

**Stefania Acciaioli PhD**, *Universität Bonn*

**Rosa Mayreder and Margit Kaffka: two feminist pioneers in the K.-u.-K.-Monarchy**

“Rosa Mayreder was an activist both in the women’s movement and in her literary and publicist production. Her whole life was characterized by a quite radical attitude for her time. She began her professional path as a painter. Today, she is considered an important representative of the left wing of the bourgeois women’s movement. Since 1888 she was connected to the circle around Marie Lang. Particularly with her essays (as *Zur Kritik der Weiblichkeit*, 1905), she became one of the most important theoreticians of the first Austrian women’s movement. She dealt with questions of gender relations and the connection between power and sexuality. She criticised discrimination against women and the existing bourgeois double moral code.

Margit Kaffka frequented the most advanced and progressive intellectual circles in Budapest at the beginning of the 20th century like the *Nyugat* (West), which aimed to ferry the old, conservative Hungarian literature of the late 19th century to modern Western European culture. She was Hungary’s first great authoress: the closely related themes of her production are the decline of the gentry (the country nobility) and the role of women in a time of historical turning points. She was also the first authoress who represented the female point of view in Hungarian literature, for example in her novel *Colours and Years* (1911).

Both writers were of groundbreaking relevance by prophetically anticipating the dictates of the 1970’s and by still proving to be actual. The main goal of this paper is to show this and to go beyond the usual ‘German’-centred approach to the investigation of Central European literary studies and especially of Habsburg culture.

**Short Bio:**Stefania Acciaioli PhD is Lecturer for German and Comparative Literatures at the University of Bonn and for Italian at the University of Cologne. Her dissertation was awarded the Premio FUP Tesi di Dottorato. She has lectured at numerous international conferences. She also taught abroad as an Erasmus Visiting Lecturer and collaborates with the University of Florence and with the University of Rome La Sapienza. She published monographies on the fantastic uncanny in Hoffmann and Beckford as well as on irony in Hauff, and essays on European Romanticism, the art fairy tale, travel literature, the relationship between literature and the visual arts, Werfel and Bachmann. She is a member of various associations and of the editorial board of BSFM (Biblioteca di Studi di Filologia Moderna, FUP – Firenze University Press).

**Jack Arnold**, *Boston University*

**From Tyrol to the "Promised Land": Hutterite Migration to Moravia**

“This paper will analyze the religious migration of the Hutterites, an Anabaptist group that emerged in the late 1520s in Tyrol, and examines their migration to Moravia, the community ties that the Hutterites used for missionary work in Austria, and their evaluation of the Habsburgs as the ultimate tyrants. Facing the death sentence for their beliefs in their native Austria, the Hutterites began migrating to Moravia. Here they set up insular religious communities based on communal ownership, and where they remained largely separated from the Czech-speaking

population around them. They did not leave Austria behind entirely, instead relying on existing chains of familial or community ties to continue drawing new converts to their cause and eventually persuading them to join the rest of the flock in Moravia. Missionaries would return to their hometowns, or stay in the homes of the families of those still in Austria. Here they would be offered protection and shelter amidst the ongoing effort by the Habsburgs to crack down on the spread of Anabaptism. Many missionaries would die in Austria, or the faithful could be caught on the journey to Moravia. Many would also grow tired of life in the Hutterite communes and return to Austria, where they faced great scrutiny from both ecclesiastical and secular authority who feared they would return to heresy. Finally, I will examine the issue of 1535, the year in which the Hutterites were forcibly exiled from Moravia under orders of Ferdinand I, before they ultimately returned and reestablished their communities where they would stay until the 1620s. Through this exile, though, the Hutterites used Ferdinand I as the symbol of their oppression and wrote about him as a tyrant that persecuted the faithful without just cause, viewing the Habsburgs as the greatest oppressors of the faithful.”

**Short Bio:** Jack Arnold is a Ph.D. candidate at Boston University. His dissertation focuses on the development of religious toleration in Moravia in the fifteenth and sixteenth centuries, analyzing the role of the local nobility in intentionally establishing Moravia as a haven for religiously heterodox groups through compromise and negotiation with central authorities.

**Luca Arens**, *Columbia University*

**Portraits of Black Austria: Amoako Bofo and Belinda Kazeem-Kamiński**

“In “The Subject in Art: Portraiture and the Birth of the Modern” (2006), the art historian Catherine M. Soussloff argued that the modern subject did not emerge from psychoanalysis or existential philosophy but rather from the theory and practice of portraiture in early-twentieth-century Vienna. Without subscribing to the exclusivity of Soussloff’s claim, my talk examines the consequences that her recovery of the profound stakes of Viennese portraiture has for the critical appropriation of this tradition in the works of two of the most exciting and successful artists to come out of Viennese art institutions in recent decades. Only with these stakes in mind, I argue, are we able to perceive the shared project of two bodies of work that otherwise appear to operate on entirely different formal, affective, and temporal registers. The Accra-born, Vienna-educated Amoako Bofo combines Egon Schiele’s richly textured figures with Maria Lassnig’s bright pastel backgrounds in unabashed celebrations of contemporary Black life. The Afro-Austrian Belinda Kazeem-Kamiński deconstructs colonial photography and human exhibitions to mourn the racialized victims of the systemic erasure that made possible the figuration of the white subject of modernity in the paintings of Kokoschka, Klimt, and Schiele. If early-twentieth-century Viennese portraiture played a foundational role in the emergence of modern subjectivity, as Soussloff argues, then Bofo and Kazeem-Kamiński’s critical appropriation of this tradition must be understood as a claim for the Black subject at the center of the history of modern art and subjectivity alike. My talk will focus on two portraits that articulate this claim in its strongest version: Bofo’s reworking of Klimt’s final portrait “Lady with a Fan”: “Belinda Ade Kazeem-

Kamiński with a Purple Lily Fan", on view today at the Centre Pompidou; and Kazeem-Kamiński's "In Remembrance To The Man Who Became Etched Into History As »Der Aschanti An Der Akademie«".

**Luka Babic**, *Universität Tübingen*

**Short Bio:** Luka Babic studied History and English at the University of Tübingen in Germany. In 2020, he completed his masters in History with his thesis about Yugoslav guest workers' sports activities in the South German Württemberg region. In the same year, he became research assistant at the Collaborative Research Center 923 "Threatened Orders" at the University of Tübingen and started his dissertation project titled "Grenzen des Istrijanstvo". In this regional study at the crossroads of History and Cultural Anthropology, he examines the discourses and practices of exclusion of the multicultural regional Istrian identity Istrijanstvo or Istrijanità towards inner- and post-Yugoslav migrants. Other research fields of interest are late Yugoslav history, the history of guest workers and history of sports. His presentation today is based on research for his dissertation project and will take a look at two multiculturalisms, the Istrijanstvo and the Jugoslovenstvo, including their dealing with Istria's Habsburg past.

**Jordan Beal**, *Texas Tech University*

**Peter Turrini's Ich liebe dieses Land in Response to Jörg Haider and the Austrian Far Right**

"In his 2001 play *Ich liebe dieses Land*, Peter Turrini employs a nationally varied cast and multilingualism to put to his audience the twin questions of "who is Austrian?" and "who can be Austrian?" Turrini wrote his play during a period of coalition governance between the ÖVP and the far-right FPÖ, following two previous elections in which the latter party experienced unprecedented success. Jörg Haider, then the leader of the FPÖ, held a dim view of national minorities and immigrants and emphasized the supposedly pure German nature of Austria. In contrast to such remarks and in contrast to the rest of the entirely German cast, whose attitudes towards the foreigners range from mere professional obligation to unabashed hostility, the three main characters in the play (Janina from Poland, Beni from Nigeria, and the man from Hungary) are depicted as sympathetic.

With this analysis, I aim to demonstrate how Turrini uses this play to criticize the Austrian far-right. My analysis of this play, which has been previously overlooked in academic research, highlights its representation of identity and language in Austrian theater and its political implications then and now. Along with a focus on the constellation of the cast's nationalities and their languages, this analysis draws a link between Turrini and dramaturgists such as G.E. Lessing, who made their audiences more receptive to the message by setting their works in foreign lands, thereby removing nationalistic barriers to the perception of the intended message. I also draw on Turrini's own remarks about the multinational nature of Austria, such as his claim

that “hinter jedem Österreicher steckt ein anderer.” Finally, to establish a connection with broader trends in the literature, my analysis references previous research on Turrini himself, Austrian identity, and the political situation in Austria around 2001. “

**Short Bio:** Jordan Beal is a second year MA German candidate and Elementary German Graduate Part-Time Instructor with the school of Classical and Modern Languages and Literature (CMLL) at Texas Tech University. He received his undergraduate degree in 2020 from Cedarville University in Linguistics with a focus on Modern Languages, where he wrote his senior thesis on translation theory. In 2022 he began his MA in German and Applied Linguistics at Texas Tech. His research interests include military history and its connection to literature, post-Soviet/communist countries and cultures, and translation studies. Examples of said research include a comparative study of the works of Wolf Biermann and Vladimir Vysotsky, literary depictions of 18<sup>th</sup> c. soldiers in the German-speaking territories, and a historical analysis of the 2020 TV series *Deutschland 89*. He has received, among other awards, the President’s Scholarship at Cedarville for outstanding academic achievement over four years, the Qualia and Alexander Awards of the German program at Texas Tech and was a Lavoie Fellow with George Mason University in 2022 to discuss interdisciplinary modes of economics and linguistics.

**Andrea Roknić Bežanić and Maja Ćutić Gorup**, *Faculty of Humanities and Social Sciences in Rijeka, University of Rijeka, Croatia*

### **Istria under Habsburg rule: wars, migrations and multilingualism**

“In 1374, inner Istria became a hereditary Habsburg possession. It was part of the Holy Roman Empire. Western and southern Istria were under Venetian rule until 1797, so both powers also fought on the territory of Istria. Certain Glagolitic priests and nobles participated in the project of publishing Protestant books that were printed in the Urach printing house (1561-1565) in Croatian, Slovenian and Italian languages, in Glagolitic, Cyrillic and Latin. It was also a period of great Turkish danger, which is why people from areas conquered from the Ottomans settled in central Istria. After the short-lived rule of Napoleon in the first half of the 19th century, the whole of Istria came under Austrian rule. In the middle of the 19th century, Pula became the main port of the Austro-Hungarian navy and a cosmopolitan city where the workforce came from southern Istria and all parts of the Monarchy. Croatian, Italian and German languages were in use, and Hungarian, Czech and others were also spoken. In the First World War many Istrians fought on the Soča River as Austro-Hungarian soldiers. When Pula was declared a war zone, all those unfit for the army had to move to the Czech Republic, Slovakia, Austria and Hungary, and many died. Austrian rule in Istria ended at the end of the First World War in 1918, and the Italian army entered Istria. The authors attach to their research a list of geographical terms in Croatian and German that bear witness to approximately 5 and a half centuries of Habsburg rule in Istria. The list was created as a result of project research on toponyms in German and Croatian in Istria. The

presentation is based on archival material from the State Archives in Rijeka, the State Archives in Pazin, the Archives of the Republic of Slovenia, the Styrian Land Archives in Graz, the State Archives in Vienna.”

**Short Bio:** Andrea Roknić Bežanić, PhD, Assistant Professor, was born in Rijeka on August 9, 1977. She studied History and Croatian Language and Literature at the Faculty of Humanities and Social Sciences, University of Pula. She received her Ph.D at the Faculty of Humanities and Social Sciences, University of Zagreb in 2012 with a doctoral thesis titled: Rijeka from liberation in 1945 to the Paris Peace Treaty in 1947. Her scientific field is focused on the Croatian history of the 19th and 20th century, the history of the Adriatic area, and the issues of the war and post-war period in Istria and Rijeka. So far, she has published several scientific and professional papers, evaluations and presentations in Croatia and Italy. As an exhibitor, she participated in several international and domestic scientific and professional meetings. She is a member of the Croatian National Committee for Historical Sciences (HNOPZ), the Historical Society of Rijeka. She has been employed at the history department of the Faculty of Humanities and Social Sciences, University of Rijeka since 2004.

**Short Bio:** Maja Čutić Gorup, PhD, Assistant Professor, was born in Rijeka on October 19, 1974. She studied History and German Language and Literature at the Faculty of Humanities and Social Sciences, University of Zagreb. She received her Ph.D from the same Faculty in 2012 with a doctoral thesis titled „The Protestant Reformation in Pazin County: A Movement in its Own Right or its Mere Echoes?“ Her scientific field is in early modern European and Croatian history. She has published several scientific papers in Croatia and abroad and participated as an exhibitor in several international and domestic scientific meetings. She is a member of the Croatian National Committee for Historical Sciences (HNOPZ). She has been employed at the history department of the Faculty of Humanities and Social Sciences, University of Rijeka since 2005.

**Alyssa Bryl**, *University of Wisconsin-Madison*

### **Vienna’s Medieval Judenplatz: Constructing History Through Public Memorials.**

“Vienna’s 2nd district, Leopoldstadt, has been billed as one of the hippest places to live in the city. Residents love the green space of Prater, the bustling Karmelitermarkt, and twilight strolls along the canal. The visibility and prevalence of Leopoldstadt’s Jewish community also punctuates the district’s uniqueness in Vienna. However charming today’s Leopoldstadt may be, the fact remains that its name harkens back to the zweite Wiener Geserah, or the city’s second ruthless expulsion of the Jews.

Even before the Nazi regime and the Anschluss, there have been many recorded instances of aggressive, antisemitic reactions toward Jews and Jewish environments in Vienna’s long history: The murder, expulsion, and destruction of the Judenviertel (1421) and the Judenstadt or Jewish

Ghetto (1670) are two heinous examples. Tactics of aggression and intimidation were utilized by non-Jews in order to assert their position as the dominant majority in the city – non-Jews sought and succeeded in physically erasing and socially intimidating the Jewish presence in Vienna through destruction and naming practices.

This paper will trace the formerly Jewish coded spaces that were destroyed, re-purposed, and re-named in Vienna. Through numerous examples, I show the contested and transformed environments in the city's (former) Jewish areas in both space and time. To facilitate and ground this discussion, I utilize theories on the inherent violence in naming practices. Additionally, this paper documents the landmarks and urban locations linked to Jewish culture and the Jewish experience that have contributed to Vienna's cultural and architectural landscape. Although there are instances of the city acknowledging its role in the destruction of Jewish environments, I argue that the city has struggled in both making amends and making the history of these places and place names more visible in the public consciousness: Doing so would be a vital and necessary contribution to Vienna's Erinnerungskultur.”

**Short Bio:** Alyssa Bryl is a second-year PhD student in the German Department at the University of Wisconsin-Madison. She received a bachelor's degree from UW-Madison in German and International Studies and her master's degree in German as a Second and Foreign Language from the University of Vienna. Her primary interests are related to Viennese history, culture, and language.

In her doctoral research, Alyssa focuses on interwar Vienna, the legacy of Red Vienna, and the Wiener Gemeindebauten. She is also motivated to explore how aspects of memory and history are transmitted or obscured via public spaces in Vienna.

**Raymond Burt**, *University of North Carolina Wilmington*

**The Life and Legacy of Friedrich Salomo Krauss (1859-1938): Ethnologist, Folklorist, Sexologist**

“Friedrich S. Krauss was born in Pozega, a small village in the eastern portion of the Hapsburg Empire. He moved to Vienna in 1877 to attend the university. After successfully completing his degree in classical philology and history, he began his research in South Slavic folklore, including an extended trip to Bosnia and Herzogina, where he collected epic songs of the Guslar singers. Krauss returned to Vienna and began editing one of the earliest folklore journals in German, *Am Urquell* (1890-1896). His attempts at official recognition by academic circles failed, most probably due to anti-Semitism, and the fact that his folklore theories ran counter to the prevailing tendencies to view folklore from a nationalistic and ethnocentric perspective. He found recognition and colleagues abroad, being the only Austrian folklorist at that time to publish in the *Journal of American Folklore*. In 1904 he began publishing sexual folklore in his scholarly journal, *Anthropophyteia*, and after 1910 he joined forces with Sigmund Freud and the new psychoanalytic movement. Krauss also allied himself with Magnus Hirschfeld and the

growing field of Sexology. His publications fell victim to a rising tide of censorship in Germany, which ultimately results in personal financial ruin. After identifying 15 mislabeled boxes stored in UCLA's Research Library as Krauss' unpublished papers, I conducted research in Vienna in 1983/84. At that time, Krauss was essentially forgotten in the field of Volkskunde. In the past three decades however, his legacy has grown. In a publication in 1993, Krauss is recognized as "der bedeutendste Sexualfolklorist Alt-Österreichs" and he is cited in recent works of musicology, folklore, Slavic and gender studies. This paper explores current research and reception of this highly productive scholar, marginalized by his ethnicity and his "radical" social views on culture."

**Short Bio:** Raymond Burt is a professor at the University of North Carolina Wilmington who specializes in contemporary Austrian literature. While a graduate student at UCLA, he identified and registered the papers of Friedrich S. Krauss. He received Fulbright Scholarships to Vienna in 1983 and 1991 and has published a foundational biography of the controversial folklorist, and materials from the Krauss Papers. His research interests include contemporary novels, with a focus on Marlene Streeruwitz, Michael Köhlmeier, and Raphaela Edelbauer.

**Aaron Carpenter**, *University of Washington*

### **Unmasking Artificial Anger: Repurposing Language from World War II in Slovenian-Austrian Relations**

"In her speech "Die Wirklichkeit der Schatten," Slovene-Austrian writer Maja Haderlap shows how historically loaded words can be used to frame current events in a way to justify anger. However, Haderlap argues that this anger or indignation can be artificial and that it deflects from legitimate grievances from the other side. These words function in a way that combine both poet Paul Celan's enriched words, where historical usage is referenced again in the present and Walter Benjamin's concept of Jetztzeit. Haderlap makes these observations in the context on contemporary issues regarding Austria's relationship with a former fellow state of the Austro-Hungarian Empire: Slovenia. In particular, he almost word-for-word quoting of an expression used by Austrian Nazi official Alois Maier-Kaibitsch deserves attention: "Ein paar Jahre zuvor galt es ja noch, mit der sogenannten slowenischen Minderheit im Gebiet nördlich der Karawanken 'Schluss zu machen'" (Wirklichkeit 6). "Ein paar Jahre zuvor" could refer to a few years before his speech, after the Yugoslav partisans expelled the Nazis from Yugoslavia, leading to Maier-Kaibitsch's call for vengeance. However, it could also refer to a few years before Haderlap's speech when former FPÖ chief H.C. Strache and the VPÖ Heimatsverein chastised Slovenia's role in helping to reach an agreement where to put the bilingual road signs in areas of Carinthia, Austria, while not protecting the German minority in Slovenia, specifically the Gottscheer Germans, who were largely expelled from Slovenia after the communists came to power. This talk will examine the complicated relationship between Austria and Slovenia today in light of the events of the World War II."

**Short Bio:** Aaron Carpenter is a Ph.D. Candidate in German Studies at the University of Washington. His dissertation focuses on writers from the former Yugoslavia who write in German will be completed in June of this year. His article titled “Tied to German, Unable to Find a Foothold in Yiddish: Examining Kafka’s Editing Choices of Yitzhak Löwy’s ‘Vom jüdischen Theater.’” Was published in the *Journal of Comparative Literature and Aesthetics* (2021). Aaron has published several translations of short stories and essays which have appeared in *Transit Journal* (2022) and *No-Man's Land* among others.

**Andrei Corbea-Hoisie**, *University of Jassy*

### **Celans „Mitte“ (Europas)**

“Aufgrund zahlreicher Zeugnisse (literarischer Texte, Briefe, Memoiren usw.) wird versucht, die „Mitte“ als einen der für Paul Celan existentiellen Grundbegriffe zu erörtern, der sowohl für sein poetisches Selbstverständnis als auch in seiner ständigen Auseinandersetzung mit der umgebenden, geographisch-historisch bestimmten „Lebenswelt“ eine Schlüsselrolle gespielt hat – zumindest in der Eigenschaft jenes symbolisch erstrebten Gleichgewichts, wodurch die eigene geschichtlich bedingte und erlebte individuelle „Zerissenheit“ überwunden werden durfte und sollte. Dabei spielen die post-imperialen Gedächtnisorte Mitteleuropas eine höchst signifikante Rolle, besonders im Verhältnis zum jüdischen identitären Selbstverständnis in der einstigen k.u.k. Bukowina.”

**Short Bio:** Degree in German, Romanian and History, Doctor of Philology from the University of Bucharest, and is a Professor at the University "Alexandru Ioan Cuza" in Iași, former Fellow of the "Alexander von Humboldt" Foundation, holder of the "Blaise Pascal" Chair at the "Ecole Normale Supérieure" Foundation in Paris, former Visiting Professor/Associate at the Universities of Paris 8, Siegen, Fribourg (Switzerland), Vienna, Konstanz, Montpellier and the Ecole Pratique des Hautes Etudes (Sorbonne), member of the Erfurt Academy of Sciences and member of the Academia Europaea, winner of the Herder Prize (1998) and the Jacob and Wilhelm Grimm Prize (2000), member of the presidency of the International Union of Germanists (2005-2015).

Coordinator of the series "Jassyer Beiträge zur Germanistik". Director of the project "German Language and Culture in Romania (1918-1933)" at the Institute of Social-Humanistic Research in Sibiu of the Romanian Academy from 2019. Author of numerous works published by Romanian and foreign publishers and magazines in the field of German and Austrian literature and culture of the 19th and 20th centuries, as well as literary and aesthetic theory, translator of Theodor W. Adorno and Paul Celan into Romanian. The social and cultural history of Central Europe, and especially of German-speaking Bukovina and Czernowitz, has been the focus of his work in recent decades. Recent books published: *Limbă și cultură germană în România (1918-1933)*. *Realități post-imperiale, discurs public și cîmpuri culturale* (ed. with Rudolf Gräf). Vol. 1,2. Iași: Polirom 2023; *Handbuch der Literaturen aus Czernowitz und der Bukowina* (ed. with Steffen Höhne, Oxana Matychuk, Markus Winkler). Stuttgart: J.B. Metzler 2023.



**Tim Corbett**, *Austrian Academy of Sciences*

**Hashtag Antisemitism: Social and Political Discourses Surrounding Antisemitism in Present-Day Austria**

“Antisemitism is often called “the world’s oldest hatred.” And sure enough, hatred of Jews has been a defining feature of European society generally and Austrian society specifically for centuries, from medieval pogroms through the Holocaust to present-day conspiracy narratives in social media. As this overview already suggests, this hatred can take many forms, and so the manifestation of antisemitism is constantly changing. So, too, have public perceptions and interactions with this phenomenon changed in Austria over time, from open Jew-baiting in the first half of the twentieth century to widespread denial and simultaneous coding of antisemitic content in the second half.

While antisemitism remains perhaps one of the most divisive topics in Austrian politics and society, a seismic shift has undoubtedly taken place in recent years: Never before has the issue been addressed so openly, frequently, and critically both in political and popular discourse as is currently the case. Even before the Hamas massacre of Israeli civilians on 7 October 2023 and the subsequent and currently ongoing war waged on Gaza by Israel, hardly a day has gone by in recent memory without a deluge of media reports on incidents of antisemitism, studies on antisemitism, and political action being taken against antisemitism.

This paper will showcase for the first time the interim findings of the team project “Antisemitic Discourses in Online Media and their Reception among Jews in Austria,” which is being conducted at the Austrian Academy of Sciences from 2023 to 2025. It will chart the framework of the project, its core research questions, and the data collection (in the form of questionnaires, interviews, and media analyses) before outlining, in broad strokes, the complex entanglement of social and political discourses and subject positions surrounding the issue of antisemitism in Austria today. Finally, it will consider the idiosyncrasies of the Austrian case in the broader context of discourses surrounding antisemitism in present-day Europe.”

**Short Bio:** Tim Corbett is a historian based in Vienna. He is the author of a monograph and over thirty essays on Jewish history, the Holocaust, and the culture of memory in modern Austria. He has held numerous visiting research and teaching positions in Austria and the United States and is currently a research associate at the Institute of Culture Studies and Theatre History at the Austrian Academy of Sciences. In 2021, his scholarship was recognized with a Michael Mitterauer Prize from Vienna University and a Prize of the City of Vienna for Outstanding Achievements in the Humanities. He represented the European membership on the board of the Austrian Studies Association from 2020 through 2022 and in 2023 guest-edited two special issues of the association’s flagship publication, the *Journal of Austrian Studies*.

**Christian Davis**, *James Madison University*

**Imagining Blackness in Interwar Vienna: Hugo Bettauer’s Novels, Pictures, and Stories**

“This paper examines the use of Black characters, and commentary on Black people and places, in the works of the Viennese novelist, journalist, and publisher, Hugo Bettauer. During his short but prolific interwar career, Bettauer—who was a convert to Protestantism from Judaism—was sharply attacked by antisemitic and conservative forces for promoting what he called an “erotic revolution,” which he identified as a movement of liberation from sexual conventions that limited personal fulfillment, for women especially. As historian June J. Hwang argues, anger over his advocacy for sexual freedom and a significant degree of gender equality led to his assassination by a Nazi sympathizer in 1925. But additional elements of Bettauer’s work also drew the ire of the Austrian right: the antisemitic critic Herwig Hartner accused him of subverting White European racial purity by championing racially-foreign bodies and sexual attitudes, or as Hartner put it, of pursuing “an impassioned partisanship for the Negro” and a “war against racial thinking.” While it is true that Bettauer wrote sympathetically about the plight of African Americans in his 1922 novel *Das Blaue Mal* and elsewhere, much of his work actually reflected the pernicious “racial thinking” that informed the worldviews of antisemitic opponents, however. In his novel *Bobbie oder die Liebe eines Knaben* (1921) and other works, Bettauer’s Black characters are disturbingly primitive, primarily sexual, and a threat to white girls—reminiscent of contemporaneous Black Horror on the Rhine images coming out of Germany. This paper encapsulates findings on Bettauer’s contradictory messages about Black people from my ongoing book project, which explores the intersections of antisemitism, anti-Black racism, and discourses about female liberation in Bettauer’s output and reactions to it, in the wider context of heightened fears about Jews, Black Bodies, and the “new woman” in German-speaking Europe shortly after World War One.”

**Short Bio:** Christian S. Davis is an Associate Professor of History at James Madison University, where he teaches modern European and World history. He has a PhD from Rutgers University and is the author of *Colonialism, Antisemitism, and Germans of Jewish Descent in Imperial Germany* (University of Michigan 2012). Recent chapters by Davis appear in *Colonialism and the Jews in Germany History* (Bloomsbury Academic, 2022) and *Modern Antisemitisms in the Peripheries: Europe and its Colonies 1880-1945* (new academic press, 2019). Currently, Davis is researching the intersection of feminism, antisemitism, and anti-Black racism in Austria between the two World Wars with a focus on the work of Hugo Bettauer.

**Ted Dawson** , *University of Nebraska-Lincoln*

### **Reimagining Renaissance Italy through Sound and Sight in two Early Novellas of Felix Salten**

“On the 100th anniversary of the publication of *Bambi*, Felix Salten is somewhat more in the public consciousness than he has otherwise been in the decades since Disney’s wildly successful adaptation of his novel failed to shine much of a spotlight on its author. With multiple new translations of *Bambi* appearing in advance of the centenary, some of the oddities about Salten’s life are getting attention, most notably that he has frequently been suggested as the author of the anonymously published erotic classic *Josefine Mutzenbacher*.

My presentation focuses less on uncertain literary histories and their incongruities than on certain ones and their continuities. While the authorship of Josefine Mutzenbacher isn't known, Salten certainly did write a number of erotically charged novellas in the first decade of the 20th century. And while that may seem surprising for an author who ultimately came to be known for animal stories, the kind of keen attention to sensory perception that the author of *Bambi* will turn to imagining the *umwelte* of animals can already be seen at work in the novellas *Der Schrei der Liebe* and *Die Gedenktafel der Prinzessin Anna*.

These two novellas reimagine the Italian renaissance through parallel explorations of the world of sensation, one focused on the sonic dimension, the other on the visual. While both texts deal with humorous subversions of sexual conventions, the comedy should not distract from the threatening portrayals of administrative power, a power which in both cases is seen as the ability to determine community membership by controlling sensory perception. At the same time that Jakob von Uexküll was developing his influential theories of perception and *umwelt*, then, Salten had already begun a literary exploration that would culminate in the environmental imagination of the later animal stories.

**Short Bio:** Ted Dawson is assistant professor of practice of German at the University of Nebraska-Lincoln. He received his PhD in German from Vanderbilt University in 2018. He has published articles on Austrian rap music and Christoph Ransmayr, and is currently at work on a translation of some of the novellas of Felix Salten, including those on which he is presenting today.

**Uta Degner, Universität Salzburg**

**An Austrian Author in Rome: Ingeborg Bachmanns Italian existence as “posture”**

“The Austrian author Ingeborg Bachmann spent more than half of her life in Italy, particularly in Rome, where she died in 1973. Based on a brief statement Bachmann made on the occasion of a television interview in Rome in 1969 about her Italian existence, my contribution aims to put forward the thesis that such paratexts represent important authorial self-positionings. Bachmann uses them to explain the ethical, aesthetic and political implications of her literature and her self-image as an author. My contribution will unfold these various facets in the brevity of time and of central importance will be an interpretation of Bachmann's reinterpretation of the 'old', failed, Habsburg multilingualism. She sets this against a contemporary image of Austria, which in the 1960s was once again increasingly thought of in German national terms. Without naming Austria at all, she implicitly criticizes this. Based on these observations, my contribution aims to argue in favor of integrating research on the 'persona' (L. Daston) of artists into literary studies and understanding their "posture" (J. Meizoz) as an integral part of their aesthetics.”

**Short Bio:** Uta Degner is an associate professor at the Department of German Studies at the University of Salzburg and with Irene Fußl co-editor of the Salzburg Bachmann Edition. Doctorate at the FU Berlin: *Bilder im Wechsel der Töne. Hölderlin's Elegies and 'Nachtgesänge'*, habilitation at the University of Salzburg: *Eine 'unmögliche' Ästhetik. Elfriede Jelinek im literarischen Feld*. Visiting professorships in Leiden and Vienna, guest lectureships in Verona

and Naples. Most recently published: *Ingeborg Bachmann. Spiegelungen eines Lebens*. Darmstadt: Wbg Theiss 2023.

**Laura Detre**, *Independent Scholar*

**In Vienna I Enjoyed Complete Creative Control”: The Austrian-Jewish Origins of Otto Preminger**

“Celebrity memoirs are notorious for playing fast and loose with the truth. Most of these texts are motivated by a desire to control the narrative around an individual’s identity and their authors almost always manipulate facts to present the subject in, if not the most flattering light, at least the light that the celebrity in question chooses to embrace. Director Otto Preminger’s book, entitled simply *Preminger: An Autobiography*, is no exception.

This is a slim volume at only 208 pages and there are several aspects of the director’s life, such as his affair with actress Dorothy Dandridge or details of his relationships with other Central European exiles, that are not fully addressed within. What we do see though is a person who is eager to present himself as both a talented filmmaker and someone who challenged Hollywood to broaden the scope of what topics and which people would be included in film. This paper will examine how Preminger connects his origins in the Austro-Hungarian Empire and his own experience as a German-speaking Jew to his self-proclaimed embrace of underrepresented people and subjects. Preminger is explicit in connecting his origins in the Dual Monarchy, where his family experienced discrimination and later oppression and violence under the Nazis, as the source of his empathy for African Americans. He talks of his commitment to the American Civil Rights movement and his promotion of both African-American actors and stories that centered Black voices. He also speaks with pride of his films, such as *The Moon is Blue* and *Anatomy of a Murder*, which challenged societal norms around sexual expression. All of this he presents as conscious decisions to buck a restrictive, discriminatory system and he credits that independent spirit to his upbringing as an outsider in majority-Catholic Austria.”

**Bernhard Doppler**, *Universität Paderborn*

**„Der Menschheit Würde ist in eure Hand gegeben.“ Theater in der sudetendeutschen Provinz 1933 – 1945.**

“Ausgangspunkt für einen Überblick über das sudetendeutsche Theater zwischen 1933 und 1945 ist Helmut Qualtingers süffisante Dialog zweier Schauspieler in der Künstlergarderobe, die als Kleindarsteller auf den zahlreichen sudetendeutschen Provinztheatern tätig sind und das politische und kulturelle Geschehen kommentieren. Auf diesen Kleinstadtbühnen haben in dieser Zeit viele Schauspieler – darunter zwischen 1933 und 1938 auch Exilanten aus NS-Deutschland - gewirkt, (Fritz Muliar, Maxi Böhm, Franz Stoß), die dann die Theaterszene nach 1945 mitprägten.”

**Vera Eßl**, *Österreichische Akademie der Wissenschaften*

## **Grenzüberschreitungen. Multikulturelle und postnationale Aspekte im Österreich-Bild Ingeborg Bachmanns**

“Ingeborg Bachmanns (1926–1973) Œuvre situiert sich intertextuell in einem sowohl deutschsprachigen als auch europäischen Horizont der literarischen Moderne. Bewusst stellt sich die Autorin in die „österreichische Tradition“, denn gerade diese sei „sehr europäisch“ (GuI, 12). Dichter wie Franz Grillparzer, Hugo von Hofmannsthal, Rainer Maria Rilke und Robert Musil hätten nie Deutsche sein können, denn Österreich habe an „vielen Kulturen partizipiert und ein anderes Weltgefühl entwickelt“ (ebd.). Vehement teilt sie Musils Einspruch gegen jene, die die österreichische Literatur „als eine besondere eigene oder regionale gar [...] deklarieren“ (Brief an Hans Rössner vom 1.6.1971).

Auch kritisiert und ironisiert Bachmann die Heimatliteratur der zweiten österreichischen Republik, die mit dem habsburgischen Mythos nostalgisch die Geschichte und Historie des Landes verklären. Sie setzt diesem anachronistischen Topos eine grenzüberschreitende und postnationale Utopie entgegen: das multikulturelle Zusammenleben der Völker und die damit einhergehende Vielstimmigkeit in einem „Haus Österreich“ (TKA 3.1, 392).

Angesichts der immensen Relevanz, die Bachmann der Sprachen- und Kulturenvielfalt beimisst, gilt es zu untersuchen, wie sie ein „europäisches Österreich“ in ihren theoretischen Schriften denkt und dieses in ihren poetischen Texten darstellt. In meinem Vortrag möchte ich Bachmanns Österreich-Bild daher nicht nur mit Blick auf topographische und national(istisch)e Aspekte betrachten, sondern vor allem mit Fokus auf Multikulturalität und Mehrsprachigkeit. Zu berücksichtigen ist in diesem Zusammenhang auch ihre Äußerung, dass ihr „die politische und kulturelle Eigenart Österreichs – an das man übrigens nicht in geographischen Kategorien denken sollte, weil seine Grenzen nicht die geographischen sind –“ viel zu wenig beachtet scheine (GuI, 11f.). Bachmanns bewusste Fortführung der österreichischen literarischen Tradition kann erst tiefgreifend verstanden werden, wenn Zweierlei geklärt ist: ihre Vorstellung von der Bedeutung Österreichs für Europa und der Europas für Österreich.”

**Short Bio:** Vera Eßl, MA, studierte an den Universitäten Salzburg und Wien Germanistik, Klassische Philologie mit Schwerpunkt Rhetorik und Philosophie. Derzeit arbeitet sie an der Thomas Bernhard-Forschungsstelle an der Österreichischen Akademie der Wissenschaften, ab Jänner 2024 wird sie als Universitätsassistentin an der Universität Wien tätig sein. Ihre Forschungsschwerpunkte sind: Literatur des 20. Jahrhunderts (bes. Moderne), österreichische Literatur (bes. Musil, Bachmann, Handke), Literatur und Philosophie (bes. Ethik). Die Dissertation trägt den Arbeitstitel: „Zu Grunde gehen. Musil, Bachmann und die literarische Rezeption des Satzes vom Grund“ und wird von Univ.-Prof. Mag. Dr. Norbert Christian Wolf betreut.

**Elisabeth Fertig**, *University of Michigan*

**“In Österreich brauch ma des ned”:** Notes on Shock and Shockability in the Reception of Austrian Writers at Home and Abroad, 1945–1985

“From Peter Handke’s “Publikumsbeschimpfung” (1966) to Thomas Bernhard’s infamous “Staatspreis-Skandal” (1968) to Valie Export’s performance piece “Aktionshose:Genitalpanik” (1968) to Elfriede Jelinek’s premiere of “Burgtheater” (1985), postwar Austrian writers and artists have used a confrontational poetics of shock to criticize a particularly Austrian strain of conservatism and conformism. Yet it’s no accident that three of the four events and performances named above took place in Germany. As Gerhard Rühm, a founding member of the Wiener Gruppe, summarizes the Austrian situation around 1960: “radio, television, publishers are ruled by an arrogant provincialism. ‘avant-gardists’ are inherently suspicious; they should just go abroad already...” While the conservatism of the Austrian literary-intellectual establishment on one hand lit the group’s oppositional fire and shaped its ethos, it also defined the limits of its commercial success. These tensions set heterodox postwar Austrian artists in a particular relationship to (West) Germany: their work was deeply embedded in a sense of conflicted Austrianness and a critique of Austrian values, which was generally better received abroad and especially in Germany than within Austria, but which depended for relevance on the reactive Austrian traditionalism against which it was directed. Once works had achieved a certain level of popular success abroad, they were often “re-domesticated” (“heimgeholt”) to the Austrian scene. This dynamic points to a paradoxically symbiotic relationship between art that traffics in shock, and the enduring shockability of its audience. What does this suggest about the potential of shocking art to achieve social transformation, specifically in Austria but also beyond? I investigate this question through a combination of close reading and reception-historical research, with a particular focus on the experimental radio plays (Hörspiele) of Elfriede Gerstl, Jelinek, Rühm, and others, and their fraught relationship with Austrian state radio (ORF).”

**Short Bio:** Elisabeth Fertig is a writer, literary translator, and PhD candidate in Comparative Literature at the University of Michigan. Her current research examines broadcast sound as a medium of literary expression, critical inquiry, storytelling and audienceship through a feminist affect-theoretical lens. Her dissertation-in-progress, titled "Radiopoetics: Sound and Gendered Subjectivity in the Austrian Hörspiel after 1945," has received support from the Fulbright Foundation, IFK Vienna, and the University of Michigan Institute for Humanities.

### **Olivia Gruber Florek, *Delaware Community College***

“Elisabeth vs Eugénie: Austrian Imperial Portraiture on the European Stage, 1854-1864”

This paper examines the visual dialogue between Empress Elisabeth of Austria and Empress Eugénie of France during a decade of increasing hostility between the Austrian and French Empires. Tracing encounters within traveling art exhibitions, diplomatic engagements, and their painted portraiture, this paper argues that Elisabeth developed her public image in opposition to the persona constructed by Eugénie. As early as 1856, when Elisabeth visited a public Viennese exhibition featuring portraits of Eugénie by Franz Xaver Winterhalter, images of the two imperial consorts were in constant comparison. Eugénie was considered the most beautiful consort in Europe, an “ornament of the throne,” as praised by her husband, Emperor Napoléon III. In contrast, the teenaged Elisabeth struggled to establish herself at the Viennese court, and her

husband, Emperor Franz Joseph I's absolutist government suffered a series of territorial and diplomatic blows at the hands of the French. French support for the Kingdom of Piedmont resulted in Austria's loss of the wealthy north Italian province of Lombardy in 1859, and it was the 1866 removal of French military support that led to the execution of Franz Joseph's brother Emperor Maximilian I of Mexico. Yet by 1864, Elisabeth largely rejected the stylistic and iconographic tenets established by Eugénie within a series of painted portraits that depict the Austrian empress as a celebrity rather than a consort. Using Elisabeth's private collection of photography along with close comparisons of Winterhalter's portraits of both empresses, this paper reveals how Elisabeth's public image defied the worsening political relationship between the two empires.

**Short Bio:** Olivia Gruber Florek is an Associate Professor of Art History at Delaware County Community College in Media, Pennsylvania, where she also curates an annual exhibition of contemporary art. Her research has appeared in *Sissi's World: The Empress Elisabeth in Memory and Myth* (2018), edited by Maura Hametz and Heidi Schlippacke, and *Representing the Habsburg-Lorraine Dynasty in Music, Visual Media, and Architecture, ca. 1618-1918* (2017), edited by Werner Telesko. In 2023 Dr. Florek published *The Celebrity Monarch: Empress Elisabeth and the Modern Female Portrait*, with the University of Delaware Press.

**Lorely French**, *Pacific University*

**Looking from the Outside In and Inside Out: Perspectives on Austria Within Europe in the Notebooks of Romni Artist and Writer Ceija Stojka**

“Ceija Stojka (1933-2013), Austrian Romani artist, writer, and survivor of three concentration camps under National Socialism, regularly wrote down reflections on events that were occurring in Austria, Europe, and around the globe in the thirty-three notebooks she kept from the mid-1980s until her death in 2013. A news show or interview on a television program or in the radio, or an article in a newspaper or journal—for example, the war in Bosnia in the 1990s, the events of 9/11 in New York City, the rise of the extreme right party in Austria, an interview with a Holocaust survivor in England—could spark her to write about human rights, the terror of war, unjust treatment of children, people living in poverty, and Romani rights. Her written commentary is often accompanied by drawings and sketches. My paper aims to showcase and interpret significant samples from the notebooks within the theme of the conference, namely Austria within Europe. Stojka's perspective as a persecuted Romni plays a significant role not only in her life story but in her unique way of expressing her opinions and emotions through poetry, aphorisms, stream-of-consciousness commentary, and visuals replete with words and dialogues. For example, a page in a notebook from 1991 contains her drawing of a grotesque human figure holding what looks like a long stick in his hand and shouting “Ausländer Raus Raus Raus” [Foreigners Out Out Out]. On the same page she writes: “Diese Geschichte hat keine Jahreszahl und auch kein Datum” [“This story has no year and also no date”]. She thereby signals that the horrors that she and many others considered to be outsiders experienced can manifest

themselves again and again if we turn away. “When you look away you deceive yourself” [“Wenn Du weg schaust belügst du dich selbst”], she writes on another page in the same notebook. Other pages point to more specific events or people that are more obscure today, yet deserve a fresh reading and interpretation in the context of Austria’s role within Europe and the world.”

**Short Bio:** Lorely French, PhD, is Professor of German at Pacific University, Oregon. Her publications include *Roma Voices in the German-speaking World* the first annotated English translation of Ceija Stojka's memoirs, entitled *The Memoirs of Ceija Stojka: Child Survivor of the Romani Holocaust*; co-editorship and an essay on Stojka in *Romani Literatures as World Literature(s)* (AVM, 2023), and co-editorship and an essay in *Roma Artist Ceija Stojka: What Should I Be Afraid Of?* (Hirmer 2024). She co-curated the exhibit on Stojka at the Austrian Cultural Forum in New York in 2023 and is presently co-curating an exhibit on Stojka for the Ebensee Museum as part of the Salzkammergut being the European Capital of Culture 2024. She is President of the American Friends of the Documentation Center of Austrian Resistance and on the board of the Ceija Stojka International Association.

### **Hans Gabriel** , *University of North Carolina*

**Short Bio:** Hans Gabriel teaches German Studies and Translation courses and coordinates the German Studies Minor at the University of North Carolina School of the Arts, where he is the Michael and Amy Tiemann Distinguished Professor in the Division of Liberal Arts. He has also taught in German Studies at a number of other universities throughout the United States, as well as in the Middlebury College summer German School and Summer German for Singers program. He has participated in NEH summer institutes on Vienna and on translation, and his research interests and publications include work on narrative structure, translation theory and practice and nineteenth-century Swiss and Austrian prose.

### **Allison Gagnon**, *UNC*

**Short Bio:** Canadian pianist Allison Gagnon directs the Collaborative Piano Program at the UNC School of the Arts and concertizes with both vocal and instrumental colleagues. Before joining UNCSA in 1998 she was affiliated with both Queen’s University and McGill University in Canada, and completed her DMA with Anne Epperson at the Cleveland Institute of Music. Dr. Gagnon has twice received the UNCSA Excellence in Teaching Award, and graduates of the collaborative piano program she launched 22 years ago are active professionally across the US and abroad. It is a distinct pleasure for Dr. Gagnon to take part in this year’s ASA conference with her UNCSA colleagues. Allison was fortunate to live for three years in Vienna while completing her Concert Diploma in Solo Piano at the Hochschule für Musik und Darstellende Kunst, and she will always feel some *Heimweh* for this home-away-from-home, especially when sharing these experiences with her students.



**Therese Garstenauer**, *University of Minnesota*

**Austrian Civil Servants' Ethos and Conduct of Life – from Joseph II to Contemporary Central Europe**

“Modern civil service has evolved since the late 18th century. As far as Austria is concerned, Emperor Joseph II represents a founding figure whose ideal of a devoted, decent and competent (“josephinist”) servant of the state is evoked to the present day – especially in cases of party political interference with public administration. The civil service of the Habsburg Empire appears to have a lasting effect beyond Austria: a sociological study of 2011 by Sasha O. Becker et al. has shown that a so-called „Habsburg effect” in the Central European region can be observed. Respondents of said study who live on former Habsburg territory have higher levels of trust in courts and police, and they are also less likely to pay bribes for these local public services. Administrative culture of more than 100 years ago has left a legacy and exerts a lasting influence on society in terms of cultural norms. It seems, therefore, that Habsburg and post-Habsburg civil service represents a worthwhile object of study. In my contribution, I will look into traditions and ideas of honour of civil servants from the late 18th century to our days. Based on extensive research on the interwar period, I will show how the fundamental principles of being a proper government employee have been called into question in the economic and political upheavals of these roughly two decades. Conduct of life or “standesgemäße Lebensführung” as the contemporary term goes is applied as a conceptual tool to describe and explain civil servants’ behavior. I will also take a look at contemporary reference to traditions and ideals of civil service, when in many European countries civil service is reduced or even abolished and replaced by “New Public Management”.”

**Short Bio:** Therese Garstenauer is currently Fulbright Visiting Professor and Scholar at the University of Minnesota, Twin Cities, where she teaches a course on gendered division of labor in Europe from 1500 - present. Previously she has been principal investigator of a research project on the proper conduct of life of government employees in interwar Austria. This project, based at the University of Vienna is the basis for her habilitation thesis, to be defended in 2024. She has held a Visiting professorship in Hradec Králové, Czech Republic and a Visiting Fellowship at the European University Institute in Florence, Italy. Her latest publications are “Yes, my dear Hofrat, we are having a difficult time...” Austrian civil servants as authors and protagonists of fictional works (1920s – 40s), in: Veronika Szeghy-Gayer (ed.), *Civil Servants Under Changing Regimes in Central and Eastern Europe*, Bratislava: Slovak Academy of Sciences, forthcoming 2024 Life courses and occupational careers of public employees in interwar Austria, in: Josef Ehmer/Carola Lentz (Hg.), *Life course, work and labour: historical, sociological and anthropological perspectives*, Berlin/Boston: De Gruyter 2023, 153 – 178

**Winfried Garscha**, *Dokumentationsarchiv des österreichischen Widerstandes*

## **Herr Groll erfährt die Donaumonarchie im Rollstuhl. Die Romane und Theaterstücke des Erwin Riess (1957-2023) als alternative Geschichte Österreichs**

“Erwin Riess hat mit einer Serie von Kriminalromanen um den privaten Ermittler Groll, dessen Team aus seinem Rollstuhl Josef und seinem Freund, dem „Dozenten“, besteht, ein populäres Genre genützt, um die Anliegen Behinderter zu popularisieren. Eines der immer wiederkehrenden Motive in diesen Romanen ist die in weiten Teilen Österreichs höchst anstrengende Suche nach einer behindertengerechten Toilette. Der eigentliche Plot ist jedoch fast in allen Groll-Romanen jeweils eine bis in die Gegenwart der Protagonisten nachwirkende Kette historischer Ereignisse. Das konnte die Hinrichtung des „Schinderjacks“ und weiterer 150, meist jugendlicher, Untertanen des Erzbischofs von Salzburg im späten 17. Jahrhundert sein, die der „Hexerei“ beschuldigt wurden, was im Roman „Herr Groll und die Wölfe von Salzburg“ (2021) mit einer radikal-ökologischen Gruppierung verknüpft wird, die sich betuchte Gäste der Salzburger Festspiele als Ziel ihrer Aktionen aussuchen. Im „Schatten der Karawanken“ (2012) lässt Riess Herrn Groll beim Versuch, zwei Morde in Kärnten aufzuklären, in der nationalsozialistischen Vergangenheit einiger Beteiligter landen, wobei auch die amourösen Abenteuer des damals 22-jährigen John F. Kennedy eine Rolle spielen. Gleichzeitig hat sich Riess, beginnend mit „Kuruzzen“ (1993), in einer Reihe von Theaterstücken mit der Geschichte der habsburgischen Länder seit dem späten 17. Jahrhundert auseinandergesetzt. Die Stücke stehen in einer Wiener Theatertradition, die aktuelle Bezüge in die historische Handlung hineinwebt. In „Herr Grillparzer faßt sich ein Herz und fährt mit einem Donaudampfer ans Schwarze Meer“ nimmt er Anleihen bei den Österreich-Beschimpfungen eines Thomas Bernhard, aber in einer eher melancholischen Art. In mehreren Essays, sowie im Einpersonenstück „Der Zorn der Eleonore Batthyány“, deutet Riess in kontrafaktischer Art an, wie anders die Geschichte der Donaumonarchie verlaufen hätte können, wenn Prinz Eugen am Hof in Wien über mehr politischen Einfluss verfügt hätte.”

**Julian Gillilan**, *University of Nebraska - Lincoln*

### **Images & Sounds of Empire: Austria in Joseph Roth's Radetzkyarsch and Die Kapuzinergruft**

“In his two novels Radetzkyarsch and Die Kapuzinergruft, Austrian author Joseph Roth narrates the von Trotta family’s history at the end of the long nineteenth-century. In Radetzkyarsch, published in 1932, Roth’s writing is nostalgic toward the past while also being critical of it, whereas Die Kapuzinergruft, published six years later, continues the family history with a focus on the aftermath of the war and the dismantling of Austria-Hungary rather than the wartime experience. Both texts serve as important touchstones in literary and cultural history, as they include historical figures as first-person narrators, seek to answer broader questions of what Austria is (or was) and provide reflections on Austria-Hungary’s decline prior to the First World War. This paper examines the author’s usage of imagery and sound as references to unifying forces of Austria-Hungary ranging from the usage of the titular Radetzkyarsch, images of travel

throughout Austria and beyond to the ways in which religion, class, and ethnicity are embraced as a part of the overarching multicultural Austrian national identity.”

**Short Bio:** Julian Gillilan is a first-year doctoral student interested in turn of the century Central European history. His research interests include 19th and 20th Central European history and Austrian Studies. His current research focuses on Austrian Pan-Germanism and cultural despair in *fin-de-siècle* Austria. Julian is a graduate of Bowling Green State University, where he received his bachelor's degree and master's degrees in History and German. He has also completed graduate level work at the University of Salzburg in Salzburg, Austria and the University of Minnesota - Twin Cities.

**Ivett Guntersdorfer**, Bowling Green State University/Universität Salzburg

**Contested inheritance and historic identities – From the courtesy of honor to the struggle of recognition in autobiographical writings of K.u.K. nobility**

““Recognition is not just a courtesy we owe people. It is a vital human need.”(Taylor 1992, 26). After the abolishment of the so-called Austro-Hungarian nobility 1919, family members of “Adlige” experienced instantaneously that this need will painfully go unmet. The past hundred years of history turned the privileged group into a group of marginalized and sub-altern individuals, who have been systematically denied recognition for the worth of their culture or way of life, the dignity of their status as a person, and the inviolability of their physical integrity (vgl. Honneth, 1992). The voices of this ‘lost culture’ have recently become heard through the diverse genre of autobiographical novels. In Sacha Batthyany’s, Peter Esterhazy’s, and Edmund De Waal’s bestseller novels, the reader meets characters of struggled identities with a bit of exoticism. Their grandparents, once belonging to the most noble men und woman of the Viennese Ringstraße, bequeathed them a disputed and contested history and a struggling identity. “Und was hat das mit mir zu tun?” (2016) – asks Batthyany in his title in a desperate voice when he starts an investigation of his family’s past. “[I] cannot see clearly” – mumbles Franz De Waal in front of the Ephrussi Palais in Vienna (The Hare with Amber Eyes 2010), and Esterhazy makes witty jokes about his loser father he discovers in himself (Harmonia Caelestis 2000).

The proposed talk will analyze the common themes of these authors by using theories of Charles Taylor, Axel Honneth, and contemporary identity theories of the field of intercultural communication. The presentation will display the imagined communities (Anderson 1991) of nobility and describe its experienced influence on identity formations among the contemporary (noble) writers.”

**Daniel Gunz**, *University of Vienna*

**Queer Encounters in the Dark: Austro-Hungarian Soldiers and their Foreign Sex Clients in the early 20th Century**

“Before the First World War, sexual mobility was a crucial aspect of queer intimacy. Especially the anonymity of cities attracted men from foreign countries to find sexual pleasure. In Austria-Hungary, where the penal law threatened same-sex acts to be punished by penal law, big cities like Vienna, Budapest, or Linz attracted visitors to find sexual pleasure. Soldiers were a popular object of their desire who offered sexual services in exchange for payment.

In my paper, I will examine the sexual interactions of soldiers and foreigners visiting garrison towns in Austria-Hungary. I argue that the anonymity of foreigners was essential for the risky public intercourse to take place. Together with financial incentives, the anonymity of both parties led to the realization of these mostly spontaneous and casual acquaintances.

Military court records not only show the perspective of the military justice system on these criminalized acts but also open a view of the life worlds of the accused, their argumentations, and urban sexual subcultures. The paper orientates itself on positions of the history of sex work, queer history, and sexual mobility.

Around twenty court cases show soldiers’ willingness to offer sexual services to men. Strikingly, foreign visitors frequently appear as their clients in the investigations. They knew about the places where to meet Soldiers and required prices before arriving at their holiday destination. Therefore, the circulation of knowledge within ‘the homosexual community’ – regardless of how these communities looked in the early 20th century – is remarkable.

Daniel Gunz is PhD candidate at the University of Vienna. His project “Same-Sex Sexuality within the Austro-Hungarian Armed Forces (1855–1918)” is funded by a DOC-Grant of the Austrian Academy of Sciences.

**Short Bio:** Daniel Gunz is a PhD candidate at the University of Vienna and is currently employed at the Department of History. His project “Same-Sex Sexuality within the Austro-Hungarian Armed Forces (1855–1918)” is funded by a DOC-Grant of the Austrian Academy of Sciences. In Autumn 2023, he was visiting student at the European University Institute in Florence, Italy.

**Kamaal Haque**, *Dickinson College*

### **Beautiful World, Bad People: Claus Gatterer’s Childhood Memoir**

An old farmer in Sexten in Tyrol, now renamed Sesto in the Alto Adige of postwar Italy, is astonished at the outcome of the First World War. As he tells his fellow Stammtisch regulars, "Dass wir den Krieg gewonnen haben, weiß jedes Kind. Aber dass wir gleich ganz Italien bekommen würden, das hätte ich mir nicht gedacht!" Such sly remarks are typical for Claus Gatterer’s memoirs of his childhood published in 1969 as *Schöne Welt, böse Leut: Kindheit in Südtirol*. Gatterer recounts his time growing up in the Pustertal from 1929 to the middle of the Second World War. This is a time when what had traditionally been the Austrian Tyrol is now under command first of Fascist Italy and then under National Socialist control. In my presentation, I will show how Gatterer presents the village of Sexten and the South Tyrol more broadly as caught between its Hasburg past, Fascist present and uncertain future. Its history as a German-speaking region is paramount, even if the new authorities in town are trying to change

that. Above all, though, it is a gentle irony that suffuses the text. The world is beautiful, but few people are truly bad, just caught in situations for which they are unprepared.

**Short Bio:** Kamaal Haque is Associate Professor of German at Dickinson College. His research interests include German film, the literature and culture of the German-speaking Alps, and environmental humanities. He has published on such diverse topics as the Bergfilm, Swiss literature, the poetry of Goethe, and Muslim minorities in Germany today. He is a co-editor of a recent *Colloquia Germanica* special issue on the Bergfilm, as well as the co-editor of an edited volume on "Global Mountain Cinema" forthcoming from Edinburgh University Press.

**Ryan Hellenbrand**, *University of Wisconsin-Madison*

### **An Austrian Mother-Tree? Forestry in Austrian Visions of Empire at the 1873 International Exhibition**

“The 1873 International Exhibition in Vienna showcased more than just the imperial grandeur of urban projects in Vienna. The diversity of the Habsburgs imperial ambition was also on full display in the exhibits on forests and forestry.

While forest products appeared at previous international exhibitions, 1873 was the first time that forestry proper appeared on the program. Forestry was an individual category for which a jury was commissioned. The Austro-Hungarian exhibits emphasized the scientific management of forest lands (as did their German and Swiss counterparts). This included academic literature, management plans and governance structures to display the central role of forestry in sustaining the development of their nations. The Austrian minister of agriculture also presided over an international congress of forest managers during the exhibition.

In addition to exhibiting the diversity of forests in Europe (both ecologically and in property regimes), the exhibition catalyzed the movement for active state interventions into forest management in the United States. J. A. Warder juried the forestry section and generated a substantial report covering “Forests and Forestry of the European nations.” Warder emphasized the Austro-Hungarian system of management and its relation to their European neighbors. He championed the establishment of the American Forestry Association in 1875, the first attempt to organize professionals around forest(ry) concerns in the U.S. Additionally, J.W. Hoyt of Wisconsin had attended the preceding exhibitions in London (1862) and Paris (1867) to see the educational institutions of agriculture that included forestry. He served as the jury president for Education, Teaching and Instruction and co-authored a report for the U.S. commission.

The International Exhibitions were hubs of imperial ambitions and the colonial restructuring of socio-ecological relationships. Considering the place of Austria within Europe also implicates how the 1873 Vienna exhibition in particular is imbricated in the global transmission of scientific forest management.”

**Short Bio:** Ryan Hellenbrand is a PhD candidate in Environment and Resources at the University of Wisconsin-Madison. His research examines the genealogy of natural resource conservation in Wisconsin and the Upper Midwest, specifically the connections between national identity,

Indigenous self-determination and the implementation of forestry. His dissertation project, *Towards a Silvicultura Autochthonica: Inscribing German Settler-Ecologies in the Upper Midwest*, is an Environmental Kin Study of Indian Lake County Park and the creation of the Forestry Department at Menominee Tribal Enterprises that analyzes how histories of place and belonging intersect with ecological restoration and forestry in practice today. Ryan is a lecturer for the American Indian and Indigenous Studies program at UW-Madison and practices ecological restoration as an employee and volunteer with conservation organizations in Wisconsin.

**Hillary Herzog**, *University of Kentucky*

**Julya Rabinowich: Migration, Adolescence, and In-Betweenness**

“My paper examines three novels for young adult readers written by the Austrian writer Julya Rabinowich. Rabinowich’s first novel, *Dazwischen: Ich* (2016), was very popular with young adult readers and won several major awards. Her second YA novel, *Dazwischen: Wir* (2022), is, as its title suggests, a follow-up to the first novel. The third entry in the trilogy is called *Der Geruch von Ruß und Rosen* (2023). The novels are written in the first-person. The choice of first-person narration is important here, as it allows her character to present her identity from her vision, complete with contradictions and multiple perspectives, rather than narrating and necessarily categorizing the protagonist from a fixed outside position. For, as Christina Guenther has pointed out in an article on Rabinowich’s earlier, adult-oriented texts, the author has rejected labels such as “postmigrant” or “an artist with a migration background.” Guenther prefers the term transnational, suggesting that it “allows acknowledgement of those cultural and memory practices beyond the framework of a single nation that informs collective identity construction” (130). Following Guenther’s lead, I examine the role that in-betweenness plays in these novels and how they relate closely to their young adult themes and teenage narrator.”

**Todd Herzog**, *University of Cincinnati*

**Tatort Prater**

“The Prater is one of Vienna’s most iconic spaces. Originally the hunting grounds of Austria’s ruling family, it was opened to the public by proclamation of Emperor Joseph II on April 7, 1766. In a city known for its rigid sense of tradition and hierarchy as well as its emphasis on high culture, the Prater has consistently served as a counter-cultural space that is at once extraterritorial (a space outside of the constraints of Austrian culture) and quintessentially Austrian (a space in and through which Austria has repeatedly defined and represented itself).

This paper examines the history of real and fictional crimes in the Prater and the ways in which they construct the space as dangerous and exciting. Whether it be the famous scene on the Riesenrad in *The Third Man* (Reed, 1949) in which Harry Lime explains to his friend that crime and chaos are productive forces or Thomas Bernhard’s pronouncement in *Alte Meister* (1985) that “[d]er ganze Prater stinkt nach Bier und Verbrechen,” the Prater has consistently been

associated with criminality at all levels. The earliest known story of crime in the Prater—a pamphlet from 1786 that tells of a young woman seduced by a well-dressed man, who ultimately drowns her in the Danube—establishes this discourse, which is then picked up in subsequent stories, right up to Edith Kneifl’s *Der Tod fährt Riesenrad* (2012), which tells a similar story of the disappearance of a teenage girl in the park. This paper will trace the history of the discourse of criminality in the Prater that constructs crime as an extension of the Geisterbahnen, Panopticons, and other amusements, blurring the boundaries between performance and reality.”

**Short Bio:** Todd Herzog is a Professor in the School of Communication, Film, and Media Studies and the Department of Asian, East European, and German Studies at the University of Cincinnati, where he directs the Digital Media program and the Niehoff Center for Film & Media Studies. He is author or editor of six books and has published over three dozen articles on topics ranging from the modernist crime story to the representation of history in the films of Quentin Tarantino. He is currently working on a collaborative book project on *Vienna’s Prater and the History of Amusement*.

### **Christian Hütterer, Austrian Parliament**

#### **Die erste europäische Integration Österreichs**

“Die erste europäische Integration – Der Beitritt Österreichs zum Europarat im Spiegel der parlamentarischen Debatten

Der Europarat mit 46 Mitgliedstaaten ist heute weitgehend aus der öffentlichen Wahrnehmung verschwunden, spielt aber in der Geschichte der europäischen Integration eine besondere Rolle. Vor allem die Europäische Konvention zum Schutz der Menschenrechte (und die Einrichtung des Europäischen Gerichtshofs für Menschenrechte) waren Meilensteine in der Geschichte der europäischen Einigung.

Der Europarat wurde im Mai 1949 von zehn westeuropäischen Staaten gegründet. Noch während der Besetzung durch die vier Alliierten begann Österreich, mit dem Europarat zusammenzuarbeiten und gab dadurch zu verstehen, dass das Land sich in Westeuropa verankert sah. In der damaligen geopolitischen Lage wurde diese Haltung von der Sowjetunion mit Skepsis gesehen, dennoch verfolgten die beiden großen Parteien ÖVP und SPÖ trotz der Kritik der KPÖ diesen Kurs. In den Jahren bis 1955 war Österreich auf internationaler Ebene wegen der Besetzung durch die vier Alliierten nur beschränkt handlungsfähig. Der Beitritt zum Europarat konnte daher erst 1956, also ein Jahr nach dem Abzug der Alliierten und nach der Erlangung der Souveränität, erfolgen. Trotz der erst kurz zuvor erklärten Neutralität wurde die Mitgliedschaft im Europarat als Indikator dafür gesehen, dass sich Österreich im bipolaren System dieser Zeit als Teil des Westens sah.

Obwohl durch den Beitritt zum Europarat die frühe Westorientierung Österreich klar wurde, ist dieser wichtige Schritt in der Erforschung der österreichischen Außenpolitik vergleichsweise wenig erforscht. Ich möchte in meinem Beitrag vor allem auf die innerösterreichische Diskussion über den Beitritt zum Europarat eingehen und durch die Analyse der parlamentarischen Debatten die Standpunkte der Parteien aufarbeiten.”

**Short Bio:** Christian Hütterer studied political science and history at the universities of Vienna and Birmingham. He obtained a diploma in European studies at the Université catholique de Louvain and Universidad Autònoma de Barcelona and a PhD in political science at the University of Vienna. In 2001, he joined the Service “EU & International Affairs” of the Austrian Parliamentary administration (Parlamentsdirektion). From 2014 to 2020 he served as representative of the Austrian Parliament to the European institutions in Brussels and is currently deputy head of the unit “Global Development & Information Processing” of the Austrian Parliamentary administration.

**Deborah Holmes**, University of Salzburg

**The ‘modern’, ‘Austrian’ ‘woman’ at the fin de siècle. Polemical positionings within Europe**

“My paper examines the imbrication of gender and debates on national / ethnic identities in the emergence of fin-de-siècle Austrian modernism. Theories and imaginaries of femininity were used by reformers of all kinds – social, cultural, political - to express dissatisfaction with the status quo and hopes for renewal. Following the foundation of the German Empire in 1871, but in particular from the 1890s onwards, shifting ideas of German-ness were also central to such discourses. Austrian cultural figures and intellectuals had to position themselves in a changing Europe in which the Habsburg Empire was often perceived in terms of contrast, insufficiency or backwardness with regards to its dynamic northern neighbour. Debates on how Austria related to the new Germany impacted in their turn on how Austrians perceived and positioned themselves within Europe as a whole.

I take as my case study the Viennese author Elsa Asenijeff, whose provocative writing was widely received around 1900 but has since been largely forgotten. While the organized women’s movement adhered to a somewhat vague internationalism, individualist, radical figures such as Asenijeff (but also, for example, Grete Meisel-Hess) employed national and/or ethnic tropes in their ideas for social and cultural reform. Asenijeff combined an idiosyncratic Nietzscheanism with proto-Expressionist style and themes to create a highly charged variant of difference feminism. In a polemic on ‘die österreichische Frau’ conducted with the psychologist Susanne Rubinstein and fashion writer Natalie Bruck-Auffenberg in *Die Zeit* (summer 1897), Asenijeff proposes an ideal of femininity that is specifically Austrian, defined by its similarities to French and Slavic femininity, but also by its fundamental differences from the German ideal of womanhood praised by Rubinstein. Having examined this heated exchange of views, I will also briefly trace how Asenijeff’s positioning of Austrian femininity within Europe develops, in the book-length essay *Aufbruch der Weiber* (1898) and selected fictional short prose around 1900.”

**Elizabeth Howell**, *Northwestern University*

**The Relationship Between Islam and Europe According to Muslims in Austria after 1945**

“In 1979, the Austrian state recognized Islam as a religious community, a status that entitled the community to certain privileges of self-governance. In doing so, it became the second and,



currently, the last European country to grant such recognition to Islam. An organization that played a leading role in applying for recognition was the Muslim Social Service (MSS), which was led by Bosnian Muslim migrants, but also included Muslims of other nationalities. This paper examines MSS publications written in German, Turkish, Bosnian, and Arabic including *Der Gerade Weg* (1958-1979) and its successor *Islam und der Westen* (1981-1989) to show how some Muslims pointed back to the inclusion of Bosnian Muslims in the Habsburg Empire to argue for a place for Islam in postwar Austria and Europe. I will also draw from Bosnian MSS leader and intellectual Smail Balic's books on Islam in Europe. Turning to state archival documents, the paper will finally demonstrate that the legacy of Habsburg Bosnia also influenced some postwar Austrian state actors' decisions affecting Islam, such as the granting of recognition in 1979. Historical scholarship on Islam in postwar Europe has primarily focused on state and media discourse about the alleged incompatibility of Islam with so-called European values, especially sexual freedom. This paper shifts the focus to the perspectives of Muslims in Austria who argued against the alleged antagonism between Islam and European values. The paper explores the extent to which the history of the Habsburg Empire and Habsburg Bosnia shaped understandings of Islam in Austria after 1945, contributing to our understanding of Islam in postwar Europe more broadly."

**Short Bio:** Elizabeth (Lizzie) Howell is a PhD Candidate in the Northwestern University Department of History specializing in Modern European History with a focus on Central and Eastern Europe. Her dissertation is on the history of Muslim migration to Germany and Austria since 1945. She examines how Muslim communities negotiated specific religious practices—such as building mosques, offering Islamic religion classes in public schools, and halal butchering—with the state and society. Her research and studies have been funded by the German Academic Exchange Service (DAAD), the Austrian Federal Ministry of Education, Science and Research (BMBWF), and the Central European History Society, among others.

**Peter Höyng**, *Emory University*

### **Mascha Dabić's *Reibungsverlust* (2017) as a Paradigm for Austria's Bi-Directional and Conflicted Identity**

"Mascha, or Marija Dabić, was born in Sarajevo in 1981, and her family was able to escape the Bosnian war for Vienna when it started in 1992. Ever since age eleven, she has lived in Vienna, where she studied translation studies, among other subjects. She worked as a journalist for *DER STANDARD*, and later as an interpreter for migrants from former Yugoslavia. Since 2009, she has translated five novels by Serbian or Serbian-born authors. Currently, Dabić teaches translation studies at the University of Vienna, and she also works as an author and published her debut novel *Reibungsverluste* (2017).

I had the chance to meet Mascha Dabić at one of the Austrian-American Podium Dialog, organized by Margarete Lamb-Faffelberger and Gabriele Petricek at Lafayette College. In spring of 2024, she will be the Max Kade Writer-in-Residence at Georgetown University.

In my presentation, I want to address Dabíc's novel *Reibungsverluste* as paradigmatic in that it helps to understand Austria's ambivalence toward its own former Austrian-Hungarian empire and its identity as a member of the European Union. Thirty years ago, in June of 1994, two-thirds of Austrians voted for Austria to join the European Union, thus centering itself towards the West. Simultaneously, in former Southeastern parts of the Austrian-Hungarian Empire, i.e., Serbia fought a war against Bosnia-Herzegovina. Whereas Austria newly plumed itself as a member of the European Union, its past haunted this new identity and instead caused it to face legacies that are anything but comfortable. I argue that Austria's bi-directional and conflicting political and cultural outlook creates a number of tensions that play out in Dabíc's debut novel."

**Short Bio:** Peter Höyng [pronounced Hö-ing] studied *Germanistik* and European history in Bonn and Siegen and received his Ph.D. in German literature at the University of Wisconsin-Madison. After years of teaching, research, and service at the University of Tennessee-Knoxville, he joined the faculty of the German Studies Department at Emory's College of Arts & Sciences in 2005.

**Geoff Howes**, *Bowling Green State University*

**Short Bio:** Geoff Howes is Professor Emeritus of German at Bowling Green State University. He has published widely on Austrian literature and culture and has translated the work of more than thirty Austrian authors into English. From 2000 to 2005, he was co-editor, with Jacqueline Vansant, of *Modern Austrian Literature* (now the *Journal of Austrian Studies*).

**Charlie Johnson**, *University of Illinois Chicago*

### **Gender Ambivalence in Musil's *Törleß***

"Robert Musil's 1906 novel *Die Verwirrungen des Zöglings Törleß* is steeped in dualities: the world of lightness and darkness, interiority and the external, degradation and exaltation, modernity and tradition, to name a few. Törleß feels "zwischen zwei Welten zerrissen" – he exists in an ambivalent world of liminal spaces as he discovers himself and acquires subjectivity in his *Bildung*. He is perhaps most ambivalent in his sexual feelings towards Basini, a classmate caught in the middle of the sadistic exploits of Törleß's new friends. This ambivalence extends to Törleß's experience of gender: his childhood urge of wanting to be female returns briefly during his time at school as he contemplates his attraction to Basini and the power dynamics of their relationship. This urge is a physical and mental sensation, appearing to affect his "Körper und Seele zugleich." The following presentation will examine the return of these gender sensations in juxtaposition with the development of Törleß's masculinity in an all-male boarding school in Austria-Hungary at the turn of the twentieth century. I argue that Törleß's gender ambivalence is essential to his *Bildung* and highlights the ambivalence of *Bildung* itself, a process that promises freedom through a nobility of spirit as long as one is disciplined and capable of repressing non-normative desires. His ambivalence creates a slippage, interrupting the masculine teleology of the *Bildungsroman* and frees a space to think about other possibilities for becoming."

**Short Bio:** Charlie Johnson received their MA from the University of Illinois in Chicago in 2021 and is currently a PhD student, TA, and Head TA in the department of Germanic Studies at UIC. Charlie's primary field of research is German and Austrian literary Modernism with a focus on gender and sexuality. Their dissertation investigates ruptures in binaries and gender transgressions in German and Austrian literature of the late 18th, 19th, and early 20th centuries and the ways in which gender is entangled with the concept of "Bildung." In their work they evaluate texts in a way that highlights identity positions that we might today refer to as gender-nonconforming. This work attempts to reframe discourses on gender in German and Austrian literature that have been limited to cisgender perspectives.

**Christian Karner**, *University of Lincoln UK*

### **The Politics of Crisis, Polarization and European Disenchantment**

“Building on previous research on Austrian national identity negotiations in the context of EU-membership (Karner 2010, 2013, 2018), this paper examines how questions of national- and European identifications have been discursively re-negotiated in Austria’s most widely-read newspaper (i.e. the *Kronen Zeitung*) during recent political crises. The analytical attention is here placed on contributions to public debate by ‘ordinary citizens’ (see Lynn and Lea 2003: 340) encountered on the *Kronen Zeitung*’s much-discussed readers-letters-to-the-editor pages. The temporal focus of the discussion lies on recent moments of European crises (i.e. the aftermath of the 2007/08 financial crisis including sovereign debt crises in the Eurozone; successive “refugee crises” since 2015; the pandemic years, as well as Russia’s war against the Ukraine). The qualitative thrust of the analysis presented focuses on select examples of readers’ letters penned in these moments of crisis; the discussion applies some of the tools of critical discourse analysis (i.e. ‘deixis’ [Billig 1995] and ‘topoi’ [e.g. Reisigl and Wodak 2001]) to examine how national in-groups have been variously asserted, defined and negotiated – often in juxtaposition to Europe – in readers letters that arguably mirror the *Kronen Zeitung*’s dominant, right-leaning and populist positions. In a second step, the discussion offers wider contextualization (i.e. through pertinent Eurobarometer data) to trace how those moments of crisis have seen further political polarization over Europe in Austria. The paper concludes by relating these findings to theoretical models that predict the generally polarizing effects of political crises (e.g. Bourdieu 1977); by largely corroborating such predictions, the data presented here raises difficult questions about the precarity of European identifications – now nearly 30 years after Austria’s EU-accession – among significant proportions of the electorate.”

**Short Bio:** Christian Karner is Professor of Sociology at the University of Lincoln (UK). He has published widely in the areas of nationalism-, ethnicity-, globalization-, memory- and Austrian Studies. His articles on Austria have appeared in a very wide range of social science and humanities journals. Christian's two most recent, single-authored books were *Nationalism Revisited: Austrian Social Closure from Romanticism to the Digital Age* (2020, Berghahn) and *Sociology in Times of Glocalization* (2022, Anthem). Currently, Christian is working on his next

book, an examination of German-language sociologies since Georg Simmel and their relevance to twenty-first century crises.

**Britta Kallin**, Georgia Institute of Technology

**“... im ganzen europäischen Reich...“: Connections between Austrian, German, and EU Cultural and Political History in Elfriede Jelinek’s *Angabe der Person***

“Elfriede Jelinek covers many political and social issues in Austrian, German, and European cultural as well as political history in one of her recent texts, *Angabe der Person* (2022). Jossi Wieler staged the play in late 2022 at the Deutsches Theater in Berlin and the performance has already received several awards. The text was written after a German tax fraud investigation team searched Jelinek’s home in Munich and downloaded information from her devices. In addition to the commentary on unexpected tax fraud suspicion, the author explores her Jewish family history, anti-Semitic crimes, corporate scandals at offshore banks, the Wirecard scandal, the Cum-Ex trading schemes in Germany as well as Brexit and the rise of right-wing populist parties in Europe. As usual, Jelinek covers many topics that are at the heart of her literary oeuvre: imperialism, misogyny, Germany’s and Austria’s fascist history, capitalist economies, environmental destruction, and the voices of refugees, women, and other minorities.

In my paper, I examine how Jelinek connects Germany’s and Austria’s National Socialist pasts with their current right-wing parties and the creation and struggles of a “European Empire,” the European Union. The narrative arc of *Angabe der Person* involves the speaker when she muses whether she is a “Doppelgeschöpf” (177) that both exists and does not exist. Jelinek’s narrative strategy of a character’s presence and absence as well as her creation of undead characters in plays and novels reveals how the author connects the democratic countries of Austria and Germany with Nazi Germany. Simultaneously, the speaker repeatedly accuses those who committed National Socialist crimes to acknowledge them, and she urges the younger generations born in recent decades to remember the crimes to not repeat them.”

**Short Bio:** Britta Kallin serves as Associate Professor of German Studies and Associate Chair in the School of Modern Languages at the Georgia Institute of Technology in Atlanta, GA. She has published articles on German and Austrian authors Franz Kafka, Christa Wolf, Günter Grass, Elfriede Jelinek, Marlene Streeruwitz, Cornelia Funke, and others. Her research explores gender, nationalism, race, ethnicity, and religion in 20th and 21st-century literature. She is currently working on a book manuscript on contemporary feminist fairy tales in German and Austrian literature.

**Arne Koch**, *Colby College*

**...there is hardly any racism... – Austrian Soccer Between Social Inclusion and Racism Uproar**

“In contrast to the globally marketed brands of the English Premier League and the German Bundesliga, Austrian soccer has long found itself far less frequently associated with headline-making racist, homophobic and other discriminatory incidents involving players and fans alike. Long-running initiatives have instead reinforced soccer’s more positive image as the Austrian Football Association (ÖFB) and the Austrian Bundesliga have consistently engaged in campaigns for social inclusion and equality (fairplay Aktionswochen since 2001). The ÖFB’s leadership in European networks focused on equality in soccer (FARE Network) has actually lead some executives to proclaim with perhaps too much enthusiasm a near absence of racism in Austrian soccer (Ehrenberger in 2009). Whether such a claim holds true and Austrian soccer truly represents an outlier in the European soccer landscape as a federation that has mastered successful approaches to combating racism on the terraces and its clubhouses is the key question of this paper. For even cursory glances at national and local media over the last decade reveal a far more complex situation. From a black-face incident on ORF television targeting the Austrian standout defender David Alaba in 2012, and documented racist outbursts by a celebrated national player in 2021, to recent verbal fan attacks on a Austrian player with Egyptian heritage in the 4th-division Burgenlandliga, the reality of everyday discrimination and hatred in different discursive spaces (Crabbe 2006) suggests that Austrian soccer may possibly rival soccer federations across the rest of Europe in more than just a sporting sense.”

**Short Bio:** Arne Koch is Associate Professor and Chair of German and Russian at Colby College, Waterville, Maine. He is the author/(co-)editor of three books on nineteenth-century German studies, and he has published articles on different topics ranging from German Krautrock to a zoographic reading of Alfred Edmund Brehm and also German and Austrian cinema. Most recently, he has published a comparison of the cinematic engagement with safaris in films by Peter Kubelka and Ulrich Seidl in the *Journal of Austrian Studies*. His presentation today is an offshoot from his current book project on multiculturalism, questions of identity, and Ultra groups at all levels of German soccer.

**Teresa Kovacs, Indiana University**

**Short Bio:** Teresa Kovacs is Assistant Professor at the Department of Germanic Studies at Indiana University. She received her PhD from the University of Vienna with a thesis on Elfriede Jelinek. Her current book *Theatre of the Void: Plasticity, Hauntology, and Nuclear Blast*, which will appear in English with Cornell University Press and in German with Theater der Zeit, focuses on practices and aesthetics by directors and playwrights such as Heiner Müller, Elfriede Jelinek, Christoph Schlingensiefel, and René Pollesch. She regularly publishes on contemporary theater and performance, theater theory, transcultural theater, as well as the politics of aesthetics. Publications (Selection): *Drama als Störung. Elfriede Jelineks Konzept des Sekundärdramas* (transcript 2016), *Postdramatic Theatre as transcultural Theatre* (2018, co-ed. with Koku Nonoa), *Schreiben als Widerstand. Elfriede Jelinek & Herta Müller*. (2017, co-ed. with Pia Janke), „Postdramatik“. Reflexion und Revision. (2015, co-ed. with Pia Janke), *Schlingensiefel-Handbuch* (in preparation, Metzler 2024, co-ed. with Peter Scheinpflug and Thomas Wortmann).

**Charlotte Krick**, *Ludwig-Maximilian Universität, München, Germany*

**Exploring the Socio-Historical Landscape: Flesch-Brunningen's Autobiography as a Perspective on Early Austrian Expressionism in the European Framework**

“Hans Flesch-Brunningen, an illustrative figure within the Austrian Expressionist circle, remains inadequately researched in Austrian literary history. His autobiographical typescript, housed in the Marbach Literary Archive, is examined in relation to his work within literary Expressionism in Vienna. The typescript, being part of his postmortem published memoirs, was vastly shortened, yet offers insight into the Expressionist movement and its personal connections in Europe. Consequently, it contextualizes early Expressionism as a literary movement and international network, with one of its bases being in Vienna, Austria. Given the biographies of Austrian authors, many did not align specifically with a single country, as it was a modernist movement. The numerous strokes of fate and geopolitical upheavals during the time between 1905 and 1933 rendered attachment to a particular origin obsolete. However, understanding the movement's development requires examining the emergence of Expressionism in Austria, shaped by the specific social, political, and cultural circumstances of the Austro-Hungarian Empire. Austria embraced Modernism belatedly, witnessing the manifestation of Expressionism through abrupt aesthetic breakthroughs in painting, music, and literature, predating its emergence in Germany at the beginning of the 20th century. Consequently, Austrian Expressionism differs from German Expressionism in several key aspects. It emerges as a pivotal locus for the genesis of identity within the broader Expressionist movement. This can be explored through the reception of the movement post-1945 in Austria and by delving into the cultural nuances and identity formation characterizing Austrian Expressionism. This scholarly exploration aims to enrich the conference discourse on Austria's multifaceted role within Europe.”

**Short Bio:** Charlotte Krick is a first-year Ph.D. candidate at the CRC 1369 "Cultures of Vigilance: Transformations – Spaces – Practices," specifically involved in the subproject "Watchful Reading: Hermeneutic Clairaudience in the Literary Vigilance Culture of the 19th Century" (A09) at Ludwig Maximilian University in Munich, Germany. She holds a bachelor's degree in Communication History and Jewish Studies and a master's degree in Austrian literature from the University of Vienna, Austria. Her current research focuses on collaborative practices of vigilant reading that emerged in state institutions, book market organizations, and the literary public during the first half of the 19th century in Germany. She is particularly interested in Austrian literature of the 19th and 20th centuries, nation-building, and censorship.

**Kirsten Krick-Aigner**, *Wofford College*

**Recreating Heimat in the Children's Books of Exiled Austrian artist Bettina Bauer-Ehrlich**

“Between ca. 1928 to 1936 up to 27 Austrian artists met as the artist colony "die Zinkenbacher Malerkolonie" along the shores of the Wolfgangsee during the summer months to paint and inspire one another. After the Anschluss in 1938 the Zinkenbacher Malerkolonie was forced to

disband because many of its members fled their homeland due to their Jewish heritage, their political views, and/or their creation of modern art, forbidden under National Socialist rule. My talk will focus on the success of one of its members, Bettina Bauer-Ehrlich, a painter celebrated in Vienna for her bold colors in the style of “New Objectivity.” She exhibited at the Wiener Secession and at well-known modern art galleries, such as Galerie Würthle, where artists Gustav Klimt, Oskar Kokoschka and Egon Schiele were also represented. Her husband Georg Ehrlich, an established sculptor working in London in 1938, urged his wife to join him there in exile, requesting that she bring along his works. In doing so, she left behind her own creations and printing press in her atelier in the 8th district. She had already created a few handprinted children’s book, one purchased by the Albertina Museum before her forced exile. Her paintings are for the most part lost, with only a few paintings predating 1938 in private collections. Bauer-Ehrlich reinvented herself in London, becoming a well-known children's book illustrator and author in the English-speaking world. Bauer-Ehrlich created a vibrant artist and intellectual Austrian community in London where she and Georg were part of an organization that supported fellow Austrian refugees. I will also explore how Bauer-Ehrlich developed the idea of "Heimat" in her children's books, especially in her trilogy "Cocolo" which features a donkey who flees his war-torn home in Europe to settle in the US.”

**Short Bio:** Kirsten Krick-Aigner is Professor of German in the Department of Modern Languages, Literatures, and Cultures at Wofford College in South Carolina. She has published widely in the fields of Austrian and German women’s literature, Holocaust Studies, and postwar German-language culture. Publications include co-edited volumes on jazz in literature, *Jazz in Word: European (Non-) Fiction* (2018) and *Jazz in German-language Literature* (2013), and the volume *Unredeemed Past: Themes of War and Womanhood in the Works of Post-World War II Austrian Women Writers* (2011). She is currently working on an exciting research project on exiled Austrian artists and writers Bettina Bauer-Ehrlich, Lisel Salzer, and Lisl Weil.

**Kristin Kuhns, Seton Hill University**

**“Eras of an Empress”: Mirroring Myth through Media**

“The Empress Elisabeth of Austria-Hungary is the new “It Girl” and Feminist pop culture icon of our times. A historical and cultural icon in Europe and Asia, Sisi’s legend permeates modern culture in all media forms - from books to movies to musicals. Over 20 years in the making, Kuhns’s academic and cultural study of the “Sisi myth” hopes to catch a glimpse behind the fan of the elusive monarch who still haunts our imaginations and inspires creative genius the world over.

Shrouded in myth even 125 years after her death, “Sisi” continues to inspire biographies, articles, films and television series, including a recent Netflix series, “The Empress” (2022), the internationally-renowned film, “Corsage” (2022), and the 2023 film “Sisi und Ich.” The overarching thesis of Kuhns’s cultural study centers on the Empress’s legend and how her myth is constantly evolving to mirror society’s ideals of femininity, Feminism, Post-Feminism and the

contemporary Zeitgeist. What do these media portrayals tell us about our society's evolving ideals of femininity, and more importantly, what does it tell us about ourselves?

Additionally, Kuhns will explore the connections and parallels between pop superstar Taylor Swift and the Empress Elisabeth of Austria, specifically in reference to how both women intentionally and carefully craft their image through media within the framework of Lieb's "Lifecycle of a Female Pop Star."

Kristin Kuhns is a German Studies Adjunct Professor at Seton Hill University. She graduated in 2001 from Smith College with a B.A. in German Language and Cultural Studies and holds a Masters of the Arts in Teaching from the University of Pittsburgh (2007). A trailblazer in the academic study of "Sisi," she has lived and traveled throughout Germany, Austria and Europe. Her research on the Sisi myth was quoted in the Introduction to Hametz and Schlipphacke's 2018 "Sissi's World."

**Short Bio:** Kristin Kuhns is a German Studies Adjunct Professor at Seton Hill University in Greensburg, PA, as well as an 8th grade writing instructor for the Ligonier Valley School District. She graduated in 2001 from Smith College with a B.A. in German Language and Cultural Studies and holds a Masters of the Arts in Teaching from the University of Pittsburgh (2007). A trailblazer in the academic study of "Sisi" she has studied the Empress Elisabeth of Austria for over 20 years and has lived and traveled throughout Germany, Austria and Europe. Her honors thesis and recently-published book, "The Origin and Development of Empress Elisabeth's Legend" was quoted in the Introduction to Hametz and Schlipphacke's 2018 "Sissi's World."

**Eva Kuttnerberg**, *Penn State Behrend*

**Bearing witness to a unique European rescue operation: The Kindertransport in Eva Menasse's Vienna**

"In her preface to Ruth Kluger's *Still Alive: A Holocaust Childhood Remembered* (2001), the Viennese-born, NYC-based writer Lore Segal reminds us that "when seven-year-old Ruth Kluger's mother learned about the Kindertransport that was to carry some ten thousand Jewish children to safety in England, she refused the opportunity. Children, she reasoned, belonged to their parents. Ironically, it was this same reasoning that permitted the United States Senate to kill in committee an initiative that would have brought Jewish children to America" (9). America enters the picture decades later with Deborah Oppenheimer's award-winning documentary *Into the Arms of Strangers* (2000) featuring Segal who left Vienna on the first Kindertransport, an experience she addressed in her internationally acclaimed autobiographical fiction debut *Other People's Houses* (1958). While Vienna has become a prolific site of Holocaust memory housing a Kindertransport museum, plus records of the Kindertransport in the archives of the Israelitische Kultusgemeinde, this European humanitarian rescue operation of Jewish children and youth has been scarcely addressed in Austrian fictions of memory. A notable exception is Eva Menasse's debut novel *Vienna* (2005) offering a glimpse at a family's experience with two children sent on a Kindertransport. One returns to Vienna as a highly decorated officer in the British Army who



fought in Burma while the other one owes his talent for soccer to England. Analyzing Menasse's lighthearted take on the past reminiscent of Friedrich Torberg's *Die Tante Jolesch* raises questions about paradigm shifts in critical literary memory studies. Since Vienna strikes a balance between those who left Vienna and those who stayed behind, it moves beyond nationally driven memory frames. Despite its lukewarm reception, a case can be made for heterogeneous, multidirectional, dialogical memory. After all, when the Viennese family hires a Burmese caretaker for the elderly "hochdekorierte Dschungelkämpfer (Vienna 19), a returnee from a Kindertransport, the novel comes full circle with recent issues of migration."

**Short Bio:** Eva Kuttentberg, Associate Professor of German and Program Chair of Global Languages and Cultures at Penn State Erie, is interested in manifestations of Austrian cultural memory in public art, film, and literature. Her talk is part of a larger project on *Austria's Topography of Memory*.

**Caroline Kita**, *Washington University in St. Louis*

**Short Bio:** Caroline Kita is Associate Professor and Director of Graduate Studies of German and Comparative Literature at Washington University in St. Louis. Her research focuses on 19<sup>th</sup> and 20<sup>th</sup>-century German and Austrian literature and culture, German-Jewish culture, theater, music, and radio. She is Vice President of the Austrian Studies Association.

**Margarete Lamb-Faffelberger**, *Lafayette College*

#### **Schriftsteller:innen mit Migrationshintergrund**

"For the past decade, scholars of Cultural Studies have engaged with how writers, artists and intellectuals are responding to Austria's political handling of issues concerning migration and immigration into Europe. For example, the research project *Literature on the Move* funded by the Vienna Science and Technology Fund (WWTF) and based at the Austrian Academy of Sciences from 2013 to 2016, has contributed in a major way to the understanding of the recent emergence of 'immigrant writing' in the Austrian context.

This session focuses on Austria's increasingly culturally diverse literary scene and explores the works of three women writers who live and work in Austria –the Ukrainian writer Tanja Maljartschuk and the Iranian author Nava Ibrahimi. The Bosnian-Serbian writer and translator Maša Dabić will introduce works created by Vienna's thriving southern Slavic community that is featured in the volume *Südslawisches Wien* published by Böhlau in 2022. Maljartschuk and Ibrahimi both received the prestigious Bachmann prize, and Dabić is a prolific, award-winning translators of works by Goran Ferčec, Barbi Marković, Vladan Matijević, Svetislav Basara, Srđan Valjarević, Jelena Mijović, Jelena Lengold, Marija Knežević, and others, and also publishes her own work. Her debut novel *Reibungsverluste* (2016), together with Ibrahimi's *Sechzehn Wörter*, was on the short list for the Österreichischer Buchpreis of 2017. The writings of these authors expand the notion of national literary boundaries."

**Short Bio:** Margarete Lamb-Faffelberger lives near Vienna, Austria and in Easton, PA. She is Professor emerita of German and Director of the Max-Kade-Center for German Studies at Lafayette College. In this capacity, she has brought to Lafayette two dozen Austrian and German authors between 2004 and 2020. She serves on the academic advisory board of the Elfriede Jelinek-Forschungszentrum (Vienna) and is editor of Peter Lang's *Central European Culture* book series (formerly *Austrian Culture*). She is also a member of the writers' association *PODIUM* (Vienna). Publications: Articles on Austrian literature of the 20<sup>th</sup> and 21 century such as "VALIE EXPORT's Avant-garde Film and Multimedia Art" in *New Austrian Film* (2011), "Rhizomatic Wanderings: The Writings of Gabriele Petricek" in *The Short Story in German in the Twenty-First Century* (2020), "Die Jelinek-Literatur und das angloamerikanische Publikum" in *Jelinek Jahrbuch* (2024). Select edited volumes are *Elfriede Jelinek: Writing Woman, Nation, and Identity* (2007) and *Passages. Conversations with Austrian Writers. The Austrian-American Podium Dialog* (2022). Currently, she is co-editing (with Barbara Kosta) the anthology *All the Rage. Staging Elfriede Jelinek's Work in US and Global Contexts*, working on a biography of the East German sociologist Kerstin Bast-Haider and mentoring student research on German cultural history of the Lehigh Valley for the "Lehigh Valley 250: 1776-2026" anniversary celebration.

**Tres Lambert, Gettysburg College**

### **Back to Hofmannsthal, or: Was There a Viennese Language Crisis?**

"For many, the Viennese fin-de-siècle's place in European literary history is tied to conceptions of crisis. Beginning with Carl Schorske's *Fin-de-Siècle Vienna: Politics and Culture* (1980), a wealth of studies link Vienna to modernist crises spanning art, politics, and language. Decades after its publication, Schorske's essays retain much of their original luster, especially in literary and cultural studies. Fin-de-Siècle Vienna retains its perception as a laboratory for decadent high culture and bourgeois identity in crisis. This romantic, but reductive, reading continues to shape scholarship on the fin-de-siècle.

Hugo von Hofmannsthal's 1904 work "Ein Brief" is the literary poster child for cultural crisis. Protagonist and author Lord Chandos describes his personal language crisis in a letter to Sir Francis Bacon: "Mein Fall ist, in Kürze, dieser: Es ist mir völlig die Fähigkeit abhanden gekommen, über irgend etwas zusammenhängend zu denken oder zu sprechen." Readings of "Ein Brief" often focus on Hofmannsthal's own presumed—and therefore historically verified—crisis of language. Ironically, Chandos' thick descriptions belie the thesis of linguistic insufficiency. This paper re-examines Hofmannsthal's text asking: Was there a Viennese Sprachkrise? In response, I argue that Chandos's language crisis stems from the insufficiency of literary language to express insights driven by Chandos' commitment to empiricist thought. In Chandos's description, sensations exceed the limits of speech, though he touts the potential of a new, emotive language to communicate these perceptions. Chandos's interest in the empiricist project, however, becomes an obstacle to his writing career, as he can no longer compose conventional narratives. The work's core tension does not arise from linguistic loss, but rather, from its potential return, as a pragmatic negotiation between the will of the author and the demand that the

author communicate with his audience, whether in a national language, or in a form that helps him sell books.”

**Short Bio:** Richard “Tres” Lambert is Assistant Professor of German Studies at Gettysburg College (pending promotion to Associate Professor in AY 2024-25). He holds a PhD from the Carolina-Duke Graduate Program in German Studies, is a past recipient of a Fulbright-Mach grant to Austria and served as a Resident Fellow at the Ludwig Boltzmann Institute for Digital History in Vienna. His research focuses on interwar Austrian modernism, and especially the literature of Red Vienna. Has published in venues including *Monatshefte*, *Seminar*, and the *Journal of Austrian Studies*, and also contributed to the *Red Vienna Sourcebook* (Camden House 2020). Tres is also currently collaborating on an edited volume tracing the emergence and legacy of the character Dr. Mabuse throughout German-language media in the twentieth and twenty-first centuries (under contract with Wayne State University Press). As of 2024, Tres also began a three-year term as Secretary and executive board member for the Austrian Studies Association. Currently, Tres is reading and researching for a book-length project tentatively entitled: *Making the Modern: The Literature of Red Vienna and the Construction of Socialist Aesthetics*.

**Christine Le Jeune**, *University of Florida*

### **A Failed Glacier Marriage on the Roof of Tirol: Pitztal’s Relationship with Europe through Tourism**

“Austria’s Tirolean valleys have come to rely on tourism from throughout Europe since the end of WWII. German tourists constitute the majority of tourists that flow into the region every year. Competition between valleys and towns for tourists amidst pressure to accommodate increasing numbers of guests and expand touristic offerings has led each valley and the towns within them to frame their location as unique, highlighting features that distinguish them from other places in Tirol.

In July 2022, voters in the Pitztal valley narrowly rejected a proposed project to dynamite a glacier and fuse ski slopes to connect Pitztal with the neighboring Ötztal valley. The Pitztal glacier, the “roof of Tirol”, is Austria’s highest glacial ski area and has played a vital role in the valley’s tourism development. The highly controversial “glacier marriage” (Gletscherehe) proposal divided locals into opposing “for” and “against” camps. Local newspapers reported that the project had become the most controversial cable car scheme that Tirol had seen in recent times.

The heated debate surrounding the glacier marriage raised questions about the future of Pitztal, its dependence on tourism, and its relationship with those who travel to the valley as guests every year. In contrast to Ötztal and other Tirolean mountain valleys that began to hone their landscapes to accommodate mass tourism in the 1960s, Pitztal is a latecomer with its first cable car infrastructure installed in 1983.

I examine the development of tourism in Pitztal from the end of WWII to the present, as waves of French, British, and German tourists began to filter into the valley. I discuss the relations that

Pitztal hosts developed with their European guests over time, and how this influenced the travel and migration flows of Pitztal locals. While engaged with tourism but not to the extent as elsewhere in Tirol, how did Pitztal locals perceive of and position themselves vis-à-vis the rest of Tirol, Austria, and Europe? What image has Pitztal created and projected of itself to European tourists, and what has the controversy over the proposed glacier marriage revealed about imaginings of Pitztal's future?

This paper is based on archival research and fieldwork in Tirol, including participant observation, semi-structured interviews, and data collection from the personal archives of locals in Pitztal.”

**Short Bio:** Christine Le Jeune is a Ph.D. Candidate in Cultural Anthropology at the University of Florida. She holds an M.A. from the Georgetown University BMW Center for German and European Studies and an M.A. in International Relations from the Free University Berlin, Humboldt University of Berlin, and the University of Potsdam, Germany. She earned her B.A. in German Studies and International Relations from Mount Holyoke College. Christine's current research focuses on the social and environmental effects of tourism development in mountain regions, specifically in the Pitztal and Ötztal in Tirol, Austria.

**Meghan Looney**, *University of Michigan*

**The Ottoman Empire as a Land of Opportunity in Tanja Paar's "Die zitternde Welt"**

“In her historical novel, "Die zitternde Welt," which was published in 2020, Tanja Paar explores how one's sense of identity and belonging shift during times of geopolitical upheaval and physical relocation. The novel primarily follows Maria and Wilhelm, who are both from Leonding, a smaller city outside of Linz, but their lives drastically change when Wilhelm decides to move to Anatolia to work on the construction of the Baghdad Railway. While in Anatolia, Maria has three children, Erich, Hans, and Irmgard, and these children grow up in a unique cultural environment as they learn German, Turkish, and French and encounter other Europeans and Turks alike. This family's conception of identity, both personal understandings and state imposition of nationality, evolve as they build their lives in Anatolia, but their identity becomes particularly important when World War I begins and Hans and Erich are of draft age. They must decide whether to stay in Anatolia or return to Leonding, about which Maria is reluctant because of her fondness for Anatolia and disdain for Leonding. In this paper, I will determine how this family's experience in the Ottoman Empire relates to the conceptualization of the Habsburg Empire as a "Vielvölker-Staat." I will also use Edward Said's "Orientalism" to analyze Paar's depictions of the Ottoman Empire and its citizens. Lastly, I will explore how the Austrian family's experiences in the Ottoman Empire relates to Robert Lemon's argument in "Imperial Messages: Orientalism as Self-Critique in the Habsburg Fin de Siècle." I will demonstrate that Ottoman Empire represents personal freedom, economic opportunity, and a multicultural environment in "The zitternde Welt," all of which they perceive as impossible in the Habsburg Empire.”

**Short Bio:** Meghan Looney is a second-year PhD student at the University of Michigan in the Germanic Languages and Literature Department. She graduated from Indiana University with her B.A. in Germanic Studies and International Studies. Her research interests include post-1945 Austrian theater and literature, with a growing interest in contemporary Austrian literature, the creation of national identity in Austria and Germany, and the cultural impact of neoliberalism and globalization.

**Julia Lückl, Universität Wien**

**„sollt euch eine heimat machen“. Transnationalität und Polyphonie in Thomas Perles**

**Drama „karpatenflecken“ (2019)**

„Marmarosch/Maramureş/Máramaros – ein Ort in den Karpaten im heutigen Rumänien, früher an der Peripherie, einer „Randschaft“, der Österreichisch-Ungarischen Monarchie: Es ist der Schauplatz des 2021 uraufgeführten, mit dem Retzhofer Dramapreis (2019) und dem renommierten Nestroy-Theaterpreis (2023) ausgezeichneten Dramas „karpatenflecken“ von Thomas Perle, einem – wie er sich selbst nennt – rumänisch-österreichischen Autor. In einer Synthese unterschiedlicher Sprachen und Dialekte erzählt das Stück die Geschichte der ursprünglich z.T. in Oberösterreich angesiedelten Zipser – einer Minderheit, die von Kaiserin Maria Theresia (mit dem für diesen Vortrag titelgebenden Auftrag: „sollt euch eine heimat machen“, Perle 2020, 456) entsandt wurde, um die Karpaten zu bewirtschaften. Fokussiert wird dabei auf die Geschichte dreier Generationen von Frauen – Großmutter, Mutter und Enkelin. Doch Perles Stück ist mehr als eine autobiografisch inspirierte Familiengeschichte, wie im Rahmen meines Vortrags gezeigt werden soll: Es ist eine differenzierte Europa-Reflexion, die den Wandel von positiver Heimatverbundenheit und -identifikation in nationalistische Ideologien und den anhaltenden Versuch ihrer transnationalen Überwindung poetisch verhandelt. Eingelassen in die politischen Verschiebungen und Gewaltgeschichten der Jahrhunderte – von der Einwanderung in die Region über den Nationalsozialismus, den Sturz Ceauşescus und die gegenwärtigen politischen Umbrüche durch Nationalismus und Rechtsradikalismus – werden Fragmente österreichisch-ungarisch-rumänisch-deutscher Geschichte auf die Bühne gebracht und die titelgebenden Karpaten zu einem Erinnerungsort, an dem europäische Globalisierungs- und nationale Lokalisierungstendenzen aufeinandertreffen. Neben dieser transnationalen-historischen Dimension gilt es zudem, einerseits die achronologische, elliptisch-fragmentarische Ordnung einzelner Szenen des Dramas, die ein rhizomatisches Nebeneinander historischer Narrative ermöglicht, zu untersuchen; andererseits aber auch die polyphone Struktur (deutsch, ungarisch, rumänisch) des Stücks und dabei insbesondere die Verwendung des Zipserischen – einem „altösterreichische[n] dialekt, der durch seinen oralen charakter von sich aus schon wandelbar ist“ (Perle 2020, 438) und durch ungarische, rumänische und jiddische Einflüsse geprägt wurde: Im Zipserischen treffen Fragmente unterschiedlicher Sprachen (und damit auch Kulturen) aufeinander und formen eine transnationales, polyphones Sprachmosaik, das die Identität und Geschichte der Hauptfiguren neu perspektiviert. Untersucht werden soll dies nicht nur mit Blick

auf Perles Theatertext, sondern auch unter Einbeziehung der Inszenierung von Mira Stadler, die aktuell im Wiener Burgtheater zu sehen ist.”

**Short Bio:** Julia Lückl studied German Philology and Psychology at the University of Vienna and works as a university assistant (pre-doc) for Prof. Günther Stocker at the Department of German Studies in Vienna. Her dissertation project is dedicated to the “institutionalization of creativity” through university creative writing courses in Vienna, Leipzig and Hildesheim, the production of literary texts in these writing institutes and the staging of authorship from a literary-sociological-praxeological perspective; her lecture today, however, ties in with her second research focus - contemporary Austrian literature.

**David Luft**, *Oregon State University*

### **Czech Intellectual Life in the Austrian Empire: 1890-1918**

“My paper will focus on one aspect of what was not German speaking in Austrian culture, that is, in the Habsburg monarchy. I will discuss two of the great intellectuals of Prague in the late nineteenth and early twentieth century: Tomas Masaryk and Karel Capek. They were among the best of what Austrian or Habsburg culture had to offer in the late imperial period, and they represented a tradition that had begun with the first Reformation.”

**Short Bio:** David Luft graduated in comparative literature from Wesleyan University (1966) and received a PhD in European history from Harvard University (1973). From 1972 to 2008 he taught German history, intellectual history, and humanities at the University of California, San Diego, and from 2008 to 2018 he was the Horning Endowed Chair in Humanities at Oregon State University. In 1980 he published *Robert Musil and the Crisis of European Culture: 1880-1942* (Berkeley), and in 2003 he published *Eros and Inwardness in Vienna: Weininger, Musil, Doderer* (Chicago). He recently finished a book on *The Austrian Dimension in German Intellectual History: 1740-1938/1939*, Bloomsbury, London, 2021, which has now appeared in paperback. He has also published two translation editions: *Robert Musil, Precision and Soul: Essays and Addresses*, co-translated and edited with Burton Pike (University of Chicago Press: Chicago, 1990). [Paperback edition, 1994.] and *Hugo von Hofmannsthal and the Austrian Idea: Selected Essays and Addresses, 1906-1927* (Purdue University Press: West Lafayette, IN, 2011). He is working on a history of Czech intellectual life since the fifteenth century and a collection of essays entitled *Toward a Central European Intellectual History*.

**Katja Maierhofer**, *Universität Wien*

### **Reformers and Protectors of the German Language: Linguistic Idea(l)s and Collective Identity in the Second Republic of Austria**

“This paper examines communities formed by convictions on linguistic questions and language policies. It analyzes mechanisms of identity formation using examples of controversial language debates in contemporary Austrian history, relying on samples from newspapers and journals of language-related associations (e.g., the purist “Wiener Sprachblätter”).

It observes interest groups that are united by linguistic convictions and understandings of ‘correctness’ and that aim to cultivate, protect, and proclaim a linguistic status to which they attach collective identity. Through defaming what they perceive as wrong, they position themselves as educators of the public or language activists and harshly oppose those who propagate contrary language ideals.

The controversies addressed in the paper also tie in with the conference topic, as the perspectivation of Austria’s German-speaking neighbors plays a major role in these discourses: In the early postwar period until the 1960s, purist concepts of ‘high standard’ German (proclaimed by those strongly oriented towards Germany) collided with attempts of de-stigmatizing Austria’s ‘substandard’ linguistic peculiarities and instrumentalizing them for national sovereignty. Another phase of competing linguistic ideals was accompanying the discussions about a new German orthography. Despite Austria’s participation and key role in this international initiative, it sparked public disputes among language conservativists and reformers. Lastly, as discourses of gender-sensitive language have received great public attention over the past decade, the recent dispute between those willing to express awareness through language use and those who see “Genderwahn” as a threat shall be used to showcase mechanisms of community formation in linguistic debates.

Questions of whether these constellations align with certain world views or political parties and to what extent public debates in other German-speaking countries influence the discourse in Austria, will be of particular interest throughout the analyses.”

**Short Bio:** Katja Maierhofer is a PhD student in the field of “Deutsche Philologie” at the University of Vienna. Her research interests include language and identity, language ideologies, and the history of scholarship in Austria.

**Jessica Martensen,** *Technische Universität Braunschweig*

**Ingeborg Bachmann’s perception of Austria between the Habsburg Empire, Austrian post-war realities and a European (utopian) spirit: A literary ambivalence between love and hate**

“In an interview with Ilse Heim on May 5, 1971 Austrian writer Ingeborg Bachmann is asked about her strong bond with her country of origin – is it a relationship situated between love and hate? She initially answers that to her this connection is a bond that she did not choose. She however considers her origin a given and undeniable circumstance as she ‘comes from this place’. But the relationship, the level and the degree of identification with Austria, that itself went through various different historical and political turbulences and crises in the twentieth century alone, is more complex: After spending her childhood in the Austrian countryside shaped by intercultural influences close to the borders to Slovenia and Italy, her subsequent studies in Vienna open her eyes for academia and the world. After finishing a PhD thesis in philosophy and further exploring the intellectual networks of Vienna she travels, works and lives in various European countries such as France, Germany or Italy. While expanding her horizon (and also experiencing its limitations) Bachmann experiments with various literary genres, characters and

subjects. Although she leaves Austria at the age of 27 e.g. many of her poems or novels still bear recognisable Austrian footprints and references to memories that she had collected earlier in her life. Although from this point onwards she does not live in her country of origin, Austria remains an essential and indispensable focal point of her writing routine: Both the Habsburg Empire as a multicultural and potentially ‚utopian‘ construct as well as post-war scenarios after the Second World War are being explored and presented in her literature. But in Bachmann’s eyes such references do not only represent the sufferings and peoples’ pain: At all stages literary sparks of hope can be discovered – they are as well an essential and continuous part of Bachmann’s literary strategies that she developed over decades. This ambivalent perception using the example of Austria simultaneously represents her own love and hate for a country that she has an obsession for while leaving it. This proposal intends to further explore both sides of this literary ambivalence more closely by e.g. presenting extracts of Bachmann’s interviews and her works to illustrate the unique perception of an Austrian writer that never gave up looking for potentials and opportunities in difficult times.”

**Short Bio:** Jessica Martensen ist Doktorandin an der Technischen Universität Braunschweig und wird von Prof. Dr. Jan Röhnert im Rahmen eines Dissertationsprojektes zu „Ingeborg Bachmanns Poetik in Briefen“ betreut. Sie studierte Germanistik und Geschichte im Kontext eines Masters of Education für gymnasiales Lehramt und schloss dieses Studium mit einer Masterarbeit zu „Ingeborg Bachmanns Poetik“ ab. Zudem absolvierte sie einen Master of Arts im Bereich „Kultur der technisch-wissenschaftlichen Welt“, welchen sie mit einer Masterarbeit zur Wahrnehmung deutscher Militärtechnik auf der Weltausstellung in Chicago 1893 abschloss. Seit 2019 ist sie am Publications Office der Europäischen Union tätig, welches der Europäischen Kommission zugeordnet ist. Neben ihrer literaturwissenschaftlichen Promotion arbeitet sie hier im Bereich der Entwicklung effizienter Publikationsstrategien für Publikationen der Europäischen Union.

**Anita McChesney**, *Texas Tech University*

### **Traversing the Ideological Border between Austria and Germany in Wolf Haas’s Crime Novel**

“A popular bon mot claims “was die Deutschen und die Österreicher trennt, ist ihre gemeinsame Sprache.“ Wolf Haas’s crime novel "Müll," however, suggests a more consequential distinction, namely that between Germany’s “Zustimmung” (opt-in) and Austria’s “Widerspruch” (opt-out) system of organ donation. One effect of this difference is a dire shortage of transplant organs in Germany, which has one of the lowest percentages of donations in the EU (11.7%, in contrast to Austria’s 26.7%.) The German donor crisis sparked heated debates in the 2010s and eventually led to a new law in 2020 with new initiatives but no change to Germany’s “opt-in” stance. The impassioned parliamentary debates indicate the topic’s urgency and its cultural sensitivity.

Wolf Haas’s 2022 detective novel "Müll" takes up the sensitive issue of organ donation but moves the discussions from the fraught halls of German parliament to an Austrian rubbish dump. In his ninth novel featuring the hapless, former Viennese police detective Simon Brenner, body parts are discovered in dumpsters at the Viennese “Mistplatz” where Brenner now works.



Suspects include the so-called “organ mafia” who exploits the differing laws on the two sides of the German-Austrian border. With his characteristic Austrian humor, Haas’s narrator guides readers through the successful murder investigation and satirical discussions on organ donation, which however end without a clear resolution.

My paper examines how Wolf Haas’ Müll uses humor and the detective genre as an alternative space to address contentious laws on organ donation in Austria and Germany. I suggest that these literary decisions help circumvent the topic’s sensitivity while providing a glimpse into views on the organ donor laws and what they express about societal values and beliefs on both sides of the border. The contrast between Austria and its closest neighbor also provides insights into Austria’s place in Europe.”

**Short Bio:** Anita McChesney (Ph.D., Johns Hopkins University) is Associate Professor of German at Texas Tech University. Her research focuses on German and Austrian crime fiction and on the intersection of media, myth and history in contemporary Austrian literature. Recent articles include “The European Union and Other Crazy Utopias: Robert Menasse’s Postnationalist Vision in Die Hauptstadt.” and “Detective Fiction in a Post-Truth World: Eva Rossmann’s Patrioten.” She is currently working on a project that considers contemporary Austrian crime fiction as a tool for socio-historical critique.

**Laura Morowitz, Wagner College**

### **The invisible Jewess in the portraits of Hans Makart and the Creation of a Nazi Superstar**

“The Austrian artist Hans Makart was a bonafide celebrity in Imperial Vienna; he was also one of the most renown artists among the art-collecting Nazi elite. In 1940, on the occasion of the 100th anniversary of his birth, Makart was the subject of a Gedachtnis Austellung (retrospective) organized by the Nazi curator of the Belvedere, Bruno Grimschitz and a monograph by the Nazi designer/writer Emil Pirchan. Yet in reality Makart would seem like a difficult choice to be given such star treatment: my research has uncovered that at least ten of Makart’s portrait sitters were born to Jewish parents or at least one Jewish parent (and therefore Mishlinge according to the Nuremberg laws.)An artist little covered in English language texts, the high percentage of Jewish sitters in Makart’s oeuvre remains strangely unremarked upon. This talk looks at the strategies adopted by Pirchan and Grimschitz to present Makart in a way that made him palatable to a wide audience as well as to the Nazi functionaries who trolled culture in Vienna—most prominent among them Josef Goebbals—to be sure his art accorded with the Nazi line. Such strategies included stripping the portraits of their names, obscuring the identity of the sitters, and recasting the artist with solid Germanic heritage and Aryan roots.”

**Short Bio:** Laura Morowitz is Professor of Art History at Wagner College and the Senior Research and Programming Associate of the Wagner College Holocaust Center. Her most recent books include *Art, Exhibition and Erasure in Nazi Vienna* (Routledge, 2023) and *Erasures and Eradications in Viennese Modern Art, Architecture and Design*(Routledge, 2023), which was co-

edited with Megan Brandow-Faller. She wrote the chapter “Art as a Source for Studying the Holocaust” to the Routledge volume edited by Paul Bartrop, *Sources for Studying the Holocaust: A Guide* in 2023. In 2022, she co-organized, with Lori Weintrob, a large international symposium dedicated to *Heroines of the Holocaust: New Frameworks of Resistance* and in 2023 *Heroines of the Holocaust: Nurses and Doctors as Resisters and Rescuers in the Holocaust and Other Genocides*.

**Svetlana Novikova**, Independent Scholar

**Thomas Bernhard's Reception in Eastern Europe: Investigating Russia's Indifference**

“The paper presents a contemporary overview of Thomas Bernhard's reception in the Russian cultural landscape, comparing his limited recognition as a prose writer with his success as a playwright. It analyzes historical, cultural, and literary factors contributing to this dichotomy. The prose of Bernhard remains unknown to the broader Russian readership. Numerous key works, including the novels *Korrektur* (1975) and *Auslöschung. Ein Zerfall* (1986), remain untranslated. In contrast to several European national literatures [Dowden, Thuswaldner, 2020], Russian literature does not exhibit any evidence of a productive reception of the author's works. A notable exception lies in the thriving theatrical reception, particularly through the phenomenon known as the "Lithuanian theatrical miracle." Directors like Mindaugas Karbauskis and Rimas Tuminas, rooted in Lithuanian and Polish theater traditions, have successfully introduced Bernhard to the Russian audience.

The paper delves into various factors shaping the reception of Bernhard. Russia's isolation from Western literature in the 1970s and 1980s delayed awareness of his work. Challenges in comprehension arise from the minimal narrative component and intricacies of Bernhard's writing style, further complicated by the unfulfilled experience of modernism in Russian literature. The Catholicism-National Socialism nexus, irrelevant to Russian readers, encounters obstacles in transposition due to the history of Orthodoxy, which did not contribute to shaping the image of a repressive state. The paper also points out a diminished "carnival" culture in Russian literature. Simultaneously, the presentation looks at the characteristics of cultural transfer related to the 'Western European,' Lithuanian line of reception, emphasizing the importance of Bernhard's metatheatrical poetics as a playwright, which resonates within the Russian theatrical tradition.”

**Robert Rocco**, *University of North Carolina*

**Short Bio:** Robert Rocco, pianist and harpsichordist, is a native of western Pennsylvania. He holds degrees in piano performance from Carnegie Mellon and Yale University, where he achieved distinction in solfège and music theory. Further studies have taken him to the American Conservatory in Fontainebleau, as well as to the Salzburg Mozarteum, where he earned certificates in chamber music and the study of German Lieder. Currently on the faculty at University of North Carolina School of the Arts, he serves as collaborative pianist and instructor of French diction at the American Institute of Musical Studies in Graz, Austria. In addition, he is

an avid ballroom dancer with achievements in cha-cha, rumba, foxtrot, bolero, Viennese waltz, and Argentine tango.

**Alexis Rose**, *Washington University in St. Louis*

### **Composing Naturlaut in the Anthropocene: Austro-German Environmentalism and Gustav Mahler's Seventh Symphony**

“In 1896, Gustav Mahler (1860–1911) described his music as “always and everywhere...the very sound of Nature!” thereby invoking an idea deeply embedded within the Austro-German musical tradition: namely, the use of Nature as a source of artistic inspiration. However, as scholars have observed (Johnson, 2009; Peattie, 2015), Mahler’s attention to modernization and industrialization in fin-de-siècle Vienna distinguishes his Nature-inspired oeuvre from that of his predecessors. As societal-cultural ideas of Nature evolved in response to its accelerated industrial destruction, early environmentalists such as Ernst Rudorff (1840–1916) promoted ecological conservation in the context of artistic creation. This paper will explore the motivations and values of early Naturschutz movements in relation to Mahler’s idea of Nature as it was influenced by the philosophies of Wagner, Nietzsche, and Schopenhauer.

Against this backdrop I will offer a topical analysis of Mahler’s Seventh Symphony (1904–5) through the lens of Leo Marx’s “complex pastoral,” a post-Romantic literary form that complicates the idealized relationship between human and non-human Nature. I argue that the symphony reflects a growing awareness of industrial antagonisms toward the natural world, as well as a dialectical entanglement of intensified belief in and disillusionment from Nature as a refuge from the urban. While Mahler’s music has often been perceived as depicting and deeply connected to Nature, the strong resemblances between the gestural language of the Seventh Symphony and the rhetoric of early environmentalists have gone largely unexamined. What is more, Mahler’s evocations of place (echoes and spatial-temporal manipulation) and his use of Naturlaut (birdsong and cowbells) have thus far not been considered in terms of the material conditions of ecological agitation in the second half of the nineteenth century. My analysis will address these paradoxical aspects of artistic representations of Nature during a period that witnessed early premonitions of its exploitation.”

**Short Bio:** Alexis is pursuing a master’s degree in musicology at Washington University in St. Louis. She received a Bachelor of Music in vocal performance from the University of Mississippi. Alexis is interested in artistic responses to the Anthropocene, late- and post-Romanticism, particularly the music of Gustav Mahler, musical representations of nature and death as metaphysical ideas, and critical-theoretical writings of the Frankfurt School.

**Pamela Saur**, *Lamar University*

### **Joseph Roth as a French Writer**

“Joseph Roth's signature novel, "The Radetzkmarch" (1932) chronicles the fall of the Austro-Hungarian Empire and skillfully intertwines its demise with the decline of an elite Austrian family. Although he is often regarded as the quintessential Austrian prose writer, largely on the basis of this book, Roth also penned diverse and wide-ranging pieces set in various European countries. Several show the strong connections of this "Austrian" writer with urban, rural, and historical areas of France. France is represented by "The Hundred Days" (1935), a fictionalized historical novel about Napoleon's last days as contrasted with Angelica, a humble washerwoman devoted to the emperor and martyred for him.. Also examined will be a collection of journalistic pieces and letters titled "The White Cities. Reports from France 1925-30." It contains musings, travel reports, descriptions of French villages, their landscapes, characteristics, and histories. Even though the volume reports a good deal on travel, Roth writes in one essay, "All travel books are dictated by a stupid spirit that can't see the world is constantly changing" (12). In the book he writes, "Paris is the capital of the world" and "No one who hasn't been here can claim to be more than half human, or any sort of European. It is free, open, and intellectual in the best sense, and ironic in its magnificent pathos. [...] I yearn for Paris. [...] I am a Frenchman from the East, a humanist, a rationalist with religion, a Catholic with a Jewish intellect" (18). An Imaginary view of Paris is portrayed in "Die Legende vom heiligen Trinker" (1939), a story that sets a homeless man in Paris into a world of myth and miracle. Sadly, the suffering, poverty, and alcoholism in the story reflect Roth's own addiction and financial struggles as an "exile writer," mostly in Paris, in a community of other struggling writers who had fled Nazi-dominated Austria”

**Short Bio:** Pamela S. Saur is a Distinguished Professor Emerita and Regents' Professor at Lamar University in Beaumont, Texas. where she taught for 27 years. She holds an M.A. and Ph.D. in German from the University of Iowa and an M.Ed. degree from the University of Massachusetts at Boston. She also studied for a year at the Institute of European Studies in Vienna. In addition to editorial projects, her publications include four translations of Austrian books (Ariadne Press), monographs on Adalbert Stifter (Mellen) and Ernst Weiss (Academica), and numerous scholarly articles, reviews, and literary encyclopedia entries. She has been an active member of the Austrian Studies Association since 1986.

**Lisa Silverman,** *University of Wisconsin-Milwaukee*

### **Die andere Jüdin: Antisemitism and Mistaken Identity in Postwar Austria**

The postwar taboo on explicit antisemitism helped enable some Austrian Jews to rebuild their lives and participate successfully in the public sphere, but the cost was a tacit agreement to remain silent, or at least not be too loud, about their own suffering, the murder and expulsion of the country's Jews, and the persistence of antisemitism. This presentation examines two versions of a story about the intertwined fates of Jewish and Christian Austrians in postwar Vienna that illustrate how gender served narratives of Jewish difference in postwar culture in order to meet these demands: Austrian writer Alexander Lernet-Holenia's *Der zwanzigste Juli*, which appeared in the magazine *Der Turm* in 1946 and was published as a novella in 1947, and Alfred Ibach's

adaptation of the novella into the screenplay for a film called *Das andere Leben*, which was directed by Rudolf Steinboeck and released in 1948. In the basic plot of both novella and film, an Austrian Christian woman tries to save her Jewish friend by trading identities so the friend can use her papers for a potentially life-saving, but ultimately futile, hospital visit. But both Lernet-Holenia's story and the film also incorporate postwar issues of complicity and victimization by introducing the figure of a distinct Antisemite who can shoulder the blame for persecuting Jews. This recourse to the figure of the Antisemite bolsters narratives that retrospectively figure resistance to the Nazis as a moral duty for Austrians. It places the Nazi victimization of Jews and non-Jews on equal footing, which fits right into postwar Austrian political and cultural mythologies: a fantasy of Austrian resistance, martyrdom, and suffering under the Nazis, who thus become fully at fault for the disappearance of Jews from Vienna and their invisibility as victims after the war.

**Short Bio:** Lisa Silverman is Professor of History and Jewish Studies at the University of Wisconsin-Milwaukee. She specializes in modern German and Austrian Jewish cultural history, with a focus on gender, visual culture, and antisemitism. She is author of *Becoming Austrians: Jews and Culture between the World Wars* (Oxford, 2012) and co-author with Daniel H. Magilow of *Holocaust Representations in History: an Introduction* (Bloomsbury, 2015; 2<sup>nd</sup> ed. 2019). Her next book: *The Postwar Antisemite: Culture and Complicity after the Holocaust*, is forthcoming with Oxford University Press.

**Sally Simpson**, *Georgetown University*

### **Nostalgia for Empire: The Ungargasse as Idyll in Ingeborg Bachmann's *Malina***

“In an interview in 1971 with Veit Mölter, Ingeborg Bachmann stated: “Es gibt kein Land Österreich, das hat es nie gegeben. Und was wir heute so nennen, trägt seinen Namen [...]. Aber der wirkliche Name war immer »Haus Österreich«”. Here, the term Haus Österreich refers to both the Habsburg dynasty and the territory the empire ruled over, a territory encompassing multiple ethnic, religious, linguistic, and cultural identities. Keeping the concept of Haus Österreich in mind, I will focus on Bachmann's novel *Malina* to trace how the Habsburg Empire's memory permeates into the present, specifically through space and place. While some scholarship has focused on the psychological conflict that the anonymous female narrator experiences throughout the novel, *Malina* also reflects the social and political reality of post-war Vienna, a city whose places are inseparable from their histories. For example, the Ungargasse, with its clear connection to the Austro-Hungarian Empire, arises as a site of nostalgia where the narrator takes refuge from the haunting histories of the city, notably a space where time and place coincide. As a result, scholars like Katya Krylova have identified the Ungargassenland as an example of Mikhail Bakhtin's chronotope, where time and space become one. Expanding on this interpretation, I contend that the Ungargasse embodies Bakhtin's chronotope of the idyll, an idyll that becomes increasingly untenable over the course of the novel. In this paper, I will discuss how the narrator in Bachmann's novel interacts with and produces spaces in Vienna and Austria. Furthermore, I

will explore how the construction and deconstruction of the idyll of the Ungargasse—her own Haus Österreich—reflects the narrator’s process of remembering and her relationship to Austria’s past.”

**Short Bio:** Sally Simpson is a second-year Ph.D. student at Georgetown University. After completing her undergraduate studies at Colby College, she lived in Linz, Austria while participating in the Teaching Assistantship Program of the Austrian Federal Ministry of Education, Science and Research (BMBWF), administered by Fulbright Austria (Austrian-American Educational Commission). Her research interests include post-1945 Austrian literature, music, gender, and Life Writing.

**Daniela Simon**, *Institute of Danube Swabian History and Regional Studies*

**Via Austria to Europe: Representations, Interactions and Contexts of Diversity in Istria, Bosnia and Bačka/Vojvodina from the 19th Century to the Present Day**

**Short Bio:** Daniela Simon, Dr phil. (born 1981), lecturer in Southeast European history at the University of Tübingen. Doctorate in 2016 at the Institute for Eastern European History and Regional Studies in Tübingen with "Religion and Violence. Eastern Croatia and Northern Bosnia 1941-1945" (Stuttgart 2019). Academic assistant at the CRC 923 "Threatened Orders" and habilitated in 2022. Research: Yugoslavia's history, History of the Habsburg Monarchy, German population groups in the Danube region, Cultural Diversity. Since 2021, head of the research area "Order Change and Cultural Diversity" at the Institute of Danube Swabian History and Regional Studies and from 2024 managing director of the institute.

**Oliver Speck**, *Virginia Commonwealth University*

**Pulp Psychoanalysis: The TV miniseries "Vienna Blood" and "Freud"**

“My talk will have a close look at two recent TV miniseries: the BBC/ORF coproduction Vienna Blood (2019–3 seasons, with a fourth one coming out soon), and Freud (2020—one season), an Austro-German coproduction that has been bought by Netflix. In typical historic miniseries fashion, both series paint a rich portrait of a past epoch, while playing with the audience’s knowledge and exploring-day issues, nonchalantly sacrificing historical accuracy for entertainment. Clearly, both series were inspired by the international success of Babylon Berlin, the German neo-noir television series that premiered in 2017.

In Freud, the master himself is called on as a police consultant in the mid-1880s. Vienna Blood, set in the first years of the twentieth century, features Max Liebermann as one of Freud’s students. Both amateur detectives have to fight antisemitism, as well as other prejudices. Of course, the idea of a consulting detective has been around since Edgar Allan Poe invented the formidable C. Auguste Dupin in 1841, and has seen countless remakes and reiterations, all keeping the idea of a quirky outsider solving crimes.

Here, the idea of Freud as an atypical detective gives psychoanalysis a pulpy twist. At a time, when Sigmund Freud’s image and legacy are embattled, to say the least, the series under

discussion employ psychoanalysis as a Sherlock Holmes-like skill, thus linking the theory directly to a revelation of an essential, uncoverable truth in the guise of the generic whodunit of any crime show. The dialectical twist, then, is that both series work in a fully postmodern mode - the neo-noir aspect of an Austrian fin de siècle pastiche - to posit that there is a reconstructable truth. This premise is complicated further by the audience's knowledge of what will happen afterwards (WWI, WWII and the Holocaust), which adds a teleological aspect to the story."

**Short Bio:**Dr. Oliver C. Speck currently teaches Film Studies at Virginia Commonwealth University, Richmond, Va. Taking its cues from the cinematic innovations of Michael Haneke as they appear in the specificity of their cultural-historical context, Dr. Speck's book, *Funny Frames: The Cinematic Concepts of Michael Haneke* (Continuum: New York, 2010) explores how a political thinking manifests itself in the oeuvre of the Austrian-born director. *Quentin Tarantino's Django Unchained: The Continuation of Metacinema*, a collection of essays that Oliver Speck edited, has appeared in 2014. Befitting such a complex film, the essays that he has collected here represent a diverse group of scholars who examine *Django Unchained* from many perspectives: Oliver Speck (together with Robert von Dassanowsky) is also the co-editor of *New Austrian Film* (Berghahn Books, New York: 2011) that has recently been reissued in paperback. He is currently working on a monograph on depictions of slavery in cinema.

**Frances Tanzer, Clark University**

### **Stella Kadmon's Remigration Repertoire: Performing Intimacy and its Limitations**

This paper examines the postwar repertoire and performances of Stella Kadmon in Vienna. The cabaret director and performer returned to Vienna in 1947 after nine years of exile, having fled to Belgrade and then Tel Aviv after the Anschluss. Initially, Kadmon presented her postwar theatrical projects in terms of continuity with her interwar theater, *Der Liebe Augustin*. However, the experience of exile and return, including antisemitism and sexism in the Second Republic, led Kadmon to transform her repertoire. Instead of the satire and parody that had dominated her interwar productions, Kadmon primarily presented anti-fascist plays produced by fellow German-speaking refugees after her return. We might, then, characterize her postwar engagements in Vienna as a "second emigration" or another chapter in an ongoing story of exile—marked now by a confrontation between the cultural world that evolved among German-speaking refugees and that of non-Jewish Austrians who had remained in Vienna and, in many cases, participated in the Nazi transformation of culture. More specifically, this presentation zooms in on a particular aspect of Kadmon's post-remigration repertoire. Her performances tended to feature mixed relationships between Jewish women and "Aryan" men (usually she would play the Jewish woman), and later, white women and black men. To be sure, these plays were part of the anti-fascist canon. But in Kadmon's hands they took on a particular resonance: on her stage, she proposed that intimacy was a key anti-fascist tool and that the performance of cross-confessional and interracial relationships would help to educate younger generations to be more tolerant.

Finally, this talk will also consider the participation and reception of Charles Johnson, an African American actor and doctoral student from Chicago, in many of these productions.

**Short Bio:** Frances Tanzer is the Rose Professor of Holocaust Studies and Jewish Culture at Clark University. Her book *Vanishing Vienna: Philosemitism, Modernism, and Jews in a Postwar City* is forthcoming with University of Pennsylvania Press. She has had articles published in the *Leo Baeck Institute Yearbook* and *Contemporary European History* and in 2021, she received the Sosland Fellowship at the United States Holocaust Memorial Museum. She is currently a fellow at the Remarque Institute at NYU, where she is working on a new book project entitled: *Klezmer Dynasty: An Intimate History of Modern Jewish Culture, 1880-2019*.

**Björn Treber**, *University of Minnesota*

### **Mirrored Reflections of War and Catastrophe in Joseph Roth and Ilse Aichinger**

“In Joseph Roth’s *Der Blinde Spiegel* and Ilse Aichinger’s *Die Spiegelgeschichte*, the mirror suggests a complex conception of subjectivity that foregrounds an interplay of notions of identity and difference. In Roth’s and Aichinger’s war and post-war visions and crises of subjectivity, blind and dulled mirrors have both the function to transcend literary conceptions of identity. In addition, a kind of similarity is invoked, the image in the mirror that of a dreamlike utopian world. In this context, the mirror refers to the transformability of the real world, which is structured by war, crises, and catastrophes. The mirror appears in Aichinger’s *Die Spiegelgeschichte* as a feature of narrative disruption that relates to the difficulties of achieving autonomy, while also serving to reverse the chronology of the story. In this vein, the mirror shows the social damage and historical catastrophic events by breaking with linearity and creating the opportunity to look back, spurring on linguistic self-reflection and highlighting the self-consciousness of the dynamic narrative process. In this way, it connects and transcends concrete literary representations of historical spaces. The respective embodiments of historical crises allow the reader to move back and forth from the material to the imaginable.”

**Short Bio:** Björn Treber is a fourth-year Ph.D. student in German Studies with the Department of German, Nordic, Slavic, and Dutch at the University of Minnesota. He will submit the last chapter of his Dissertation “Innovative Autonomy- Governance of Subjectivity in Selected (Post) Modern Austrian Short Fiction Including Radio Plays” on April 16, 2024. The title of his presentation today is “Mirrored Reflections of War and Catastrophe in Joseph Roth and Ilse Aichinger”.

**Lina Uzukauskaitė**, *Universität Salzburg*

### **Europäisch vernetzt: Rilke, Bachmann und ihre Italien-Poetiken**

“Orte, Länder und Städte spielen für das/im Schaffen Rainer Maria Rilkes und Ingeborg Bachmanns eine zentrale Rolle. Rilke hielt sich in Venedig, Florenz, Viareggio, Rom und Capri auf, Bachmann in Neapel, Ischia und Rom. Manche ihrer Werke tragen zum Beispiel die genannten Städtenamen in den Titeln; diese oder auch andere italienische Orte fungieren des



Weiteren als Schauplätze der Handlung ihrer Werke. Ergo wird Italien samt seinen Städten poetologisch bedeutsam. Der Vortrag beabsichtigt, aus den Werken Rilkes und Bachmanns eine Italien-Poetik bzw. eine italienische Städte-Poetik herauszuarbeiten, und will unter anderem die bekannten Topoi dieser Orte hinsichtlich ihrer stereotypen bzw. innovativen Natur befragen. Folgende Fragen werden beispielsweise berücksichtigt: Wie verschränken sich die (Auto-)Biographie und Fiktion in den Italien-Poetiken Rilkes und Bachmanns? Fungieren die thematisierten Orte als Erinnerungs-/Gedächtnisorte? Werden die Städte-Chiffren umgedeutet? Wenn ja, wie? (vgl. dazu u. a. J. Jablkowska 2020) Welche Raumvorstellung liegt vor: Wird der Raum als ein „neue[r], „nicht kontinuierliche[r] Raum[..]“, bei dem „Bewegung“ eine wichtige Rolle spielt (G. Boehm 1988), vorgestellt (im Sinne einer Raum-Umwertung von Paul Cézanne und vom Kubismus, vgl. dazu: Bennholdt-Thomsen, A. (1992))?”

**Kathleen Walsh**, *Washington University*

### **Mapping a New Vienna: Negotiating the Ringstrasse and Identity through Maps**

“The construction of the Ringstrasse in Vienna at the end of the nineteenth century reshaped the landscape of the city, replacing the old city walls with a vast street surrounded by towering structures of various architectural traditions. Now an iconic part of the visual landscape of Vienna, the Ringstrasse and building project itself have been well-examined in scholarship. More work can be done as it relates to the visual representation of the new spatial landscape of the city in maps, depicting how Vienna had transformed into a modern European capital. Using the Stadt Wien database of street names and contemporaneously produced maps, this project endeavors to construct how the reshaping of Vienna was materially seen and negotiated through its representation in maps.

Mapping proves to be significant locus of analysis for understanding identity, politics, and power, related to the decision of what to include in maps and also the use of maps to negotiate one’s own spatial surroundings and sense of self within them. Recent scholarship has worked to create a heritage map of Vienna using open-source data, and others have brought in digital tools to examine how the streets themselves were used through photo timeline analysis. As part of the renewed focus on the Ringstrasse in the construction of digital maps and the examination of lived experiences, this study of different mapping techniques and styles allows for further understanding of how those in Vienna understood their own relationship to the reconstructed city. By examining how maps dealt with and represented the changes to the landscape of the city, this project allows for greater knowledge about the alterations made not only to the physical city, but also to the way in which inhabitants related to and lived in their new surroundings in a refurbished, modern, and imperial capital of Europe.”

**Short Bio:** Kathleen Walsh is a second-year PhD student in the Department of History at Washington University in St. Louis. She studies late-nineteenth and early-twentieth century Central Europe, specifically Imperial Germany and Austria-Hungary. Her research interests include cultural history, material culture, memory, and national identity as well as digital

humanities. She received a BA in history from Davidson College and an MA in global, international, and comparative history from Georgetown University.

**Tyler Whitaker**, *Texas Tech University*

**Feldhumor: Austrian Humor on the Eastern Front**

“What influence did nineteenth and early twentieth century Austrian writers, such as Johann Nestroy and Arthur Schnitzler, have on the Western and Alpine Fronts? While their satire of the empire probably swayed few men from duty and service, their humor could be seen in the postcards home from Franz Frenzel. Born in the Bohemian region of Aussig, now the Ústecký Region of the Czech Republic, Lieutenant Franz would often enrich his family and friends back home with well composed images of his regiment, always including a funny quip despite the harsh nature of the Austrian Eastern Front. With this conflict marking a truly European wide event, his writings present a window into the humor of the Habsburg subjects and its place during the conflict.

Despite being from a rural region of the empire, Franz stands out as a humorous figure, with some of his quips almost fitting better on the pages of Lieutenant Geustl or Die Fackel than on the writings of a Habsburg officer. My research analyzes these postcards and highlights how Heinrich uses humor to elevate the atmosphere surrounding the war, constantly using “Feldetwas” or “im Felde” to emphasize the paradox of performing everyday tasks, such as visiting the dentist, with life on the front. By combining the microcosm of his words and images in an Alltagsgeschichte manner with the broader strokes of the war and the literature that may have influenced Franz, a greater understanding of Austrian humor and the moral conditions on the front can be achieved.

**Short Bio:** Tyler Whitaker is a MA history student at Texas Tech University. He received two BA degrees from New Mexico State University in History and Foreign Language. He was born in Roswell, New Mexico, and hopes to one day be a Early Modern Austrian historian. His area of interests are literary history, the Austrian rails and the Danube.”

**Kyle Woods**, *Northwestern University*

**International Competitive Sport and the Afterlife of Imperial Officers in Interwar Vienna**

“On August 13th, 1936, Austrian army Major Alois Podhajsky ascended the winners’ podium at the Berlin Olympics and received a Bronze Medal on behalf of the tiny country. Podhajsky competed almost entirely against officers from foreign armies during the equestrian events of the 1936 Olympics. Through Olympic victory, Podhajsky achieved what he had failed to do during war: succeed in competition against foreign army officers. A veteran of the Great War, Podhajsky remained on active service after 1918, serving through the interwar period and into the Second Republic. Podhajsky’s length of service and personal involvement representing Austria in competitive sport throughout the 1930s make him an excellent figure to examine the afterlife of the Habsburg officer corps in interwar Austria.

Officers of Podhajsky's generation were raised among the spectacle and pomp of Franz Josef's army, and sequentially wore the uniforms of the Habsburg army, Austrian First Republic, Austrofascist state, and the Nazi Wehrmacht after 1938. The interwar army survived the ever-shifting political climate of the period through adoption of Habsburg strategies of reform to survive seismic changes. Using a combination of sources such as: inspector general documents, uniform designs, equestrian tournaments, Podhajsky's autobiography, and more this paper explores the afterlife of imperial officers in the interwar period through the lens of Alois Podhajsky's life. I demonstrate how Podhajsky and his fellows continued Habsburg era strategies through the exchanging of identities and uniforms, a focus on competition and domestic stability, and the attempted erasure of their own complicity in the political violence of the interwar period. Podhajsky's life challenges our understanding of when Habsburg era influence ended within the Austrian army and demonstrates how Austrian army officers learned to downplay their roles within the political extremism and violence of the 1930s. "

**Short Bio:** Kyle Woods is a second year PhD student in history at Northwestern University. His research examines the roles that imperial memory and nostalgia played in Austrian national identity construction during the interwar and post Second World War years. I am a second-year graduate student at Northwestern University studying modern Austria and Germany. I attended Claremont McKenna College from 2009-2013 on an ROTC scholarship and graduated with a Bachelor of Arts degree in history before starting active duty in the U.S. Army as a second lieutenant. I have spent the last ten years on active duty, holding a variety of positions in posts in the Pacific, North America, and Europe. I am attending Northwestern through the army's Advanced Civil Studies (ACS) program, on my way to instruct history at the United States Military Academy at West Point in the fall of 2024, while I continue work on my dissertation. This is my first submission to an academic conference.

**Tatjana Zimbelius-Klem**, *Carolina-Duke Joint Program in German Studies*

**Salzburger Festspiele, Internationale Kammermusikaufführungen Salzburg, and Internationale Gesellschaft für Neue Musik: Salzburg as the cultural center of a new, post-war Europe**

"My paper will scrutinize the role played by music and theater in Austrian projects of cultural identity-fashioning of the 1920s. By juxtaposing the Salzburg festival with the International Society of Contemporary Music (IGNM), both founded in the early 1920s in Salzburg, I will be able to explore the relationship between two different ways in which music and theater were deployed during this period, for the purpose of forging a new state and of reimagining that state's place within Europe.

The Austrian writer Hugo von Hofmannsthal envisioned the Salzburger Festspiele as a forum to present the entire classical inheritance of the nation. He viewed Austrian culture as the inheritance of a pan-European lineage spanning centuries and transcending state boundaries, likening it to a "europäischen Amerika". Committed to an enlightened cosmopolitanism, he saw Austria as the foremost representative of this future model of a Europe after the Great War.

While the history of the Salzburg festival has previously been explored primarily as a model of conservative identity-fashioning, most prominently by historian Michael P. Steinberg, my presentation will make the case that—to the contrary—the city of Mozart was in the 1920s a breeding ground for progressive artistic ideas. This progressive thrust was most obviously represented by the International Society for Contemporary Music, but it is also clearly visible in Hofmannsthal’s collaborations with Richard Strauss, whose role in the founding of the Society I will explore. The collaborations between these two founders constitute one very prominent point of intersection between the Salzburg festival and the Society for Contemporary Music, but I will also highlight a broader network of actors who participated in both cultural institutions. In doing so, I will be able to demonstrate that their respective projects of cultural formation were bound together into a more complex whole than has generally been recognized.”