

**CONTEMPORARY**  
/ **LITERATURE**  
DFG RESEARCH TRAINING GROUP 2291

19-21 NOVEMBER 2025 UNIVERSITY OF BONN

**TEMPORALITIES AND POWER**  
Oppression | Resistance | Justice

**DFG**

Deutsche  
Forschungsgemeinschaft

UNIVERSITÄT

BONN



**LITERATUR**  
**HAUS**  
**BONN**

**CONFERENCE PROGRAMME**



WEDNESDAY, 19 NOVEMBER 2025

5:30-6:30 p.m. Meet up at Hotel

7-9 p.m. **Large Language: An Afro-Queer Hallucination**

**Lecture Performance & Poetry Reading (from *Mental Voodoo*) by Logan February**

This lecture is a poetic treatise on truth, oral history and the disruptive role of the written word in fabricating contemporary Afro-queer identity.

Drawing on the metaphor of 'hallucination' in language-based AI models, the poet explores invention, falsehood, cultural claim, and myth-making as productive tensions connecting an indigenous past to a cosmopolitan future. At stake is the question: how do struggles between creator, creation and culture influence the legitimacy—and futurity—of queer African belonging?



**Logan February (they/he)** is a Nigerian poet and multidisciplinary artist whose work explores desire, psychospirituality, and Afro-queer identity. Their poetry collections include *In The Nude* (Ouida Poetry, 2019) and *Mental Voodoo* (Poesie Dekolonie/Engeler Verlag, 2024). Their short film, *Thrall*, was an official selection at the 2025 ZEBRA Poetry Film Festival. February received the Future Awards Africa Prize for Literature and has been a fellow of the DAAD Artists-in-Berlin Program, among others. Presently a poet-in-residence at the Humboldt Forum, Logan February lives in Berlin.

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In Cooperation with the **Literaturhaus Bonn**.

**Venue: Literaturhaus Bonn, Bottlerplatz 1, 53111 Bonn**

9 p.m. *Dinner*

THURSDAY, 20 NOVEMBER 2025

Venue: Universitätsforum, Heussallee 18-24, 53113 Bonn

8:30-9 a.m. Registration

9-9:30 a.m. Welcome address

9:30-11 a.m. **The Way It Really Was: Historical Fiction, Raced Temporalities, and the Refusal of Aesthetic Closure**

**Lecture and Reading by Dominique Haensell & Open Discussion**

Part presentation, part literary reading, this lecture examines the entanglements of colonial temporalities, historical violence, and narrative form in Afro-German and other Black diasporic contexts. In *Making Black History: Diasporic Fiction in the Moment of Afropolitanism* (2021, De Gruyter), I argued that contemporary narratives written and received in the “moment of Afropolitanism” are defined by their interrogation of “raced temporalities.” I examined how novels such as Teju Cole’s *Open City* and Yaa Gyasi’s *Homegoing* challenge linear, progress-driven Western histories by showing how race, as W.J.T. Mitchell notes, is a “time-based medium that both has a history and itself narrates history.”

Now, in the final stages of a literary rather than academic book, I reflect on how these theoretical assumptions have guided – or haunted – my writing process, shaped formal decisions, and complicated the generic status of the text. Conceived as a hybrid memoir, *The White Rasta* draws on a family archive of letters and photographs to confront German colonialism in Angola, while also attempting to fill the gaps in the archive, taking cues from Saidiya Hartman and ‘critically fabulating’ counternarratives. The text situates the author within the historical narrative, highlighting the formal stakes of working “with and against the archive” as the child of both colonisers and colonised. Hybrid strategies – mixing fiction and non-fiction, episodic structure, and metacommentary – foreground the ongoing presence of historical violence while deliberately refusing narrative closure.

In doing so, the work engages similar imperatives as those outlined *Making Black History*: attending to suppressed voices, confronting the persistence of colonality, and exploring history as an ethical, temporal, and formal challenge. By fusing intimate memory with counterhistory, the novel-in-progress strives for the kind of productive unsettlement that matches its subject matter – especially in light of my personal implication. Even if fiction writing inevitably means abandoning all hope of utility, this

approach may still provoke reflection on the persistence of racism and coloniality in the present, and on the ethical complexities of narrating our entangled pasts.



**Dominique Haensell** (she/her) is a Berlin-based writer, translator, and editor. Born in the UK and raised in Germany, she studied English Philology, Comp Lit, and Critical Theory at the FU Berlin and King's College London. In 2019, she completed a PhD at the JFKI's Graduate School of North American Studies and her monograph *Making Black History: Diasporic Fiction in the Moment of Afropolitanism* was published in 2021 with De Gruyter. Between 2020 and 2025, she was co-editor-in-chief of the feminist German-language Missy Magazine, and she is currently working on an autobiographical novel project about German colonial history (*The White Rasta*, forthcoming with Luchterhand). She has been on the jury of various literary awards, regularly moderates literary panels, and is a member of different research groups such as Women of Color Resist and the African Atlantic Research Group (AARG).

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11-11:30 a.m. *Coffee break*

11:30 a.m.-1 p.m. **Panel 1: Postmigrant German Literature and Film**

Chair: **Leandra Ossege**

**Eva Goldbach** (HU Berlin): "Past Futures and Frozen Present: Temporal Violence and Resistance in 'postmigrant' German Literature"

**Hannah Willcox** (Greifswald University): "'Uns gehört die Zukunft' – Futurity, Belonging and Postmigration in Contemporary German Literature and Film"

**Insa Birkenhagen** (FU Berlin): "Fabulation, Friendship and Fiction. Reading Shida Bazayr's *Drei Kameradinnen* (2021) Through the Lense of Saidiya Hartman's 'Critical Fabulation'"

1-2:30 p.m. *Lunch break*

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2:30-4 p.m. **Panel 2: Working With/Against the Archive**

Chair: Marie Kallenberg

**Norah El Gammal** (Viadrina Frankfurt Oder University): “Faint Tracks. Engaging with Archival Silences in Tessa McWatt’s *Shame on Me*”

**Marcelo Fornari Lopez** (Barcelona University): “No Time at All: Temporal Refusals and Autotheoretical Form in Frank B. Wilderson III’s *Afropessimism*”

**Emmanuel Adeniyi** (Federal University Oye-Ekiti): “Clash of Temporalizations? Mapping Colonial, Postmodern Temporalities and African Colonial Historiography in *Heart of Darkness* and *The Sahara Testaments*”

4-4:30 p.m. *Coffee break*

4:30-6 p.m. **Panel 3: Temporalities and Nature. Out of Space, Out of Time**

Chair: Johann Born-Haberlah

**Hannah Pardey** (HHU Düsseldorf): “‘Touching Time’: Resistant Temporalities in Nineteenth-Century Sailors’ Diaries and Journals”

**Bogdan Burghilea** (HU Berlin): “Found at Sea, Lost on Land. Bridging Queer Temporalities and Brazilian Naturalism in Adolfo Caminha’s *Bom-Crioulo* (1895)”

**Azzeddine Tajjiou** (UMP Oujda): “Decolonial Spectral Ecologies: Jungle Agency and Temporal Refusal in Mittelholzer’s *My Bones and My Flute*”

7 p.m. *Dinner 2*

## FRIDAY, 21 NOVEMBER 2025

9:30-11 a.m. **Panel 4: Alternative Histories, Alternative Futures**

Chair: Peri Sipahi

**Andrin Albrecht** (Jena University): “The Child Is Dead—Or Is He? Fluid Histories and Story-Telling Pasts in Marlon James’s ‘Dark Star’ Trilogy”

**Julia Siepak** (Guglielmo Marconi University of Rome): “Resisting Settler Time: Indigenous Temporal Sovereignty in Louise Erdrich’s Writing”

**Magdalena Leichter** (Innsbruck University): “Out of Time and In Defiance: Counterfactual Hopes, Utopian Counter-Memories, and the Temporalities of Resistance”

11-11:30 a.m. *Coffee break*

11:30 a.m.-1 p.m. **Panel 5: Gendered Biopolitics, Feminist Revisitings**

Chair: Sophie Modert

**Sarah Lias Ceide** (Heidelberg University): “Control the Womb, Control the World: Europe, Africa, and the Temporalities of Birth-related Knowledge”

**Lahcen Ait Idir & Soukaina Aouaki** (Hassan II University Casablanca): “Gendered Gaps in Narratives of Displacement: A Look at Nada Awar Jarrar’s *An Unsafe Haven* (2016)”

**Charlotte Rathjen** (Leipzig University): “Contested Lifespans in Literature: Female Aging as a Challenge to Chrononormativity in Gabriele Reuter’s *Out of a Good Family*”

1-2:30 p.m. *Lunch break*

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2:30-4 p.m. **Panel 6: Sensed and Seen. Temporalities in Visual Art**

Chair: Theresa Gutmann

**Kaimé Guerrero** (UDE Berlin): “Ancestral Temporalities, Re-Turning, and Re-Configuring: Trans\*-Indigenous Practices of World-Making”

**Angelos Theocharis** (Newcastle University): “Indigenous Temporalities: Tampuan and Bunong Audiovisual Storytelling from Cambodia”

**Ana Catarina Pinho** (IHA Nova University of Lisbon): “Fragments of an Imperial Time: Artistic Practice Undoing Dictatorial Narratives”

4-4:30 p.m. Closing remarks and departure

ABSTRACTS



### Panel 1: Postmigrant German Literature and Film

#### Past Futures and Frozen Present: Temporal violence and resistance in ‘postmigrant’ German literature

**Eva Goldbach** (HU Berlin)

The concept of postmigrant literature gained relevance in German literary discourse, framing migration as a social norm while exposing ongoing structures of racist marginalisation (Foroutan 2019). This contribution brings the concept of postmigration into dialogue with chronopolitics to explore how time itself becomes a contested space in Deniz Ohde’s *Streulicht* (2020) and Sharon Dodua Otoo’s *Adas Raum* (2021). It asks: Who is allowed to imagine the future – and how is futurity structured by social power? In both novels, temporality emerges as a space where belonging, memory and hope for the future are negotiated. Drawing on queer temporality (Freeman 2010), postmigrant theory (Yildiz, Foroutan 2019), and the political foreclosure of futures (Clark, Maier 2019), this contribution analyses how the two texts intervene aesthetically and politically in dominant temporal regimes. I will draw on chronopolitics, which negotiate how time is constructed through social and political practises. Central here is the political charge of futurity: how power structures attempt to fix or foreclose futures in the present (Clark, Maier 2019). *Streulicht* and *Adas Raum* expose the transformative power of postmigrant narratives in identity politics and postcolonial discourse by foregrounding marginalised knowledge (Yildiz 2019). *Adas Raum* queers linear time through a circular narrative structure, constructing a transhistorical and transcorporeal vision of Black female subjectivity that traverses centuries and bodies. Otoo’s multi-perspective text thereby undermines linear historiographies. *Streulicht*, by contrast, depicts a temporality of stasis, in which the narrator is trapped in a ‘frozen present’ marked by classism and racism, what Koselleck (1979) calls ‘past futures’. The novel depicts a temporality of stagnation, where time becomes a space of entrapment, echoing chrononormativity (Freeman 2010). By comparing these literary texts, I propose a theorisation of postmigrant temporality as a form of resistance that unsettles normative chronologies. I argue that postmigrant literature not only disrupts hegemonic temporal imaginaries, but also reclaims futurity as a space of political and aesthetic agency, which foregrounds marginalised perspectives and challenges notions of cultural belonging embedded in linear, politically structured temporalities.

**Content Note:** This talk discusses themes of rape and sexual assault, racism, misogyny, homophobia, death, physical violence, abuse and torture.

**Eva Goldbach** (she/her) is a graduate student in European Literatures at Humboldt University of Berlin and is currently spending a year at the University of Cambridge, focusing on Comparative Literatures and Cultures from 1900 to the present. She previously studied German-French Studies at the University of Bonn and Sorbonne Université in Paris, and

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worked at the Leibniz Centre for Literary and Cultural Research (ZfL) in the program area Knowledge of Life. Her research interests include 20th- and 21st-century German and French literature, aesthetics and ethics, as well as reflexivity.

**‘Uns gehört die Zukunft’ – Futurity, Belonging and Postmigration in Contemporary German Literature and Film**

**Hannah Willcox** (Greifswald University)

Contemporary postmigrant perspectives in German literature and film challenge linear chronologies of generational narratives and critically interrogate hegemonic notions of belonging and time. As intergenerational (hi)stories of migration, they reveal past forms of necropolitical violence and dehumanization, trace their continued presence in the now, and hold imaginative potential for more just futures. Against the backdrop of recent political discourse in Germany, they are situated within a broader renegotiation of belonging, memory, and identity revealing what Keeling calls “errant, eccentric, promiscuous, and unexpected organisations of social life” (2019, 19), rendering palpable queer, postmigrant, and decolonial modes of relationality and solidarity. Drawing on the concepts of ‘Freedom Time’ (Reed 2014; Wilder 2014) and ‘Queer Utopia’ (Munoz 2009), this paper explores imaginative visions of alternative futures in postmigrant Germany through Saša Stanišić’s short story collection *Möchte die Witwe angesprochen werden, platziert sie auf dem Grab die Gießkanne mit dem Ausguss nach vorne* (2024) and Faraz Shariat’s film *Futur 3* (2020). Stanišić’s interwoven short stories create metaleptic entanglements of temporal dimensions, disrupting nationalistic notions of Heimat. His characters embark on experimental time travels to ‘try on’ (im-)possible futures that resist linear, coherent temporal logics. In *Futur 3*, the protagonists, Parvis, Amon, and Banafshe, navigate queer love, refuge, and family memory. Using the speculative tense of Future III and muddling documentary and fictional modes, the film questions the hegemony of reproductive futurity through alternative visions of queer communities of care in postmigrant Germany. I argue that both texts reject utopian projections as mere extensions of the present. Instead, they re-visit and re-witness marginalized memory archives to historicize the now and reflect on the conditions of knowing the past and in turn the future. Taking fiction’s “what-if” seriously, they activate a desire for repair, relationality, and futurity, highlighting the impermanence of injustice.

**Content Note:** This talk discusses themes of racism and queerphobia.

**Hannah Willcox** (she/her) is a researcher at the University of Greifswald’s Department of German Philology and assistant coordinator for the IRTG “Baltic Peripeties. Narratives of Reformations, Revolutions and Catastrophe”. Her doctoral project explores temporality and belonging in contemporary German postmigrant literature and film. She earned her MA in German Literature from Greifswald in 2024 and worked as research assistant for several research projects, including “Schreibweisen der Gegenwart” (2020-2023), while holding a scholarship from the Studienstiftung des deutschen Volkes. She is an active member of the Interdisciplinary Centre for Gender Studies (IZfG), where she has moderated numerous readings and lectures.

**Fabulation, Friendship and Fiction. Reading Shida Baziyars *Drei Kameradinnen* (2021)  
Through the Lens of Saidiya Hartman's Critical Fabulation to Explore the  
Narrativization of Postmigrant Temporalities  
Insa Birkenhagen (FU Berlin)**

“Was für Geschichten sollen denn bitte schön entstehen, wenn man sich immerzu an  
Einleitung-Hauptteil-Schluss halten muss? [...] Mit ihren Reihenfolgen wollen Deutschlehrer  
nur dafür sorgen, dass Leute wie wir unsere Geschichten für uns behalten.”  
(Baziyar 63)

It is one of many moments in which the novel *Drei Kameradinnen* (2021) reflects its own process of narration. In her second book, Shida Baziyar tells the story of three friends: Kasih, Hani, and Saya. As the quote suggests, Baziyar aims for a narrative that moves beyond the conventions of what is marked as classical storytelling. This refers to conventions as outlined, for example, by Edward Said in his *Culture and Imperialism*. Drawing on the realist novel of the late 19th century, Said characterizes a narrative that, in addition to an authorizing subject and the hierarchy of family and nation, is based on a genealogically coherent development of the past (Said 55). In order to make visible the entanglements of marginalized experiences, *Drei Kameradinnen* deliberately rejects these conventions. Through various narrative techniques, Baziyar breaks, among other things, with the expectation of linear chronology. As part of the postmigrant turn in contemporary German literature, this produces a provocative effect, whose origins can be traced to postcolonial literature (Meyer “Writing Back” 53). In the spirit of writing back, deconstructive writing strategies are employed to challenge the hegemonic reading of migration. Based on research conducted for my bachelor's thesis, this paper offers a reading of *Drei Kameradinnen* through the lens of Saidiya Hartman's Critical Fabulation. It will especially examine the significance of the friendship between the protagonists, and how it enables the novel's anachronistic storytelling and therefore the narrativization of (dis-)continuities of postmigrant experience. The collective memory and multiperspectivity between the characters create a constant presence of the past and an intersubjective portrayal of serial and recursive biographies. As understood by Hartman, the result is a “model of temporal entanglement” in which the “narrative track is broken by the sound of memory” (Hartman 9) and the strands of incommensurate accounts are looped by a clash of voices (Hartman 9).

**Content Note:** This talk discusses themes of racism, including mentions of violent hate crime.

Insa Birkenhagen (she/her) studied General and Comparative Literature at Freie Universität Berlin, completing her bachelor's degree this summer. In her Bachelor's thesis, she explored Saidiya Hartman's concept of Critical Fabulation as a productive theoretical lens for the postmigrant autosociobiography. Over the course of her studies, she has increasingly focused on narrative theory and first encountered the term “speculative fabulation” through Ursula



LeGuin. Since then, she concentrated on this area through various seminars. History being her minor subject, she have also engaged with narrative theory in the context of historiography and nationalization and therefore studied the work of Saidiya Hartman, amongst others. Her personal interest in postmigrant autofiction has then led her to notice parallels between these texts and the narrative techniques Hartman describes, which ultimately inspired the topic of her Bachelor's thesis. Insa Birkenhagen has started her Masters in creative writing this fall.

**Panel 2: Working With/Against the Archive****Faint Tracks. Engaging with Archival Silences in Tessa McWatt's *Shame on Me*****Norah El Gammal (Viadrina Frankfurt Oder University)**

The colonial archives are decisively implicated in the production of hegemonic historical narratives, but exclude the perspectives and stories of the enslaved. Thus, the formation and functioning of archives can be seen as a history-forming and violent 'silencing' process that is embedded in the colonial matrix. In Tessa McWatt's auto-/biographical work *Shame on Me: A Memoir of Race and Belonging* (2019), this historiographical and political problem is negotiated in first-person prose, thereby opening up various ways to critically reflect on the possibilities and limits literature offers for representing the stories of those forcefully silenced through colonization and enslavement. Drawing on genealogical and historical research, the Guyanese-born author embarks on a personal quest to unearth the stories of her ancestors foregrounding the complex interplay of time and power relations that have shaped her identity and body. The process of this (im-)possible inquiry is reflected in the formal aesthetics of the novel: the narrator's focus oscillates between micro and macro perspective interweaving individual and collective history, thus producing a multi-layered, trans-generic yet fragmentary work, which raises questions about the possibilities and limits of reparation and justice.

In my talk I will investigate the novel's archival aesthetics which foregrounds the logics of inclusion and exclusion underlying processes of knowledge formation and historiography, while at the same time challenging and deconstructing these power dynamics by approaching the gaps which continue to haunt the present. To do so, I draw on current debates in archival studies, which emphasize the ambivalent function of archives. Even though they preserve traces across time and space and in this way work against forgetting, archives are at the same time place of selective exclusion, more precisely, epistemic systems of order that separate the archivable from the non-archivable by means of normatively established markers. Hence, they present the documentation itself as an act of temporal oppression and violence calling for justice.

**Content Note:** The presentation addresses topics related to racism, colonialism, slavery, and indentureship and includes descriptions of sexual assaults.

**Norah El Gammal (she/her)** is a PhD candidate and research assistant at the department of Western European literatures at the European-University Viadrina in Frankfurt (Oder). Her research focusses on franc- and anglophone Caribbean auto-/biographies which she examines from an archivological perspective.

**No Time at All: Temporal Refusals and Autotheoretical Form in Frank B. Wilderson****III's *Afropessimism*****Marcelo Fornari López (Barcelona University)**

The notion of temporality has been a central concern for scholars working in the discipline of Black studies, especially after Saidiya Hartman's trailblazing reconceptualization of slavery as a mode of relationality rather than a temporally demarcated event, as well as her influential concept of "the afterlives of slavery." Indeed, *Afropessimist* thinkers have been problematizing teleological understandings of temporality and insisting on the immanence of the Middle Passage as an ontological marker of Blackness that defies contemporary temporal coordinates, leading Frank B. Wilderson III to claim that "the time of Blackness is no time at all." This paper critically examines these challenges to normative understandings of temporality posed by *Afropessimism* through the analysis of Frank B. Wilderson III's homonymous work of autotheory, *Afropessimism* (2020). In it, Wilderson develops his *Afropessimist* theory through a textual form that intersperses theoretical reflection with autobiographical narrative. Taking as a starting point Wilderson's claim that Blackness and anti-Black violence conjure a temporality that cannot be grasped with our current epistemological tools, constituting it as the time of the paradigm itself, this intervention explores how these claims are negotiated by Wilderson through the autobiographical writing that accompanies his reflections, which necessarily entail a process of narrative and temporal organization. Furthermore, in lieu of Wilderson's theory of racial antagonisms, which equates Blackness with slavery in ontological terms, this paper frames his autotheoretical exploration in *Afropessimism* through the lens of the neo-slave narrative, itself a type of writing that problematizes temporal demarcations of the eighteenth and nineteenth-century slave narratives that inaugurated African American literature in the U.S.

**Content Note:** This talk discusses themes of physical violence and abuse, representations of mental health issues and racism.

**Marcelo Fornari (he/him)** is a predoctoral candidate in Linguistic, Literary and Cultural Studies at the University of Barcelona. His PhD research centers on the critical examination of autotheory as a literary and academic genre, and its different uses by contemporary American authors. He holds two master's degrees: one in Construction and Representation of Cultural Identities from the University of Barcelona, and another in Film Studies from Pompeu Fabra University. His work has been published in journals such as *Culture, Language and Representation (CLR)* and *Lectora: revista de dones i textualitat*. Different aspects of his research have been recently presented at the 19th International Conference on Contemporary Narratives in English (Zaragoza, Spain), and the IABA European Conference (Coimbra, Portugal), which took place in May and July 2025.

**Clash of Temporalizations? Mapping Colonial, Postmodern Temporalities and African Colonial Historiography in *Heart of Darkness* and *The Sahara Testaments***  
**Emmanuel Adeniyi (Federal University Oye-Ekiti)**

The importance of revisiting colonial historiography of Africa cannot be overstressed. This is because the historiography periodizes Africa, misrepresents its temporality and constructs its past as history-less. While the aim is arguably to mask acts of violence perpetrated by colonial empires in Africa, there are iterations of postmodern temporality in contemporary African writings seeking to decolonize understanding of time about Africa. The writings also valorize African past in view of its historical determinism and the influence it wields over the present and future of the continent. Among African writers who pontificate about African temporality is Nigerian Tade Ipadeola. His poetry collection, *The Sahara Testaments* (2012), re-inscribes African historical past through the metalepsis of the Sahara. He conceives African temporality as triadic, unlike the colonial temporality that renders African history mono-temporal, obfuscating the past and casting a pall over the future of the continent. While his first historical periodization valorizes African cultural values (Negritude), his second periodization re-assesses Africa's condition in the present (post-Negritude). His third conception of African temporality is post-historical, futuristic and postmodern. The temporality extends imagination of African historical development beyond the Negritude and post-Negritude eras. Ipadeola's postmodern temporality affirms African historical past and advocates its adoption as a framework for development. In this study, I (re)examine the text and interrogate Ipadeola's theory of African temporality as an expression of decolonial temporality constitutive of time and power, time and memory, time and cultural valorization. I place the text side by side Conrad's *Heart of Darkness* (1899) to expound racial temporalization of African history, Ipadeola's imaginary of a new Africa, and how his writing exposes colonial injustice, oppression and prejudice against Africa in Western archives.

**Emmanuel Adeniyi** is a Senior Lecturer in the Department of English and Literary Studies, Federal University Oye-Ekiti, Ekiti State, Nigeria. He was a research fellow at the Leuphana Institute for Advanced Studies (LIAS), Universität Leuphana, Lüneburg, Germany. He was also a fellow of the African Studies Center, University of Leiden, the Netherlands, and Forum Transregionale Studien, Berlin, Germany. His research interest covers Postcolonial Literature, Diaspora/Migration Studies, Environmental Studies, Oral Literature, Literary Stylistics, Film and Media Studies, intersection between music and literature, Memory Studies, Social Media Studies, among others.



### Panel 3: Temporalities and Nature. Out of Space, Out of Time

#### ‘Touching Time’: Resistant Temporalities in Nineteenth-Century Sailors’ Diaries and Journals

Hannah Pardey (HHU Düsseldorf)

Building on original research in the Caird Library and Archive, my paper scrutinizes a selection of diaries and journals by nineteenth-century sailors to interrogate their potentially resistant conceptions of time. To this effect, it proceeds from seminal approaches to ‘a people’s history of the sea’ (Rediker 2023), putting special emphasis on Peter Linebaugh and Marcus Rediker’s *The Many-Headed Hydra* (2000) according to which the mobile and multiethnic maritime working classes were not only subjected to but also challenged the demands of industrial capitalism and liberal imperialism. The extent to which these “historically specific regimes of asymmetrical power” have regulated the working-class body into “tempos and routines” (Freeman 2010, 3) has been shown by E.P. Thompson, among others; discussing the nineteenth-century factory as a key site of “disciplined industrial capitalism”, he demonstrates how “the time-sheet, the time-keeper, the informers and the fines” (1967, 82) have served the industrial middle classes to wield control, accumulate capital and build empire. Along similar lines, one may call the nineteenth-century sailing ship “an engine of capitalism” (Linebaugh & Rediker 2000, 144) and imperialism; marked by “a careful structuring of space, time, and role” (Liebich & Publicover 2021, 20), the ship constitutes an equally telling example of the ways in which time is entangled in – or, rather, shaped by – power structures. On the other hand, and as the remarkable literary productivity of sailors implies (cf. Liebich & Publicover 2021), one may also conceptualize the ship as “a setting of resistance” (Linebaugh & Rediker 2000, 144) that allowed for the “carv[ing] out [of] space and time for leisure and for imaginative and intellectual work while at sea” (Blum 2021, vii) and thus subverted middle-class measures of economizing time. Frequently dismantling the boundaries between (temporary) home and workplace, leisure and labour or the rigid hierarchies of the ship and the “fluid histories of oceans and seas” (Armitage, Bashford & Sivasundaram 2018, 22), sailors’ diaries and journals encourage us to “think in unusual [and unpredictable] ways about time itself” (Liebich & Publicover 2021, 4). Against this backdrop, my contribution considers how Edward Beck (1823/24), Richard Cotton (1879-87) and other nineteenth-century Anglophone sailors disrupt the diary form, including its linear conception of time and associated master narratives of development and progress (cf. Burke 2011; Carter 2015), to envision alternative teleologies. Paying special attention to the intersections of embodiment and temporality, I juxtapose their manuscripts with sailors’ diaries which have been written retrospectively (Richard Henry Dana’s *Two Years Before the Mast*, 1840) or edited by middle-class agents of maritime culture (William Richardson’s *A Mariner of England*, 1780-1819) to examine how the spatio-temporal conditions of textual production create “the feeling of touching time” (Popkin 2009, 9). On a related note, and adopting ecocritical perspectives of the materialist and postcolonial kind, I suggest how the archive of

maritime working-class voices can be mobilized to rethink the relationship between past and present systems of temporal oppression and their planetary effects (cf. Blum 2019).

**Hannah Pardey (she/her)** is a post-doctoral researcher at Heinrich Heine University (HHU) Düsseldorf where she teaches in the Department of Anglophone Literatures / Literary Translation and coordinates the programme of the Centre for Translation Studies. She has done broad research on the interfaces of Anglophone literatures, the digital literary economy and the history of emotions. She has an expertise in digital humanities research, with a special interest in reception-oriented and decolonizing methods, and has published extensively on the influence of algorithms on literary online communities and normative emotion ideologies. Her first book *Middlebrow 2.0 and the Digital Affect* was published with Liverpool UP in 2023 and examines the material conditions of producing, distributing and consuming the new Nigerian novel online. Her current book project is tentatively titled “Multilingual Mariners: Nineteenth-Century Writing and Reading Cultures at Sea”.

**Found at Sea, Lost on Land. Bridging Queer Temporalities and Brazilian Naturalism  
in Adolfo Caminha's *Bom-Crioulo* (1895)**

**Bogdan Burghilea (HU Berlin)**

With this paper, I would like to discuss racist, colonial and homophobic practices of temporal oppression by uncovering the correlations between the queer temporalities from antiquity and the portrayal of the impossible love between the black former slave Amaro and the white, young cabin boy Aleixo in Adolfo Caminha's novel *Bom-Crioulo* (1895) from the Naturalistic era of Brazilian literature, considered one of the first literary texts of the modern Western world to deal with the 'issue' of homosexuality or homoerotic desire not only in a clear and direct way, but also in a positive and confident manner. We often find our protagonists on sea, in the homosocial surroundings of other sailors, in the mythical realms of boredom and melancholy, where time as a linear construct gets overridden and transformed into ambiguous undetermined temporal loops of endlessness, beyond the limits of history. As such, the queer temporalities facilitate the creation of a queer utopia that relates to reframed ancient images of legendary sea tales, highly erotic noon hours and midday silence, where freedom and desire stand tall before societal norms and limitations. In this way, the novel becomes the perfect literary text to discuss about forms of resilience from queer people of colour through the means of challenging and disturbing chrononormativity. The tensions that get created by the protagonist's skin colour, as well as by his lover's innate femininity and androgyny play a central role in the narrative development and figuration of queer existence(s) altogether.

**Content Note:** This talk discusses themes of racism, homophobia, violence, and murder.

**Bogdan Burghilea (he/all)** studied German Literature, Lusitanian Studies and Psychopedagogy in Tübingen and Bucharest. He is currently a PhD candidate and teaching assistant at the Humboldt University of Berlin with a project on queer interpretations of German Romanticism, supported by Studienstiftung des deutschen Volkes. Queer Theory and Gender Studies in Literary Studies, Postcolonialism and Alterity Studies as well as Inter- and Transculturality are among his fields of interest and research.

**Decolonial Spectral Ecologies: Jungle Agency and Temporal Refusal in Mittelholzer's  
*My Bones and My Flute* (1955)**

**Azzeddine Tajjiou (UMP Oujda)**

This paper theorizes the Guyanese jungle in Edgar Mittelholzer's *My Bones and My Flute* (1955) as a sentient, spectral ecology that contests colonial power through temporal and environmental resistance. Contrary to readings that center the ghost of the Dutch colonizer as the novel's primary hauntological agent, I argue that the jungle itself—alive with nonhuman agency, mnemonic violence, and sonic resistance—functions as the true decolonial actor. By deploying the novel's spectral elements, from the cursed bone flute to the jungle's manipulation of time and sound, Mittelholzer dramatizes the land's refusal to assimilate into colonial chronologies or epistemologies. Drawing on decolonial theory (Mignolo, Maldonado-Torres), spectral studies (Gordon, Derrida), and postcolonial ecocriticism (DeLoughrey, Nixon), I frame the jungle as an insurgent temporal system that disrupts the linearity of colonial time. Through its refusal to yield direction, its manipulation of sound as spectral force, and its defiance of anthropocentric narrative control, the landscape becomes an active participant in haunting and resisting imperial presence. This spectral ecology mobilizes what Rob Nixon calls "slow violence," making audible and experiential the colonial damage inscribed into land and memory. Rather than merely hosting the ghost, the jungle reclaims the curse, redirecting it as an instrument of ongoing resistance against all colonial agents who enter its domain. By refiguring the environment as a temporally autonomous force, Mittelholzer subverts Western notions of nature as inert and colonial time as progressive. The jungle becomes a decolonial archive, not of what has been lost, but of what endures and resists. The novel thus articulates a vision of spectral temporality rooted in nonhuman sovereignty, in which the land, not the colonizer's ghost, refuses erasure and enacts a form of justice/resistance through haunting.

**Azzeddine Tajjiou (he/him)** is a Moroccan academic researcher, translator, and creative writer currently pursuing a PhD at Mohamed I University (UMP) in Oujda, Morocco. His research critically examines 20<sup>th</sup> and 21<sup>st</sup>-century African and postcolonial literatures through the lenses of cultural studies, comparative literature, and environmental decolonization, and has been disseminated through numerous publications and international conference presentations.



## Panel 4: Alternative Histories, Alternative Futures

**The Child Is Dead—Or Is He? Fluid Histories and Story-Telling Pasts in Marlon James’s “Dark Star” Trilogy****Andrin Albrecht** (Jena University)

Marlon James’s “Dark Star” trilogy—consisting, to date, of *Black Leopard, Red Wolf* (2019), *Moon Witch, Spider King* (2022), and a yet unannounced third volume—is frequently billed as “an African ‘Game of Thrones’” (e.g. Tolentino). This moniker glosses over one of the series’ most distinctive formal innovations: Unlike George R. R. Martin’s bestselling series, in which dozens of viewpoint characters all contribute to an internally consistent, linear master-narrative, each volume in James’s trilogy is told in retrospect and engages with the same set of events, but recounts them from a different and often downright contradictory perspective. This active resistance to an “authentic story” or “director’s cut” (Zwierzchowski) has precedents in African oral storytelling, especially trickster narratives, from which the “Dark Star” novels draw. Set in a fictitious continent with aesthetics reminiscent of the precolonial Mali and Songhai empires, the stories revolve around the search for and subsequent death of a child on which numerous parties—from kings and magicians to witches, slave traders, and mythical monsters—have set their eyes. Who exactly the child was and what eventually led to his death remains contested throughout.

In my talk, I argue that Marlon James’s novels are concerned not with conflicting accounts of the past vying for hegemony, but, rather, with a conflict between fixed and fluid history. I explore how the former becomes the hallmark of both intradiegetic and genre-based structures of oppression, whereas the latter is first and foremost associated with creativity. Without a clearly delineated account of what has happened, the past becomes malleable and thus usable as raw material for stories, which the trilogy holds up as the highest good. In the opening paragraph of *Black Leopard, Red Wolf*, the protagonist proclaims that “Truth eats lies” (James 3). In my reading, this should be understood as a warning rather than assurance.

**Andrin Albrecht** (he/they) is a writer, composer, and postdoctoral associate American literature at Friedrich Schiller University Jena, Germany. They previously studied in Zurich, Colorado, and Singapore, and successfully defended their PhD thesis “Tyrannous Eyes: Performances of Romantic Genius in the Wake of Moby-Dick” in July 2025. They have published peer-reviewed articles in the field of the Blue Humanities, as well as on Mark Z. Danielewski’s *House of Leaves*, Kubrick’s *The Shining*, and rurality in the works of Nathaniel Hawthorne. In summer 2024, they spent three months working in the Public Diplomacy section of the U.S. Embassy to Berlin.

**Resisting Settler Time: Indigenous Temporal Sovereignty in Louise Erdrich's Writing**  
**Julia Siepak (Guglielmo Marconi University of Rome)**

Mark Rifkin theorizes temporal sovereignty as a contestation of the singularity and normativity of the settler colonial temporal frame of reference and the mobilization of Indigenous ways of experiencing and narrating time (x). This paper offers a reflection on temporal orientations emerging from three novels penned by Louise Erdrich (Turtle Mountain Band of Chippewa): *The Night Watchman* (2020), *The Sentence* (2021), and *The Mighty Red* (2024), and their commitment to resist and unsettle the colonial normative temporalities. I argue that Erdrich's selected novels enact Indigenous temporal sovereignty by re-narrativizing settler time and restoring Indigenous ways of relating with/in time. The Pulitzer Prize-winning *The Night Watchman* confronts the contested concept of progress as defined by participating in the capitalist modes of production and consumption, alongside the link between time and work employed by settlers to temporally marginalize Indigenous communities (L. Tuhiwai Smith 57). In *The Sentence*, the past's spectral dimension haunts the characters, shedding light on the disproportion in power relations between settlers and Indigenous communities, past and present. Erdrich employs spiralic temporality (De Vos 2) to explore the contemporary Indigenous condition marked by the experience of colonialism and the possibility for future Indigenous resurgence. *The Mighty Red*, in turn, engages with deep time, portraying the effects of settler models of large-scale farming and resource extraction on ecosystems and landscapes. In so doing, Erdrich directs attention to the role of colonialism in shaping the temporalities of the environmental crisis (Todd 2015, Davis & Todd 2017). The analysis of the selected novels demonstrates that Erdrich complicates settler temporal orders and seeks to restore Indigenous temporal orientations that work toward tribal sovereignty and resurgence.

Julia Siepak (she/her) is an assistant professor of English and Anglo-American language, literature, and culture at the 'Guglielmo Marconi' University of Rome, Italy. She graduated with a Ph.D. in Anglophone literature from Nicolaus Copernicus University in Toruń in 2024. She is the principal investigator in the National Science Center, Poland, Preludium grant entitled "Towards an Alternative Poetics of Space: Intersections of the Feminine and the Environmental in Recent North American Indigenous Fiction in English." Julia's research interests include North American Indigenous women's writing, Indigenous feminism and queer studies, and Indigenous Futurisms.

## Out of Time and In Defiance: Counterfactual Hopes, Utopian Counter-Memories, and the Temporalities of Resistance

Magdalena Leichter (Innsbruck University)

While dominant historical narratives tidy time into progress and resolution, alternate history fiction leaves things unfinished, offering not closure, but counterfactual openings. Alternate history doesn't simply mourn what might have been but interferes with the rhythm of time, resisting the pull of inevitability and, in rare cases, reimagines justice as something that could still arrive, fashionably late. This paper explores how contemporary alternate history novels with utopian impulses challenge dominant temporal narratives by creating what might be called utopian counter-memories – imagined recollections of improved histories that never occurred but remain politically and ethically significant. These narratives do not offer simple reversals or escapist fantasies; rather, they point to missed opportunities, unrealised solidarities, and suppressed possibilities, thereby unsettling teleological closure. Focusing on *Cahokia Jazz* (Francis Spufford, 2023), *The Future of Another Timeline* (Annalee Newitz, 2019), and *The Yiddish Policemen's Union* (Michael Chabon, 2007), the paper investigates how these novels inscribe political critique into historical speculation. Each text constructs an alternative timeline in which systemic violence – colonialism, patriarchy, antisemitism – is not simply undone but imaginatively rerouted. Spufford envisions an Indigenous-led, multicultural twentieth-century metropolis that interrupts settler colonial temporality; Newitz crafts a feminist time travel narrative that rewrites patriarchal history through collective insurgency; and Chabon offers a melancholic yet resistant vision of Jewish history decoupled from Zionist inevitability. These works reframe historical agency and temporal belonging by foregrounding who is permitted a future, whose past is preserved, and who is written out of time altogether. Rather than presenting fully realised utopias, they operate through temporal disruptions – glimpses of unrealised possibility suggesting more just past, present, and future configurations. By attending to these literary interventions, the paper argues that upward counterfactuals function as tools for reconfiguring power and time. They invite readers to rethink the structure of historical knowledge, resist the finality of dominant narratives, and imagine forms of justice grounded not only in what has been, but in what could – and perhaps still can – be.

Magdalena Leichter (she/her) is a literary and media scholar based at the University of Innsbruck, where she recently completed her PhD in Comparative Literature. Her research focuses on alternate history, counterfactual narration, and utopian theory, with particular interest in literary interference. Further research interests include gamebooks, cultural game studies, and trans- and intercultural and trans- and intermedial narrative worlds. She is co-editor of the *Zeitschrift für Fantastikforschung* and a founding member of the university's Game Studies research group.

**Panel 5: Gendered Biopolitics, Feminist Revisitings****Control the womb, control the world: Europe, Africa, and the temporalities of birth-related knowledge****Sarah Lias Ceide (Heidelberg University)**

The nexus between power and time has been at the center of research efforts ever since the so-called temporal turn of the 1980s. As Christopher Clark has put it, this resulted in the study of “temporal landscapes” and their makings, meaning the ever varying combination of contemporary perceptions of either closeness and affinity or – alternatively – of distance and aversion relating to the past and future (Clark, 2015). Over the course of modernity, temporal landscapes are often born out of conscious efforts, made by individuals or groups in positions of power, to control one’s role and place in history. While this has been shown early on for the so-called Western world, subsequently, attention has been drawn more and more to the context of the Global South and the colonial/postcolonial experience, as well as to the place of women in the (de)construction or (de)colonization process of temporalities that were forced upon them. This paper wants to draw upon these recent impulses. By presenting preliminary research results of an ongoing project at the University of Münster, it intends to focus on obstetrics and birth-related knowledge as one of the fundamental components within the process of (de)construction of temporal landscapes or temporalities in the context of European and Sub-Saharan African entanglements in the 20th century. Hereby the paper argues that, while the very concept of conceiving and giving birth has always been at the center of every given society’s self-constructed temporalities, obtaining and maintaining control over a pregnant and birthing woman’s body, has been exclusive to and at the very center of European narratives of power and time since the early 20th century. European physicians, midwives, and anthropologists, active both at home and in the colonies, therefore played an extraordinary role in constructing complex temporal landscapes centered around the female body and condition during pregnancy, giving birth, and puerperium. These temporalities sometimes ran in parallel, sometimes in contrary motion to one another, depending both on the geographical context they originated from or referred to (the colonies or the motherland, post-war Europe or post-colonial Africa) and on the present moment or contemporality (pre or postwar period, colonial or postcolonial period) through which the authors of these varying temporal landscapes glanced at their creations. At the same time, despite of an obvious imbalance in power, obstetric temporalities and their evolvment between Europe and Africa were never exclusively one-sided, but drew from both disconnections and entanglement of obstetric knowledge. This paper intends to show this not only by asking the question of how African traditional narratives centered around birth knowledge, fertility, and motherhood have found their way into European technocratic temporal landscapes during colonialism, but also by analyzing how African medical professionals attempted to unite in taking back control over these very ‘obstetric temporalities’ in the context of decolonization.



Sarah Lias Ceide (she/her) received her PhD from the University of Naples in 2022 with a doctoral thesis on the reconstruction of the secret service of West Germany (BND) and its networks in Italy at the beginning of the Cold War. From 2022 to 2024 she was a junior research fellow at the German Historical Institute in Rome (DHI). She was an assistant professor at the chair of contemporary history (Prof. Silke Mende) at the University of Münster, where her research focuses on European and African interconnections and exchanges of knowledge within the field of obstetrics during the 20th century. Since October 2025 she works at the University of Heidelberg. Among her recent publications is “Geheimdienst als Familienangelegenheit. Johannes und Reinhard Gehlen in Italien in den Anfangsjahren des Kalten Krieges” (2025).

**Gendered Gaps in Narratives of Displacement: A Look at Nada Awar Jarrar's *An Unsafe Haven* (2016)**

**Lahcen Ait Idir and Soukaina Aouaki (Hassan II University Casablanca)**

Post-Syrian Civil War literature produced by the Anglophone Lebanese-Australian diaspora engages deeply with the fragmented and absent elements in memory, identity, and displacement. Nada Awar Jarrar's *An Unsafe Haven* exemplifies this 'trend' by presenting a narrative that emphasizes both the visible and invisible scars of war, particularly through a focus on the experiences of women. Set against the backdrop of the Syrian Civil War, the novel dilates upon the lives of characters seeking refuge in Lebanon. It thus offers a poignant examination of the specters of displacement and mobility that haunt those on the move. Central to *An Unsafe Haven* is its feminocentric perspective, which foregrounds how women endure gender-specific traumas that often remain unarticulated or underrepresented in dominant narratives. Jarrar's depiction of these women's lives brings to light the silences and omissions that emerge from displacement and exile. These gaps are not merely absences but narrative strategies that underscore the ineffable dimensions of gendered trauma, fear, and insecurity. The novel's fragmented portrayal of memory and identity reflects the disruptions caused by war and displacement, and it illustrates how the act of remembering becomes a site of both personal and collective struggle.

This current paper sets out to vet how Jarrar uses narrative gaps as a lens to highlight the lived realities of women navigating the aftermath of war and forced migration. By engaging with the unspoken and the absent, *An Unsafe Haven* constructs a nuanced discourse on the intersections of memory, trauma, and dislocation. Drawing on theories of memory, narrative temporality, and trauma studies, this analysis examines how Jarrar's aesthetic choices contribute to the understanding of the fragmented self in literature. Also, this paper argues that *An Unsafe Haven* offers a profound exploration of how gendered experiences of trauma and displacement challenge traditional forms of storytelling, making absence and silence integral to the narrative structure. In doing so, it enriches the discourse on contemporary literature's role in addressing the complexities of war, migration, and identity.

**Lahcen Ait Idir** holds a Doctorate degree in Arab Anglophone Diaspora Literature and is currently an assistant professor at the Faculty of Arts and Humanities, Mohammed VI, Morocco. His research concentrates on diaspora studies, postcolonial studies, and critical discourse analysis. He has contributed to different national and international conferences, and he has published articles in literary and cultural studies. His latest publications include *Diasporic Voices in Contemporary Maghrebi Literature: (Re)membering, Forgetting, and Identity Transfer* (2023) co-edited with Hassan Zrizi and Soukaina Aouaki and published by the Multidisciplinary Research Laboratory in Humanities and Social Sciences (MRLHSS) affiliated with the Faculty of Arts and Humanities, Mohammed VI, Morocco.

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Soukaina Aouaki, Ph. D, is an assistant professor in the Department of English, Faculty of Letters and Human Sciences, Hassan II University, Morocco. Her research interests range from diaspora studies, literary, gender, and postcolonial studies. Her publications include *Diasporic Voices In Contemporary Maghrebi Literature: (Re)membering, Forgetting, and Identity Transfer* co-edited with Hassan Zrizi and Lahcen Ait Idir.

**Contested Lifespans in Literature: Female Aging as a Challenge to Chrononormativity  
in Gabriele Reuter's *Out of a Good Family*  
Charlotte Rathjen (Leipzig University)**

The life course can be understood as a temporal program organized by practices, regimes of knowledge, and normative frameworks that manifest in institutions, agencies of socialization, and legal regulations such as schools, workplaces, families and pension systems. Through chronologization, a standardized 'normal life course' has emerged, one that privileges chronological age as its primary organizing principle. Elizabeth Freeman (2010) conceptualizes this normative sequencing of life phases as chrononormativity, a critical framework for analyzing how temporal regimes shape subjectivation and prescribe the 'right' timing for particular stages of life. Literature offers a rich variety of representations and imaginings of life course models and life stages, ranging from childhood to old age. In general, literature plays a central role in mediating and popularizing life course perspectives. In particular, the coming-of-age and development novel traditionally enacts a normative life course regime, deploying conventional narrative positions and age-expectation codes. Yet literary texts also generate alternative temporalities and character types that function as aesthetic forms of resistance to hegemonic chrononormative orders. In this dual capacity, literature both produces and destabilizes chrononormativity. This paper examines the (de-)stabilization of the chrononormative life course through a close reading of Gabriele Reuter's "Out of a Good Family" (1895). In the first step, this exemplary text demonstrates that, despite an overarching temporal regime, the dating of the aging process in Reuter's novel varies according to cultural-historical context, gender, and social origin – and that chrononormativity operates in a nuanced and context-specific manner. In the second step, the multiple female life course trajectories depicted in the novel are analyzed as acts of resistance that undermine the normative life course regime of the Wilhelmine Empire. It becomes evident that Reuter articulates an ethics of complex temporal relations that explores the conditions for a flourishing human life within the context of a specific chronopolitics. In particular, the aging of the protagonist Agathe unfolds asynchronously and according to what Herder termed a distinctive "own time" (*Eigenzeit*). Rather than progressing toward development, her trajectory is marked by regression, thereby challenging the prevailing temporal order. Reuter's text thus exemplifies a contested temporal regime – transforming the development novel into an anti-developmental one.

Charlotte Rathjen (she/her) has been pursuing her PhD at the University of Leipzig since 2022, focusing on numerical age markers in modern narrative texts. From January to May 2025, she was a visiting scholar at Brown University. She studied literature, theater studies and philosophy at the University of Leipzig and the University of Edinburgh. Her upcoming presentations include the 2025 conference "Politische Ästhetiken" at the Brecht-Haus in Berlin and the 2025

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conference “The Lifespan: Perspectives on Ageing and the Life Course from the Medical Humanities, the Health Sciences and Age Studies” at King’s College London.



## Panel 6: Sensed and Seen. Temporalities in Visual Art

### Ancestral Temporalities, Re-Turning, and Re-Configuring: Trans\*-Indigenous Practices of World-Making

**Kaimé Guerrero Valencia** (UDE Berlin)

“Resurgences” is an art and research project by visual artist Uýra Sodoma, an indigenous, trans\*, non-binary, visual artist and biologist, that brings to light the processes of persistence and regeneration of interwoven life forms in an ecosystem marked by extinction, extractivism and impoverishment. Through photographic series, public performances and installations, she activates living histories that have been excluded and hidden from the hegemonic processes of world production. She describes her practices as the activation of different languages and dimensions through which the return of life can be narrated in places riddled with abandonment and death.

In this contribution, I would like to focus on the material-discursive practices of listening and storytelling produced in the artistic manifestations of Uýra Sodoma. Artistic processes are seen by Uýra on the one hand as a mode through which stories of other entities can be told to enable alternative ways of living and processes of becoming-with, caring for and regenerating. According to the artist, stories of animals, plants and processes of other entities such as rivers, water and earth can be told by learning to listen. For they harbour practices of resistance, response-ability and conviviality, through which other paths can be taken beyond anthropocentric and colonial configurations of the world. On the other hand, art is understood by Uýra as a path of hope through which these silenced stories can be heard.

The aim of this proposal is to examine the methodology through which more-than-human entanglements are activated in order to allow alternative forms of world-making to be made perceptible. Colonial boundaries are undermined and alternative onto-epistemic constellations emerge, opening up cosmopolitan ethics and relational possibilities for action beyond hegemonic worlds. These practices not only expand the conception of care and the entanglements of power relations and its subversion within bodily, spatial and non-linear temporal dimensions, but also give rise to new forms of being, knowing and becoming-with, which in turn intervene in hegemonic world configurations. Furthermore, the proposal aims to initiate an interdisciplinary dialogue between the knowledge resulting from artistic processes and indigenous, queer, trans\*, and decolonial approaches.

**Kaimé Guerrero Valencia** (they/them) were born in Quito and has been living in Berlin for nine years. They studied Sociology and Political Science at the Pontificia Universidad Católica del Ecuador, followed by a Master’s degree in Interdisciplinary Latin American Studies with a Gender Profile at the Free University of Berlin. They are currently completing their PhD in the Collaborative Research Centre “Intervening Arts” (SFB1512) in the Faculty of Humanities at the University of Duisburg-Essen. Their research interests include the intersections between

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aesthetic-political and scientific processes in the production of alternative forms of word-making.

## Indigenous Temporalities: Tampuan and Bunong Audiovisual Storytelling from Cambodia

Angelos Theocharis (Newcastle University)

Eurowestern clock time imposes a rigid, linear progression of past-present-future, often serving as the dominant framework against which alternative temporalities are measured. However, Indigenous conceptions of time challenge this framework by emphasising cyclical, overlapping, and relational experiences of temporality. These perspectives resist the universal abstraction of clock time, instead privileging lived, felt, and place-based understandings of time. This aligns with Mark Rifkin's (2017) notion of 'Indigenous temporal sovereignty,' which foregrounds Indigenous peoples' own temporal frames as foundational to their material and ontological worlds. In the cinematic realm, Salma Monani's (2024) concept of Indigenous cinema time highlights how Indigenous cinema functions as an analytical tool that foregrounds Indigenous perspectives to disrupt Western cinematic conventions and introduce decolonial interventions. In dialogue with Adrian Ivakhiv's (2013) argument that cinema inherently constructs temporality as a relational experience, this paper examines how Tampuan and Bunong filmmakers from Cambodia employ narrative structure, editing, and visual storytelling to articulate time according to their own ontologies and cosmovisions. The short films analysed were created during collaborative filmmaking workshops in Ratanakiri (2024) and Mondulakiri (2025), Cambodia, where Tampuan and Bunong participants engaged in environmental storytelling activities to develop narratives on the imprint of environmental degradation and climate crisis on Indigenous heritage. While telling stories of threatened livelihoods and cultural practices, the filmmakers demonstrate Indigenous temporalities that centre non-hierarchical, intergenerational time, spanning ancestral and multispecies relationships. These films document the Indigenous present as intertwined with both past and future, yet painfully marked by an unprecedented ecological crisis driven by self-destructive capitalist interests.

Angelos Theocharis (he/him) is Leverhulme Early Career Fellow at the Department of Media, Culture, Heritage at the School of Arts and Cultures, Newcastle University, where he investigates the impact of environmental degradation and the climate crisis on the cultural practices and material culture of Indigenous peoples through visual narratives created by these communities. He is also a Senior Research Associate at the Centre for World Environmental History, University of Sussex. He obtained his PhD at the University of Edinburgh. Angelos is the author of *Diaspora Reads: Community, Identity, and Russian Literaturocentrism* (Cambridge: Legenda, 2025) and the co-editor of *River Delta Futures: Endangered Communities in Audiovisual Media* (London: Bloomsbury Academic, 2025).

**Fragments of Imperial Time: Artistic Practice Undoing Dictatorial Narratives****Ana Catarina Pinho (IHA Nova University of Lisbon)**

A defining feature of authoritarian regimes is their strategic control over temporality and historical narrative. As Andreas Huyssen (2003) argues, Western historical discourse succeeded for centuries in anchoring the unstable present of modernity within a coherent framework of national history. Yet the exhaustion of this model has produced what he terms a hypertrophy of memory, in which the past overwhelms the present and disrupts linear temporality. The Portuguese Estado Novo (1933– 1974) offers a salient example of this dynamic. Like other twentieth-century authoritarian regimes, it mobilized visual propaganda as a mechanism of power in constructing national identity. By mythologizing imperial expansion and glorifying the colonial enterprise, the regime reinforced what Eduardo Lourenço (1988) described as a hypertrophy of identity—an idealized, self-legitimizing image of Portugal as an eternal, civilizing empire.

This paper examines the entanglements of temporality and power through my artistic practice addressing the visual legacies of Portuguese colonial regime. Engaging with memory across generations, the work draws from my position as a grandchild of colonialism, tracing genealogical trajectories shaped by family bonds across the metropole and former colonies, intertwined with the lived consequences of colonial warfare. Presented as a multimedia installation, the work stages three distinct yet interconnected realities within the colonial structure: the fantasized colonial territory; the fractured regime within the mainland; and the paradox of a colonized subject conscripted to defend colonial rule. The latter functions as an allegorical rupture, signaling the collapse of imperial mythology (Barthes, 1957). Through the layering of archival fragments, reenactments, and immersive spatial strategies, the work operates at the intersection of documentary and fiction, critically engaging with the dictatorship's temporal regimes and reflecting on how artistic strategies can disrupt linear historical narratives and reclaim counter-temporalities. In doing so, it proposes a critical re-engagement with history, one that resists authoritarian mastery over time by foregrounding its structural ruptures, historical silences, and ideological contradictions.

Ana Catarina Pinho (she/her) is a visual artist and interdisciplinary researcher working at the intersection of visual culture, documentary, and the archive. Her research interests include the theory and history of photography, vernacular image cultures, historiographies of violence, and the visual representations of propaganda and conflict. She holds a Ph.D. from the European Centre for Documentary Research at the University of South Wales, UK. Currently, she is a researcher at the Instituto de História da Arte, Universidade Nova de Lisboa (IHA, FCSH-UNL), and a member of the Global Art Archive (GAA) research project at the University of Barcelona. Pinho is the founder of ARCHIVO, a research platform dedicated to photography and visual culture, which she has directed since 2012. She is also the founding editor of Archivo Papers and serves on the editorial board of Arte y Sociedad.

ORGANISERS



**Johann Born-Haberlah (he/him)** is a research associate at the DFG-Research Training Group 2291 Contemporary/Literature (University of Bonn). His PhD project examines non-anthropocentric approaches to the narrativization of more-than-human timescales and interdependent networks of relationships in contemporary French novels. He holds a M.Ed. in French philologie and Visual Arts from the University of Kiel as well as a Master's Degree in Painting from the Academy of Fine Arts in Kiel.

**Theresa Gutmann (she/her)** is a PhD candidate and research associate at the DFG Research Training Group *Contemporary/Literature* at the University of Bonn. Her PhD project examines the hauntology of multimedial literature, with an emphasis on the spectral quality of certain media and the materiality of the book as object, as body. Apart from her research interests in hauntology and spectrality, 19th century spiritualism and contemporary poetry, she is particularly concerned with the intersection between theory and literature, artistic practice and research. She holds an M.A. in English Studies and Philosophy and an M.A. in Creative Writing from the University of Cologne. She is currently pursuing a Media and Fine Art Diploma at the Academy of Media Arts Cologne.

**Marie Kallenberg (she/her)** is a research associate at the DFG-Research Training Group 2291 Contemporary/Literature at the University of Bonn. Her PhD project explores the function of metaphors of (physical) force not only in constructing the notion of processual artworks in Theodor W. Adorno's *Aesthetic Theory*, but also which role this kind of metaphoricity plays in text production itself, thereby examining the praxeology of Adorno's writing alongside his collaborators Elfriede Olbrich and Gretel Adorno. She holds a Master's degree in Philosophy and German Literature from the University of Cologne.

**Sophie Modert (she/her)** is a research associate at the DFG-Research Training Group 2291 Contemporary/Literature at the University of Bonn. Her PhD project explores canonization processes and paratextual framing strategies in 19th-century school text books, taking a comparative approach to Germany, Austria and German-speaking Switzerland. Consequently, her interests lie in the history of literary education, processes of literary transfer in the German-speaking world and canonization processes. She holds a Master's degree in German Studies from the University of Innsbruck. She also works as a literary critic for different Luxembourgish journals.

**Leandra Ossege (she/her)** is a research associate at the DFG-Research Training Group 2291 Contemporary/Literature (University of Bonn). Her PhD project investigates the role of literary festivals in the German literary field, focusing on the festival organizer's practices during the programming process. Her research interests therefore lie in the sociology of literature, live literature and event studies. From 2018 to 2023 she worked as program coordinator and management assistant at the house of literature (Literaturhaus) in Hannover. She studied German Literature (M.A.) in Hannover and German-Italian Studies (B.A.) in Bonn and Florence.

**Peri Sipahi (she/her)** currently occupies a position as research associate at the DFG-Research Training Group 2291 Contemporary/Literature at the University of Bonn, where she is also a PhD student. Her PhD project is concerned with the critique of dominant colonial rhetoric of time-centred discourses surrounding the Anthropocene present in anticolonial climate fiction. Consequently, her research interests lie in representations of time and temporalities, Environmental Humanities, Energy Humanities, Indigenous literatures and literatures of the Transpacific. She holds degrees from the University of Bonn and the University of Oxford. Peri Sipahi was a co-organiser of the 2022 Postcolonial Narrations Forum *Postcolonial Matters of Life and Death* and is a member of the DFG-funded research network "Energy and Literature" as well as the GAPS advisory board, where she is also the Students and Early Career Representative.