

## **German Desires: The Image and The Sound**

The contributions to this volume are to deal with the representations of desires in German philosophy and literature, theatre, film and art during the period 1800-1900. It is the question of desire (*Begehren, Lust, Leidenschaft*) becoming itself an object of representation, an image, a sound, an item (*ein Ding*) which demands further reflections regarding its historical depth, its mythical layers, its aesthetic and poetical values. In this volume we wish also to re-define the question of representing desires in German culture by stressing the foundational tension between the image (the visual) and the sound (the acoustic), reflecting the semantic and the symbolic implications, dealing also with the genealogical and the liturgical aspects of the image-voice encounter in the German and the German-Jewish modern cultures. Contributions are expected to deliver chronological perspectives and to reflect the historical contexts of representations in which desires are expressed, documented, and shifted into a sight (in-sight).

In these historical con-texts, however, the question of desire is not only re-presented (re-appears), but also realized; it falls into series of images/significations (*Zeichen*) but also re-turns into real figures (bodies) of (sexual) experience.

Topics:

Herder on the Being of the Voice (Hearing and Desire)

Beethoven and the Great Desire

Wagner and the Lost (Feminine) Voice

The Spaces of Desire in the German Opera (With-Out Wagner)

The Un-Doing of the Image (Auschwitz)

The Re-Turn of the Wolf in German Film

Franz Rosenzweig and the Liturgical Space (What is Jewish Desire)