

GEGENWART / LITERATUR

DFG-GRADUIERTENKOLLEG 2291

**Geschichte, Theorie und
Praxeologie eines Verhältnisses**

UNIVERSITÄT  BONN

/  DFG

Deutsche
Forschungsgemeinschaft

/ PUBLISHING DETAILS

DFG-Research Training Group 2291
Contemporary/Literature. Historical, Theoretical, and Praxeological Perspectives on the Relationship between Literature and Present
at the University of Bonn
Genscherallee 3
53113 Bonn

Tel.: 0228/73-3808
Mail: gegenwart_literatur@uni-bonn.de
Web: <https://grk-gegenwart.uni-bonn.de>
Facebook: <https://facebook.com/GegenwartLiteratur/>
Twitter: <https://https://twitter.com/gegenwartl>

In charge: Johannes F. Lehmann (Spokesperson of the Training Group)
Text & design: Marlen Arnolds / Evke Bakker / Anneke Hoffmeyer /
Paul Zielenbach / Marlon Zimmermann
Translation: Greta Reudenbach / Nele –Sophie Mieß / Anneke Hoffmeyer

/ CONTENT

The Research Training Group	/ 1
Funding phases and cohorts	/ 3
Research programme and research questions	/ 5
/ 1 What is contemporary?	/ 9
/ 2 What is contemporary literature?	/ 11
/ 3 What is contemporary literature research?	/ 13
/ 4 How is contemporary literature made?	/ 15
Course formats	/ 17
Members of the Research Training Group	/ 29
Cooperations	/ 35
Project Presentation 2. Cohort	/ 39
Alumni (1. Cohort)	/ 69
Locating the projects	/ 83
Publications	/ 85

/ **The Research Training Group**

DFG-Research Training Group 2291 CONTEMPORARY/LITERATURE.

Historical, Theoretical, and Praxeological Perspectives on the Relationship between Literature and the Present

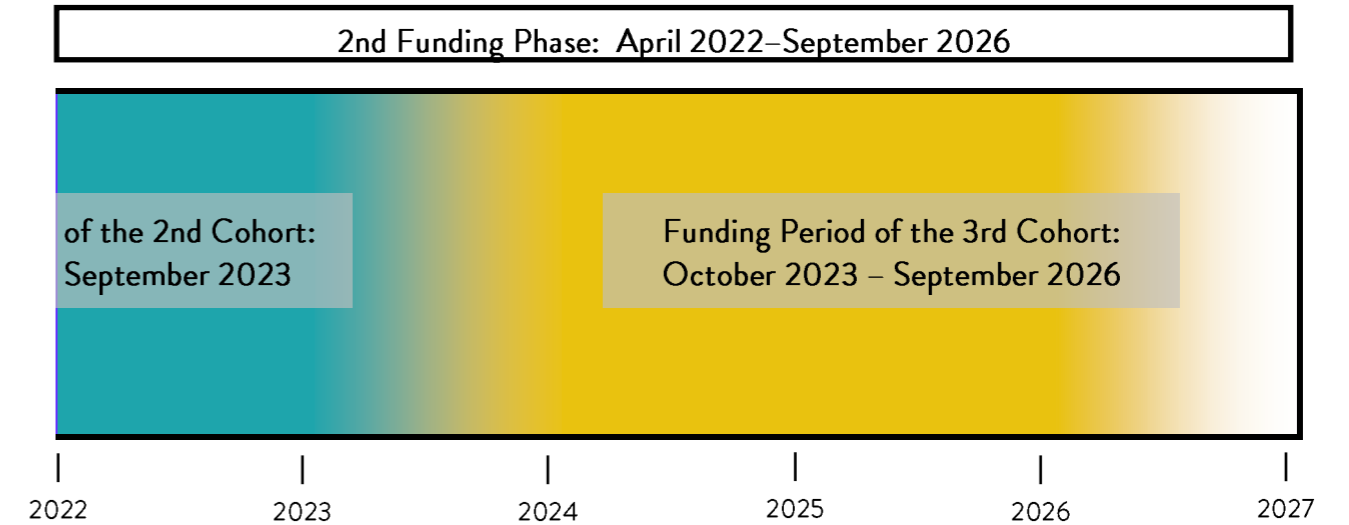
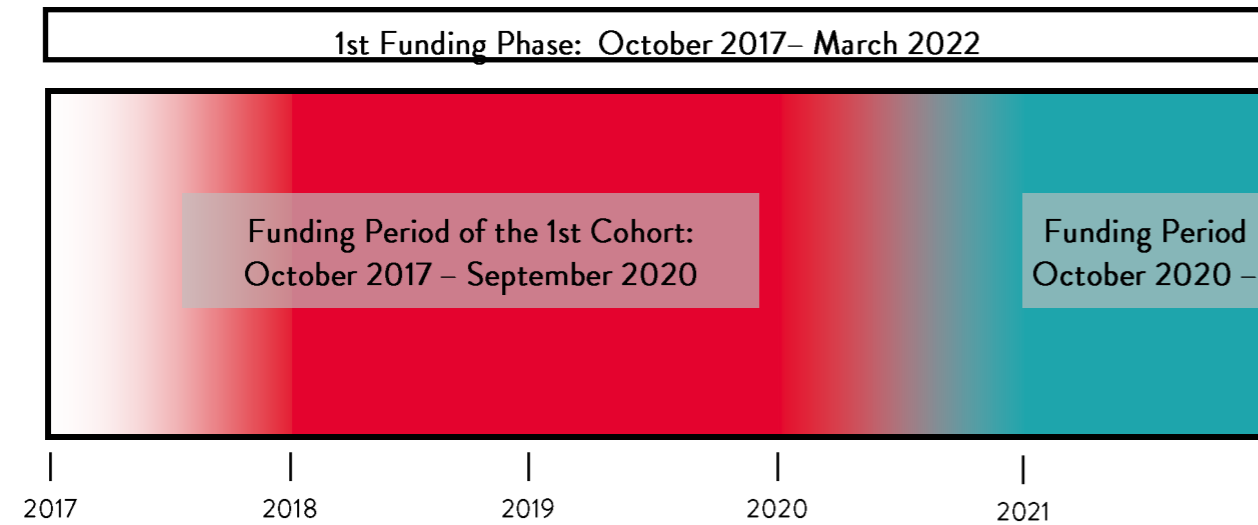
Academic research on contemporary literature is experiencing a boom. However, when asked to define contemporary literature, scholars commonly characterize it as a certain period. Neither its historical nor its practical dimensions have as yet been analyzed. The aim of the Research Training Group is therefore to investigate the constitutive elements of the concept of ‘contemporary literature’ in a comparative perspective. Instead of taking such terms as ‘contemporaneity’ and ‘contemporary literature’ for granted, the conditions of their emergence will be examined. The concept of ‘the contemporary’ as well as discourses and practices that establish a relationship between literature and its respective ‘present’ will be understood to be historically contingent. Thus, the Research Training Group will reconstruct a history of producing, legitimizing, and transforming interconnections between ‘the present’ and ‘literature’, thereby laying the groundwork for a theoretically and historically informed criticism of contemporary literature.

The Research Training Group 2291 “contemporary/literature” was founded in October 2017 and has been in its second funding phase since April 2022. Funding by the DFG ends in September 2026.

WHAT IS A RESEARCH TRAINING GROUP?

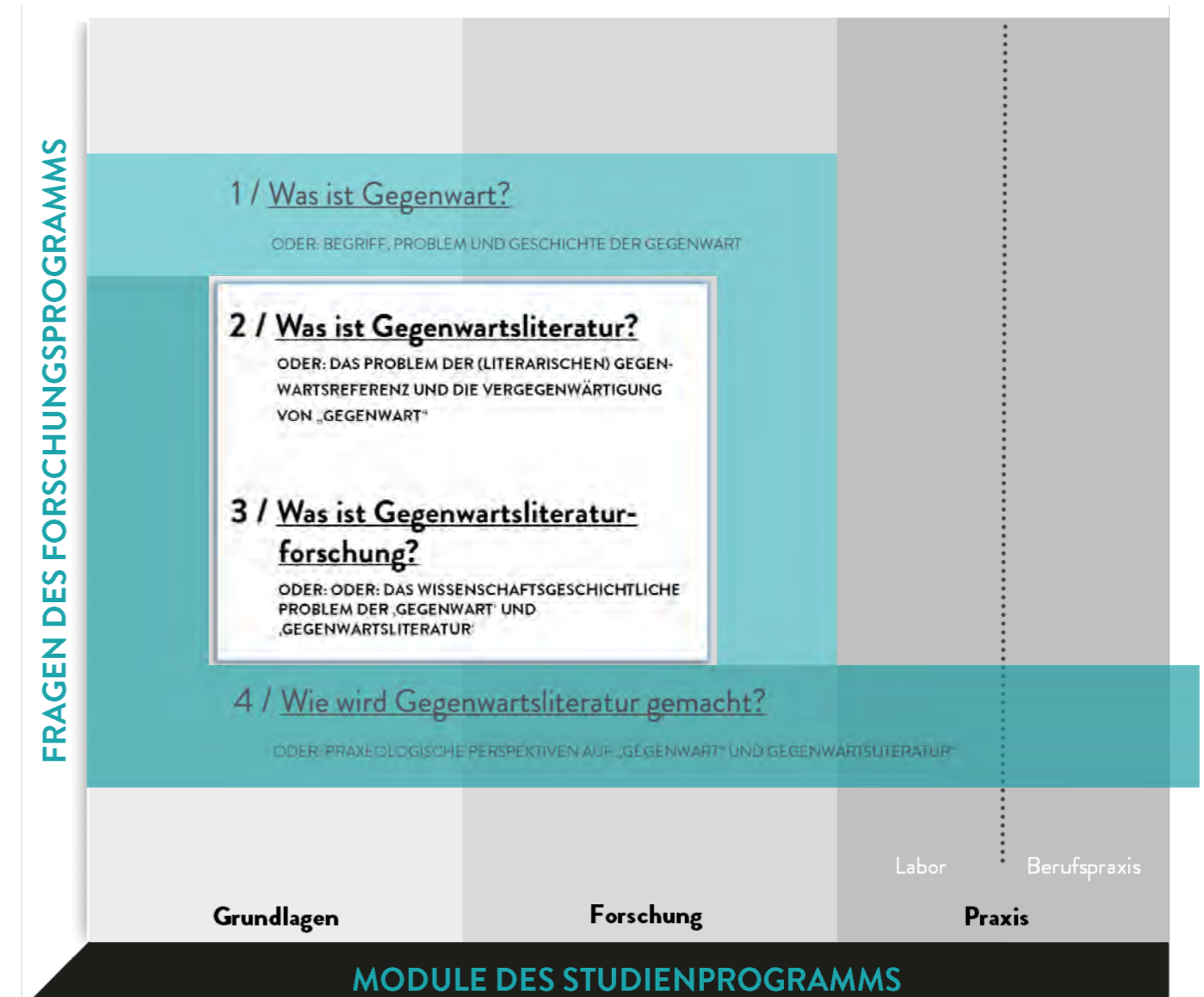
Research training groups are university institutions for the promotion of young researchers. They are funded by the German Research Foundation (DFG) for a maximum of nine years and focus on the structured qualification of doctoral candidates within the framework of a thematically focused research program. An interdisciplinary orientation of the groups is also desired. The aim is to prepare doctoral students for the complex job market in science and to support their scientific independence.

/ Funding Phases and Cohorts



/ Research Program and Research Questions

Note: This diagram will be updated.



The theoretical-systematic, historical and praxeological investigation of the concept of “contemporary literature” and the relationship between its two components “present” and “literature” in an international comparative, synchronic and diachronic perspective has long been a desideratum. The Research Training Group investigates what is meant by ‘the present’, how, when and in which contexts reflexive terms such as ‘die Gegenwart’, ‘the present’, etc. emerge, change or are missing. Research focuses on the social, medial and discursive framework of the forms of reflection and representation of social time as well as with regard to the respective preconditions for and the effects on contemporary literatures. Additionally, it is true that literatures, literary criticism and literary studies themselves play a central role as practices of the constitution and reflection of ‘the present’. Since their respective medial, practical and discursive preconditions are particularly connected to the historically variable production, reflection and documentation of the “present,” the Research Training Group focuses on practices of producing contemporary literature. With this, they are able to reflect on the actors, scenes, and fields of action as well as on procedures of producing contemporary literature.

The Research Training Group thus closes a gap in German and in European-North American research. The working framework of a Research Training Group enables the methodologically indispensable confrontation of historical or present-related individual case or comparative studies on the one hand and theoretical reflection (historical semantics, theories of social temporality structures, social, knowledge and media history, theories of presence and its effects, etc.) on the other. The research program is divided into four questions. These questions are rooted in the intent to examine the dimensions of the terms ‘contemporary literature’ and ‘contemporary literary research’ respectively in terms of their historical, theoretical, and praxeological preconditions. In the first funding phase, various research results on historical and praxeological aspects of the research program were produced. They now serve as a theoretical and methodological basis for the research focus of the second funding phase. Here, the main research objective is examining the relationship between the present and literature with regard to the references of literature to the present as well as to the observation of this relationship in the history of science.

/ 1 WHAT IS CONTEMPORARY?

Or: Concept, Problem and History of the Contemporary

The historization of concepts of the present was an essential goal within the first phase of the Research Training Group and now forms the methodological-theoretical prerequisite for the group's work in the second phase. The focus is on the relevance of neighboring concepts, such as 'actuality' or 'contemporaneity' and on corresponding concepts of time or their implications, such as 'future', 'crisis', 'series', 'latency', 'memory', 'habit' or 'opportunity', as they were researched in the first phase of the research training group. This also includes forms and modes of intervention in the present, such as 'engagement', but also categories of description and value in their relations to developments in social and media history, such as anachronism, untimeliness, or simultaneity. In the second phase, the historical-theoretical and literary-historical question of historical points of application of the present will be focused primarily on the relation between the present and literature. Another field of interest are literary and aesthetic programs and processes that produce the present by referring to events or states that occur simultaneously. At the same time, textual genres such as the diagnosis of the present can be examined with regard to their

literary and narrative patterns, poetologies, and aesthetics.

In addition, journalistic inventories of the present, which themselves refer to literature or other arts, are examined in order to derive diagnostic potential from them for recording their own present.

In this way, the co-evolution of the public sphere and new forms of the non-public also come into focus. Practices in dealing with book printing and the press, with online as well as optical, acoustic, written, and oral communication media are examined.

/2 WHAT IS CONTEMPORARY LITERATURE?

Or: The Problem of the (literary) Reference to the Presence and the Realization of the ‘Present’

According to its subject matter, contemporary literature is as old as literature itself; according to its concept, however, it is an invention of the 19th century. How, where, since when, and why texts are addressed as ‘contemporary literature’ is a fundamental question for the Research Training Group. At a first, basal level, a distinction must be made between whether or not, and to what extent the term is understood in terms of “genitivus subjectivus”, and the present thus appears as the subject of literature, as its author, so to speak, or in terms of “genitivus objectivus”, that is, as literature’s reference to the present as its object. It is also important to investigate the reasons why there is no exact equivalent to this in other European languages.

In the second phase of the Research Training Group, the question of how literature (and other arts) refers to the present and the associated processes, procedures, and effects of making the present present are at the center of our research. The starting point for this is the realization, developed in the framework of the Group, that forms and types of reference to ‘the present’ are themselves constitutively involved in the formation and transformation of concepts of ‘the present’ and in the imagination of more than one ver-

sion of the ‘present’.

These interact elementarily with the logics of space and time. Furthermore, numerous phenomena of artistic practices can be found in our present, which are subsumed under the term “referentialism. Compared to older procedures of reference, new and qualitatively altered modes of reference can be identified against the background of digital-media conditions, insofar as acts of referencing themselves become the form-giving motive of the arts.

It is also possible to investigate how forms of reference, their conjunctures, and their interdependence dynamics in various forms of the public sphere have historically produced respective presences and literatures of the present. Here, it becomes clear that ‘presences’ are effects of references and references to references. The phenomenon of “referentialism” diagnosed for our present thus serves as an occasion to ask about its historical varieties and to develop methodological and theoretical instruments for the comparative analysis of literary present references.

/3 WHAT IS CONTEMPORARY LITERATURE RESEARCH?

Or: The Problem of 'Present' and 'Contemporary Literature' in the History of Science

International literary studies is in many respects permeated by the referential structure of the present, literature, and its study. Thus, presentness has been a central problem for the scientific approach to literary texts from the very beginning. The constitutional history of literary studies is essentially characterized by the exclusion of this presentness. On the other hand, the reference to literature of the present is a driving force in the long history of the institutionalization of literary studies that has received too little attention so far. Contemporary literature has traditionally and currently been ascribed both a productive and inhibiting effect on literary studies research. The proximity between descriptive and object language, the competition with other actors in the field - including, for example, the living authors who interpret their own texts - and the open-endedness of the research corpus and the validity of metaperspectival explanation pose productive challenges for literary studies.

From the perspective of the history of science, this connection can be interpreted as a challenge to write the history of literary studies at or beyond the boundaries of disciplinary history. Just like 'literature', this also involves the dynamics of their scholarship are bound up in an epistemic situation in whose framework they operate. Thus, a histori-

zation of contemporary literature research must always take into account not only institutional and epistemic factors, but also social or intermedial factors that influence scholarly conjunctures. A scholarly history of the study of contemporary literature is thus context-oriented at its core - this applies to its subject (contemporary literature research) as well as to the subject of the subject (contemporary literature) and the reflection of its own interpretive approaches (historicization).

For this purpose, praxeological approaches, which have been little used so far and which combine ethnographic, sociological of knowledge, and action-theoretical approaches, are made fruitful. A reception-historical approach that inquires into the respective "work foci" of various historical presences also proves to be particularly fruitful for a historicization of contemporary literature research.

/ 4 HOW IS CONTEMPORARY LITERATURE MADE?

Or: Praxeological Perspectives on the 'Present' and 'Contemporary Literature'

Beyond the inner space of literary studies, those practices come into view that continuously generate, reflect upon, and seek to influence 'contemporary literature'. The fact that contemporary literature is not a self-evident subject area, but is and has been made, has so far only been examined in rudimentary form. This is where the research training group's praxeological focus comes in; it aims at investigating historically variant practices in the intercultural and in the comparison of the arts of language, image, and sound in order to make the self-evidentness of contemporary literary practices conscious and, if necessary, to disrupt and reshape them. Not only the current 'aesthetic engineering', advertising strategies of the book industry or reactualization procedures in literary exhibitions and in acquisition and retrieval procedures in libraries and literary archives, but also historical procedures of the production of contemporary literature are to be taken into consideration for this purpose. Publishers, newspapers, theaters, foundations, literary houses, festivals, juries, courses of study publish and award exhibited and always artistically designed references. Literary agencies and scouts look for authorships in which selected references come to light, which can be developed and com-

municated; this is similarly true for educational institutions (school, university, national cultural institutes abroad) and for those institutions that safeguard, manage and update literary history and canon (literary criticism, archive, library, museum). Through their programming, the aforementioned institutions practice a complex agenda-setting and determine which peculiarities of the artistic artifact are distinguished and contextualized as contemporary and with contemporary reference for a variable period of time, or what, vice versa, is apostrophized as untimely. All this can no longer be limited to a national level and to the medium of the book, but must be seen as a historically generated, international, intermedial, and inter-arts constellation in which contemporary literature is fabricated in a strong sense. Access to these phenomena promises the adaptation of procedures that are selectively oriented to relevant methods of the historical and social sciences.

/ Course Formats

/ EXAMPLE OF A WEEKLY SCHEDULE IN THE FIRST AND SECOND SEMESTER

	Wednesday	Thursday	Friday
12– 4 P.M.	Meetings of the temporary working groups for the conception of workshops, laboratory discussions and conferences, board meetings (if required)		All-day: Workshops, laboratory discussions or conferences (starting in the 2nd semester)
4–6 P.M.	Research Colloquium (<i>Forschungskolleg/FoKo</i> ; enables regular exchange among the students)	Lecture Series (biweekly)	
6–8 P.M.	Evening lecture (optional)		
variable	here (and if needed on other days): elective courses for interdisciplinary qualification (optional) Basic seminar (two-day block course, usually Thursday/Friday or Friday/Saturday) Retreat (usually in summer) & semester kick-off		

/ LECTURE SERIES

The lecture series takes place fortnightly in the first two semesters and is supported by the participating university lecturers as well as other permanently involved scientists. It gives them the opportunity to discuss their own research on the topic from their disciplinary perspective and to present the topic to the faculty and the university. The lecture series provides the fundamental methodological reflection of the interdisciplinary aspects of the contemporary problem. In the first semester, the lecture series is devoted to the interdisciplinary perspectives of history, historical theory, sociology, praxeology and philosophy of time with regard to 'the present'. In the second semester, the focus is on medial, aesthetic and representation-theoretical aspects of the 'present'.

GEGENWART LITERATUR
DFG-GRADUIERTENKOLLEG 2291

RINGVORLESUNG

INTER // DISZIPLINARITÄT

EINE VERANSTALTUNG DES GRADUIERTENKOLLEGS
GEGENWART/LITERATUR. GESCHICHTE, THEORIE
UND PRAXEOLOGIE EINES VERHÄLTNISSSES

🕒 10 Uhr c.t. / 📍 HS I, Hauptgebäude

ALLE TERMINE

EINFÜHRUNG UND PERSPEKTIVEN Johannes Lehmann & Kerstin Stüssel / Bonn 📅 19.10.17	„CONTEMPORARY SCIENCE“: GEGENWART UND VERGANGENHEIT IM WISSENSCHAFTSSYSTEM Rudolf Stichweh / Bonn 📅 02.11.17	WAS WAR GEGENWART? SPUREN EINER UNSICHEREN GESCHICHTE Achim Landwehr / Düsseldorf 📅 16.11.17
DER BARBAR ALS FIGUR DER GEGENWART? Christan Moser / Bonn 📅 30.11.17	GEGENWART. ZUR KONFLIKTGESCHICHTE DER MODERNE Helmut Hühn / Jena 📅 14.12.17	DIE GEGENWART DER GESCHICHTE Frank Becker / Duisburg-Essen 📅 05.07.18
SAITS DIVERS. DIE ZEITUNG, DIE GEGENWART UND DIE LITERATUR Lothar Müller / Berlin 📅 01.02.18		

QR CODE:

UNIVERSITÄT BONN DFG

AKTUELLE
gegenwart_steraster@uni-bonn.de
0228-73-3808
www.grk-gegenwart.uni-bonn.de
www.facebook.com/gegenwartliteratur
www.twitter.com/gegenwartlit

GEGENWART LITERATUR
DFG-GRADUIERTENKOLLEG 2291

RINGVORLESUNG

INTER-DISZIPLINARITÄT

EINE VERANSTALTUNG DES GRADUIERTENKOLLEGS
GEGENWART/LITERATUR. GESCHICHTE, THEORIE UND
PRAXEOLOGIE EINES VERHÄLTNISSSES

🕒 16 Uhr c.t. / 📍 TBA

EINFÜHRUNG
Johannes Lehmann, Kerstin Stüssel / Bonn
📅 29.10.20

GEGENWART: INTERVALL UND EREIGNIS Markus Quent / Berlin 📅 05.11.20	IM TRANSIT ZUR GEGENWART UND ZUKUNFT LITERARISCHER PRAXIS Annette Gilbert / Erlangen-Nürnberg 📅 03.12.20
„BIG HISTORY“: ÜBER DIE NATUR IM GESCHICHTSBEWUSSTSEIN Christian Geulen / Koblenz 📅 17.12.20	VARIANTEN DES DIVERSITÄTSSIMPERATIVS IM WISSENSCHAFTSSYSTEM DER GEGENWART David Kaldewey / Bonn
UNDERSTANDING COMMUNICATION: ZUR MEDIENÖKOLOGIE DER GEGENWART Oliver Ruff / Bonn 📅 28.01.20	DAS EISBERGMODELL Ulrike Draesner / Leipzig 📅 04.02.20 via Zoom, Zugangsdaten erhältlich unter gegenwart_steraster@uni-bonn.de

QR CODE:

UNIVERSITÄT BONN DFG

KONTAKT
gegenwart_steraster@uni-bonn.de
0228-73-3808
www.grk-gegenwart.uni-bonn.de
www.facebook.com/gegenwartliteratur
www.twitter.com/gegenwartlit

/ BASIC INTRODUCTORY SEMINAR

The obligatory introductory seminar takes place in the first two semesters in the form of four block seminars. It is supported by the participating university teachers. Thematically, it follows the basic structure of the research program and its four research questions. Since the research program intends to observe the problem of the “present” and “contemporary literature” from literary-scientific-comparative as well as historical, theoretical and praxeological perspectives, the seminar will be led by two applicants from different subjects. On a selective basis, the postdoctoral researcher and the other permanently involved scholars as well as fellows will be involved as well.

/ RESEARCH COLLOQUIUM

The Research Training Group serves to present and discuss as well as further develop working hypotheses, text samples and overarching research questions of the dissertations being developed. The sessions are two hours long and take place fortnightly. They are the central venue for exchange within the Research Training Group and among graduate students. The meeting is supported by the spokesperson and his or her representative, the scientific coordination team and the applicants, who act as supervisors of the dissertations. Scientists from the circle of other permanent participants are invited according to the thematic fit, so that the further interdisciplinary perspectives are always brought into the discussion of the projects. In the first two semesters, the focus is on working hypotheses and methodological questions of the projected dissertations, from the third semester onwards, selected dissertation chapters, which are read in advance by all participants, are discussed.

/ LABORATORY DISCUSSION

Laboratory discussions are anchored in the “Praxis” module of the Research Training Group’s study program. This module connects the praxeological pillar of the research program with the professional qualification.

Laboratory talks are open and experimental formats that seek to observe, understand, and interrogate processes and practices of the constitution of ‘present’ and ‘contemporary literature’. Laboratory talks are situated within the framework of the practice-oriented and praxeological orientation of the research and thus differ from conventional readings, author-centered workshop reports, and classic interviews. Actors from the fields of culture, literature, media, and science will be invited at the suggestion of the Group’s students. The discussions are lead and moderated by the graduate students.

GEGENWART LITERATUR
DFG-GRADUIERTENKOLLEG 2291

poe
/ poeta doctus, lat. m Substantiv [po.e.ta. doktos]

Zur Rolle des *poeta doctus* in der Gegenwartsliteratur und ihrer Wissenschaft

Laborgespräch mit Marcel Beyer, Sonja Lewandowski (Bonn) & Johannes Franzen (Bonn)

22. Oktober 2018 1
18 Uhr c.t. 2
Dekanatssaal 3

Eine Veranstaltung des DFG-Graduiertenkollegs 2291
Gegenwart/Literatur. Geschichte, Theorie und Praxeologie eines Verhältnisses.

ORGANISATION
/ Sonja Lewandowski
lewandowski@uni-bonn.de
/ Dr. Johannes Franzen
jfranzen@uni-bonn.de

KONTAKT
gegenwart.literatur@uni-bonn.de
0228/79 3808
www.gk-gegenwart.uni-bonn.de
www.facebook.com/GegenwartLiteratur

UNIVERSITÄT BONN

DFG 2020-70
Deutsche Forschungsgemeinschaft

GEGENWART LITERATUR
DFG-GRADUIERTENKOLLEG 2291

PAS
/ Past (n.), [pæst]

**'RE-PRESENTING' THE PAST:
HISTORICAL NARRATION FROM
AN INTER-DISCIPLINARY
PERSPECTIVE**

Laborgespräch
mit Jennifer Walshe (Oxford) und Beth Piatote (Berkeley)

Eine Veranstaltung des DFG-Graduiertenkollegs 2291
Gegenwart/Literatur. Geschichte, Theorie und Praxeologie eines Verhältnisses.

13.01.2022 1
18-20 CET 2
via Zoom 3

How can pasts be narrated or re-actualized? What aesthetic and ethical challenges affect historical narration? And how do these historical narrations function within contemporary discourses? These and other questions are relevant not only for literature, but also for image and sound. Research on (fictional) re-presentations of the past, hence, needs to move beyond a literary bias. This Laborgespräch aims at bringing together different artistic and disciplinary perspectives for a discussion of the aesthetic and praxeological aspects of historical fiction. Through a conversation with New Pierce author and scholar Beth Piatote and Irish vocalist, composer, and artist Jennifer Walshe we hope to shed light on what unites and separates the creative engagement with history in text, image, and sound. In many of Jennifer Walshe's works – most recently in *A Late Anthology of Early Music* (2020) – the composer engages the past through the exploration and re-writing of (musical) history. Similarly, Beth Piatote's short story collection *The Breadworkers: Stories* (2020), challenges classical conceptions of the forms and functions of historical fiction. Our conversation with the two artists will center on a broad range of questions regarding their works within the context of their navigation and adaptation of history. We are interested in the narrative strategies involved in the 'pre-venting' of the past, the role of generic conventions, and the situatedness of the works in a contemporary moment characterized both by a culture of nostalgia and political conflict. As both artists use multiple languages in their works, we also want to discuss questions of intended audience and the function of linguistic heterogeneity. By bringing together different disciplinary and artistic perspectives on questions relating to notions of past and present, we hope to open up rooms for fruitful discussions and gather productive insights for a broader understanding of historical fiction.

KONTAKT
gegenwart.literatur@uni-bonn.de
0228/79 3808
www.gk-gegenwart.uni-bonn.de
www.facebook.com/GegenwartLiteratur

UNIVERSITÄT BONN

DFG 2020-70
Deutsche Forschungsgemeinschaft

/ CONFERENCES

GEGENWART LITERATUR
DFG-GRADUIERTENKOLLEG 2291

WER
/ Wertung, Substantiv f. [vɛstʊŋ]

ZWISCHEN HALBWERTSZEIT UND ÜBERZEITLICHKEIT.
GESCHICHTE DER WERTUNG LITERARISCHER
GEGENWARTSBEZÜGE

Tagung des DFG-Graduiertenkollegs 2291 *Gegenwart/Literatur.*
Geschichte, Theorie und Praxeologie eines Verhältnisses

27. Juni 2019
14-19 Uhr
Raum 0.008 & 0.009
Genscherallee 3
53113 Bonn

Stefan Neuhaus /
Eva Stubenrauch /
Moritz Baßler /
Philip Ajouri / / Sven Bordach
Christian Meierhofer / / Natalie Moser
Jürgen Fohrmann / / Johannes Franzen
/ Elisabeth Tilmann
/ Carsten Rommel
/ Olav Krämer
/ Dana Steglich
/ Thomas Wegmann
/ Stefan Geyer

28. Juni 2019
9:30-18 Uhr
Universitätsforum
Heussallee 18-24
53113 Bonn

UNIVERSITÄT BONN DFG

GEGENWART LITERATUR
DFG-GRADUIERTENKOLLEG 2291

Tagung

ALLTAG!
LITERATURGESCHICHTE EINES
THEORIERESERVOIRS SEIT DEM 18.
JAHRHUNDERT

Organisation: Vanessa Briesse, Christopher Busch,
Stefan Geyer, Alexander Kling und Tímea Mészáros

06.-08. Mai 2021
via Zoom

Mehr Informationen sowie ein digitaler Programmflyer sind auf
<https://www.grk2291.uni-bonn.de/de> zu finden.

Eine Veranstaltung des Graduiertenkollegs *Gegenwart/Literatur. Geschichte, Theorie und Praxeologie eines Verhältnisses*

UNIVERSITÄT BONN DFG

/ WORKSHOPS

GEGENWART LITERATUR
DFG-GRADUIERTENKOLLEG 2291

LITERARISCHE FORM
GESCHICHTE UND KULTUR
ÄSTHETISCHER MODELLBILDUNG

STRUKTUR FORM MODELL
LITERATURWISSENSCHAFTLICHE
PERSPEKTIVEN AUF TEXTUELLE
(RE-)PRÄSENTATIONEN VON ZEIT

WORKSHOP

mit
Ansgar Nünning / Gießen
Niels Werber / Siegen
Robert Matthias Erdbeer / Münster

30. November 2018
9.30-18 Uhr
R 0.008 (Genscherallee 3, Bonn)

Eine Kooperation mit dem Graduiertenkolleg *Literarische Form. Geschichte und Kultur literarischer Modellbildung* der Universität Münster

Um Anmeldung wird bis zum 15. Oktober 2018 gebeten.
/ Eva Stubenrauch (estubenrauch@uni-bonn.de) / Jutta Gerber (j-gerb04@uni-muenster.de)

UNIVERSITÄT BONN DFG

GEGENWART LITERATUR
DFG-GRADUIERTENKOLLEG 2291

ANTH
/ Anthologie, [antoloˈgi:]

ANTHOLOGIEN UND TASCHENBÜCHER –
SAMMLUNGSLOGIKEN, MEDIALE
REZEPTIONSANGEBOTE UND
TEMPORALE STRUKTUREN

Workshop

mit Nora Ramtke, Fabian Lampart,
Christian Meierhofer, Marlene Kirsten und Mirela Husić

Eine Veranstaltung des DFG-Graduiertenkollegs 2291 *Gegenwart/Literatur.*
Geschichte, Theorie und Praxeologie eines Verhältnisses

17.02.22 14:00-17:45 Uhr
18.02.22 9:30-14:00 Uhr

Hörsaal Lyra, Alte Sternwarte Bonn

Anthologien und Taschenbücher sind verwandte Gattungen, folgen jedoch je eigenen medialen Gesetzmäßigkeiten. Beide Formate versammeln Verschiedenes in einem Band, Texte unterschiedlicher Autor*innen im Falle der Anthologie, deren Selektion zugleich Kanonisierungsprozesse vorantreibt, während die Zusammenstellung im literarischen Taschenbuch nicht auf die Exklusivität der Beiträge zielt, sondern verstärkt auf Mannigfaltigkeit, visuelles Design und Kontinuität der Erscheinungsweise setzt. Der Schwerpunkt des Workshops liegt auf der Materialität, Zeitlichkeit und den daraus resultierenden Rezeptionsangeboten der Medienformate. Der genaue Blick auf Einzelexemplare der Gattungen im ersten Teil des Workshops soll auch als Anlass genommen werden, um grundsätzlicher die methodischen Möglichkeiten zu diskutieren, die der Analyse von Anthologien und Taschenbücher zugrundegelegt werden (können).

Um Anmeldung zur Veranstaltung unter gegenwart.literatur@uni-bonn.de wird bis zum 07.02.2022 gebeten.

UNIVERSITÄT BONN DFG

/ EXAMPLE OF A COURSE OF STUDIES

Sem.	Basics Module		Research Module		Practice Module	
	Kick-off events at the beginning of the doctorate and the start of the semester					work experience, short internships (optional)
1.	BS: Thinking the Present Historically and Comparatively BS: Contemporary Literature and References on the Present	LS: Interdisciplinarity 1: History, Soziology, Praxeology, Philosophy of Time	FK			
	Retreats in the course of the study program					
2.	BS: Contemporary Literature and Philology BS: Praxeology of the Contemporary Literature	LS: Interdisziplinarität 2: Media, Art and ‚Present‘	FK	per semester 1-2 workshops per Cohort 2-4 conferences	2 LD	
3.			FK		2 LD	
4.			FK		2 LD	
5.			FK		2 LD	
6.			FK			

BS: Basic seminar (block)

FK: Forschungskolleg (biweekly meeting)
(FK and LS are taking place biweekly)

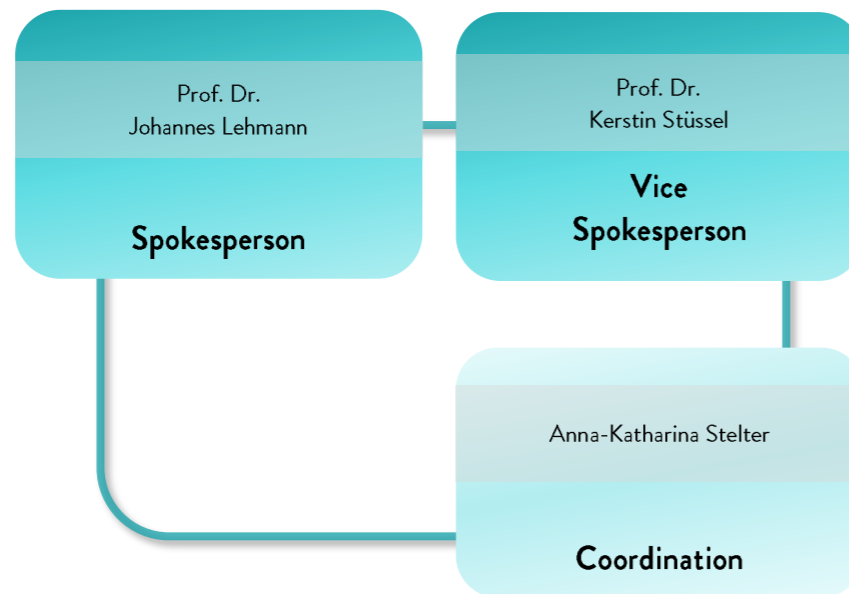
LD: Laboratory discussion

LS: Lecture series

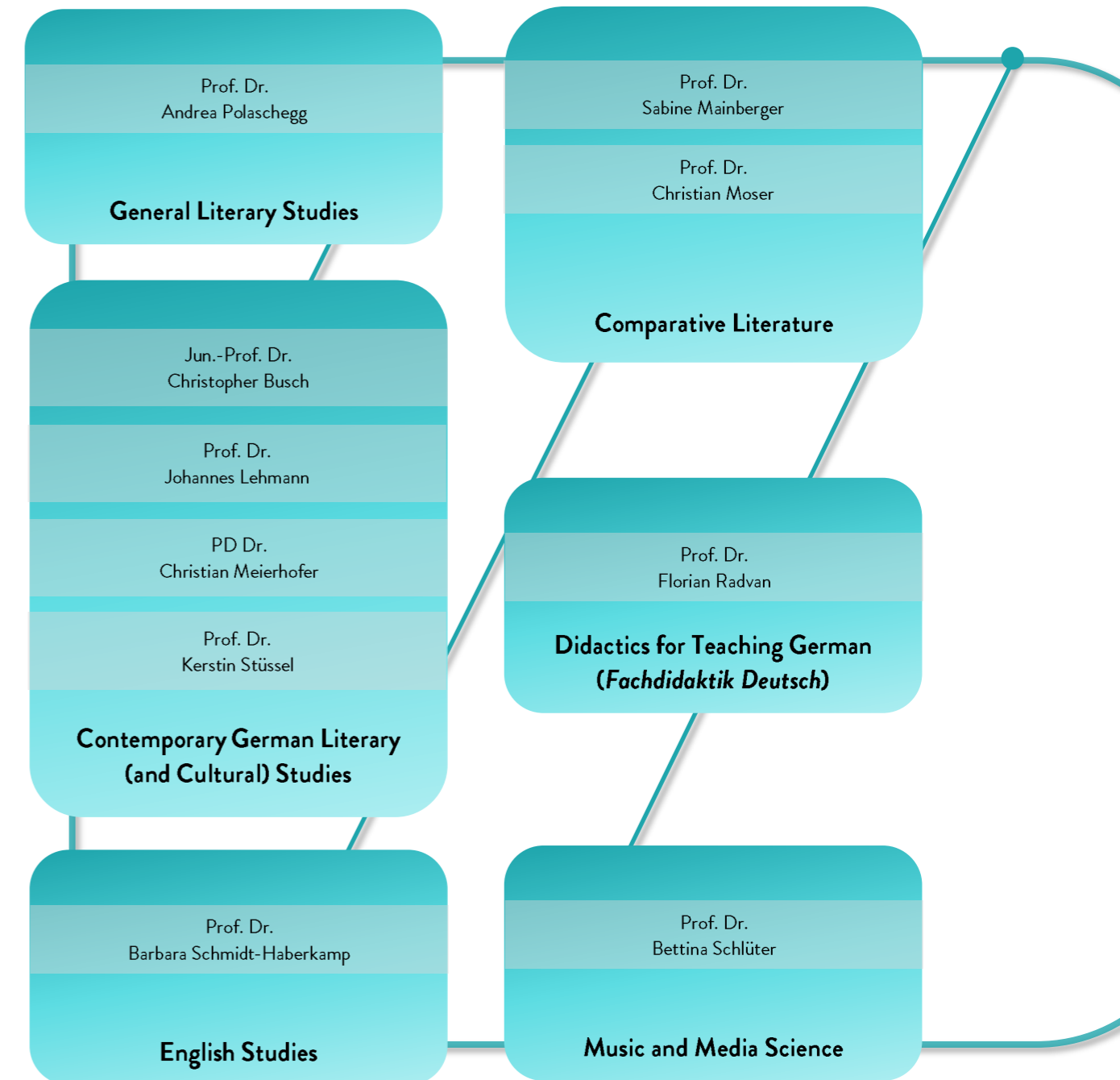


© Nathan Dumlao

/ Members of the Research Group



/ Involved University Teachers and Coordination



Dr. Helmut Hühn (Jena)

Philosophy

Prof. Dr. David Kaldewey (Bonn)

Sociology

Prof. Dr. Jens Schröter (Bonn)

Media and Cultural Studies

Prof. Dr. Birgit Münch (Bonn)

Art History

/ Further Associated Researchers

Prof. Dr. Frank Becker (Duisburg-Essen)

Prof. Dr. Achim Landwehr (Düsseldorf)

History

PD Dr. Thomas Fechner-Smarsly (Bonn)

Scandinavian Studies

Prof. Dr. Sabine N. Meyer (Bonn)

American Studies

Prof. Dr. Christian Geulen (Koblenz-Landau)

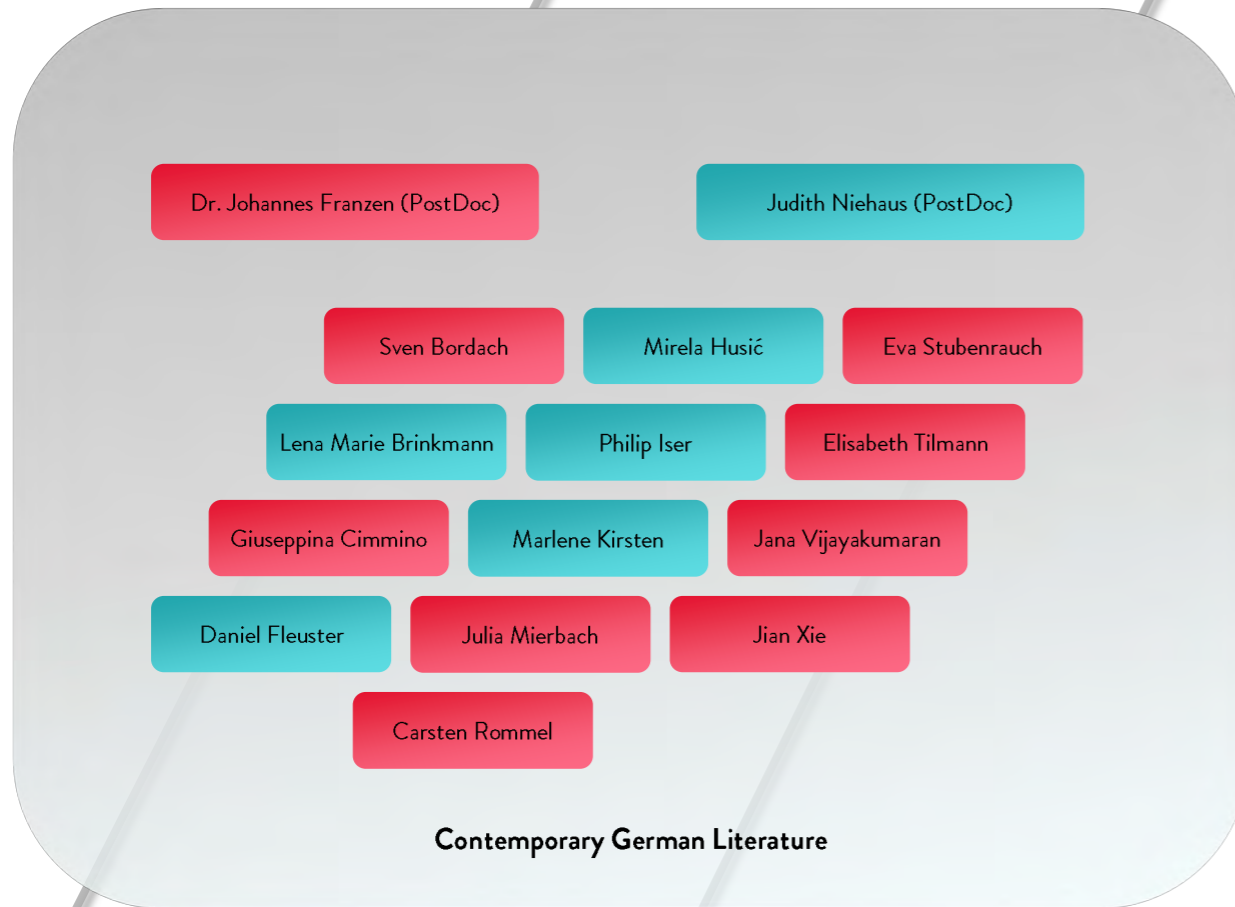
Didactics for Teaching of Recent and Modern History (*Geschichtsdidaktik*)

Dr. Gisela Fehrmann (Bonn)

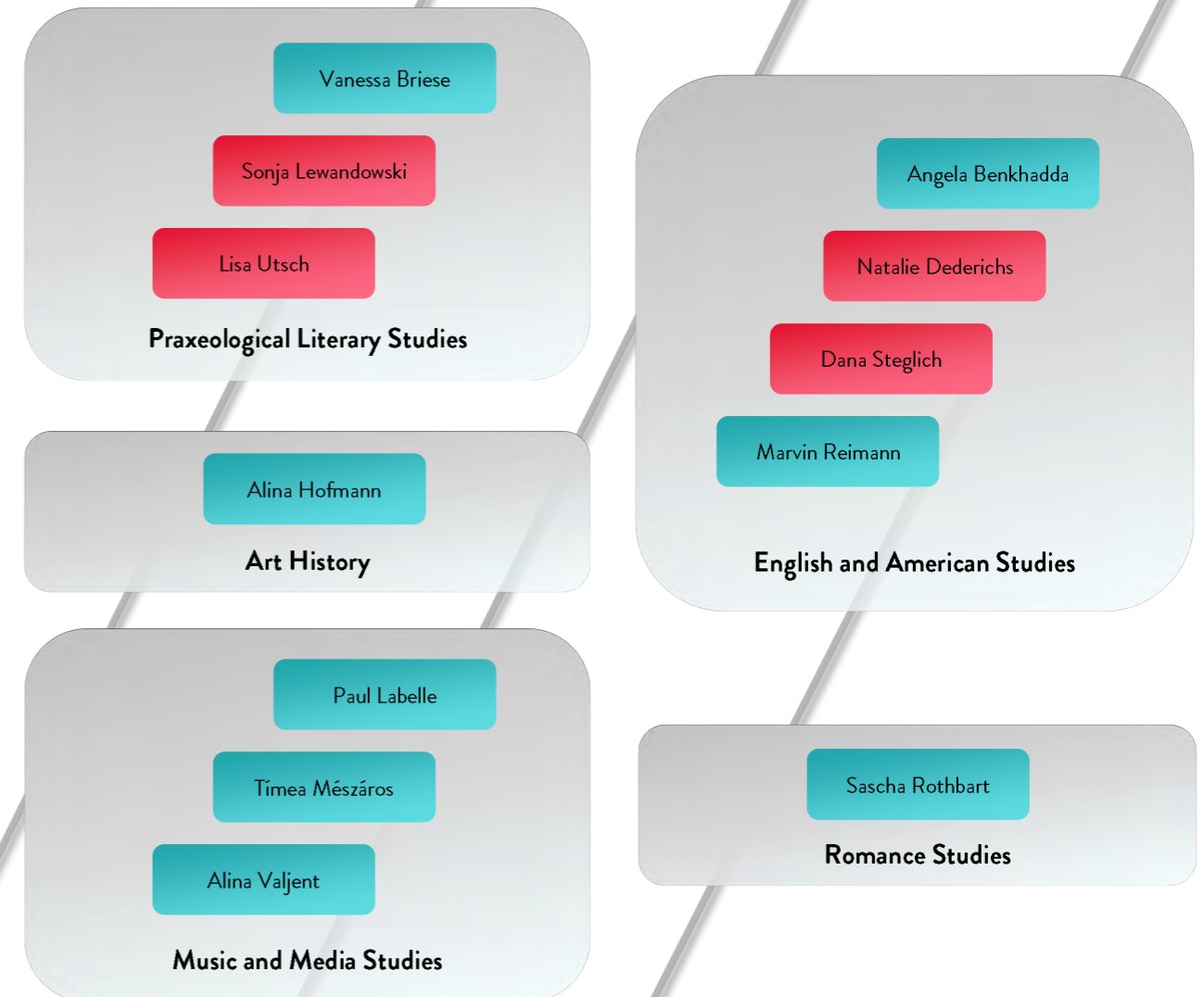
Intercultural Communication

PD Dr. Neil Stewart (Bonn)

Comparative/Slavic Studies

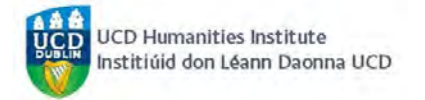


/ PostDocs und Doctoral Candidates



/ Cooperations*

/ INTERNATIONAL COOPERATIONS



/ COOPERATIONS WITH OTHER RESEARCH TRAINING GROUPS



*Selection

/ COOPERATIONS WITHIN THE MEDIA SECTOR

- / Deutschlandfunk (radiostation)
- / DIE ZEIT (newspaper)
- / Verlag Kiepenheuer & Witsch (publishing house)
- / Kölner Stadtanzeiger (newspaper)
- / Merkur (journal)
- / Piper Verlag (publishing house)
- / Reclam Verlag (publishing house)
- / Suhrkamp Verlag (publishing house)
- / Wallstein Verlag (publishing house)
- / WDR (tv and radiostation)

/ COOPERATIONS WITHIN THE LITERATURE AND CULTURAL SECTOR



/ FURTHER COOPERATIONS

- / Deutsches Theater Berlin
- / DAAD
- / Klassik Stiftung Weimar
- / Stadt Bonn, Kultur-, Sport- und Wissenschaftsdezernat
- / Literaturbüro NRW
- / Haus für Poesie Berlin

/ Presentation of Projects

2nd Cohort

/ ANGELA BENKHADDA	Native American Historical Fiction. Conflicting Epistemologies and Political Discourses	/ 41
/ VANESSA BRIESE	Travel Writing of Late Modernity. Travel Bloggers and their Book Publications in the Realm of the Internet and the Literary Market (working title)	/ 43
/ LENA BRINKMANN	Revisited: Village Inns in a Diachronic Reading	/ 45
/ DANIEL FLEUSTER	Literary present. Forms and techniques in Arno Schmidt's late work in the field of tension between literature, reality, and (the concept of) present	/ 47
/ ALINA HOFMANN	Sensory Photographs. Structures of temporality and genre conventions in Valério Vieira's photographs around 1900	/ 49
/ MIRELA HUSIĆ	Of (Over)Writing and (Re)Reading: Stifter's Scharnast Complex (1841-1847) in Interplay with Discursive Practices of its Printmedia Presence	/ 51
/ PHILIP ISER	Topologies of Multilinearity. Multilinear Narration and the Present as Disparate Simultaneity in the German-language Novel between 1850 and 1950. (Working Title)	/ 53
/ MARLENE KIRSTEN	Contemporary Debates and Literary Communication in German Lyric Anthologies (1960-1990)	/ 55
/ PAUL LABELLE	,Being There' — Presence in Music, Film, and Video Games (WT)	/ 57
/ TÍMEA MÉSZÁROS	Electronic Media and Contemporary Narratives . The Expansion and Extensions of Literary Texts	/ 59
/ MARVIN REIMANN	Temporality and Time Consciousness in Romantic Philosophy and Poetry. Novalis, Schelling, Wordsworth, Shelley, and Keats	/ 61
/ SASCHA ROTHBART	Lyricism and Present. Le grain des choses. (working title)	/ 63
/ ALINA VALJENT	Subversion as a Medial Structure?	/ 65
/ JUDITH NIEHAUS	Effects of Co-Presence in Absence Media	/ 67

2019-20 Graduate student assistant at Käte Hamburger Kolleg / Centre for Global Cooperation Research, Universität Duisburg-Essen

2016-19 North American Studies, MA, Rheinische Friedrich-Wilhelms-Universität Bonn

2013-16 English Studies and Languages and Cultures of the Islamic World, BA, Universität zu Köln



/ ANGELA BENKHADDA

/ **Native American Historical Fiction. Conflicting Epistemologies and Political Discourses**

/ **If you could choose any present, what would it be and why?**

Romantic answer: Jane Austen's (fictional) present, with its stately homes, parks, and libraries. My answer on days when I'm in a more adventurous mood: The distant future, because I'd like to know what's next for humanity. Honestly answered: The here and now, because I actually find it hard to imagine life without the comforts and opportunities this time affords me.

/ **If you were a literary genre, which one and why?**

I would be a short story cycle, because it is so beautifully contradictory and so difficult to put into a box.

/ PRESENTATION OF PROJECTS

/ **ABSTRACT**

The negotiation of history is a dominant theme in Native American literatures as novels ranging from *The Life and Adventures of Joaquín Murieta* (1854) by John Rollin Ridge (Cherokee) to Anishinaabe writer Louise Erdrich's *The Night Watchman* (2020) prove. However, there has been no systematic analysis of historical fiction by Indigenous North American authors. My dissertation project aims to fill this gap by investigating how Native American historical fiction navigates the epistemological tensions between Indigenous oral traditions, Euro-American conceptions of time and history, and postmodernism. My research is, furthermore, concerned with how literary representations of the past negotiate and intervene in present political discourses. My project tackles these two research questions through a diachronic approach that brings together works of Indigenous historical narration with political and legal texts, beginning with John Joseph Mathews' *Wah'kon-Tah: The Osage and The White Man's Road* (1929) to Louise Erdrich's recent Pulitzer-Prize winning novel. The theoretical framework of my project builds on Indigenous and Native American studies as well as post-colonial theory – with a particular focus on recent scholarship on temporalities. It also takes into account new developments in the study of the historical novel that seek to move away from normative genre definitions and create theoretical space for the research of marginalized perspectives on history. By combining these different scholarly fields, my project aims to contribute to Native American studies and further current research on historical fiction.

2013–18 Editing and other press work in different publishing houses

2012–13 Erasmus student of Spanish Philology, Universidad de Oviedo

2011–14 European Literature, MA, Humboldt-Universität zu Berlin

2007–10 Economics and Applied Cultural Studies, BA, Leuphana Universität Lüneburg



/ VANESSA BRIESE

/ Travel Writing of Late Modernity. Travel Bloggers and their Book Publications in the Realm of the Internet and the Literary Market (working title)

/ If you were a literary genre, which one and why?

Most likely an onomatopoeic poem. Why? Pfffff, because I am an auditory person and like to record everyday sounds. In a different context, highlighted sounds take on new meaning. As a poem, I think I would take a similar approach.

/ Who is your favorite character?

The character of Franz Biberkopf has made the biggest impression on me. Although at the time I hardly understood any of the countless allusions and connections while reading, I suffered with the character as I rarely do while reading. In the reverberation, it is still an empathetic connection today: to wish this character, who lives “battered, yet bent to rights [...] in a human skin,” a decent life.

/ PRESENTATION OF PROJECTS

/ ABSTRACT

Blogs have been a mass phenomenon for over 20 years and have established themselves as a popular writing medium. The manifold reports of travellers’ experiences on their blogs are an expression of our hyper-individualised society. For some of these online texts, the way has been paved until the book market. The production from blog to book shifts the immediacy of the narrative and the perspective of the writers and recipients onto their immediate present.

The dissertation explores the correlation between travel blogs and the books that emerge from them. Using a praxeological approach, this project seeks to establish what influence publishers and bloggers have on the publication process, what typology of book-publishing travel bloggers can be derived and how bloggers differ from journalists and authors.

In addition to the subject figure of the travel blogger, the texts are also considered in terms of media and literary theory: the net and book texts are analysed comparatively with regard to their multimodal effects and the construction and performance of a particular present. The study of travel blog texts and the corresponding non-fiction books will also be linked to the literary field, as a convergence can be observed not only of conventional travel guide publications, but also of books by trade publishers: Bloggers are taking over publishing activities, while publishers are relying more and more on their reach in social media. This contemporary-historical project contributes to overcoming the limited consideration of blogs in literary studies and to our understanding of the phenomenon with its multi- and inter-medial, as well as intertextual possibilities as literary source material, and the travel bloggers as part of the literary business.

2020 Graduate student assistant for German Contemporary Literature, Universität Münster

2019-20 Erasmus student in Salzburg

2017-20 Poetics of Culture and Media, MA, Universität Münster

2015-17 Student assistant for Literature and Media Studies

2014-17 Politics, Economics and German Studies, BA, Universität Oldenburg



/ LENA MARIE BRINKMANN

/ Revisited: Village Inns in Diachronic Reading

/ What is the best first line?

“One summer afternoon Mrs Oedipa Maas came home from a Tupperware party whose hostess had put perhaps too much kirsch in the fondue to find that she, Oedipa, had been named executor, or she supposed executrix, of the estate of one Pierce Inverarity, a California real estate mogul who had once lost two million dollars in his spare time but still had assets numerous and tangled enough to make the job of sorting it all out more than honorary.” (Thomas Pynchon, *The Crying of Lot 49*)

/ Why are you doing your doctorate in Bonn?

Without talking about "fate", my topic seems to belong to this city - to Muffendorf, Poppelsdorf, Dottendorf, Ückersdorf, Duisdorf, Ippendorf, Buschdorf, Graurheindorf, Dransdorf etc .

/ PRESENTATION OF PROJECTS

/ ABSTRACT

In the conjunctural village narrative of the present, which can be seen as a continuation of the 19th-century genre, the process of the disappearance of convivial spaces is made literarily fruitful: the village tavern as a place rich in tradition finds itself in a battle "between the armies of acceleration and delay", as Zygmunt Bauman puts it in *Volatile Modernity*. The space, characterized by archaic communication, determined by presence and performance and overlaid by memories, seems to be confronted with the shrinking of spatial distances and the end of cyclical time. The project follows Henri Lefebvre's idea that spaces can be read, i.e. decoded, in terms of spatiotemporal change and are cultural carriers of meaning and significance. The village tavern (represented in the literary text) promises to be an exemplary case of how time 'spatializes' and space 'temporalizes' - that literature as a medium can reveal this symbolic dimension of mental spaces.

2017-20: German Studies,
MA, Universität Bonn

2017 Student assistant at the
institute for German and Com-
parative Literary and Cultural
Studies, Universität Bonn

2014-17: German and Compa-
rative Literary and Cultural Stu-
dies, Philosophie an der Rheini-
schen, BA, Universität Bonn

2012-14: Physics, BA, RWTH
Aachen



/ DANIEL FLEUSTER

**/ Literary present. Forms and techniques in
Arno Schmidt's late work in the field of ten-
sion between literature, reality, and (the
concept of) present**

/ What do you want to do after graduation?

Reading and writing. But then with a license.

/ What is the best first line?

"The sun, having no better choice, shone on nothing new."
(from: Samuel Beckett: *Murphy*)

/ Which five works have had a lasting influence on you?

Arno Schmidt: *Zettel's Dream*
Thomas Pynchon: *The Ends of the Parable*
Winfried Nöth: *Handbook of Semiotics*
Jorge Luis Borges: *Fictions*
Ludwig Wittgenstein: *Tractatus logico-philosophicus*

/ ABSTRACT

"[D]ie Welt der Kunst & Fantasie ist die wahre, the rest is a nightmare" [the world of art & fantasy ist the true one, the rest is a nightmare], the protagonist of *Julia, oder die Gemälde*, Arno Schmidt's last novel (fragment, postum 1983), proclaims. Thereby he points out a poetic tendency that characterizes Schmidt's entire late work (consisting of *Zettel's Traum* (1970), *Die Schule der Atheisten* (1972), *Abend mit Goldrand* (1975) and *Julia*) – i.e., the construction of a literary present [literarische Gegenwart] in contrast to an extra-literary reality, though given in a poetic form that seems to constantly dissolve the distinction between fiction and reality. Intertextual references refresh a literary corpus – not only in the form of quotes but also structures and poetic principles –, multimedia arrangements and special use of writing systems constitute a visual aesthetic, and "Verschreibungen" (deliberate writing 'errors' that produce semantic ambiguity) shape the structure of language. Such shaping flanks the unfolding of the relation between the present and literature, reality and art in the plot. Finally, the dissertation project is directed at the reconstruction of the reflective context of literature and reality as well as the de-differentiation processes that in the late work – paradoxically enough – result in a massive revaluation of literary modes of representation in the sign of a total present of literary tradition.

2018–20: Art History, MA ,
Universität Bonn & Hamburg,
with study stay in Boston &
Rochester (USA)

2014–18: Art History and
Comparative Literary and Cul-
tural Studies, BA, Universität
Bonn

2012–13: Communication De-
sign, BA, FH Aachen



/ ALINA HOFMANN

/ Sensory Photographs. Structures of tempo- rality and genre conventions in Valério Vieira's photographs around 1900

/ What is the best first line?

“I wish either my father or my mother, or indeed both of them, as they were in duty both equally bound to it, had minded what they were about when they begot me; had they duly considered how much depended upon what they were then doing;—that not only the production of a rational Being was concerned in it, but that possibly the happy formation and temperature of his body, perhaps his genius and the very cast of his mind;—and, for aught they knew to the contrary, even the fortunes of his whole house might take their turn from the humours and dispositions which were then uppermost:---Had they duly weighed and considered all this, and proceeded accordingly,---I am verily persuaded I should have made a quite different figure in the world, from that, in which the reader is likely to see me.”

(from: Laurence Sterne:

The Life and Opinions of Tristram Shandy, Gentleman)

/ PRESENTATION OF PROJECTS

/ ABSTRACT

The photographic medium - characterized, for example, by the chemical fixation of time - is genuinely linked to the indexical recording of presence. This inherent relationship between temporality and the photograph is renegotiated when photographic series come into view: They question the premise of fixation when the single image is set in motion by sequential progression.

Four photographic montages by Brazilian photographer and composer Valério Vieira explore these references to temporality and are the focus of the planned dissertation. We observe fanned-out studies of facial expressions that take up pictorial forms of mime as well as pathology (1890 to 1903); a group portrait composed of thirty self-portraits by the artist (1901); a panorama that sets the world record for the largest photographic panorama of the time (1922); and finally, family tree-like stagings of the new republican government after the military coup against the emperor a few years earlier (1900 and 1926). How does a new state write the history of its own present? Which traditions does one want to join, which image patterns and pictorial formulas are repeated, adapted, reshaped?



2017–20 Research associate at the Department of German of Ruhr-Universität Bochum, and DFG-Reserach Group 2288: *Journalliteratur*

2014–17 (Graduate) student assistant at the Department of German Studies (Prof. Nicola Kaminski) and tutor at the Writing Center, Ruhr-Universität Bochum

2013 Language assistant at the Department of German Studies, Trinity College Dublin (Ireland)

2011–17 English, German and Comparative Studies, BA, Ruhr-Universität Bochum



/ MIRELA HUSIĆ

/ Of (Over)Writing and (Re)Reading: Stifter's Scharnast Complex (1841–1847) in Interplay with Discursive Practices of its Printmedia Presence

/ What is the best first line?

Diederich Heßling was a soft child who loved to dream, was afraid of everything and suffered a lot from his ears. . (Heinrich Mann: Der Untertan)

/ Which book should disappear from the canon?

Isn't the canon already small enough and could use some expansion?

/ PRESENTATION OF PROJECTS

/ ABSTRACT

The starting point of my PhD project are six narratives by Austrian author Adalbert Stifter (1805–1868) about the genealogical constellations of the aristocratic family Scharnast (including the bourgeois branch) and their struggle for ensuring the lineage by reading their ancestors' life chronicles and writing their own. As these narratives were published between 1841 and 1847 in four different media formats (magazine, annual gift book, monographic book, newspaper) and thereby in various modes of publication, they can be considered representatives of the diversity of print culture of the 1840s in the Habsburg Empire. Thereby, I want to investigate on how the construction of the Scharnast's genealogy can be brought together with the 'genealogy' of the texts with regard to their publication media, modes of publication and embedded narratives in order to discuss concepts of authorship and work. Moreover, as the canonized author Stifter and his texts are the center from which I can expand my sight to its surroundings, 'forgotten' (especially female) authors, texts and discourses become visible (again). By following some of these traces, a presence discussed in and conceptualized by the different print media can be observed.

2018-21 German Literary Studies, MA, Johannes Gutenberg-Universität Mainz

2015-18 German Literary Studies and Book Studies, BA, Johannes Gutenberg-Universität Mainz



/ PHILIP ISER

/ Topologies of Multilinearity. Multilinear Narration and the Present as Disparate Simultaneity in the German-language Novel between 1850 and 1950. (Working Title)

/ What is the best first line?

Fliers were over the city, ominous birds.
(from: Wolfgang Koeppen: *Pigeons on the Grass*)

/ Who is your favourite character?

Friedrich Becker from Alfred Döblin's *November 1918*

/ PRESENTATION OF PROJECTS

/ ABSTRACT

Storytelling in multiple storylines that alternate with and (don't) influence each other, merge and diverge again, has become indispensable in the modern media landscape. My project investigates how the technique of multilinear narration is used in 19th and 20th century German-language literature – or, to be more precise: novels – to narrate a certain historical (partial) present as a "disparate simultaneity" (Günter Grass on the works of Alfred Döblin). The analysis focuses how a (spatial, temporal) juxtaposition of different narrative strands in different novels is constructed and, building on this, on the extent to which different 'topologies of multi-linearity' can be determined. First of all, a stringent theory of multilinear – or, to be more exact: multi-strand – narration, which is also suitable for the analysis of highly complex epic works, is to be developed on the basis of literary examples. This theory is based on the hypothesis that the change of 'strands' (German: Handlungsstrang) takes place through the change of diegetic present (German: Gegenwart). In the subsequent analysis, I focus on works by Karl Gutzkow (*Die Ritter vom Geiste*), Klaus Mann (*Treffpunkt im Unendlichen*, *Der Vulkan*), Heimito von Doderer (*Die Strudlhofstiege*, *Die Dämonen*), and Wolfgang Koeppen (*Tauben im Gras*, *Der Tod in Rom*).

2017-20 German Studies, MA,
Universität Bonn

2018-20 Graduate student
assistant and tutor of German
Literary Studies, Universität
Bonn

2017-18 Erasmus student of
Literary Studies und
Cultural Analysis, Universiteit
van Amsterdam

2014-17 German Studies and
Art History, BA, Universität
Bonn



/ MARLENE KIRSTEN

/ Contemporary Debates and Literary Communication in German Lyric An- thologies (1960-1990)

/ What is the best first line?

We're not in America after all! Put that in your notebooks, gentlemen, in case any of us actually try to put our feet up on your desk again. (from Felicitas Hoppe: *Prawda*.)

/ Why are you doing your doctorate at a graduate school?

The opportunity to discuss topics in literary studies with other doctoral students convinced me the most. I enjoy the exchange and the communicative network. In addition to realizing joint projects, there is (usually) enough time to work on the dissertation project. I also wouldn't want to miss out on the hours in the library and the office with breaks on the Hofgartenwiese or on the Rhine.

/ PRESENTATION OF PROJECTS

/ ABSTRACT

Anthologies bring together texts by different authors and only emerge as works in their own right through this compilation. They participate in debates in the literary world and thus help determine literary developments and canonizations. The dissertation project focuses on poetry anthologies from publishers in the FRG and the GDR that have received little attention to date. It examines the role anthologies played in the communication of contemporary poetry between 1960 and 1990. The publications and literary enterprises of the two German states are analyzed in terms of their interconnections and differences. Of interest are the selected texts, their arrangement and paratextual framing. Furthermore, publishing practices will be examined and the cooperation of different actors in the process of creation will be observed. The project thus combines research interests in the history of literature, genre, and books.

2017-18 Self-employed editorial work at the DFG-project „Thomas Selle - Opera Omnia“

2016-19 Historical Music Studies, MA, Universität Hamburg

2009-13 Music Studies, BA, Royal Northern College of Music, Manchester



/ PAUL LABELLE

/ Hearing Presence

/ What is the best first line?

In music: The first line of *Eroica* or "Today is Mine" from Berios' *Coro*.
In literature: "A Screaming comes across the sky." Pynchon, *Gravity's Rainbow*.

/ Who is your favourite character?

Bokonon from Vonnegut's *Cat's Cradle* or Feste from *Twelfth Night*.

/ PRESENTATION OF PROJECTS

/ ABSTRACT

In recent years, there has been an explosion in the number of technologies offering listeners an 'immersive' auditory experience. Various hard- and software audio solutions offer users of both interactive and non-interactive audio and audiovisual systems an increased 'presence', a feeling of 'actually being there'. While the technologies of both head-related and field-related spatial audio are well understood and increasingly personalised, the aesthetic implications of these technologies and the analogous aesthetic techniques of presence/immersion generation have been neglected in the research. The resulting discourse around what immersiveness and presence in media entail is thus, unsurprisingly, frequently either vague or confused. This project seeks to develop a theory of medial immersion and presence, grounded in the parallel experience of the real world, and to trace its techniques from the separation of sounds from their mediated objects in the mid-nineteenth century to the present day

2022 Research stay in Zurich
(James Joyce Foundation)

2021 Member of the organisation team of the conference „Alltag! Literaturschicht eines Theoriereservoirs seit dem 18. Jahrhundert“

2021 Management of the MA seminar „Intermediality in Contemporary Literature“ Universität Bonn

2015-17 English Literature, MA, Friedrich-Schiller-Universität Jena



/ TÍMEA MÉSZÁROS

/ Electronic Media and Contemporary Narratives.

The Expansion and Extensions of Literary Texts

/ Why is your topic important for the Research Training Group?

Above all, the study corresponds to the comparative component and the 'Interart Studies' dimensions of the research idea of the College. I build my argument on a connection between modernism and a second, digital modernism taking place today. As a result, I inherently use and compare multiple definitions of the present in my work, and alongside this I also examine the imagined present of the novels.

/ What do you want to do after graduation?

Since the beginning of my studies, it has been my goal to become a researcher and lecturer, offering practically applicable solutions to the frequently thematized problem of digital teaching. I find it necessary to enrich English Studies curricula in Germany with further intermedial elements (e.g. in the area of digital literacy).

/ PRESENTATION OF PROJECTS

/ ABSTRACT

This dissertation examines a range of techniques contemporary prose writers have employed and still develop in response to digital media as well as literary strategies and intertextual or intermedial devices used by the latter. I will demonstrate the benefits of an interdisciplinary approach to border crossings between these two forms of expression. Starting with representations of digital media in novels as a form of ekphrasis and the implications of digitally enhanced editions, e.g., by the use of hypertext in (re)interpreting books, a gradual transition towards intrinsically electronic works will follow. The discussion will touch upon literary allusions and storytelling techniques in the context of internet memes before turning to walking simulators – a new genre of programs that mimics the linearity of more conventional print literature by focusing on a pre-established storyline as opposed to the player's choices. The final chapter describes transmedial possibilities that lie in the storytelling methods employed in online gameplay videos as well as in the Easter egg, a ubiquitous phenomenon in adventure games. It will be argued that continuous interplay between literature and these new media has resulted in a novel approach among readers and players: a heightened awareness of the presence of these intermedial forms. To achieve this, the study will rely on close reading and phenomenological, aesthetic and narratological perspectives on our perception and understanding of digital media. The aim of my enquiry is to show the emergence of an increasingly more observant insider reader/player, who is rewarded by the occasionally demanding cognitive activity of locating and processing references within the complex web of intermedial exchange. Additionally, these findings could show that the notoriously negative focus of current public discourse on the effects of electronic media on our reading enjoyment and immersion might be lacking perspective.

2015-18 English Literatures
and Cultures, MA, Universität
Bonn

2014-20 (Graduate) student
assistant at the Institute for
English, American and Celtic
Studies, Universität Bonn

2011-15 English Studies and
Philosophy, BA, Universität
Bonn



/ MARVIN REIMANN

/ **Temporality and Time Consciousness in Romantic Philosophy and Poetry. Novalis, Schelling, Wordsworth, Shelley, and Keats**

/ **What is the best first line?**

"Call me Ishmael."

(from Herman Melville: *Moby-Dick*; or, *The Whale*)

/ **Who is your favourite character?**

A pair of friends in which tragedy and comedy and idealism and realism are so closely intertwined, and from which one can learn the wittiest wisdom: Don Quixote, the "Knight of the Sorrowful Countenance," and Sancho Panza, whom "Heaven has blessed with a veritable downpour of wit."

/ PRESENTATION OF PROJECTS

/ **ABSTRACT**

The aim of my doctoral thesis will be to elaborate a decidedly Romantic conception of personal temporality by means of comparing selected poetical and philosophical texts of German and English Romanticism. The basic assumption shared by these works is that one's personal time can only be brought forth through a free and creative act of self-realisation. In this context, the notion of the 'decided present' plays an essential role, for it constitutes the temporal dimension—spread out between a remembered past and an anticipated future—in which the self can consciously relate to itself and others as a historical being in the first place. It will thus be illustrated that the ontological structure of personal temporality is inextricably linked to Romantic theories of poetic creativity, freedom, history, consciousness and human existence. On the basis of these findings, it will be further examined in how far these texts reflect on themselves as literary products generating their own temporality and in how far they discursively relate to the historical present in which they are situated and which they help to create.

2019-20 Research associate at the Max-Planck institute for empirical aesthetic, Frankfurt a. M.

2015-19 Comparative Literature, MA, Goethe-Universität Frankfurt a. M.

2008-14 German Studies and Philosophy, Joint BA, TU Darmstadt



/ SASCHA ROTHBART

/ Lyricism and Present. Le grain des choses. (working title)

/ What does "present" (or "contemporary") mean to you ?

For me, presence means not only the "mystery of the encounter" (P. Celan), but often also a kind of 'spectacle of matter'. A presence that perhaps shows itself above all when one is in danger of losing one's vision.

/ If you were a literary genre, which one and why?

Poetry. I think there are people who reflect on their lives more in epic or dramatic comparisons, and those who instead think of colors, shapes, and certain sensations, and thus perhaps 'function' more lyrically.

/ PRESENTATION OF PROJECTS

/ ABSTRACT

One repeatedly encounters the idea that the human approach to the world is narrative. The narrative turn proved the scope of literary genre concepts. But can narrative alone be generalised in this way? What about other literary modes?

There are many boundaries of narrative or, more precisely, points of transition from one mode (of experiencing, of knowing, of creating) to another. In particular, the realm of physical sensation and material imagination, something that can also be called >grain< (R. Barthes), seems to largely elude the narrative and - as argued in my dissertation - to generate its own (rather lyrical) mode of modelling the self and the world, centred on what Maurice Merleau-Ponty calls the chair du monde or a kind of >pâte même des choses< (J.-P. Sartre).

This clearly emerges, for example, in the forays of the Critique thématique when it seeks to reconstruct the >universe imaginaire< (J.-P. Richard) or >réseau des goûts et des dégoûts< (R. Barthes) of a subject, but also when Walter Benjamin in The Arcades Project characterises the 19th century through fabrics such as velvet or plush.

2018–20 Student assistant for Theories and Cultures of the Popular

2017–20 Philosophy and Media and Cultural Studies, MA, Universität zu Köln, with one semester abroad at the University of Basel

2014–16 student assistant for Practical Philosophy

2013–14 Philosophy and Culture Reflexion, Universität Witten/Herdecke, with one semester abroad at the Sophia University Tokyo



/ ALINA VALJENT

/ Subversion as medial structure?

/ If you were a genre, which one and why?

A short story, because things are often urban there. Often: an instruction manual. Because of the high density of normative instructions with insufficient practical relevance. A haiku, if it has to go fast – but a hymn, ode, ballad: never.

/ What is the best first line?

It was around noon last night that I felt something great happening inside me. (Irmgard Keun: *Das kunstseidene Mädchen*)

/ PRESENTATION OF PROJECTS

/ ABSTRACT

The introduction of new media is often associated with hopes for social and cultural change. The accompanying breaks are frequently referred to as „revolutions“, which directly connotes a change in power structures. Many political actors – and even some theorists and philosophers – believe that the media have a political potential even before they are defined at the content level, that they initiate the upheaval of all values, call for resistance, and demand the overthrow of existing conditions. When, for example, electronic media are described as „egalitarian in their structure“ (Enzensberger), it seems to be assumed that equality is inscribed in the medium itself and has a subversive counter-moment to oppose the hierarchically structured society.

Where a medium is attributed the power to have a subversive effect through its structure alone, media cultural studies has to deal with metaphysical concepts or with strongly politicized media ontologies. Prominent representatives of such theories include Bertolt Brecht, Walter Benjamin, and Hans Magnus Enzensberger. In my dissertation I try to trace the figure of the subversive in the context of media dispositives and theoretical discourses. Arguments of medial subversion are characterized by a fractured relationship, as it were, to the temporality of media: On the one hand, the reference to the medial structure invokes an extra-temporal dimension whose effects seem to unfold independently of contingent historical conditions. On the other hand, hopes for subversion express a teleological, time-dependent moment in their orientation towards the future.

2017-22 Doctorate in German Studies

2021-22 Research associate at the Institute for German Studies, Universität Hamburg

2019 Visiting Fellow at the German Department of Harvard University

2013-16 German Literatures, MA, Universität Hamburg

2009-13 Teaching degree: Mathematics, Philosophy and German, BA, Ruhr-Universität Bochum



/ JUDITH NIEHAUS

PostDoc

/ Copresence effects in absence media

/ If you were a genre, which one and why?

I would be an anecdote or a very short story, preferably a fairy tale or a tall tale— definitely a small form

/ Who is your favourite character?

To stay with fairy tales: I love the lazy female characters e.g. in 'The Three Spinners' or 'The Lazy Spinner' - they refuse to do (manual) work assigned to them and experience no consequences for it (or are even rewarded)!

/ ABSTRACT

The focus of my postdoctoral project is the question of how literary texts succeed in evoking a shared presence between recipients on the one hand and the work, characters, or narrative instance on the other. For this I would like to make the concept of 'co-presence' fruitful. While, for example, the (physical) co-presence of actors and audience is inherent in theater performances, 'absence media' such as narrative literature are dependent on specific procedures in order to produce 'co-presence effects'. I am interested in the levels and, for example, narrative and paratextual strategies on which these procedures operate. The concept of the 'shared present' has both a spatio-temporal and a referential dimension, so elements and gestures of deixis that play on both dimensions are a good example of co-presence effects and an important starting point in my considerations. Precisely because the evaluation and conception of (co-)presence and absence depend on media-historical constellations, my project is diachronic: Currently, my examples range from reader-addressing in 18th century literature to the multimodal novels of the present.

/ Alumni (1st Cohort)

/ PRESENTATION OF PROJECTS

/ SVEN BORDACH	Concepts of Time and Present in German-language Theater of the 18th Century	/ 71
/ DR. GIUSEPPINA CIMMINO	Actualization and Latency. Figures and Experiences of the Present in Criticism and Aesthetics of the Vormärz (1830-1848)	/ 72
/ NATALIE DEDERICHS	Atmosfears. Gothic Nature and the Aesthetics of Ecohorror in Contemporary Climate Fiction	/ 73
/ SONJA LEWANDOWSKI	Educating Writers. Forms of Knowledge and Practice in Academic Writing Schools	/ 74
/ DR. CARSTEN ROM MEL	Unattached Present. Crisis Figures without Past and Future in the Neo-Saxon Literature of the 1920s	/ 75
/ DR. DANA STEGLICH	„Being Caught by the World“. Escapism and Confrontation with the Present in the Work of Lord Dunsany	/ 76
/ DR. EVA STUBEN RAUCH	Political Models of the Present in Aesthetic Drafts of the Future since 1800	/ 77
/ ELISABETH TILMANN	Carpe horam. Conceptualization of 'Presence' in Viennese Theater Criticism around 1900	/ 78
/ LISA UTSCH	The March Files. Practices of Literary Actors around 1968	/ 79
/ DR. JANA VIJAYAKUMARAN	The Self-made Man. Economy and Contemporary Consciousness in German Literature around 1900	/ 80
/ JIAN XIE	Memory and Intermediality in Contemporary German-language Novels about Generations	/ 81
/ DR. JOHANNES FRANZEN	Against the Present. A Conflict History of Political Poetry	/ 82



/ SVEN BORDACH

/ **Concepts of Time and the Present
in the German-speaking Theater
of the 18th Century**/ **ABSTRACT**

Starting from the European traveling theaters, a new idea of theater developed in Germany in the course of the 18th century. Theater reformers such as Johann Christoph Gottsched increasingly demanded a new theater that should be "present" on several levels: thus, a national theater - written and performed by Germans, for Germans, and in German - should be created (local level); at the same time, the plays should no longer rehash ancient and medieval material, but should play in the reality of life and the world of experience of the increasingly bourgeois audience (temporal-material level). Through this topicality, the theater should finally influence the extra-theatrical, social conditions and thus create a "better" future, especially beyond the so-called 'Höhenkamm literature'.

/ **Dr. GIUSEPPINA CIMMINO**/ **Actualization and Latency. Figures
and Experiences of the Present in Criticism and
Aesthetics of the Vormärz (1830-1848)**/ **ABSTRACT**

In the Vormärz, semantics of time and references to the present decisively shape the entire discourse. This is concretized primarily in the form of cultural-critical diagnoses that make the loss of a former 'greatness' and 'unity' the hallmark of the epoch. Against this background, 'literature' (in a broader sense) is understood as a propaedeutic moment for determining latently existing possibilities and tendencies as well as for restoring the former 'coherence'. On the one hand, the dissertation project takes on the task of precisely contouring the function that 'literature' assumes in this period and, in the process, determining the 'figures of time' operating at the level of textual organization. On the other hand, the project pursues a project in the history of science, because it investigates the shifts that the novel function of 'literature' generates in ready discourse types (literary criticism, contemporary criticism, and philosophical aesthetics).



/ Dr. NATALIE DEDERICHS

**/ *Atmosfears.*
Gothic Nature and the Aesthetics of Ecohorror
in Contemporary Climate Fiction**

/ ABSTRACT

As the horrors of anthropogenic climate change unfold faster than expected, the fascination with dark and monstrous aspects of the non-human or more-than-human environment seems to be more topical than ever. In my dissertation, I elaborate on the ‚atmospheric turn‘ by exploring uncanny figurations of atmosphere in contemporary literary fiction. While in the meantime there is quite a boom of studies in representations of weather and meteorology in narrative texts, only few have engaged in pointing out the ecocritical potential of the affective aesthetics of reception. Even fewer have had their say on the aesthetics and the ethics of uncanny literary atmospheres. My dissertation will try to ameliorate this condition and provide theoretical ground for a conceptualisation of literary atmospheres as affective agencies that interact with the reader. The introduction of what I term *Atmosfears* helps me approach these somewhat ‚ghostly‘ presences in literary fiction. It is also of use in my interrogation of literature’s role in re-creating and making experienceable the uncanny inter-relatedness of matter and text, reader and world.



/ SONJA LEWANDOWSKI

/ Educating Writers. Forms of Knowledge and Practice in Academic Writing Schools

/ ABSTRACT

Academic writing schools educate aspiring writers: They teach them how to write and prepare them for their role as authors in the literary world. In this way, literary writing programs, such as those at the University of Hildesheim or the German Literature Institute Leipzig, contribute significantly to shaping the literary field. The dissertation project explores the emergence of authorship in the context of university-based writer training programs. In the form of an ethnographic accompanying research of the newly conceived study focus Literary Writing at the Academy of Media Arts in Cologne, on the one hand the institutional procedures of an academic writing school, which make writing teachable and learnable, are to be examined. On the other hand, the (prospective) authors will be accompanied in their training in actu and in situ. What forms of practice and knowledge are taught to writers in a regulated education? And how do they finally apply these learned practices in their writing and on their way through the literary business?



/ Dr. CARSTEN ROMMEL

**/ Unattached Present.
Crisis Figures without Past and Future in the Neo-
Saxon Literature of the 1920s and 1930s**

/ ABSTRACT

Acceleration, inflation, the famous dance on the volcano, and the feeling of constantly "floating from transition to transition" (Sloterdijk) - the period between the 1920s and early 1930s is mostly received under the auspices of a discourse of crisis. The literature of this decade meets the liminal attitude towards life of the contemporaries with a thematic turn towards the present. This study aims to illuminate the flip side of the ubiquitous reference to the present in the interwar years, for while writers, as chroniclers of their times, develop new writing styles and techniques for capturing their own present time, they simultaneously design a complementary cabinet of characters whose anchoring in the present is paid for by the exclusion of the neighboring time horizons of past and future, thus reflecting the specific challenge of modernity - to constitute an individual subject. Only at first glance do incompatible types enter the literary stage of modernity in the Kriegsheimkehrer, the Hochstapler, and the Tramp, for they are comparable not only as exemplary embodiments of a transitional period, but rather in their common signature of a 'present without ties'.



/ Dr. DANA STEGLICH

**/ "Being Caught by the World".
Escapism and Confrontation with the Present
in the Work of Lord Dunsany**

/ ABSTRACT

Lord Dunsany is an Anglo-Irish author of the 20th century whose work performs a complex movement of reflection on his present: His texts employ at their core a critique of civilization that finds expression as a fear of the end of the age and a warning against the hubris of humanity. In contrast to this, however, is the fantastic tone and content of large parts of Dunsany's work, which, instead of confronting or even offering a solution to the recognized problems of the time, instead seek an escape from the present. The dissertation project therefore examines the tension between escapism and confrontation with the present, especially with regard to the special position and value of fantastic literature within this relationship due to its apparent preference for counterworlds, in order to ultimately classify Lord Dunsany as an author of his present.



/ Dr. EVA STUBENRAUCH

/ Political Models of the Present in Aesthetic Drafts of the Future since 1800

/ ABSTRACT

In social and cultural science theories of recent years, the thesis of the 'fading of the future since postmodernism' is extremely present (for example: Bohrer, A. Assmann, Gumbrecht). The research project would like to take this thesis as an opportunity to examine the role of futurity for the present at the beginning of the 21st century in and on the basis of literary texts and to compare it with the future concepts of historical counterparts from 1800 onwards. With the aesthetic negotiation of the present in relation to future counterparts, it is hypothesized, it is possible to discern, on the basis of a foundation in form and model theory, how literary procedures of forecasting model and discuss different structures of the "instituting of the social" (Lefort). Forecasting the future is therefore conceived as a figure of thought that, in its aesthetic processing, makes the political of literature (Mouffe, Laclau, Rancière) appear. Which concepts of the present as divided time are discussed in futures? How does literature position itself as contemporary literature by providing alternative institutions to its respective present?



/ ELISABETH TILMANN

/ Carpe horam. Conceptualization of 'Presence' in Viennese Theater Criticism around 1900

/ ABSTRACT

My research project examines theater criticism by Ludwig Speidel, Daniel Spitzer, Peter Altenberg, and Alfred Polgar-four journalists and writers who worked and published in Vienna in the second half of the 19th and early 20th centuries. According to the guiding hypothesis, the authors and their texts negotiated, systematized, historicized, and made accessible to the public contemporary understandings of the present as a concept and context. Against the backdrop of contemporary bodies of knowledge, established and innovative methods of observing the present, and their (primarily linguistic) representation, I would like to elaborate the function of theater criticism as pre-sociological experimental arrangements in which ways of perceiving and representing different dimensions of the present are tested.



/ LISA UTSCH

**/ The March Files.
Practices of Literary Actors around 1968**

/ ABSTRACT

As early as 1972, März Verlag was described as "the cultural revolutionary publishing house" (Bohrer 1972) of the 1968 revolt. However, the significance thus stated, especially for the anti-authoritarian movement, is in no way reflected in the research literature. The dissertation project is intended to help remedy this desideratum. Informed by practice theory, practices of the producers and distributors of literature will be reconstructed - as a complement to literary and philological procedures of literary reflection - on the following text corpus: ACID (1969), Trivial Myths (1970), and Siegfried (1972). Since a reconstruction must take place from a historical perspective, methods of historical praxeology and ethnography, among others, are to be used, whereby the limits and possibilities of these historical varieties of praxeology for literary studies are always reflected upon. And because practices are not only historically but also culturally specific, contemporary discourses must also be consulted: The reconstruction of March's literature-producing practices is to take place against the background of the anti-authoritarian movement of the 1960s and 1970s as a discourse-constituting moment.



**/ Dr.
JANA VIYAJAKUMARAN**

**/ The Self-made Man.
Economy and Contemporary Consciousness in
German Literature around 1900**

/ ABSTRACT

Since the end of the 19th century, a narrative pattern has been emerging in German narrative literature that has its roots in bourgeois realism, continues to have an effect in the naturalistic metropolitan novel, and can still be found in the völkisch-national Weltanschauungsliteratur of the early 20th century. It is the narrative schema of the ascent, which is instituted within the framework of a close interweaving of national economy, biographical literature, advice literature, and fictional narrative prose in the literary communication system of the 19th century. The protagonist of the narratives, which are time-diagnostic and socially technical, is the American connoted type of the self-made man, whose discursivization in German novels of the early modern period contributes to a narrative structuring of temporal contexts and is accompanied by a deliberate continuation and transformation of genre-conventional lines of tradition. The dissertation project aims to shed light on the imaginative and procedural history of the self-made man in German literature.



/ JIAN XIE

**/ Memory and Intermediality
in Contemporary German-language Novels
about Generations**

/ ABSTRACT

Both memory and intermediality have been popular topics in literary studies in recent decades. Nevertheless, theories have rarely been developed that focus specifically and comprehensively on the relationship of the two. The proposed doctoral project, tentatively titled "Memory and Intermediality in Contemporary German-language Generational Novels," recognizes the fruitful connections between the two themes and therefore aims to examine novels that incorporate theories of memory and intermediality.

My project focuses on an intermedial analysis of memory discourses in contemporary German-language literature, analyzing the various intermedial forms of representation of memory and the functions of different media in evoking memory through concrete examples. In addition, this thesis examines the relationship between literature and the present or presentness with the help of memory research and intermedial analysis. As a topic limitation, the generational novel is chosen.



/ Dr. JOHANNES FRANZEN
PostDoc

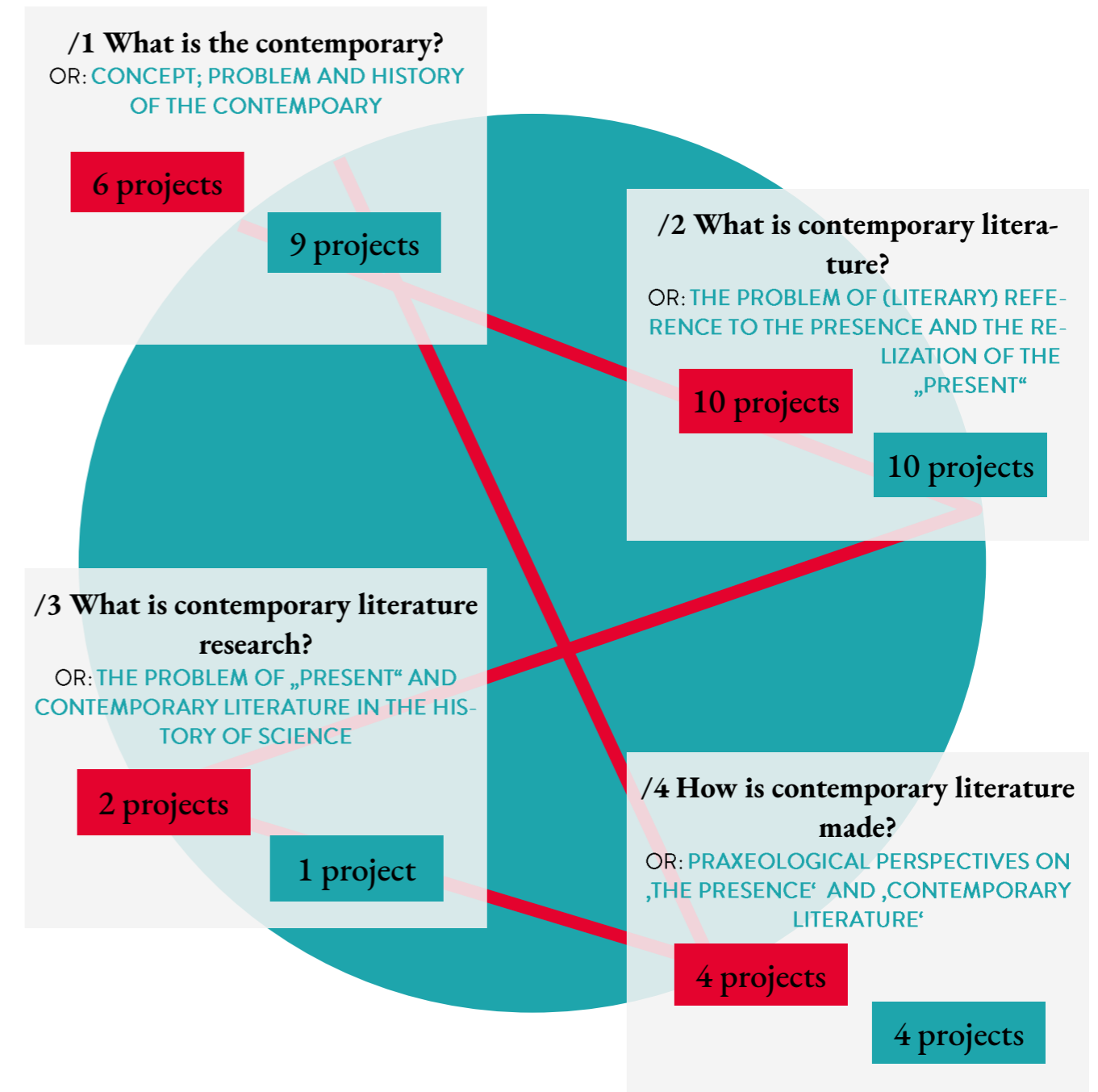
**/ Against the Present.
A Conflict History of Political Poetry**

/ ABSTRACT

The projected study is to sketch a history of political poetry. The starting point is the intuition that poetry as a genre is affected in a special way by the controversy of engaged vs. autonomous art. Thus, on the one hand, poems are positioned as the epitome of the autonomous, formally condensed linguistic work of art, which develops an aesthetic resistance to automated everyday language primarily through irresolvable ambivalences; on the other hand, it is the paradigmatic linguistic means of poetry (rhyme, meter, stylistic device of repetition) that make the poem - mnemotechnically and persuasively - appear particularly suitable to be a weapon in political disputes. The prerequisite for such an investigation is a methodologically broad perspective that incorporates approaches from the sociology of literature, praxeology, and communication theory. On the basis of such a theoretical and historical foundation of political poetry — as an exemplary form of controversial contemporary literature - concepts of the present and the presentness can be reconstructed.

/ Locating the Projects*

*More than one possible distribution of the topics



/ Publication series of the Research Training Group

**/ JOHANNES F. LEHMANN / KERSTIN STÜSSEL (HRSG.):
GEGENWART DENKEN. DISKURSE, MEDIEN, PRAKTIKEN.
HANNOVER 2020.**



with contributions from:

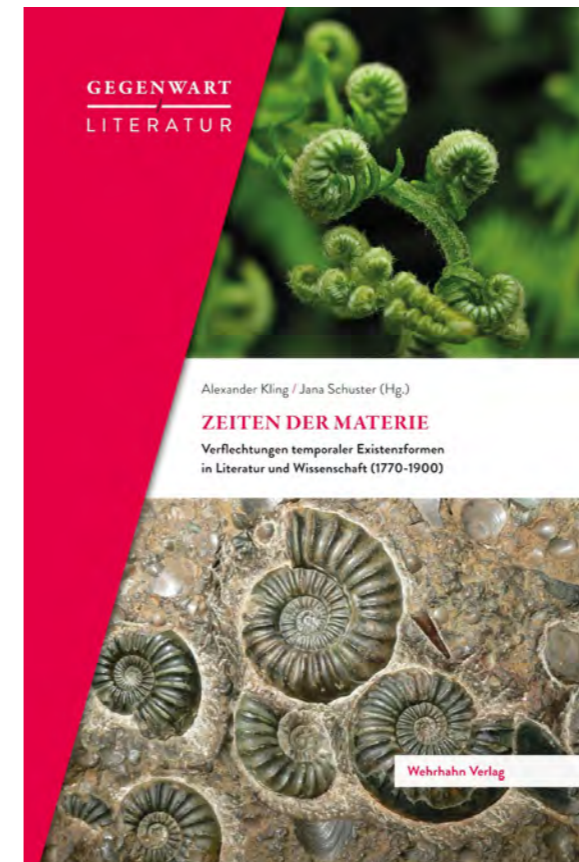
Johannes F. Lehmann, Kerstin Stüssel, Johannes Ullmaier, Christian Moser, Helmut Hühn, Frank Becker, Karina Kellermann, Friedrich Balke, Natalie Binczek, Michael Wetzels, Alexander García Düttmann, Bettina Schlüter

/ SVEN BORDACH ET. AL. (EDS.):
 ZWISCHEN HALBWERTZEIT UND ÜBERZEITLICHKEIT. STATI-
 ONEN EINER WERTUNGSGESCHICHTE LITERARISCHER GE-
 GENWARTSBEZÜGE. HANNOVER 2021.



with contributions from:
 Jana Vijayakumaran, Jian Xie, Moritz Baßler, Eva
 Stubenrauch, Natalie Moser, Veronika Schuchter,
 Christian Meierhofer, Sven Bordach, Carsten Rom-
 mel, Olav Krämer, Thomas Wegmann, Dana Steglich,
 Elisabeth Tilmann

/ ALEXANDER KLING / JANA SCHUSTER (EDS.):
 ZEITEN DER MATERIE. VERFLECHTUNGEN TEMPORALER
 EXISTENZFORMEN IN LITERATUR UND WISSENSCHAFT
 (1770-1900). HANNOVER 2021.



with contributions from:
 Alexander Kling, Jana Schuster, Hartmut Böhme,
 Johannes F. Lehmann, Oliver Völker, Lydia Doliva,
 Solvejg Nitzke, Franziska Frei Gerlach, Peter Schny-
 der, Uwe C. Steiner, Philipp Kohl, Adrian Robanus,
 Julia Mierbach

