15.10.  Bastian Reitze (Classical Philology)
Passing Final Judgement on King and Philosopher - Approaching an Anonymous Greek Manuscript from the 17th Century

22.10.  Stephan Summers (Musicology)

29.10.  Claudia Posani (Ancient Near Eastern Philology)
Images in the Neo-Hittite Sources: Rhetoric, Iconography and their Relationship

05.11.  Konrad Löbcke (Ancient History/Classical Philology)
Slapstick, Foolishness and Trickery. The Adaptation of Low Comedy in the First-Century Novel Satyrica

12.11.  Vasileia Dimitrakopoulou (Classical Archaeology)
Terracotta Figurines from Abdera

19.11.  Julia Noll (History)
Lost Treasures. The stained glass windows of St. Maria ad Gradus in Cologne and their donors

26.11.  Isabel Steinhardt (Egyptology)
Privileges and prestige: New research to the prosopographical profile of Dahschur during the Middle Kingdom

03.12  Yorck Beese (Media Studies)
The Islamic State’s Video Propaganda – A Live Video Analysis

10.12  Lavinia Hantelmann (Musicology)
Caution: may contain Freud! Traces of Psychoanalysis in the Realities of the “Zweite Wiener Schule”
17.12. Hanna Belz & Jessica Schmidt (Hessisches Landesmuseum Darmstadt)  
Collect Objects, Conduct Research and Transfer Knowledge. Wissenschaftliches Volontariat am Museum (Traineeship for Graduates)  

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07.01. Serina Berg (Art History)  
“The Body of a Woman, the Heart of a King” – Elizabeth I, Victoria and the visual representation of female power in portraiture  

14.01. Dominic Riemenschnieder (Art History)  
Fantastic Buildings and where to find them. Historical models in Fantasy & Science Fiction and the strategies of reception in fantastic media  

21.01. Niclas Stockel (Musicology)  
Music Video 2.0: Visualization of music in the digital age – Aesthetics and Transformations  

28.01. Katharina Schoneveld (Christian Archaeology and Byzantine Art History)  
Illustrations of Military Technology in Byzantine manuscripts: Transfer and Adaptation of Ancient Knowledge in Byzantium  

04.02. Femke Grops (Ancient Near Eastern Archaeology)  
‘Fake’ from the Kiln? – Meaning and Values of Ancient Glazed Quartz Ceramic