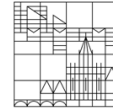




Universität  
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**Traveling Forms – Practices, Politics, Potentialities.**  
**International Interdisciplinary Conference**  
**Speakers / Biographical Notes**

**Donald Martin Carter** is Professor of Africana Studies at Hamilton College. His research interests include culture theory, racial formation, visual culture, diaspora, invisibility, and transnational cultural politics. He is the author of *Navigating the African Diaspora: The Anthropology of Invisibility*, published in 2010, and *States of Grace: Senegalese in Italy and the New European Immigration*, published in 1997, both with University of Minnesota Press. Carter, who came to Hamilton from the Department of Anthropology at Johns Hopkins University, received a doctorate from the University of Chicago.

**Beth A. Conklin** is a cultural and medical anthropologist at Vanderbilt University (Nashville, TN) who works with Indigenous people in the rainforest of western Brazil (Rondônia). Her scholarship focuses on ethnographic studies of the body, emotion, and sensory experience in non-Western social and ritual systems; health, illness, and shamanism; death rituals and cannibalism; the politics of Indigenous rights and environmentalism in Amazonia; and the biopolitics of animacy and survivance in place-based, horizontally-organized communities. Her publications include “The 25th Anniversary of ‘Body Paint, Feathers, and VCRs: Aesthetics and Authenticity in Amazonian Activism’”, *American Ethnologist* website, 14 April 2023 (with Vinicius de Aguiar Furuie); “Ski Masks, Nose Rings, Veils and Feathers: Body Arts on the Front Lines of Identity Politics.” In: *Body Arts and Modernity*, ed. Michael E. O’Hanlon and Elizabeth Ewart (Sean Kingston, 2007); “Shamans versus Pirates in the Amazonian Treasure Box.” *American Anthropologist* 104(4) (2002); “Body Paint, Feathers, and VCRs: Aesthetics and Authenticity in Amazonian Activism.” *American Ethnologist* 24(4) (1997); “The Shifting Middle Ground: Brazilian Indians and Eco-Politics.” (with Laura R. Graham) *American Anthropologist* 97(4) (1995).

**Alex Ungprateeb Flynn** is an anthropologist, curator and assistant professor at the University of California, Los Angeles. Working collaboratively with contemporary art practitioners and social movements, Flynn’s research explores the prefigurative potential of art in community contexts, prompting the theorization of fields such as the production of knowledge, and the social and aesthetic dimensions of form. He has conducted ethnographic fieldwork in Brazil since 2007 and in 2016 was co-curator of the Residência Artística Cambridge, for which he received the prestigious São Paulo Association of Art Critics Trophy. With Lucy Bell and Patrick O’Hare, he is the author of *Taking Form, Making Worlds* (University of Texas Press, 2022). His second book, on Brazil’s Landless Workers’ Movement, is forthcoming in 2024 with Indiana University Press. His articles and book-chapters include “On Anthropology, on Curation,” in *The Anthropologist as Curator*, ed. R. Sansi (Bloomsbury, 2020); “Towards Trans-Formal Methods for Qualitative Research,” in *Qualitative Research*. Online first, May 6, 2020 (with L. Bell and P. O’Hare); “Returning to

Form: Anthropology, Art and a Trans-Formal Methodological Approach,” in: *Anthrovision* 7(1) (2019) (with L. Bell); and “Contemporary Art in the Global South: Occupation // Participation // Knowledge,” in: *An Anthropology of Contemporary Art: Practices, Markets, and Collectors*, eds. T. Fillitz, and P. van der Grijp (Routledge, 2018).

**Eva Geulen** has since 2015 been Director of the Leibniz-Center for Literary and Cultural Studies, as well as Professor for the European History of Culture and Knowledge at Humboldt-University in Berlin. She received her PhD in 1989 from the Johns Hopkins University with a dissertation on Adalbert Stifter. Until 2003 she taught at various US-institutions, including Stanford University, the University of Rochester and New York University. From 2003 to 2012 she was Professor for German Literature at Bonn University and then at the Goethe-University in Frankfurt until 2015. Among her publications are *Aus dem Leben der Form. Goethe und die Nager* (August Verlag 2016) (*From the Life of Forms. Goethe and Rodents*), *Giorgio Agamben zur Einführung* (Junius 2016) (*Giorgio Agamben – An Introduction*) and *The End of Art. Readings in a Rumor after Hegel* (Stanford University Press 2006). Eva Geulen is co-editor of the *Zeitschrift für deutsche Philologie*. Her research focuses on literature and philosophy from the 18th-century to the present.

**Nilüfer Göle** is Professor of Sociology at the École des Hautes Études en Sciences Sociales (EHESS) in Paris. Her sociological approach aims to open up a new reading of modernity from a non-western perspective and engages in a broader critique of Eurocentrism. She works on Islamic visibility, secularism and intercultural controversies in European public spheres (ERC research project EuroPublicIslam (2008-2013)). Currently she revisits the notion of public space in different cultural sites to inquire emerging forms of social agency, collectivity and creative expressivity. In her Nomis project on PublicSpaceDemocracy (2016-2020), she studied the Maidan protest movements and citizenship in the global age. Her recent Nomis AgorAkademi project (2020-2025) is conceived as an assembly of researchers from social sciences, humanities and art to explore the emancipatory potential in public space making. She is the author of numerous publications including, most recently, *Revendiquer l'espace public* (CNRS Editions, 2022), *The Daily Lives of Muslims. Islam and Public Confrontation in Contemporary Europe* (Zed Books, 2017), *Islam and Secularity: The Future of Europe's Public Sphere* (Duke University Press, 2015) and *Islam and Public Controversy in Europe* (Routledge, 2013). She has edited the volumes *Public Space Democracy: Performative, Visual and Normative Dimensions of Politics in a Global Age* (Routledge, 2022), *Enquête de l'islam européen* (Halfa, 2015), *Islam and Public Controversy in Europe* (Ashgate, 2014) and coedited with Ludwig Ammann *Islam in Public: Turkey, Iran, and Europe* (Istanbul Bilgi Üniversitesi Yayınları, 2006).

**Karin Kukkonen** is Professor in Comparative Literature at the University of Oslo. Her main research interest lies in the ways in which literary texts expand human thought, drawing on cognitive approaches to literature, psychology and philosophy of mind. She has worked on the rise of the novel in the eighteenth century, literary forms as cultural technologies as well as embodied aspects of reading and writing literature. Her current project, 'Contingency Plans', investigates creativity in processes of literary writing. At the University of Oslo, Kukkonen leads the research initiative 'Literature, Cognition, Emotions – LCE' (2019-2023); from 2024 she holds an ERC Consolidator Grant on literary games and the early modern novel (JEUX). Her publications include the monographs *A Prehistory of Cognitive Poetics: Neoclassicism and the Novel* (Oxford University Press, 2017); *How the Novel Found its Feet: 4E Cognition and Eighteenth-Century Fiction* (Oxford University Press, 2019); *Probability Designs: Literature and Predictive Processing* (Oxford University Press, 2020)

**Caroline Levine** is David and Kathleen Ryan Professor of the Humanities at Cornell University. She trained as a specialist in Victorian literature, but has since worked on formalism as a method of political and cultural theory. Her books include *The Serious Pleasures of Suspense* (University of Virginia Press, 2003), *Provoking Democracy: Why We Need the Arts* (Wiley-Blackwell, 2007), *Forms: Whole, Rhythm, Hierarchy, Network* (Princeton University Press, 2015) and *The Activist Humanist: Form and Method in the Climate Crisis* (Princeton University Press, forthcoming 2023).

**Henry S. Turner** is Professor of English and Vice President for Academic Initiatives at Rutgers, the State University of New Jersey. He specializes in Renaissance English literature and intellectual history, especially drama, philosophy, and the history of science. He is the author of *The English Renaissance Stage: Geometry, Poetics, and the Practical Spatial Arts, 1580-1630* (Oxford University Press, 2006), *Shakespeare's Double Helix* (Continuum/Bloomsbury, 2008), and *The Corporate Commonwealth: Pluralism and Political Fictions in England, 1516-1651* (University of Chicago Press, 2016), winner of the Elizabeth Dietz Memorial Award in English Renaissance Studies and recipient of an Honorable Mention for the Barnard Hewitt Award for Outstanding Research in Theatre History from the American Society for Theatre Research. His articles, essays, reviews, and interviews have appeared in *Annals of Science, Configurations, differences, ELH, Isis, JEMCS, Nano, postmedieval, Public Books, Renaissance Drama, Renaissance Quarterly, Shakespeare Quarterly, Shakespeare Studies, South Central Review, and The Spenser Review*, as well as in a wide range of edited collections. He is currently co-writing a book with Jane Hwang Degenhardt (U-Mass, Amherst) tentatively entitled *The Shakespearean Horizon: Worlds Upon Worlds in The Renaissance and Today*. His work has been supported by fellowships from the National Endowment of the Humanities, the National Humanities Center, and by a Frederick Burkhardt Fellowship from the American Council of Learned Societies for residence at the Radcliffe Institute for Advanced Study at Harvard University.

**Matthew Vollgraff** is a cultural historian of modern central Europe. His research deals with the circulation of knowledge between the arts, humanities and the natural sciences, with particular attention to the intertwined histories of anthropology and aesthetics. From 2023–2024 he is a NOMIS Fellow at eikones - Center for the Theory and History of the Image, University of Basel. He previously held research positions at the Warburg Institute, University of London; the University of Hamburg; and the Center for Literary and Cultural Research, Berlin. He received his PhD from Princeton University in 2019. Key publications include: *Ökologien des Ausdrucks* [Ecologies of Expression], co-edited with Frank Fehrenbach (de Gruyter, 2022); *Art and Environment in the Third Reich* (special issue co-edited with Gregory Bryda), *Zeitschrift für Kunstgeschichte* 85(3) (2022); "The Origins of Art around 1900: Gesture, Drawing and the Ethnographic Imagination," *Res: Anthropology and Aesthetics* 77–78 (2022), 15–30; "Vegetal Gestures: Cinema and the Knowledge of Life in Weimar Germany," *Grey Room* 72 (Summer 2018), 68–93; and "The Archive and the Labyrinth: On the Contemporary *Bilderatlas*," *October* 149 (2014), 143–158.

**Rebecca L. Walkowitz** is Dean of Humanities in the School of Arts and Sciences, Distinguished Professor of English, and Affiliate Faculty in Comparative Literature at Rutgers University. She is the author of *Born Translated. The Contemporary Novel in the Aft of World Literature* (2015) and *Cosmopolitan Style. Modernism Beyond the Nation* (2006), both published with Columbia University Press. In her dual role as Dean of Humanities and literary scholar, she is currently writing *Knowing and Not Knowing Languages: The New Multilingualism in Literature, Culture, and the Classroom*. In this book, she calls for new ways of counting, organizing, and valuing world languages inside and outside the university and

traces the emergence of historically new examples of multilingual art and entertainment. An essay taken from the first chapter, “On Not Knowing”, appeared in *New Literary History* in 2020. A second essay, “Less Than One Language”, appeared in *SubStance* in 2021, in a special issue on *The Postlingual Turn*, which she co-edited with Yasser Elhariry. A third essay, “English as an Additional Language”, appeared in a special section on *Monolingualism and Its Discontents* in the October 2022 issue of *PMLA*.

**Mechtild Widrich** is Professor in the Art History, Theory and Criticism Department at the School of the Art Institute of Chicago, 2022-23 Faculty Fellow at the Institute of Advanced Study at the University of Notre Dame, and Guest Professor in the Committee on Social Thought at the University of Chicago in fall 2023. Widrich studied art and architectural history at the University of Vienna and at the Massachusetts Institute of Technology (PhD 2009). Her recent books are *Monumental Cares. Sites of History and Contemporary Art* (Manchester UP, 2023), which rethinks monument debates, site specificity, and art activism in light of challenges that strike us as monumental or overwhelming, such as war, migration, and the climate crisis, and *Performative Monuments. The Rematerialisation of Public Art* (Manchester UP, 2014).