der Kälte und seine anthropologische Fundierung* **Peter Stearns** *Recent Trends in American Cool* **Rüdiger Zill** *Cool Typen. Kleine Phänomenologie reduzierten Fühlens*



left: Alain Delon, *Le Samourai* (1967); right: Uma Thurman, *Pulp Fiction* (1994); © Deutsche Kinemathek – Museum für Film und Fernsehen

Lieutenant Commander Data, *Star Trek*



VI. Von Achilles bis Zidane

Zur Genealogie des Zorns

December 11–13,

2008

From Achilles to Zidane: On the Genealogy of Fury

Conceived by **Rüdiger Zill** Potsdam

Today when we describe outpourings of anger, we are more likely to resort to notions like aggression and outrage than to fury, which recalls divine wrath and the intemperate outbursts of mythological heroes. Yet despite its archaic associations, fury is back in the public eye. Does the renaissance indicate a new way of managing our feelings? What are the links between anger, fury, wrath, aggression, and outrage? How do they originate? Has fury, once a mark of poor upbringing and dysfunction, become socially acceptable? Does its rehabilitation result from a new interpretation of societal behavior or political expression? What are the moral connotations of fury?

Gerd Althoff Aufgeführter Zorn. Zur Inszenierung von Emotionen im Mittelalter **Elke Buhr** Rage Hard! Heavy Metal, Punk und Co. Zorn in der Popkultur **Heiko Christians** Aufsteigen, aufwallen, entbrennen? Zur medialen Zubereitung des Zorns **Ute Frevert** Zorn und Ehre. Eine geschlechterhistorische Perspektive **William V.**

Harris The Angry Emotions and their Historical Explanation **Theodor Itten** Jähzorn. Das seelische Feuer des Absoluten **Veena Kade-Luthra** Phoolan Devi. Eine Saga der Rache **Hermann Kappelhoff** Kalkulierte Raserei. Der

Zorn des Rekruten im Kriegsfilm **Gerben van Kleef** The Interpersonal Effects of Anger. Insights from the Emotions as Social Information (EASI) Model **Hermann Schmitz**

Die Hegung des Zorns **Jonathan Shay** Thumotic Emotions. Culture, Society, Mind, and Brain

Rüdiger Zill Look Ahead in Anger.

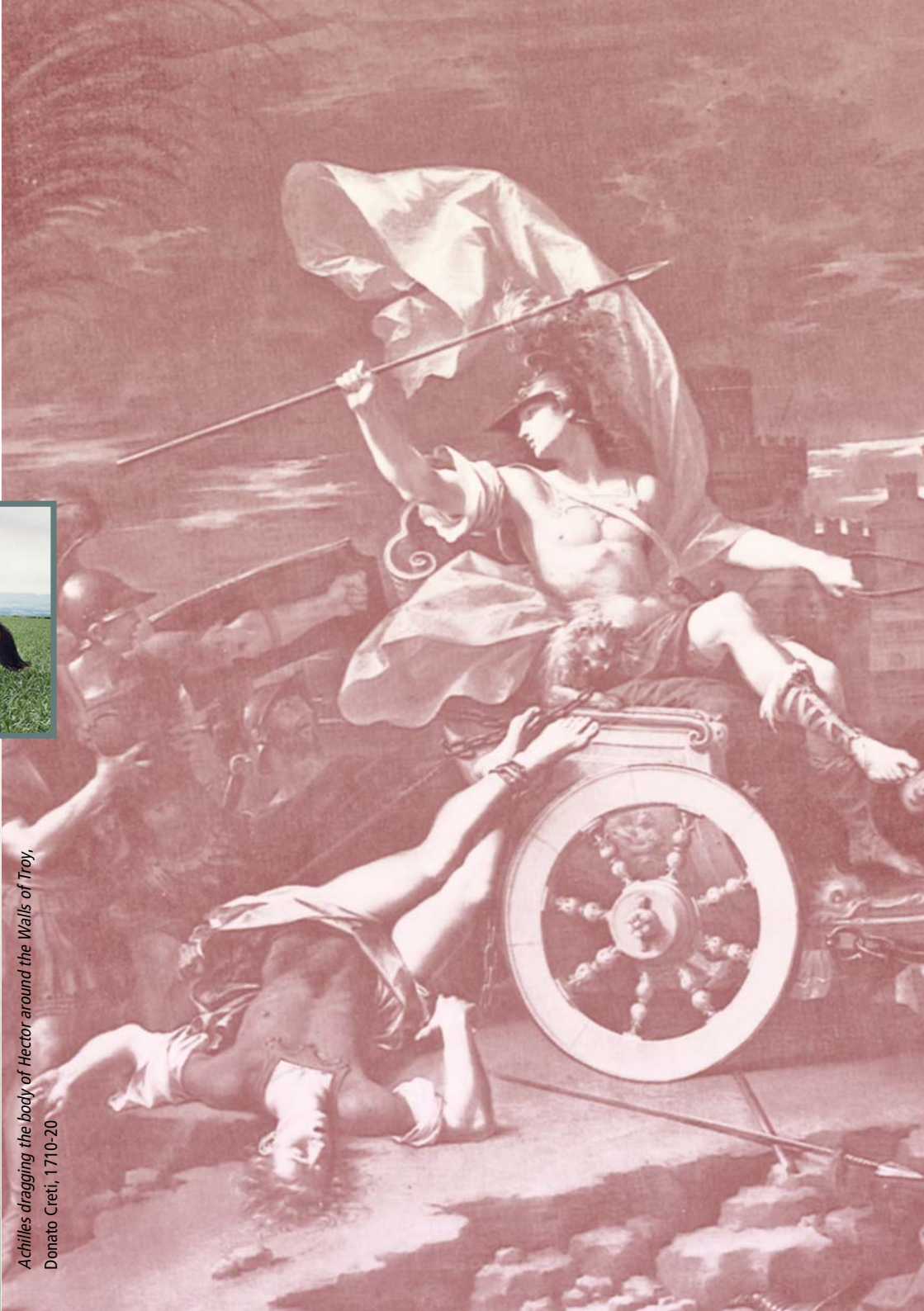
The Renaissance of an Emotion

Glenn Most Final Commentary and Discussion



Zidane/Materazzi, WM 2006, © John Macdougall, AFP
Protest against G8 Summit in Gleneagles, Scotland, 2005
Photo: Julian Röder; Exhibition at the Einstein Forum

Achilles dragging the body of Hector around the Walls of Troy,
Donato Creti, 1710-20



VII. Zum Lachen!

On Laughter

Conceived by **Peter Paul Kubitz**, **Gerlinde Waz** Berlin, **Rüdiger Zill** Potsdam

There are many forms and prefigurations of laughter: Mona Lisa's smile, the schoolgirl's giggle, the Cheshire cat's grin, Lorient's smirk, Stefan Raab's convulsive fits. Laughter can be sneaky—a good joke hides in a dry delivery and then takes you by surprise—but it can also be contagious, which is why American sitcoms employ laugh tracks. Psychologists and doctors today confirm what people have believed since antiquity: laughing is good for your health. But laughter also has a dark side. Smiling at someone can always give way to laughing at someone; light-hearted exuberance and innocent joking, to bitter satire, biting irony, and insulting caricature.

In cooperation with the Deutsche Kinemathek – Museum für Film und Fernsehen

Julian Hanich *Es muss nicht immer komisch sein. Über Formen des Lachens im Kino* **Carey Harrison** *Kritische Kultur. Humor im amerikanischen Fernsehen* **Harald-Alexander Korp** *Worüber lacht der Prophet Mohammed? Die schwere Leichtigkeit im Islam* **Stefan Lukschy** »... des Ernstes Lebens ...«. Anmerkungen zu Lorient **Barbara Merziger** *Was Sie schon immer über lachende Frauen wissen wollten ...* **Willibald Ruch** *Lachen und Auslachen* **Barbara Sichtermann** *Humor markiert Milieus. Die inkorporierende Funktion des Gelächters im Fernsehen* **Marleen Stoessel** *Das Kichern im Gebüsch. Von der Geburt des Humors aus dem Zwerchfell des Trickster*

April 24, 2009

Audience at the German Opening Night of *The Fuller Brush Man*, 1950; © M. Marszalek, Berlin

The laughing jester, 15th century; Art museum of Sweden, Stockholm

Papers published as
Zum Lachen! Berlin 2009
Peter Paul Kubitz, Gerlinde Waz
und Rüdiger Zill (eds.)

VIII. Forsaken and Forlorn

On Sadness, Grief, and Mourning

February, 4–6,
2010

Conceived by **Rüdiger Zill** Potsdam

More so than other emotions, sadness and mourning have distinct individual and collective manifestations. Sadness is closely connected to despondence, melancholia, desperation, and depression, but also to apathy, fear, anger, and guilt. The rules of decorum tell us how to express grief, whether we can suffer in silence or express our sorrow openly, and give rise to complicated rituals, political symbols, and societal institutions. Which conventions help us express sadness and process loss? Which do we regard as inappropriate? How do codes and conventions change over time? How do they differ from culture to culture? How is sadness institutionalized in politics? How is it evoked, represented, and orchestrated in the media? And how does media's portrayal of sadness shape the way we experience it?



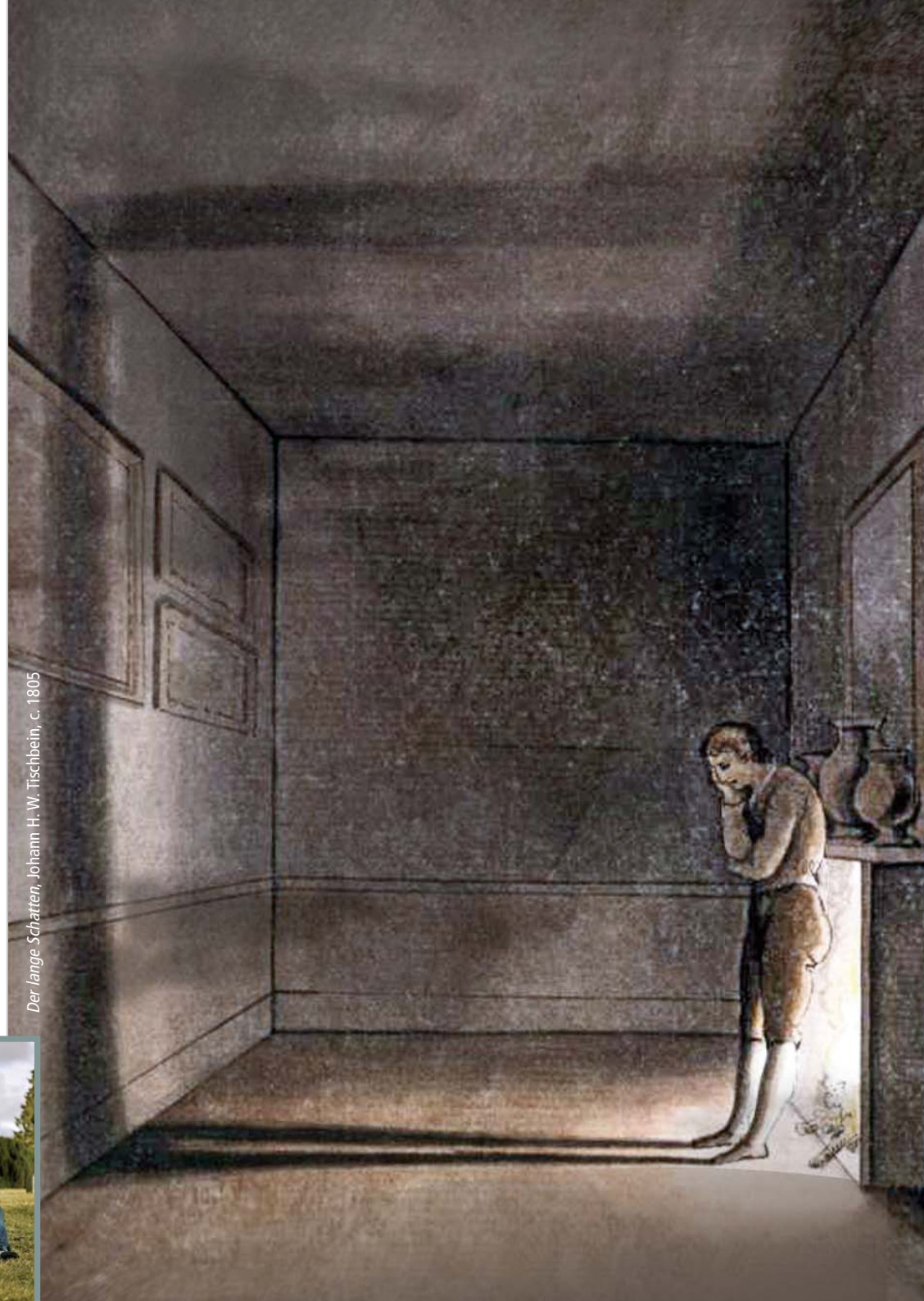
Annalise Acorn *Blood Money. Some Thoughts on Law, Bereavement and Compensation for Grief* **Hinderk M. Emrich** *Resignation and Grief. Emotional Responses in Situations of Failure* **Philip Fisher** *The End of Mourning* **Helena Flam** *Grief—*

Forbidden, Postponed, and Resented. A Source of Angered Political Mobilization **Peter Goldie** *The Narrative of a Grieving* **Carol Lansing** *Rituals Change. Restraint of Male Grief in Late Medieval Italy* **Claudio Lomnitz** *Horror, Irony, Sadness, and Grief in the Formation of Mexican Public Discourse* **Gesine Palmer** *Undressing and Dressing the Dead. Professional Approaches to the Work of Sorrow* **Donald Sutton** *The Emotions of Chinese Mourning and the Question of Sincerity* **Christiane Voss** *Endlich – Finally. The Limits of Mourning or. How to Deal Emotionally with Human Corpses?* **Trio Fado** *Concert*



Morning Sun, Edward Hopper, 1952. *Funeral Mixtape*, The Pack A.D. (2008)

Der lange Schatten, Johann H. W. Tischbein, c. 1805



IX. Proudly Presenting

Pride between Arrogance and Self-Respect

Conceived by **Rüdiger Zill** Potsdam

For many central Europeans, pride is a feeling that is supposed to have been surmounted. Once so common that it figured among the seven deadly sins, pride today is thought to be confined to Asia, the Mediterranean and other societies that overvalue honor. Yet the feeling is more familiar, and more positive, than it might first appear. Think of the connotations of being proud of something, the proud heroes of young adult literature, and the national pride felt during the world cup soccer tournament, to which even Germans are susceptible. How is pride connected with phenomena like honor, self-respect, arrogance, vanity, assumption, or shame? How do ideas of pride differ from culture to culture?

Rolf-Bernhard Essig *Die Ausgezeichneten und die Gezeichneten. Über Heldenstolz im Bereich der Jugendliteratur* **Ottmar Ette** *Stolz und Konvivenz / Stolz auf Konvivenz. Zu Findung und Erfindung einer prospektiven Kraft* **Nick Fisher** *Ancient Greek Ideas of Pride, Self-esteem and Honour* **Gunter Gebauer** *Stolz auf die Anderen. Epische Gefühle im Sport* **Jack Katz** *Pride in Practice. Paths to the Acquisition of Competencies Known Only in the Doing* **Susan Neiman** *Of Fear, Pride and Shame* **Friedrich Schorlemmer** *Die Ambivalenz des Stolzes* **Jessica Tracy** *The Psychological Nature of Pride* **Haci Halil Uslucan** *Zwischen Berlin und Istanbul. Der Stolz in seiner interkulturellen und intergenerationalen Dimension*



January 27–29,
2011

Petri Heil! Frank mit 75er Seeforelle, Biggensee, März 2010

Pumped with National Pride! Foto: Sean Clissmann, July 2009 (IBF Ultimate Rideout)



x. First Love

On Second Thought

January 26–28,
2012

Conceived by by **Wolfgang Hörner** Berlin, and **Rüdiger Zill** Potsdam

Is first love one of the most important events in our lives or a myth fabricated from old memories? In countless novels and stories first love is portrayed at turns as a traumatic experience and a romanticization of an irretrievable past—but either way it's supposed to be deeply formative. Is first love only conceivable against the backdrop of Western individualization? Does the concept of first love necessary imply a second? One of first love's distinguishing features is that it develops only after we've achieved a certain reflective capacity, permitting conscious search for its linguistic expression.



Maria DiBattista *First Love and Last Things*
Katharina Döbler *Und das soll es jetzt sein*
Jenny Erpenbeck *John*
Victoria von Flemming *Erste Liebe, letzte Liebe. Bilder zu einem ernüchternden Entwurf*
Benno Gammerl *Uneigentliche erste Liebe? Wie Lesben*

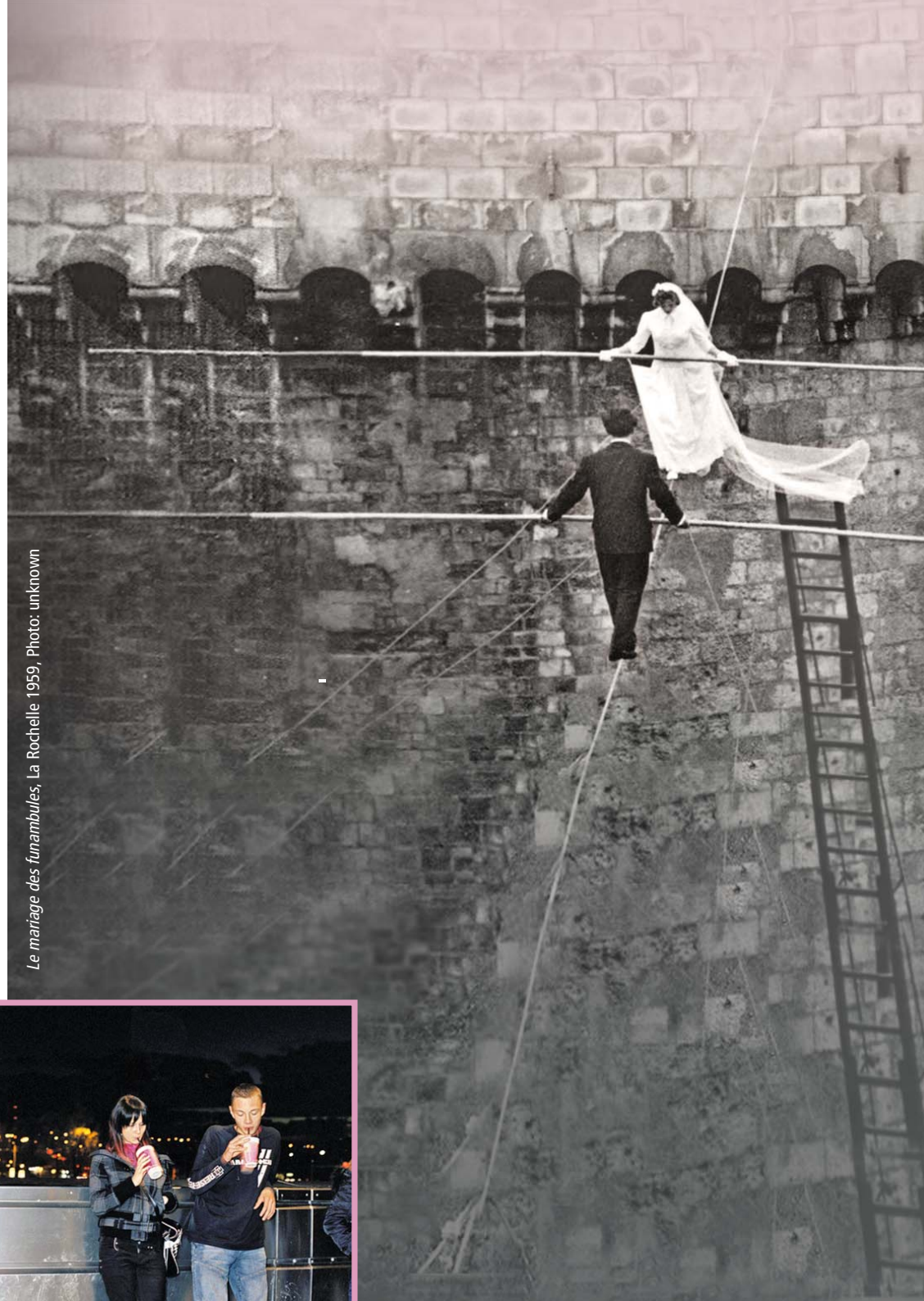
und Schwule über ihre frühen gegengeschlechtlichen

Erfahrungen reden
Millay Hyatt *Fernsehen, Fernsehreiben. Strategien der Distanzwahrung in der ersten Liebe*

Eva Illouz *Why is First Love the Paradigm of Love?*
Peter Stephan Jungk *San Gimignano und die Folgen*
Peggy Mädler *Lewin oder die Suche nach einer Geschichte*
Elke Schmitter *„In Honig getauchter Schmerz“: Die erste und die letzte Liebe bei Heinrich Heine und überhaupt*
Alain Claude Sulzer *Maxim oder von der Erotik der Namen*
Peter Wawerzinek *Erste Liebe. Part eins zwei drei und vier*
Nikolaus Wegmann *Erste Liebe. Eine Wandererzählung*
Rüdiger Zill *First Love's Discourse—Fragments*

La lettre d'amour, Jean-Honoré Fragonard, c. 1770; The Metropolitan Museum of Art, New York
First Love, Berlin 2007, Photo: Annette Hauschild/Ostkreuz; Exhibition at the Einstein Forum

Le mariage des funambules, La Rochelle 1959, Photo: unknown



xi. Zum Fest

Heyday of Emotions

Conceived by **Rüdiger Zill** Potsdam

December 13–15,
2012

Celebrations, festivals, ceremonies, feasts—the semantic range comprised by the German word *Fest*—are temporary emotionally communities that foster long-term emotional bonds among their members. The emotions these event cultivate are specific: Christmas is about love and intimacy; Carnival and New Year's Eve offer ecstatic escape from the everyday; funeral rituals channel sorrow; national anniversaries are exercises in pride. The division of labor is not always strict, however, and sometimes multiple emotions occur at once. The festive event is proleptic, raising hopes, making demands, and funneling enthusiasm during the period that precedes it.



Annalise Acorn *Confronting Banquo's Ghost.*

Thoughts on the Ruined Feast **Kelly Askew**

Into-nations. Musical Articulations of Populist vs. Official Politics in Tanzania **Winfried Gebhardt**

Der erlaubte Exzess. Über das Management der Gefühle in Festen, Feiern

und Events **Michael Maurer** *Emotionen und Identität in der öffentlichen Festkultur* **Yvonne Niekrenz** „Karneval is'n Gefühl“. *Emotionale Bedeutungen kollektiven Berauszens im rheinischen Karneval*

Joe Perry *The Discrete Charm of the Sentimental. Christmas in Germany* **Robert Pfaller** *Die Augenhöhe des Lebens. Über Souveränität und subalterne Identität*

Bruno Preisendörfer *Von der Senatsflocke zum Riesenstadtplan. Berlin als politisches Festival, 1987/2012* **Birgitt Röttger-Rössler** *Wenn Wege sich trennen. Abschiedsfeiern aus sozialanthropologischer Sicht*

Günter Schenk *Feste im Wandel. Kulturkritische Anmerkungen eines reisenden Brauchbeobachters* **Froma Zeitlin** *Dionysus, Theater, and Festival in Ancient Athens. Tragic and Comic Perspectives*

Rüdiger Zill *From Intimate to Ecstatic Celebration. On the Cultivation of Emotions*

Festa de Flor, Funchal 2004, Photo: Günter Schenk; Exhibition at the Einstein Forum



Festsaal, Schloß Wernigerode, 2012. *Hochzeit von Neptun und Amphitrite*, Johannes Rottenhammer, 1600

XII. Masses in (E)motion

Conceived by **Mischa Gabowitsch**, and **Rüdiger Zill** Potsdam

Strictly speaking, only individuals have emotions. And yet, wherever many people congregate, common moods spread: there is contagion of enthusiasm, outrage, or fear. Be it open air concerts, sports events, demonstrations, or pilgrimages: each type of event is dominated and defined by a different set of emotions. Organizers may welcome these emotions while still fearing that they might spiral out of control. For centuries, police forces and crowd control experts have been discussing whether to ban certain types of events altogether in order to prevent upheaval, or whether orchestrating emotions in crowds might on the contrary help prevent turmoil. Can emotions in crowds be controlled and regulated? Can individuals resist collective moods or even influence them? What makes excitement suddenly veer into panic, mirth turn to wrath, and involvement give way to apathy?



Ute Frevert *Crowds and Executions* **Ansgar Gilster**

The I in the We. Collective Certainty of Individual Existence at the Protestant Kirchentag **Johannes**

Knutsson *Supporting Passionate Protesters with Dialogue Policing—A Means for less Crowd Violence?*

Ehrhart Körting *Emotion und Gegenemotion.*

Strategien zur Steuerung störungsanfälliger Massenveranstaltungen **Catherine Lutz** *The Emotional Life*

of the Uniformed Crowd **Felix de Mendelssohn** *Alone Together. How*

Does it Feel to be (in) a Crowd? **Donatella della Porta** *Emotions in Move-*

ments. Eventful Protests as Passionate Politics **Bruno Preisendörfer** *Die*

Polizei der Freuden. Wie kommen Massen in Bewegung? **Stephen David**

Reicher *The Passion and the Reason. Understanding the Emotionality of*

Crowds and Masses **Malte Rolf** *Bewegte Massen – bewegende Emotio-*

nen? Festplanung und Emotionsmanagement in der Sowjetunion

January, 30–
February, 1 2014

Papier-Ballett, Cécilie Davidis, 2007, Photo: Chris Komer, 2008; Exhibition at the Einstein Forum

Dahi Handi-Festival, Mumbai, Photo: Sanket K. 2012



Reviews:

At the Einstein Forum's international conference *Passion(s) in Culture(s)*, Mieke Bal presented lucidly on art's so-called language of affect, a concept that theories of literature and art are taking ever more seriously these days. In exploring the affects, Bal has tried "to understand art beyond the separations of mind and body or knowledge and feeling." To achieve this understanding, Bal thinks we must not regard affect as a primitive coping strategy, but as a praxis of attention, a kind of affective participation.

Babette Kaiserkern, *Potsdamer Neueste Nachrichten*, December 15, 2003


Those who tout the complexity of the emotions must not in return attempt to simplify art. The Harvard literary scholar Stephen Greenblatt brilliantly illustrated this point by telling a seemingly ordinary story. William Shakespeare's only son, Hamnet, died in 1596 at the age of 11. Shortly after, Shakespeare wrote some of his most light-hearted comedies. Five years later, however, he began a period of activity that led to *Hamlet*, *Othello*, and *King Lear*. In places where scholars have previously failed to find expressions of mourning Greenblatt discovers radical changes in Shakespeare's representation of emotion: 600 new words appear; plot motives decrease drastically; opaque, multifaceted passions dominate the stage; Hamlet contemplates suicide; and Lear sinks into a storm of dark and violent emotions—"Why should a dog, a horse, a rat, have life, / And thou no breath at all? Thou'lt come no more, / Never, never, never, never!" Some members of his audience were moved to tears: Greenblatt's Shakespeare electrified heart and mind.

Natascha Freundel, *Frankfurter Rundschau*, December 16, 2003

Compassion can be aroused by the mass media (or a tragic play, but that was a while back). Like the other emotions, however, it can't be called up at will. It's thus doubtful whether, as Schopenhauer believed, the edifice of ethics can be built on its foundations. On the other hand, compassion, sympathy, and empathy are currently sought-after—some might say, lionized—abilities, believed to facilitate cultural understanding in our globalized times. Does compassion belong to the emotional signature of our age? Rüdiger Zill, who was responsible for the planning and conception of the Potsdam conference, put it upon himself to decode this signature. If compassion is indeed a sign of our times, the skepticism we show toward it is no less so.

Uwe Justus Wenzel, *Neue Zürcher Zeitung*, December 15, 2004

The writer Elke Schmitter had the first word at the conference *Evil Eyes*, held at the Einstein Forum in Potsdam, and used it to describe her early experiences with that consuming and demonized affect, envy. Over the next two days, the invited speakers presented careful and precise analysis, demonstrating once again why the Einstein Forum enjoys such a fine reputation as an intellectual think tank, despite its small size. The Einstein Forum regu-



larly invites thinkers from a multitude of disciplines and regions, who are then asked to tell about their discoveries—and leave behind academic formalities. *Evil Eyes* was no different. Its focus was on what the literary theorist Aleida Assmann called the "elements of a psychosocial theory of envy." What is envy, where does it come from, when does it occur, what are its consequences? Elke Schmitter's opening confession contained the leitmotifs for the talks that followed: comparative evaluation, perception of what one doesn't have, anguish, taboo feelings, and the splitting of the subject.

Dorion Weickmann, *Süddeutsche Zeitung*, February 10, 2006

Those who harbor envy fall prey to their own emotions. They do neither themselves, nor the ones they envy, any good. The phenomena of "evil eyes" made its appearance early in art history: Giotto's 1305 *Invidia* shows a horrifyingly empty gaze directed maliciously toward its object. In a 1980s field study carried out in Naples, the Tübingen cultural anthropologist Thomas Hauschild investigated the strategies people have employed to ward off those evil glances. During a talk at the Potsdam Einstein Forum's top-class conference *Evil Eyes: On Envy*, Hauschild discussed some of his findings. To avoid envious glances, children from wealthy families have been dressed in rags and beautiful faces have been marred with scratches. The tinted windows of limousines and luxury cars, one might add, serve a similar purpose. Their shiny surface reflects the gazes of others, and thus prevents them from reaching the owner within.

Guido Kalberer, *Tages-Anzeiger*, February 7, 2006



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