



Modernities

Gottfried Wilhelm Leibniz
Universität Hannover

Modernization

64th Annual Conference
of the German Association
for American Studies

North America

and

in

June 8—11, 2017

Carmen Birkle

*Chair of North
American Studies,
Philipps-University,
Marburg*

*President of the
German Association
for American
Studies*

President's Welcome

In times of “Fake News” and “Alternative Facts,” of the use of 140-sign tweets to govern the nation, and of constant unfounded executive orders as well as accusations and investigations, the political world, with the U.S. as a major player, seems to be out of joint. The current transatlantic political climate sees the rise of populism on both sides of the Atlantic and of groups that openly encourage nativism and other forms of exclusion and stigmatization. In times like these, it is of utmost importance to counterbalance political instability and extremism with solid, scrupulous scholarship that reflects on its own positionality. It is highly relevant to understand the constantly changing “fundamental categories and concepts of spatial, temporal, and moral orientation,” as the description of the conference’s topic reads, particularly in times when these categories and concepts are being increasingly “challenged and redefined” and come under attack. While these changes, challenges, and redefinitions are inherent in notions of “Modernities and Modernization,” they are by no means limited to them—just as modernization is not an exclusively progressive and future-oriented process. As is the case in modernization, technology, ecology, and economy as well as culture are intricately linked to recent developments—national, inter-/transnational, and global—and promise to reveal in prominent fashion the deep involvement of American Studies scholarship in past, present, and future transnational relations. The renowned keynote speakers, the large number of intriguing workshops, and our panel on the state of the U.S. nation promise new insights into how modernities and modernization are currently relevant discourses. On behalf of the board of the German Association for American Studies, I would like to welcome all of you to the 64th annual conference of the GAAS in Hannover.

Ruth Mayer

*Chair of
American Studies,
English Seminar,
Leibniz Universität
Hannover*

Welcome to Hannover

Modernity is a quality that has been associated persistently with the United States, and it became a staple piece of U.S. self-conceptualization. This long-standing ascription and (self-)stylization has been facilitated by the fact that modernity as a concept is highly negotiable and pointedly relational (or volatile). The definition of modernity tends to be marked by a circular logic: What is considered modern is mapped out against the horizon of what is ancient, while the ancient is assessed on the grounds of what is considered modern. Debates around modernity and modernization reached a peak around 1900 in the United States, in the course and context of industrial modernity. But to address modernity and modernization in their processual and evolving character (and with regard to their ideological and political work) means to put these concepts into a wider historical perspective. The relevance of concepts of modernity for North America manifests well before the founding of the United States: The very processes of settlement and colonization situate themselves, after all, in the context of the early modern period, and fashion themselves as negotiations of the 'old' and the 'new.'

The scramble for modernity culminated at the turn of the twentieth century, in an epoch that would come to be known as the 'modernist' era. More than ever before, modernity was associated in this period of time with the forces of technical and scientific innovation, with intersections of technology, ecology, and economy, and with the emergence and consolidation of a new public sphere based on media of mass communication. Important parts of the country's cultural elites embraced modernity programmatically, conceiving of themselves as part of a larger, transatlantic—and increasingly

global—movement: modernism. In literature, the visual arts, theater, film, and other areas of cultural expression, creative artists responded to and took issue with the rapid changes marking their worlds. The global spread of modernism was contingent on the global spread of an ideology of modernity. And like all ideas propagated by force and insinuation, the ideas of modernism and modernity turned out to be double-edged. American modernity may have had the ambition to leave its mark on the world. Yet the twentieth century is not the era of global Americanization. It is the era of multiple modernities.

Where are we today? Modernism is over, postmodernism has run its course—and at this moment in time, much of what was taken for granted as elementary conditions of modernization—the inevitability of secularization and democratization, the necessity of economic growth—is very much at stake. In fact, it seems as if today many would be happy to be rid of the complicated, complex, heterogeneous reality of multiple modernities, and return to a world of one committing, stable, simple and uncontested order. But of course, this world never existed. And it never will.

Leibniz University of Hannover, the English Seminar and its division of American Studies are proud to host this year's annual meeting of the German Association for American Studies. We are looking forward to some intense days of academic exchange. The annual meeting of the GAAS has always been both a big fair of ideas and a social event, and we hope to live up to the expectations of the association's members, providing a frame for exciting encounters with the new and reassuring revisitations of the familiar. Welcome to Hannover!

Wed, June 7 *Preconference Program*

04.30—06.30	Editorial Board Meeting	Conti Hochhaus, 613 Königsworther Platz 1
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07.00	Conference Warming	Beckmanns Weinhaus Calenberger Straße 12
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Thu, June 8

08.30—04.30	DGfA/GAAS Board Meeting	Conti Hochhaus, 609
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01.00—02.00	Catered Lunch	Conti Hochhaus, 613
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02.30—04.00	Digital American Studies Initiative (DASI): First Forum “Accessing Knowledge in the Digital Age”	Conti Hochhaus, 703
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03.00—04.30	PGF Get-Together The get-together aims to welcome new scholars to the Postgraduate Forum of the GAAS and to facilitate exchange between young scholars of American Studies. In a casual setting, young researchers of all qualification levels can learn about the PGF and meet other graduates and postgraduates before the conference picks up pace.	Conti Hochhaus, 615
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Conference Program

02.00—05.00	Conference Office	Hauptgebäude, C 109 Welfengarten 1
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05.00—07.00	Conference Opening Carmen Birkle President GAAS	Hauptgebäude, Lichthof
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Welcoming Addresses

Christoph Strutz
Vice President, Leibniz Universität Hannover

Ruth Mayer
Chair American Studies, Hannover

Richard Yoneoka
U.S. Consul General to Northern Germany, Hamburg

Award Ceremony

Fulbright American Studies Award
Christoph Daniel Ebeling Fellowship
Best Article Award *Amerikastudien/American Studies*

Keynote Lecture

Andreas Reckwitz
“The New Class Divide in Late-Modern Culture”
Chair: Günter Leypoldt, Hamburg

07.00	Reception Music: Adorno Jazz Machine	Hauptgebäude, Lichthof
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Fri, June 9

08.00—06.00	Conference Office	Hörsaalgeb., 004
09.00—10.30	Keynote Lecture Anita Patterson “Eliot, Emerson, and Transpacific Modernism” Chair: MaryAnn Snyder-Körber, Würzburg	Hörsaalgeb., Gr. Saal 201
10.30—11.00	Coffee Break	
11.00—12.30	Keynote Lecture Laura Horak “Modernity, Sexuality, Cinema: Early Twentieth Century Transformations” Chair: Astrid Böger, Hamburg	Hörsaalgeb., Gr. Saal 201
12.30—02.00	Lunch PGF Meeting & Brown Bag Lunch Young scholars are invited to discuss issues of their concern. Organized by the current PGF Team Hamburg and Bremen (Paula von Gleich, Marius Henderson, Jasmin Humburg, Julia Lange, Mariya Nikolova, Samira Spatzek) Teaching American Studies Lunch Presentation <i>Handbooks of English and American Studies</i> and reception by de Gruyter	Conti Hochhaus, 103 Königsworther Platz 1 Restaurant (t.b.a.) Conti Hochhaus, 609
02.00—05.00	Workshops 1—7	Conti Hochhaus, 109, 116, 506, 003, 609, 306, 503
03.15—03.45	Coffee Break	Hörsaalgeb., Foyer

05.30—06.30	Women’s Caucus	Kesselhaus
	Info Session: DFG funding and GAAS scholarships	Conti Hochhaus, 703
	Digital American Studies Initiative	Conti Hochhaus, 615
7.00	Mayoral Reception Stefan Schostok, Mayor, City of Hannover	Neues Rathaus Tramplatz 2

Sat, June 10

08.00—06.00	Conference Office	Hörsaalgeb., 004
09.00—10.30	Keynote Lecture Michael North “The Afterlife of Modernism” Chair: Heike Schäfer, Konstanz	Hörsaalgeb., Gr. Saal 201
10.30—11.00	Coffee Break	
11.00—01.00	GAAS Member's Meeting	Hörsaalgeb., Gr. Saal 201
01.00—02.00	Lunch Diversity Roundtable & Brown Bag Lunch	Conti Hochhaus, 103
02.00—05.00	Workshops 8—15	Conti Hochhaus, 003, 306, 615, 506, 103, 415, 609, 116
03.15—03.45	Coffee Break	Hörsaalgeb., Foyer
05.15—06.15	PGF Meet the Speakers The Postgraduate Forum invites young scholars to participate in a panel discussion with the keynote speakers of this year's annual meeting. The event allows for open scholarly exchange between the speakers and young researchers and intensive discussion about the conference's general topic as well as the individual keynote lectures.	Conti Hochhaus, 703
06.15—07.45	Panel: “Die Lage der Nation: Wissenschaft, Kultur und Politik in Zeiten von Trump” Elvira Bolanca-Lowman (Marburg), Cedric Essi (Bremen), Alfred Hornung (Mainz), Christian Lammert (Berlin), Britta Waldschmidt-Nelson (Augsburg) Mod.: Christiane Lemke (Hannover)	Hörsaalgeb., Gr. Saal 201
8.00	Party	Werkhof Schaufelder Straße 11

Sun, June 11

08.00—01.00	Conference Office	Hörsaalgeb., 004
09.00—10.30	Keynote Lecture Ulla Haselstein “Progressivism, Normalization, and the Novel” Chair: Andrew S. Gross, Göttingen	Hörsaalgeb., Gr. Saal 201
11.00	Reading Sharon Dodua Otoo Mod. Kerstin Schmidt, Eichstätt-Ingolstadt (hosted by Literarischer Salon, Leibniz University Hannover)	Foyer Niedersachsensaal Königsworther Platz 1

Theatre and dance from all over the world

TRISTESSES by Anne-Cécile Vandalem . Brussels
A thriller about desperate personal and political choices, performed simultaneously on stage and on screen with live music.
8 and 9 June at 7.30 pm . Schauspiel Hannover
In French with English and German surtitles

DE-APART-HATE by Mamela Nyamza . Cape Town
A dissection of post-apartheid South Africa in song, dance and Bible recitations.
9 and 10 June at 5.30 pm . Ballhof Zwei
In English and Xhosa with German surtitles

PORTRAIT OF MYSELF AS MY FATHER by Nora Chipaumire . New York City
A visceral exploration of Black masculinity in Chipaumire's trademark synthesis of African dance styles.
10 and 11 June at 8 pm . Cumberlandsche Bühne
In English, French, Shona and Wolof

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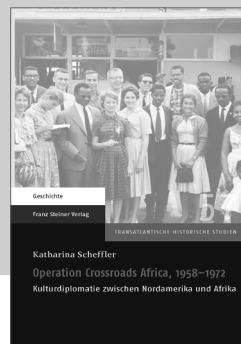
Workshops 1—7, Friday

01	Modernity/-ies and the Teaching of North American Languages, Literatures, and Cultures (Gabriele Blell, Hannover; Uwe Küchler, Tübingen)	109
02	Digital Modernities: America and American Studies in an Algorithmic Age (Alexander Dunst, Paderborn; Dennis Mischke, Stuttgart)	116
03	Transparency and Security, Surveillance and Privacy, and the Modern American State (Philipp Gassert, Mannheim; Michael Wala, Bochum)	506
04	Modernist Generation: The Making of Those Who Make It New (Julius Greve, Oldenburg; Sascha Pohlmann, München)	003
05	The Latin Side of Modernity: Identities, Power Relations, and Modernization(s) in U.S. Latina/o Culture (Astrid Haas, Wuppertal; Alexia Schemien, Duisburg-Essen)	609
06	Play, Narrative, and American Modernities (Sebastian M. Herrmann, Leipzig; Stefan Schubert, Leipzig)	306
07	Queer Modernities—Queer Mobilities (Linda Heß, Frankfurt am Main; Judith Rauscher, Bamberg)	503

Workshops 8—15, Saturday

08	How to Read the Literary Market: A Forum on Theories and Methods (Dustin Breitenwischer, Freiburg; Johannes Voelz, Frankfurt am Main)	003
09	Postmodernity and the Concept of Post-Fact Society (Curd Knüpfer, FU Berlin; Christian Lammert, FU Berlin)	306
10	"I placed a jar in Tennessee": The Poetics and Topographies of the Frontier in American Modernism (Jan D. Kucharzewski, Hamburg; Jolene Mathieson, Hamburg)	615
11	Narratives of Entangled Histories of Uneven Modernities (Annika McPherson, Augsburg; Julia Roth, Bielefeld; Wilfried Raussert, Bielefeld)	506
12	The Shape of Things to Come: Modern Visions of the Future (Sabrina Mittermeier, München/Mainz)	103
13	American Modernism between Technology and Ecology (Timo Müller, Regensburg; Clemens Spahr, Mainz)	415
14	Digitalization and the Future of Work (Julia Püschel, FU Berlin; Boris Vormann, FU Berlin)	609
15	Doing Modernity—American Bodies & Subjects in the Early Twentieth Century (Olaf Stieglitz, Köln)	116

12 Program



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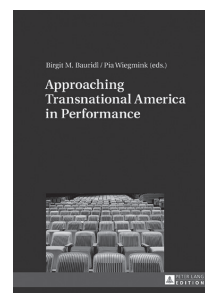


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Proposals are welcome for monographs or edited collections. For further information, please contact Michael Rücker, Commissioning Editor for American Studies and English Language & Literatures, at m.ruecker@peterlang.com.

Friday, June 9, 2.00—5.00

Conti Hochhaus, 109

Gabriele Blell (Hannover), Uwe Küchler (Tübingen)

WORKSHOP 1

Modernity/-ies and the Teaching of North American Languages, Literatures, and Cultures

Wolfgang Hallet (Gießen)

“Teaching the Rise of the Modern Western City in Graphic Fiction”

Laurenz Volkmann (Jena)

“Teaching the Modernist American Short Story”

Heike Schäfer (Konstanz)

“Teaching Modernist Poetics from an Intermedial Perspective”

Roman Bartosch (Köln)

“We’ve Always Been Modern?! World Literature, Globalization, and Modern Approaches to Teaching English”

Friday, June 9, 2.00—5.00

Conti Hochhaus, 116

Alexander Dunst (Paderborn), Dennis Mischke (Stuttgart)

WORKSHOP 2

Digital Modernities: America and American Studies in an Algorithmic Age

Part I: Algorithmic Cultures in America

Ingrid Gessner (Regensburg)

“Imagining Past and Future: Augmented Reality (AR) Installations and American Studies”

Melanie Eis (Köln)

“Reinventing the Archive: Mapping the Museum of the 21st Century”

James Dorson (Berlin)

“Big Data/Big Fiction: Reading Frank Norris in the Petabyte Age”

Part II: Algorithmic Methods in American Studies

Frank Mehring (Nijmegen)

“Mapping Late Modernism: Digitizing and Clustering New Deal and Marshall Plan Photography”

Nils Reiter, Stephanie Siewert (Stuttgart)

“Collaborative Annotation: Exploring Episodic Narration in American Short Stories”

Melvin Wevers (Utrecht):

“Beyond Criticism: A Pragmatic Approach to Computation in American Studies”

Friday, June 9, 2.00—5.00

Conti Hochhaus, 506

Philipp Gassert (Mannheim), Michael Wala (Bochum)

WORKSHOP 3

Transparency and Security, Surveillance and Privacy, and the Modern American State

Bernhard Sassmann (Mannheim)

“‘If OSS has any future, a public-relations setup is a necessity.’ The Comprehensive PR Program of the Office of Strategic Services and the Founding of the Central Intelligence Agency, 1945—1947”

Stephan Kuhl (Frankfurt/Main)

“The Private and the I: Detective Fiction between Romanticism and Modernism”

Eva Jobs (Marburg)

“Better than Fiction? Myth-making and the Profession of Intelligence”

Diana Wagner (Marburg)

“‘A Spectacle of Simulacra’: Interveillance and the Ambiguities of Mediatization in Siri Hustvedt’s Novels”

Verena Diersch (Köln)

“‘Making our foreign partners more capable also makes NSA more capable.’ Collaborative Cyber Activity and the Limits of Control and Accountability”

Andreas Beer (Berlin)

“The Masked Multitude: Aporia of Mosaic Mass Identities in Protests against the State of Surveillance-for-Security”

Friday, June 9, 2.00—5.00

Conti Hochhaus, 003

Julius Greve (Oldenburg), Sascha Pöhlmann (München)

WORKSHOP 4

Modernist Generation: The Making of Those Who Make It New

Susanne Rohr (Hamburg)

“(Why We Can) Make It New—A Pragmaticist Approach”

Andrew Gross (Göttingen)

“Generating Value: Ezra Pound and the Modernist Lyric”

Philipp Schweighauser (Basel)

“Making It New, Differently: Margaret Mead’s Poetry”

Miriam Strube (Paderborn)

“A Black Generation: (Self-)Making Afro-Modernism, Pragmatist Aesthetics, and the Harlem Renaissance”

Birgit Capelle (Düsseldorf)

“Generating Newness in the Flow of Immediacy: Stein, Kerouac, and the Tao of Modernist Writing”

Birte Christ (Gießen):

“‘Still doing nothing new with language or form’: Middlebrow Modernism from Smart Magazines to John Irving”

Podiumsdiskussion
**Die Lage der Nation:
Wissenschaft,
Kultur und Politik
in Zeiten
von Donald Trump**



Öffentliche
Podiumsdiskussion
im Rahmen
der Jahrestagung
der Deutschen
Gesellschaft für
Amerikastudien,
Leibniz Universität
Hannover

Samstag, 10. Juni, 18.15
Hörsaalgebäude, Conti-Campus,
Großer Saal, Eintritt frei

Moderation Christiane Lemke (Leibniz Universität Hannover)

Wir sind im ersten Jahr der Amtszeit von Donald Trump. Verwunderung, Verärgerung und Verzweiflung über die (wissenschafts)politischen Wege der neuen Regierung nehmen stetig zu. Soziale Medien werden zu zweifelhaften Regierungsinstrumenten. Ausgaben für Wissenschaft und Kultur werden zusammengestrichen, Militärausgaben dagegen steigen. Die Deutsche Gesellschaft für Amerikastudien, deren oberste Ziele die transnationale Kommunikation und der wissenschaftliche Austausch mit den USA sind, sieht ihre Werte in Frage gestellt. Was bedeuten die rapide fortschreitenden Entwicklungen für uns? Wie können wir reagieren und handeln?

Diskussion in deutscher Sprache mit ausgewiesenen Vertreterinnen und Vertretern der DGfA aus den Geistes-, Kultur- und Sozialwissenschaften: Elvira Bolanca-Lowman (Philipps-Universität Marburg), Cedric Essi (Universität Bremen), Alfred Hornung (Obama Institute for American Studies, Johannes Gutenberg-Universität Mainz), Christian Lammert (FU Berlin), Britta Waldschmidt-Nelson (Universität Augsburg)

Friday, June 9, 2.00—5.00

Conti Hochhaus, 609

Astrid Haas (Wuppertal), Alexia Schemien (Duisburg-Essen)

WORKSHOP 5

The Latin Side of Modernity: Identities, Power Relations, and Modernization(s) in the U.S.

Astrid Fellner (Saarbrücken)

“Another Map, Another Modernity: Border Thinking in the Americas”

Markus Heide (Uppsala)

“Américo Paredes and Countercultures of Modernity”

Claudia Roesch (Münster)

“Between Isolation and Change: Mexican American Families in the 1950s Southwest”

Karin Ikas (Frankfurt/Main)

“Latinotopia, Modernity and the Chicana/o Imaginary”

Alexia Schemien (Duisburg-Essen)

“Of Freeways and Mechanical Tortoises: Solitude, Urbanity, and Modernity in *Their Dogs Came with Them* and *The People of Paper*”

Friday, June 9, 2.00—5.00

Conti Hochhaus, 306

Sebastian M. Herrmann, Stefan Schubert (Leipzig)

WORKSHOP 6

Play, Narrative, and American Modernities

Birgit Bauridl (Regensburg)

“Zora Neale Hurston’s Cultural Performance and the Politics of Play and Place in the New York Narratives”

Katja Kanzler (Dresden)

“*Westworld*: Television’s ‘Quality Turn’ at the Crossroads of Narrative and Gameplay”

Sören Schoppmeier (Berlin)

“‘There Are Better Options Than This’ (i.e., Pony Lasers): *Pony Island* as Countergaming”

Svenja Fehlhaber (Osnabrück)

“Critical Subversion and a Generative Vision: A Liminoid Reading of American Modernization in Nathan Asch’s *The Office* (1925)”

Stefan Schubert (Leipzig)

“Playing Modernities? (Meta)Textuality, Transmediality, and Self-Reflexivity in the Video Game *Alan Wake*”

Friday, June 9, 2.00—5.00

Conti Hochhaus, 503

Linda Heß (Frankfurt/Main), Judith Rauscher (Bamberg)

WORKSHOP 7

Queer Modernities—Queer Mobilities

Part I

Kathy-Ann Tan (FU Berlin/Tübingen)

“Queer Expatriation and/in Modernist Writing”

Rai Peterson (Ball State University)

“Modern by Osmosis: Margaret Anderson, Solita Solano, Janet Flanner, and Sybille Bedford’s Evolution on the Page”

Katrin Horn (Erlangen-Nürnberg)

“‘What is remembered?’ Alice B. Toklas’s Queer Autobiographies”

Part II

Iris-Aya Laemmerhirt (Dortmund)

“‘Nothing that ever was changes’? Queer Mobilities in Gore Vidal’s *The City and the Pillar* (1946)”

Florian Weinzierl (Regensburg)

“Walking the Wilde Walk—Queer Temporal Mobility in *A Man of No Importance*”

Elena Kiesling (Mannheim)

“Moving Forward, Pushing Backward—An Intersectional Analysis of Blackness as Queerness”

Saturday, June 10, 2.00—5.00

Conti Hochhaus, 003

Dustin Breitenwischer (Freiburg), Johannes Voelz (Frankfurt/Main)

WORKSHOP 8

How to Read the Literary Market: A Forum on Theories and Methods

Julika Griem (Frankfurt/Main)

“Modeling Literary Markets: Spatial and Temporal Conceptualizations”

Tim Lanzendörfer (Mainz)

“How to Read the ‘Literary’ in the Market: On Genre, Prestige, Value”

Philipp Löffler (Heidelberg)

“The Longfellow-Puzzle: Book Production, Popularity, Peer Recognition”

Stefanie Müller (Frankfurt/Main)

“‘No more little boxes’: Poetic Positionings in the Literary Field”

Florian Sedlmeier (Berlin)

“Howells and the Properties of Literature”

Johanna Seibert (Mainz)

“Tasteful Networking: The Early African Caribbean Press and the Literary Market in the Nineteenth-Century Atlantic”

Saturday, June 10, 2.00—5.00

Conti Hochhaus, 306

Curd Knüpfer, Christian Lammert (FU Berlin)

WORKSHOP 9

Postmodernity and the Concept of Post-Fact Society

Nina Yermakov Morgan (Kennesaw State University)

“America’s Post-Truth in the Age of Technological Reproduction”

Michael Oswald (Passau)

“Post-Fact Politics: The Modern Producerism and its Implications on Anti-Statist Sentiments”

Curd Knüpfer (Berlin)

“Split Realities: Conceptualizing Overlap and Divergence in Competing Modes of News Production”

Simon Schleusener (Berlin)

“Post-Truth Politics: The New Right and the Postmodern Legacy”

Florian Böller (Kaiserslautern)

“Fake Evidence, Threat Inflation, and the Post-Fact Politics of Legitimizing Wars”

Yuwei Ge (Marburg)

“Post-Truth Politics and Web 2.0: Deconstructing the 2016 American Presidential Campaign”

Saturday, June 10, 2.00—5.00

Conti Hochhaus, 615

Jan D. Kucharzewski,
Jolene Mathieson (Hamburg)

WORKSHOP 10

“I placed a jar in Tennessee”: The Poetics and Topographies of the Frontier in American Modernism

Jan Kucharzewski (Hamburg)

“‘But wherever the truth may be’: Frontiers, Boundaries, and Liminalities in Modernist Poetry”

Herwig Friedl (Düsseldorf)

“American Modernist Thinking and the Frontier-Concept: Pragmatist Explorations of Liminal Realms”

Pierre-Héli Monot (München)

“The Frontier as Nomos: Carl Schmitt, George Oppen, Cornelius Castoriadis, and the Poetics of Democratic Self-Limitation”

Sascha Klein (Köln)

“Frontiers on the Ground and in the Sky—The Dual Production of the Wild West and the Sky-scraper in 20th Century American Culture”

Jolene Mathieson (Hamburg)

“The Outlaw in American Modernism”

Saturday, June 10, 2.00—5.00

Conti Hochhaus, 506

Annika McPherson (Augsburg), Wilfried
Raussert (Bielefeld), Julia Roth (Bielefeld)

WORKSHOP 11

Narratives of Entangled Histories of Uneven Modernities

Matti Steinitz (Bielefeld)

“African Roots vs. American Modernity? Debates on Cultural Politics within the U.S. Black Power Movement and Brazil’s *movimento negro*”

Rebecca Fuchs (Mainz)

“Uneven Modernities/Decolonial Temporalities: Re-Appropriating Time in North American Indigenous Writing”

Sladja Blazan (Würzburg)

“Extramoderns and their Discontent”

Saskia Hertlein (Duisburg-Essen)

“Make America New Again? Inter-American Literature and New Frontiers between Love Songs and Open Wounds”

Dennis Büscher-Ulbrich (Kiel)

“No Future for Nobody: Zombie Neoliberalism and the Real of Capital”

Saturday, June 10, 2.00—5.00

Conti Hochhaus, 103

Sabrina Mittermeier (München/Mainz)

WORKSHOP 12

The Shape of Things to Come: Modern Visions of the Future

Lisa Meinecke (München)

“The Golden Age of Automata and the Origins of Modern Robotics”

Florian Groß (Hannover)

“The Future That Was Lost: Revisiting the New in the 1939 and 1964 World’s Fairs”

Florian Freitag (Mainz)

“‘The Future That Never Was Is Finally Here’: Revisiting Modern Futures in Disney’s Tomorrowlands”

Torsten Kathke (Köln)

“Futures Imperfect: Cognate Temporalities and Productive Dystopias in U.S. Non-Fiction Best-sellers, 1970—1990”

Christian Klöckner (Bonn)

“‘Find out what the future will cost you’: Finance’s Postapocalyptic Futures in Nathaniel Rich’s *Odds Against Tomorrow*”

Jens Temmen (Potsdam)

“Envisioning the Future as an Obscured Past: Imaginings of Mars Colonization and the Discourses of 19th Century U.S. Pacific Imperialism”

Saturday, June 10, 2.00—5.00
Conti Hochhaus, 415

Timo Müller (Regensburg), Clemens Spahr
(Mainz)

WORKSHOP 13

**American Modernism Between
Technology and Ecology**

Maximilian Meinhardt (Mainz)

“Mechanical Perfectibility: Modern Photography
and the Techno-Ecological Dynamics of *The
Bridge*”

Anna Flügge (München)

“After Nature: Fitzgerald’s New World”

Martin Holtz (Greifswald)

“The Relationship between Nature and Technol-
ogy in Three New Deal Documentaries: *The Plow
that Broke the Plains*, *The River*, and *The City*”

Connor Pitetti (Marburg/Stony Brook)

“‘Between two and three each morning it rains
for exactly one hour’: Technology, Ecology, and
History in Hugo Gernsback’s Pulp Modernism”

Christopher Schliephake (Augsburg)

“Simia et/ex machina: King Kong and the Eco-
logical Imagination in Modern Culture”

Susanneh Bieber (Texas A&M)

“Towards an Ecology of Art: Claes Oldenburg’s
Hole and the Lower Manhattan Expressway”

Saturday, June 10, 2.00—5.00
Conti Hochhaus, 609

Julia Püschel, Boris Vormann (FU-Berlin)

WORKSHOP 14

**Digitalization and the Future of
Work**

Gina Glock (Berlin)

“Job Polarization in the U.S. and Germany: Tech-
nology-Based, but Human Capital Driven?”

Christian Güse (Berlin)

“Technology vs. Unions? The Role of Contingent
Work in Sustaining Supply Networks”

Leonie Katharina Reher (Berlin)

“Can an unconditional basic income take away
our fear of the future of work?”

Juliana Strätz (Potsdam)

“Virtual Labor and the Rematerialization of
Bodies”

Saturday, June 10, 2.00—5.00
Conti Hochhaus, 116

Olaf Stieglitz (Köln)

WORKSHOP 15

**Doing Modernity—American
Bodies & Subjects in the Early
Twentieth Centuryw**

Johanna Heil (Marburg)

“From Organic Movement to Technique:
Forging Bodies in American Modern Dance”

Björn Klein (Göttingen)

“Writing at the Margin—Fragmented Identities
in New York around 1900”

Helena Körner (Tübingen)

“‘There is no end to the round of use one can
make of a paper’: Doing Socialism in the 1900s”

Felix Krämer (Erfurt)

“Indebted Bodies—Struggling for Modern Inter-
est during the 1920s”

Martin Lütke (Berlin)

“American Bell and American Bodies: Making
and Marketing the Telephonic Body in the Early
20th Century”

Nina Mackert (Erfurt)

“Counting Calories, Becoming Able—Making
Modern Bodies and Selves”

Saturday, June 10, 5.15—6.15
Conti Hochhaus, 703

Paula von Gleich, Marius Henderson, Jasmin
Humburg, Julia Lange, Mariya Nikolova, Samira
Spatzek

POSTGRADUATE FORUM

Meet the Speakers

The Postgraduate Forum invites young scholars
to participate in a panel discussion with the
keynote speakers of this year’s annual meeting.
The event allows for open scholarly exchange
between the speakers and young researchers
and intensive discussion about the conference’s
general topic as well as the individual keynote
lectures.

Andreas Reckwitz
The New Class Divide in
Late-Modern Culture

Thursday,
June 8, 6.00—7.00

Andreas Reckwitz is professor of cultural sociology at the Europa-University Viadrina at Frankfurt/Oder. Andreas Reckwitz was visiting scholar and visiting professor at Berkeley, London, Vienna, Heidelberg, Bielefeld, Freiburg and St. Gallen. In a number of books, he has pursued the aim of formulating a 'cultural' theory of the social and of modernity. His publications include *Die Transformation der Kulturtheorien (The Transformation of Cultural Theories*, Velbrück, 2000), *Das hybride Subjekt. Eine Theorie der Subjektkulturen von der bürgerlichen Moderne zur Postmoderne (The Hybrid Subject. From Bourgeois Modernity to Postmodernity*, Velbrück, 2006) and *Die Erfindung der Kreativität. Zum Prozess gesellschaftlicher Ästhetisierung (The Invention of Creativity. On the Process of Aestheticization*, Suhrkamp, 2012). Reckwitz's current interests are different forms of processes of aestheticization and regimes of novelty in modern society and their impacts on cultural alienation and emancipation; the specific contribution of urban and spatial development in this context; and the general question of how to understand cultural theory as a theory of materiality, considering the fluxus of artefacts, affects and senses. He is the recipient of an "Opus magnum" grant (VW Foundation) for his current book project "Die Kulturalisierung der Gesellschaft" ("The Culturalization of Society").

In Western contemporary societies, social structure is undergoing a fundamental transformation. Whereas in classical modernity, the industrial society of the 1940s to 70s was dominated by an overarching middle class, in late-modern and post-industrial society since the 1980s this homogeneous structure has been supplanted by a new, central class divide: the dualism between a new middle class, which has profited from the expansion of higher education, and a new underclass, which has suffered from deindustrialization. The new class divide has long been ignored but recent political events such as the rise of right-wing populism in the U.S. and France strikingly confirm its existence. The talk argues that the new class divide is not only material and economical, but turns out to be above all a cultural divide. This divide has to be studied on the level of cultural lifestyles and cultural strategies and with regard to the current culturalization of inequality. Here, the new middle class distinguishes itself by a self-valorization on the level of aesthetics and ethics and a 'curatory' attitude towards everyday practices (such as food, the body and health, travel, home design, education); correspondingly the new underclass turns into an object of devaluation in all these fields. In the United States—hitherto the privileged place of an all-embracing middle class-lifestyle—this cultural class divide has a particularly distinct and thus paradigmatic structure.

Anita Patterson
Eliot, Emerson, and
Transpacific Modernism

Friday,
June 9, 9.00—10.30

Anita Patterson is professor of English at Boston University. Her research focuses on American literature, modernism, and black poetry of the Americas, and her approach emphasizes transnational and intercultural dialogue. She published the books *From Emerson to King: Democracy, Race, and the Politics of Protest* (Oxford UP, 1997) and *Race, American Literature and Transnational Modernisms* (Cambridge UP, 2008). Her current book project, *American Japonisme and Modernist Style*, continues with the interest in transnationalism, intercultural exchange, and the American contexts of literary modernism, pursuing an interdisciplinary approach in order to show how the opening of Japan, and the widening popular appeal of Japanese culture in the latter half of the nineteenth century had a formative effect on the emergence of modernism.

The global turn in modernist studies has prompted a revisiting of fundamental questions Americanists have raised about the fact and significance of intercultural dialogue in a dauntingly expanded field. Critics have usefully explored how Mary Louise Pratt's idea of a frontier "contact zone" applies to modernity's international spaces of cross-cultural exchange. The rise of "post-national," "hemispheric," "transnational," and "transpacific" perspectives in American Studies has vitally enhanced our ability to question and revise prevailing exceptionalist myths, and to give closer scrutiny to intricately intertwined histories that were previously obscured by longstanding nationalist assumptions. This lecture examines how ties between New England and East Asia shaped T. S. Eliot's early poetry, focusing on how debates at Harvard cultivated his interest in Buddhist ethics. Contesting Cleo Kearns's influential view that Eliot's exposure to Mahayana Buddhism was not reflected in Eliot's writings until his later years, Tatsuo Murata and Sharon Cameron have called attention to the influence of Masaharu Anesaki, whose course lectures on "Buddhist Ethics and Morality" Eliot attended as a graduate student, during the 1913—1914 academic year. Building on the work of these and other scholars, I will explore how Eliot's formative intellectual encounters with Josiah Royce, George Santayana, and Irving Babbitt inspired transpacific intercultural dialogue in his poetry that would last a lifetime, and fostered his ambivalent engagement with Ralph Waldo Emerson, whose prior interest in Buddhism laid a foundation for Eliot's modernism.

Laura Horak
Modernity, Sexuality,
Cinema: Early
Twentieth Century
Transformations

Friday,
June 9, 11.00—12.30

Laura Horak is assistant professor for film studies at Carleton University. She investigates gender and sexuality in film history, with an emphasis on silent cinema and transgender, lesbian, and gay cinema cultures in the United States and Sweden. She teaches courses on film theory and historiography, passing and masquerade in cinema, sexuality in American cinema, women directors, queer Hollywood, and the body and visual technology. Her co-edited anthology, *Silent Cinema and the Politics of Space* (Indiana University Press, 2014) won the Society of Cinema and Media Studies' Award for Best Edited Collection of 2014. Her most recent book is *Girls Will Be Boys: Cross-Dressed Women, Lesbians, and American Cinema, 1908—1934* (Rutgers UP, 2016). She is currently writing a book on the work of Finnish-Swedish filmmaker Mauritz Stiller, titled *Cinema's Oscar Wilde: Mauritz Stiller and the Production of Modern Sexuality*.

In the early twentieth century, many associated the new medium of cinema with modernity—the speed and shocks of modern life, annihilation of time and space, and destabilization of the traditional social order. At the same time, purveyors of cinema often went to great lengths to connect it to older aesthetic and entertainment traditions, such as theater, history, folklore, and art, in order to attract middle-class audiences and discourage censorship efforts. Cinema underwent a rapid series of transformations during these decades, navigating and reshaping both modernity and tradition as it went. This same period witnessed profound transformations in the organization and understanding of sexuality—including the popularization of the idea that people could be organized into categories based on who they were attracted to and how they expressed their gender. With these new ideas came newly popularized identities like Lesbian, invert, Urning, and homosexual. While these identities organized people in novel ways, they drew upon traditions of describing same-sex erotic activity that dated back to Antiquity. This talk explores the ways that these two sets of transformations—in cinema and in the categorization of sexuality—intersected and intertwined. How did cinema's goals draw it to these new ways of organizing sexuality? What visions of sexuality did American cinema offer its audiences? How did cinema intersect with other types of popular media to circulate new ways of reading and labeling bodies? This talk will approach these questions via American cinema's representations of cross-dressing men and women, inverts, lesbians, and gays from the 1910s through the early 1930s.

Michael North
The Afterlife of
Modernism

Saturday,
June 10, 9.00—10.30

Michael North is professor of English at the University of California, Los Angeles. The primary focus of his teaching and scholarship is the Anglophone literature of the last hundred years, with particular concentration on race, politics, and the visual arts. He is the author of numerous books, including *The Political Aesthetic of Yeats, Eliot and Pound* (Cambridge UP, 1991), *The Dialect of Modernism: Race, Language and Twentieth-Century Literature* (Oxford UP, 1994), *Reading 1922: A Return to the Scene of the Modern* (Oxford UP, 1999), *Camera Works: Photography and the Twentieth-Century World* (Oxford UP, 2005), *Machine-Age Comedy* (Oxford UP, 2009), and *Novelty: A History of the New* (Chicago UP, 2013). In addition, he has published articles on modern art, literature, and politics in journals including *Critical Inquiry*, *American Literary History*, *American Literature*, *PMLA* and *Contemporary Literature*. He has received a Guggenheim Memorial Foundation Fellowship, a UC President's Research Fellowship, the Modernist Studies Association Book Prize (2006), and the Robert Motherwell Book Award (2014). In 2012, he was elected to the American Academy of Arts and Sciences.

There is a fair amount of talk now about the afterlife of modernism, as that movement persists as a topic of critical discussion and an influence on contemporary art and literature, even beyond the end of post-modernism. But there is not much discussion of the fact that modernism itself was a kind of after-life. Many of the great works, including *The Cantos*, *The Waste Land*, and *Ulysses*, were conscious echoes of the past. The most famous statement of modernist novelty, “make it new,” is in fact a self-conscious quotation from an ancient source. Is it possible, then, that our continuing puzzlement about the persistence of modernism stems from a more basic misunderstanding of that movement's own relation to time, to novelty, and to the concept of the present? Perhaps the institutions of modernism open up a paradox in the idea of the modern itself, so that it can be both past and present at once, that would shed a more general light on the larger notions of historical progress and aesthetic change.

Ulla Haselstein
**Progressivism,
Normalization, and the
Novel**

**Sunday,
June 11, 9.00—10.30**

Ulla Haselstein is professor of American Literature (Chair) at the John F. Kennedy Institute, Free University Berlin. She was a research associate at the Center of Cultural Studies at UC Santa Cruz in 1993–94, a visiting professor of American Literature at UC Irvine in 2001, and an Aby Warburg Visiting Professor at the University of Hamburg at 2009. She has published widely on modernist and postmodernist literature, Native American Studies, holocaust literature, and literary theory. Her most recent book publications are the co-edited volumes *The Cultural Career of Coolness* (Rowman, 2013) and *The Pathos of Authenticity* (Winter, 2010). She is currently working on a book on Gertrude Stein. She is a recipient of an “Opus magnum” grant by the VW Foundation (2015–17) for her current book project “Gertrude Stein: Literary Portraits.”

At the beginning of the 20th century, immigration to the U.S. was at an all-time high, nativism was on the rise, and progressive politicians advocated a mixture of measures, from immigration restrictions and quotas to civic education, language classes and courses in hygiene for those who had entered the country. Because of the numbers of immigrants, their religion and their countries of origin, the notion of assimilation became a topic of investigation by social scientists and intellectuals. The metaphor of the social machine is often used to describe an automatic production of standardized subjects. Attacked by progressivists for their decision to live in Europe, both Henry James and Gertrude Stein wrote about the assimilation of immigrants in the context of normalization. The profound formal differences between their texts reflect different stages of modernity/modernism, but also stake out a common ground, namely art as a relatively autonomous social sphere where a nonconformist lifestyle is legitimized both as an artistic resource and as a liberating act of self-affirmation.

**Lesung Literarischer
Salon**

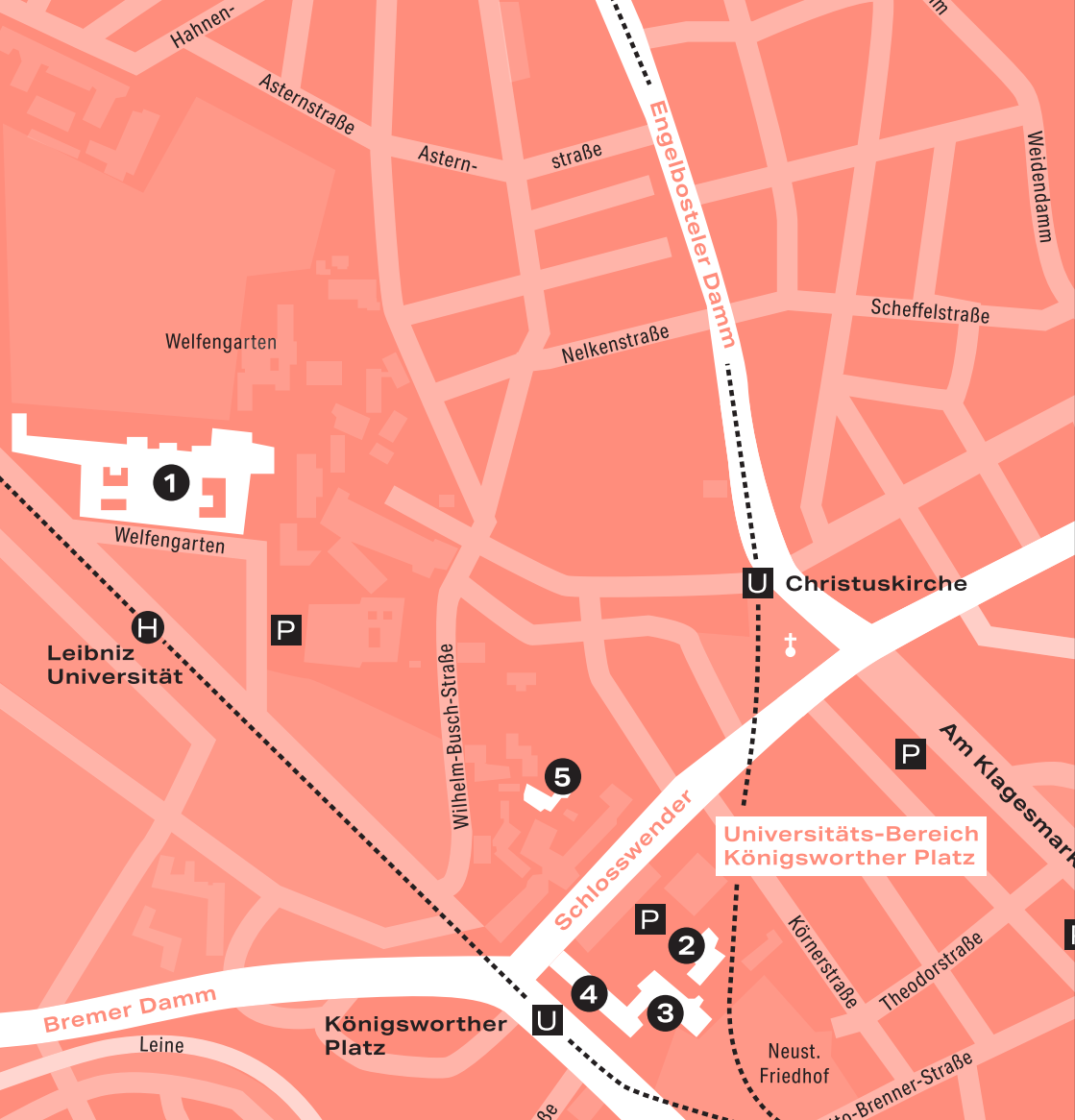
Sharon Dodua Otoo
**Gegen die
Unsichtbarkeit.
Diversität,
Antidiskriminierung
und Feminismus
schreiben und
leben**

**Sunday,
June 11, 11.00**

Als Sharon Dodua Otoo 2016 den Ingeborg-Bachmann-Preis bekam, war die Signalkraft und Strahlwirkung groß: eine Frau, die sich seit Jahren aktiv für die Sichtbarkeit von Menschen of Color und Frauen einsetzt, die in Großbritannien aufgewachsen ist und bisher nur in englischer Sprache publiziert hat; eine Frau, die sich gegen Diskriminierung und für Empowerment und gesellschaftliche Veränderungen einsetzt. Sharon Dodua Otoo schreibt gegen die Unsichtbarkeit an, wechselt Perspektiven, lenkt die Blicke auf diejenigen Menschen, die nicht der Norm entsprechen und deswegen kaum sichtbar sind, sie fordert Heterogenität und das Aufbrechen von Sprach- und Denkgrenzen. So ist auch die Hauptfigur in der Bachmann-Erzählung: *Herr Gröttrup setzt sich hin*. Ein unangepasstes körperloses Wesen, das sich in dieser Geschichte als Ei wiederfindet: ein Ich, das vieles war, ist und sein kann. Die Lesung in Hannover gestaltet sich um die Novelle *die dinge, die ich denke, während ich höflich lächle* und den neuen Roman *Synchronicity*.

Mod.: Kerstin Schmidt (Eichstätt-Ingolstadt)

**In Kooperation mit der ADV Nord e.V., gefördert durch die
Philosophische Fakultät der Leibniz Universität und die Leibniz
Universitätsgesellschaft**



Kartographische Bearbeitung: Institut für Kartographie und Geoinformatik, Leibniz Universität Hannover,
 Datengrundlage: ATKIS-Basis-DLM der LGLN-Landesvermessung + Geobasisinformation, Hannover

Locations at Leibniz Universität

Opening

- 1** Hauptgebäude/main building
 Lichthof / Welfengarten 1
 Tram: Leibniz Universität (Line 4 › Garbsen or
 Line 5 › Stöcken)

Main conference site

- Conti Campus**
- 2** Hörsaalgebäude/lecture hall (Keynotes)
- 3** Hochhaus/highrise (Workshops)
 Königsworther Platz 1
 Tram: Königsworther Platz (Line 4 › Garbsen or
 Line 5 › Stöcken)

Reading Sunday

- 4** Niedersachsensaal
 Königsworther Platz 1

Women's Caucus

- 5** Kesselhaus
 Schloßwender Straße 5
 Tram: Königsworther Platz (Line 4 › Garbsen or
 Line 5 › Stöcken)

Locations elsewhere

Mayoral Reception Friday

- Neues Rathaus
 Trammplatz 2
 Haltestelle: Aegidientorplatz
 Tram: Aegidientorplatz (Line 1 › Laatzen,
 2 › Rethen or 8 › Messe/Nord)

Party Saturday

- Werkhof Hannover Nordstadt
 Schaufelder Straße 11
 Tram: An der Strangriede (Line 6 › Nordhafen or
 Line 11 › Haltenhoffstraße)

Thank You



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