



SESSION 1 - GERMAN/GAELIC

Eoin Bourke (Chair)

Born in Dublin, 1939. Studied at Munich University, where he completed his studies in German literature (main subject), English and American literature (subsidiary subjects) in 1975. Wrote his doctoral thesis there on the subject *Stilbruch als Stilmittel* ("Stylistic Disruption as a Stylistic Device") under the supervision of the eminent Germanist Prof. Walter Müller-Seidel. Began his academic career as a Junior Lecturer at University College Galway in 1975. Promoted to College Lecturer, Senior Lecturer and then to Professor of German in NUI Galway. Has specialized in several research areas including "Vormärz" (politicized literature leading up to the 1848 Revolution in Germany and Austria), intercultural studies, travel and expedition literature (Georg Forster, Alexander von Humboldt, German travellers in Ireland), the critical "Volksstück", German-Jewish life and letters, literature as testimony. Has translated poetry and prose texts by many Germanophone writers. He retired from the Professorship of German in 2004 and is currently working on a book in English translation of German eye-witness accounts of Ireland from 1785 to 1860.

Pól Ó Dochartaigh

Pól Ó Dochartaigh is Professor of German and Director of the Humanities Research Institute at the University of Ulster. His main research interests are German-Jewish literature and history, anti-Semitism, and the German involvement in Celtic Studies. Among his books are *The Portrayal of Jews in GDR Prose Fiction* (Amsterdam 1997), *Germany since 1945* (Basingstoke 2004) and *Julius Pokorny, 1887-1970: Germans, Celts and Nationalism* (Dublin 2004).

Germany and the roots of Celtic Studies

As an academic discipline Celtic Linguistics was founded in the mid-19th century by German scholars, foremost of whom was Johann Caspar Zeuss. Following him, a range of German scholars, Windisch, Stern and Thurneysen to Kuno Meyer and Pokorny, made a vast contribution to the development of the academic discipline and to the rescuing of Irish manuscripts from obscurity. This paper will investigate that contribution and locate it in the development of Indo-European Studies as a whole and the resurgence of a native Irish scholarship in the late 19th and early 20th centuries.

Joachim Fischer

Joachim Fischer MA PhD studied English, German, Comparative Philology and Media Studies at the universities of Mainz, Glasgow, Bonn and Trinity College Dublin. He is Senior Lecturer and Head of German at the University of Limerick, Joint Director of the Centre for Irish-German Studies and Deputy Director of the Ralahine Centre of Utopian Studies. He is co-editor of the two books series *Irish-German Studies* and *Ralahine Utopian Studies*. His current major research areas are Irish-German cultural connections on which he has published extensively and, more recently, Irish utopianism. Among his recent book-length publications are *Das Deutschlandbild der Iren 1890-1939* [The Irish image of Germany 1890-1939] (2000), *Back to the Present – Forward to the Past: Irish Writing and History since 1798* (2 vols, ed. with P. Lynch and B. Coates, 2006) and *As Others Saw Us: Cork Through European Eyes* (ed. with G. Neville, 2005), the latter a contribution to *Cork2005: European Capital of Culture*.

Reflections on a forgotten Donegal writer: Baroness Tautphoeus (1807-1893)

Of the 19th century Irish writers classed as 'forgotten', Jemima Montgomery, born on 23 October 1807 near Mountcharles in Co. Donegal, is probably among the least remembered. She does not



appear in any standard work of Irish literary history. The name under which she published and which she adopted after her marriage to a Bavarian nobleman, Baroness Tautphoeus, ensured that her Irish connections remained thoroughly obscured. The fact that all her novels, written in English, were largely set in Germany, created the impression among large sections of the reading public, even in her heyday in the 1850s and 1860s, that she was actually a German novelist. She was reasonably well known in these decades both in Britain and the US with her best known work, her literary debut *The Initials* of 1850, running to 16 editions. Thackeray admired this particular book for its Bavarian local colour.

The paper will attempt to piece together the scanty bits of biographical information that have come down to us. It will review the very few studies devoted to her work, the latest and most extensive a good forty years old. The paper will examine the reception of Tautphoeus' works in Britain, Germany and the US, including the rather surprising re-issuing of two of her novels two years ago. The paper will explore the reasons for the author's elimination from the Irish literary canon and argue for a re-evaluation of her work. Usually and justifiably regarded as a very Victorian writer, this is the first time the author's Irishness and her position within the context of 19th century Irish women's writing is explored. To this end the paper will pay particular attention to her last work, *At Odds*, generally regarded as her weakest and therefore most often ignored, as it is the only one where she deals with Irish subject matter and aspects of Irish-German relations.

SESSION 2 - GERMANS IN NORTHERN IRELAND

Eva Gross

Eva Gross, came to Belfast in 1936, as tensions increased for the Jewish community in Germany, and started as a language assistant in Victoria College. She has lived in Belfast since then and has been greatly involved in life there. She has been a grammar school

teacher and a lecturer for both Queen's University Belfast and the University of Ulster. In retirement Eva has performed voluntary social work for the Parkinson's Disease Society, the Chest, Heart and Stroke Association, and for a Day Care Centre as a facilitator for the elderly. In acknowledgement of her service she was awarded the MBE by the Queen in October 1998. She also acted as a tour courier for the Belfast Telegraph for many years. Eva's many contacts in Northern Ireland have frequently asked how her family fared during the Nazi period. In addition to her own story she was delighted that her brother gave her permission to translate his autobiography.

The Star of David, on my Luggage

Born to a Jewish father and Aryan mother, with all the danger that that entailed in Nazi Germany, Professor of Medicine Wolff Gross looks back upon his life at a distance, as if leafing through a photo album: growing up under the Nazis, working on an agricultural labour programme instead of going to school, and then being sent to a concentration camp. Eventually he finds freedom and security in the years after the War, although there are still obstacles confronting him.

About the author

Wolff Gross was born in 1926 in Kolberg, in Eastern Pomerania. He studied medicine in Kiel and worked first at the hospital there, and then at the Institute of Physiology. From 1956 he worked in Wurzburg, as the head of the main clinical laboratory, and later in the Outpatient's Clinic and as a Professor of Medicine. Professor Gross was a member of the board of the Bavarian Medical Association for sixteen years, four of which as Chairman. He has written over 150 articles for medical journals.

Corinna Diestelkamp

Corinna Diestelkamp was born and raised in Niedersachsen (Lower Saxony) in Germany as one of five children in the family. After



theological studies in the universities of Tuebingen, Cambridge (UK), Goettingen and Bern (Switzerland) she entered the ministry in the Evangelical Church of Hanover to serve village parishes on the river Weser and near Lueneburg, before moving with her family to Dessau in the former GDR. This was a very special experience, Christians being a minority in this area, and the challenge to find new and convincing language of faith for secular society was great. In summer 2006, Corinna moved to Dublin together with her husband Joachim and three of their four children. Sharing the ministry, they are serving the Lutheran Church, with their only church building being St.Finian's Dublin, and occasional groups of Germans meeting in Belfast, Galway, Limerick, Killarney, Wexford, and Mullingar.

A Home Abroad – the Lutheran Church as a place of support and reassurance

The History of the German Lutheran Church in Ireland goes back to the late 17th century, when merchants and seafarers needed pastoral care in their mother tongue. After the World War II, a wave of refugees gave came to Ireland, and a church for their spiritual and practical support began its work. Now, the Lutheran Church encompasses both elderly and middle aged German immigrants and very young people in modern jobs. A small 'English Branch' caters for non-German speakers like Irish relatives, Americans, or Scandinavians. In spite of the very small size of the community, it has an important role to play in the ecumenical contacts, and is represented in all major ecumenical bodies, both on local and national level. The history going back to Martin Luther himself seems to vouchsafe for both sides in the religious Ireland a kind of neutral ground, on which a meeting and exchange of ideas can be facilitated.

Kerstin Mey

Kerstin Mey, PhD, studied Art, and German language and literature in Berlin, Germany, and undertook research for a PhD in art

theory/aesthetics. After positions in universities in Germany and the UK, she holds a Chair in Fine Art at the University of Ulster since 2004. She heads up the research area 'Art and its Location' in Interface: Centre for Research in Art, Technologies and Design, School of Art and Design. She is also the Director of the Research Institute Art and Design there. Her research is mainly of a text-based and curatorial nature. She is concerned with contemporary cultural practices and their social, cultural and political situatedness. She has worked on art in contested spaces and the construction of identities, the role of art in civil society and the status of (the work of) art in relation to its documentation. These issues are considered from cross-cultural, multi/ and trans/disciplinary perspective. She has published on 20th century and current art and artists, applied aesthetics, cultural policy and literature.

She has edited the following books: *Sculpsit. Contemporary Artists on Sculpture and beyond* (MUP, 2001); with Simon Yuill: *Cross-wired. Communication, Interface, Locality* (MUP, 2004); and *Art in the Making. Aesthetics, Historicity and Practice* (Peter Lang, 2004), with M. Kroenke and Y. Spielmann and contributed to: *Kulturelle Umbrüche: Identitäten, Räume, Re/Präsentationen* (Bielefeld, 2007). She is author of the book *Art and Obscenity* (IB Tauris, 2006).

My Irish Diary

Inspired by Heinrich Böll's *Irisches Tagebuch* [Irish Diary] (1957), my presentation will attempt a personal reflection on living in Northern Ireland. It will tease out (perceived and assumed) connections between my socialisation in a divided Germany and the current 'post-conflict' situation in Northern Ireland. Touching on omnipresent media images of Northern Ireland and persistent stereotypes / clichés about the Irish cherished by the Germans I will talk about my own experience of living on the North-Western edge of Europe.



KEYNOTE SESSION - HUGO HAMILTON

Máiréad Nic Craith (Chair)

Professor Máiréad Nic Craith is Director of the Academy for Irish Cultural Heritages at the University of Ulster (Northern Ireland). She has previously held an Irish-Government sponsored post at the University of Liverpool and tutored at University College Cork. She also held a visiting fellowship at the Department of Politics in University College, Dublin. Máiréad's research draws on the social sciences and is strongly interdisciplinary.

Author and editor of ten books, Máiréad was joint winner of the Ruth Michaelis-Jena Ratcliff research prize for Folklife in 2004. Two years later, she was awarded a Senior Distinguished Research Fellowship at the University of Ulster. Earlier this week, she was awarded the McCrea literary prize for the composition of modern poetry in Irish.

HUGO HAMILTON (Sponsored by the Goethe Institute)

Hugo Hamilton was born in Dublin of Irish-German parentage. He has brought elements of his dual identity to his novels *Surrogate City* (London, Faber & Faber, 1990); *The Last Shot* (Faber & Faber, 1991); and *The Love Test* (Faber & Faber, 1995).

His stories were collected as *Dublin Where the Palm Trees Grow* (Faber & Faber, 1996). His later novels are *Headbanger* (London, Secker & Warburg, 1996); and *Sad Bastard* (Secker & Warburg, 1998).

He has also published a memoir of his Irish-German childhood, *The Speckled People* (London, Fourth Estate, 2003); and its sequel, *The Sailor in the Wardrobe* (Fourth Estate, 2006).

In 1992, he was awarded the Rooney Prize for Irish Literature. He lives in Dublin.

SESSION 3 – German Entrepreneurs

Maria Angela Ferrario (Chair)

Maria Angela Ferrario is an Italian national who has been living in Ireland for over a decade. After obtaining a degree in Philosophy, she left Milan for Dublin where she completed an MSc in Multimedia Systems at Trinity College Dublin and a PhD in Computer Science at University College Dublin.

She then moved to Donegal to work as an Information Technology Officer with the non-profit cross-border agency ERNACT. There she lead a number of e-government projects which involved liaising with private consultancy companies, educational institutions, community groups and public sectors from a range of European Countries

She joined the Academy for Irish Cultural Heritages as an Associate Researcher in June 2006, and she has designed and coordinated the Northbound series. Her interest and expertise ranges from European Heritages, Digital Cultures, Information and Communication Technologies and their role in the representation and communication of cultural assets.

Jan Caspers

Anke Morgenroth

Anke Morgenroth and husband Nico Bartsch emigrated from Hamburg in Germany to Ireland in the winter of 1984. Anke a social worker from profession and Nico a photographer were looking for a new and quieter life in the rural countryside of West Cavan.



The idea was to be partly self-sufficient and working rather for yourself than others. With dedication and hard physical work they transformed a field into a productive vegetable garden and at the same time changed the cottage style house into a family home for her 4 children Lasse, Simon, Max and Tessa who were born between 1986 and 1994.

At that time we were passionate about growing fruit and vegetables in Ireland nobody had heard of, you could not buy them and no one had tried to grow them for example kiwis, apricots, cactus fruit and others. We also started our own honey business keeping our own bees and selling lovely Irish honey. We very much enjoyed the kindness of especially our older neighbours at that time. With a changing Ireland and the upbringing of our children our lifestyles started to change.

Anke started her business Bear Essentials in 2000 which has grown from a teddy bear designer craft business into a visitor and activity centre for all ages with the building of the Silver Bear Centre in 2006. Anke is involved in the Cavan/Monaghan Arts and Crafts Network. She is a member of Win (Women into the Network) of Fermanagh Lakeland Tourism and a member of Greenbox (Ireland's Eco Tourism destination).

She works in the development of rural tourism together with Cavan/Monaghan Rural Tourism Development and had worked on a weeks exchange programme with tourism providers in Estonia in 2006. Anke has achieved further qualification in Marketing, Customer Care and Training other people over the past 3 years and is passionate about networking with people especially in the cross border area.

Inspirational Journey

The presentation "Inspirational Journey" is telling the story how Anke and husband Nico came to Ireland in 1984.

What does elective affinities means and what does inspires us (as people) in live? What is entrepreneurship? The changes in Ireland over the past years and how development added value to entrepreneurship and small businesses.

The presentation will show how a business idea develops and how diversification helps business growth.

It will give an inside into networking and why working together is so important. The presentation will present images of Bear Essentials Showroom and the Silver Bear Centre and Anke is going to present samples of her work as a teddy bear artist.

SESSION 4 – German/Irish Art

Christa-Maria Lerm Hayes

Dr Christa-Maria Lerm Hayes is Head of the Research Graduate School of the University of Ulster's Faculty of Art, Design and Built Environment, and lectures there in Historical and Theoretical Studies in Visual Art. She gained her PhD at Cologne University and was James Joyce Foundation Scholar in Zurich. She has published on word and image matters, historiography of art, and contemporary (Irish) artists. Her books include one on Joseph Beuys (2001, in German) and Joyce in Art: Visual Art Inspired by James Joyce, Dublin 2004. The latter accompanied a large-scale art exhibition on the theme.

German Contributions to Irish Art?

Many Germans have chosen Ireland as their home and/or the context for their art.

Examples include Ulrich Rueckriem, Joseph Beuys and Mariele Neudecker. They are asking similar questions to other (Irish) artists operating in this context . What is the difference? Do they see themselves as – are they seen as – contributing to Irish art?



Victoria Walters

Victoria Walters is undertaking research at the University of Ulster into the practice of the German sculptor Joseph Beuys, with a particular interest in investigating the artist's work as a healing discourse and pedagogy that engages with notions of Celticity. Victoria holds a BA (Hons) in European Studies with French from Manchester University and an MA in Digital Media from the University of the West of England in Bristol, where the focus of her thesis was a study of the value of revisiting the work of Futurist poets as precedents for poetry work in the Digital Medium. Previous roles include Junior Fellow and Visiting Lecturer in Visual Culture at the University of the West of England and Visiting Lecturer in Visual Culture at Bath Spa University College.

Celtic Connections? Joseph Beuys at Newgrange

In this paper, I will discuss the German artist Joseph Beuys' visit to Newgrange, County Meath in the 1970s, looking at the way in which he interpreted the site as Celtic and appropriated the triple spiral forms on the stones within his artwork. Representations of the Celts have been the focus of heated debate in academia over the years since they are often constructed for political purposes. Newgrange is a Neolithic rather than a Celtic site, so Beuys' extrapolation of a Celtic connection might be construed as a similarly dubious representation of the "facts". I will look at whether Beuys' appropriation of the triskelion in his lecture actions could be seen in terms of a "primitive fantasy" (Foster), an interpretive attempt at understanding, (Schneider) or a means of stimulating "cultural dialogue" (Lerm Hayes). Finally I will investigate whether it may also reflect the artist's belief in the regenerative power of Celtic cosmology and the importance of recuperating the wisdom dimension of myths that may have been distorted during periods of cultural upheaval and trauma.

SESSION 4 – Performance

Ullrich Kockel (Chair)

A native of Göttingen, Germany, Ullrich Kockel was appointed Professor of Ethnology and Folk Life at the University of Ulster's Academy for Irish Cultural Heritages in 2005. In the 1980s, following an earlier career in industry, he held research and teaching appointments at Hochschule Bremen, Leeds Polytechnic, University College Galway, the University of Liverpool and the University of Glasgow. He lectured at the University of Liverpool's Institute of Irish Studies and the Department of Geography at University College Cork between 1989 and 1999, when he was appointed to a Chair in European Studies at the University of the West of England, Bristol, where he remains a Visiting Professor.

At the University of Ulster, he is a member of the School of Languages and Literature and was Acting Head of the Arts Faculty's Research Graduate School in 2006. He is an Academician of the Academy of Learned Societies for the Social Sciences and an active member of national and international scholarly associations in the fields of anthropology, ethnology and folk life.

Eberhard 'Paddy' Bort

Eberhard 'Paddy' Bort is Academic Co-ordinator of the Institute of Governance and lecturer in Politics at Edinburgh University. In a previous incarnation, at Tübingen University in Germany, he directed – for the trifle of fifteen years – the productions of the Tübingen Anglo-Irish Theatre Group. He has published widely on Irish drama, culture and politics (south & north), on Scottish devolution, European borders and the politics of commemoration. He writes regularly for *irland* journal and is book reviews editor of *Scottish Affairs*.

Thirst by Flann O'Brien's: One-act play written by Flann O'Brien (Myles na gCopaleen) in 1940s – a 'study' of afterhours drinking in a Dublin bar....