

*F*OCUS
ON GERMAN STUDIES

CONTRIBUTORS



Axel Bangert studied Contemporary History, Philosophy and German Literature at the Humboldt-Universität Berlin and was a visiting student at the universities of Bologna and Cambridge. In 2006, he received an MA in History with a thesis on representations of the Holocaust in contemporary feature film. From November 2004 to March 2006, he worked as a research assistant at the Foundation Holocaust Memorial in Berlin. He is currently writing a PhD thesis on filmic representations of Nazi Germany, World War II, and the Holocaust in German film since the 1990s at the University of Cambridge.

Dayton Henderson is a doctoral candidate in German and Film Studies (ABD) at the University of California, Berkeley. He received his MA in German and Second Language Acquisition and Teaching from the University of Arizona. Dayton is an enthusiastic instructor of German and a former assistant language coordinator of the German Department at UC Berkeley. He is interested in theories of motivation and student affect, as well as utilizing cinema in the foreign language classroom. He has also taught a summer immersion program at the Max Weber Haus through the University of Heidelberg and the University of Arizona. Dayton's non-pedagogical research interests include visual culture during the Weimar Republic, filmic representations of gender in the New German Cinema, changing conceptions of death and dying during the German Enlightenment, and modern Austrian cinema. He is currently a DAAD Fellow and guest researcher at the Universität zu Köln, where he is writing his dissertation about post-war mourning culture and German cinema in the twentieth century. It is titled "Right to Remember: Projekt Antigone."

Anke Hertling studied German, Cultural and Media Studies at the Universities of Leipzig and Bruxelles. Since 2003 she has been working as a research assistant at the Interdisciplinary Center of Cultural Studies at the Universität Kassel (Germany) and currently teaches German and Social Studies. She is writing her PhD thesis on gender and mobility culture in the literature of the Weimar Republic. Together with Winfried Nöth, she is the editor of *Körper – Verkörperung – Entkörperung*, which was published in 2005 and explores topics of cultural semiotics. A

work on the German-Brazilian cultural exchange is just in the pipeline for publication.

Katya Krylova is an MPhil student in European Literature and Culture at the University of Cambridge. She completed her BA in Modern and Medieval Languages (German and Italian) at Cambridge in 2006 and wrote her undergraduate dissertation on “Writing as a mode of survival in Ingeborg Bachmann’s *Malina*.” Katya has worked extensively on Bachmann throughout her MPhil studies, exploring the themes of exile and identity formation for an essay on *Drei Wege zum See*, and the agency of the city in Bachmann’s prose work for her MPhil dissertation. Katya hopes to commence a PhD in German Literature at Cambridge in October 2007, exploring the legacy of the Second World War in the topography of the prose writing of Bachmann and Thomas Bernhard.

Frauke Matthes is a PhD candidate in Comparative Literature at the University of Edinburgh. She earned her MA in German and English Language and Literature from the University of Leipzig, and an MSc in Comparative Literature from the University of Edinburgh. Frauke is currently completing her PhD thesis, which examines perceptions of Islam and the Muslim world in contemporary German and English transcultural writing. Her research interests include travel and migration writing, postcolonial criticism, and the study of gender. She has taught German language courses as well as a course on German literature from 1765 to the present. Frauke recently accepted a position at the University of Edinburgh.

Barry Murnane recently completed his PhD in German Studies at the Georg-August-Universität Göttingen and is currently a graduate teacher at the Albert-Ludwigs-Universität in Freiburg. Following studies in Hannover, Dublin and Göttingen, he graduated with a degree in English and German from Trinity College, Dublin in 2003. He was awarded a Graduate Scholarship by the DAAD in 2003 and began studying for a PhD under Werner Frick in Göttingen. His main research interests are modernism and the *Jahrhundertwende*, Prague Modernism, contemporary drama, fantastic literature, cultural studies, intermediality and literary space. He has published on Kafka, literary space and Anglo-

German relations as well as a bilingual book *Ireland* (Freiburg 2006). His monograph “*Verkehr mit Gespenster*”: Gothic und Moderne bei Franz Kafka is due for publishing this fall. He is currently researching a project on concepts of the popular in German literature. From September 2007 he will be lecturing at the National University of Ireland, Maynooth.

Jürgen Schacherl holds a Mag Phil in American/English Studies and German Studies from Innsbruck University. He has studied and taught at the University of Sydney and the University of Cincinnati. He is currently employed at the Bundesoberstufen-realgymnasium Bludenz.

Andreas Martin Widmann studied German Literature, English Literature and Theater Studies at the Johannes Gutenberg-Universität in Mainz. His MA thesis (2005) dealt with *Medienreflexion und Medienkritik in Romanen Martin Walsers*. He is currently working on his PhD thesis about *Spielarten kontrafaktischer Geschichtsdarstellung in der Erzählliteratur des 20. Jahrhunderts bei Günter Grass, Thomas Pynchon, Thomas Brussig, Michael Kleeberg, Philip Roth und Christoph Ransmayr*. His research interests include twentieth-century literature, German-American literary relations, *Weimarer Klassik* and essay. He has published articles on Heiner Müller and Martin Walser in academic journals.



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ANNOUNCEMENTS



CALL FOR PAPERS

The German Graduate Student Governance Association of the University of Cincinnati and the editors of the graduate student journal **Focus on German Studies** present the **Twelfth Annual Focus Graduate Student Conference** held on October 26-27, 2007 at the University of Cincinnati.

**Images of Culture... A Culture of Images:
German Visual Culture in Literature, Film, Art and Beyond**

How do cultures come to create images of themselves? Which forces, artistic needs and directions drive a culture to grapple with the graphic representation of itself? How is one to interpret cross- and multi-medial representations which attempt to capture visual impressions in text? To what extent, and by what means, do these representations and reflections re-shape the very culture which created them?

Literature has always attempted to recreate realistic places, unforgettable faces and spatial experiences of the world for the reader with nothing but the print on the page to do so. Therefore, authors have continually crafted new and challenging aesthetic methods to render a highly visual three-dimensional world on a two-dimensional page marked by a rather different – albeit thoroughly visual – experience: reading.

While German-speaking cultures have been creating images for a millennium or more, the past century and a half has created a number of particularly fascinating visual possibilities. The late 19th century saw the dawn of a series of technological advances in the form of photography and film which have marked German culture ever since. The importance of German painting and images had been by no means insignificant before, but the flood of images created as a response to the medial advances of photography and film have only proliferated further till the present. Furthermore, with the introduction of the internet and advances in computer-driven digital images, these forms of visual representation and manipulation have become an undeniably important object of cultural analysis.

The term “visual culture” is meant in the widest sense possible, and the conference will be primarily interested in creating and encouraging a wide-ranging and interdisciplinary discussion about how and why images are created within a culture, and how they come to bear upon that culture in turn.

We invite students from all disciplines to submit paper proposals responding to these or similar questions related to German visual culture in a modern or pre-modern context. Potential presentation topics include, but are not limited to:

- Image which have served as a reflection of German identity and/or as a projected space for play and innovation
- Ekphrasis in literature
- The relationship between text and image
- Images of the body in art and literature
- Authors and their drawings (Kafka, Grass, et al.)
- Photography and text (Sebald, Maron, et al.)
- Images in Romantic literature (Idyllic and “Nachtseitige” images)
- Multi-medial and digital texts
- Intersections of literature with architecture and design
- Descriptions of the city in *Großstadtliteratur*
- Film adaptations of literature
- Films of the Weimar Period
- Heimatfilme and Images of an Idyllic Germany and/or Austria
- New German Cinema
- Cultural images during National Socialism
- Images in theoretical and philosophical texts (Nietzsche’s focus on surface, Freud’s drawings and diagrams, etc.)
- Images of Germany’s land- and cityscapes over the course of the twentieth century: pre-, inter-, and post-war, Cold War division, and (Re)unification.
- Art history in the German, Austrian or Swiss context
- Performing arts

Revised conference papers can also be submitted for publication in our *Focus on German Studies* journal.

Information on the keynote speaker will be announced soon. Please send an abstract of 250-300 words in either English or German as a MS Word attachment by **August 31, 2007** to Todd Heidt and Alexandra Hagen at focusonlit@fastmail.fm (ATTN: Focus on GS Conference). On a separate cover sheet please list the proposed paper title, author’s name, university affiliation and email address. Conference participants have the option of housing with UC graduate students.

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CALL FOR BOOK REVIEWERS

The purpose of our book review section is to introduce our readership to primary and secondary works published within the last two years. Our aim is to discuss the work thematically and stylistically and, when possible, to contextualize the work within the author's oeuvre or its respective genre. We have the cooperation of major Austrian, German and Swiss publishers and can provide review copies. Please see our website for current list of books available for review.

<http://www.artsci.uc.edu/german/newsEvents/focus/reviewers.html>

If you are interested in reviewing books for *Focus on German Studies*, please send us the following information: (1) name and address, (2) institution, (3) area of interest, (4) topic of MA thesis or dissertation, and (5) your projected date of degree completion. *Focus* also accepts recommendations for books to review.

SUBMISSIONS REQUESTED

Submit an example of your best academic work to *Focus on German Studies!* *Focus on German Studies*, a journal produced by the German Graduate Student Governance Association (GGSGA) at the University of Cincinnati, is an important voice of the next generation of scholars in German Studies. Submissions demonstrating original scholarship in any area of German-language literature or German Studies will be considered for publication. We also publish interviews with German-speaking writers.

Please submit papers to the email below as a Microsoft Word attachment or on disk to the address below in Microsoft Word format. Manuscripts should be ca. 15-20 pages in length, double-spaced. They must follow the MLA style guidelines. The manuscript should be prepared so that it can be read anonymously.

The deadline for submissions to be considered for the 2008 volume of *Focus on German Studies* is December 15, 2007. After that date,

Focus will accept submissions for its 2008 volume. Inquiries and submissions should be made to the address below:

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