



ESTONIAN  
ACADEMY OF ARTS



TALLINN UNIVERSITY

ESTONIAN GRADUATE SCHOOL OF CULTURE STUDIES AND ARTS  
CENTRE OF EXCELLENCE IN CULTURAL THEORY

WINTER SCHOOL  
**TIME AND TEMPORALITY: CATEGORIES, MODELS AND  
NARRATIVES**

**PROGRAMME AND LECTURERS' ABSTRACTS**

TARTU

JANUARY 31 – FEBRUARY 5, 2011



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University of Tartu  
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## **TABLE OF CONTENTS**

WINTER SCHOOL PROGRAMME .....	4
LECTURES AND SEMINARS .....	10
LIST OF LECTURERS .....	29

## **WINTER SCHOOL PROGRAMME**

### **TIME AND TEMPORALITY: CATEGORIES, MODELS AND NARRATIVES**

#### **Monday, January 31**

##### Lectures

Ülikooli 16-212

10:00-10:10 Introduction by Prof. **Kristin Kuutma**, Head of the GSCSA Programme at the University of Tartu

10:10-11:20 **John E. Toews** (Prof., University of Washington, USA)  
*Multiple Temporalities and Historical Understanding: Thinking Historically within the Postmodern Condition*

11:30-12:40 **Eva Piirimäe** (Dr., University of Tartu, Estonia)  
*National Identity – an Identification with the Dead?*

12:40-13:40 lunch (registered participants only) – Restaurant Entri (Rüütli 9)

13:40-14:50 **Grace Davie** (Prof., University of Exeter, UK)  
*Understanding Religion in Modern Europe: the Factors to Take into Account*

15:00-16:10 **Tiina Ann Kirss** (Prof., Tallinn University, University of Tartu, Estonia)  
*Postcolonial Temporalities*

16:10-16:30 coffee break (Ülikooli 16-214)

16:30-18:30

##### Seminars

- **John E. Toews** *Conjuring up the Presence of the Past: Resurrecting the Dead as Partners in Constructing the History of the Present* (Ülikooli 18-307)
- **Eva Piirimäe** *Liberal Nationalism and the Duties to the Past* (Lossi 3-217)
- **Grace Davie** *Understanding Religion in Modern Europe: the Factors to Take into Account. Comparison of the Religion Situation in Europe and the United States* (Ülikooli 16-102)
- **Tiina Ann Kirss** *Temporality and Postcoloniality* (Ülikooli 18-228)

19:00-22:00 Reception (registered participants only) – Deutsches Kulturinstitut Tartu (Tartu Saksa Kultuuri Instituut, Kastani 1)

**Tuesday, February 1**

Lectures

Ülikooli 16-212

9:00-10:10 **Tim Ingold** (Prof., University of Aberdeen, UK)

*How Do We Know How Old Things Are?*

10:20-11:30 **Jens Brockmeier** (Prof., University of Manitoba, Canada)

*Narrative Time Revisited*

11:30-12:00 coffee break (Ülikooli 16-214)

12:00-13:10 **Andreas Waczkat** (Prof., University of Göttingen, Germany)

*Concepts of Temporality and Spaciality in Music*

13:20-14:30 **Krista Kodres** (Prof., Estonian Academy of Arts)

*Time, Temporality and the Visual Arts*

14:30-15:30 lunch (registered participants only) – Restaurant Entri (Rüütli 9)

15:30-17:30

Seminars

- **Tim Ingold** *Time and Genealogy* (Lossi 3-217)
- **Jens Brockmeier** *Time and Narrative* (Ülikooli 18-307)
- **Andreas Waczkat** *Temporality and Musical Analysis: Problems of Time and Structure* (Ülikooli 16-102)
- **Krista Kodres** *Time, Temporality and the Visual Arts* (Ülikooli 18-228)

20:00-22:00 Film session (optional) at the Estonian National Museum (Kuperjanovi 9)

*Disco and Atomic War* (Disko ja tuumasõda, Jaak Kilmi 2009, 80')

**Wednesday, February 2**

*Student workshops*

9:30-10:30 2 presentations

10:30-11:00 coffee break (Ülikooli 16-214)

11:00-12:30 3 presentations

12:30-13:30 lunch (registered participants only) – Restaurant Entri (Rüütli 9)

13:30-15:00 3 presentations

15:00-15:30 coffee break (Ülikooli 16-214)

15:30-16:30/17:00 2-3 presentations

19:00-23:00 Board games' night with snacks (registered participants only) – Kotka Kelder  
(Pepleri 14)

**Thursday, February 3**

Lectures

Ülikooli 16-212

9:00-10:10 **Jörn Rüsen** (Prof. em., University of Witten-Herdecke, Germany)  
*The Visibility of History: Bridging the Gap between Historiography and the Fine Arts*

10:20-11:30 **Guido Ipsen** (Prof., University of Witten-Herdecke/Münster, Germany)  
*Culture-Time and Media-Time: Cognitive Basics, Media Myths and Why the Computer Screen Is Just Another Cave Wall*

11:30-12:00 coffee break (Ülikooli 16-214)

12:00-13:10 **Jan Christoph Meister** (Prof., University of Hamburg, Germany)  
*How Real Is Time?*

13:20-14:30 **Roland Karo** (Dr., University of Tartu, Estonia)  
*Spacetime: Physical and Experiential*

14:30-15:30 lunch (registered participants only) – Restaurant Entri (Rüütli 9)

15:30-17:30

Seminars

- **Jörn Rüsen** *The Visibility of History: Thinking with the Eyes* (Estonian National Museum, lecture hall (Kuperjanovi 9))
- **Guido Ipsen** *Media-Time Reassessed: An Analysis of the Acceleration of Culture* (Lossi 3-217)
- **Jan Christoph Meister** *How Time Works in Narratives* (Ülikooli 18-228)
- **Roland Karo** *Altered States of Consciousness and Mental Health* (Ülikooli 16-102)

20:00-22:00 Animated films' session (optional, 80') at the Estonian National Museum (Kuperjanovi 9)

*Divers in the Rain* (Tuukrid vihmas, Olga ja Priit Pärn 2009, 23')

*Crocodile* (Krokodill, Kaspar Jancis 2009, 17')

*Gone with the Wind* (Tuulest viidud, Ülo Pikkov 2009, 1,34')

*Dialogos* (Ülo Pikkov 2008, 4,50')

*In the Air* (Õhus, Martinus Daane Klemet 2009, 8,37')

*Breakfast on the Grass* (Eine murul, Priit Pärn 1987, 25')

**Friday, February 4**

Lectures

Ülikooli 16-212

9:00-10:10 **Marek Tamm** (Dr., Tallinn University, Estonia)  
*What Is Historical Time, or How Historians Make Sense of Time?*

10:20-11:30 **Joep Leerssen** (Prof., University of Amsterdam, Netherlands)  
*“Nationalism is the Political Instrumentalization of a Cultural Self-image”:  
Imagology and Nationalism Studies*

11:30-12:00 coffee break (Ülikooli 16-214)

12:00-13:10 **Andrei Rogatchevski** (Dr., University of Glasgow, UK)  
*Concepts of Time in Feature Films*

13:20-14:30 **Rein Raud** (Prof., Tallinn University, Estonia)  
*The Concept of Time in Asian and European Thought Traditions*

14:30-15:30 lunch (registered participants only) – Restaurant Entri (Rüütli 9)

15:30-17:30

Seminars

- **Marek Tamm** *History, Time and Historical Time: Some Recent Debates* (Lossi 3-217)
- **Joep Leerssen** *The Rise of Literary Historicism and National Consciousness-raising* (Ülikooli 18-307)
- **Andrei Rogatchevski** *Concepts of Time in Feature Films* (Ülikooli 18-228)
- **Rein Raud** *The Concept of Time in Asian and European Thought Traditions* (Ülikooli 16-102)

20:00-00:00 Graduation party - Tartu Students' Club (Tartu Üliõpilasmaja, Kalevi 24)  
DJ Berk Vaher

**Saturday, February 5**

10:00-16:00 5 parallel workshops – require previous registration

Workshop 1: Cultural Memory and the Archive: Selection, Conservation, Transformation  
*Estonian Literary Museum (Vanemuise 42)*

Workshop 2: Natural and Cultural Heritage and their Role in the Society  
*Granö keskus (Villa Tammekann, F. R. Kreutzwaldi 6)*

Workshop 3: New Spirituality: Current Approaches to Personal Development and Holistic Therapy  
*Tartu Toy Museum's Theatre House, Children's studio (Lutsu 2); Ülikooli 16-102*

Workshop 4: Time in the City – Experienced, Mediated or Real?  
*Ülikooli 18-228*

Workshop 5: Time in Arts: Oskar Luts's "Spring" and its Interpretations  
*Home museum of writer Oskar Luts (Riia 38)*

## LECTURES AND SEMINARS

### Jens Brockmeier

*Professor of Psychology, University of Manitoba, Canada*

#### **Lecture: Narrative Time Revisited**

The relationship between time and narrative has been much discussed both in narrative theory and in philosophy. Language and narrative in particular, are considered to be pivotal not only for our understanding of time and temporality, but also for its very conception. What is more, narrative has been claimed to play a crucial role in the very construction of the human idea of time. The lecture offers an introduction to this discussion of the idea of “narrative time.”

The Russian formalists first introduced the concepts of *fabula* and *sjuzhet* to distinguish the elemental sequential succession of events in a story, the *fabula*, from their particular narrative composition and presentation, the *sjuzhet*. This distinction has run through the history of narratology, with the original terms replaced for some time now by the concepts of story and discourse. These concepts have established not only two different orders of narrative, but also two different spheres of time, story time and discourse time. Whereas story time corresponds to the traditional model of Newtonian time, discourse time establishes a less restricted sphere. These two temporal orders represent the two major levels of the analysis of narrative time in the study of narrative.

The question being posed in the lecture is, however, whether this model of narrative time is applicable to all forms and practices of narrative, including those forms of temporality that emerge, for example, in the peculiar constructions of autobiographical narrative and “autobiographical time.” Can we really be so sure that all narrative forms and practices of temporalization are to be modelled on Newtonian time, as postulated by traditional conceptions of narrative time? Is the ontological idea of time as a chronological and homogeneous background of all events and experiences able to capture those forms of narrative temporalization that are characteristic of many twentieth-century literary approaches to phenomena of consciousness, mind, and memory?

#### **Seminar: Time and Narrative**

##### Readings

Brockmeier, Jens 2009. Stories to remember: Narrative and the time of memory. *Storyworlds: A Journal of Narrative Studies*, 1 (1), 117-132.

Fludernik, Monica 2003. Chronology, time, tense and experientiality in narrative. *Language and Literature*, 12, 117-134.

Richardson, Brian 2006. Making time: Narrative temporality in twentieth-century literature and theory. *Literature Compass*, 3 (3), 603–612.

Ricoeur, Paul 1980. Narrative time. *Critical Inquiry*, 7 (1), 169-190.

**Grace Davie**

*Professor of Sociology, University of Exeter, UK*

**Lecture: Understanding Religion in Modern Europe: the Factors to Take into Account**

Drawing on recently published work, this lecture introduces a series of factors that are currently shaping the religious life of Europe. These factors not only change and adapt over time, they push and pull in different directions. The six factors are: cultural heritage, vicarious religions, a shift from obligation to consumption, new arrivals, secular reactions, and a growing awareness that with respect to religion Europe is an exceptional case in global terms. Each of these factors will be developed in some detail. Careful attention will also be paid to post-communist narrative. The lecture concludes by making a cautious prediction about the possible future(s) of religion in Europe.

**Seminar: Understanding Religion in Modern Europe: the Factors to Take into Account. Comparison of the Religion Situation in Europe and the United States**

Readings

- Berger, Peter; Davie, Grace; Fokas, Effie 2008. *Religious America, Secular Europe*. Farnham, Ashgate (chapters 1, 2 and one other chapter assigned by the student coordinator).
- Davie, Grace 2006a. Is Europe an exceptional case? *The Hedgehog Review*, 8 (1/2), 23-34.
- Davie, Grace 2006b. Religion in Europe in the 21st century: The factors to take into account. *Archives européennes de sociologie/European Journal of Sociology/Europäisches Archiv für Soziologie*, XLVII/2, 271-96.

## **Tim Ingold**

*Professor of Social Anthropology, University of Aberdeen, UK*

### **Lecture: How Do We Know How Old Things Are?**

What assumptions do we make about things, when we ask about their age? To be able to tell how old things are, we need to be able to identify a point of origin. The definition of an origin, however, already carries with it an idea of completion. For example, to date an artefact to the time when it was made is to make a clear distinction between the changes undergone by its constituent materials up to the point of completion – when they fell into the form intended for it – and the changes they subsequently undergo in processes of use and subsequent decomposition. Here, I challenge this distinction. Focusing on the flow and transmutation of materials rather than the final forms of artefacts, I argue that in a world undergoing continuous birth – in which things are originating all the time, and in which all making is using – we cannot tell how old things are. What we can do, however, is tell their stories, by following the temporal trajectories of their ongoing formation.

### **Seminar: Time and Genealogy**

There are many ways of talking about, and representing, the passage of generations. Ancestors may be placed at the base of a tree, from which descendants branch out, or the tree may be contrived to grow downwards, from ancestors in the branches to descendants at the base. Alternatively, lines of descent may be imagined to flow like a running river. In all such depictions, however, descent-lines are understood as trajectories of life and growth, along which each generation begets the next. These lines are cut by the formal genealogies of anthropological science, which compress every generation into a point and reconstruct every line of descent as a diachronic succession of such points. The genealogical model is not however confined to anthropology, but is embedded in thinking about time and events across a range of disciplines, from evolutionary biology to history and linguistics. The re-merging of lines of life with lines of descent has major implications for our understanding of evolution, history and language.

### Readings

- Bouquet, Mary 1996. Family trees and their affinities: the visual imperative of the genealogical diagram. *Journal of the Royal Anthropological Institute* (N.S.) 2: 43-66.
- Ingold, Tim 2009. Stories against classification: transport, wayfaring and the integration of knowledge. In: Bamford, S.; Leach, J. (eds). *Kinship and Beyond: The Genealogical Model Reconsidered*. Oxford: Berghahn, pp. 193-213 (available on Google Books).
- Klapisch-Zuber, Christiane 1991. The genesis of the family tree. *Tatti Studies: Essays in the Renaissance* 4 (1), 105-29.
- Pálsson, Gísli 2002. The life of family trees and the Book of Icelanders. *Medical Anthropology* 21 (3/4), 337-67.

## **Guido Ipsen**

*Professor of Scientific Communication and Media Semiotics, University of Witten/Herdecke;  
University of Applied Sciences Münster, Germany*

### **Lecture: Culture-Time and Media-Time. Cognitive basics, Media Myths and Why the Computer Screen is just another Cave Wall**

Time is an essential concept in culture, and the “speed” of culture, i.e., its metre, cycle, or clock has always been measured against a culture’s ability to support human activity by adequate means of technology. This has led philosophers such as Paul Virilio to the hypothesis that culture as such is “speeding up”. Virilio coined the term “dromology” for this phenomenon. A number of myths on the potentials of technology have emerged from the general acceptance of “techne” to have such obvious impact on culture, and some of the most important innovations in technology serve as markers of rifts, or ruptures, in cultural history that equal cultural revolutions. Among these are especially those changes initiated by media technology; such as the invention of alphabetical writing, the advent of the Gutenberg press, or the introduction of computer technology in the average household.

On the other end of the discourse, we find scholars such as Ernst Cassirer, who insisted that technology and culture are rather complementary elements of potential and realisation of needs and possibilities, or Umberto Eco, who reminds us of the fact that the impact of technology on culture has always been a gradual one.

Returning to the problem of understanding the question of cultural speed, we may review our understanding of media “speeding up” culture and try a semiotic-cognitive course, namely to try and understand if the human competence for grasping an environment, or *Umwelt*, and the human potential for creating conceptual worlds in the mind have changed. Maybe all we are faced with is short-cuts provided by technology, not really an inherently changed rhythm of time in culture?

The lecture will elaborate on some of the most popular and important concepts on the development and “change” of culture-time through media, and elaborate on the discourse about stability of temporality in culture versus media revolutionising our cultural concepts of time.

### **Seminar: Media-Time Reassessed: An Analysis of the Acceleration of Culture**

In the seminar, we shall explore which cultural processes are actually affected by changes in media technology, and to which extent this affects temporality of culture.

#### Readings

- Bolter, J. David 1991. *Writing space: The computer, hypertext, and the history of writing*. Hillsdale, NJ: L. Erlbaum Associates, pp. 1-3, 15-31 (chapters 1 and 2: “Introduction”, “The Computer as a New Writing Space”).
- McLuhan, Marshall 1967. *Understanding media: The extensions of man*. London: Sphere Books, pp. 19-45 (Introduction, chapters 1 and 2: “The Medium Is the Message”; “Media Hot and Cold”).
- Postman, Neil 1982. *The disappearance of childhood*. New York: Delacorte Press, pp. 3-36

(chapters 1 and 2: “When There Were No Children”, “The Printing Press and the New Adult”).

Ruin, Hans 2011 (in print). Technology as destiny in Cassirer and Heidegger - Continuing the Davos Debate. In: Hoel, Aud Sissel (ed.). *Form and Technology: Reading Ernst Cassirer from the present*.

Virilio, Paul 1986. *Speed and politics: An essay on dromology*. New York: Semiotext(e), pp. 61-79 (chapters 1 and 2: “From Space Right to State Right”, “Practical War”).

**Roland Karo**

*Researcher of Systematic Theology, University of Tartu, Estonia*

**Lecture: Spacetime: Physical and Experiential**

When participating in discussions about spacetime, many people automatically assume that space and time are something objectively given and external to the self. This may be suggestive of the possibility that our Western educational system is still too tightly connected to Newtonian views. After all, ever since Einstein's days, it should be clear that time and space are not absolutes. Moreover, as anyone can testify from personal experience – time can “speed up” (e.g., when one is with a group of good friends, having a beer or two) and “slow down” (e.g., when one has nothing to do and boredom sneaks in).

It is precisely these “speeding ups” and “slowing downs” that I shall be discussing in my lecture. I will argue – on the basis of Kantian analysis and phenomenology of certain altered states of consciousness (ASC-s) – that space and time are not external, let alone absolute categories. Rather, space and time form an *inner matrix* that helps us orient ourselves as we travel through our ongoing experience.

In order to understand to what extent and how these matrices govern our experience of both the world and of ourselves, it is useful to look into states during which the perception of space and time is significantly different from that of baseline waking reality. For these purposes, I shall use the example of deep meditative and mystical states and concepts such as the Eternal Now (timelessness) and No-Self (spacelessness).

**Seminar: Altered States of Consciousness and Mental Health**

The seminar focuses on the question of a possible link between ASC-s and mental illness. It is doubtlessly true that there are several significant parallels between what takes place in consciousness during ASC-s and, say, during certain psychotic episodes or temporal lobe epilepsy. We shall be discussing the boundaries of these connections, trying to see if there is room for strongly altered yet fully healthy states (especially in relation to our perception of space and time).

**Readings**

To prepare for the seminar, the participants are to read at least three of the texts below:

- d'Aquili, Eugene G.; Newberg, Andrew B. 2000. The Neuropsychology of Aesthetic, Spiritual, and Mystical States. *Zygon* 35 (1), 39-51.
- Lee, Bruce Y.; Newber, Andrew B. 2005. Religion and Health: a Review and Critical Analysis. *Zygon* 40 (2), 443-468.
- Koss-Chioino, Joan D. 2003. Jung, Spirits and Madness: Lessons for Cultural Psychiatry. *Transcultural Psychiatry* 40 (2), 164-180.
- Saver, Jeffrey L.; Rabin, John 1997. The Neural Substrates of Religious Experience. *Journal of Neuropsychiatry* 9 (3), 498-510.
- Wackermann, Jiří; Pütz, Peter; Allefeld, Carsten 2008. Ganzfeld-Induced Hallucinatory Experience, its Phenomenology and Cerebral Electrophysiology. *Cortex* 44 (10), 1364-1378.

**Tiina Ann Kirss**

*Professor of Cultural Theory, Tallinn University; Professor of Estonian Literature, University of Tartu, Estonia*

**Lecture: Postcolonial Temporalities**

This lecture begins with a question articulated by Keya Ganguly: “How does time *signify* in postcolonial analysis?” First, the much-debated prefix “post“ in “postcolonialism” requires close and careful discussion of the qualities of “time-after“ and “aftermath“, the conjuncture of hopes with persistent, haunting legacies of colonial structures and practices. Interestingly, the problematics of cultural memory are often left out of such discussions, though many models from “memory studies” would be useful and pertinent. Second (and implicit in the first question) is the formulation of postcolonial time as “future-time“, recognizing the temporal structures latent in revolution and the founding of “new nations“ after the empire. What do concepts such as “future” and “future anterior” mean in these contexts? Third, temporality and postcoloniality are connected through the problematics of “modernization” or “becoming modern”, which in turn calls for a precise articulation of concepts such as “cultural acceleration”, “lag” and “catching up”.

**Seminar: Temporality and Postcoloniality**

Through analysis of the conceptualization of time in postcolonial theories and selections from literary texts, we will strive in the seminar to move beyond mere metaphors to a cogent and substantive analysis of the relations of temporality and postcoloniality.

Readings

Bhabha, Homi. K. 2000. *The Location of Culture*. London, Routledge, pp. 212-235, 236-256 (chapters “How Newness Enters the World” and “Conclusion”).

Benjamin, Walter 1940. *Theses on the Philosophy of History*.

Ganguly, Keya 2002. Temporality and postcolonial critique. In: Lazarus, N. (ed.). *The Cambridge Companion to Postcolonial Literary Studies*, pp. 162-179.

Rushdie, Salman 1981. *Midnight's Children* (mandatory excerpts: pp. 3-53, 231-249).

**Krista Kodres**

*Senior Researcher of History, Associate Professor of Art History, Estonian Academy of Arts, Estonia*

**Lecture: Time, Temporality and the Visual Arts**

The widely accepted categorization of the arts divides them into spatial and temporal arts. This can be traced back to Leonardo da Vinci, who stressed in his *Paragon* the differences between the painting as spatial and the poem as temporal. From a much earlier period, however – the 1st century BC – we find Horace’s famous sentence, *ut pictura poesis* – as poetry, so painting. Are the visual arts, then, capable of picturing time and temporality, and if yes then by what means? Contemporary theory tends to view the work of art as existing in a spatial-temporal unity. Attempts to express temporal (and spatial) relations can already be found in images produced in Ancient Greece, Byzantium, the Western Middle Ages and so on. In this lecture, we shall discuss some works from different periods, in order to explore the visual strategies that were used to “make time visible“, and their relations to the ideas and social practices of the period. This inevitably brings us to the issue of the pictures as actors or agents, to the “power of images”. Does this “power” mutate during the course of history and what are the causes of transformation? What does Mieke Bal mean by saying that “time tends to infuse narrativity into the objects it holds“?

The last point we will briefly touch upon is concerned with the problem of the work of art as emblematic of its time. The issue of the coherence of time and art production has attracted art historians since the Enlightenment and is continuing to do so. Is art really “time’s visible surface“, as it was claimed by Alois Riegl a century ago?

**Seminar: Time, Temporality and the Visual Arts**

In this seminar, we shall discuss some works from different periods, in order to explore the visual strategies that were used to “make time visible“, and their relations to the ideas and social practices of the period.

Readings

- Antonova, Clemena 2010. *Space, Time, and Presence in the Icon. Seeing the World with the Eyes of God*. Ashgate, pp. 103-155 (chapter 4: “Seeing the World with the Eyes of God: an Alternative Explanation of “Reverse Perspective””).
- Bal, Mieke, 1999. *Quoting Caravaggio: Contemporary Art, Preposterous History*. Chicago, University of Chicago Press, pp. 165-189 (chapter 6: “Second-Person Narrative”).
- Gubser, Michael 2006. *Time’s Visible Surface. Alois Riegl and the Discourse of History and Temporality in Fin-de-Siècle Vienna*. Detroit, Wayne State University Press, pp. 151-177 (chapters 9 and 10: “Temporality in Visible Form”, “Seeing Time in The Group Portraiture of Holland”).
- Kemp, Wolfgang 2003. Narrative. In: Nelson, Robert S.; Shiff, Richard (eds). *Critical terms for art history*. Chicago & London, University of Chicago Press, pp. 62-74 (available on Google Books).

**Joep Leerssen**

*Professor of Modern European Literature, University of Amsterdam, Netherlands*

**Lecture: “Nationalism is the Political Instrumentalization of a Cultural Self-image“:  
Imagology and Nationalism Studies**

Imagology has been traditionally concerned with cross-cultural perceptions and stereotyping. This lecture will sketch some recent developments in imagological studies, especially the study of national self-images.

Further readings (optional)

Beller, Manfred; Leerssen, Joep (eds) 2007. *Imagology*. Amsterdam, Rodopi, pp.17-32, 335-344 (two sections: “Imagology: History and method“, “Identity/Alterity/Hybridity“).  
Leerssen, Joep 2000. The Rhetoric of National Character: A Programmatic Survey. *Poetics Today*, 21 (2), 267-292.

**Seminar: The Rise of Literary Historicism and National Consciousness-raising**

National movements begin in the cultural arena, with a new interest in vernacular cultural traditions which as a result are invested with prestige and national appeal. This romantic prelude to nationalism appears to be a generally European pattern.

Readings

Leerssen, Joep 2004. Literary Historicism: Romanticism, Philologists and the Presence of the Past. *Modern Language Quarterly* 65 (2), 221-243.  
Leerssen, Joep 2006. Nationalism and the Cultivation of Culture. *Nations and Nationalism*, 12 (4), 559-578.

**Jan Cristoph Meister**

*Professor of Modern German Literature, University of Hamburg, Germany*

**Lecture: How Real Is Time?**

In 1908, the English philosopher John McTaggart published a short article with the provocative title, “The Unreality of Time“. In this article, he argued that our time experience is a logical paradox; therefore, he concluded, either our logic is wrong or time does not exist. It took philosophers some 70 years to prove McTaggart wrong; indeed, even nowadays some philosophers will continue to question whether time *really* exists, or whether it is just something that the human mind creates.

To state, as McTaggart did, that time is “not real” seems rather radical—but if we take a look at the history of time philosophy, we will soon realize that understanding time is obviously much more difficult than experiencing it. Time is an existentially omnipresent, but philosophically evasive concept and phenomenon. If we want to answer the question, “How real is time?” we must therefore begin with an analysis of how we perceive time, and how we describe it, before we begin to theorize about time. In the lecture, I will therefore address three aspects: one, the “phenomenology” of time—how do we experience time and how does time as a phenomenon enter our consciousness? Two, the description of time—in which terms and categories do we talk about our experience of time? Three, what exactly did McTaggart mean when he said that time is “unreal”—and was he wrong, or was he right?

**Seminar: How Time Works in Narratives**

The starting point of the seminar will be an assessment of how structuralist narratology analyses the construction and manipulation of time in and by literary narratives: what can the approach of Genette and his followers to narrated time make transparent about the phenomenon, where does it fail, and how can we build a better model to understand how time works in narratives? Since we do not only want to approach this question in abstract terms, our theoretical discussion will be conducted against the background of a short story by Edgar Allan Poe, his 1841 “A Descent into the Maelstrom”.

In a first step, we will revisit Genette’s categories of frequency, duration, and order on the basis of Rimmon-Kenan’s brief summary. In a second step, we will then go back to a more fundamental observation that was raised already in 1955 by Käte Hamburger, a German narrative theorist. Hamburger stated that poetry was “timeless”. Her argument was not meant in the metaphorical and normative sense (i.e., in that of literature being of “timeless” and eternal value), but in the logical: fictional representation, according to Hamburger, simply cannot have time for logical reasons. Without explicitly referring to McTaggart, Hamburger thereby also questioned the reality of time as we experience it in narratives.

But can this be true? Is it not a fact that we do experience the story-world in a narrative as one that is temporally structured, and in which certain things happen before others, and in which some occur for a longer period, while others are of a momentary nature? This question will be discussed in step three of our seminar where we will look at a process model of narrative time construction: a model of the so-called cognitive “temporality effect”. This model will enable us to understand how we “build” time constructs from narratives.

## Readings

- Hamburger, Käte 2011. The Timelessness of Poetry. In: Meister, J. C.; Schernus, W. (eds). *Time. From Concept to Narrative Construct*. Berlin & New York, de Gruyter, pp. 1-15
- Poe, Edgar Allen. A Descent into the Maelström. In: *The Collected Works of Edgar Allan Poe, vol. 2: Tales & Sketches I*. Cambridge, Belknap Press of Harvard University Press 1978, pp. 574-597.
- Rimmon-Kenan, Shlomith 2003. Text: Time. In: Rimmon-Kenan, Sh. *Narrative fiction*. London & New York, Routledge, pp. 43-59.

## Further readings (optional)

- Genette, Gérard 1988. *Narrative Discourse*. Ithaca, NY, Cornell University Press, pp. 21-40 (chapters: "Order", "Speed", "Frequency").

**Eva Piirimäe**

*Senior Researcher of Political Philosophy, University of Tartu, Estonia*

**Lecture: National Identity – Identification with the Dead?**

According to Michael Ignatieff, “reporters in the Balkan wars often observed that when they were told atrocity stories they were occasionally uncertain whether these stories had occurred yesterday or 1941, or 1841, or 1441”. National identities are identities embodying historical continuity. In the words of David Miller, one of the most prominent contemporary defenders of nationalism, national communities are communities that “stretch back and forward across the generations”. For Miller, it follows that they are special kinds of ethical communities the present members of which identify with, and bear responsibility for, the deeds of the dead members of their nation. The lecture will discuss the conceptual and moral psychological implications of this idea. What does it mean for an individual to accept the idea of belonging to a nation? How does it relate to the idea of citizenship and that of political communities as arguably based on a corporate identity, of which both living and dead members partake? What role do emotions like pride, envy, guilt, and shame play in national identification? How are we to understand the underlying conception of temporality in this identification? What are the moral implications and moral status of this identification?

**Seminar: Liberal Nationalism and Duties to the Past**

This seminar will focus on the moral implications of the idea that nations are historical and ethical communities. David Miller states that the present members of a nation are obliged towards the dead ones: “Because our forbears have toiled and spilt their blood to build and defend the nation, we who are born into it inherit an obligation to continue their work.” Miller argues that this idea is compatible with liberal morality. We will discuss the moral status and implications of the emotions underpinning the idea of national identity. Does our emotional identification with the nation as a historic community entail national responsibility and special duties to the past? What is the difference between national and political responsibility? How can dead persons demand something from us? What would duties to the past consist in? Are there any intergenerational projects that each new generation is obliged to carry on? What are the implications of this for the relationship of time, history and (liberal) morality?

Readings

- Herder, Johann Gottfried 2004 [1795]. Do We Still Have the Fatherland of the Ancients? In: Herder, J. G. *Another Philosophy of History and Selected Political Writings*. Indianapolis, Hackett, pp. 109-117.
- Jaspers, Karl 2001. *The Question of German Guilt*. New York, Fordham University Press, pp. 21-44, 73-75 (chapters: Introduction, “Scheme of Distinctions”, “Individual Awareness of Collective Guilt”).
- Miller, David 1995. *On Nationality*. Oxford, Clarendon Press, pp. 17-47 (chapter “National Identity”).
- Thompson, Janna 2007. Patriotism and the Obligations of History. In: Primoratz, I.; Pavković, A. (eds). *Patriotism. Philosophical and Political Perspectives*. Aldershot, Ashgate, 2007, pp. 147-160.

**Rein Raud**

*Professor of Cultural Theory and East Asian Cultural History, Tallinn University, Estonia*

**Lecture: The Concept of Time in Asian and European Thought Traditions**

The nature of time and its relation to the perceiving subject are issues of utmost importance both for European and Asian thought traditions. Most Western thought on the topic has been concerned with outlining a language in which we can speak about time in objective terms, independently of the subject immersed in it, or including the subject in its objectivist effort, while Asian traditions have been more inclined to take the personal experience as the starting point.

**Seminar: The Concept of Time in Asian and European Thought Traditions**

During the seminar, we will discuss various views on the issue and investigate how the differences between the time perception of Asian and European thought traditions hark back to some basic ontological questions.

Readings

Aristotle. *Physics*. *Book IV* 10-15 (available on Google Books).

Bergson, Henri 2002. Concerning the Nature of Time. In: Bergson, Henri. *Key Writings*. London, New York, Continuum, pp. 205-219.

McTaggart, John M. Ellis 1908. The Unreality of Time. *Mind: A Quarterly Review of Psychology and Philosophy*, 17, 456-473. Available: <http://www.ditext.com/mctaggart/time.html>

The chapters “Uji” and “Genjōkōan” from the *Shōbōgenzō* by Dōgen in the translations of Masao Abe and Norman Waddell, *The Heart of Dōgen’s Shōbōgenzō*, State University of New York Press, 2002.

**Andrei Rogatchevski**

*Senior Lecturer of Slavonic Studies, University of Glasgow, UK*

**Lecture: Concepts of Time in Feature Films**

In conjunction with a survey of the concepts of time in different epochs and cultures (with an emphasis on the non-Newtonian approaches), various ways of portraying time in cinema will be discussed, in addition to the obvious linear one, i.e.

- 1) cyclical (when the same time frame is repeated over and over again, as in the 1993 American comedy, “The Groundhog Day”);
- 2) time travel (including flashbacks and flashforwards), such as the American sci-fi adventure trilogy, “Back to the Future” (1985-90);
- 3) time going backwards, such as “The Curious Case of Benjamin Button” (2008);
- 4) time warp, when past and present run simultaneously (as in the final sequence of Andrei Tarkovsky’s “Mirror”, filmed in 1974); and
- 5) when all or most of the above possibilities run almost concurrently, as in the 1973 film, “Hourglass Sanatorium” by the Polish director Wojciech Has.

**Seminar: Concepts of Time in Feature Films**

For the seminar, students will be requested to select one film (either from the titles below, or any other of their choice) and prepare a 5-7 min long presentation on the function and significance of time sequences / time frame in that film.

Readings

Deleuze, Gilles 1983. *Cinema 1: The Movement-Image*. London, The Athlone Press, pp. 56-70, 141-77, 197-218 (chapters 4, 9, 10 and 12: “The movement-image and its three varieties. Second commentary on Bergson”, “The action-image. The large form”, “The action-image. The small form”, “The crisis of the action-image”).

Tarkovsky, Andrei 1989. *Sculpting in Time*. University of Texas Press, pp. 57-59, 62-63, 116-121.

Further readings (optional)

Deleuze, Gilles 1989. *Cinema 2: The Time-Image*. London: The Athlone Press.

Films recommended for viewing prior to the lecture/seminar

“Memento” (dir. Christopher Nolan, 2001)

“Irreversible” (dir. Gaspar Noé, 2002)

“The Curious Case of Benjamin Button” (dir. David Fincher, 2008)

Further viewing (optional)

“Happy End” (dir. Oldrich Lipsky, 1967)

“The Hourglass Sanatorium” (dir. Wojciech Has, 1973)

“Mirror” (dir. Andrei Tarkovsky, 1974)

“Back to the Future” I-III (dir. Robert Zemeckis, 1985-90)

“The Groundhog Day” (dir. Harold Ramis, 1993)

## **Jörn Rüsen**

*Senior Fellow, Institute for Advanced Study in the Humanities, Essen; Professor emeritus of General History and Historical Culture, University of Witten/Herdecke, Germany*

### **Lecture: The Visibility of History: Bridging the Gap between Historiography and the Fine Arts**

Things are not historical simply because they actually happened. They are historical only insofar as they have a meaningful temporal relation to facts and events before and after. My question is this: Is it possible to actually “see” this specifically historical meaning? Can the narrative creation of historical sense be carried out visually?

First I will analyze the sensory presence of the past as remains: historical objects, relicts, ruins, remains. Here the historical meaning has to be “seen into” it.

But cannot objects have their historical sense within themselves? Objects with a traditional quality symbolize a certain time or era. But even in this traditional quality the objects do not present a historical meaning in the strict sense; they only indicate it on a pre-historical level.

Among the objects of the past traditionally regarded as historical, monuments fall into a category of their own.

There is a necessary condition of historical interpretation which can be easily realized aesthetically: the experience of temporal difference. This sensory quality of temporal difference becomes historical only insofar as it is thematized as such, i.e. when the different times are narratively connected with each other. Examples will be presented and analyzed where history as a narrative bridging time differences becomes visible.

Finally the paper discusses the interrelationship between aesthetic quality and historical sense in visual representation. The decisive question regarding the historical meaning of aesthetic representations is if and how the aesthetic quality of a work of art is making use of its own accomplishment of aesthetic sense as a source for narratively bridging historical contexts.

### **Seminar: The Visibility of History – Thinking with the Eyes**

#### Readings

Bann, Stephen 1990. *The invention of history. Essays on the representation of the past.*

Manchester, Manchester University Press, pp. 122-147 (chapter “Views of the Past: reflections on the treatment of historical objects and museums of history”).

Erwin Panofsky's explanation of Iconography and Iconology.

Available: <http://w3.gril.univ-tlse2.fr/Proimago/LogiCoursimage/panofsky.htm>

Rüsen, Jörn 2005. The visibility of history – Bridging the gap between Historiography and the Fine Arts. *Historiein: a review of the past and other stories* 5, 130-141.

Rüsen, Jörn 2006. Sense of History: What does it mean? With an Outlook onto Reason and Senselessness. In: Rüsen, Jörn (ed.). *Meaning and Representation in History (Making Sense of History. Studies in Historical Cultures, vol. 7)*. New York, Berghahn Books, pp. 40-64.

Rüsen, Jörn 2009. Emotional Forces in Historical Thinking - Some Meta-historical Reflections and the Case of Mourning.

**Marek Tamm**

*Associate Professor of Cultural History, Senior Research Fellow, Tallinn University, Estonia*

**Lecture: What Is Historical Time, or How Do Historians Make Sense of Time?**

It can be said that the main theme of the historian's work is making time intelligible. In order to do that, he uses various techniques, like articulating, giving rhythm, sequencing, periodization, etc., of time, and last but not least – narrativizing it. Simultaneously, time is also one of the main explanatory devices in the historian's work: each historian attempts to understand the phenomenon he is studying “in its own time”, creating a temporal “context” in order to explain the object of his study.

In view of the central role of time in historiography, it would seem particularly important to analyse all the devices used by a historian in making sense of time. Nevertheless, this subject has to date attracted only meagre systematic attention from professional historians, as well as from theoreticians of history, although an increase of interest has been obvious in recent years. Therefore, it seems to me that it is time to call to life a poetics of historical time that would help to better understand how, in the end, the phenomenon called ‘historical time’ does come into being in historians' works. By the poetics of historical time, I mean one important branch of the poetics of history that focuses more specifically on analyzing the use of time categories in historiography.

In my lecture, I shall discuss the question, how the notion of “historical time” comes about. How do historians construct time for themselves; how do they measure, articulate and use it? More precisely, I shall analyse the categories of time and their construction in history writing, making a distinction between two levels of historical time: 1) the epistemological level, where it is possible to speak about constructing “the time of history” (chronology, periodization); and 2) the historiographical level, where it is possible to speak about constructing “the time of the historian” (the time of the utterance, and the time of uttering).

**Seminar: History, Time and Historical Time: Some Recent Debates**

The aim of the seminar is to read and discuss some major contributions to the recent debate on the construction and development of historical time. We shall analyse different ways to study the history of historical time and varied regimes of historicity, and explore the work of Reinhart Koselleck, François Hartog and Peter Burke.

**Readings**

Burke, Peter 2004. Reflections on the Cultural History of Time. *Viator* 35, 617–626.

Hartog, François 2005. Time and Heritage. *Museum International* 57 (3), 7–18.

Koselleck, Reinhart 2002. Time and History. In: Koselleck, Reinhart. *Practice of Conceptual History. Timing History, Spacing Concepts*. Stanford, Stanford University Press, 2002, pp. 100–114.

Koselleck, Reinhart 2004. Modernity and the Planes of Historicity. In: Koselleck, Reinhart. *Futures Past. On the Semantics of Historical Time*. New York, Columbia University Press, pp. 9–25.

**John E. Toews**

*Professor of History, University of Washington, USA*

**Lecture: Multiple Temporalities and Historical Understanding: Thinking Historically within the Postmodern Condition**

The assumption that human existence participates in, and is shaped by, multiple temporalities has informed the production of historical consciousness in the Christian West at least since the time of Saint Augustine. The conviction that the discovery or creation of narrative meaning could organize and resolve the tensions between the subjective “time of the soul” and the objective “time of the world” (in Paul Ricoeur’s famous formulation), or that historical consciousness could somehow provide a unifying significance and a living presence for the fragmentary traces of an always absent past, however, has been severely tested by both the proliferation of radically different, apparently incommensurable temporalities and the collapse of belief in any metaphysical foundations that might sustain a unifying narrative tying the past to the present and future. In this lecture I will examine some of the issues that inform the recent iteration of this ongoing crisis of historical consciousness in the tensions between “modernist” and “postmodernist” conceptions of temporality and history. Three general questions will inform the discussion. First: What are the core differences between modernist and postmodernist configurations of temporality and history? Does the postmodernist critique simply represent a critical revision of modernist assumptions or does it articulate an epochal break that undermines all previous forms of historical consciousness and perhaps even the concept of historical consciousness itself? Second, does the postmodern focus on foundational difference and on the autonomy of narrative construction create an insurmountable barrier to all attempts to speak with the dead, to give new form to historical memory and to unveil the material presence of the past in the present; or might this perspective simply recreate the presence of the past in different form? Finally: How might the postmodern critique of historical consciousness as the producer of illusory identities from the experiential ground of primary difference allow for the mobilization of individual and collective wills and for the building of narrative meanings around which contemporaries can organize their affiliations or produce norms of ethical interaction? Could postmodern historical consciousness be imagined as the foundation of new kind of rhizomatic cosmopolitan community (which includes the dead)?

**Seminar: Conjuring up the Presence of the Past: Resurrecting the Dead as Partners in Constructing the History of the Present**

In an era when it seems that the non-academic world has embraced the possibility of experiencing the actual tangible reality of the past in forms ranging from the repetition and working-through of Post-Traumatic Stress Disorder, to the serious amusements of historical theme parks, historical novels or interactive video games, it might be timely for historians and historical philosophers to re-examine the postmodern focus on linguistic form, narrative construction, textuality and representational mediation as the essential informing elements in the shaping of historical consciousness. Through the careful reading and discussion of a few short texts from both the modernist and postmodernist perspective, I would like to stimulate a discussion of the ongoing relevance of experiential, affective, tangible and ultimately “dialogical” or interactive relations with an encountered “real” past, and pursue the question of whether such a relation is an important element in sustaining a critical and inclusive historical consciousness in the present. The classic modernist texts by Freud and Benjamin raise (with a moral and intellectual intensity that can help us interact with their own

posthumous vital otherness) the issue of the past as a living presence in the present, both individually and collectively. Greg Dening's short piece on the practice of historical displacement which he names "historying", Dominick LaCapra's reworking of Freud's essay, and my own review of a recent anthology of postmodern "Manifestos" open up questions of the relationship between empathy and critique, between autonomous creativity and recognition of the irreducible difference in the narrative projects of others, between identity politics and ethical action. Such issues inform the mnemonic practice or the production of historical consciousness in our own worlds and temporalities. Is it possible that listening to and feeling the presence of the past, as the other that still lives within us, is just as important for the expansion of our own historical consciousness as affirming our own freedom in remaking the past through narratives that can sustain us in shaping the actions that mark our choices for possible futures?

### Readings

Benjamin, Walter 1940. *Theses on the Philosophy of History*.

Dening, Greg 2007. Performing cross-culturally. In: Jenkins, Keith; Morgan, Sue; Munslow, Alun. *Manifestos for History*. Routledge, pp. 98-107.

Freud, Sigmund 1914. *Recollection, Repetition and Working Through*.

LaCapra, Dominick 2004. History Psychoanalysis, Critical Theory. In: LaCapra, Dominick. *History in transit: experience, identity, critical theory*. New York, Cornell University Press, pp. 72-105 (excerpts).

Toews, John E. 2009. Manifesting, Producing, and Mobilizing Historical Consciousness in the "Postmodern Condition". *History and Theory* 48, 257-275.

**Andreas Waczkat**

*Professor of Musicology, University of Göttingen, Germany*

### **Lecture: Concepts of Temporality and Spaciality in Music**

“Time and space are modes by which we think and not conditions in which we live” (Albert Einstein)

Thinking about music seems to always imply thinking about time. Any piece of music has its beginning and ending and devotes the listener to its own time. While, for example, it is the observer’s decision how much time he or she devotes to a painting, listeners to music seem to be at the mercy of the music or at least of the musicians. Music therefore seems to be closely related to concepts of time and temporality.

Time, however, is highly relative in music, since it is closely related to matters of perception. One of the most iconic pieces in 20th century music, John Cage’s »4’33« is a striking example for this. The duration of this piece is clearly indicated: it lasts 4 minutes and 33 seconds, and what the listeners hear during this time is – silence. There is no chance to perceive how time is passing. Cage’s »4’33« is a radical questioning of music’s entity. Cage so to speak asks, “When is music?” And since it is impossible to perceive silence e.g. in a crowded concert hall he also asks, “Where is music?” Thinking of music therefore also implies thinking about space.

In my lecture, I will focus on three musical examples of Western art music that deal with different concepts of temporality and spatiality in music: one taken from the early Renaissance, one from the Baroque period and one of early 20th century. By comparing these respective concepts, I will try to dismantle certain modes of thinking about time and space in music.

### **Seminar: Temporality and Musical Analysis. Problems of Time and Structure**

In his essay, “Time in Twentieth Century Music” (cf. the reading materials), Belgian musicologist Mark Delaere points out the difficulty of analyzing temporal aspects of music. Most of the theoretical and analytical literature related to Western art music deals with pitch independently of temporal factors, he states. Taking this as a stimulus, we will examine in this seminar some musical examples with special emphasis on their temporal structures. In doing so, we will also have to deal with narrative structures in music. There will be time in the seminar for some listening experiments that shall make clear how important temporal structures are to music. Different from Delaere the examples will not be taken from the repertoire of 20th century Western art music.

#### Readings

- Delaere, Mark 2009. Tempo, Metre, Rhythm. Time in Twentieth-Century Music. In: Crispin, D. (ed). *Unfolding Time. Studies on Temporality in Twentieth-Century Music*. Leuven University Press, pp. 13-43.
- Klein, Michael 2004. Chopin’s Fourth Ballade as Musical Narrative. *Music Theory Spectrum* 26 (1) (Spring, 2004), 23-55.
- Lippman, Edward A. 1984. Progressive Temporality in Music. *The Journal of Musicology* 3 (2) (Spring, 1984), 121-141.

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