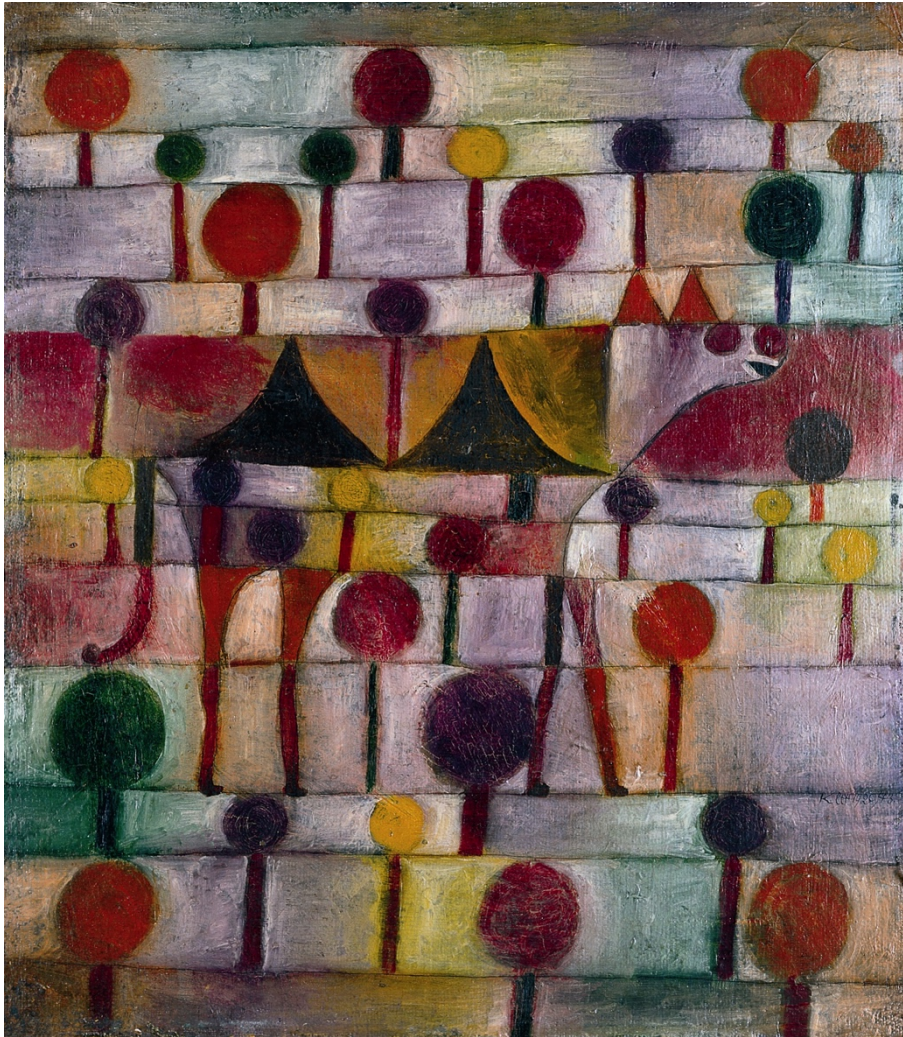


RHYTHMS

Fifty-First Wisconsin Workshop



September 12-14 2019
The Pyle Center
702 Langdon Street

This event is free and open to the public

*Organized by: Hannah Vandegrift Eldridge and Sabine Groß
Department of German, Nordic, and Slavic*

Co-sponsored by: The Anonymous Fund (College of Letters & Science), German Program (Department of German, Nordic and Slavic), Center for German and European Studies, George L. Mosse Program (Department of History), School of Music, Department of Philosophy, Department of Comparative Literature and Folklore Studies, Center for Visual Cultures, Medieval Studies Program, Department of French and Italian, Department of Language Sciences, Department of Communication Arts, University Lectures Committee

Paul Klee, "Kamel in rhythmischer Baumlandschaft", with permission of ARS

Thursday, Sept 12

5:30 pm – 7:00pm

Keynote Address: Marko Pajević, Tartu University, Estonia
Rhythm, Politics, and the Human: Poetic Thinking and the Construction of Reality

followed by reception

Friday, Sept. 13

8:45 am Welcome

9 – 10:30 am Katerina Somers (UW Madison):
Metrical Choices as Cultural Turning Point: A Ninth-Century Case Study

10:30 – 10:45 am coffee break

10:45 – 12:15 pm Hannah Vandegrift Eldridge (UW-Madison):
The Possibilities and Parameters of Meter: Friedrich Gottlieb Klopstock's Theory and Practice

12:15 – 2:00 pm lunch break

2:00 – 3:30 pm Sonja Boos (University of Oregon):
Against Rhythm. Towards a New Semiotics of Feminist Film and Video Art

3:30 – 3:45 pm coffee break

3:45 – 5:15pm David Kim (University of California, Los Angeles):
Disruption: On the Rhythm of Radical Politics in Uwe Timm's Contrapuntal Narratives

Saturday, Sept 14

9 – 10:30 am Brian Hyer (UW-Madison):
Susanna and the Measure of Affection: Pulse and Embodiment in The Marriage of Figaro

10:30 – 10:45 am coffee break

10:45 – 12:15pm Karen Evans-Romaine (UW-Madison):
Dancing Verse and Russian Modernist Poetics

12:15 – 2pm lunch break

2 – 3:30 pm Rüdiger Singer (University of Minnesota–Twin Cities):
Verse und Panels, Strophen und Seiten: Rhythmus in Comic-Adaptionen von Nonsense-Poesie

3:30 – 3:45pm coffee break

3:45 – 5:15pm Britta Herrmann (University of Münster):
›Nur der Rhythmus interessiert‹. Überlegungen zum Neuen Hörspiel

7:00 pm closing reception

Participant biographies:

Marko Pajević took up a European-funded Professorship of German Studies at Tartu University (Estonia) in January 2018 after positions at the Sorbonne, Paris IV, and at Queen's University Belfast as well as Royal Holloway and Queen Mary, Universities of London. He studied Comparative Literature, Philosophy, and Slavic Studies in Munich (LMU), Berlin (FUB), and Paris (Paris 8), and has published widely on poetics, with monographs on Paul Celan (2000) and Franz Kafka (2009) and edited volumes on *German and European Poetics after the Holocaust* (2012) as well as on *Poésie et musicalité. Liens, croisements, mutations* (Paris 2007). In recent years, his work has focused on the development of a *poetological anthropology*, as presented most prominently in the monograph *Poetisches Denken und die Frage nach dem Menschen. Grundzüge einer poetologischen Anthropologie* (Karl Alber: Freiburg i. Br. 2012). His interest in *Sprachdenken* (Thinking Language) manifested itself in two British Academy-funded projects on Wilhelm von Humboldt and Henri Meschonnic, resulting in Special Issues of *Forum for Modern Language Studies* (on Humboldt, 2017: 53/1) and *Comparative Critical Studies* (on Meschonnic, 2018/3). See APT (Academia for Poetic Thinking): apt.ut.ee.

Katerina Somers is an Assistant Professor of German at the University of Wisconsin-Madison, where she arrived in 2018 after teaching at Queen Mary University of London for a number of years. She is interested in historical linguistics with an emphasis on early Germanic. More specifically, her research focuses on the syntax and morphosyntax of ninth century German, work that has prompted her to investigate more closely different types of early Germanic verse and consider the consequences their varying metrical patterns have on linguistic structures. Several of her publications deal explicitly with the relationship between meter and (morpho)syntax, including *From phonology to syntax: pronominal cliticization in Otfrid's Evangelienbuch* (Niemeyer, 2009), 'The intersection between syntax and meter in the Old Saxon *Heliand*' (*Amsterdamer Beiträge zur älteren Germanistik*, 2014 with co-author Shannon Dubenion-Smith) and 'Verb-third in Otfrid's Evangelienbuch (*North- Western European Language Evolution*,

2018). Though much of her current work remains focused on explaining linguistic structures, she is also interested in situating these texts and their metrical structures within the broader cultural context of early medieval Europe.

Hannah Vandegrift Eldridge is Associate Professor in the Department of German, Nordic, and Slavic at the University of Wisconsin- Madison. She focuses on German literature and culture from the 18th to 20th centuries, with a focus on lyric poetry, philosophy and literature, and the interactions between sound and text. Her first book, *Lyric Orientations: Hölderlin, Rilke, and the Poetics of Community* appeared in Cornell University Press's Signale series in 2015, and she has published articles on Hölderlin, Rilke, Cavell, Wittgenstein, Klopstock, Nietzsche, and Grünbein. She is currently working on a book project on metrical theory and practice in Klopstock, Nietzsche, and Grünbein.

Sonja Boos is Associate Professor of German at the University of Oregon. She is the author of *Speaking the Unspeakable in Postwar Germany: Toward a Public Discourse on the Holocaust* (Cornell University Press 2015) and of articles on Johann Wolfgang v. Goethe, Ingeborg Bachmann, Gottfried Keller, Peter Szondi, Hannah Arendt and Uwe Johnson, Franz Kafka, and Anna and Sigmund Freud. She is currently completing a second book manuscript, *Poetics of the Brain. The Emergence of Neuroscience and the German Novel*. Another monograph-in-progress, tentatively titled *Auteur Amateurs: The Feminist Politics of Home Movies and Experimental Film*, discusses the feminist implications of home movies at the intersection of experimental video art, cinematic materialism, and domestic memory practices.

David D. Kim is Associate Professor in the Department of Germanic Languages at the University of California, Los Angeles. He is the author of *Cosmopolitan Parables* (Northwestern University Press, 2017) and the co-editor of *The Postcolonial World* (Routledge, 2016) and *Imagining Human Rights* (De Gruyter, 2015). He is currently working on three book projects that focus on the notion of beastly citizenship, on Hannah Arendt's political philosophy of pariahdom, and on the future of literary

history. He is editing a volume, titled *Reframing Postcolonial Studies* (Palgrave Macmillan, 2020). Two co-edited volumes are also in progress: *Globalgeschichten der deutschen Literatur* (Metzler Verlag, 2021) with Urs Büttner and *Teaching German Literature of the Twentieth and Twenty-First Centuries* (MLA, 2023) with B. Venkat Mani. His ongoing digital humanities project *WorldLiterature@UCLA* is available at <http://worldlit.cdh.ucla.edu/>.

Brian Hyer writes on the anthropology of European music and music theories from the eighteenth through the twentieth centuries. Recent publications include "The Concept of Function" (on Riemann and Frege) (2011) in the *Oxford Handbook of Neo-Riemannian Music Theories*, and two essays on *Parsifal* in *Opera Quarterly*: "Parsifal hysterique" (2006) and "Massenpsychologie und Parsifal-Analyse" (2015). He is a Professor of Music at the University of Wisconsin – Madison.

Karen Evans-Romaine is Professor of Russian in the Department of German, Nordic, & Slavic, University of Wisconsin – Madison, and director of the Russian Flagship program, in collaboration with the Language Institute, the doctoral program in Second Language Acquisition, and the Center for Russia, East Europe, and Central Asia. Before coming to UW-Madison, Evans-Romaine was Associate Professor at Ohio University and director (2003 – 2009) of the Kathryn Wasserman Davis School of Russian, Middlebury College. Evans-Romaine's research focuses on both Russian literature, particularly German-Russian literary relations and intersections between literature and music, and Russian language pedagogy. She is the author of *Boris Pasternak and the Tradition of German Romanticism* (Otto Sagner, 1998) and of articles on Pasternak and Marina Tsvetaeva. She is co-author, together with first author Richard Robin and Galina Shatalina, of the two-volume introductory Russian textbook *Golosa (Voices)* (Pearson); co-editor, together with Dianna Murphy, of *The U.S. Language Flagship Program: Professional Competence in a Second Language by Graduation* (Multilingual Matters, 2017); and co-editor, together with first editor Tatiana Smorodinskaya and Helena Gosciolo, of the Routledge *Encyclopedia of Contemporary Russian Culture* (2007).

Evans-Romaine teaches Russian literature, advanced Russian language courses, and Slavic language pedagogy.

Rüdiger Singer has been DAAD Visiting Professor at the University of Minnesota–Twin Cities since 2015. He completed his Ph.D. and *Habilitation* at the University of Göttingen and was a Humboldt Foundation Feodor Lynen fellow at the UW-Madison 2009-2011. He has presented, taught, and published broadly on German and Comparative topics in Early Modern to contemporary literature and culture, including Literature and poetics of the 18th and 19th centuries including German-English relations during the "Age of Goethe" and literature around 190, oral poetry, lyric in performance, European drama and theatre with an emphasis on theories and practices of acting since the 17th century, Rhetorical analysis of literature, Word-and-image relations, in particular *ekphrasis*, caricature, graphic novels and "funnies", and verbal and visual humor, especially literary parody and nonsense literature. He has published two monographs, "*Mimen-Ekphrasis*": *Schauspielkunst in der Literatur um 1800 und um 1900* (Göttingen, 2018) and "*Nachgesang*": *Ein Konzept Herders, entwickelt an 'Ossian', der 'popular ballad' und der frühen Kunstballade* (Würzburg, 2006.)

Britta Herrmann has been professor of modern German literature (*Neuere deutsche Literatur*) at the Westfälische Wilhelms-Universität in Münster since 2012. She received her PhD in 1999 and completed her *Habilitation* in 2008. Her publications include the monographs *Töchter des Ödipus. Zur Geschichte eines Erzählmusters in der deutschsprachigen Literatur des 20. Jahrhunderts* (Tübingen 2001) and *Über den Menschen als Kunstwerk (1750-1820). Zu einer Archäologie des (Post-)Humanen im Diskurs der Moderne* (Munich/Paderborn 2019), as well as five edited volumes (most relevant for the conference is *Dichtung für die Ohren: Literatur als tonale Kunst in der Moderne* [Berlin, 2015]) and numerous articles. Her research areas include discourse history around 1800, anthropology and aesthetics, phonopoetics (interrelations between literature and the acoustic), gender studies, and literary studies and/as cultural studies.