

# **Visualizing the Soul**

**Sunday, November 5, 2017 – Wednesday, November 8, 2017**

**Participants, Abstracts, Biographies**

## Orna Harari

Title: Why is Galen Agnostic about the Substance of the Soul?

Abstract: The divergent views about the soul found in the Galenic corpus notwithstanding, Galen is consistent in professing ignorance about the substance or essence of the soul. This agnostic approach is commonly understood as following from Galen's methodology of science whose strict criteria for scientific certainty do not allow indisputable knowledge of the soul's substance. While this explanation is undeniably correct, in this talk I highlight another methodological advantage of Galen's agnosticism, arguing that it facilitates secure diagnoses of unobservable causes of illness from their observable bodily manifestations. In so doing, I examine Galen's agnosticism about the soul in light of his agnosticism about another related term i.e., *dunamis*, which is the active cause of bodily activities. Specifically, I focus on Galen's claim that the *dunamis* is relational term and show that within his theory, the ambiguity as to whether activities are caused by the bodily parts or by the *dunamis* is less consequential than it may seem. In Galen's relational analysis of active causes, these two accounts do not refer to distinct causal factors, i.e. the mixture of the bodily part and a *dunamis*, but to the same factor under different descriptions: one that describes the cause as an absolute entity and another that expresses only its capacity to cause an effect. Understanding Galen's account of the soul in light of this conclusion, I show that his agnosticism about the soul guarantees one-to-one correlation between bodily manifestations and mental states, thereby securing valid diagnostic inferences from symptoms to their causes.

Biography: Orna Harari teaches classics and philosophy at Tel Aviv University. Her publications deal with Aristotle and the Aristotelian tradition, particularly on methodology of science, mathematics, and natural philosophy. She is currently working on Alexander of Aphrodisias' natural philosophy and on conceptions of causality in the second and third centuries AD.

## Orly Lewis

Title: Clinical implications of ancient conceptions of soul

Abstract: Greco-Roman sources offer some fascinating examples for visualisations of soul. My aim is to examine how these theoretical ideas were translated into medical diagnostic and therapeutic practices. I will focus on two prominent and particularly instructive cases: the author of the treatise *On Regimen* (fifth–fourth centuries BC, attributed to Hippocrates); and the Roman physician Galen of Pergamum (second century AD). The author of *On Regimen* envisioned the soul as a mixture of fire and water. Galen, despite proclaimed ignorance regarding the substance of the soul, often makes recourse to a material conception of soul; and he, too, uses the notion of mixture. For Galen, however, this is the qualitative mixture of the primary organs related to the three parts of the soul (the brain, heart and liver for the rational, spirited and desiderative parts respectively). Both physicians believe that impairments of the soul can be identified through physical symptoms and treated by dietary means or drugs. Galen advocates, moreover, philosophical or 'psychotherapeutical' means. I will proceed by examining the means used by these authors for identifying the condition of the soul and correcting or improving it. I shall then consider how the physiological reasoning of these authors and key concepts in their works are related to the ways in which they envisioned the soul and to their clinical practices concerning it.

Biography: Orly Lewis is an historian of ideas and medicine of the pre-modern world, currently working as a Martin Buber research fellow at the Hebrew University of Jerusalem. Ph.D. (2014) in Classics at the Humboldt University of Berlin; MA – Tel-Aviv University: Classics; BA – Tel-Aviv University: Classics and History. She worked in Berlin for several years as a research fellow in international research groups concerning ancient science and the interaction of medicine and philosophy. Her research concerns: conceptions of body and soul, health and illness; the interrelation between theory and empirical investigation in the emergence of new theories and clinical methods; and the exchange of knowledge between patients and practitioners. She has published on ancient anatomy, physiology and diagnosis and is co-editor of a forthcoming volume on the concept of pneuma. Her monograph *Praxagoras of Cos on Arteries, Pulse and Pneuma. Fragments and Interpretation* was recently published in Brill's series of 'Studies in Ancient Medicine'.

## István Bodnár

Title: Celestial thinking and celestial life in Plato and beyond

Abstract: Plato's account of the construction of the World-Soul in the *Timaeus* in terms of constituents, of ratios, and then of a rudimentary geometrical model provides a description of the intellectual soul and its operation. Timaeus, however, insists that this description practically cannot be understood without the study of visual models: visual models that represent this soul in a way that the model's movements correspond to, and explain the movements of fixed stars and the planets (including Sun and Moon). Accordingly, intellectual activity and celestial motions are claimed to be intimately related: celestial motion is a manifestation of another kind of motion, the motion of the World-Soul.

This modelling and visualisation of intellectual activity is nevertheless crucially restricted. Not only by the fact that it is propounded in a dialogue where the protagonist is not Socrates himself. In addition to that, the protagonist, Timaeus, explicitly admits that what he elaborates is a likely story. He does not lay claim to having knowledge or certainty about these matters.

Aristotle, quite typically, disregards this pre-emptive restriction, interpreting and criticising the Platonic account as if it were propounded as literally true. Thereby he effectively dismantles and rejects what is meant to be an explanatory device for these intellectual activities. Nevertheless, on his account, too, celestial beings are endowed with life, or at the very least with activities that are on the one hand analogous to psychological activities, while on the other they issue in the movements of the celestial entities. In this context I will discuss Aristotle's description of celestial motions in *De caelo* II.12, where he suggests that even within the celestial realm the activity of different planets do not need to be of equal perfection. Although the only way to assess the activity of these entities is from the complexity of their movements, that is treated as a reliable indication of what goal these entities track, and whether they do so in a successful manner. This account will be contrasted on the one hand to *De caelo* II.3, about the need of complex motions in the celestial domain, and on the other to Aristotle's account of celestial motions in *Metaphysics* bk. XII.

After this I will turn to some specimen cases of what commentators made of this tension, and how they assessed claims about celestial psychological processes and their connection to celestial motions.

Biography: István Bodnár did his undergraduate studies in Philosophy and Classics, and earned a Ph.D with a thesis on Parmenides. at Eötvös University, Budapest. Apart from fellowships (at different research institutions and universities in Switzerland, the US and Germany), he has been continuously teaching ancient philosophy at that university since 1989. Bodnár also joined the Department of Philosophy of Central European University in 2001. Bodnár's research interests centre on ancient natural philosophy, and its connections with metaphysics, philosophy of science and ancient science, with special emphasis on ancient celestial theory and mechanics. Bodnár was Silverman Guest Professor at the Cohn Institute for the History and Philosophy of Science and Ideas at Tel Aviv University in 2013.

## Wiebke-Marie Stock

Title: Soul as Space: Aviary, House, Temple, Garden, City

Abstract: In my paper, I will present part of my research on the visualization of soul as space in ancient and late antique philosophy. Many philosophers turn to imagery when they speak about the soul or the mind. A recurring image from antiquity, the middle ages and on to modern times is the image of the soul or mind as space, as temple or house, as a palace or castle. Such image-making is an essential component of traditional philosophical inquiry and has to be analyzed in combination with concepts and arguments. This image is often used to reflect on philosophical questions that are still debated today. Even though the ancient authors use a different terminology, their effort to spatialize the soul is an essential aspect and instrument of the philosophical tradition that seeks to understand the difference between soul and self and between conscious and unconscious parts of the mind. Far from being a *divertimento* from philosophical method, such spatial thinking tries to combine the disciplines of metaphysics, epistemology, ethics and aesthetics. My focus in this paper will be on Plato and other Platonic and neoplatonic philosophers (Plutarch, Plotinus, Porphyry, etc.) and on Jewish and Christian authors in the first centuries CE (Philo, Gregory of Nyssa, Origen, John Chrysostom, etc.).

Biography: Dr. Wiebke-Marie Stock is a private lecturer and visiting scholar at the University of Bonn, Germany (on a fellowship of the Gerda Henkel Foundation). She received her PhD from the Free University of Berlin in 2007 (with a dissertation on Dionysius the Areopagite). Before working at the University of Bonn she had been a research assistant/lecturer at the Free University of Berlin, a fellow of the Martin Buber Society of Fellows at the University of Jerusalem, a visiting scholar at the University of Notre Dame (on a fellowship of the Alexander von Humboldt Foundation) and visiting assistant professor in the Program of Liberal Studies at the University of Notre Dame.

Her research interests are: Philosophy of Antiquity and late Antiquity; Metaphysics, Epistemology and Philosophy of Religion; Aesthetics and Philosophy of Art. Her current projects include: What we are. Plotinus on the Soul and the Self; Plotinus' rationalization of Platonic demonology; Eidolon. Plotinus on the Soul and Its Shadow; Soul as Space in Ancient and Late Antique Philosophy.

Selected publications: *Plotinus: III 4. On Our Allotted Guardian Spirit. Introduction, translation and commentary by Wiebke-Marie Stock*. Series Editors: John Dillon and Andrew Smith. Parmenides Publishing, in preparation. *Denkumsturz. Hugo Ball. Eine intellektuelle Biographie*, Göttingen (Wallstein) 2012. *Theurgisches Denken. Zur Kirchlichen Hierarchie des Dionysius Areopagita*, Berlin/New York (Walter de Gruyter: Transformationen der Antike, Bd. 4) 2008. *Geschichte des Blicks. Zu Texten von Georges Didi-Huberman*, Berlin (logos) 2004.

<https://www.philosophie.uni-bonn.de/de/personen/privatdozenten/pd-dr.-wiebke-marie-stock-1/pd-dr.-wiebke-marie-stock>

## Adam Afterman

Title: Images of the "additional soul" (holy spirit) in the Zohar and Kabbalah

Abstract: In my paper I plan to address the way the Zohar and related sources in thirteenth century kabbalah describe the additional soul that embodies the people of Israel during the Shabbat. The Zohar uses several different images in order to describe its interpretation of the ancient idea that Israel receive an additional soul on Shabbat. For the kabbalist this additional soul is the holy spirit emanating from the godhead itself and enveloping the human agent. Since the additional soul is identified with the holy spirit that descends from the highest person of the godhead the Zohar and other related Kabbalistic sources describe the "additional soul" using a variety of theosophical metaphors. The Zoharic discussion, when utilizing the figure of the supplementary soul of Sabbath, both internalizes that mystery and integrates it with two other motifs--namely the dwelling of the Holy Spirit and the process of unification with the divine. One of the images I present is the image of the coronation, as the spirit forms a crown of light that "hovers over a person and adorns him with a holy crown, the crown of angels".

Biography: Professor Adam Afterman is the chair of the department of Jewish philosophy and Talmud at Tel Aviv University. His recent book *"And They Shall Be One Flesh": On the Language of Mystical Union in Judaism* was published by Brill in 2016.

## György Geréby

Title: The image of the soul as butterfly in late antiquity

Abstract: In the development of the representation of the soul, the image of the butterfly has been discussed, or rather touched upon by E. Rohde, F. Cumont, or J.-P. Vernant and Jan Bremmer (and recently in a thesis by Chiara Blanco). Their discussions, however, are rather tangential, since in Greek classical literature the image was not popular. It is in the later period that the image of the soul as a butterfly shows up on the so-called Prometheus sarcophagus of the Vatican Museum (second/third c.), or on the Dura-Europos Ezechiel fresco (painted cca. 244-5), and also on the Genesis illustration of the Riggisberg Textile (ca. fourth c.), probably from Egypt. In addition to these cases the Genesis cycle of the San Marco exonarthex is traced back to the Cotton Genesis, a medieval ms. probably modelled on of a fifth-century (Latin) Bible manuscript, most likely of Egyptian origin. These cases, dating from roughly the same period all share a common imagery of the soul despite their Hellenistic, Jewish or Christian background. The easy explanation yields itself: it is a testimony for the preference for a handy Hellenistic imagery, that is, adopting the Prometheus myth as the model for the Creation of Man both in Jewish (while 4Macc excludes human images), and in Christian circles. The free borrowing thesis was suggested by E. Bickerman. On the Christian side the expropriation might be considered as an instance of the „spoliation of the Egyptians.” Neither these, nor the abstract level explanations are satisfying, e.g. by referring to the physical aspects, like to the fickleness of the butterflies, or that an entity is able to escape from a dead shell, as is the cocoon, and ready to start a new life. These explanations do not address the issue why this earlier unknown imagery gained a new popularity. I'm inclined to follow Bremmer that the emergence of the image is most likely connected to a new approach to the idea of the soul. The butterfly image might constitute what can be perceived as a new symbolic association, when the imago flying from the corpse at the moment of death, free from the bonds of the body and ready to start a new life after the departure of the individual is a characteristic of the free soul. Again, Bremmer might point to the right direction that in Christian hymnography, and epitaphs heavens is described as a blessed place (not unlikely to the Jewish imagination of the eschatological Garden of Eden), where in the eternal spring under the canopy of fruit-bringing trees fragrant herbs thrive in an eternal spring-type sort of *locus amoenus*, a place where the butterflies could feel at home.

Biography: György (George) Geréby, associate prof. at the Central European University, Budapest. Historian of philosophy and ideas. Studied in Budapest, Oxford, and Fribourg. Taught in Pécs, Budapest, Liverpool and Rutgers University. Ph.D. on Proclus' *Elements of physics*. Keeley Visiting Fellow, Wadham College, Oxford 2013/4. Most recent book on God and empire. Studies in Political Theology (in Hungarian).

## Michal Heiman

Title: Experimental diagnostics of affinities

Heiman is an artist, creator of the Michal Heiman Tests No. 1-4 (M.H.T.s) and the Photographer Unknown archive (1985). She teaches at Jerusalem's Bezalel Academy of Arts and Design and Tel Aviv University and is a member of the Tel Aviv Institute for Contemporary Psychoanalysis. The first Michal Heiman Test box and procedure were debuted at Documenta X, 1997. In 2008 Heiman showed her solo exhibition *Attacks on Linking* at the Helena Rubinstein Pavilion for Contemporary Art, Tel Aviv Museum of Art. She was the first recipient of the Shpilman International Prize for Excellence in Photography and research in 2010, awarded in collaboration with the Israel Museum.

Her most recent solo exhibition, AP – Artist Proof, Asylum (The Dress, 1855-2017), at the Herzliya Museum of Contemporary Art, includes video, sound, photography, performance, floor works and archival displays. Heiman's projects cross historical and geographic borders, provoking consideration both of 19th century local and of twenty-first-century global communities. She brings her critical voice to bear on issues of history, while engaging with human rights and social justice. A visit in her AP – Artist Proof, Asylum raises questions concerning the notion of the right to return and the ability of approaching the Victorian era and the women institutionalized at the Female Department of the Surrey County Lunatic Asylum, London, where she found an anonymous patient photographed who looked exactly like her adolescent self. Among her notable works are a lecture/film on British psychoanalyst Wilfred Bion and video works based on case studies by Sigmund Freud and W.D. Winnicott. Heiman has exhibited in venues such as the University of Melbourne Museum of Art, Le Quartier, Quimper, The Jewish Museum (New York), the Museum of Modern Art, Saitama City, the Van Abbe Museum, Eindhoven and the Museum of Contemporary Art, Chongqing.



## Naama Cohen Hanegbi

Title: Envisioning desire with mixed metaphors in late 14<sup>th</sup> century Castile: The confession manual of Don Pedro Barroso

Abstract: Contemplating sin and its nature brought monastic and lay authors of the 12<sup>th</sup> century, and university scholars a century later, to develop elaborate theories on the working of the soul. A key question in these theories (being focused on sin) is how desire is kindled towards good or evil. Although the responses were many, two central images reigned the theories: demonic or diabolical intervention and inner movement of impulse. In the course of the coming centuries, these observations disseminated to the public, chiefly through preaching. The effort was accompanied by a surge of handbooks for clergy and preachers which imparted a lay oriented theology of sin. The confession manual attributed to Don Pedro Barroso is such an exemplar. It is a Castilian manuscript written in the last quarter of the 14<sup>th</sup> century for the clergy of the city of Seville to educate them on the fundamentals of pastoral care. Explaining the nature of sin to his readers, Don Pedro, delivers a highly readable compilation of all-there-is-to-know about each of the seven sins. Assembling the diverse material, the author also brings together distinct metaphors –visualizations – of the processes of the soul that are seemingly incommensurable. Yet, a close reading of his treatment of desire suggests that his flexible, perhaps popular, approach, is not least creative. My paper discusses the implicit image of the soul and its faculties put forth by Don Pedro in his treatise. I then situate his argument within the context of the genre and with Seville's religious life in the period to consider how the surrounding culture contributed to the notion of desire he proposed.

Biography: Naama Cohen-Hanegbi is a senior lecturer in medieval history at Tel Aviv University. She has recently published *Caring for the Living Soul Emotions, Medicine, and Penance in the Late Medieval Mediterranean* (Brill, 2017). She also published several articles on emotions in medieval medicine and on the medical works of Juan d'Aviñón. Together with Piroska Nagy she has edited the soon to be published *The Medieval Book of Pleasure* [Brepols, forthcoming]. She is currently working on late 14<sup>th</sup> century intellectual culture in Seville.

## Naama Shulman

Title: Behind the Flesh: The Medieval Portrait Sculpture between Life and Death

Abstract: The face of Cardinal Guillaume De Bray's effigy as sculpted by Arnolfo di Cambio, reveals, as early as 1282, a meticulous naturalistic design of wrinkles, facial anatomy and a peaceful expression. Ten years later, the effigy of King Rudolf von Habsburg, set in Speyer Cathedral, lacks that facial harmony: the wrinkles are extremely deep, the facial expression is intense yet inscrutable, and the eyebrows are disproportionately dominant. While such differences may seem purely stylistic, I argue that these late medieval funerary portraits represent contradictory perceptions of the posthumous relationship between body and soul in Italian- and German-speaking territories. These differences are intriguing, as these lands shared a rich corpus of medical and physiognomic knowledge of the living body under the Hohenstaufen dynasty until Friedrich II's death in 1250.

A key evidence to the criticality of this conflict appears in 1300, when Pope Boniface VIII publishes his furious bull, banning the widespread burial practice known as *mos teutonicus*, or German custom. According to this custom, the bodies of kings and noblemen across Western Europe were dissected, dissembled, and boiled; the inner organs and skeleton were separated, allowing the deceased to be buried in several different sites, so that their spirit would benefit from the proximity to their ancestors and venerable saints. This practice reflected local beliefs in the temporary persistence of the soul in the decaying and post-fragmented body, living a short and inverted "death life". Thriving long after Boniface's death, this practice stood in sharp contrast to the official agenda of the Holy See, according to which the soul leaves the body immediately upon death, both to be resurrected at the end of time.

I contend that this theological confrontation between the Pope in Italy and local traditions in German territories is evident in the contradictory sculptural approaches developed in funerary art. I demonstrate that while the Italian design of coherent sculpted figures recreates the corpse as an abandoned repository of the soul, the German figures embody a fragmentary perception that attributes to the autonomous organ and the shapeless rotting body the same living energy of the yet enduring soul.

Biography: Naama Shulman completed her PhD at Tel Aviv University in 2016, and is currently a lecturer at Shenkar College of Engineering, Design, and Art in Ramat Gan and at the Open University in Ra'anana. She served as a member of the IMAGO Committee (Israeli Association for Visual Culture of the Middle Ages) in 2011-2015. Her article "The Chronotope of Law in the *Sachsenspiegel* Illustrations," will be published shortly in an anthology edited by Professor Albrecht Classen, following the 2017 conference "On the Road Again" in the University of Arizona. Another article by Shulman, "Smiling all the Way to Hell: The *Last Judgment* Tympanum in Bamberg Cathedral and the Birth of the Composite Expression" has recently been submitted for publication.

## Zhenya Gershman

Title: Beyond the vanishing point: engraving the invisible

Abstract: This paper traces the development of various artistic practices to capturing the soul. It begins with the discussion of how these traditions stem from the ancient Fayum portraits, which were conceived of as literal vessels for the soul and used in ritual preparations for the afterlife. The conception of the soul as being located in a specific place, such as the heart, the eyes, the hands, or hidden under the skin, leads to a series of issues regarding the actual means of detecting, excavating, and translating the soul with the aid of visual means. Unlike the philosopher, whose inquiry is focused on determining what the soul is, the artist investigates how the soul can be visualized and manifested through the physical medium of art. Specific materials and techniques allow the artist to formulate the invisible, intangible, transient concepts into concrete, physical, enduring objects. A case study of Albrecht Dürer's engraving *Melencolia I* (1514) will be presented to demonstrate his sophisticated approach to rendering the soul, and compare it to other interpretations of this longstanding artistic tradition.

Biography: Zhenya Gershman is an art historian, artist, and museum educator. She has worked for over a decade in the internationally acclaimed J. Paul Getty Museum, and has contributed to such exhibitions as *Rembrandt's Late Religious Portraits* and *Rembrandt: Telling the Difference*. As a Co-Founder of Project AWE, a non-profit Foundation for the Arts, Gershman has dedicated her scholarly work to provide new dimensions to understanding and experiencing cultural icons of Western European heritage. Gershman's groundbreaking discovery regarding the presence of a hidden Rembrandt self-portrait was published by *Arion*, Boston University and was brought to European audiences by *Le Monde*. She is currently working on a book: "Dürer's Labyrinth".

## Yossi Schwartz

Title: When the invisible hurts: Explaining (away?) the Biblical angel

Abstract: Since late antiquity Biblical mythical figures such as Angels and Demons were often interpreted according to the inner logic of Greek, mainly Aristotelian cosmology. While non-philosophical readers seem to have no problem with the bodily appearance of supra-natural figures of angels and demons, the dominant attitude among Arab, Muslim and Jewish philosophers was to interpret away the biblical figure as either a human messenger, an expression of natural cosmic forces, or psychical production reflecting a vision/transference of the inner self of the human subject involved in the event. For Christian scholars as well as some European Jews Aristotelian cosmology had to be expanded in order to include spiritual invisible entities, integrating them into a naturalistic cosmic mechanism of physical causality. The Struggle between Jacob and the angel (GEN 32, 24-32), posed one of the most difficult cases for philosophic interpretation, presenting the reader with a situation in which the spiritual entity was not only seen but also intensively engaged in bodily/physical contact. Two Jewish Italian physicians during the late 13<sup>th</sup> century were heavily debating the method of interpretation to be used in such case. In my talk I will strive to depict the sources and assumptions underlying their opposed attitudes.

Biography: **Prof. Yossef Schwartz** is the head of the School of Philosophy, Linguistics and Science Studies at Tel Aviv University. He is Associate Professor at the Cohn Institute for the History and Philosophy of Science and Ideas and was the director of the Institute from 2009 until 2015. His research concentrates in late medieval and early modern intellectual history with special emphasis on translations and migration of philosophic and scientific knowledge.

## Marieke Abram

Title: The Invisible Medieval Soul Today: Between Modern Psychology and Social Discourse

Abstract: Despite common beliefs, modern psychology was not invented from scratch. Its roots go all the way back - via medieval philosophy, medicine, and theology - to Plato and Aristotle. In my talk, I will focus on the *invisibility* of medieval conceptions of the *invisible soul* in modern psychology and society. The topic of invisibility is central in three ways: (1) Medieval conceptions of the soul are not visible in contemporary scientific teachings, but present and influential. (2) The medieval conception of the soul's invisibility contradicts today's scientific tendency that mainly scrutinizes – in provocative terms – the visible brain and human behavior. (3) Medieval conceptions of the invisible soul are visible and present in the social discourse outside scientific research. To illustrate the various aspects of the *invisibility* of the *invisible* medieval soul today, I will discuss the views of thinkers such as William James, Carl Rogers, Stephen Covey, Hans-Peter Dürr, Anselm Grün, Walter von Lucadou, and Gerhard Roth.

Biography: Marieke Abram submitted her Ph.D. thesis “Volkssprachliche Philosophie im *Spieghel der volcomenheit* von Hendrik Herp (1410-1477): Lektüre und Wirkungsgeschichte eines mystischen Wegweisers für Laien” in late 2016 at the Albert-Ludwigs-Universität Freiburg under the supervision of Prof. Dr. Maarten J.F.M. Hoenen. Currently she works in the ERC Project “MEMOPHI- Medieval Philosophy in Modern History of Philosophy,” and teaches in the Department of Philosophy there. Her main field of interest is the changing views on the nature of the soul in late medieval Latin and Renaissance philosophy, and vernacular mystical literature. Her research combines history of philosophy with philology and cultural studies. She co-edited *Mobility of Ideas and Transmission of Texts: Religion, Learning, and Literature in the Rheinland and the Low Countries (ca. 1300-1550)* (Rome 2015), and has published several articles on late medieval psychology.

## Carmel Vaisman

Title: Living as Information in Cyber (soul) space

Abstract: For Augustine, good communication is a soul-to-soul communication, beyond the limits of language, body, space and time. This ideal loomed over the development of communication technologies throughout history, especially with the advent of electronic communication in the Victorian era, when the soul's essence was thought of as electricity.

In the 20<sup>th</sup> century, cybernetic theory developed the concept of information, which came to dominate many scientific paradigms and inspire various subcultures, including internet culture. Information became a new currency of life, viewing the soul as an emergent property of matter, thus blurring it with concepts of memories and identity, perceived as materializations of the soul that could later be separated from the human body.

As a result, the internet was viewed as a communication technology facilitating an Augustinian ideal of disembodied communication, and its cyberspace was thought of as an externalized version of the "soul space", which souls could inhabit in the form of information bits. Thus, contemporary posthuman futurist discourses resonate with Pythagorean ideas of the soul's numeric/mathematic essence.

My talk will argue for this trajectory of communication technologies as devices of the soul besides being technologies of the self, and demonstrate contemporary visualizations of this perception of the soul through animation and augmentation technologies.

Biography: Dr. Carmel L. Vaisman is a digital culture researcher at the multidisciplinary program in the humanities and the Cohn institute for the history and philosophy of science and ideas at Tel Aviv University. She is interested in the posthuman facets of contemporary media and religious aspects of technology. She founded an international conference series engaging the relationship between biology and technology at Tel Aviv university, a local salon group researching posthumanism, and is currently working on a book on posthumanism in everyday life. Her first book, *Hebrew On-Line*, co-authored with Ilan Gonen, was published in Hebrew in 2011 (Keter books). She published in journals such as *Language & Communication*, *Visual Communication*, and the *Journal of Children and Media* as well as edited volumes such as *Digital Discourse* (2011, Oxford University Press), *Mediated Youth* (2014, Palgrave-McMillan) and *International Blogging* (2009, Peter Lang). She is trained as a digital anthropologist and earned her PhD in communications from the Hebrew University of Jerusalem in 2010. For a complete list of publications, op-eds, popular talks and media interviews, visit [absolutecarmel.com](http://absolutecarmel.com)

## Sander Gilman

Title: The Posture of the Soul

Abstract: I shall examine how ideas of human posture from the Greeks and the Jews to the Enlightenment shape the representation of the soul in the West. The soul becomes the representation of the immaterial aspects of the upright body that too must be seen as upright to be human. My examples will be from both textual and visual sources.

Biography: **Sander L. Gilman** is a distinguished professor of the Liberal Arts and Sciences as well as Professor of Psychiatry at Emory University. During WS 2017-8 he is the Alliance Professor of History at the Ludwig Maximilian University, Munich. A cultural and literary historian, he is the author or editor of over ninety books. His *Cosmopolitanisms and The Jews* appeared with the University of Michigan Press in 2017; his most recent edited volume is a double issue of the *European Review of History / Revue européenne d'histoire* entitled *Jews on the Move: Particularist Universality in Modern Cosmopolitanist Thought* published in 2016. He is the author of the basic study of the visual stereotyping of the mentally ill, *Seeing the Insane*, published by John Wiley and Sons in 1982 (reprinted: 1996 and 2014) as well as the standard study of *Jewish Self-Hatred*, the title of his Johns Hopkins University Press monograph of 1986, which is still in print. For twenty-five years he was a member of the humanities and medical faculties at Cornell University where he held the Goldwin Smith Professorship of Humane Studies. For six years he held the Henry R. Luce Distinguished Service Professorship of the Liberal Arts in Human Biology at the University of Chicago. For four years he was a distinguished professor of the Liberal Arts and Medicine at the University of Illinois at Chicago where he created the 'Humanities Laboratory'. During 1990-1991 he served as the Visiting Historical Scholar at the National Library of Medicine, Bethesda, MD; 1996-1997 as a fellow of the Center for Advanced Study in the Behavioral Sciences, Stanford, CA; 2000-2001 as a Berlin prize fellow at the American Academy in Berlin; 2004-5 as the Weidenfeld Visiting Professor of European Comparative Literature at Oxford University; 2007 to 2012 as Professor at the Institute in the Humanities, Birkbeck College; 2010 to 2013 as a Visiting Research Professor at The University of Hong Kong. He has been a visiting professor at numerous universities in North America, South Africa, The United Kingdom, Germany, Israel, China, and New Zealand. He was president of the Modern Language Association in 1995. He has been awarded a Doctor of Laws (*honoris causa*) at the University of Toronto in 1997, elected an honorary professor of the Free University in Berlin (2000), an honorary member of the American Psychoanalytic Association (2007), and made a Fellow of the American Academy of Arts and Sciences (2016).

## Raz Chen Morris

Title: Processes of knowledge: The soul as an emblem and the soul as an instrument in early modern Europe

Abstract: Two notions of the soul faced each other in the early years of the 17<sup>th</sup> century. Both these notions rejected the passivity of the Aristotelian and Platonic soul (the one stamped by images flowing in from the external world, the other penetrated by emanations from the realm of Ideas) presenting a novel image of the soul as an active entity structuring its physical surrounding in its search for significance. On the one hand was the notion of the soul as both a treasure-house of emblems and simultaneously an avid reader of emblems, actively transforming the world into emblematic symbolization in need of deciphering. On the other hand, with the advent of the "new science", a notion of the soul emerged as a calculating device transforming the inflow of sensory data into coherent (though not necessarily accurate) pictures of the physical world. This paper will focus on the clash between these two notions in the polemics between Johannes Kepler and Robert Fludd at the end of the second decade of the 17<sup>th</sup> century and its ramifications on Descartes' visual representations in his *La dioptrique* and *Les meteors*. Reviewing Descartes' visual program from the vantage point of the Kepler-Fludd polemic will enable a tracing of some of the contradictions embedded in the modern hegemonic image of the human soul.

Biography: **Raz Chen-Morris** holds an M.A. (*cum laude*, in the history of medieval and Renaissance science) and a Ph.D. (2001) from Tel Aviv University. Throughout his studies Chen-Morris taught at several high schools and colleges, among them IASA High School in Jerusalem, The Bezalel Academy of Arts and Design in Jerusalem, Tel Aviv University, and *Seminar Hakibbutzim*. From 2003-2014 he was a senior lecturer at the STS graduate program at Bar Ilan University. Today Chen-Morris is an associate professor in the History department at the Hebrew University of Jerusalem.

He has published widely on Renaissance science, concentrating on Kepler's optics. His major publications to date are: Two books on early modern science: together with Ofer Gal *Baroque Science* (Chicago: The University of Chicago Press, 2013); and more recently *Measuring Shadows- Kepler's Optics of Invisibility* (University Park, PA: Penn State University Press, 2016). Also some notable papers - "Optics, Imagination, and the Construction of Scientific Observation in Kepler's New Science", *The Monist* (2001); "Shadows of Instruction: Optics and Classical Authorities in Kepler's *Somnium*", *Journal for the History of Ideas* (2005); "From Emblems to Diagrams: Kepler's New Pictorial Language of Scientific Representation", *Renaissance Quarterly* (2009); (With Ofer Gal) "Baroque Optics and the Disappearance of the Observer: From Kepler's Optics to Descartes' Doubt", *Journal of the History of Ideas* (2010); with Rivka Feldhay, "Framing the Appearances in the Fifteenth Century: Alberti, Cusa, Regiomontanus, and Copernicus" (2017).

Currently his research is entitled "Vision Contested", examining the disputes over visual experience in the early stages of the New Science concentrating on Kepler's



*Dioptrice*, setting it in a rich artistic and literary contexts and examining its political implications on the formation of early modern notion of sovereignty.

**Chen-Morris** is married and has three children, living on the slopes of the Judean Hills over the Ella Valle.

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## **Daniel Strassberg**

Title: Expelling the Soul. Instruments of visualization from the camera obscura to the fMRI

Abstract: The soul is invisible. There is no discussion about it. However, there are two kinds of invisibility: The soul can be ethereal, i.e. its parts are thought to be too small to be seen, or, on the other hand, the soul can be assumed to be immaterial altogether. Depending on the concept of the soul and its invisibility, different instruments are needed to visualize the soul. In a tour d'horizon from the camera obscura to the fMRI we will examine the different types of instruments of visualization and address the question, whether instruments available at a certain time shape the concept of the soul.

Biography: Born 1954 in Switzerland, he studied medicine and philosophy, since 1985 he is working as psychoanalyst in a private practice and teaching philosophy at the medical faculty and philosophy of technology at the ETH. He published on various topics in psychoanalysis and philosophy.

## Shlomo Dov Rosen

Title: Metaphors of the Soul as Potential and Personality: Mysticism to Modernity

Abstract: Pivotal distinctions between the similar ideas of vocation and mission, in Protestantism and Chassidut respectively, ensue from different conceptions of the soul and its journey. In Protestantism, vocation is fundamentally a means of divine predetermination. Lurianic Kabbalah, in contradistinction, views the soul as emanating from a predetermined and objective source, but with potential to rise above this origin. Further, the soul is viewed as a weave of many strands, combining different histories, journeys, and purposes. Reincarnation is about the complexity and complicity of a variety of stories and identities within one person. The rich metaphorical devices employed to visualize the soul vary between works by the same author, and with them the image that arises from the depiction. Souls are sparks shed from Adam, but also overlapping and mobile values that infuse others with potential, while empowering their original authors. Since, historically, the soul gave birth to the self, these ideas of potential can be seen as evolving into conceptions of personality, as mysticism gave way to Modernity. The complexity of the modern self, its self-reflective preoccupation with its emptiness, as with its plurality, and the complicity of foreign identities in its makeup, share in this mystical conception. So do questions about potential growth, beyond an innate and static personality. Thus, some poetic metaphors of the soul are reminiscent of Kabbalistic conceptions and metaphors. Both conceive of and visualize the soul in a manner conducive to poetic depiction, and they share basic features of this visualization. Analysis of such depictions enables an engagement with what these conceptions have to offer to contemporary philosophical debate on personal identity.

Biography: Dr. Shlomo Dov Rosen is a postdoctoral fellow at the Cohn Institute for the History and Philosophy of Science and Ideas. His doctorate is in Philosophy, from the Hebrew University, and he previously was a postdoctoral fellow at Ben Gurion University. He has published articles on the interaction of Theology with contemporary ethics, particularly distributive justice theory, and pursued similar issues in procreation and conservation ethics, and intergenerational justice. His work at the Cohn Institute has focused on how different types of angelology interacted with early modern science, branching into current corollaries for artificial intelligence.

## Andreas Kilcher

Title: Soul-Machines: Media Technology in Modern Occultism

Abstract: Modern Occultism is lead by a fundamental claim of knowledge, which applies especially to its (re-)discovery of the „ soul“ as an object of research. The intrinsic epistemic aspiration of the occult sciences of the 19th century is particularly relevant in the case of the soul: It consists of 'making visible the invisible'. This has to be understood also against the backdrop of the contemporary developments of new technologies of communication and media, which turned out to be particularly apt to realize just this aspiration to make visible the invisible. This paper focuses on the implementation and development of such technologies in modern occultism; they serve – so to speak – as visualizing soul-machines.

Biography: **Andreas B. Kilcher** is Professor of Literature and Cultural Studies at the Eidgenössische Technische Hochschule (ETH) Zurich, among Europe's most elite universities. He is a prominent scholar. He has held prominent academic positions and has achieved a visible public profile. His main fields of research are the relation between literature and knowledge, German-Jewish literature and culture, and Kabbalah and esotericism. He has written a wide range of monographs, edited volumes, articles, dictionary entries, and reviews.

## **Milly Heyd**

Title: Portraits of artists of their physicians: Transferences and projections

Abstract: Portraits painted by artists are not mere passive renditions by one side but a space where two souls interact. However, past experiences also inform the situation. Artists are no different from other human beings but they have the capacity to visually convey this unique kind of interaction. The lecture will focus on doctors' portraits done by Van Gogh, Edvard Munch, Ludwig Kirchner, Eva Hesse and Frida Kahlo. Both conscious and unconscious dimensions will reveal transferences and projections. Where there is evidence counter-projections will also be included. Artistic means for obtaining these relations will also be analysed.

Biography: Prof. Milly Heyd, Department of History of Art and the Humanities program at the Hadassah School of Medicine, The Hebrew University Jerusalem. She also teaches in the Art therapy program of the David Yellin College of Education in Jerusalem. She has published books and articles mainly about modern art. Her books include, Aubrey Beardsley: Symbol, Mask and Self-Irony and Mutual Reflections: Jews and Blacks in American Art. She is also the co-editor of Complex Identities: Jewish Consciousness and Modern Art.

## Gregor Wedekind

Title: Géricaults Monomaniacs: The fragmented self, soul, and the medical debate in early 19th century Paris

Abstract: With his five „Monomaniacs“ Géricault arrived at a new, non-anecdotal and non-moralising representational strategy for his paintings. For him art was ultimately a search for the essence of humanity freed from its metaphysical connotations. In this as well, he found himself in agreement with progressive circles in contemporary medicine, for example with Etienne Georget, who in his writings expressly denied the a priori existence of a metaphysical element such as a soul or God in the physical world. To this materialistic school of modern science the soul was no longer separate from the body. Just as psychological and physical states come together in disease, such a unity was assumed in healthy people as well. Thus it was precisely in the non-representational genre of the *tête d'études* that Géricault established the far-reaching need for a knowledge of human reality. The incommensurability of human existence can be experienced in its spiritual depth with particularly immediacy through contact with people suffering psychological ill health. To Géricault such realism, which is far more than “clinical observation” or “documentary factuality”, was not a matter of capturing what can be superficially observed. It was rooted in the recognition of peoples' individual fates in their historical and social context. At the same time, however, in his extreme delineation of individuality he sought to capture what is shared by all mankind, the tragic reality of life.

Biography: Gregor Wedekind received his M.A. from the University of Bamberg and his PH.D. from the Technische Universität Berlin. After teaching at the Technische Universität Berlin, the Johann Wolfgang Goethe-Universität Frankfurt and the Istanbul Technical University, he was appointed Associate Director of the Deutsches Forum für Kunstgeschichte in Paris. In 2008 he joined the Mainz faculty. He is president of the Deutsche Gesellschaft für die Erforschung des 19. Jahrhunderts. Modern and contemporary European art and art-historical methodology are his primary teaching areas. He edited *Blick zurück nach vorn. Neue Forschungen zu Max Slevogt* and *Polyphone Resonanzen. Paul Klee und Frankreich – La France et Paul Klee* (2010) and co-edited *L'évidence photographique. La conception positiviste de la photographie en question* (2009) and *Le culte des Grands hommes 1750–1850* (2009). Current research interests include: the aesthetic of images of Paris; the relationship between German and French Romanticism; and Orientalism. In addition to various articles on Géricault, he authored the book *Le portrait mis à nu. Théodore Géricault und die Monomanen* (2007). As the curator of the Géricault exhibition with venues in Frankfurt (2013) and Ghent (2014), he is also the primary editor and author of the catalogue *Géricault – Images of Life and death*.

## Andreas Cremonini

Title: Seeing persons. The dialectics of acknowledgement and estrangement in 19th century portrait painting

Abstract: In the long-standing history of representations of the human face the 19th century portrait painting marks a kind of break. Painters like Edouard Manet, Edvard Munch or a bit later Pablo Picasso show us the face not as the liquid mirror of an inner life but as a mask, as an empty meaningless surface.

I'll take this observation as a starting point to indicate a fundamental ambiguity in the perception of and interaction with persons in our everyday life. It lies in the abrupt transition of the experience of a (linguistically and physically mediated) relatedness to the other to the experience of estrangement or separateness. In this transition from a living and enlivening visage to a deathlike mask, which can be traveled from both sides, the other becomes uncanny.

Referring to Wittgenstein und Freud the American philosopher Stanley Cavell has developed a theory of mutual acknowledgement that helps us to understand the disturbing instance that personhood is not an epistemic fact about something or someone but rather a kind of affirmation or attitude towards something. In other words: Persons cannot be seen directly. Following Cavell I'll try to indicate certain formal features of portraits – such as incompleteness, emptiness, indeterminacy – as artistic arrangements paying tribute to this instance.

Biography: Andreas Cremonini has studied philosophy, art history and German literature in Basel and Berlin. He wrote a PhD in philosophy on the work of Jacques Lacan and Jean-Paul Sartre. Currently he is teaching philosophy at a high school in Basel and at the University of Basel (Advanced Studies). He was visiting fellow at the Committee on Social Thought (University of Chicago), Assistant Professor at the Academy of Fine Arts (Münster, Germany) and, most recently, research fellow at the NFS iconic criticism project „eikones“ in Basel (2013-2017).

## Ruth Ronen

Title: Soul is Extended

Abstract: Freud's late formulation "psyche is extended and knows nothing of it" lends itself to a reconsideration of the soul in relation to the division between extension and thought (or body and mind).

My paper will follow some of Jacques Lacan's assertions after Freud regarding the soul, through which two modes of using the soul will suggest themselves. One concerns the idea of the soul as extended, and it addresses the soul as a mark of an irreducible divide, between what can be known of extended things and extension per se. The other mode is that of the soul as image; here the soul reflects the body and its operation from the side of thought. The soul serves to reconcile body and mind and appears under this mode as an agent of pathos, lamenting the imaginary distancing of the mind from the reality of extended objects.



## Caterina Albano

Title: A condition of being: disremembering the soul

Abstract: The paper considers the problematic that the modern theorization of forgetting inscribes into conceptions of the soul and the dimensionality that what is inaccessible to consciousness brings to representations of interiority. In particular, we shall ask how does 'the endless abyss of forgetting' – to use Paul Ricoeur's metaphor – impinges on ideas of interiority and inner-depth? Forgetting poses a liminality to the unfolding of interiority through the dynamic interfering of what has been silenced, repressed or is never-remembered. This implies a new kind of interiority that emerges from the absence of representation and the insubstantiality of a trace that cannot be recalled but is nonetheless affectively present.

Biography: Caterina Albano is a Reader in Visual Culture and Science at Central Saint Martins, University of the Arts London and holds a PhD in Renaissance Studies (London University). Albano curates, lectures and publishes in the fields of art, cultural history and cultural theory, in particular emotion and affect, memory and consciousness; and on the theory of curating. She is the author of *Memory, Forgetting and the Moving Image* (Palgrave MacMillan, 2016) and *Fear and Art in the Contemporary World* (Reaktion Books, 2012). Her curatorial work includes the exhibitions *Psychoanalysis: The Unconscious in Everyday Life* (Science Museum, London, 2009-10), and *Crossing Over: Art, Science and Biotechnologies* (The Royal Institution of Great Britain, London, 2008); *Head On: Art with the Brain in Mind* (Science Museum/Wellcome Trust, 2002) and *The Genius of Genetics* (Mendel Museum, Brno 2002). She was the curatorial consultant for *Medicine and Art: Imagining a Future for Life and Love – Leonardo, Okyo, Damien Hirst* (Mori Museum/Wellcome Collection, Tokyo, 2009-10), *First Time Out* (Wellcome Collection, 2011), *Spectacular Bodies* (Hayward Gallery 2000) and *Seduced* (Barbican Art Gallery 2007). For the latter, she curated *The Voice of Sex*.

## **Michal Shapira**

Title: Selfhood and Gender in Postwar Psychoanalytic Films

Abstract: The paper deals with the scientific visualizations of the modern self in postwar Britain. Specifically, it explores the documentary films and images produced by child psychoanalysis that served to make visible notions of “psychological interiority” and “separation anxiety” and to call for both expert management and motherly care. I will trace the intellectual development of the concept of separation anxiety and of mother-child attachment in psychoanalytic thought. I will then explore the efforts made by psychoanalysts from the Tavistock Clinic, London to visually represent selfhood and gendered relationships on film and to popularize expert knowledge and language.

Biography: Michal Shapira is Senior Lecturer of History and Gender Studies at Tel Aviv University. She previously taught at Columbia University, Barnard College as an ACLS-Mellon New Faculty Fellow and at Amherst College as a Visiting Assistant Professor. She is the author of the book "The War Inside: Psychoanalysis, Total War and the Making of the Democratic Self in Postwar Britain" (Cambridge University Press). The book is now in paperback after it was shortlisted for the 2013 Royal Historical Society Whitfield Prize and the 2014 Gradiva Book Award, National Association for the Advancement of Psychoanalysis. Shapira received fellowships for her research from the ISF, the American Council of Learned Societies, the Mellon Foundation, the American Psychoanalytic Association, Rutgers, Princeton, and Cornell Universities and others.

## Otniel E. Dror

Title: The "Old" Soul and the "New" Emotion (in the Machine)

Abstract: In this presentation, I argue that the "new" emotion was the modernized and secularized version of the "old" soul. I begin by tracing the persistence of a "vital" or "mystical" element in the modern-scientific and mechanistic conception of the body. I argue that in modern physiology and medicine, emotions were moments of unexplained and unpredictable deviations of the body from a machine model. Modern physiologists and clinicians "saw" emotions in inexplicable and unpredictable disruptions of the ideal of the body as a machine. These types of deviations of the body from a predictable machine model had previously been attributed to "vital" or to non-materialistic forces, like "soul" or "spirit." In modern physiology and medicine, there were no longer souls or vital forces and these anti-mechanistic moments became moments of "emotion." The "old" ghost or soul in the machine became the "new" emotion. The new emotion, as the soul-in-the-machine, represented, on the one hand, the great nemesis of an industrialized mechanized body, and on the other hand, the sought after element that resisted the reduction of the human to a machine.

Biography: Otniel E. Dror, MD, Ph D in history, is a senior lecturer at the Hebrew University of Jerusalem. He is an historian of Western modern science and modern emotions (circa 1850-). His research attempts to conjoin these two major fields and study their reciprocal interrelationships. His new project is a study of the cultures and neurophysiology of pleasure and their very broad implementations in numerous fields during the post-Second World War period. He is the co-editor of *Knowledge and Pain* (Brill) and *History of Science and the Emotions* (Chicago). His monograph, *Blush, Flush, Adrenalin: Science, Modernity and Paradigms of Emotions, 1850–1930*, is under revision for the University of Chicago Press. His publications have appeared in *Emotion Review*, *Isis*, *Science in Context*, *Social Research*, and more.

## **Michael O'Leary**

Title: An empirically informed model of the human and animal soul

Abstract: Skeptics view the natural sciences to be useless when it comes to understanding the soul. In opposition to that philosophical position I argue that empirical studies of behaviour reveal a lot about our souls. To show this, I develop a model which is informed by contemporary cognitive science. In particular, I am interested in understanding the relation between the human and nonhuman animal soul, both of which arguably exist. In philosophy there is a broad consensus that linguistic accounts of the nonhuman animal soul are not satisfactory, for nonhuman animals are not linguistic creatures. From that the philosophical orthodoxy concludes that nonhuman animals do not have a soul. I oppose that view and argue that we should instead develop models of the soul that do not rely on purely linguistic description but that instead the soul ought to be presented by means of visual models.

Biography: Undergraduate studies in Philosophy and English at the University of Fribourg (Switzerland) & Tutor in philosophical logic. Graduate studies in Philosophy and English at the University of Basel & Tutor in theoretical philosophy and assistant to the SNSF project "Biosemantics and Normative Pragmatism". PhD project on the question whether the classical metaphors for the mind – language and imagery – could be replaced by that of the map. Michael O'Leary is a stipendiary of the Doc.CH fellowship from the Swiss National Science Foundation and affiliated with both, the Department of Philosophy at the University of Basel and the eikones Graduate School for Iconic Criticism. In 2018, he will be visiting researcher at the Department of Philosophy at Rutgers University.

Research Interests: Philosophy of mind, cognitive science, animal studies, epistemology.

## Orly Shenker

Title: Who drives the automatic car?

Abstract: Who drives the automatic car? One answer is that it drives itself, as its name suggests. But what does "driving itself" mean? The question is important especially if we take ourselves to be similar to automatic cars in the sense of driving ourselves around. What does "driving ourselves" mean? Descartes suggested (and rejected) the idea that the soul guides the body in the same sense as that of a captain guiding a ship: none is a case of "driving oneself"; so what could "driving oneself" mean? Concerning the automatic car, one response that may be offered is that its software (which is part of it) drives it. Does this response indeed mean that the car drives itself, or does it entail that something else drives it? And what does this imply concerning us? Answering these questions will shed some light on implications of the view that the mental is, in some sense, computational.

Biography: Orly Shenker is an associate professor at the program for history and philosophy of science at the Hebrew University of Jerusalem, holds the Eleanor Roosevelt Chair in History and Philosophy of Science, and is the director of the Sidney M. Edelstein Centre for History and Philosophy of Science Technology and Medicine. She holds a PhD in philosophy of physics from the Hebrew University of Jerusalem, Israel, a BSc in physics from the same university, and an LLb from the faculty of law at Tel Aviv University, Israel. She has co-authored (with Meir Hemmo) the book *The Road to Maxwell's Demon: Conceptual Foundations of Statistical Mechanics* (Cambridge University Press, 2012), and published papers on the foundations of classical and quantum statistical mechanics, the concept of probability, the foundations of quantum mechanics, and on physicalism in the special sciences and in the philosophy of mind. Her main current research project is developing a reductive type physicalist approach (that she calls "*flat physicalism*") as a coherent and viable alternative to the contemporary main stream non-reductive views.

## **José Brunner**

Brunner holds a joint appointment as Full Professor at the Buchmann Faculty of Law and the Cohn Institute for the History and Philosophy of Science and Ideas of Tel Aviv University. Currently he serves as Director of the Cohn Institute. At the Faculty of Humanities he also chairs the Eva & Marc Besen Institute for the Study of Historical Consciousness, where he edits the journal *History & Memory*.

Brunner's main areas of research and publication include the relationship between law, memory and identity, the right to the truth, the history of personal compensation for Holocaust survivors in Germany and Israel, the history and politics of psychoanalysis, the politics of trauma, psychological theories of Nazism and genocide, and diverse topics in modern and contemporary political thought.