

Application for a KOSMOS Summer University 2015  
**Moving Humanities – Exploring Academic Practices**

**A. Topic**

For the KOSMOS Summer University *Moving Humanities, Exploring Academic Practices* and in the year leading up to it, we want to investigate and utilize traditional practices in the Humanities in an experimental fashion and to explore the potential for new creative practices. We want to create an innovative, global network to support the joy, enthusiasm, and engagement, which is a necessary basis for effective and sustainable study and research. We suggest emphasizing three crucial and interconnected dimensions of *Moving Humanities*. 1) We understand the Humanities as a multi-dimensional academic field that always moves, crosses borders, connects spaces and ideas, questions existing structures. 2) We ourselves as teachers and researchers can and should move the Humanities through our practices in order to enable them to fulfill a constructive and critical role in changing societies. 3) We are moved by the Humanities, and it is this powerful affective dimension, which needs to be critically investigated as well as used in responsible, engaged ways.

A historical fabulation is the point of departure for the proposed KOSMOS Summer University *Moving Humanities – Exploring Academic Practices*: a fictional meeting of the contemporaries, Wilhelm von Humboldt (1767–1835) and Nikolai Frederik Severin Grundtvig (1783–1872). Both of them were *Geisteswissenschaftler* and Enlightenment-inspired reformers of education, from the respective perspectives of administration, politics and pedagogy. Their ideas and names are manifest in institutions and programs from the Humboldt-Universität to the EU-funded “Grundtvig Programme for Adult Education and Lifelong Learning”.

Let’s say that Humboldt invites Grundtvig to come down from Denmark to join him at the *Berliner Universität* to have a conversation about concepts of *Bildung* and education reforms. They quickly find common ground. They share an academic background in interdisciplinary Humanities. They are both fervent proponents of lifelong learning and institutional freedom. They strongly believe in language and communication as the basis for human interaction, both on a national and an intercultural level. They explore the relation between instruction and research, between teachers and learners, and establish them as founding principle of their institutions. They are both acute observers of institutional and classroom practices. In short, their reforms envision the facilitation of learning as and through exchange through the “living word” (Grundtvig), in an environment free from ideological and ideally, economic constraints. One could argue they both explicitly promote the internationalization of research and education, far beyond their respective home countries Denmark and Germany.

*Humanities and Internationalization*

But what, precisely, is internationalization – a term that also lies behind the idea of the KOSMOS Summer University? What does “internationalization” imply in a global context, where the political agency of nation states is continuously limited, and their authority challenged by supra-national economic structures? What does it imply in an era of European

integration (and disintegration)? What does it imply in an era of ever increasing international migration (be it of people, goods, money or ideas)? What kind of self-reflection and critical thinking is required in a society where the organizational units that up until very recently determined the shape of politics, economics culture and indeed personal identity no longer seem valid?

We suggest that the Humanities have a unique potential to address the question of internationalization. We propose an investigation that doesn't abstractly shy away from the political and cultural tensions of internationalization. It rather takes them as the point of departure for a renewed scrutiny of the urgent political and societal issues in a "post-national" world of globalization and unprecedented geographical mobility.

The Humanities have a pivotal role to play in such an investigation. The Humanities as we know them today were developed in intimate proximity to the very notion of the nation: national histories, national philologies and national ethnologies were once instrumental in crafting the European nation states. However, the Humanities themselves preceded this process of nation building. They provided the ideological and theoretical means whereby such a process was made possible.

In spite of their crucial historical role in forming modern societies, the Humanities today rarely trust in their own ability to bring much needed expertise, techniques and practices to a world that is in constant change and faces grave problems. In order to make use of the Humanities' full potential, we must examine not only the role of the Humanities in history and today, but also the very notions and practices we more or less take for granted, such as disciplinary borders, as well as notions of nation, culture and language. But not only that, we must also ask ourselves: what is it that scholars and students of the Humanities traditionally do? How, where and when, and last but not least, why are we doing it?

These, in fact, are questions that were once at the forefront of scholarly attention, in the tradition ranging from Renaissance Italy to pivotal figures in the studies of the Humanities such as Humboldt and Grundtvig. We find ourselves, roughly 200 years later, in a completely different historical, political and cultural context, but facing the very same desires for intellectual exchange. What better place to investigate the relevance, continuities and challenges of Grundtvig's and Humboldt's joint cosmopolitan ideas as the place of their fictional meeting, today's Humboldt-Universität, more precisely the *Nordeuropa-Institut*?

### *Exploring Academic Practices*

For the Summer University, we therefore propose an approach, which utilizes the unique creative dimensions and abilities of the Humanities. A precondition for such creative actions is the ability to imagine different worlds or ways of being in the world beyond the all too often quoted *Sachzwang* (practical constraints or inherent necessities), in our case the ability to imagine a university that plays a constructive and sustainable role in global society. Other preconditions for academic work are joy and enthusiasm, aspects that are hardly ever addressed but without which nothing can work. Unless there is a contagious emotional charge, unless there is joy and enthusiasm, or also anger and grief, there is no learning, no knowledge, no ability for creation in the long run.

It is our main goal to test and facilitate these creative and joyful practices of study in the Humanities today. This explorative work is inspired by a Humboldt-concept of *Bildung* as well as by the more personal approach to study in the Grundtvigian Folk High School tradition. The imaginative process that we want to put in the center of our attention involves multiple

dimensions: academic work, teaching, learning, research; creation in the sense of artistically inspired activity; and political engagement. The Summer University will involve scholars from all over the world and from all tiers who are involved in these three areas. And it will bring together three kinds of academic institutions that are interested in the renewal of academic practices: 1) Universities from different countries (e.g. Oslo, Norway; Stellenbosch, South Africa; Groningen, The Netherlands), 2) Foundations for the support of the Humanities (e.g. *Volkswagen Foundation*, *Riksbankens Jubileumsfonds*), 3) Experimental research institutions such as the *Nordic Summer University* and the *SenseLab* (Concordia University Montréal, Canada).

The *Nordeuropa-Institut* in general and our group of applicants have been involved with the above-mentioned collaborating organizations from three continents in the past years. These collaborations have been strengthened and expanded during the process of change that the department has undergone in the last three years. We combine and re-invent ideas of Humboldt-inspired research-learning with those of a Scandinavian and German reform pedagogy and didactics in the spirit of, for example, the Grundtvigian Folk High Schools, where we view teaching as both objects of historical study and as inspiration for contemporary practices. We use the contemporary format of Open-Space conferences for our “NI-days” which take place once a semester when regular teaching is suspended and all students, faculty and staff meet for a self-organized and self-organizing day of academic exchange. We have developed methods and practices that we refer to as *Creative Methodology* and ally them with techniques of artistic research or research creation found in for example the *Nordic Summer University* and the *SenseLab*.

One of the original purposes behind this process undertaken by the *Nordeuropa-Institut* has been to strengthen communication and well-being and to relieve exhaustion and frustration in our working environment, but it has led to the emergence of a freer and at the same time more aware and mature environment for study.<sup>1</sup> Our endeavors have started to attract attention. In Berlin, Stefanie von Schnurbein was invited to present the Open Space “NI-Tag” at the “Best Practice Forum” which the *Berliner Zentrum für Hochschullehre* organizes each semester. On a national scale, both students and teachers have spread information about the “NI-Tag” and other changes, for example at the meeting of student representatives (*Fachschafträte*) for Scandinavian Studies in Göttingen and at the bi-annual meeting of German Scandinavian Studies *ATDS* in Cologne in the summer of 2015. On a global scale, these endeavors have led to associations with our main collaborators for the Summer University: Stefanie von Schnurbein presented a key-note on “The Future Perfect of Academic Freedom” at the Nordic Summer University (Iceland) in 2014. She was appointed co-investigator in the *SenseLab* at *Concordia University* (Canada) and its section *Immediations: Art, Media, Event* in 2015. Janke Klok and Stefanie von Schnurbein presented these departmental changes for the Faculty of Humanities at the *University of Oslo* where Lill-Ann Körber was recently appointed to a post-doc position.

---

<sup>1</sup> We employ the term “study” as an encompassing term for “teaching, learning and research”. The term is borrowed from Stefano Harney and Fred Moten, *The Undercommons. Fugitive Planning & Black Study* (Wivenhoe: Minor Compositions, 2013).

## **B. The 2017 Summer University *Moving Humanities* in Practice**

In the KOSMOS Summer University *Moving Humanities – Exploring Academic Practices* and in the year leading up to it, we aim to create a sustainable space that also reaches beyond the two weeks of its duration – a space in which the possibilities and potentials of the Humanities can be explored in new ways. A mixture of creative activity, contemplation as well as critical engagement with our objects and materials can bring new impulses into academia. The Summer University wants to be a place where such new impulses will be developed, explored and brought back into the universities.

### *Formats*

The general format will be that of an ongoing Open-Space conference, an explorative technique for self-organizing conferences, which we propose to further develop during the year with the fellow and in our Summer University. Following the principles of Open-Space, there will be no preplanned sessions. Each morning, the group of international participants will gather to structure the activities around the topic of the day (as explained below), and will determine the appropriate places, time frames and techniques.

The Summer University will provide and develop the necessary environments to accommodate and stimulate these processes. We will create a *Campus*, which revitalizes and puts into practice updated academic traditions combining them with new techniques and insights. The meeting place of the *Campus* is the *Agora*, an open lounge, where the participants can contemplate, rest, discuss, study, read, drink tea and coffee, and make use of the Summer University library. The lounge will provide access to the minutes of the individual sessions as well as a collective *Tool Box* of collaborative techniques. The *Tool Box* contains tried and tested techniques of Open-Space practices. It will be expanded with new experiences throughout the Summer University and the year leading up to it. The *Tool Box* will form the basis of a concrete outcome of the Summer University, an alternative *Handbook* of academic micro-practices. Both literature in different forms and in different media, as well as minutes and techniques will be archived in a growing physical and digital library.

One of the guiding principles of the Summer University is to direct attention to the spaces, times and practices beyond an established academic schedule that nonetheless are integral features of successful academic work and exchange. The most important one of these is the presence of the body. The Summer University will thus include new formats for shared accommodation, travel, eating and varied locations for study. As part of the preparation, the KOSMOS fellow will form working groups to re-think *Location Scouting*, the *Travel Agency*, the *Dormitory* and the *Mensa* (canteen) as integral parts of academic gatherings. Relevant questions are: How can we stimulate study and exchange in places beyond the classroom? Can we integrate shared traveling, arrival and departure into the Summer University? How can we utilize the *Mensa*, in the sense of shared meals, as an environment for creative academic thought and exchange? We plan to support this idea through booking Berlin-based cooking artist Joseph Michael Patricio to prepare shared meals. Furthermore, we propose to explore lesser-known spaces at Humboldt-Universität such as the Menzel-Dach, the Anatomic Theatre, the roof of the Grimm-Zentrum, or the system of underground tunnels between HU and Gorki-Theater.

### *“Nachwuchs”/Emerging or Early Career Scholars*

One principal ambition of the Summer University is to further the career of emerging researchers. Taking their global background into account, they form a vital part of the Summer University. In the context of *Moving Humanities*, we make use of the metaphor of “akademischer Nachwuchs” in the sense of the growing and nourishing of new knowledge and practices for the benefit of new (academic) generations. The Summer University’s policy for the advancement of emerging scholars is fourfold: 1) We introduce a concept of reciprocal *cross-mentoring* to engender practices of advice, support and exchange irrespective of academic status. 2) We provide the emerging scholars with tools and techniques for study, teaching, communication and collaboration as manifested in the *Moving Humanities Handbook*. 3) We establish and strengthen a broad global network of collaborating scholars, institutions, and foundations which will be accessible for the participants from the very beginning: the exchange within the framework of the Summer University takes place on equal ground. 4) In a later phase, this network will form the basis for an *Academy* that will provide further opportunities for new academic generations.

### *Collaborations and Network*

Our work on the application has already sustainably expanded our international networks. It has brought the collaboration between the *Nordeuropa-Institut* and its two guest professors to a new level. The Norwegian Henrik-Steffens-professorship (an endowment from the Norwegian state) and the Swedish Dag-Hammarskjöld-professorship (sponsored by *Riksbankens Jubileumsfond*, another collaborator in the Summer University) have supported teaching, research and academic contacts to the Scandinavian countries since 1998. The Summer University will take place at the end of the current guest professors Janke Klok’s and Otto Fischer’s terms and is meant to strengthen the ties to both our sponsors and the Scandinavian academic milieus. Janke Klok has worked in the field of cultural transfer both as editor, translator and scholar. Otto Fischer has worked on media history and rhetorics and is an expert on early modern culture of communication.

Attaching the renowned Danish scholar Bodil Marie Stavning Thomsen to our department as a fellow will strengthen the ties of Humboldt-Universität to Danish research milieus. Bodil Marie Stavning Thomsen as well as Stefanie von Schnurbein are members of the two experimental research institutions that are essential collaborators. 1) The *SenseLab* – a laboratory for thought in motion – was initiated in 2004 by philosopher and artist Erin Manning at *Concordia University* in Montréal. The *SenseLab* has adopted the term research-creation in order to inspire creative encounters of theory and practice. 2) The *Nordic Summer University* (NSU) was formed 65 years ago by university students and professors as a reaction to the lack of academic and cultural collaboration in the Nordic countries after WW II. Since 1950, study circles have met twice a year to critically challenge, rethink and develop new research agendas that were then, often gradually, integrated into the Humanities and Social Sciences.

Co-applicant Lill-Ann Körber, at *Nordeuropa-Institut* until 2015 and now based at the *University of Oslo*, has worked extensively on the colonial histories and postcolonial relations of the Nordic countries. She has built a strong network in sub-Saharan Africa and has been a visiting scholar at the *University of Cape Town*. She recently entered into collaboration with Mats Rosengren (*Uppsala University*) and Stephanus Muller (*University of Stellenbosch*) on

intersections of academia, art and activism in the context of recent decolonization campaigns at South African universities.

Co-applicant Clemens Räthel will contribute his theoretical knowledge and practical experience with theater-work as well as his ties to the *Salzburger Festspiele*, *Ruhrtriennale*, and the *Berliner Ensemble*, to the creative explorations of the Summer University.

Our experimental and creative approach to work in the Humanities intersects with other activities at the Humboldt-Universität. We plan to collaborate both with the Excellency Cluster *Image Knowledge Gestaltung* and the emerging collaborative efforts between the faculties at *Campus Mitte*. In its focus on academic practices or micro-practices our Summer University will take a different approach than these projects and thus complement these joint endeavors with a valuable contribution.

In the process leading up to the application, the network has already been extended beyond the Humanities. Paul Uwe Thamsen is professor for fluid system dynamic and former vice president of Technische Universität Berlin and Peter Frensch is professor for psychology and current vice president of Humboldt-Universität. These two collaboration partners strengthen the open, interdisciplinary dimension of the Summer University.

Moreover, the network has been extended *extra muros* by establishing a collaboration with several national and international foundations with which we have a search for alternative understandings of value and quality in common, as well as new modes of (e)valuation and funding of humanistic research: *Volkswagen Foundation*, *Studienwerk Villigst*, *Riksbankens Jubileumsfond* (Sweden) and *Fritt Ord* (Norway).

#### *KOSMOS Summer University Moving Humanities: Program*

The core activity of the Summer University *Campus* is organized in ten day-long Open-Space sessions: Each of the ten days will be centered on one *mode of moving*, with a focus on an urgency, tension or question that gives the impulse for the day's program. The first week will explore the fundamental conditions and activities of humanistic academic work: place, time, the senses, media, and aesthetics. The second week is centered on the political and institutional dimensions of the Humanities: culture, academic freedom, money and governance. In doing so, we facilitate both the emergence of a core group and accommodate the exchange with additional guests during week two. The last day is reserved for implementation and dissemination – the *processings* – of the Summer University *Moving Humanities*.

**Preliminary Program**

<b>First week</b>					
Sunday 23 July (Sun)	Monday 24 July (Mon)	Tuesday 25 July (Tue)	Wednesday 26 July (Wed)	Thursday 27 July (Thu)	Friday 28 July (Fri)
<p><i>Arrival of the participants</i> 16:00–17:00 <i>Greeting of the participants and opening of the agora.</i> 17:00–18:00 <i>Opening adress.</i> 18:00– <i>Drinks</i></p>	<p><b><i>Moving Place</i></b> 9:30–16:00 <i>Open space conference on the spatiality of the university</i> 16:30–19:00 <i>Exploring Humboldt-Universität and its surroundings</i> Facilitators: <i>Stefanie v. Schnurbein SenseLab</i></p>	<p><b><i>Moving Time</i></b> 9:30–16:00 <i>Open space conference on the temporality of the university</i> Prospective Guest: <i>Hartmut Rosa</i></p>	<p><b><i>Moving Senses</i></b> 9:30–16:00 <i>Open space conference on bodily and affective practices in the Humanities</i> Facilitators: <i>Erin Manning, Bodil Marie Stavning Thomsen</i> 18:00– <u>Public Event:</u> <u><i>Dance</i></u> <u><i>Performance and</i></u> <u><i>Dance</i></u></p>	<p><b><i>Moving Aesthetics</i></b> 9:30–16:00 <i>Open space conference on aesthetic and scholarly practices</i> Facilitators: <i>SenseLab Circle VII, Nordic Summer University</i> <i>Bente Stokke</i> 18:00– <i>Studio Visit Bente Stokke</i></p>	<p><b><i>Moving Media</i></b> 9:30–16:00 <i>Open space conference on medial dimensions of scholarly practices</i> Facilitators: <i>Bodil Marie Stavning Thomsen and Project Affects, Interfaces, Events</i></p>

<b>Second week</b>				
Monday 31 July	Tuesday 1 August	Wednesday 2 August	Thursday 3 August	Friday 4 August
<p><b><i>Moving Culture</i></b> 9:30–16:00 <i>Open space conference on cross-cultural dimensions of scholarly work in the Humanities</i> Facilitators: <i>Janke Klok, Otto Fischer</i></p>	<p><b><i>Moving Academic Freedom</i></b> 9:30–16:00 <i>Open space conference on the challenges to academic freedom, activism and engagement.</i> Facilitators: <i>Mats Rosengren Stephanus Muller</i> 18-20 <u>Public Podium-</u> <u>Discussion with</u> <u>guests from</u> <u>Uppsala University</u> <u>and Stellenbosch-</u> <u>University on Forms</u> <u>of Creative</u> <u>Academic Activism</u></p>	<p><b><i>Moving Money</i></b> 9:30–16:00 <i>Open space conference on financial mangagement and alternative ways of academic financing</i> Facilitators: <i>Brian Massumi Paul-Uwe Thamsen</i> Guests: <i>Wilhelm Krull (Volkswagen-Foundation) Göran Blomqvist (Riksbankens Jubileumsfonds)</i> representatives from academic foundations</p>	<p><b><i>Moving Academic Leadership</i></b> 9:30–16:00 <i>Open space conference on alternative modes of academic leadership and organization</i> Facilitators: <i>Paul-Uwe Thamsen Peter Frensch Ellen Rees</i> Guests: <i>See previous day</i> 18-20 <u>Public Lecture by guest</u> <u>speaker from one of</u> <u>the foundations</u></p>	<p><b><i>Moving Forward</i></b> 9:30–14:00 <i>Implementation and Dissemination.</i> <i>Building an Academy.</i> 14:00–15:00 <i>Closing adress</i> 19:00– <i>Dinner</i></p>

## 1. Moving Place – Exploring Spatial Practices

The scope of knowledge produced within the Humanities transcends any given place (or time). The production and dissemination of this knowledge was traditionally confined to a certain place: the university, simultaneously an abstract ideological and concrete physical location, determined by a particular spatiality and itself the product of a particular spatial praxis in the sense of Henri Lefebvre.<sup>2</sup> Within the frame of the university, certain locations were reserved for certain practices: the library for reading, the study for writing, the lecture hall or the seminar room for teaching and discussion. Just as the university cannot be conceived in isolation from society as a whole, likewise it cannot be conceived in isolation from its geographical surroundings in the city or the town. This spatiality of the university is determined by a tension between closeness and openness, between insular isolation and societal integration, reflected respectively in the metaphor of the ivory tower and in demands on interaction with the surrounding world.

On this first day, we facilitate the arrival of the international participants by exploring the enduring potential of the university's spatiality. This is particularly relevant in an era where our sense of place is constantly being challenged, and where the possibility of MOOCs no longer confines the dissemination of knowledge to a fixed place or a certain time, and where the university is simultaneously challenged to open itself up to new impulses and to guard its position as an autonomous institutional space as Michel de Certeau elaborated.<sup>3</sup>

By settling into the *Agora*, and the *Mensa*, by moving through the various spaces of the Summer University and its surroundings in creative ways, we start to introduce the format of the Open-Space conference and the explorations of the following days.

Leading partners in this section are the specialists on Open-Space-Technology from the *Nordeuropa-Institut* as well as dance and performance artists from the *SenseLab* and Circle VII of the *Nordic Summer University*.

## 2. Moving Time – Exploring Temporal Practices

As with all work, scholarly work in the Humanities consumes time. The work of Paul Virilio and Hartmut Rosa shows that traditionally slow practices of reading, thinking and writing appear provocatively outdated in the light of constant technological and societal acceleration.<sup>4</sup> Digitalization and the ensuing possibility to pose questions to “big data” provide us with an attractive short cut when it comes to accessing large amounts of material. But as the president of Humboldt-Universität has pointed out together with many others,<sup>5</sup> it does not speed up other central aspects of scholarly work. Work at the university is furthermore characterized by a tension between (societal) acceleration and the threat of (institutional) stagnation.

Scholarly work does not just consume time it also produces and organizes time. The university practices are performed in certain temporal patterns (the term, the seminar, the academic year and so forth). And academic practices produce shortage of time. There are

---

<sup>2</sup> Henri Lefebvre, *La production de l'espace* (Paris: Anthropos, 2000 [1974]).

<sup>3</sup> Michel de Certeau, *Die Kunst des Handelns*, Internationaler Merve-Diskurs (Berlin: Merve, 1988).

<sup>4</sup> Hartmut Rosa, *Beschleunigung. Die Veränderungen der Zeitstrukturen in der Moderne* (Frankfurt a. M.: Suhrkamp, 2005); Virilio, *Geschwindigkeit und Politik. Ein Essay zur Dromologie*, Merve-Titel (Berlin: Merve, 1980).

<sup>5</sup> Jan-Hendrik Olbertz, “Mehr Zeit für die Zeit,” *Berliner Zeitung* 29.7.2015 (<https://www.hu-berlin.de/de/pr/medien/publikationen/presse/blz/2015/blz-20150729.pdf>).

deadlines to be met and exams to be passed. As with any modern day activity, scholarly work is thus defined by an economics of scarcity, where the sense that time is never sufficient is ever pervasive.

Together with our prospective guest, Hartmut Rosa, we take these tensions as our point of departure and will experiment with different paces and speeds and explore how to create rhythms of study that are conducive to joyful work in the Humanities.

### **3. Moving Senses – Exploring Bodily and Affective Practices**

The production and dissemination of knowledge is usually perceived of as the work of the mind. The part played by the body in these practices is hardly ever addressed: be it the typing on a computer, the movement of the scribal hand or the reading eyes, or the tactile sensation of an ancient manuscript or artefact. This interplay and tension between body and mind implies another tension: The ideal of scientific objectivity presupposes a disinterested (apathetic, in the stoic sense) stance. Yet, this does not hold true for scholarly work in the Humanities, and it might be questioned whether it holds true for any discipline. Our work presupposes an emotional engagement, an enthusiasm on the part of the scholar that can be conveyed to colleagues and students only through a process of affective contamination. The cognitive processes of scholarly work are inseparably intertwined with affects and emotions as Erin Manning, William Reddy and other theorists of affect and emotion have demonstrated.<sup>6</sup>

With the help of our collaborator Erin Manning and our fellow Bodil Marie Stavning Thomsen, we take the role of the emotions in academic work as our point of departure to explore questions such as: What does scholarly work feel like? How can we consciously and productively explore the significance of sympathy and antipathy, of desire and aversion, of joy and perhaps even of tedium? What is the cognitive and creative role of emotions in the work we perform?

### **4. Moving Aesthetics - Exploring Creative Practices**

Besides their critical and reflective capabilities, the Humanities have the ability and the tools to imagine alternatives and change and thus create new modes of thinking and being in the world, as well as explore them in their practices. All academic work is based on creative processes, and these creative processes, although they take different forms, are shared by those who work in the Humanities and in the arts themselves. At the same time, the arts are the objects of our investigations. We want to explore these intersections as well as the tension between critique and creativity by collaborating with established groups of scholars and artists who have specialized in the exploration of such intersections: Erin Manning's *SenseLab* at *Concordia University* in Montréal,<sup>7</sup> Canada and Circle VII "Artistic Research" at the *Nordic Summer University*. Other potential collaborators in this section are Nordic artists residing in Berlin, such as the internationally renowned Norwegian visual artist Bente Stokke who will open her studio to the Summer University.

---

<sup>6</sup> William M. Reddy, *The Navigation of Feeling. A Framework for the History of Emotions* (Cambridge: University Press, 2001); Erin Manning, *Politics of Touch. Sense, Movement, Sovereignty* (Minneapolis: University Press, 2006).

<sup>7</sup> Erin Manning, *Relationescapes: Movement, Art, Philosophy* (Cambridge, MA; The MIT Press, 2009); Carsten Friberg, Rose Parekh-Gaihede and Bruce Barton (eds.), *At the Intersection Between Art and Research. Practice-Based Research in the Performing Arts* (Aarhus: Aarhus University Press, 2010).

### **5. Moving Media – Exploring Representational Practices**

To read and write in an age of ubiquitous visual and audial representation is something quite different from reading and writing in the 19<sup>th</sup> Century library or study.<sup>8</sup> To talk and listen in an age saturated by the ever present social (and at times not so social) media is an experience that differs greatly from what went on in the traditional seminar room of yore. Hence, the current situation poses a challenge to our understanding of ourselves as scholars of the Humanities, and invites us to reflect upon what we do, how we do it and why we do it.<sup>9</sup>

Our approach is guided by questions such as: What is the cognitive, critical and creative potential of our “old” analogous practices in a world of digital communication? What is the potential outcome of “slow” practices such as reading, writing, talking and listening in a society that is in a constant state of acceleration? What is the potential of modes of knowing and thinking that is firmly connected to the body, situated in a particular time and a particular space? Our fellow Bodil Marie Stavning Thomsen and her media-theoretical project *Affects, Interfaces, Events* will provide expertise for this day’s explorations.

This day summarizes our first week of exploring academic micro-practices related to individual and group-work at universities and beyond. It lays the foundation for the activities in the second week that are directed toward the public and political dimensions of our activities.

### **6. Moving Culture – Exploring Cross-Cultural Practices**

The idea of inherent cultural differences developed by Johann Gottfried Herder was one of the foundations of both Humboldt’s and Grundtvig’s reforms of the education systems that successfully stimulated the formation of nation states at the end of the 19th century. The Herderian essentialist concept of nation states with specific cultural characteristics formed by territory, language and history is no longer a viable parameter for the study of culture. As Gerd Baumann has shown in a chapter on “Culture: Having, Making, or Both?”<sup>10</sup> the political, economic and cultural horizon of the nation state and the humanistic faculties built upon the study of philology, history, and ethnology has been expanded. Nevertheless, Humboldt’s and Grundtvig’s education reforms still have the potential to inspire contemporary academic practices. In developing notions of culture as process, we can learn from the fact that the formation of new cultures implies a development of new teaching and learning practices. In contemporary studies of literature and culture, the translational discontinuity, stressed by Walter Benjamin, stands as an inspiration for the study of cross-cultural differences in national and transnational discourses.<sup>11</sup> This is all the more important in view of transnational migration processes and new negotiations of borders.

---

<sup>8</sup> Sven Birkerts, *The Gutenberg Elegies. The Fate of Reading in an Electronic Age*, (London: Faber, 2006); Friedrich A. Kittler, “Am Ende des Schriftmonopols,” in *Der Ursprung von Literatur. Medien, Rollen, Kommunikationssituationen zwischen 1450 und 1650*, ed. Gisela Smolka-Koerdt, Peter M. Spangenberg and Dagmar Tillmann-Bartylla (München: Fink, 1988).

<sup>9</sup> Laura Mandell, *Breaking the Book. Print Humanities in the Digital Age*, (Malden, MA: Wiley Blackwell, 2015).

<sup>10</sup> Gerd Baumann, *The Multicultural Riddle. Rethinking National, Ethnic and Religious Identities* (New York: Routledge, 1999).

<sup>11</sup> Walter Benjamin, “Die Aufgabe des Übersetzers,” in Charles Baudelaire, *Tableaux Parisiens*, transl. Walter Benjamin (Heidelberg: Richard Weissbach, 1923); Jacob Edmund, *A Common Strangeness. Contemporary Poetry, Cross-Cultural Encounter, Comparative Literature* (New York: Fordham University Press, 2012); Peter Burke, “Lost (and Found) in Translation. A Cultural History of Translators and Translating in Early Modern

Week two of the KOSMOS-Summer University will start with a critical exploration of the techniques and practices of Humboldt and Grundtvig in relation to the formation of learned cultures of *Bildung*. Co-investigators Janke Klok and Otto Fischer, specialists on cultural transfer and history, will help facilitate creative actions around culture, translation in a broad sense and cross-cultural encounters.

### **7. Moving Academic Freedom – Exploring Practices of Engagement**

Recent protest movements at universities around the world (Aarhus, Denmark; Québec, Canada; Amsterdam, Netherlands; South Africa) have several traits in common: They react to an “economization” of universities and to what is broadly perceived as curtailment of academic freedom. What is more, they all use practices located at the intersection of art, scholarship, and politics.

On day seven of the KOSMOS Summer University, we would like to explore two intertwined questions: What is the role of the Humanities in those protest movements, both as contested object of political, administrative and activist scrutiny, and as the place for the study of the movements' aesthetic expressions, practices and potentials. How can we, in the Humanities, engage with activist practices in order to facilitate institutional change?

The working group and international partners of *Moving Humanities – Exploring Academic Practices* include scholars from the above-mentioned institutions who will contribute with experiences of the respective protests, movements and transformations. Additionally, we will invite Mats Rosengren (philosophy/rhetoric, *Uppsala University*) and Stephanus Muller (musicology, *Stellenbosch University*), initiators of a research project on music and other art forms in recent political protest movements. They, and possibly representatives of the student collective “Open Stellenbosch”, will share their experience and study of the recent “Rhodes Must Fall” movement at the *University of Cape Town* and consequential de-colonial transformation processes at many South African universities.

### **8. Moving Money – Exploring Economic Practices**

Work in the Humanities often appears to be in opposition to immediate economic exploitability and the logic of capitalist competition. Vice versa, practices in the Humanities have something to offer which is missing in the economized world of market competition: The leisure to ask why we are doing what we are doing and to develop perspectives and ideas that help determine the direction we want to move our society. We start from the assumption, that the creative and imaginative potential of the Humanities can also be employed to imagine alternative and sustainable economies in which our work can unfold to its best capabilities. The *Convivialist Manifesto*, written by a collective of high ranking international scholars and thinkers and sponsored by the German Federal Minister of Education<sup>12</sup> can serve as a starting point of our explorations. Especially its suggestion to complement a logic of (joyful) competition with an alternative economic logic of the gift (Marcel Mauss) promises new ways of engaging with economics. Collaborators in this

---

Europe,” *European Review* 15, no. 1 (2007); Johan Heilbron and Gisèle Saprio, “Outline for a Sociology on Translation. Current Issues and Future Prospects,” in *Constructing a Sociology of Translation*, ed. Michaela Wolf and Alexandra Fukari (Amsterdam: Benjamins, 2007).

<sup>12</sup> Käte Hamburger Kolleg and Centre for Global Cooperation Research, *Convivialist Manifesto. A Declaration of Interdependence* (Duisburg: Global Dialogues, 2014), [http://www.gcr21.org/fileadmin/website/daten/pdf/Publications/Convivialist\\_Manifesto\\_2198-0403-GD-3.pdf](http://www.gcr21.org/fileadmin/website/daten/pdf/Publications/Convivialist_Manifesto_2198-0403-GD-3.pdf).

section include Brian Massumi (*SenseLab*) who has engaged with the affective dimensions of neoliberal market economies and affirmative modes of changing them.<sup>13</sup> As well as Paul-Uwe Thamsen who chairs the *German-Nordic Water Network* that aside from engaging in interdisciplinary research spanning from the applied sciences to the social sciences and the Humanities also investigates the question what makes international networks sustainable and self-supporting.

To this day, we invite representatives of academic foundations for the Humanities in order to discuss how to finance what we find valuable. The general secretaries of the *Volkswagen Foundation* and *Riksbankens Jubileumsfond* (The Swedish Foundation for the Humanities and Social Sciences) have already confirmed their attendance on this and the following day.

### **9. Moving Leadership – Exploring Practices of Governance**

There is much talk about new leadership, governance, and management in the universities. The Summer University can be a forum to critically engage with some of these practices and reforms. In addition, it wants to create a forum to explore alternative forms of participatory leadership and democratic governance. Inspired by *The Academic Manifesto's* call for a move “from the occupied to a public university,”<sup>14</sup> we want to look at creating a system of learning that makes space for both hyper-individual and collective forms of work which are typical for the Humanities. In this respect there is a lot of expertise to gain from the Scandinavian political traditions of collective work (*dugnad, talko*), cooperatives etc. Collaboration partners for this section are Paul-Uwe Thamsen, former Vice President for Research at the Technical University Berlin, Peter Frensch, Vice President for Research at Humboldt-Universität and Ellen Rees, Dean for Research and Research Facilitation at the Faculty of Humanities, Oslo University.

### **10. Moving Forward – Exploring the Future**

The tenth and final day of the Summer University will be devoted to summarizing and reflecting upon the experiences gained during the preceding two weeks. It will provide the opportunity to plan for the future and concretize further implementation and dissemination of the ideas and practices that have been explored. (See section F.)

## **C. KOSMOS Fellow**

Our proposed KOSMOS fellow for the year 2016/17, Bodil Marie Stavning Thomsen, is Associate Professor of Scandinavian Studies at the School of Communication and Culture, *Aarhus University*. She has worked extensively in fields at the core of the KOSMOS Summer University *Moving Humanities*, with respect both to content and practices. Her research interests include: globalized art and local identities, digital media, film and video, and the theory and history of multimedia aesthetics. In the context of her engagement with the *Nordic Summer University* (NSU) and the *SenseLab* at *Concordia University*, she has acquired and implemented broad experience with alternative modes and techniques of collaborative academic work at the intersection of philosophy, politics, and media.

---

<sup>13</sup> Brian Massumi, *The Power at the End of the Economy* (Durham: Duke UP, 2014).

<sup>14</sup> Willem Halffmann and Hans Radder, “The Academic Manifesto. From an Occupied to a Public University,” *Minerva* 53, no. 2 (2015).

Earlier collaborations with the *Nordeuropa-Institut* include a Henrik Steffens lecture on Lars von Trier (2013) and a *NordPlus* financed project on globalization and identity formation in contemporary Nordic art which resulted in two summer universities at Aarhus University (2009/10) and a book on *Globalizing Art* (in which *Nordeuropa-Institut* collaborated).

At present, Bodil Marie Stavning Thomsen is chair for the research project *Affects, Interfaces, Events* at Aarhus University, funded by the Danish Council for Independent Research (2015-18). She is planning to network this project's investigations of theories, practices and the social significance of affects into the preparations for the Summer University by co-organizing workshops both with *Nordeuropa-Institut* and *Immediations* during the years 2016 and 2017. *Immediations: Art, Media and Event* is a seven-year international collaborative project bridging philosophy, the arts and political activism chaired by Erin Manning and connected to the *SenseLab* at Concordia University. Bodil Marie Stavning Thomsen and Stefanie von Schnurbein are partners and co-investigators. In 2016, *Immediations* will create a European event on the topic of water, which will partly take place in Berlin and in which the Summer University participants from Humboldt-Universität will be involved.

During her fellowship she will work at the *Nordeuropa-Institut* to apply and extend her perspective to various, especially text-based and personal modes of communication. She will develop and experiment with formats and practices at the *Nordeuropa-Institut* which can be implemented at the Summer University and create the spaces of thinking and exploration (*Frei- und Denkräume*) that will form the *Campus* and *Agora*.

#### **D. Partners and Collaboration**

The proposed Summer University is part of an on-going collaboration in an international network of initiatives and projects that are already in place at the time of writing. It includes universities, foundations for the support of the Humanities and experimental research institutions.

##### ***Universities***

Concordia University, Montréal, Canada (Erin Manning)  
Stellenbosch University, South Africa (Stephanus Muller)  
University of Groningen, Netherlands (Janke Klok)  
University at Uppsala, Sweden (Otto Fischer, Mats Rosengren)  
Oslo University, Norway (Lill-Ann Körber, Ellen Rees)  
Aarhus University, Denmark (Bodil Marie Stavning Thomsen)

##### ***Foundations for the Support of the Humanities***

Volkswagen-Foundation, Germany  
Studienwerk Villigst, Germany  
Riksbankens Jubileumsfonds, Sweden  
NORLA, Norway  
Fritt Ord, Norway

### **Experimental Research Institutions**

SenseLab, Montréal, Canada  
Nordic Summer University, Circle VII (NSU)  
Weißensee Kunsthochschule, Berlin, Germany

## **E. Public Relations**

### *1. Prior to the Summer University*

#### **a) Digital Media**

KOSMOS fellow Bodil Marie Stavning Thomsen will build a website with blogging facilities. The site will archive the *Processings* (not proceedings) of the workshops prior to the Summer University. Additionally, the website will host the *Tool Box* of collaborative techniques and the *Moving Humanities Handbook* of alternative academic practices.

#### **b) Public Lectures**

Henrik-Steffens-professor Janke Klok and Dag-Hammarskjöld-professor Otto Fischer will together with KOSMOS fellow Bodil Marie Stavning Thomsen organize a series of public lectures on the historical and regional dimensions of *Moving Humanities*, focussing on Humboldt's and Grundtvig's *Bildungs*-reforms and practices and their aftermath (among them Folk High Schools and cooperative fundamentals of the Scandinavian Welfare State).

#### **c) Scholarly Publications**

Papers on the historical dimension of *Moving Humanities* will be published on the *NordicHistoryBlog* edited by Jan Hecker-Stampehl, Nordeuropa-Institut.

### *2. During the Summer University*

#### **a) Digital Media**

We will use interactive social media platforms such as Facebook, Twitter and Instagram for communication on and from the *Moving Humanities Campus*. The three public events (see program) will be live-streamed on the website.

#### **b) Press**

The Summer University's public activities will be announced through press releases to international media. Journalists will be invited to report from the *Moving Humanities Campus*.

#### **c) PR**

We will use the organs and networks of *Kulturhus e.V.* at Nordeuropa-Institut (Zentrum für Nordeuropäische Kultur & Wissenschaft) and of the Nordic Embassies in Berlin with which we have close relations. One of the public events will be hosted in the Nordic Embassies' *Felleshus*.

### *3. After the Summer University*

#### **a) Digital Media**

The *Moving Humanities* website will function as the host for the evolving open access *Tool Box* and *Handbook* beyond the event.

### **b) Scholarly Publications and Meetings**

We will continue to disseminate the techniques and altered practices, which are tried and tested at the Summer University beyond the event, at scholarly conferences and forums such as the BZHL (*Berliner Zentrum für Hochschullehre*).

## **F. Implementation and Dissemination**

The KOSMOS Summer University *Moving Humanities – Exploring Academic Practices* will instigate a continuous process of pedagogical, intellectual and scholarly change, characterized by heightened attention to the everyday practices of our profession. It is our ambition that all the participants of the Summer University, regardless of academic rank and position, will benefit from their experiences in Berlin and that they will further develop the insights gained in their own professional activity; be it as scholars, teachers or practitioners.

The work begun here will be continued within the frames of an international *Academy* devoted to the further development of these ideas. This *Academy* will be associated with Humboldt-Universität, and will serve as a nodal point for a network of scholars interested in exploring the possibilities of alternative and experimental methodologies of study. The existence of such a network and *Academy* will provide ample opportunities for exchange and collaboration such as fellowships and residencies, research projects, international workshops and exchange of teachers and scholars. The *Academy* will also host a series of recurring conferences on experimental methodology within the Humanities and related disciplines.

The experiences from the Summer University and minutes from the Open-Space days will be collected in a continuously expanding archive of creative tools for study. This archive will form the basis for a *Handbook* that will be published online in open-access format.

To sum up: the KOSMOS Summer University, and the preceding year, will provide a starting point for an urgently needed reinvigoration of the Humanities. Such revitalization is not only of crucial importance to the Humanities themselves, but indeed in society as a whole.

## **G. Abstract**

The Humanities – through both their objects of study and their specific practices – have a unique ability to imagine different worlds or ways of being in the world beyond the all too often quoted *Sachzwang* (practical constraints, political determining factors or inherent necessities). It is the goal of the KOSMOS Summer-University to explore, to emphasize, and ultimately to facilitate the necessary, constructive and sustainable role of universities, and especially the Humanities, in global society.

The **KOSMOS Summer University Moving Humanities – Exploring Academic Practices** to be held at Humboldt-Universität July 24 – August 5 2017, addresses multiple dimensions of academic work: teaching, learning, research, governance and administration, economics, creation in the sense of artistically inspired activity, and political engagement.

During the two weeks of the Summer-University, and in the year leading up to it, we invite scholars and practitioners from three kinds of institutions to a joint investigation into the joyful and valuable potential of the Humanities: 1) Universities, 2) Foundations for the support of the Humanities, 3) Experimental artistic research institutions. Together with our

fellow Bodil Marie Stavning Thomsen who is actively involved with all three types of institutions, we want to test academic practices in experiential and experimental ways to explore their potential for a changing society. The general format of the Summer-University will be that of an on-going Open Space conference. Each day will be centred on one dimension of academic practices. Moving Place – Exploring Spatial Practices; Moving Time – Exploring Temporal Practices; Moving Senses – Exploring Bodily and Affective Practices; Moving Aesthetics – Exploring Creative Practices; Moving Media – Exploring Representational Practices; Moving Culture – Exploring Cross-Cultural Practices; Moving Academic Freedom – Exploring Practices of Engagement; Moving Money – Exploring Economic Practices; and Moving Leadership – Exploring Practices of Governance.

The Nordeuropa-Institut at Humboldt-Universität lends itself as a venue for the endeavor in terms of both institutional traditions and experience. In the past years, the department has undergone a process that combines and re-invents ideas of Humboldt-inspired research-learning with those of a Scandinavian and German reform pedagogy and didactics in the spirit of Grundtvigian Folk High Schools or the principles of research creation of the Nordic Summer University. The aim of Moving Humanities – Exploring Academic Practices, the Summer University and activities before and beyond that occasion, will be to consolidate and extend the existing international and interdisciplinary network and to explore the possibility of creating an academy to further the ideas and practices developed at the Summer-University; prerequisite is a shared openness for experimental forms, shared engagement for change at universities and society at large, and the sheer joy of humanistic thinking, writing, reading, teaching and learning.