

Long Night of the Sciences 2022 at the IPU Berlin

Joint program with the Berlin psychoanalytic institutes
2 July 2022



Dear Newsletter Subscribers,

here you can read about current information, upcoming **events** and the monthly **column** by IPU President Prof. Jan-Hendrik Olbertz.

You still have time to participate in the survey The State of Psychoanalysis. It is oriented towards all psychoanalysis practitioners, clinicians and researchers alike. The survey's goal is to gain a well-rounded overview of psychoanalysis' current position within the scientific and academic world. The survey takes approx. 30-40 minutes. If you have yet to complete the survey, **you can find it here**.

On 30 June, our partner institution, the KKC Bochum, will host the **Empathy & Society Colloquium** which will take place in English. IPU Berlin's Dr. Leon Brenner and Prof. Phil Langer will both be giving presentations. Participation is possible in person as well as online.

This year's Summer School, *The Future Now?!*, is hosting two special upcoming events. On **27 June, Prof. Kenneth J. Gergen** and on **5 July, Prof. Jessé Souza** will give public lectures at the IPU Berlin. The renowned professors will speak on exciting, relevant topics of Future Forms of Science and Global Racism.

What your patients are not telling you Workshop with Prof. Heidi Levitt

In cooperation with the Berlin Chamber of Psychotherapists
19 July 2022 • 7 pm



News from the International Office

This year's IPU Summer School "The Future Now?! Interdisciplinary Psychological Perspectives on Global Ruptures, Challenges and Actions" takes place on campus from 27 June to 8 July 2022. Participants from 20 countries all around the globe will join IPU students and professors to discuss topics of global inequalities, climate change, and health challenges. Amongst others, visiting professors Prof. Dr. Kenneth J. Gergen (Swarthmore College, USA), Prof. Dr. Derek Hook (University of Pittsburgh/University of Pretoria) and Prof. Dr. Jessé Souza (Sorbonne, Paris/Humboldt-Universität Berlin) will give insights into their research in the form of hybrid lectures open to the public. For more information on the program, **please visit the program page here**.

Events

27 June 2022

Public Lecture as part of the IPU Summer School 2022 *The Future Now?! Interdisciplinary Psychological Perspectives on Global Ruptures, Challenges and Actions*

with Kenneth J. Gergen

More information and registration **on our website**.

2 July 2022

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More information **on our website**.

5 July 2022

Public Lecture as part of the IPU Summer School 2022 *The Future Now?! Interdisciplinary Psychological Perspectives on Global Ruptures, Challenges and Actions*

with Jessé Souza

More information and registration **on our website**.

9 July 2022 | 3 pm (Berlin time)

Second Webinar in the International Horst Kächele Memorial Webinar Series

with Prof. Heidi Levitt, Prof. Sharon Horne and Prof. Phil C. Langer

Registration **on our website**.

19 July 2022 | 7 pm (Berlin time)

What your patients are not telling you: Translating findings from qualitative psychotherapy research into practice

Workshop with Prof. Heidi Levitt in cooperation with the Berlin Chamber of Psychotherapists

Register **on our website**.

26 August 2022 | 5 pm (Berlin time)

Information session for prospective students

Registration **on our website**.

The International Horst Kächele Memorial Webinar Series 2022–2023

2nd webinar with Heidi Levitt, Sharon Horne, Phil Langer

9 July 2022 | 3 pm (CEST)



Picaresque Paintings

The June Column by IPU President Prof. Jan-Hendrik Olbertz

For quite some time, more specifically, since the early 1970s, paintings by Felix Samuel Pfefferkorn have cropped up again and again in the art market. There are legends of the mysterious artist, born in 1945 who then disappeared without a trace in 1980, as no one knows who he really is or was – or even if he ever existed at all. But he must have, otherwise there would be no artwork made by him. One can even read his résumé, which claims interactions, among others, with Juliette Gréco in Paris and Rudi Dutschke in Berlin. Once a text like that exists in the world, it will of course be widely published and passed around until there is no doubt about its authenticity.

Could this actually be a marketing scheme, through which a myth is woven about otherwise difficult-to-sell artworks? Whoever looks at this artist's oeuvre may be surprised not only at the broad spectrum of motifs, but also at the changing painting styles, techniques, and color preferences. All of his paintings have a particular second-rate quality that is possibly part of the fascination. In any case, the narrative of the vanished painter serves a function, and it increases his value – even notable auction houses like the Ketterer in Munich have had this rogue's paintings in their catalogue...

Recently, the question shook the art world as to whether there could be fakes in the mix. But this also leads to the interesting thought: How can images by a non-existent painter be faked, especially considering that they would have to be fakes without originals? Could they then be "real" fakes? According to the auction house, Pfefferkorn should really be considered as a pseudonym. Even a pianist who plays someone else's compositions is considered an artist, even when they play under a false name, but in an outstanding way.

Prof. Jan-Hendrik Olbertz has been president of the IPU Berlin since July 2021.

Once a month, he provides commentary here on contemporary, timeless, psychoanalytic and political issues.



From all of this arises the question as to what an artistic identity even is, and what are artists and their art to each other. In the market, it is not only works of art that are handled, rather

more so, their symbolic value (whose hand created them, what is their history, and what status does a person have once they own it?).

This situation is not the first of its kind either. The unknown graffiti artist “Banksy” repeatedly draws attention – now on an international stage – and can even organize exhibitions of his work without anyone knowing who he actually is. Wolfgang Beltracchi has also been making a name for himself (and millions) for years, having started out as an unscrupulous art forger. Even he – after serving his prison sentence – can sell his originals at top price.

It’s difficult for me to not see an accomplished fake as a work of art. It’s an ambivalent – if not dubious – thought, and I look forward to counterarguments (beyond legal or ethical provenance).

