

RuhrCenter of American Studies presents

2022 Ruhr PhD Forum in American Studies

University of Duisburg-Essen | TU Dortmund University | Ruhr University Bochum

February 4 & 5, 2022 (Zoom)



FRIDAY, 4 FEB. 2022

13:00 – 13:10 WELCOME AND OPENING REMARKS

13:10 – 14:40 PANEL ONE / I TO I': RESISTANT AND TRANSFORMATIVE LIFE WRITING / Chair: Bithleem Sagiroglou

13:10 – 13:25 JUDITH SCHREIER #HU BERLIN / "THE SIZE OF MY BODY IS A SIMPLE FACT:" CREATIVE RESISTANCE THROUGH FAT LIFE WRITING

13:25 – 13:40 LAURA KOST #TUD / THE INSPIRING ATHLETE STORY: NARRATIVES OF TRANSFORMATION IN RUNNERS' MEMOIRS

13:40 – 13:55 HANNES KOBERG #RUB / PUSHING THE CORPOREAL LIMITS OF A NATION: THE BODY IN RIGOBERTO GONZÁLEZ'S *AUTOBIOGRAPHY OF MY HUNGERS*

13:55 – 14:40 QUESTIONS & ANSWERS

14:40 – 15:00 COFFEE BREAK

15:00 – 16:30 PANEL TWO / DEFYING (LITERARY) EXPECTATIONS / Chair: Janina Schäuffele

15:00 – 15:15 JULIA MACHTENBERG #RUB / COLD WAR DISCOURSES AND DISORDERED SELVES: STATES OF VULNERABILITY IN SYLVIA PLATH'S *ARIEL*

15:15 – 15:30 DILARA SERHAT-SAWITZKI #TUD / FROM "SCIENCE-IN-FICTION" TO "SCIENCE-IN-THEATRE:" GENDER IN CARL DJERASSI'S FIRST PLAY *AN IMMACULATE MISCONCEPTION* [1998]

15:30 – 15:45 MARTIN ZIMMERMANN #RUB / FROM THE NEW YORK SCHOOL TO THE EXPERIMENTATION OF THE LANGUAGE POETS: THE POLYTONALITY OF LANGUAGE AND WITTGENSTEINIAN POETICS IN JOHN ASHBERY'S POETRY

15:45 – 16:30 QUESTIONS & ANSWERS

16:30 – 16:50 COFFEE BREAK

16:50 – 18:20 **PANEL THREE / ON WALLS, MAPS, AND PAGES: ETHNICITY AND (INTER)MEDIALITY / Chair: Colleen Exner**

- 16:50 – 17:05 **FLORIAN DECKERS #UDE / RE-WRITING *EL BARRIO*: ACCUMULATING FUNCTIONS OF MURALS IN SPANISH HARLEM AND BUSHWICK, BROOKLYN**
- 17:05 – 17:20 **SAM WALKER #TUD / "GEOGRAPHY IS FATE:" THE BALLAD AND BLACK GEOGRAPHY**
- 17:20 – 17:35 **JACK RUTHERFORD #ESSEX / "I WAS AS DISTANT FROM MYSELF AS A HAWK FROM THE MOON:" TRICKSTER HERMENEUTICS IN *WINTER IN THE BLOOD* (ALEX SMITH, ANDREW J. SMITH 2013)**
- 17:35 – 18:20 **QUESTIONS & ANSWERS**

SATURDAY, 5 FEB. 2022

9:00 – 9:05 **WELCOME**

9:05 – 10:35 **PANEL FOUR / TRANSNATIONAL NEGOTIATIONS: PROPERTY, MODELS, AND TRANSLATIONS / Chair: Jule Windeler**

- 9:05 – 9:20 **DAPHNE ORLANDI #TUD / THE PERMANENT LITERATURE OF THE WORLD: RALPH WALDO EMERSON'S MODELS OF EUROPEAN AND WORLD LITERATURE AND THEIR IMPLICATIONS FOR A GLOBALIZED WORLD**
- 9:20 – 9:35 **FENJA HEISIG #WWU / LITERATURE AS TRANSNATIONAL PROPERTY: FRANCIS LIEBER AND THE COPYRIGHT DEBATE IN THE USA**
- 9:35 – 9:50 **CHRIS KATZENBERG #RUB / FROM "COLLECTIVE IMPACT" TO "GEMEINSAM WIRKEN:" CHARTING A CITY SCRIPT'S TRANSATLANTIC TRANSLATION AS TRANSNATIONAL AMERICAN STUDIES**
- 9:50 – 10:35 **QUESTIONS & ANSWERS**

10:35 – 10:55 **COFFEE BREAK**

10:55 – 12:25 PANEL FIVE / CLAIMING SPACE, CULTURE, AND MEMORY / Chairs: Ilian Bourakkadi and Julia Shiva Abraham

- 10:55 – 11:10 HILARY MEUTER #TUD / MULTIDIRECTIONAL MEMORY AND CONFEDERATE MONUMENTS: TRANSATLANTIC ELEMENTS OF THE CONFEDERATE MONUMENT DEBATE
- 11:10 – 11:25 BUJAR NUHIU #UDE / ACCULTURATION AND CULTURAL APPROPRIATION IN FITZGERALD'S *TENDER IS THE NIGHT*
- 11:25 – 11:40 ELISABETH HAEFS #UDE / "A DIFFERENT KIND OF GATED COMMUNITY:" THE NE 72ND AVE COMMUNITY GARDEN IN PORTLAND
- 11:40 – 12:25 QUESTIONS & ANSWERS

12:25 – 13:10 LUNCH BREAK

13:10 – 14:40 PANEL SIX / FORGING URBAN FUTURES / Chair: Christine Vennemann

- 13:10 – 13:25 KATHARINA WOOD #TUD / RESILIENCE, EQUITY, AND ECOLOGY: NARRATING THE FUTURE THROUGH THE KENDEDA LIVING BUILDING
- 13:25 – 13:40 HANNA RODEWALD #TUD / CREATIVE POLICIES ON THE MOVE: PERFORMING THE CREATIVE CITY SCRIPT IN DORTMUND'S UNIONVIERTEL
- 13:40 – 13:55 JULIANE BOROSCH #UDE / ADDRESSING AMBIGUOUS ACTIONS: JAZZING UP THE (POST)INDUSTRIAL CITY
- 13:55 – 14:40 QUESTIONS & ANSWERS
- 14:40** CLOSING REMARKS

ZOOM ROOM:

<https://ruhr-uni-bochum.zoom.us/j/61941241253?pwd=bjNldFZsbklhMW9oN3VLSnNFaXFZUT09>

Meeting-ID: 619 4124 1253 Passcode: phdforum22





FRIDAY, 4 FEB. 2022

13:10 – 13:55 PANEL ONE / I TO I': RESISTANT AND TRANSFORMATIVE
LIFE WRITING / Chair: Bithleem Sagiroglou
13:55 – 14:40 QUESTIONS & ANSWERS
14:40 – 15:00 COFFEE BREAK

13:10 – 13:25

JUDITH SCHREIER #HU BERLIN / "THE SIZE OF MY BODY IS A SIMPLE FACT:" CREATIVE RESISTANCE THROUGH FAT LIFE WRITING

The very recently published *What We Don't Talk About When We Talk About Fat* (2020) by fat activist Aubrey Gordon, also known as *Your Fat Friend/yrfatfriend* on social media, and her Instagram posts and stories that reach thousands of people daily, build a provoking example of the genre of fat life writing. This genre is, as I suggest, a specific section of the life writing genre that has not been explored as such in scholarly discourses. Yet, the US-American mediascape experienced a wave of publications (e.g., books, podcasts, social media posts) of first-person narratives by people who write about their bodily-lived experience of embodying a fat body over the last decade(s) that do not fit the frame of weight loss narratives anymore. I claim that fat life writing argues and fights creatively for social change regarding bodily norms. *What We Don't Talk About*, as a representative of fat life writing, adopts a distinct and creative mixture of genre-bending patterns. Gordon's narratives and texts incorporate feminist autobiographical, historical, and journalistic delineations and (and thus) autotheoretical approaches as transformative responses, reactions, and resistances to social debates about health, weight, and disability, 'post-truth America,' and the much-contested binary of fact and fiction. Combining the concept of autotheory, using Lauren Fornier's recent definition of the term, with an approach informed by fat studies allows for a critical engagement with the debates, the (re)negations, and the dismissal of life science/medical research and embodied normative biopedagogies that *What We Don't Talk About* deeply discusses and questions. The fusion of autobiographical narratives into theoretical elaborations builds a cornerstone of contemporary fat life writing by people who reject the common pathologization of their bodily existence defined by weight.

Judith Schreier is a first-year Ph.D. student at Humboldt University of Berlin after completing her MA in American Studies at the University of Leipzig in 2021. She holds a position as a research assistant in the department of Gender and Media at FernUniversität Hagen. She received her BA in American Studies and German as a Foreign Language from Leipzig University in 2017 and has studied abroad at Stockholm University and HWS Colleges, Geneva, USA. Her main research interest lies in the representation of 'deviant' bodies, such as fat and queer bodies, in American popular culture and she further enjoys thinking about feminist narratology, (writing) poetry, and social media. She has been a member of the editorial team of *aspeers* 11, has presented at the 6th Weight Stigma Conference, and the Fat Studies Conference 2020.

13:25 – 13:40

LAURA KOST #TUD / THE INSPIRING ATHLETE STORY:
NARRATIVES OF TRANSFORMATION IN RUNNERS' MEMOIRS



FRIDAY, 4 FEB. 2022

The so-called “memoir-boom” has swept across the western world since the turn of the century and put the individual and its experiences at the center of literary attention, opening a contemporary market for stories about personal progress and giving rise to a culture of self-help in return. A growing interest of the American reading public in the sporting world has thereby opened the market for life-writing by athletes.

In my dissertation project, I investigate the structure and use of narratives in memoirs of American distance-runners, attempting to dismantle their shared themes or storylines and the persistent appeal to readers in spite of the growing similarities. A major advertisement strategy is the promise of a transformation which the author will (have) experience(d) at the end of the memoir and which a potential reader can profit from, a phenomenon which I aim to characterize in the final chapter of my thesis when summarizing the effects of inspiring athlete stories.

To achieve closure at the end of a narrative, athlete-authors often showcase important changes in e.g. their personality, physique, and professionalism. As a central theme, readers are prepared for said transformation during the course of the story by a constant foreshadowing of what the author will have achieved, learned, or suffered through by the end of their athletic challenge. In order to explain the act of writing memorable closure into a runner’s memoir, I will characterize the nature of transformation and illuminate the ways in which it can be achieved according to a group of contemporary runners. In my presentation, I will break down the inspiring potential of the runner’s story and demonstrate how the ‘lessons learned’ are processed for and shared with an audience of memoir-enthusiasts.

Laura Kost is a research assistant and PhD student at TU Dortmund University, where she has earned both her BA and MA in Applied Literary and Cultural Studies with minors in Linguistics and Sociology. Her dissertation project explores the use of American cultural narratives in autobiographies of athletes. She is currently teaching introductions to American Literary and Cultural Studies. Her research and teaching interests include LGBTQ* representation in popular culture as well as sports and athleticism in the US.

13:40 – 13:55

HANNES KOBERG #RUB / PUSHING THE CORPOREAL LIMITS OF A NATION:
THE BODY IN RIGOBERTO GONZÁLEZ'S *AUTOBIOGRAPHY OF MY HUNGERS*



FRIDAY, 4 FEB. 2022

Life narratives that create imaginary spaces beyond national territories and construct identities across national borders have become the object of Transnational American Studies. Some of these autobiographical texts not only present “sustained cross-border relationships, patterns of exchange, affiliations and social formations spanning nation-states” (Vertovec 2009, 2) but also challenge and transcend national ideology, reflecting a critical hermeneutic perspective on the nation as analytical category. My project traces what I tentatively call “performative” (Bhabha) body conceptions in these critical discursive contestations. These life narratives become sites of “talking back” (Smith 1993, 20) to the national center insofar as they find discursive ways of de-centering the national and autobiographical subject by embodying it. Here, alterity and embodiment are closely interlinked. They suggest that the creation of boundaries between self-other can only work based on repressing the self’s own embodied existence. Hence, they emphasize what has traditionally been cast out, the abject body, in the process of subject formation.

In my talk, I will show how Rigoberto Gonzalez's *Autobiography of My Hungers* (2013) offers a body conception that evokes what Homi Bhabha called the “performative temporality” of the nation and thereby confronts hegemonic national ideology with its own ambivalence. I use phenomenological and neurobiologist concepts to pinpoint these representations of the body and examine how they relate to the autobiographer’s attempt of redefining his own transnational subjectivity. Following Paul John Eakin who argues that “any attempt to remodel our concepts of the subject [...] requires a return to the body, undoing the original Cartesian exclusionary move” (9), I propose that *Autobiography of My Hungers* suggests that a transnational subjectivity requires something similar to such a return to the body. In fact, it is through the body that González writes himself from abject to transnational subject, which remains, however, an ambivalent practice in the genre of autobiography.

Works Cited

Eakin, Paul J. *How Our Lives Become Stories: Making Selves*. Ithaca/London: Cornell University Press, 1999.
Smith, Sidonie. *Subjectivity, Identity, and the Body: Women's Autobiographical Practices in the Twentieth Century*. Bloomington: Indiana University Press, 1993.
Vertovec, Steven. *Transnationalism*. Abingdon/New York: Routledge, 2009.

Hannes Koberg is a research assistant at the chair of American Studies, Ruhr-University Bochum, where he also teaches courses. He is currently working on a Ph.D. thesis tentatively titled “[Dis]embodying the Nation: The Body in Transnational Life Writing”. After obtaining an M.A. in English/American Studies from the Ruhr-University he worked as education manager for culture, photography and visual arts at an adult education center. In October 2019, he joined the RuhrCenter of American Studies as Ph.D. candidate. His research interests include: Contemporary U.S. Literature, Transnationalism, Life Writing Studies, Phenomenology, Body and Gender Studies.

15:00 – 15:45 **PANEL TWO / DEFYING (LITERARY) EXPECTATIONS /**

Chair: Janina Schäuuffele

15:45 – 16:30 **QUESTIONS & ANSWERS**

16:30 – 16:50 **COFFEE BREAK**



FRIDAY, 4 FEB. 2022

15:00 – 15:15 **JULIA MACHTENBERG #RUB /**

COLD WAR DISCOURSES AND DISORDERED SELVES: STATES OF VULNERABILITY IN SYLVIA PLATH'S *ARIEL*

As part of my dissertation project "Vulnerability in US-American poetry," I examine the ways in which Sylvia Plath reconstructs vulnerable selves and states in her poetry collection *Ariel* (1965). Due to Plath's categorization as a confessional poet and the severe pathologizing of her life and death, much attention has been paid to the poet's representation of her female speakers' oppression by and resistance against patriarchal forces. While feminist readings give revelatory insights into Plath's methods of constructing a strong female voice, Marjorie Perloff emphasizes that except for seven poems, "all the *Ariel* poems were written between 19 April and 14 November 1962" (11) – a period that involved the Cuban Missile Crisis and that was marked by tensions of the Cold War. Indeed, looking closely at Plath's poetry reveals the impact of the Cold War as "discourses on pollution, toxicity, poisons, and fallout penetrate and circulate in Plath's poetry" (Bundtzen 46). Frequently, these discourses intersect with a "lexicon of suffering and clinical appraisal [by which] Plath documents, in an unnervingly visceral manner, the impact of human vulnerability" (Didlake 269). In my paper, I will show how Plath interconnects Cold War discourses with "a lexicon of suffering and clinical appraisal" by means of her lyrical rendering of affect. I argue that in this manner, Plath reconstructs the physical vulnerability of her speakers' embodied selves as an ambiguous state of potentiality. I maintain that by means of this ambiguous representation of embodied vulnerability, the poet attempts to remake her speakers' selves in relation to the socio-cultural contexts she reconstructs in her poetry.

Works Cited

Bundtzen, Lynda K. "Historical and Cultural Background for Sylvia Plath's Poems." *Critical Insights. Sylvia Plath*, ed. William K. Buckley. Salem Press, 2013.

Didlake, Ralph. "Terms of Art: Plath, the Medical Lexicon, and the Human Body in Health and Disease." *Critical Insights. Sylvia Plath*. Salem Press, 2013.

Perloff, Marjorie. "The Two Ariels: The [Re]making of the Sylvia Plath Canon." *The American Poetry Review*, vol. 13, no. 6, 1984, pp. 10-18. *JSTOR*, www.jstor.org/stable/27777491.

Julia Machtenberg is a PhD student at the Ruhr-Universität Bochum (RUB). Julia received their BA in German and Anglophone Studies from the Universität Duisburg-Essen in 2017 and their MA in English and American Studies from the RUB in 2020. Julia's current project examines representations of vulnerability in US-American poetry. Next to vulnerability and trauma studies, Julia's research interests are in gender and queer studies.



FRIDAY, 4 FEB. 2022

15:15 – 15:30

DILARA SERHAT-SAWITZKI #TUD / FROM "SCIENCE-IN-FICTION" TO "SCIENCE-IN-THEATRE:"
GENDER IN CARL DJERASSI'S FIRST PLAY *AN IMMACULATE MISCONCEPTION* (1998)

After the publications of several "Science-in-Fiction" novels about the culture of the natural sciences, chemist and writer Carl Djerassi turned to the genre of drama in the mid-1990s. In *An Immaculate Misconception: Sex in an Age of Mechanical Reproduction* (1998), his first so-called "Science-in-Theatre" play, American reproductive biologist Dr. Melanie Laidlaw, together with fertility expert Dr. Felix Frankenthaler, develops the groundbreaking reproductive technology ICSI (intracytoplasmic sperm injection). Over the course of the play, the relationship between the research team Laidlaw/Frankenthaler becomes increasingly dysfunctional due to their differing ways of 'doing science'. In the play, like in his preceding "Science-in-Fiction" novels, the scientists act amid a distinct culture with a specific code of conduct. Djerassi portrays his scientists as extremely ambitious and brutally competitive; priority in science, *ergo* being first, plays a central role for the two scientists in the play. One of the central characteristics of the culture of the natural sciences in Djerassi's literary works is its *gendered* structure; Djerassi portrays the extreme competitiveness in science as archetypically *masculine* behavior.

According to Djerassi, the appeal of exploring the genre of drama is the *dialogical* character of the play, as opposed to his portrayal of monological scientists. In my presentation, I will investigate how Djerassi's venture from novel to play contributes to deconstructing the culture of the natural sciences by shifting focus on his characters' voices.

Dilara Serhat-Sawitzki is a PhD candidate in the American Studies Department at TU Dortmund. She received a B.A. in British and American Literary and Cultural Studies, Protestant Theology, and Pedagogy in 2014 as well as a M.Ed. in English and Protestant Religious Education in 2016, both from TU Dortmund. From 2013 to 2015, she taught at the University of Virginia, USA. In her dissertation, she investigates the role of gender as a central aspect in the culture of the natural sciences as portrayed in Carl Djerassi's "Science-in-Literature" works. Apart from her work in American Studies, she teaches English and Protestant Religious Education at Phoenix Gymnasium in Dortmund.

15:30 – 15:45

MARTIN ZIMMERMANN #RUB /

FROM THE NEW YORK SCHOOL TO THE EXPERIMENTATION OF THE LANGUAGE POETS:
THE POLYTONALITY OF LANGUAGE AND WITTGENSTEINIAN POETICS IN JOHN ASHBERY'S POETRY



FRIDAY, 4 FEB. 2022

Read as a New York School poet influenced by avantgarde painting, a postmodernist poet continuing a romantic tradition, an experimental avant-gardist, a philosophical poet, a humorous poet, John Ashbery remains a challenge for literary criticism. In contrast to Frank O'Hara's personism, which can be more closely associated with the abstract expressionism of Pollock, de Kooning, or Kline, Ashbery's poetry employs a duplicity of language that constantly oscillates between the ironization of proverbial clichés and a tone of seriousness. The complexity of Ashbery's "polytonal language" (Altieri 817) causes ambiguity and an ongoing reflection by the reader of the manner in which the strangeness of ordinary language can provide expressive means for experience, contingency, necessity, and desire; desire that is constituted by and subjected to the structures and signifying operations of language. In a meta-poetical stance, Ashbery's poems address the imaginative framing of the disorderliness of experience since his poetry ultimately captures its resistance towards such ordering. It conveys the quest for meaning, which is constantly being deferred, which is a reflection upon the reading experience itself. Besides, the difficulty and reticence of Ashbery's rhetoric calls for an exploration of "the relationships between homoeroticism and Ashbery's celebrated disjunctive language strategies" (Imbriglio 249). The polytonality of his poetry can be best understood in terms of language games, and I will argue that a reading of Ashbery's poetry as reflecting a "Wittgensteinian poetics" (Perloff 181) proves helpful for an understanding of the subtleties of irony, the use of cliché and demotic language, and the "irreducible plurality of meaning" (Barthes 59) in his poems. Exploring this Wittgensteinian poetics, I will draw a connection from Ashbery to the experimentation of the Language poets such as Charles Bernstein, Lyn Hejinian, and Rosemarie Waldrop. In my paper I will give a close reading of the poem "Soonest Mended", published in *The Double Dream of Spring* (1970).

Martin Zimmermann is a PhD student at Ruhr University Bochum. He studied German and English/American Studies at RUB and graduated with a M.A. in English and American Studies from the same university in October 2020. After having written a Master thesis on Hart Crane's modernist epic *The Bridge*, titled "Mythmaking and the 'Transmemberment of Song' in Hart Crane's *The Bridge*", he began working on a dissertation project examining experimental U.S.-American poetry of the New York School poets and Language poets in 2021.

16:50 – 17:35

PANEL THREE / ON WALLS, MAPS, AND PAGES: ETHNICITY
AND (INTER)MEDIALITY / Chair: Colleen Exner



FRIDAY, 4 FEB. 2022

17:35 – 18:20

QUESTIONS & ANSWERS

16:50 – 17:05 **FLORIAN DECKERS #UDE** / RE-WRITING *EL BARRIO*:

ACCUMULATING FUNCTIONS OF MURALS IN SPANISH HARLEM AND BUSHWICK, BROOKLYN

The focus of my contribution lies on social practices of resistance and the popular culture artifacts they produce. Concretely I analyze graffiti and murals by Latinx artists in Spanish Harlem and Bushwick, Brooklyn, their subsequent reception, their role in the neighborhoods' and their residents' identity construction as well as their possible commodification through private and institutional entities. Those practices, or as urban design scholar Jeffrey Hou calls them "[u]nsanctioned, unscripted, and seemingly 'undesirable' activities" (117) have, as he remarks, "long been a part of urban life" (117). Their functions, however, have undergone drastic developments in the last decades. Having started as a placemaking technique of Latinx artists mainly of Puerto Rican descent starting around the late 1960s (cf. Rivera) – they primarily presented a way to inscribe ethnic identity into the neighborhood and claim the space creatively. By now those murals are at the center of narratives of ethnicity, resilience as well as 'authenticity' crafted by various stakeholders situated in- and, oftentimes also, outside of *El Barrio*. These spatial markers still serve as inter- and intracultural educational texts for their viewers as well as producers (on interculturality of graffiti murals cf. Latorre), neatly fitting into the French sociologist and historian Michel de Certeau's category of urban "tactics" (36) as renegotiations of the urban space by the general public. Their reinterpretation and application in narratives of outsiders trying to sell a 'hip' vision of the area, however, has added functions that can be diametrical to the murals' original script of self-description and community building. They are now also catering to tourists and investors longing for an 'authentic' Latinx experience or just an 'artsy' neighborhood that boosts the value of their investments. Further, within the context of a constantly shifting demographic in New York City and in those two neighborhoods in particular, the visions of Latinx identity that those artworks reiterate are also put to the test and negotiated by new and old residents.

Florian Deckers is a doctoral research assistant in the research group *Scripts for Post-Industrial Urban Futures: American Models, Transatlantic Interventions* at the University of Duisburg-Essen. His main fields of interests are transnational American studies, contemporary popular culture, media studies, and urban studies. Florian studied German Studies, American Studies, and Literature and Media Practice at the University of Duisburg-Essen, where he completed the combined M.A. program in 2018. In his thesis, he analyzed automobile advertising and its re-construction as well as the commodification of national images in the U.S. and Germany. In his dissertation project *Raising Ethnic Voices: Counterscripts in the Contemporary Cultural Scene of New York City*, he investigates contemporary approaches of Latinx artists and activists in New York City and how these artists re-write a vision of American society in music, art, and literature, claiming the fastest growing minority's right to the city.



FRIDAY, 4 FEB. 2022

17:05 – 17:20

SAM WALKER #TUD / "GEOGRAPHY IS FATE:" THE BALLAD AND BLACK GEOGRAPHY

The ballad form has long been associated with travelers and wanderers, with characters who report back from distant lands or give accounts of geographic borders. My presentation explores how African American poets in the modern age used the ballad form to map migrations and movements during the era of Jim Crow and the Great Migration. I will explore the connections between the ballad form and the discipline of Black geography.

What geographer Clyde Woods says of the "blues epistemology" holds true, I will argue, for the ballad: "The blues worldview enabled the construction of new communities, institutions, and social practices. This complex allowed the organic intellectuals, and their audiences, to systematically investigate and analyze the world around them." My presentation will focus mainly on Sterling A. Brown's 1932 collection *Southern Road* and will include a discussion of how Brown's ballads interact with other forms of New Deal-era "mapmaking" (including WPA guidebooks).

Sam Walker is a PhD candidate at the University of Virginia. He is currently a visiting guest lecturer at Technische Universität Dortmund. In addition to teaching at UVA and TU Dortmund, he teaches summer seminars in American literature at the University of Michigan's New England Literature Program.





FRIDAY, 4 FEB. 2022

17:20 – 17:35

JACK RUTHERFORD #UNIVERSITY OF ESSEX /

“I WAS AS DISTANT FROM MYSELF AS A HAWK FROM THE MOON:”

TRICKSTER HERMENEUTICS IN *WINTER IN THE BLOOD* (ALEX SMITH, ANDREW J. SMITH 2013)

James Welch’s 1974 novel ‘Winter in the Blood’ was part of a movement which helped establish indigenous writers in the late 1960s and early 1970s in the North American literary canon. Native American literature draws on the oral tradition but also presents a call for liberation and survivance. In this vein, Welch’s novel tells the story of a thirty-two-year-old man who is suggested of being mixed white and Native American heritage and finds himself trapped between these distinctive worlds. The Trickster, in the form of Virgil First Raise (Chaske Spencer) makes cultural and inter-textual leaps through the film adaptation of *Winter in the Blood*. In Native American storytelling, Trickster has an important historical and cultural role. The tales of the Trickster animate and enact, having the power to shape and re-shape the world, particularly through the instability of meaning in language. This is why Gerald Vizenor adopts them in this way, particularly to animate a cultural commentary in literature and film. Vizenor argues that the Trickster represents a *différance*, or a deconstruction of the cultural absence of indigeneity perpetuated by the ‘Indian’. This paper will consider the construction of the filmic Trickster in *Winter in the Blood* and the importance of this with regards Native American representation within the context of the colonial US.

Jack Rutherford is currently completing a PhD in Film Studies at the University of Essex, in the Department of Literature, Film, and Theatre Studies (LiFTS), where he is also an Assistant Lecturer. His thesis is entitled: ‘Indigenous Presence in the US Imagination: A Study of Native American Representation in Cinema from the Myth of the West to Standing Rock’. His PhD research is funded by the Arts and Humanities Research Council, UK.

9:05 – 9:50

PANEL FOUR / TRANSNATIONAL NEGOTIATIONS: PROPERTY,
MODELS, AND TRANSLATIONS / Chair: Jule Windeler



SATURDAY, 5 FEB. 2022

9:50 – 10:35

QUESTIONS & ANSWERS

10:35 – 10:55

COFFEE BREAK

9:05 – 9:20

DAPHNE ORLANDI #TUD / THE PERMANENT LITERATURE OF THE WORLD:

RALPH WALDO EMERSON'S MODELS OF EUROPEAN AND WORLD LITERATURE AND THEIR IMPLICATIONS FOR A GLOBALIZED WORLD

The writings of Ralph Waldo Emerson, one of the main figures of American Transcendentalism, have generated a considerable amount of criticism, yet his contribution to the model(s) of world literature has so far been largely ignored. Critics have yet to investigate his conceptions of internationality and world literature and thus my research explores what Emerson's notion of world literature was, how he conceived the literary canon and what were his criteria to include authors and works into such a permanent structure. This project aims at situating Emerson among the theorists who find in world literature a new paradigm through which one can think about literature. However, Emerson's models of world literature are especially significant because they have implications that transcend the literary realm. In the 19th century, many thinkers perceived a clear link between the new developments of economic globalization and the emergence of world literature. Johann Wolfgang von Goethe – the first one to use the term *Weltliteratur* – Karl Marx and Friedrich Engels all felt an evident connection between these two key concepts that were about to change the economic and cultural history of the world, and what this project suggests is that Emerson too highlighted the connections between economic development on the one hand, and cultural growth on the other. It is therefore with these notions in mind that my research wants to move away from the idea of Emerson as a thinker solely interested in national matters. Although, traditionally, he is remembered for his emphasis on American originality, this project focuses on all those instances where he chose to look beyond the national context, on all those writings where Emerson's mind "tyrannized over by its own unifying instinct" – as he writes in the American Scholar – goes on to find relatedness and unity in diversity.

Daphne Orlandi is a third-year PhD student in the American Literature program at Sapienza Università di Roma and at the Technische Universität Dortmund. As an Erasmus student at TU Dortmund, Daphne acquired a special interest in Ralph Waldo Emerson, who was eventually at the center of her M.A. thesis. Now a DAAD Scholarship holder, she is currently working – between Rome and Dortmund – on her PhD project centered around R. W. Emerson's models of European and world literature, his transatlantic literary and cultural relations. Her main fields of interest include 19th-century American literature and comparative literature. Besides Emerson, she is especially interested in Transcendentalism as a social force, in the works of Margaret Fuller and in Walt Whitman's poetry.

9:20 – 9:35

**FENJA HEISIG #WWU MÜNSTER / LITERATURE AS TRANSNATIONAL PROPERTY:
FRANCIS LIEBER AND THE COPYRIGHT DEBATE IN THE USA**



SATURDAY, 5 FEB. 2022

Until the first US-American International Copyright Act was passed by Congress in 1891, the US was what some scholars describe as a 'pirate nation'¹ – foreign works were not granted federal copyright protection and could be reprinted domestically without an author's consent and without financial compensation. Francis Lieber (1798-1872), who migrated from Prussia to the US in 1827 and became a renowned author and publicist, was among those who criticized the US-American stance on international copyright and lobbied for comprehensive protection of 'literary property.' Lieber took part in the transatlantic debate concerned with different legal justifications for international copyright, which originated from sources such as Anglo-American common law and European-continental understandings of natural rights. He negotiated this integrative legal discourse in several of his works. The relations between Lieber's *Letter on International Copyright* (1840) and his works on legal and political hermeneutics, labor, and property remain uncharted territory.

This dissertation carves out Lieber's ideas and standpoints concerning 'literary property', authorship, national and international copyright through a systematic integrative analysis of his literary oeuvre. His works concerning the thematic field of 'literary property' and copyright are examined in conjunction with selected publications, such as *Essays on Property and Labour* (1841), *Legal and Political Hermeneutics* (1839), and *A Manual of Political Ethics* (1838-1839). This serves to deduce correspondences, deviations, and connections between the texts, and to shed light on the systematic organization and inner coherence of his body of work. Lieber's work is then considered within the transnational context through comparative analyses with other texts originating from Europe, specifically from Prussia and France. Analyzing Lieber's works within a transnational framework allows to discern the translation, reception, and synthesis of foreign ideas and viewpoints, generating a deeper understanding of the transatlantic influences and convergences that shaped the literary and legal discourse of the time.

Fenja Heisig works as a junior researcher at the Collaborative Research Cluster 1385: "Law and Literature" (WWU Münster), funded by the DFG. She is part of the research group TP C03: "Literary Property between Law and Culture." She is also a PhD candidate at the University of Osnabrück and a co-editor of *Current Objectives of Postgraduate American Studies* (COPAS). Her research is located at the intersection between US literary, cultural, and historical studies with special regard to the nineteenth century. In her dissertation Fenja Heisig examines the writings of Francis Lieber within the context of the nineteenth century debates surrounding questions of literary property, authorship, and international copyright, using published works as well as unpublished primary source material.

¹ See, for example, Bracha, Oren. "United States Copyright, 1672-1909." *Research Handbook on the History of Copyright Law*, edited by Isabella Alexander and H. Tomas Gomez-Arostegui, Edward Elgar Publishing, 2016, pp. 365, and Johns, Adrian. *Piracy. The Intellectual Property Wars from Gutenberg to Gates*. University of Chicago Press, 2009.



SATURDAY, 5 FEB. 2022

9:35 – 9:50

CHRIS KATZENBERG #RUB /

FROM “COLLECTIVE IMPACT” TO “GEMEINSAM WIRKEN:”

CHARTING A CITY SCRIPT’S TRANSATLANTIC TRANSLATION AS TRANSNATIONAL AMERICAN STUDIES

This paper seeks to sketch out an interdisciplinary way of doing transnational American studies at the intersection of cultural studies, (literary) urban studies, and qualitative “policy mobilities” scholarship in the social sciences. I apply this lens to my PhD project’s focus, an American reform model that has spread to postindustrial cities across the US and the Atlantic world in the last decade: “Collective Impact,” a framework for non-profit social change work at the meeting point of education and urban (in)equality. In order to foster a more inclusive (urban) education system, the policy model advocates to systematically increase collaboration between different educational actors and the social support systems in a place.

First practiced ‘avant la lettre’ by an educational coalition called the “Strive Partnership” in greater Cincinnati in the mid-2000s, the model was formalized and given its name in an article by two non-profit consultants for a Stanford practitioner magazine in 2011. In the wake of this text’s success, the model experienced years of fast growth, spreading to over a hundred cities throughout the US, and quickly gained an international foothold as well.

In my talk, I will briefly reconstruct the initial mobility of “Collective Impact” between the US and Germany based on institutional self-histories, archival data, and interviews drawn from ethnographic field work I performed with a German “Collective Impact” initiative in Essen. I will conceptualize this travel of “Collective Impact” as the transformative translation of an American reformist “city script” for urban inclusion. This ongoing process is premised on transatlantic trajectories of “[self-]Americanization” (Fluck), “cultural translation” (Bhabha) and fast “policy translation” (Peck and Theodore, Clarke et al).

Chris Katzenberg holds an M.A. in English / American Studies and History from Ruhr-University Bochum. He is pursuing his PhD project “Social Change for Engaging Cities – Translating Urban ‘Collective Impact’ between the Rust Belt and the Ruhr” at RUB as a member of the University Alliance Ruhr graduate research group “City Scripts,” funded by the Volkswagen foundation (2018-2022). His research interests include Contemporary U.S. Literature, (Literary) Urban Studies, Transnationalism and Globalization, as well as Race and Ethnicity.

10:55 – 11:40

PANEL FIVE / CLAIMING SPACE, CULTURE, AND MEMORY /
Chairs: Ilian Bourakkadi and Julia Shiva Abraham



SATURDAY, 5 FEB. 2022

11:40 – 12:25

QUESTIONS & ANSWERS

12:25 – 13:10

LUNCH BREAK

10:55 – 11:10

HILARY MEUTER #TUD / MULTIDIRECTIONAL MEMORY AND CONFEDERATE MONUMENTS:
TRANSATLANTIC ELEMENTS OF THE CONFEDERATE MONUMENT DEBATE

Confederate monuments are found throughout the southern United States as a reminder of the country's civil war and have drawn attention in the media due to their role in recent race discourse throughout the country. Monuments are not limited to the American Civil War nor are their current debates on whether they should remain standing or be taken down. In Europe, debates on whether or not to tear down monuments dedicated to a country's colonial past have come to surface. Such types of American and European monuments represent a shift in discourse from a zero-sum version of history to multidimensional memory, evident in comparisons drawn between each other in current discourse. Michael Rothberg's work *Multidirectional Memory* argues a need to move away from zero-sum logic when discussing collective memory and view discussions of memory as an interactive process. According to Rothberg, multidirectional memory helps to reframe injustices by putting them in a global perspective. My research applies Rothberg's theory of multidirectional memory by observing the transnational effects on Confederate monument discourse. The presentation will review Rothberg's definition of multidirectional memory and apply this theory to Confederate monument discourse. This approach allows for a transatlantic interpretation of monuments which had previously been separated by geography and time and bring them together using a globalized discourse.

Hilary Meuter is a PhD student at TU Dortmund. She has her B.A. and M.A. in History. Her research interests include the American Civil War, public history, and memory.



SATURDAY, 5 FEB. 2022

11:10 – 11:25

BUJAR NUHIU #UDE / ACCULTURATION AND CULTURAL APPROPRIATION IN FITZGERALD'S *TENDER IS THE NIGHT*

My PhD dissertation focuses on selected works of Ernest Hemingway and F. Scott Fitzgerald. Specifically, I attempt to highlight the amount of acculturation and cultural appropriation that the respective characters engage themselves in and their outcome. In this regard, I consider Fitzgerald's *Tender Is the Night* as one of the selected works.

Tender Is the Night is known to mirror author's own decline at the later stages of his life with his wife's (Zelda's) health issues as a main cause. Also, the novel is considered a novel of deterioration based on Dick Diver's (its main character) deterioration. Expressed in chronological terms, Dick Diver in his early career stage is a successful person, and later on as the story develops, he becomes an alcoholic and, by the end of the novel, he deteriorates completely. Critics and scholars have always claimed that promising psychiatrist Dick Diver's decline are caused by his marriage to his schizophrenic and wealthy patient Nicole Warren. My intention in this paper/part is to examine Dick Diver's acculturation to other cultures and possible cultural appropriations and their effect on his deterioration.

Dick Diver is a successful American psychiatrist working overseas, which means that contact with other cultures is inevitable for him. Accordingly, Dick's acculturation to other cultures is very probable as well. This paper will attempt to reveal if Dick Diver's acculturation plays its part in his deterioration. In spite of this, I will also examine any possible cultural appropriation that Dick Diver is engaged into, and its consequence in his deterioration as well.

Bujar NuhIU studied English Language and Literature at South-East European University in North Macedonia. He got his Master's degree at the same university with the thesis on F. Scott Fitzgerald's *The Great Gatsby*. He is a PhD candidate of American Studies at the University of Duisburg-Essen working on Ernest Hemingway's and F. Scott Fitzgerald's works. He currently teaches English as a foreign language and English Literature at the University of Tetovo in North Macedonia.

11:25 – 11:40



SATURDAY, 5 FEB. 2022

ELISABETH HAEFS #UDE / "A DIFFERENT KIND OF GATED COMMUNITY:"
THE NE 72ND AVE COMMUNITY GARDEN IN PORTLAND

Community gardening appears as an open invitation for all neighbours and citizens to participate in the gardening experience. Be it for pleasure, pastime, or necessity, municipally managed community gardens promise exercise, fresh food, and a tightly woven and inclusive community that seems to be built automatically. This process is represented by a ubiquitous urban planning script which I call *Cultivation Builds Community*.

However, like any other designated space, these gardens come with borders and numerous mechanisms of in- and exclusion. To examine these contrary notions in community gardening and its accompanying texts such as urban planning documents, I use the analytical concepts of *Clearing* and *Enclosure*. Creating a garden usually begins with clearing a space for gardening or occupying a vacant lot. In a subsequent step, this clearing is usually enclosed and fenced. In Portland's community gardens, individual gardening plots are then singled out and further enclosed. The two introduced concepts allow for various positive as well as negative readings. Since narrative structure relies on such oppositions, I use these concepts as a tool to shed light on the narratives and metaphors that find their ways into the texts concerned with community gardening. Material for this analysis is provided by field research, interviews, and official planning documents.

This paper thus addresses the following questions: How is the space for the community garden created or established? Who is invited or overlooked when gardeners can start gardening on the newly established ground? Most importantly, how are these processes and relationships communicated, narrated, and described in urban planning texts, as well as by city staff, and the gardeners themselves? Answers to these questions will be researched by applying the analysis concepts of *Clearing* and *Enclosure* to a selected garden in the North of Portland: NE 72nd Ave Community Garden – a garden which receives a lot of attention by the local media as it was constructed on top of a former landfill in the diverse and historically underserved Cully neighbourhood.

Elisabeth Haefs is a doctoral researcher in the City Scripts research group at the joint University Alliance Ruhr (Germany). She received her B.A. from the University of Siegen, and her M.A. in Anglophone Studies as well as Literature and Media Practice from the University of Duisburg-Essen. She finished her studies with a thesis on narrativity in texts from scientific journals. To trace how narratives of community-building gardens enable the use of urban greening strategies to advance social inclusion, her dissertation project – "Scripts of Diversity Gardening: The Inclusive Green City Plot in Portland (Oregon) and Essen" – engages in a comparison between the former "European Green Capital" Essen, Germany, and the (presumed) ecological model city of Portland, Oregon, where she conducted field research in 2021 as a Visiting Scholar at the University of Oregon.

13:10 – 13:55

PANEL SIX / FORGING URBAN FUTURES /
Chair: Christine Vennemann



SATURDAY, 5 FEB. 2022

13:55 – 14:40

QUESTIONS & ANSWERS

14:40

CLOSING REMARKS

13:10 – 13:25 **KATHARINA WOOD #TUD** / RESILIENCE, EQUITY, AND ECOLOGY:
NARRATING THE FUTURE THROUGH THE KENDEDA LIVING BUILDING

Martek et al. describe one of the historic roles of architecture as “encoding ritual, ceremony and value systems in built form” (980). This notion of architecture radically changed with the Modern Movement that aspired to find experimental approaches to build the future. One of these visions was the ‘industrial city.’

The Kendeda Living Building in Atlanta, Georgia, is one of the most recent materializations of possible green urban futures and the concept of the resilient city. It was certified according to the Living Building Standard, which has been framed to be the “world’s most ambitious and holistic green building achievement” (Georgia Tech). My paper focuses on the narrative construction of the Kendeda Living Building and critically reflects the function of this narrative construction and its purpose. Does architecture have the potential to tell stories or more habitually incite narrative responses? Which narrative responses are incited by the Kendeda Living Building and how do they contribute to visions of green future cities? How is the concept of the resilient city reflected in the building’s narrative construction? Which other types of the green city are referenced?

I mainly conceptualize four subtypes of the green city: ‘the sustainable city,’ ‘the resilient city,’ ‘the degrowth city,’ and ‘the smart city.’ The Kendeda Living Building most strongly narratively associates with the resilient city script which is demonstrated through textual and other medial references from the project website.

Katharina Wood is a doctoral researcher at TU Dortmund in the Graduate Research Group *City Scripts*. Her main fields of interest are LatinX American Literature, Green Cultural Studies, and Urban Literary Studies. She received her “Staatsexamen” in English and Political Science from Philipps-University Marburg in 2018. In her dissertation “Conserving Whose World? Green City Scripts in Green Buildings in the U.S. and Germany,” she dissects transatlantic scripts used to build a greener future as brought forth through visionary approaches towards the creations of sustainable cities. The project aims to analyze the underlying cultural scripts and visions of a ‘green’ future through transatlantic comparisons of green building projects.

13:25 – 13:40



SATURDAY, 5 FEB. 2022

**HANNA RODEWALD #TUD / CREATIVE POLICIES ON THE MOVE:
PERFORMING THE CREATIVE CITY SCRIPT IN DORTMUND'S UNIONVIERTEL**

To counteract processes of deindustrialization and economic decline starting around the middle of the twentieth century, public and business representatives of American and German post-industrial cities started exchanging re-development strategies and urban practices. In recent decades, those instances of urban policy tourism have increasingly led to the global diffusion of development policies that seem to follow similar blueprints for urban futures. This has spurred a wide range of academic research on global policy mobility and the global-local correlations of such implementations in specific urban contexts.

Focusing especially on the transatlantic exchange of creative city policies, this talk examines the performative logic of local adaptations and implementations of such scripts in the city of Dortmund. How are the ideas of the 'creative city', most prominently advocated by the economist Richard Florida, put into practice in the Ruhr Area? An analysis of local creative city performances also calls for a critical assessment of matters of agency. Who is carrying out such programmatic ideas of the creative script and are opposing notions of creativity in the city equally represented?

Following a theoretical problematization of the concept of policy mobility and creative city scripting, the history of the 'creatification' of Dortmund's Unionviertel will be traced through cases of various planning propositions. The material for this analysis can be found in planning documents and policy papers, maps, annual evaluation reports, the neighborhood newspaper, statistical surveys, presentation slides, conference leaflets and flyers. Through an urban literary and cultural studies approach, I will attempt to trace how creative policies travel and how the script is continuously performed and simultaneously transformed in Dortmund's Unionviertel.

Hanna Rodewald is a doctoral researcher in the Graduate Research Group *City Scripts* at the University Alliance Ruhr. She studied English and American Studies, Fine Arts and Educational Science at TU Dortmund University. Since 2016, she has taught courses on fields such as American Art and Urban Cultural Studies. She is also actively engaged in organizing conferences such as the *Ruhr Phd Forum* or the research symposium *Transatlantic Rust Belts* in 2021. Looking into the implementations of the creative city script in post-industrial cities from a transatlantic perspective, she combines three of her major fields of interest, art, urban imaginaries, and American Studies. During her research, she has completed a practical year at the Museum Ostwall at the Dortmund U and is now part of the digital art project *Page 21*. As an artist, Hanna is a member of the art collective *Salon Atelier* based in Dortmund where she participates in performative group projects such as *Saloon* (2019) or *Viva BVB* (2020).

13:40 – 13:55



SATURDAY, 5 FEB. 2022

**JULIANE BOROSCH #UDE / ADDRESSING AMBIGUOUS ACTIONS:
JAZZING UP THE (POST)INDUSTRIAL CITY**

After decades of decline and extensive processes of structural change, many (post)industrial cities of the North-Atlantic sphere are working to recover and revitalize along the buzzwords of culture and creativity that are frequently treated as universal cure-alls. While there are innovative ideas out there to bring about positive change in postindustrial cities, there are also fixes that mainly offer flashy, generic, and temporary or outright unsustainable patches that either do not last or bring with them a plethora of problems along the lines of displacement, gentrification, and cooptation, among others. It is not only important to take the specificities and histories of a place into account when working to recover (post)industrial cities, but it is also essential to find a way and an analytic tool of talking about the ambiguities present in such planning processes.

In my research, I analyze landmarks of the former industrial city as anchor points of (post)industrial (re-)development efforts. In this talk I will focus on the process and method of how (post)industrial landmarks and landscapes are refigured and will then try to define a means of talking about it. I term this process "Jazzing Up". Jazzing up is the active or gerund form of the US slang term "to jazz up," meaning "to enliven; to render more interesting, exciting, or vibrant" (OED). In addressing aspects of performance, temporality, as well as social and racial awareness, this term lends itself to accounting for the creative transgressions of (post)industrial refigurations. It can also be employed to highlight the cooptation of such projects that can possibly perpetuate gentrification, discrimination, and injustice.

Juliane Borosch is a Doctoral Candidate in the UA Ruhr (Germany) graduate research group Scripts for Postindustrial Urban Futures: American Models, Transatlantic Interventions. She studied History, American Studies, and Literature and Media Practice at the University of Duisburg-Essen. Her dissertation project, tentatively titled "Jazzing Up the (Post)Industrial City," investigates landmarks of the former industrial city at the conjunction of creative and sustainable urban development in a transnational comparison of Detroit and the Ruhr area. From May 2021 to May 2022 Juliane Borosch is a Visiting Scholar at the Department of Classical and Modern Languages, Literatures, and Cultures at Wayne State University in Detroit, MI.

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CHRISTA BUSCHENDORF // Goethe University Frankfurt

Christa Buschendorf was Professor and Chair of American Studies at the Institute for English and American Studies of Goethe University Frankfurt from 1997 to 2015 and served as Director of the Center for North American Research at Goethe University for several periods between 1999 and 2005. Prof. em. Buschendorf graduated with her Ph.D. from Heinrich Heine University of Düsseldorf and became an Assistant Professor of American Studies at HHU. She was also an Associate Professor at the Universities of Bielefeld, Jena, and Frankfurt. Between 2003 and 2019, Prof. em. Buschendorf was a Visiting Scholar at Harvard University and, most recently, at Dartmouth College. From 2002 to 2020, she co-edited the journal *Amerikastudien*. Her academic interests reach from transatlantic perspectives and cultural exchange between Europe and the U.S. to sociology and the politics of culture in American literature, particularly in African American Studies. Her current work delves into the application of relational sociology to African American fiction; her most recent publication is called "Ellison in East and West Germany: Early Reception in a Divided Country" (2021, with Nicole Lindenberg).

KLAUS BENESCH // Ludwig Maximilian University of Munich

Klaus Benesch has been Professor at the Department of English and American Studies at the LMU Munich since 2007. From 2000 until 2007, he was Professor at the University of Bayreuth's English Department. He has also been Visiting Professor at several universities and was invited as a Visiting Professor by Stanford University and Venice International University. Prof. Benesch completed his habilitation at the University of Freiburg in 1999 with a book on romantic cyborgs, authorship, and technology. His further publications and edited collected volumes discuss the American city, culture and mobility, scientific cultures from a transatlantic perspective, and space in America. His current project - Architecture and the Construction of Ideas in America - combines American intellectual history with architectural theory to explore how writers like Thoreau or Buckminster Fuller have utilized architecture to rethink society at large. Prof. Benesch's research interests include 19th- and 20th-century American literature and culture, architecture, urbanism, and the history of technology, media theory and visual cultures, as well as ethnic literatures and diaspora studies.



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