

Research Profile

**What is art?
What does art accomplish?
Why does art move us?**

These are the questions which the Collaborative Research Centre *Different Aesthetics* pursues on the basis of texts, objects and musical testimonies of pre-modern Europe.



The CRC bundles the interdisciplinary collaboration of a broad field of 16 academic subjects, ranging from archaeology, art history, musicology, classical as well as modern languages and literatures to theology, history and computational linguistics.

Our first aim is to explore the contribution of 2000 years of cultural history before the 18th century to our understanding of the aesthetic. In this way, we moreover aim at putting contemporary debates on the societal relevance of the aesthetic on a new basis by developing a deepened historical perspective.

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**CRC 1391
Different Aesthetics**

Practices

Project area A “Practices“ focusses on the heterological dimension of the aesthetic. The phenomena examined in this area are firmly entrenched in historical environments of everyday life and more general socio-cultural contexts and activities. The central question is in what way and at which points social function and artistic performance intertwine.

Research Projects

A1: The Aesthetics of Presence and Socio-political Communication in Archaic and Classical Greece (7th to 4th Centuries BC) (S. Schmidt-Hofner / R. Posamentir)

A2: A ‘Different’ Aesthetics of Classical Economic Spaces during the Late Republic and the Early Empire (J. Lipps)

A3: Purism – Discourses and Practices of Linguistic Purity (S. Dessì Schmid / J. Robert)

A4: Public Bathing and Spa-Music in the Early Modern Period (T. Schipperges)

A5: The Pragma-aesthetics of Early Modern Epideictics in the 18th Century (D. Till)

A6: Seven-Branched Candelabra in Churches: Semantics – Contexts – Practices (A. Worm)

Manifestations

Project area B “Manifestations“ examines aesthetic reflection in acts and artefacts in the form of allusions or marginal comments. These rudimentary reflections can develop a certain programmatic quality; mostly, however, they remain tied to their specific contexts. It is of special interest how the ‘clues’ and ‘traces’ of reflection draw on the autological as well as the heterological dimension for justification.

Research Projects

B1: *ars et natura*: Pliny’s Micronarratives Reflecting on Art in the Context of the *Naturalis Historia* (A. Wolkenhauer)

B2: Impressing Images: The Aesthetics of Coins during the Roman Empire (S. Krmnicek)

B3: Semantics of the Aesthetic in German Literature of the Middle Ages (M. Braun / A. Gerok-Reiter)

B4: Acting Personifications as Figures of Aesthetic Reflection in Medieval Literature and Art (S. Linden / D. Wagner)

B5: Narrative (Self-)Reflection in the Icelandic Family Sagas (S. Gropper)

B6: Properties of Figures of Aesthetic Reflection: Systematic Annotation and Quantitative Analysis (N. Reiter / A. Zirker)

Concepts

Project area C “Concepts“ analyzes acts and artefacts which explicitly reflect upon themselves, which seek a specific artistic profile in opposition to other concepts or which are marked by conceptual claims of their own. Therefore, project area C is clearly related to central aesthetic problems as well as traditions and norms of the autological dimension.

Research Projects

C1: ‘Different’ Poetics of Ekphrasis in Hellenistic Poetry (I. Männlein-Robert)

C2: Creative Appropriation: A ‘Different’ Aesthetics in Pre-modern Architecture and the Arts North of the Alps (J. Lipps / A. Pawlak)

C3: The *schoene schîn* in Mysticism (A. Gerok-Reiter / V. Leppin)

C4: Intermediality as a Starting Point of Aesthetic Reflection in Dutch Graphic Prints of the Early Modern Period (A. Pawlak / A. Wolkenhauer)

C5: The Aesthetics of Co-Creativity in Early Modern English Literature (M. Bauer / A. Zirker)

C6: Deceit of Sight, Dream and Deception – The Demonic Origin of Illusion (S. Goumegou / J. Robert)

