

Contributors

Hans Joachim DETHLEFS received his doctorate from Philipps-Universität Marburg and works as a professor at the Department of German Studies at Chuo University, Tokyo. Publications, among others, include the following: *Der Wohlstand der Kunst: Ökonomische, sozialethische und eudämonistische Sinnperspektiven im frühneuzeitlichen Umgang mit dem Schönen* (Tokyo 2010). His research focuses on the evolution of Northern European art terminologies following Italian art theory.

ENOMOTO Yasuko is a Sinologist, musicologist, and cultural historian. She studied Comparative Literature and Arts at the University of Tokyo, PhD 1996. Since 2004, she has been a Professor of Chinese Language and Culture at Chuo University in Tokyo. Her research on Western music in modern Shanghai won the Suntory Prize for Social Sciences and Humanities (1999) and the Shimada Kinji Prize for Comparative Literature (2007).

HIOKI Takayuki, Kabuki researcher. PhD, University of Tokyo 2014. Since 2020, he has been an Associate Professor at Meiji University in Tokyo. His research has won several awards, most notably a prize from the Japan Society for Theatre Research for his book *Kabuki in a Changing Age: A History of Kabuki in the Late Edo and Meiji Periods* (in Japanese, Tokyo 2016).

ISHIDA Yuichi studied German Literature at the University of Tokyo, PhD 1999. Since 2006, he is a Professor of German Language and Culture at the Faculty of Law of Chuo University in Tokyo; since 2021, he has undertaken the post of the Director of the Chuo University Junior and Senior High School. Research fields: theater studies and cultural history of Europe.

ITO Masaru researched at Osaka University as a fellow of Japan Society for the Promotion of Science, Slavic-Eurasian Research Center at Hokkaido University, and Waseda University Tsubouchi Memorial Theatre Museum, and since 2021 has taught theater studies at Meiji University in Tokyo. Publications in Russian and Japanese. Research focus: Russian theater in the first half of the 20th century.

ITODA Soichiro received his doctorate in 1990 at the RWTH Aachen University with a thesis on Karl Leberecht Immermann. After teaching German Literature at Meiji University in Tokyo for several years, he was granted the status of Emeritus Professor in 2021. His publications include, above all, *Berlin und Tokyo – Theater und Hauptstadt* (Munich 2008). Current interest: German-Japanese cultural contacts, Nietzsche's poetry.

MITSUMA Yasuyuki, Associate Professor of European and American History at the Department of Culture and History, School of Humanities, Kwansei Gakuin University. He studies Seleucid and Arsacid history, especially the royal administration in Babylonia and the relationship between the royal officials and the city of Babylon. He uses Late Babylonian Astronomical Diaries, written in cuneiform and inscribed on clay tablets, as his main historical source of Seleucid and Arsacid Babylonia.

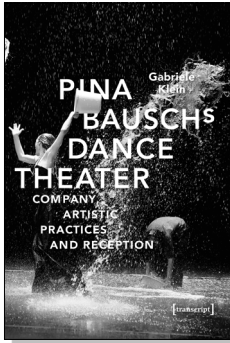
NAWATA Yuji studied German Literature at the University of Tokyo, PhD 1994. Habilitation in Kulturwissenschaft (culture science) at the Humboldt-Universität zu Berlin 2011. Since 2002, he has been a Professor at the Department of German Studies of Chuo University in Tokyo. Current interest: Combining cultural history with global history.

SEO Tatsuhiko was appointed professor at Chuo University in Tokyo in 2000 to teach Chinese history. He was a visiting scholar at renowned universities in the Chinese-speaking world as well as at the Harvard-Yenching Institute and St. John's College, Cambridge. Current interest: East Asian urban history. His numerous publications include the book *Global History* (in Japanese, Tokyo 2018).

Kai VAN EIKELS combines philosophy, theater, and performance studies in his work. He is currently teaching at Ruhr-Universität Bochum. His research topics include collectivity and politics of participation, art and labor, synchro-

nization, time and matter, and queer cuteness. Publications include *Performance Research* 16:3 “On Participation and Synchronization” (ed., with Bettina Brandl-Risi), 2011; *Die Kunst des Kollektiven. Performance zwischen Theater, Politik und Sozio-Ökonomie*, 2013; *Art works. Ästhetik des Postfordismus* (with Netzwerk Kunst + Arbeit), 2015; *Synchronisieren. Ein Essay zur Materialität des Kollektiven*, 2020.

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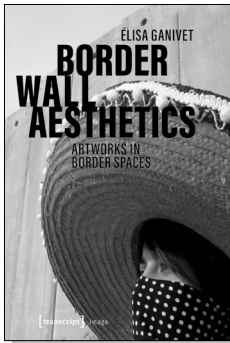
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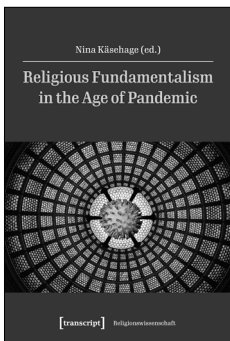
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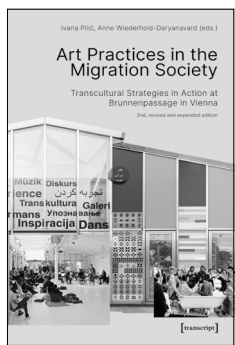
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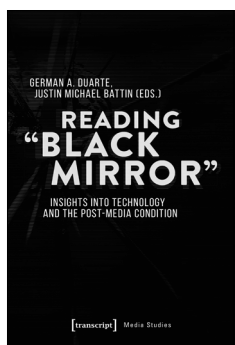
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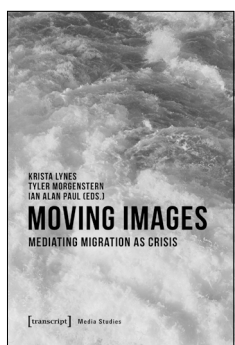
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