

April 2019

Studentischer Newsletter des Master of European Studies

## *Der M E S vom Sommersemester 2019*



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Ein besonderer Dank geht an die Autor|innen dieser Ausgabe.

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## Sehr geehrte |r Leser|in, liebe MES'ler|innen

wir freuen uns, Euch den aktuellen MES-Newsletter des Sommersemesters 2019 zu präsentieren.



Die aktuelle Ausgabe beinhaltet drei spannende Interviews:

Zu lesen ist ein Interview mit dem Inhaber der Aziz Nesin Gastdozentur des Wintersemesters 2018/19 Bülent Bilmez der Bilgi Universität. In dem Interview vergleicht er das heutige Deutschland mit dem Deutschland der 90er – als er an der FU lehrte. Zudem erzählt er von den Veränderungen der letzten Jahre und inwiefern diese seine Arbeit beeinflussen.

Dr. Elsa Tulumets berichtet, wieso sie sich für die Forschung entschied und von ihrem heutigen Forscherinnendasein. Zudem skizziert sie, was für sie die größte Herausforderung für die EU ist.

Prof. Dr. Étienne Jollet hat seit dem Wintersemester 2018/19 die Gastprofessur „Pensées Françaises Contemporaines“ inne und erzählt in seinem Interview u.a. von der Beziehung von Kunst und Macht und inwiefern er diese Beziehung im 21. Jahrhundert sieht.

Im letzten Beitrag berichtet die ehemalige MES-WHK Hilal Isik über das Festival of European Cinema, das zum 28. Mal stattfand und Filmemacher, Produzenten, Regisseure, Schauspieler und Filmliebhaber aus Ost- und Mitteleuropa nach Cottbus bringt. In ihrem Artikel gibt sie einen kurzen Überblick über ihre Beobachtungen und Kommentare zum Festival.

Am studentischen Newsletter kann jede|r von Euch mitmachen und einen Beitrag leisten! Wenn Ihr selbst einen Artikel zu einem bestimmten Thema schreiben möchtet, Themenvorschläge, Kritik und Anregungen habt, zögert nicht und schickt Eure Ideen einfach an [mes\\_students@europa-uni.de](mailto:mes_students@europa-uni.de).

## VERANSTALTUNGSHINWEISE

***Analyse der Wahlergebnisse der Europawahl***

Dienstag, 28. Mai 2019 | 13.00 Uhr | Hörsaal 1, Gräfin-Dönhoff-Gebäude

Analyse der Wahlergebnisse der Wahlen zum Europäischen Parlament mit **Isabell Hoffmann** (Bertelsmann Stiftung, Gütersloh), **Jarek Jańczak** (EUV), **Nicolai von Ondarza** (Stiftung Wissenschaft und Politik). Veranstaltung im Rahmen der Reihe „Gegenwartsanalysen zur Mittagszeit“ vom Viadrina Institut für Europastudien (IFES) in Kooperation mit dem Masterstudiengang Europa-Studien.

***8th Genshagen Trilateral Summer School 2019***

- The EU and Its Neighbours- Enlargement and Neighbourhood Policies in Times of Uncertainty -

19. - 28. August 2019 | Genshagen Castle | The deadline for applications is 26 May 2019

Since 2012, the Genshagen Trilateral Summer School brings together 24 students from German, French, and Polish universities at beautiful castle Genshagen close to Berlin to discuss a topic of European relevance. Through lectures held by scholars with specific expertise, the Summer School provides in depth-knowledge on various sub-topics of the overall theme. In afternoon workshops, which build thematically on the respective morning lectures and are supervised and monitored by the lecturers, students have the opportunity to practically apply their knowledge and to gain further insights into the topic. The Summer School programme is completed by a cultural and a study trip to Berlin as well as informal meetings with practitioners from business, government or NGOs in our so-called ‘fireside lounge’ format.

***2. Sommerschule B/ORDERS IN MOTION 2019***

- Grenztheoretische Perspektiven auf gesellschaftliche Ordnungen, Flucht und Migration -

22. - 28. September 2019 | Europa-Universität Viadrina, Frankfurt (Oder)

Das Viadrina Center B/ORDERS IN MOTION der Europa-Universität Viadrina Frankfurt (Oder) organisiert seine zweite Sommerschule. Das Angebot richtet sich in diesem Jahr an Promovierende und fortgeschrittene Studierende, die sich mit den Effekten staatlicher Grenzziehungen auf gesellschaftliche Ordnungen, Flucht und internationale Migration beschäftigen.

## Portraitsreihe der MES-Dozent\_innen

### Im Gespräch mit Bülent Bilmez



*Prof. Dr. Bülent Bilmez teaches in the History Department of Istanbul Bilgi University since 2005. He has a Ph.D. from the Moderne Vorderasiestudien (Modern Near Eastern Studies) at Humboldt University, in Berlin, Germany (1998). His research interests and publication themes include cultural (especially linguistic) plurality; minorities and minority politics in Turkey; oral history, collective memory and confronting the past; history of Turkish Republic; modern history of the Balkans (especially Albanian history); socio-economic, intellectual and political modernization processes in the late Ottoman Empire; and the theories of (under-) development, modernization, imperialism and globalization. Since October 2018 he led the Aziz Nesin Gastdozentur.*

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*What are your research interests? How can you relate them to European studies? What are you working on at the moment?*

It would be difficult to tell briefly about my research interest. I studied Economics, and later became a historian. I have always been interested in modernization process. When I was a young PhD student I called my discipline “modernization Studies” which was called like underdevelopment studies or development studies. In that sense, it is not a rupture from that what I have done later on. I have been interested in the modernization process on the cultural and political level, in the Ottoman Empire and in Turkey. The emergence of ethnocentric nationalism, pre-modern, cultural diversities based on religions and the transition from the religion-based identity paradigm to the ethnocentric identity paradigm are all my focus. But recently, in the last 8 years at Istanbul Bilgi University we have launched different study groups via scholars on different cultures of Turkey and/or Istanbul. Starting with the Kurdish Studies we have Sirkazy Studies, Laz Studies and Jewish Studies. But we aimed that from the beginning on to have a research center working on cultural plurality. The term “plurality” was chosen deliberately because diversity is apolitical for us and not sophisticated enough. This research center was going to be based on the works that have been done by these different study groups. When we started we knew that Turkey and especially Istanbul were culturally very plural but not pluralistic. Pluralism was something that was missing although the society, the country and the metropole were very plural.

*How did it happen to come to Viadrina University as a Guest Professor? Did you have any idea about the university and the city beforehand?*

After working for so many years I was entitled to apply for sabbatical and then I won it. I wanted to apply for it and I wanted to come to Germany because I did my PhD in Berlin. I thought I can have a productive break to work on my unfinished academic writings but also to work on the new research project. Because the European Studies Master Program of the European University Viadrina has a very good agreement with our University. It shows us how important it is to have this EU framework. And to be honest, although I lived in Berlin in 90s, I knew the town Frankfurt because of the Regiobahn that I saw sometimes at Alexanderplatz. Still, I have never been here in Frankfurt Oder. In fact, I hardly knew the University.

*Could you please tell us more about your Seminar here at Viadrina University?*

It is very much the combination of what I have done in my academic carrier. In this seminar I am teaching modernization process and cultural diversity. The seminar is about the cultural diversity of Istanbul but again the course is divided into two parts. First, I am explaining the students about the theoretical and methodological means of studying cultural study in a metropole giving Istanbul as an example. Then we start talking about Istanbul itself. Cultural diversity of Istanbul both within its historical background and also within its political and economic context.

*What is the attitude of your students in Turkey towards the EU? How do you see the attitude of the students here at Viadrina University towards Turkey?*

I don't really remember any kind of any negative remark about EU from my students at Bilgi University in Turkey. And there is something that I do not like that they are very sarcastic. Of course, it really shows our failure as well. I can really claim that the students in our department express such a difference. They are very different than the students in the other departments. But still even above our students, there is this nihilist and sarcastic thing like, "Europeans, they wouldn't take us, anyway". But at the beginning it was more like "Turkey tries everything to become a member but there are these prejudices that the governments in different EU countries are making it impossible for Turkey to become a member." But this opinion has gradually changed. Because I remember like some students were telling me because of a statement of a state person, they were saying "Turkish government also decided to not to pursue that role." That means it started with blaming the EU countries, but later students accepted that the current Turkish government played an important role as well in this process. Of course, I did not conduct any survey. These are my impressions only that I tried spontaneously to remember.

About the students here at Viadrina, they are very curious. There are 2 students from Bilgi. Today for example I asked whether there is anybody in the class who haven't been in Istanbul before; only two students raised their hands. I think the cooperation between Bilgi and Viadrina Universities played an important role in this situation, some took part of in the exchange program. I think they are very curious and worried about the current situation.

*In your opinion, what are the differences in teaching in Turkey and in Germany?*

I taught in different countries but only in Germany at FU I felt like a university instructor, because it was a more egalitarian relation with the students. They were there because of interest and not because someone forced them. But it also shows me, how Germany has changed since 90s. I know that time the egalitarian relation was not only structural but also physical. Many students were at my age. Many students who studied Islamic studies or Turkish studies were in their 30s to 40s. They did it because they liked it. This gives you a real university atmosphere.

*You have been teaching here in Frankfurt Oder since October. How did you experience the city, what did you do in your free time?*

I liked the city when it was warm (laughs). Of course, it is a joke. I experienced only the university side. Then I find it very pity that many people live in Berlin. I would like to live here. It would be more interesting to live here. Because when you teach here it is very important to bring with yourself the culture to the city. It is the same for the students. The first day when I came here I did not know where the building was. I got off the train and I saw everybody walking to the same direction. I just followed the people. It was like a corridor to the university. In the 80s I came to Berlin from West Germany, it was the same. I came by car and you wouldn't ask me how I found the way.

In my free time, second hand bookstores are very interesting for me. I found one second hand book store on this corridor. I go there every time when I come to Frankfurt Oder. I went to the so called 'other side' of the city. I planned to stay here at least

2-3 times to experience the evening here in Frankfurt Oder on the border. But I will do it when the cold winter is over. But as I said unfortunately it seems like that the university did not bring its culture and all other advantages to the city. Many universities, especially one like Viadrina are very progressive, very open minded, very diverse and very pluralistic and thus isolated from the city. But as I can see it is not the intention. The intention is the opposite. I see everywhere there are the activities and campaigns to call the students and the instructors and all other employees to settle in the city. Apparently the local and university administrative are well aware of this problem. I do hope this will change soon. First of all, it is something to pay to this city for hosting the university, second it is not a sacrifice at all. It can be even an advantage to live here.

*You lived in Germany for a while. Did you see any difference between those times you lived here and now?*

I told you partially in terms of university. But on society level, the biggest change is DM and Euro (he laughs). In the 90s, people were complaining about the erosion of the social state. But still it was more social, more humane than today. It is more pitiless everything today. Relatively it is much better than many other countries. It is unfortunate that there are so many gaps between working class and different groups. Apparently this neo-liberal way has affected Germany as well. Everybody talks about the rise of the right-wing populism in Germany. I follow it on the media, but I don't know more about it because I do not observe it in daily life. Because I live in Kreuzberg and I teach at Viadrina. Two very diverse, pluralistic and progressive places!



*How did you feel as Turkish in Berlin and in Frankfurt Oder? How do you perceive the life of Turks in Germany?*

I am not Turkish in terms of ethnicity and I am not a Turkish citizen. But my origins are from Turkey. After such a long time coming back to Germany makes me to comparing the things I see with those times. There are not big changes, especially for Berlin. But Frankfurt Oder as I said before I did not experience the city enough to tell that.

From the media we know that the racist sentiments against foreigners rise every day. And at the same time, we see that, being under attack of this new right populism, most of the Turkish people vote for the right populists in Turkey. This is pathetic of course, very sad. But it is about emotions. They are doing politics of emotions. That love and hate relations with Germany and Europe is very much used from right populist elites. I hear from many Turks in Berlin: "We are so proud now because we are very strong." I do not know what it means to be "strong". I think they feel threatened in many ways. There is no social state anymore. It is very strange, economically the Turks are very vulnerable, but emotionally they are more

confident. It is like you really want to shake the people and ask what is the gain from this is. Why are you proud of that?

*Are you planning future cooperation with the Viadrina?*

A big yes! I would love to. Of course what I will say is not a call for a partnership (laughs), but my experience until now tells me Viadrina University is one of the universities in Germany that I can cooperate in terms of the project that I explained before.

*Your favorite German word/expression?*

*Unglaublich* is the first word that came to my mind. But I don't know why. The second one is *echt*.

*Your favorite German food?*

I really like Currywurst. When I came to Germany in the 80s as a student, one of the first things to eat was Currywurst. There are other things, but my favorite is Currywurst.



## Portraitreihe der MES-Dozent\_innen

### Ein Interview mit Dr. Elsa Tulmets



*Dr. habil. Elsa Tulmets ist seit Mai 2018 für die Koordinierung des Programms „Pensées Françaises Containporaines“ zuständig und seit Oktober wissenschaftliche Mitarbeiterin (als Vertretung) am MES-Lehrstuhl der Europa-Universität Viadrina. Zudem ist sie angegliederte Forscherin am deutsch-französischen Centre Marc Bloch und war bis Ende 2018 assoziierte Forscherin am Institut für Internationale Beziehungen Prag (IIR).*

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*Wirft man einen Blick auf Deine Veröffentlichungen und Lehrveranstaltungen der letzten Jahre, komme ich nicht umhin festzustellen, dass mir eine Expertin für Europäische Nachbarschaftspolitik sowie EU-Außenpolitik mit einem Fokus auf Deutschland, Frankreich und Mittel-Osteuropa gegenüber sitzt. Wie kam es dazu, dass diese Eckpunkte zum Schwerpunkt Deiner Forschung wurden?*

Ich habe mich in meinem Studium sowohl für Jura, Politikwissenschaft und Internationale Beziehungen und dann als Spezialisierung für

Europafragen interessiert. Das Interesse für (EU-) Außenpolitik war für mich eine Möglichkeit, die beiden Bereiche der Internationalen Beziehungen und Europäische Fragen zu verbinden. Im Rahmen meiner Masterarbeit habe ich zur Rolle Deutschlands in der Außen- und Erweiterungspolitik der EU gearbeitet. In meiner Doktorarbeit zur Konditionalität als Rahmen für gegenseitige Sozialisation habe ich mich dafür entschieden, einen Vergleich mit Frankreich einzuführen, und die Rezeption der Beitrittskriterien in Estland und Ungarn untersucht.

*Warum hast du Dich für eine Karriere als Forscherin entschieden? Gab es ein Schlüsselerlebnis?*

Als ich Abitur gemacht habe, habe ich mich natürlich gefragt, was ich später machen möchte. Ich wollte gerne eine Arbeit finden, wo ich schreiben kann und im Kontakt und Austausch mit Leuten bin. Zuerst habe ich mich für Journalismus interessiert, wo ich Praktika z.B. bei der französischen AFP gemacht. Ebenso habe ich mich auch für die Verwaltung interessiert und ebenso Praktika in französischen Ministerien im Außenpolitischen Bereich gemacht.

Durch diese gesammelten Erfahrungen habe ich gemerkt, dass ich mich eher Richtung Forschung orientieren möchte, wo ich schreiben kann und in

regem Kontakt sowie Austausch mit KollegInnen und Studierenden bin.

*Dieses Semester lehrst Du die Einführungsveranstaltung: „The European Union in Times of Crises. Introduction to European Policy-Analysis“. Was würdest Du sagen, ist für Dich die größte Krise der EU?*

Das ist eine schwierige Frage. Ich glaube, dass die Konsequenzen der Finanz- und Wirtschaftskrise klar machen, dass es sich um die größte Krise handelt und sich auch auf die Außenpolitik erstreckt. Die letzten Reformen, die z.B. in Frankreich in dem Bereich geführt wurden, deuten sehr darauf, wie finanzielle Mittel knapper geworden sind, aber auch weniger verschwenderisch verwendet werden sollten. Diese Krise hat auch zu vielen Überlegungen geführt, wie die Demokratie innerhalb der EU funktioniert; wie man neue Integrationsmethoden und Wege finden kann, und auch ob diese neuen Methoden wirksam sind oder nicht. Einerseits handelt es sich um eine Krise, die zu vielen Überlegungen zur Transformation der EU geführt hat. Andererseits muss man Krisen nicht immer aus einem negativen Standpunkt sehen. Meiner Meinung nach sind Krisen gute Möglichkeiten zu sehen, wie man mit wenig Mitteln erfinderisch werden kann, neue Ressourcen zu finden und wie man aus schwierigen Situationen neue Politiken und Integrationswege neu gestalten kann.

*Man spricht häufig auch davon, dass es drei Konstanten in der Europäischen Integration gibt: Krise, Erweiterung und Vertiefung. Ohne Krisen gäbe es vermutlich auch keine Veränderung. Danke für deine Sicht auf diese, wie ich persönlich finde, schwierige Frage. Kommen wir zur nächsten Frage: Du hast in Frankreich, Deutschland und der*

*Tschechischen Republik gelebt. Was sind Deiner Meinung nach die Unterschiede in der Lehre in Frankreich, der Tschechischen Republik und Deutschland?*

Meine Erfahrungen fokussieren sich auf internationalen Gruppen von Studierenden, die aus verschiedensten Ländern kommen. Daher ist diese Erfahrung mit diesen Ländern eher ähnlich für mich gewesen, da ich eigentlich immer mit gemischten Gruppen zu tun hatte. Man muss sich natürlich anpassen an die Sprache und an das Niveau. In dieser Hinsicht sehe ich keinen großen Unterschied, eher sehe ich einen Unterschied in den Formaten oder auch in den Verwaltungs- und Arbeitsbedingungen. Da kann ich festhalten, dass ich immer das Glück hatte, an gut ausgestatteten Orten zu arbeiten.

*Seit 2013 bist Du assoziierte Forscherin am Centre Marc Bloch. Was genau beinhaltet das? Woran forschst Du derzeit?*

Ich bin eigentlich seit 2015 am Centre Marc Bloch (CMB) aktiver geworden. Vorher hatte ich in Paris ein *Marie Curie Fellowship*, während dessen ich aber auch am CMB mitgewirkt habe. Am CMB ist vorgesehen, dass man aktiv an Forschungsseminaren und -gruppen teilnimmt. Eine Präsenz ist erforderlich, man erlebt einen großen Austausch mit Kolleginnen aus verschiedenen Ländern und Disziplinen, von denen man lernen kann. Derzeit bin ich am Pol „Staat, Politik und Umgang mit Konflikten“ eingeteilt. Einmal im Monat organisiert dieser Pol Treffen, an denen ForscherInnen ihre Arbeit vorstellen und ihre theoretischen und methodischen Fragen diskutieren. Neben den Ergebnissen werden auch Forschungswege

vorgestellt, welche Fragen untereinander lösen können – ein sehr spannender Rahmen.

*Wie wird man assoziierte Forscherin?*

Es gibt offene Stellen, die ausgeschrieben werden. Dafür muss man eine Bewerbung mit einer Kurzfassung des Forschungsprojektes einreichen. Frankreich und Deutschland als Schwerpunkt sind nicht ausschlaggebend: EU, Migration – aktuelle Themen sind eher gefragt.

*Zudem warst Du von 2012 bis Ende 2018 assoziierte Forscherin am Institut für Internationale Beziehungen in Prag – unterscheiden sich die beiden Forschungsinstitute sehr?*

Sie sind anders gestaltet: in Prag habe ich als wissenschaftliche Mitarbeiterin gearbeitet und hatte Kontakt sowohl mit der Forschung als auch mit den Verwaltungen Tschechiens und anderer ostmitteleuropäischen Staaten. Das Institut für Internationale Beziehungen (IIR) ist viel kleiner und hat weniger ausländische Forscherinnen als das CMB. Die Arbeit bestand – wie beim CMB – hauptsächlich aus akademischer Arbeit (Forschungsprojekte, Konferenzen, Veröffentlichungen, ...), aber es wurde auch von den MitarbeiterInnen erwartet, dass sie auf die Aktualität reagieren und sich sowohl an EntscheidungsträgerInnen z.B. durch policy papers und Konferenzen richten als auch über Medien an das breitere Publikum. Es ist vielleicht kein Zufall, dass ich und mein schwedischer Kollege damals die einzigen Forscher am Institut waren, die nicht aus Tschechien kamen: Es war genau die Zeit, wo Tschechien die EU-Ratspräsidentschaft zusammen mit Frankreich und Schweden inne hatte. Ich hatte somit die seltene

Gelegenheit, die Anfänge der Östlichen Partnerschaft der EU in Einzelheiten mitzuerleben.

*Schaut man sich die Liste Deiner Publikationen an, ist diese sehr vielfältig. Welcher Themenschwerpunkt liegt Dir besonders am Herzen bzw. Reizt Dich aus deinem Forscherinteresse derzeit am meisten? War das mal anders?*

Es ist richtig, dass meine Forschungsinteressen sehr vielfältig sind. Gleichzeitig habe ich versucht, immer eine Konstante in meiner Arbeit zu behalten. Der rote Faden ist schon der policy transfer oder die Zirkulation von Normen und Know-how, wie Menschen interagieren, also der soziologische Blick auf Interaktionen zwischen Ländern im Rahmen der EU-Außenpolitik mit den Partnerländern, aber auch innerhalb der EU. Durch diese Forschungsarbeit – und auch viel Feldarbeit vor Ort – habe ich mich auch für Maßnahmen der Völkerverständigung interessiert. Wenn einige Vorhaben nicht richtig auf der politischen Ebene laufen, dann können sie vielleicht besser auf anderen Ebenen wie Verwaltung und Zivilgesellschaft funktionieren. Das ist, was mich derzeit besonders interessiert: Zu schauen, wie andere Gesellschaftsebenen etwas bewegen können, wo es in einigen Arbeitsebenen nicht möglich ist oder stockt. Ein gutes Beispiel ist die Zusammenarbeit im Verwaltungsbereich und die Mobilität im Bereich der Beamten: Inwiefern kann durch den Austausch mehr Verständnis für ein anderes Land entstehen, insbesondere wie Know-how zirkuliert und wie Wissen zu einem gemeinsamen Zweck ausgetauscht wird. All dies sind Fragen, die mich interessieren und die man auch auf der Ebene der Zivilgesellschaft findet. Zusätzlich kann man sich fragen: Wie schafft es die Zivilgesellschaft im Austausch mit den staatlichen Akteuren zu stehen? Diese intensiven

Kooperationsmöglichkeiten schaffen ohne Zweifel ein Rahmen der Krisenbewältigung. Durch empirische Forschung entstehen also neue Ideen, wie z.B. Kooperation durch Austausch anders gestalten werden kann.

*Seit der Veröffentlichung des Aufsatzes „Prag, die Visegrád-Gruppe und Tschechiens Ziele in der EU-Ratspräsidentschaft“ gemeinsam mit Jan Karlas und Michal Kořan "Osteuropa“ von 2008 ist viel passiert. Was sind deiner Meinung nach die Gründe für die Veränderungen?*

Das eine sehr komplexe Frage, auf die es nicht nur eine Antwort gibt. Auf der politischen Ebene haben einige PolitikerInnen es nicht geschafft, Entscheidungen mit Blick auf die Bevölkerung mit Vernunft zu treffen und haben stattdessen eigene politische Interessen verfolgt. Wenn man sich mit Diskursanalyse beschäftigt, merkt man, dass viele Stellungnahmen rhetorisch genommen wurden und folglich dazu geführt haben, dass andere EU-Partner sowohl rhetorisch als auch dann praktisch nicht sehr konstruktiv damit weiterkommen konnten. Daher hat sich schon auf dem politischen Bereich sehr viel verändert, was die Situation der Migrationskrise 2015 leider nicht verbessert hat, und Kooperationsbrüche sowohl innerhalb als auch außerhalb der EU verursacht hat. Meiner Meinung nach sollten aber auf der Verwaltungs- und Zivilgesellschaftsebene, wie bspw. im Universitätsbereich, nach Kontinuitäten und Möglichkeiten für weitere Zusammenarbeit gesucht werden. In der Hinsicht hat sich seit 2009 sehr viel geändert und es gilt Konfliktlinien innerhalb der EU zu mildern oder wegzuwischen.

*Du sprichst Estnisch - magst Du erzählen wie es dazu kam?*

Estnisch kann ich leider mehr lesen und verstehen als sprechen. Ich kann eher kleine Gespräche führen, es ist eine sehr schwierige Sprache, wie alle finno-ugrischen Sprachen. Ich hatte das Glück die Sprache öfter als Kind in Paris zu hören, aus dem Grund, dass mein Großvater - den ich aber nicht gekannt habe - Este war und Kontakt zur kleinen estnischen Gemeinschaft bestand. Ich habe mich eigentlich erst später im Kontext meiner Forschungsarbeit und im Rahmen der EU-Erweiterungspolitik für Estland interessiert. Zudem wollte ich diese Arbeit vertiefen und habe die Sprache gelernt, um auch Zugang zu Dokumenten und Kultur zu bekommen.

*Was ich gerne noch loswerden möchte:*

Die Viadrina ist meiner Meinung nach ein toller Ort, um sich Wissen zu älteren und neueren Mitgliedstaaten der EU anzueignen. Nicht in jeder Uni ist es möglich, diese Verbindungen zwischen Ost und West zu schaffen, eine Trennung, die leider noch in vielen Köpfen besteht. Durch die originellen Themen der Kurse, die angeboten werden und die diversen Sprachmöglichkeiten und Konferenzen, die zur Völkerverständigung beitragen möchten, können Verbindungen zwischen Ländern und Disziplinen geschaffen werden, die vielleicht an anderen Universitäten nicht möglich sind. Das gilt sowohl für Studierende als auch für Dozierende.

## Portraitreihe der MES-Gastdozent\_innen

### Interview mit Prof. Étienne Jollet

Von Hilal Isık



Étienne Jollet is Professor of Modern Art History at the University of Paris I Panthéon Sorbonne. His work follows three main directions. The first is the study of 17th and 18th century French art, with a special interest in genre painting, and the relationship between art and knowledge - gravity in painting. The second direction is the methodological and historiographical approach of art history, art criticism in the 18th century in favour of neuroscience, with a particular interest in the question of topography. The third direction is the connection between art and power. At the moment, he is about to finish a book about "La figure et le fond. Les monuments publics des rois de France de Henri IV à la Révolution" (Droz, collection "Ars Longa").

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Could you please tell us more about your research interests? What are you working on at the moment?

Currently I am working on a book about the monuments during the 17<sup>th</sup> through the 18<sup>th</sup> century, whose main focus is to understand the relationship between forms of representation of power and the notion of ground. It covers at the same time the national ground on which the monuments are erected but also the background on which they appear and the ground as the reason for being a king. The main issue is the implicit legitimacy of the king as it is inscribed in the territory of France.

I am also working on a handbook, which addresses the problems of historiography and methodology. It includes the question, why historiography of art history is a new development in France. It gets specially attention as we didn't have the tradition of reflexivity you have here in Germany. That's why I am so happy to be here.

And I am also interested in the notion of complexity vs simplicity, because of the urgency of the notion of the complexity today, in a word of complex relationships we live on the basis of our daily life thanks to networks and thanks to parameters which are far more enormous than during the period I am working on. (...) Around this notion of simplicity it is now quite vivid like the idea of the origin and why would it be good to go back to the origin of humanity to see better the values we can develop in a complex world. So this thought about ecology is an example for today. I studied through the interest for lost Paradise, for the golden age of humanity and even for Jean Jacques Rousseau thoughts about the political origin of the world and why the simplicity is another sort of the core of values.

In my historical view it is not a question of ethos as far as I am concerned. It is more about the important issue for the understanding of Enlightenment. And the general frame for all these questions is secularization. (...) But as secularization is rich of notion to deal with all sort of hypothesis. You can interpret it as a way to speak about dechristianization but also as Carl Schmitt and Karl Löwith said it may be just new clothes for an old concept. So we are maybe still in the period where the old religious values are hidden under secular garments.

**Your work follows three main directions and one of them is the connection between art and power. How do you see the connection between art and power in 21th century, especially in Europe?**

That might be the reason of the conference in June that I am organizing about ground and network as paradigm. Because it seemed that less and less “what we see is real power”. The relationship between art and power, I mean visual art and power, is less and less relevant since the power is hidden even if there are so many images of power. Let’s think about Trump for example and the images of himself or our president Macron. But the real power is often elsewhere, especially in the major companies in the world. And the third aspect in the development of network which might be the real form of power and the question is as network and appearance is it still possible to make sort of relationship between what we see and the actual power. I would say no but maybe there are new forms.

**Could you please tell us more about the conference?**

It is supposed to gather people interested in this connection between art and power. I want to anchor it on the absolutely elementary relationship we have with the world so there will be people specializing in psychology of perception. (...) But what are we living today, this sort of political problems we have, is it possible to live today without being visible. And that’s why there will be people on the psychology perception side but also historians, philosophers and art historians. And I hope specialists of politics like Timm Beichelt also join. I will also ask Andrea Allerkamp. Because everybody has something to say in this research field. It is going to be organized one day in Frankfurt (Oder) and the other one in Berlin. Students are also welcome to participate.

**How did you get around to coming to Viadrina University as a Guest Professor? Did you have any idea about the university and the city beforehand?**

I think that in France it was more the idea to come to Germany. And this sort of double aspect (here and at the Marc-Bloch Center in Berlin) was quite attractive. But I also liked to have teaching experience in a German university. Because I am very fond of the idea of thinking about the best way possible to teach. So I am very happy to discover these 3-6-9 ECTS options of every course and also the notion of presentations. Nothing is obvious; it is created by tradition. And it has Pros as well as Cons. Second: the discovery of a new frame. New people having a discourse far more general about the humanities. And I am very happy about it. Concerning the size of the university I am also very happy about it.

You know better than me now we have this strange knowledge called Wikipedia or any equivalent which deeply modifies the relationship between



knowing and not knowing. Thanks to these sites you may have an image of the Viadrina and Frankfurt. But you have to live them. Because you can't feel the scale, the landscape, the proximity of Poland. It is very strange, in a very positive sense.

**This semester you taught two classes – could you please tell us more about your seminars here at Viadrina University? How can you relate them to European Studies?**

The first one appeared to be a bit difficult for the students. Because at the beginning I thought because of the excellent Christoph Asendorf, there were students specialized in art history here; but it is not the case. 'Ground' is a difficult notion when you have no idea about what is space in art historical discourse. So I tried to make the students understand what it was around the question of representation of the Western art, where we are obsessed with telling a story and the distinction between place and space. And all sort of things which deal with the notion of the border once again. Because place is something defined with its limits but space is supposed to be unlimited, infinite. So this tension between what is limited, what is unlimited is something we experience every day. And the ground would be even a third dimension which includes something more sympathetic, when you feel a relationship to a specific place. So I think that politically and ideologically it is an issue, because all the phenomena linked to migration are ways for some people to feel earth about the feeling of belonging to some place. And the other way around migrants who can hope to be a part of a someplace or not, maybe not at all. Just nomads. Which may be a respectable position because they were nomads for centuries in some place. And you see this

distinction place/space/ground might be three modalities about very specific historical objects.

The second class is about feelings. I tried to show how during this period they went from sentiment as a passion to sentiment as a judgment. It seems to be more understandable for the people here than this strange notion of the ground. So maybe it is something which speaks rather to young people/students about the difficult articulation in ourselves between feeling and reason. The big issue here is the Western conception of the individual, an individual having a relationship to his/her environment in terms of mastery – for the worst and the best; a mastery which would mean dominating hence and organizing things rationally ... the development form of technological progress and so on but also the bad aspect of it, destroying nature, feeling absolutely above it, instrumentalizing it, and the same for the animals for example, as being just objects not subjects of us, which is no longer an opposition we can really deal with. (...)

**You are an associate researcher at Centre Marc Bloch since 2018. What exactly does that include?**

It means to collaborate to one out of four poles/themes. I am associated with one about critical thought, the basis of which is the Frankfurt School philosophy - so from Adorno and Benjamin up to Habermas and all these philosophers who tried to evaluate the limits of philosophy and the social sciences; the other way around, the power of philosophy to create some sort of frame to deal with the social, political, sociological, economic issues. And there is an echo of what I am trying to do in art history which is so critical because of this reflexivity I like about historiography, and so on but also the wish to make



a strong relationship between the phenomena I am studying and the wide spectrum of causalities among which there are sociological, economic, political reasons for the determination of social search work.

**You completed your studies in France, and you were a visiting professor at Columbia University. In your opinion, how different is the academic world in France, in the USA and in Germany?**

France is very peculiar because Napoléon created the system of competitive exams which use the superior teaching as a way to select the elite of a country very early on. The good aspect of it is the quality of teaching is very intense. The bad aspect of it is that it creates too deep a caesura between teaching and research. What I like so much in Germany is the scheme the Humboldt brothers created and which is used in the academic world of most countries: a combination of teaching and research. For me it is an absolutely fantastic association. Whether it is still possible is another issue ... Because in France we put a lot of political value in a superior teaching. It is free like it is in Germany. Everybody can come, there is no competition at the entrance. But then the question is the quality, which is a challenge. It is a challenge to give a high quality education to so many people. But I am mostly teaching to master degree students or Phd candidates. So I do not have this problem of the absence of the quality.

Between USA and Germany: Columbia is the model of the selection pushed to the very limit of it. Very very few students. In my graduate seminar I had an enormous group with 8 people. The good aspect of it is the fact that they are very intelligent people, selected people. I was very happy to be there and got the scholarship to be member of the PhD program. But there are limits, too, since they

have done far less art history than our students, and maybe the students here in Germany. So very often you can be very tempted to speak on a too general level and then to be tempted to again follow the intellectual fashions. And also because it is a private university you have to be somebody who gives satisfaction to the students. It is not said of course but you feel it. That they spend 65000 dollars a year. There is some implicit pressure, when you give marks. So to be frank. I am very happy to be here in a public university as it is in France.

**You have been teaching here in Frankfurt Oder since October. What are your observations about the City?**

Concerning the city I find it very pleasant because of the scale. Everything is reachable. And the phase of the life is so different what I am having every day in Paris. Paris in comparison is hectic. Frankfurt (Oder) is absolutely what an academic city must be like. I was lucky to live in Oxford. In Oxford, too, you have the sort of slowing down of life which brings you to take some distance towards the subject and it is called thinking.

**Are you planning some future cooperations with Viadrina University?**

Yes, I consider it my duty to create some sort of a network with Viadrina and if possible with MES, too. Thanks to this conference first, because some professors are invited to be part of it. Second my 19 PhD candidates that I am supervising are coming here in June. And we will meet with the PhD candidates here and at Marc Bloch. I think it is a way to create the next step about it.

**What is your favorite German word?**

*Wissenschaft*. Because it has no equivalent in French. Because we oppose science which is of course *Wissenschaft* but only what we call pure science: Mathematics, or physics. But if I understand correctly, in German the term *Wissenschaft* can be used for humanities. This is for me something very positive, since it means that

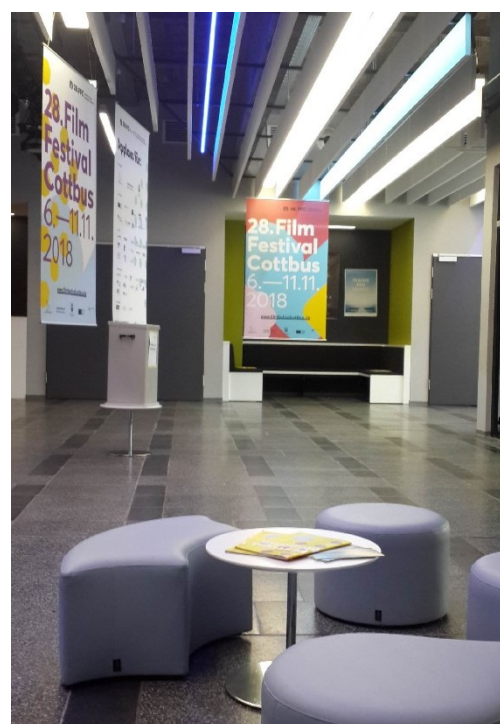
on one side humanities can be considered as serious as “pure” sciences; and on another side it means that there is no opposition to create between knowledge and the work of the scholars which elaborate the new knowledge; the process and the result of the process. I like this dynamic approach I hear in Wissenschaft.

## Understanding (!) Eastern Europe – Festival of East European Cinema Ein Bericht von Hilal Isik

Von Hilal Isik

*The Festival of East European Cinema, that is held for 28th times this year, brings filmmakers, producers, film directors, actors and film lovers from Eastern and Central Europe together in Cottbus, and promises to be a unique forum for encounters and dialogue with its readings, exhibitions and concerts as well as workshops, seminars, panels and film talks. In this article I will give you a brief overview of my observations and comments on the festival.*

The advertisement of the festival, as far as I can see, was quite well done in Frankfurt Oder and Berlin. It is possible to say that the organization of the festival is really successful. Selected venues were very close to each other. The interest in the festival was strong. The festival magazine, prepared with the contribution of many film critics, was quite comprehensive and helpful. Organizers of the festival are conducting surveys to hear your opinions and criticism about the festival. And they also put additional chairs in the halls when the tickets were sold out.



*Kammerbühne- inside, Cottbus*

Of course, besides all these bonuses, it is also possible to talk about a few shortcomings. From Frankfurt Oder, it is possible to reach Cottbus by approximately 1.5 hours by train. I would like to say that the excitement of the festival welcomes you at the train station, however, unfortunately, when you enter the city, there is no sign of the festival.



*Kammerbühne- outside, Cottbus*

The festival's trailer was prepared by Axel Ranisch and is shown before each film. *Die Lubina* (which means charming in Sorbian and used as female name in Germany and in the Netherlands), the biggest prize of the festival, is represented as a fragile white woman that resembles a princess. Everything is black and white. She escapes the “indigenous-looking” men who are approaching her, but then each man produces a flower and colours her dress with a blow of air. I can't find any descriptive article about trailer, so I don't know why Ranisch, who is called “the wonderchild”,<sup>1</sup> directed the trailer this way. However, I still want to mention that I find the trailer quite irritating, since I perceive it as the reproduction of discrimination in many ways.

I had the opportunity to watch four short films and two feature films at the festival. The four short films I watched were Georgian Fresh Shorts. (*Andro*, *Dinola*, *Wachschutz* and *Tuta*). *Dinola* tells the story of a woman who has been separated from her children after her husband dies and is forced to marry someone else according to Svanish Law. The director of the film, Mariam Khatchvani, dedicated the film, which was based on a true story, to all the children who left their grandmother and mother. *Wachschutz* describes the tragicomic events that happened to the police in charge of protecting an

abandoned factory. *Tuta* offers a look at the life of the mountain villages in Georgia.



*Tornike Gogrichiani, the director of Andro*

After the screenings, a discussion was held with Tornike Gogrichiani, the director of *Andro*, which tells a road story of a father and his son from Georgia to Turkey. Gogrichiani stated that the film was based on his experiences as a child, as they would take stuff that are antique or thought to be valuable from their house in Georgia to sell in Turkey.



*Kosta Ristic, the director of Bandits in search of mom*

<sup>1</sup> 1 BZ. Berlin.2018. Axel Ranisch, das Wunderkind aus dem Plattenbau <https://www.bz-berlin.de/leute/axel-ranisch-das-wunderkind-aus-dem-plattenbau>

One of the featured films I watched was “D for Division”. The documentary movie is about the border between Latvia and the USSR (or today between the European Union and Russia.). It shows two opposing visions of the world. It is a fact that the content of the film is very strong. Siranis said that the film is prepared based on Wikipedia-like hyperlinks and jumped from one subject to the other. But I think this situation made it difficult to watch the film.

“Bandits in search of mom” was the first feature film I watched at the festival. This movie was also my favourite. It takes place in Belgrade telling the stories of four siblings who spend their time on the streets searching for their mother.

The stories the director told about the film during the interview were also very impressive. Director Kosta Ristic said that he met the children in a bookstore. He mentioned that just before the shootings started, the children disappeared. 3 days later, he said, with a phone call he learned that they had gone to a wedding in Kosovo with their families. After he brought the children from Kosovo, they started shooting and it took 25 days. Kosta Ristic said, even though the children were gypsies, the film was about the working class, not the Gypsies. In response to questions such as “Are there a lot of street children living in Serbia?” or “Are children smoking too much in Serbia??” Ristic, in a rather uncomfortable manner, needs to explain: “It is a Film about Roma. But we did not

want to have a Film about Gypsies. It is about the working class, it is about the social reality. It is the story of the kids, and the streets give them shelter. Because of the gentrification people lose their homes. Gentrification! We got the best parts of Europe!” he laughs and continues: “It is about trying to live as members of the working class. In Russia for example, this film is understood different than in Germany. Because there are such children in Russia. People in Russia understand this film. In Germany, they ask me about smoking instead of asking about the film. Let me tell you that I’ve never seen as many teenage smokers as I’ve seen in Germany”

It is possible to make a deep analysis on words of Ristic. However, this may be the subject of another article. But there is still a point to address. The festival manages to create question marks in our minds by revealing the existence of different stories, different perspectives, different experiences and different understandings.

Even though the trailer of the festival created by a “wonderchild” was rather irritating for me; the festival has witnessed such judgemental questions and Cottbus not being a city that can fully reflect the festival atmosphere, in order to see how different stories of different countries are understood differently, the festival of East European Cinema, with its organization quality, really deserves to be visited every year.