

About the Authors

Hanna Baro (M.A.) studied art history, English linguistics and literature, and museum studies in Heidelberg and Melbourne. Since 2016 she has been working as a research associate in the Art History Department at Düsseldorf University, where her teaching ranges from early modern to contemporary art. Hanna is currently a PhD candidate at Humboldt University in Berlin, preparing a doctoral dissertation on the concepts of aging, transience and temporality in twentieth- and twenty-first-century art. From 2012 to 2016 she was a doctoral fellow at the MaxNetAging research school at both the Max-Planck-Institute for Demographic Research in Rostock and the Kunsthistorisches Institut in Florence – Max-Planck-Institute. From 2015 to 2018 she was an associated member of the postgraduate research program Materiality and Production funded by the DFG (German Research Foundation) at Düsseldorf University. Since 2020 she is research associate at Siegen University. Her research interests include modern and contemporary art, the history of science, the materiality of art and its production, and visual aging studies.

Núria Casado-Gual (PhD) lectures in Theater, and Literature and Theater for Education at the University of Lleida (Catalonia, Spain). She is currently researching cultural gerontology, which she mainly explores through literary, film, and theater studies. As a member of the research group “Grup Dedal-Lit,” of which she has been the principal investigator since 2013, she has co-edited *The Polemics of Ageing as Reflected in Literatures in English* (2004), *Literary Creativity and the Older Woman Writer: A Collection of Critical Essays* (2016), and *Re-Discovering Age(ing): Narratives of Mentorship* (2019). She has (co-)directed various competitive projects on aging and literature. Since 2016, she has been a member of the Canadian Association of Theater Studies working group on age and performance, led by Julia Henderson and Ben Gillespie. She also explores the intersections of theater and age/ing in her work as a theater actor, director, and playwright. Her most recent published play, *Prime Time*, is an anti-ageist piece that premiered in Barcelona in 2016 and toured until 2018; it was also performed in staged readings in English in the US between 2017 and 2019. Her play, *Solitud a Stromboli*, which premiered at the Teatre Nacional de Catalunya in April 2020, is a one-woman show that uses the life review as a potent instrument of late-life empowerment.

Emma Domínguez-Rué (PhD) studied English at the University of Lleida (Catalonia) and completed her MA in English Literature at Swansea University (UK). Her PhD dissertation was published in 2011, entitled *Of Lovely Tyrants and Invisible Women: Invalidism as Metaphor in the Fiction of Ellen Glasgow* (Berlin: Logos Verlag). Aside from aging studies, she has worked on narratives of disease, contemporary detective fiction, and Victorian and Gothic fiction from a feminist perspective. She is Associate Professor and Degree Coordinator for English Studies in the Department of English at the University of Lleida and has recently co-edited three volumes on Aging Studies: *Ageing and Technology: Perspectives from the Social Sciences* (transcript 2016, with Linda Nierling), *Literary Creativity and the Older Woman Writer: A Collection of Essays* (Peter Lang 2016, with Núria Casado-Gual and Brian Worsfold) and *Re-discovering Age(ing) Through Narratives of Mentorship: Essays in Cultural Gerontology* (Peter Lang 2018, with Núria Casado-Gual and Maricel Oró-Piqueras).

Heiner Fangerau (Prof. Dr. med., Dr. h.c., ML) is chair and Director of the Department of the History, Philosophy, and Ethics of Medicine at Heinrich Heine University Düsseldorf. He has held chairs in the history, philosophy, and ethics of medicine in Ulm (2008–2014) and Cologne (2014–2015). He has been president of the European Association for the History of Medicine and Health and the German Society for the History of Science. He is a member of the editorial board of the *Journal of the History of Medicine and the Allied Sciences* and the *European Journal of the History of Medicine and Health*. In 2017 he was elected a member of the German National Academy of Sciences Leopoldina. His main research fields are the history and ethics of psychiatry and neurology, the history of the life sciences, child and adolescent psychiatry, medical diagnostics, and historical network analyses.

Nils Hansson (PhD) is Associate Professor in the Department for the History, Theory, and Ethics of Medicine at Heinrich Heine University in Düsseldorf. His scholarly interests include the enactment of excellence in medicine with a focus on the Nobel Prize, digital health ethics, and the history of medicine and the sciences in the Baltic Sea region.

Heike Hartung (PhD habil.) is an independent scholar in English studies, associated with the University of Potsdam and the University of Graz. She earned her PhD in English Studies at the Freie Universität Berlin and her PhD habil. in English Literature and Cultural Studies at the University of Potsdam. In her publications, she applies the methods of literary theory and cultural studies to the interdisciplinary fields of aging, disability, and gender studies. She is the author of the monograph *Ageing, Gender and Illness in Anglophone Literature: Narrating Age in the Bildungsroman* (2016). She is a founding member of ENAS, the European Network in Aging Studies, and is a co-editor of the *Aging Studies* publication series.

Andrea von Hülsen-Esch (Prof. Dr. phil.) studied art history, history, and philosophy in Frankfurt am Main and Göttingen. From 1991 to 2001 she worked as a scientific referee at the Max-Planck-Institute of History in Göttingen, and she habilitated in 2001 at the Humboldt-University Berlin. Since 2001, she has been Professor of Art History at Heinrich Heine University in Düsseldorf. In 2002, she was awarded the Prix Gay Lussac / Humboldt for French-German scientific exchange on the methods of interpretation of images. From 2012 to 2018 she was director of the research training group “Materiality and Production” (GRK 1678) and from 2014 to 2019 Vice-President for International Relations at the HHU. Her fields of research include medieval iconology, materiality and production in art, representations of “age” in art, stage design from the sixteenth to nineteenth century, the history of the art market, and art mediation. Since 2005, she has been focusing on transdisciplinary research into representations of age(ing) in medieval and modern art. In addition, she has published on the methodological issues of age(ing) research. Since 2010, she has worked on actively establishing research on aging at the HHU, was the founding speaker of the internal research training group *Alter(n) als kulturelle Konzeption und Praxis* (2012–2015), co-founded the series *Alternskulturen* at transcript Verlag, and established the research consortium Cultural Aging with partners in Israel, the Netherlands, Spain, and Austria.

Andreas Kruse (Prof. Dr. Dr. h.c.) studied psychology and philosophy at the Universities of Aachen and Bonn, and music at the State Conservatory in Cologne. He completed his doctoral degree in psychology at Bonn University (*summa cum laude et egregia*) and his habilitation treatise in psychology at Heidelberg University. Since 1997, he has been Professor (chair) and

Director of the Heidelberg Institute of Gerontology; from 2007 until 2011 he was Dean of the Faculty of Behavioral and Cultural Studies (Heidelberg University). Innovative research that he completed between 2004 and 2011 includes projects on gero-psychosomatic medicine; quality of life with dementia; individual rehabilitation and care in patients with dementia; the development of assisted technology; a beacon project regarding the quality of life in patients with dementia; gerontological orthopedagogy; geriatric research regarding the potential for rehabilitation; terminal care in the context of general medical care; the development of structural provisions for working with older people in Russia, Belarus, and Ukraine; the development of structural provisions for working with the elderly in Latin America; interdisciplinary research in the humanities on borderline situations in the process of aging (in co-operation with the Institute of European Ethnology of the University of Marburg and the Institute of Philosophy of Dresden Technical University); the transcultural comparison of concepts of aging in seven countries; the qualification of older employees; the analysis and description of the situation of patients in Germany and Europe suffering from the long-term aftereffects of thalidomide (National Study on Contergan); and “The Potential of Aging”: the development of novel concepts in the domain of aging (private and public) from an intercultural perspective. He is the recipient of an honorary doctorate from the Faculty for Human Sciences, University of Osnabrück, and is laureate of the Cross of the Order of Merit (Federal Republic of Germany).

Erin Gentry Lamb (PhD) is Associate Professor of Bioethics and Faculty Lead of the Humanities Pathway at the Case Western Reserve University School of Medicine. Trained in the field of literature, her research interests include aging and ageism, disability, death and dying, health care and social justice, and the pedagogy and field formation of age studies and health humanities. She co-edited *Research Methods in the Health Humanities* (Oxford, 2019) and co-authors the comprehensive report on *Baccalaureate Health Humanities Programs in the United States*. A founding member and past-chair of the North American Network in Aging Studies, she has chaired the National Women’s Studies Association’s Aging and Ageism Caucus as well as the executive committees of the Modern Language Association’s Forums on Age Studies and on Medical Humanities and Health Studies. She currently co-chairs the Health Humanities Consortium and serves on the Program Planning Committee for the American Society for Bioethics and Humanities.

Susanne Martin (PhD) is a Berlin-based choreographer, performer, researcher, and teacher in the field of contemporary dance and theater. She presents her work internationally in solo performances and collaborative stage works. Her artistic practice and research focus on improvisation as a choreographic practice, narrations of the age(ing) body, contact improvisation, and practice as research/artistic research. Festivals that have presented her performances include the International Dance and Theater Festival (Gothenburg), Aerowaves (London), Nottdance (Nottingham), Opera Estate (Bassano del Grappa), Tanec Praha (Prague). Her PhD dissertation *Dancing Age(ing)* was published 2017 by transcript. In her current postdoctoral research at the Ecole Polytechnique Fédérale de Lausanne (EPFL) she examines dance improvisation in its potential to rethink and advance processes of learning and researching in a technical university.

Birgit Meyer (Dr. med.) was born in Cologne and studied medicine in Regensburg and Munich from 1979 to 1986. After completing her studies, she began a degree in theater studies,

while working at the hospital Klinikum Rechts der Isar in Munich and completing the requirements for her formal medical doctorate, which was conferred at the beginning of 1990. She continued her work in theater studies, with an emphasis on opera, until 1992, when she was hired as a dramaturge at the Tiroler Landestheater in Innsbruck. She remained there until 1999, rising to the post of head musical dramaturge. In the summers from 1996 to 2001 she was employed at the Salzburg Festival. She joined the management of the Vienna Volksoper as head dramaturge in 1999, where she remained until 2009. There she developed and led various exhibitions and events relating to the program of the Volksoper. She taught dramaturgy at the Bavarian Theater Academy in Munich from 2004 to 2008 and was appointed a lecturer in dramaturgy for the stage direction course at the University of Music and Performing Arts in Vienna in 2009. Birgit Meyer has been the Head Dramaturge at the Cologne Opera since 2009, since 2012 she is the Director of Opera.

Vasilija Rolfes holds a master's degree in philosophy, psychology, and sociology from RWTH Aachen University. She worked at the Institute of Philosophy at RWTH Aachen University, first as a student assistant and then as a research assistant. After her studies, she was a researcher at the Institute for the History, Theory, and Ethics of Medicine at RWTH Aachen University in various projects relating to the ethical issues of new medical technologies and prenatal diagnostics. Since 2016, she has been working at the Department of the History, Philosophy, and Ethics of Medicine at Heinrich Heine University on projects relating to stem cells, artificial intelligence, and forensic psychiatry. She is currently one of the lead investigators in the project "Capacity to consent in diagnostics and therapy in patients with early-stage Alzheimer disease type dementia" funded by the Deutsche Alzheimer Gesellschaft. Her research interests include the ethical implications of new medical technologies, and of prenatal and reproductive medicine, and stigmatization in the context of medicine.

Daniel Schäfer (Prof., PhD, MD) studied human medicine, German language and literature, and medical history at the University of Freiburg. He obtained his first doctorate with a thesis on concepts of death in the late Middle Ages (PhD, 1993). He wrote a second dissertation on the history of cesarean sections carried out on deceased pregnant women (MD, 1996). He then became an Assistant Professor at the Institute for the History and Ethics of Medicine at the University of Cologne, where he has been an Associate Professor since 2007. His habilitation thesis (2002; published in English 2011) deals with early modern protogeriatrics in the mirror of medical university publications and multidisciplinary treatises of scholarly culture. Since then, he has extensively researched interactions between medical, philosophical, and social concepts of age from the seventeenth to the early twentieth century. He is currently working on age utopias and historical concepts of age productivity.