LOCATION

Munich IBZ
Amalienstraße 38
80799 München

The conference is organised as a cooperation between
the International Graduate School
Resonant Seld-World Relations in Ancient and Modern Socio-Religious Practices
Max Weber Kolleg, University of Erfurt and University of Graz
&
the International Research Group
Media and Religion
University of Munich

ORGANISATION COMMITTEE

Lukas Bartl
Elisabeth Begemann
Daria Pezzoli-Olgiati
Jörg Rüpke

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MEDIALITY OF RITUALS

REPRESENTATION – PERFORMANCE – TRANSFORMATION

Munich, 24–26 February 2025

DFG Deutsche Forschungsgemeinschaft
FWF Der Wissenschaftsfonds.

Monday, 24 February 2025

14:00 **Welcome Address**
Martin Wallraff, Vice Dean of the Faculty of Protestant Theology, University of Munich (LMU)
Elisabeth Begemann
Daria Pezzoli-Olgiati

I Mediality of Rituals: Representation – Performance – Transformation

Moderation: Wolfgang Spickermann

14:15 **Representation**

Repetitive and Extraordinary Representations of Deities. Image-objects and Texts in Sanctuaries of Roman Times and their Role in Rituals
Anna-Katharina Rieger

14:45 **Performance**

Performance and Resonance. Looking into Historical Rituals Actors
Jörg Rüpke

15:15 **Transformation**

Seizing the Incomprehensible. Transformative Rituals and Technologies in Ethnographic Films
Natalie Fritz, Marie-Therese Mäder, Paola von Wyss-Giacosa

15:45 **Break**

16:15 **Group Discussions**
Moderation: Dina Bijelic, Verena Eberhardt, Alexander Ornella, Rupert Rainer

17:15 **Plenary Discussion**
Moderation: Daria Pezzoli-Olgiati

18:00 **End**

Tuesday, 25 February 2025

8:30 **Meetings of the Research Groups**

II Representing Ritual

Moderation: Irmtraud Fischer

9:30 **Of Yoga Instructions and Sleep Protocols. Ritualistic Practices of Wholesomeness in Health Advice Literature of the Late GDR**
Lukas Bartl

9:50 **On Learning the Traditional. The Transmission of Tibetan Buddhist Art in Nepal and France**
Dolores Zoé Bertschinger

10:10 **An Agon for the Emperor's Favour. The Role of 'Monumental Media' in Enhancing the Imperial Cult and 'Sacred Crown Games'**
Lukas Jung

10:30 **Break**

11:00 **Responses**
Verena Eberhardt, Heinrich Hofer

11:30 **Group Discussions**
Moderation: Elizaveta Boiko, Anna-Katharina Höpflinger, Emma Weiher, Paola von Wyss-Giacosa

III Performing Ritual

Moderation: Katharina Waldner

14:30 **Supernatural Puppet Theatre? Kissonerga-*Mosphilia* Unit 1015 and the Representation of Ritual on Chalcolithic Cyprus**
Emma de Koning

14:50 **Laptop Orchestra as a Ritual Practice in Post-digital Music Education**
Charles White

15:10 **The *National Covid Memorial* in London as a Funerary Practice**
Daria Pezzoli-Olgiati

15:30 **Break**

16:00 **Responses**
Vincenzo Cerulli, Paul Klausing

16:30 **Group Discussions**
Moderation: Luise Merkert, Nicole Navratil, Baldassare Scolari, Clemens Wurzinger

17:30 **Plenary Discussion**
Moderation: Jörg Rüpke

18:30 **End**

WEDNESDAY, 26 FEBRUARY 2025

IV TRANSFORMING RITUAL

Moderation: Christoph Heil

9:00 **"Time for a Black Metal Ritual". Transforming Religious Symbols**
Anna-Katharina Höpflinger

9:20 **From Percy Jackson to KAOS. Ancient Rituals in Contemporary Popular Narratives**
Katharina Waldner

9:40 **The Mediality of Inscribed Monuments. Enhancing Ritual Performances through Text and Image**
Marios Kamenou, Wolfgang Spickermann

10:00 **Break**

10:30 **Responses**
James William Santos, Baldassare Scolari

11:00 **Group Discussions**
Moderation: Anna Hepting, Caroline Kloos, Florian Oppitz, João Tziminadis

12:00 **Final Discussion**
Moderation: Lukas Bartl, Elisabeth Begemann

13:00 **End**

TOPIC AND AIMS OF THE CONFERENCE

An offering for the family's gods in ancient Rome, an opulent wedding celebration, or a state funeral for a royal person: rituals mould the relationship between individuals, groups and the world in a variety of constellations that are negotiated depending on the cultural, social and historical setting. By shaping the tension between the self and the world, ritual practices provide orientation. From everyday routine to specific occasions during a year, from individual habits to significant biographical steps, or from the intimate sphere to state acts, rituals permeate the social fabric on many levels and in various ways.

Rituals are forms of communication in which visions of the self and the world are negotiated. On the one side, ritual communication arises from the interaction of a broad range of media – which may include significant items, music, sound, songs, words, texts and books, light, or food – with the human body. Consequently, media and material arrangements shape the time and the place where ritual communication takes place. On the other side, rituals are widened, reproduced, and reenacted in the public sphere by media that, again, vary depending on the socio-historical context. Media in rituals and rituals in media are always intertwined.

The conference aims at analysing the entanglement of media and rituals by highlighting three dimensions: representation, performance and transformation are outlined as specific perspectives on ritual as a communicative practice. The purpose of these three topic lines is to provide a heuristic approach with which to disentangle the complexity of mediality in ritual.

a) "*Representing ritual*" conceptualises the interaction between material things, the human body and mental imaginations within and about ritual communication. This thematic session deepens the role of representation as a meaning-making practice in rituals in the line of a cultural study approach to communication. The contributions may focus on media in rituals, rituals in media or on the interaction between ritual and media:

- How do diverse media mutually interact in the ritual as a whole?
- How do media represent and shape rituals in the public sphere?
- What role do emotions play in ritual representation?
- What norms and values are linked to ritual meaning-making processes?

b) "*Performing ritual*" conceptualises the ritual as a performance involving multi-layered relationships between actors and, in religious contexts, transcendent dimensions. This thematic approach looks at the impact of ritual representations in a wider social context. Resonance theory builds the conceptual frame:

- How does the interrelation between media and ritual impact the relationship between individual and/or groups and the world?
- What boundary-making processes take place in the ritual performance?
- How does ritual performance influence identities?

c) The third thematic axis, "*transforming ritual*", is diachronic and focuses on the entanglement of media and rituals across different times and social spheres. Concepts of memory, tradition and the cultural imaginary underpin this approach:

- What transformations can be observed in the role of media in rituals along the centuries?
- And in practices of representation of ritual in media?
- How do media transform rituals?
- How do rituals transform media?
- Which diffusion and adaption processes impact the intertwining of ritual and media?
- How does scholarly research transform rituals?

An ongoing cross-reading through the three sessions scrutinises and collects inputs to face the challenges of conceptualising ritual practices:

- How are emic, political and scholarly perspectives on ritual and religion related?
- Which concepts of ritual and religion are used? Are there common traits in defining ritual and religion?

Overall, the conference aims at

- presenting, locating and intertwining different perspectives on mediality of ritual in an interdisciplinary exchange,
- implementing the exchange between the case studies from ongoing individual projects and a general conceptual reflection on mediality, ritual and religion,
- enhancing a comparative approach across times and cultures, highlighting lines of continuity, differences and transformation over time, cultures and social spheres.

ABSTRACTS

Keynotes

Repetitive and Extraordinary Representations of Deities. Image-objects and Texts in Sanctuaries of Roman Times and their Role in Rituals

Anna-Katharina Rieger

In sanctuaries of Roman Republican to Imperial times, visitors found themselves among a wealth of image-objects and inscriptions. On the one hand, craftsmen and commissioners used and bought stereotyped iconographies of deities; the same is true for written dedications, where people used formulaic texts for addressing the gods. On the other hand, statu(ett)es, objects or inscriptions are dedicated in sanctuaries, which are unique and show an extraordinary iconography, individual style, or wording.

These different and opposing ways of medialization of deities made sense as media of religious communication only in combination. Standardization and repetition are not the result of simple and cheap production processes, whereas unique pieces are not only the result of specific, individual ideas. I argue that both kinds of 'medialized' deities – through motif, style, material, words, technique, size, and location of their (re-)presentation – had a communicational role in or as backdrop of rituals. In the ritual practice of dedicating as well as 'things' remaining in the sanctuaries, the image-objects and inscriptions add to the meaning-making processes through religious communication.

Drawing on material evidence from sanctuaries in Italy and the Eastern Mediterranean, the presentation examines how representations and acclamations of deities oscillate between individual choice and cultural codes, which interact as well as compete in the activities of the sacred places: Repetition and resemblances influence how people perceive their environment, where the representations of deities were easily recognizable and served as stable setting. The outstanding pieces, with their individual tone and style, however, demonstrated and embodied the specific, the 'beyond normal' power of the deities. By contrast and irritation (based on their visibility, location, and iconographic/textual cross-references) these two poles of representations were 'active' parts of the sacred places.

Performance and Resonance. Looking into Historical Ritual Actors

Jörg Rüpke

Performance as the main keyword of this conference's second axis of inquiry is joined by the concept of resonance in this presentation. The 'performative turn' was critically directed against the notion of scripted rituals and the analytical stress on stereotyped behaviour and the reassurance of existing power relations and social inequality. Instead, variance across time, individual experience, and expression on the part of the performers regardless of their hierarchical position, and the communication between performers and viewers or audiences was stressed. The concept of 'resonance', as advanced in the work of the ICS, does not question this enlargement of focus, but adds further perspective. On the one hand, it adds a focus on the material dimension, objects, spatial and temporal ingredients and circumstances of performances and recalled the importance of the 'vertical' axis for specifically religious rituals. On the other hand, it adds temporal depth to the experience of the human performers. Notions like dis-positional resonance and second-order resonance point to the importance of previous experiences in and with such rituals and expectations and attributions to the approaching or present ritual as a consequence. Thus, the performers are not only seen as an additional producer of meaning beyond organisational figures and experts but also in their biographical dimension. Taken together, combining performance and resonance allows to take a wider look at *Weltbeziehungen* in the study of rituals.

This presentation will start from a brief summary of recent findings and the methodological reconfiguration of resonance for the purposes of historical research. It will test this in the analysis of the rituals called 'October horse' annually re-performed in the ancient city of Rome.

Seizing the Incomprehensible. Transformative Rituals and Technologies in Ethnographic Films

Natalie Fritz, Marie-Therese Mäder, Paola von Wyss-Giacosa

This presentation explores the entanglements and contingencies between technologies and the representation of transformative ritual experiences in ethnographic film. By comparing three distinct formats of ethnographic filmmaking through time, the talk highlights how advancements in technology and technique have shaped these films, which each in a different way deal with the visualization of the invisible. The discussion is structured around the three key phases of production, representation, and reception, examining how they are influenced by the technological landscape of their time.

The talk delves into the ethical implications of using different film technologies to capture and convey transformative experiences, emphasizing how these choices impact the portrayal of people and their stories. In doing so, the presentation opens a dialogue on future possibilities for ethnographic representation and the ethical responsibilities filmmakers must navigate in this still evolving medium, a reflection and outlook on the representation of ritual in a digitalized world.

Of Yoga Instructions and Sleep Protocols. Ritualistic Practices of Wholesomeness in Health Advice Literature of the Late GDR

Lukas Bartl

Media not only shapes our perception of the world and our fellow human beings but also our physical selves. Instructions in health magazines give guidance to the individual in dealing with his or her ailments while incidentally giving reassurance that these problems are collectively shared. Health magazines are therefore a valuable source for understanding how ordinary, mundane health-related actions can transcend the individual situation and relate the participants to a social and cultural order to form a collective of shared attitudes towards body and health.

This presentation focuses on the most popular health magazine of the GDR, 'Deine Gesundheit', and practices of mindfulness showcased in the magazine. The analysis will aim to provide a deeper understanding of how East German health media acted as translators between individual and environment, transmitters of global and local culture and amplifiers of a particular shared socialist identity.

On Learning the Traditional. The Transmission of Tibetan Buddhist Art in Nepal and France

Dolores Zoé Bertschinger

When it comes to the intertwining of ritual and mediality, Tibetan Buddhist art is a striking example: both the production of art and the various forms of art reception in Tibetan cultures are in many ways subject to ritual requirements and thus shaped by religion. In my presentation, I will discuss how Tibetan Buddhist art and religious tradition is transmitted and disseminated worldwide and how the different local contexts influence its respective forms. I will present two case studies: the restoration of an ancient temple in Lo Manthang, Mustang (NPL), and the construction and restoration of a Tibetan Buddhist temple in Le Bost, Auvergne (F). Through the images in these temples, I will show the transcultural currents that lead to the transformation and adaptation of Tibetan Buddhist art and, conversely, how it promotes and shapes these currents.

An Agon for the Emperor's Favour. The Role of 'Monumental Media' in Enhancing the Imperial Cult and 'Sacred Crown Games'

Lukas Jung

This paper examines the phenomenon of city rivalries in imperial Asia Minor, emphasizing their function as media campaigns designed to secure regional prestige and imperial favor. Deeply rooted in Greek cultural traditions, these rivalries were competitive efforts aimed at surpassing others in status and reputation. They remained a defining feature of urban dynamics throughout the Roman imperial period, with the quest for the emperor's recognition serving as a pivotal strategy for Greek cities to assert superiority over their rivals.

A key expression of these rivalries was the pursuit of the honorary title of 'neocoria' (νεωκόρος), which designated a city as the official center of the provincial imperial cult, granting it both religious and political significance. This title conferred not only religious importance but also political and cultural capital, elevating a city's status within the imperial hierarchy. The study investigates how monumental architecture, particularly nymphaea and bath-gymnasia, functioned as representational and propagandistic media. While bath-gymnasia were directly linked to the 'sacred crown games' and other festivities, their primary function was not merely to host these events. Instead, they glorified the imperial cult, celebrated the emperor, and symbolized the city's allegiance. Through their monumental presence, these edifices emphasized the city's status and reinforced its claims to preeminence, particularly during imperial and civic festivities.

The analysis focuses on the Pamphylian cities of Perge and Side, where their rivalry exemplifies the complexities of this phenomenon. Despite their geographic proximity and shared cultural heritage, their competitive strategies reveal notable contrasts. Architectural programs, sculptural decorations, and the use of epigraphic and numismatic media highlight distinct approaches to self-representation. For instance, the design and ornamentation of imperial cult buildings demonstrated not only loyalty to Rome but also deliberate messages of dominance aimed at local rivals. Drawing on archaeological evidence, such as construction projects, inscriptions, sculptures, and coinage, this paper examines the interplay between local identity, cultural tradition, and imperial politics.

It argues that these acts of urban staging transcended mere self-promotion; they constituted sophisticated campaigns aligning civic ambitions with imperial interests, securing both regional supremacy and the favor of the emperor.

Situating these practices within the broader context of urban competition in Asia Minor, the study offers fresh perspectives on how cities negotiated their identities and asserted their positions within the Roman Empire. It further underscores the enduring role of local rivalries in shaping the cultural and political landscapes of the imperial provinces.

Supernatural Puppet Theatre? Kissonerga-*Mosphilia* Unit 1015 and the Representation of Ritual on Chalcolithic Cyprus

Emma de Koning

The reconstruction of ancient ritual activities always presents great difficulties to archaeologists, and this is very much also the case on prehistoric Cyprus, where no clearly identifiable locations of such ritual activities – what one might call 'sanctuaries' – are attested before the later Bronze Age. In the absence of such contextual evidence, one may instead turn to depictions of rituals, and especially intriguing examples of such representations are the three-dimensional terracotta 'sanctuary models', of which four are known from Bronze Age Cyprus – including the famous Vounous Bowl.

An even earlier – possible – example of such a depiction of ritual is the extraordinary ceremonial deposit, Unit 1015, found at Kissonerga-*Mosphilia* and dated to the Middle Chalcolithic period, circa 3000 B.C. The deposit contained a series of stone and terracotta figurines, a grotesque anthropomorphic vessel, stone and flint tools, bone needles, and a triton shell, packed into and around a terracotta building model and buried at the edge of the settlement's 'ceremonial area' underneath a cover of large vessel sherds and a great number of heat-cracked stones. This deposit represents one of the only unequivocal traces of non-mortuary ritual activity from the period, made all the more extraordinary by the character of the terracotta figurines, all of which appear to represent women in various stages of childbirth.

This assemblage of objects is connected to two distinct episodes of ritual activity, which must be kept carefully separated in any analysis:

the ritual(s) in which they were used, and the one in which they were eventually buried. This latter episode is the one to which most of the archaeological traces refer – including intentional breakage, covering with slip, and possibly feasting. The first, however, is more difficult to grasp. Scholars including Diane Bolger and Elizabeth Goring suggest the items may have been used during rituals surrounding childbirth or the initiation of adolescent girls, in which the figurines were manipulated to 'act out' the event of birth.

Such an interpretation suggests therefore that these figurines were not only *used* in a ritual, but were specifically used in such a way as to *represent* that ritual or another significant event in miniature – almost like a dollhouse. This accords well with Edgar Peltenburg's suggestion that the building model represents a kind of proto-temple in this early stage of the development of Cypriot religion. This paper will investigate what this remarkable depiction of ritual can tell us about Chalcolithic religion in general, focusing specifically on questions related to miniaturisation, imitation and re-enactment, the engagement between the real and artificial human body, and the complexity of the relationship between image and reality.

Laptop Orchestra as a Ritual Practice in Postdigital Music Education

Charles White

This study examines the ritualistic dimensions of laptop orchestras through the lens of second-order resonance, as conceptualized by Rüpke and Rosa (2024). Through an autoethnographic approach, the research provides an in-depth account of co-teaching a laptop orchestra course with ten pre-service teacher training students at a German university.

The methodology employs a teacher-as-researcher model, documenting observations through photographs and video recordings to capture the performative and interactive aspects of the ensemble. By applying the framework of second-order resonance, the study analyzes how technology-mediated musical practices in laptop orchestras establish modern rituals in both performance and education.

The findings indicate that when students engage in collaborative real-time sound manipulation and synchronized digital interactions, it fosters a sense of connection and shared purpose.

The research aims to contribute to the discourse on rituals in postdigital practices by demonstrating how laptop orchestras facilitate both the performance and transformation of rituals within a contemporary educational setting. The study emphasizes the role of digital technology in shaping musical expression and pedagogy, offering insights into the impact on music education and the development of communal experiences through digital media.

The *National Covid Memorial* in London as a Funerary Ritual Place

Daria Pezzoli-Olgiati

During the pandemic, members of the civil society in the UK began painting red hearts on a wall on the south bank of the Thames, in full view of the Houses of Parliament. The collective *Covid-19 Bereaved Families for Justice* initiated this mural on 29 March 2021 using street art as a means of interacting with different actors in the public space. Today, the mural comprises 240,000 hearts, each representing a person in the UK who has died from SARS-CoV-2. The monumental work has become a spontaneous national memorial, the legal status of which is still disputed.

This paper analyses the so-called *National Covid Memorial* as an urban ritual site for remembering the dead where material, spatial and virtual practices are intertwined. Furthermore, this street art work links funerary practices of remembering the deceased with political activism in today's diverse, plural society.

"Time for a Black Metal Ritual". Transforming Religious Symbols

Anna-Katharina Höpflinger

Monk's robes on stage, incense in the air, organ music: what sounds like a Christian church setting is taking place at a black metal concert. Religious symbols are widely adopted and adapted in this subgenre of heavy metal music. In various public media, heavy metal has been associated with occultism, satanism and anti-Christian worldviews since the 1970s.
The question of the meaning of religious symbols in metal is still relevant today. There is a public debate about whether bands and fans are 'serious' about occultism and satanism or whether the adaptation of religious symbols is 'just' playful and theatrical.

From a scholarly perspective, the dichotomy of 'serious'/'playful' is too simplistic to do justice to the multifaceted transformations of religious symbols in metal in general and in black metal as the focus of this paper. In the transformation and reinterpretation of religious symbols seriousness and theatricality, action and belief, tradition and innovation, provocation and affirmation, representations and processes of identity formation are interrelated.

Based on a cultural studies approach, the paper analyses the ritual staging of religious symbols in black metal and focuses on the complex network of transformation and reinterpretation.

From Percy Jackson to KAOS. Ancient Rituals in Contemporary Popular Narratives

Katharina Waldner

Since the publication of the first volume of the fantasy book series Percy Jackson and the Olympians (last volume 2023) by US author Rick Riordan, there has been a veritable boom in fantasy books based on the reception of ancient mythology on the youth book market. With its film adaptations, the reception of Greek mythology in films and especially in series has become a widespread phenomenon. The latest product of this genre is KAOS, a dark British Netflix comedy (Charly Covell 2024), which presents current topics such as the abuse of power and the connection between religion and totalitarian ideologies, but also the fear of death and the loss of power in the medium of Greek mythology. In the case of KAOS, a phenomenon that can generally be observed in this development becomes particularly clear: the depiction of concrete religion (rituals and festivals) follows Christian patterns and is in great tension with the depictions of the deities received as 'pagan' and as an alternative to Christianity. In my contribution, I will illustrate this tension with examples and ask how religious rituals are (re-) constructed and re-performed in these genres of contemporary culture.

The Mediality of Inscribed Monuments. Enhancing Ritual Performances through Text and Image

Marios Kamenou, Wolfgang Spickermann

Texts and images are arguably the most diffused media of communications. They are constructed for transmitting messages, directly, immediately and convincingly. The infinity of forms that these media can shape in and the diversity of spatio-temporal contexts in which they were and still are employed in, evidences emphatically their fundamental importance for human communication. Given the communicative, repetitive, and performative nature of ritual actions, inscribed monuments were integrated in the very early stages of human civilizations in order to enhance the performativity of rituals (Butler 2010). The scope of this contribution is to focus on the use of inscribed monuments in Graeco-Roman rituals in various social contexts such as politics and religion and to investigate how text and image are intertwined for the purpose of creating and transforming rituals performances. The key aspects addressed here are: how do inscribed monuments as objects, content and imagery *represent* and *participate* in rituals? How does their visibility, placement and displacement impact their *performance* in rituals? What is the impact of epigraphic objects in resonant relationships between human actors, their gods, community, themselves, and the object itself? And last, how does the *transformational* effects of inscribed monuments take place over time, on rituals and on the revaluation and re-appropriation of such monuments? The contribution centres around the medium and its variegate and constitutive implications on ritual practices, its use, perception, and transformation. Therefore, the content of the inscriptions alongside the use of the material object play an important role for its valorization as a monument. Contents indicate addressees, create, and preserve memory, thus shaping the spatio-temporal socio-religious landscape and forming hubs of resonance. Different examples from Greek and Latin epigraphy are presented to show two different cultural takes on the epigraphic habit; the one (Greek) more eloquent and articulated and the other (Roman) more spartan but abundantly efficient in its communication strategies. Particularly from the Augustan period until around 250 CE, there was a sharp increase in inscriptions, often with cultic content. Thus, there are also some examples of ritual action in the mass of rather brief Latin votive inscriptions.

ADDRESSES & MAP

Venue

Munich IBZ
Amalienstraße 38
80799 München

Accommodations

Leonardo Boutique Hotel Munich
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80333 München

Hotel Hauser
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80799 München

Katholische Akademie in Bayern
Mandlstraße 23
80802 München

Dinner (Monday, 24.02.2025)

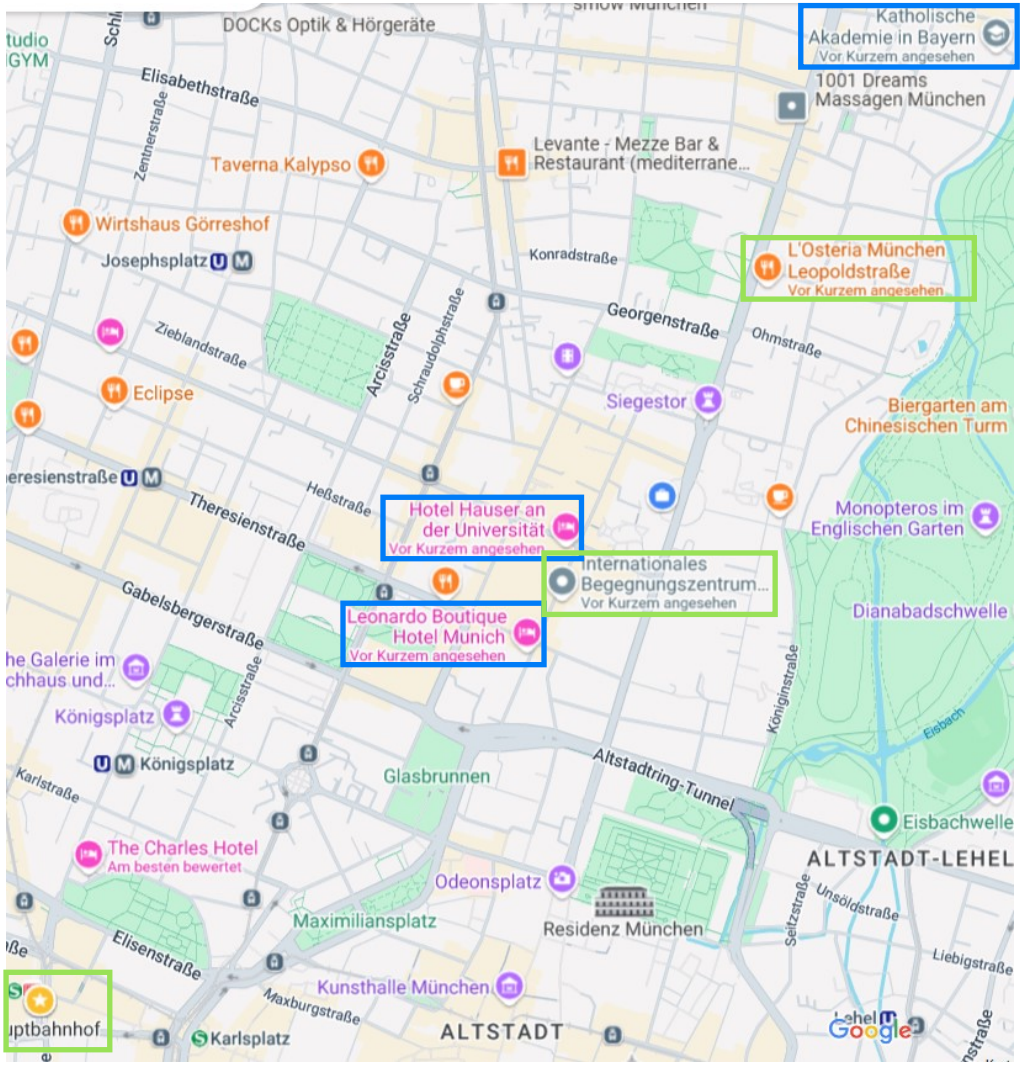
L'Osteria
Leopoldstr. 28a
80802 München

We welcome you to join us for dinner. Please settle your bill independently.

Public Transport

Munich Central Station – Munich IBZ (20 min)
U 4 direction to Arabellapark | U 5 direction to Neuperlach Süd
Station **Odeonsplatz**
U 3 direction to Moosach | U 6 direction to Garching Forschungszentrum
Station **Universität**

Munich IBZ – Munich Central Station (20 min)
U 3 direction to Sendlinger Tor | U 6 direction to Goetheplatz
Station **Odeonsplatz**
U 4 direction to Westendstraße | U 5 direction to Laimer Platz
Station **Hauptbahnhof**



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NOTES