Painting: Johann Michael Sattler, Cyclorama of Salzburg (1829)

Narrative, Environment, Social Justice

Salzburg, Unipark Nonntal
21-23 October 2022

49th Annual Conference of the
Austrian Association for American Studies

Keynote Speakers

Erin James, University of Idaho
Greta Olson, University of Giessen
Alexa Weik von Mossner, University of Klagenfurt

PARIS LODRON UNIVERSITY SALZBURG | Department of English & American Studies

AAAS
www.aaas.at

U.S. EMBASSY VIENNA

fulbrightaustria

STADT : SALZBURG

Friday, 21 October 2022

13:30 – 15:00 Room 4.201	**JAAAS Editorial Meeting**		
15:00 - 16:30 Room 4.201	**Board Meeting**		
15:00 - 16:30 Lobby of Unipark Nonntal	**Registration**		
16:30 - 17:15 Room E.001 (HS "Thomas Bernhard")	**Opening of the Conference**		
	• **Words of Welcome** • **Welcome Address by Prof. Dr. Matthias Heinz**, Dean of the Faculty of Cultural Studies, University of Salzburg • **Fulbright Prize 2022** awarded by Hermann Agis, PhD, Executive Director of Fulbright Austria • **Salzburg Global Seminar Grants 2022**		
17:15 - 17:30	**Break**		
17:30 - 19:00 Room E.001 (HS "Thomas Bernhard")	**Keynote Address**		
	Greta Olson University of Giessen	Naming and Resisting Anti-Feminist and Anti-LGBTQIA Narratives and Tropes: Philology as Political Practice	Chair: Robert A. Winkler
19:00 Unipark Nonntal	**Dinner & Musical Act**		

Saturday, 22 October 2022

09:00 - 10:30 Room 1.003	Panel 1: **Narrating Social Justice in Contemporary Ecocritical Fiction: Part I**		
	Caitlin Anderson University of Sydney	Wondering about Wolves: Animal Encounters in Contemporary Climate Fiction	Chair: TBA
	Markus Schwarz University of Salzburg	"There's still a world": Salvaging Hope in Garbagetown	
	Marina Pingler University of Tübingen	Alternative Climate Imaginaries: Re-Imagining Climate Futures in Speculative Fiction	
Room 1.005	Panel 2: **Myth, Politics, and Justice**		
	Martin Lüthe Free University of Berlin	"Wissenschaftsfreiheit" and the Politics of (New) Media Academia	Chair: TBA
	Lee Rijn Tate Office of the Chairman of the Joint Chiefs of Staff	Was 19th Century Austria more "American" than the United States of America?	
	Kristin Osiecki **Angie Mejia** University of Minnesota Rochester	Rogue Methods in Environmental Health and Social Justice Curricula: Exploring Intersectionality, Narrative, and Community Research	
Room 1.006	Panel 3: **Environmental Justice in African American Literary Imaginaries**		
	Marta Werbanowska University of Vienna	Eco-Justice in Contemporary Black Women's Poetry	Chair: TBA
	Paola Anna Nardi University of Genoa	"There was no excess in their gardens because they shared everything": Black Communities and the Environment in Toni Morrison's *Home*	
	Manuela Neuwirth University of Graz	"We have been sad long enough to make this earth either weep or grow fertile": Loss and/as Protest in Audre Lorde's *Cancer Journals*	
10:30 - 11:00	**Coffee Break**		

Saturday, 22 October 2022

11:00 - 12:30 Room 1.003	Panel 4: **Representations of Gender and Justice in the Age of #MeToo**		
	Cornelia Klecker University of Innsbruck	"Surprise, he's innocent": The Character Trope of the Wrongfully Accused White Man in the #MeToo Era	Chair: Ralph J. Poole
	Sabine Elisabeth Aretz Catholic University of Eichstätt-Ingolstadt	Shamelessly Disclosing "#MeToo": Life-Writings and Counternarratives	
Room 1.006	Panel 5: **Strategies of Resisting Racial Injustice Then and Now**		
	William Tate James Madison University	BLACK SEQUEL: remembering + forgetting, finding + losing	Chair: Lena Leßlhumer
	Matthias Klestil University of Klagenfurt	"Supplantations" of the Anthropocene: On the Ecocritical Potentials of Booker T. Washington's African American Georgic	
	Anthony James Obst Free University of Berlin	Richard Wright's "Black Hope": Topographies of Carcerality and Abolition	
Room 1.005	Panel 6: **Narrating Archetypes of Violence**		
	Johannes Vith University of Innsbruck	Landscapes of Violence	Chair: TBA
	Verena Wurth University of Cologne	True Detectives: Connecting the Dots of the Anthropocene	
	Michael Docherty University of Innsbruck	Remapping Raymond Chandler: Joe Ide, Naomi Hirahara, and the Detection of Hardboiled Racial Topographies	
12:30 - 14:00 Unipark Nonntal	**Lunch**		

Saturday, 22 October 2022

14:00 - 15:30 Room 1.006	Panel 7: **Literary Imaginations of Ecocritical Thought in the 19th Century**		
	Roberta Maierhofer University of Graz	Eco-Imaginaries of the 19th Century: Sarah Orne Jewett's "A White Heron" as an Intergenerational Narrative of Resistance	Chair: Manuela Neuwirth
	Yıldız Aşar University of Bamberg	"The White Whale in the Minds of the Superstitiously Inclined": Animals and Superstition in *Moby-Dick*	
	Scott T. Zukowski University of Graz	An Ecocritical Approach to Teaching "Murders in the Rue Morgue"	
Room 1.005	Panel 8: **Narrating Social Justice in Contemporary Ecocritical Fiction: Part II**		
	Sandra Tausel University of Innsbruck	The Remaking of Social Justice in Akwaeke Emezi's *Pet*	Chair: TBA
	Marie Dücker University of Graz	Mediating Climate Change through the Graphic Narrative: Inanimate Objects to Teach about Climate Change and Elicit Strategic Narrative Empathy	
	Marijana Mikić University of Klagenfurt	Environmental Injustice in Sherri L. Smith's *Orleans*: The Consequences and Possibilities of Grief	
Room 1.003	Panel 9: **Contemporary (Anti-)Cultures of Ecocriticism**		
	Ioana-Mihaela Cozac University of Salzburg	With Great Product Comes Great Responsibility: Exploring the Eco Gender Gap	Chair: Wolfgang Görtschacher
	Susanne Rieser University of Graz	Against the Petrocultural Imaginary	
	Julia Machtenberg Ruhr University Bochum	Localizing the Global in Sylvia Plath's Cold War Poetry	
15:30 - 16:00	**Coffee Break**		

Saturday, 22 October 2022

16:00 - 17:30 Room E.001 (HS "Thomas Bernhard")	**General Meeting**		
17:30 - 19:00 Room E.001 (HS "Thomas Bernhard")	**Keynote Address**		
	Erin James University of Idaho	Narrative in the Anthropocene	Chair: Joshua Parker
19:30	**Dinner** ARGE Beisl | Ulrike-Gschwandtner-Straße 5, 5020 Salzburg		

Sunday, 23 October 2022

09:00 - 10:30 Room E.001 (HS "Thomas Bernhard")	**Keynote Address**		
	Alexa Weik von Mossner University of Klagenfurt	Narrating Resistance: Place, Community, and Justice in Urban Farming Documentaries	Chair: Joshua Parker
10:30 - 11:00	**Coffee Break**		
11:00 - 13:00 Room 1.006	Panel 10: **New Formalist Perspectives on Climate Change Drama and Fiction**		
	Nassim W. Balestrini University of Graz	Re-Thinking the One-Person Play in the Age of Climate Change: Chantal Bilodeau's *No More Harveys* (2022)	
	Ingrid Gessner University College of Teacher Education Vorarlberg	The Network as Social, Scientific-Technological, and Aesthetic Structure in Vandana Singh's *Entanglement* (2014) and Kim Stanley Robinson's *Ministry for the Future* (2020)	
	Nina De Bettin Padolin University of Graz	The Politics of Form in Dancing Earth Creation's *I.F.: Indigenous Futurities: Dancing Earth in CyberSpace* (2020)	
	Margit Peterfy University of Heidelberg	Respondent	
Room 1.005	Panel 11: **Cinematic Narratives and Affects of Crises**		
	Christian Quendler University of Innsbruck	"Franz, I'll meet you there in the Mountains": Landscape in Terrence Malick's *A Hidden Life* (2019)	Chair: Robert A. Winkler
	Lukas Hellmuth University of Würzburg	In Search for Alternatives: Queer Theorizing, Affect, and the Horror Film	
	Klaus Rieser University of Graz	Poverty, Genre and Space in Chloe Zhao's *Nomadland*	
	Julia Velten University of Mainz	Internal vs. External: The Art of Science Communication in *South Pole Station* and *Don't Look Up*	

Sunday, 23 October 2022

11:00 - 13:00 Room 1.003	Panel 12: **Representing Indigenous Environments and Cultures**		
	Johanna Lederer Catholic University of Eichstätt-Ingolstadt	Whose Stories are Told? Indigenous Artistic Practices In and Out of Museums on Turtle Island	Chair: TBA
	Christoph Straub University of Salzburg	Black and Indigenous World-Making: Intellectual Formations for an 'Otherwise'	
	Tadeusz Lewandowski University of Ostrava, CZ Opole University, PL	Gertrude Bonnin, the California Writings, and Environmental (In)Justice	
	Wolfgang Görtschacher University of Salzburg	Publishing First Nations and Other Indigenous North American Authors: University of Regina Press and Its Oskana Poetry & Poetics Series	
13:00 Room E.001 (HS "Thomas Bernhard")	**Closing Remarks**		
13:30 Room 4.201	**Meeting of the New Board**		

Keynote Lectures

Greta Olson (University of Giessen)

Naming and Resisting Anti-Feminist and Anti-LGBTQIA Narratives and Tropes: Philology as Political Practice

Friday, October 21, 2022 | 17:30 – 19:00
E.001 (HS "Thomas Bernhard")
Chair: Robert A. Winkler

Greta Olson is Professor of English and American Literary and Cultural Studies at the University of Giessen, Germany. She is a general editor of the *European Journal of English Studies* (EJES), and, with Jeanne Gaakeer, the co-founder of the European Network for Law and Literature. Greta aims to facilitate work on the nexus between political and artistic practice and academic analysis. She is involved in a project called "Beyond the Male Gaze: Towards Pluralistic Media Practices" with the filmmaker Lisa Friederich, and in one on the politics of images of migration.

Recent publications include "Legal Facts, Affective Truths, and Changing Narratives in Trials Involving Sexual Assault: Harvey Weinstein and #MeTo," *Routledge Companion to Narrative Theory* (2022); with Elisabeth Lechner, "#Feminist – Naming Controversies and Celebrating Points of Connection and Joy in Current Feminisms" (*European Journal of English Studies* 2022); with Laura Borchert, "Transing"/ "Narrative Authority, Affective Unreliability, and Transing Law," *Research Handbook in Law and Literature* (Elgar 2022). Her monograph *From Law and Literature to Legality and Affect* was published by Oxford University Press in 2022.

Erin James (University of Idaho)

Narrative in the Anthropocene

Saturday, October 22, 2022 | 17:30 – 19:00
E.001 (HS "Thomas Bernhard")
Chair: Joshua Parker

Erin James is Professor of English and Affiliate Faculty of Environmental Science at the University of Idaho. She recently published *Narrative in the Anthropocene* with Ohio State University Press. *The Storyworld Accord: Econarratology and Postcolonial Narratives* (University of Nebraska Press 2015) won the International Society for the Study of Narrative's (ISSN) 2017 Perkins Prize and was a finalist for the Association of the Study of Literature and Environment's (ASLE) Ecocriticism Book Award that same year. She has also published essays in *DIEGESIS*, *SubStance*, the *Journal of Narrative Theory* and *Poetics Today*, as well as *Environment and Narrative: New Directions in Econarratology*, which she co-edited with Eric Morel (Ohio State University Press 2020). She is the current President of the ISSN, has been the Co-Coordinator of the ASLE Mentoring Program since 2015, and is Co-Founder and Co-Director of The Confluence Lab (theconfluencelab.org).

Alexa Weik von Mossner (University of Klagenfurt)

Narrating Resistance: Place, Community, and Justice in Urban Farming Documentaries

Sunday, October 23, 2022 | 09:00 – 10:30
E.001 (HS "Thomas Bernhard")
Chair: Joshua Parker

Alexa Weik von Mossner is Associate Professor of American Studies at the University of Klagenfurt in Austria. Her research explores contemporary environmental culture from a cognitive ecocritical perspective with a particular focus on emotion and narrative engagement. She is the author of *Cosmopolitan Minds: Literature, Emotion, and the Transnational Imagination* (University of Texas Press 2014) and *Affective Ecologies* (Ohio State University Press 2017), the editor of *Moving Environments* (Wilfrid Laurier University Press 2014), and the Co-Editor of *Ethnic American Literatures and Critical Race Narratology* (Routledge 2022) and *Empirical Ecocriticism* (University of Minnesota Press, forthcoming).

Workshop Presentations

Panel 1:
Narrating Social Justice in Contemporary Ecocritical Fiction: Part I

Saturday, October 22, 2022 | 09:00 – 10:30
Room 1.003
Chair: TBA

Caitlin Anderson (University of Sydney)

Wondering about Wolves: Animal Encounters in Contemporary Climate Fiction

The loss of biodiversity through a rapidly changing climate means humans can no longer assume their longevity on Earth; a crisis that has prompted a wave of literary imaginings. This presentation will examine Charlotte McConaghy's novel *Once There Were Wolves* (2021) through an ecocritical and narratological framework. Through examining human-animal encounters and the treatment of temporality, I argue that McConaghy's novel performs crucial cultural work in destabilizing myopic perspectives on human and animal relationships in her depiction of more-than-human experiences of time. Through examining how animal perspectives and extensive scales can be imagined in literature in a way that combats narrow, anthropocentric depictions of nature in favor of holistic, multi-faceted depictions of nature, I explore how McConaghy repurposes key tenets of the novel form and realist genre in order to encapsulate ecological complexity. *Once There Were Wolves* operates as an instance of literary provocation in a context of climate change, seen in McConaghy's attempts to inspire human-animal symbiosis and entanglement. My research investigates moments in narrative that prompt expanded comprehensions of time, scale, and ecological complexity and which respond to the tensions in human/nature dualism. The analysis of McConaghy's novel illuminates methods that diversify perspectives of human citizenship in, and relationship to, a more-than-human world, crystallizing the value of ecological literature in capturing the complexities of ecological life in an attempt to enlarge and redirect attention to both the minute and cosmological layers of time. My research ultimately explores literature's intervention in climate change discourse through analyzing McConaghy's imaginative capacities to pose ethical alternatives to engaging with, and responding to, the urgency of climate change.

Markus Schwarz (University of Salzburg)

"There's still a world": Salvaging Hope in Garbagetown

In Catherynne M. Valente's *The Past is Red*, the world has already drowned: climate disaster and the subsequent rise of the oceans have submerged all continents. The novella is thus set in Garbagetown, a floating habitat that emerged from the Great Pacific Garbage Patch and now consists of different quarters that are marked by the trash they are comprised of (such as Candle Town or Aluminumopolis). Although the world has ended, traces of the capitalist past, responsible for its destruction in the first place, are still lingering on. Nonetheless, within the inhabitants of Garbagetown, there is still nostalgia for the past, for the world of the "fuckwits" – as the previous inhabitants of the planet are ironically called. However, Tetley, the main protagonist of the novella, is able to see through this fake nostalgia and desire for an imagined better past; instead, she – seemingly naïve – sees the beauty in the ruins and finds hope in a broken world. I will analyze

Valente's novella through utopian theory and salvage-Marxism – a "leftist perspective that aims to productively and recuperate utopia, while also insisting that 'all is waste', that we are living in the aftermath of the apocalypse" (Bruin-Molé). Reading Tetley as a salvagepunk protagonist, I aim to draw out the anti-capitalist criticism of the present moment in *The Past is Red* and the nod towards a utopian horizon that is not marked by nostalgia for the past or the hope for a future Eden, but by becoming truly post-apocalyptic, that is learning "to do something better, or at least morbidly fun, with the apocalyptic remains of the day" (Calder-Williams).

Marina Pingler (University of Tübingen)

Alternative Climate Imaginaries: Re-Imagining Climate Futures in Speculative Fiction

Climate imaginaries are subject to the politics of who gets to create visions of the future and have a profound impact on climate governance debates. "They can fix that which is fluid and unsettle that which is long conceived as immobile" (Davoudi and Brooks). While some climate imaginaries have attained a hegemonic status, others remain marginalized in climate change discourse. Dominant climate imaginaries produced by institutions such as the Intergovernmental Panel on Climate Change (IPCC), in the form of scenario-based models, invoke apolitical visions of science, reducing "climate to measurable, quantifiable observations about environmental systems" (O'Lear). Moreover, they come with an ontological armature based on a stark distinction between nature and culture, ignoring alternative ontologies and diverse agencies. As Davoudi and Machen show, certain mediums, such as computerized scenario models, have become privileged as access points for knowing and acting on climate change with tangible effects on the imaginaries (8).

New ways of thinking about the future are central to the question of how transformation processes can be successfully initiated. It is particularly through cultural and literary productions that alternative climate imaginaries take shape, challenging the dominant ones and pointing to new ways forward. Drawing on Rita Indiana's *Tentacle* (2018) and Cherie Dimaline's *The Marrow Thieves* (2017), I argue that the novels can be read as articulations of what I propose to call *the Colonial Anthropocene Imaginary*. While the Anthropocene, as conceptualized by Earth system science, conceives of the future as "radical novelty" (Simon), *the Colonial Anthropocene Imaginary* frames what is perceived in certain discourses as "radical novelty" as a product of colonial/postcolonial exploitation and embeds it in a continuous developmental process. Through their temporal structure the novels connect the future climate crisis with colonial legacies. I claim that the novels should be read in the context of the #NoDAPL movement and, more broadly, the Indigenous Futurisms movement, participating in an emancipatory project by decolonizing our future imaginaries.

Panel 2: Myth, Politics, and Justice

Saturday, October 22, 2022 | 09:00 – 10:30
Room 1.005
Chair: TBA

Martin Lüthe (Free University of Berlin)

"Wissenschaftsfreiheit" and the Politics of (New) Media Academia

For my talk, I will take the very first sentence of the announcement of the AAAS conference as a point of departure and specifically the way it (potentially) echoes the right-wing sentiment that "everything is being politicized" in our current moment. This sentiment affects us as scholars and/or participants as experts in contemporary debates and public discourse. In Germany (and elsewhere), the twin concerns of so-called "cancel culture" and the alleged attacks on academic freedom have lead 730 academics from all "status groups" in academia (as of September 2022) to join forces as members of a group called "Netzwerk Wissenschaftsfreiheit" in an effort to translate the key narrative of conservative (and right-wing) pundits in the US into a European context: namely, that we witness a large-scale attack on liberty/freedom in the name of social justice (in academic institutions and beyond).

In my talk, I aspire to examine the translatability of this narrative of attacks on freedom in the name of social justice and social identity in terms of both content and affect; I set out to trace what is at stake in the debate about "academic freedom," how it is being used to *affect* public debate, how it evokes long-standing public anxieties regarding academic institutions, and what this means for us as scholars who communicate beyond the confines of the lecture halls and seminars in the US, Germany, and Austria.

Lee Rijn Tate (Office of the Chairman of the Joint Chiefs of Staff)

Was 19th Century Austria more "American" than the United States of America?

Citizens of the United States of America are conditioned to believe they live in the best country in the history of the world. In fact, we refer to ourselves as "Americans" as if we are the only Americans. To a US citizen, "American" connotes freedom, democracy, inalienable rights, security, economic opportunity, and pluralism. Only recently have a significant number of us collectively begun to question the commonly accepted story of our Nation. Scrutiny of our selective history and acknowledgement of underrepresented truths now reverberate through our national discourse, bringing long overdue sunlight to darkness and fallibility that has been hidden by myth. This current reckoning manifests itself in many contrasts: statues as heroes or villains; grade school education as true or false; US military history as honorable or dishonorable; democracy as a way of life or a threat to a way of life; pluralism as a strength or a threat, etc.

This paper will compare the 19th Century USA with Austria, to demonstrate the American myth from a political and societal perspective and will argue that Austria (and subsequently Austria-Hungary) was politically and societally more ecumenical, plural, and progressive than the USA in this time window. While the USA maintained slavery until 1863, then enforced Jim Crow, marginalized immigrants, executed colonial expansion west, committed genocide of Native Americans, and invaded and conquered over 50% of Mexico, Austria experienced political reform resulting in electoral governments, distribution of power from the Emperor down, enhanced the

integration of myriad cultures, ethnicities, and languages across the Empire, and had an economy that grew more equitably. This contrast of two countries' histories will add points of relativity to the aforementioned national discourse, aiming to provide more nuance and circumspection to the understanding of who we US citizens are in the world.

Kristin M. Osiecki and Angie Mejia (University of Minnesota Rochester)

Rogue Methods in Environmental Health and Social Justice Curricula: Exploring Intersectionality, Narrative, and Community Research

We, two different disciplinary faculty members present best practices when teaching social determinants of health in an applied research methods course. We focus on pedagogical strategies when teaching community health research methods via narratives, applied historical analysis, and performance ethnography. Our presentation focuses on Patricia Hill Collins' intersectional framework of oppression as a matrix of domination to frame these pedagogical choices to teach a research course centering on lived experience, narratives, and counterstories. We find that students struggle with an undergraduate environmental health and justice course due to the breadth of complex topics. Discipline-based textbooks inadvertently create a "scaled-down" graduate-level course that unintentionally moves undergraduate students quickly through concepts, resulting in passive learning. We find that concentrating on depth (via the use of narratives, performance, and historical analysis of medical archives methods) allows students to spend time building environmental injustice counternarratives. Centering on stories of subaltern and marginalized groups, and "a tool for analyzing and challenging the stories of those in power" (Citing Delgado 1993, Solorzano and Yosso 2001: 45), a counternarrative challenges dominant public health narratives, and (re)centers those experiences that the latter seeks to de-legitimatize, co-opt, erase, or mute. Furthermore, using intersectionality as a theoretical foundation and a framing mechanism of our pedagogical approaches allows us to illuminate differentiation via environmental injustices that contribute to health inequities that manifest at the interpersonal, cultural, institutional, and structural domains of power. We argue for *rogue methods* in public health pedagogy that teaches ecological frameworks that incorporate theories of oppression to examine historical racist medical narratives. Interdisciplinary approaches to public health learning prepares students to navigate and possibly re-structure societal narratives defined by US racial unrest, and asymmetrical social hierarchies.

Panel 3:
Environmental Justice in African American Literary Imaginaries

Saturday, October 22, 2022 | 09:00 – 10:30
Room 1.006
Chair: TBA

Marta Werbanowska (University of Vienna)

Eco-Justice in Contemporary Black Women's Poetry

The African American literary tradition offers powerful evidence against the persistent misconceptions about Black noninvolvement in the issues of environmental justice, protection, and sustainability. For instance, calls for environmental justice could be heard in landmark works of mid- and late-twentieth-century Black literature, from the descriptions of rat-infested apartments in Richard Wright's *Native Son*, Gwendolyn Brooks' *In the Mecca*, and Gil Scott-Heron's "Whitey on the Moon," to the scheduled bulldozing of the Bottom community in Toni Morrison's *Sula*, and the futuristic catastrophic aftermaths of environmental disaster in Octavia Butler's *Parable* novels. Today, African American authors continue to address environmental issues with urgency exacerbated by the awareness of the impeding global ecological catastrophe and its disproportionate impact on Black communities. This presentation takes a look at poetic narratives of ecologies, environments, and environmental justice in the works of four contemporary African American women poets: Camille Dungy, Evie Shockley, Nikki Giovanni, and Wanda Coleman. Guided by an (eco)womanist ethics of responsibility and care, their eco-justice poems constitute part of a larger effort towards social and ecological justice that has been undertaken by Black women activists in the United States and worldwide. Ultimately, the work of these and similar poets harnesses the affective powers of poetic language to recover and "upcycle" the histories and traditions of Black eco-justice activism, and thus contributes to the emergent counter-narratives to the myth of African American eco-apathy.

Paola Anna Nardi (University of Genoa)

"There was no excess in their gardens because they shared everything": Black Communities and the Environment in Toni Morrison's *Home*

My paper aims to analyze the relationship between African-American communities and the environment in Toni Morrison's novel *Home*. Environmental movements have been lately criticized for being mainly concerned with the perspective of white Americans of European descent while ignoring other groups' experiences of the American natural world. Mainstream narrations are highly indebted to Puritan heritage and Jeffersonian Pastoral myth and their conceptions of the American wild space as a place to conquer, subdue, and transform. These interpretations cannot fit the African American experience, whose relation with the American environment has been deeply influenced by slavery, segregation, and unequal distribution of resources.

Adopting the perspective of critics that are active in the intersection between environmental justice and environmental racism, among which Carolyn Fanny's *Black Faces, White Spaces*, Drew Lanham's *The Home Place*, or Kimberly Ruffin's *Black on Earth*, I will focus on how Frank Money, the veteran soldier traumatized in the Korean war and protagonist of *Home*, re-interprets Southern natural landscape after his journey back home across the United States. With the help

of the community of women of Lotus, Georgia, the hometown he flees as soon as he can, Frank learns how to appreciate his place of birth through a new connection with nature.

Manuela Neuwirth (University of Graz)

"We have been sad long enough to make this earth either weep or grow fertile": Loss and/as Protest in Audre Lorde's *Cancer Journals*

With public discussions currently dominated by the climate catastrophe and Covid-19, a phenomenon that has also seen a pandemic rise in recent decades has already become the new normal – "cancer culture," as Lochlann Jain calls our contemporary society. After the disease having long been taboo, its public discussion is still marked by a discourse Susan Sontag calls the cancer myth – an ideology that magnifies and obscures the disease, denies its uncertainty, and disavows it as a horrible death in favor of a binary, stigmatizing approach to health and illness.

One of the earliest and still most significant autobiographical accounts that fuses the personal and the political and acts as cancer activism are Audre Lorde's *Cancer Journals*. In her journal entries, Lorde negotiates the loss of a breast and the fragility and liminality of life with cancer, showing the healing and empowering properties of speaking out and building a community in order to battle silence and isolation. Her battle is, however, distinctly different from medial battle cries and presidential rhetoric on the "war on cancer." If President Nixon's proclamation in his State of the Union Address in 1971 could thus be described as a battle over the minds of all touched by the disease, the poet activist's narrative a decade later is a battle over the hearts. "I have been to war, and still am. [...] [M]y scars are an honorable reminder that I may be a casualty in the cosmic war against radiation, animal fat, air pollution, McDonald's hamburgers and Red Dye No. 2 [...]" (60).

In my paper, I will demonstrate that Audre Lorde challenges the cancer myth by utilizing the transformative powers of loss as protest. In this, she not only forcefully criticizes the medical-industrial complex but demonstrates the force of personal narrative in social justice movements.

Panel 4:
Representations of Gender and Justice in the Age of #MeToo

Saturday, October 22, 2022 | 11:00 – 12:30
Room 1.003
Chair: Ralph J. Poole

Cornelia Klecker (University of Innsbruck)

"Surprise, he's innocent": The Character Trope of the Wrongfully Accused White Man in the #MeToo Era

The character trope of the wrongfully accused man has been a staple in popular film and television for decades. Films such as Alfred Hitchcock's *The 39 Steps* (1935), *The Crush* (1993), *The Fugitive* (1993), *Wild Things* (1998), *The Life of David Gale* (2003), and *Gone Girl* (2014) all revolve around a white male character being framed for a crime they did not commit. Similarly, a number of television series, particularly police procedurals such as the *Law and Order* and *CSI* franchises but also, for instance, *Baywatch* and *Dexter*, frequently feature individual episodes with this trope. Not rarely is the alleged crime femicide, sexual assault, and domestic violence more broadly, which is why this trope takes on a new meaning in the #MeToo era. However, while surely a more than worthwhile pursuit, in this paper I will not reread such films and TV shows from before the #MeToo era through this new lens but will instead analyze productions that were written, produced, and released during that time. Specifically, I will focus on two 2021 Netflix releases, the mini-series *Clickbait* and the feature film *The Guilty*. In a close reading, I will try to demonstrate how both combine and reinforce this in itself already troublesome trope with the largely stereotypical depiction of female characters as hysterical, delusional, and unfaithful, among others, and how the fact that the credibly accused white man turns out to be innocent is playfully (and irresponsibly) used mostly to create a 'stunning' twist, thus highlighting the #MeToo lessons *not* learned in the production of popular streaming content.

Sabine Elisabeth Aretz (Catholic University of Eichstätt-Ingolstadt)

Shamelessly Disclosing "#MeToo": Life-Writings and Counternarratives

Since its viral moment in October 2017, the #MeToo movement has established its goal to 'unveil' rape culture and end sexual violence. Instead of centering perpetrators, the movement claims to focus on supporting victims of sexual abuse with their trauma. In this effort, the movement is centered on building a solidarity based on shared experiences and these experiences' affective dynamics, producing and sharing resources for victims of sexual abuse. In this narrative process, as I outline, victims aim and struggle to regain a sense of agency vis-à-vis consistent disempowerment.

In this context, the perhaps most notable narrative practice is the shameless declaration of one's shame. This also forms the foundation for the movement's specific solidarity, which as I argue, constructs a collective sense of place; itself a resistance to the feeling of placelessness that being (a)shame(d) incites. A look at prominent #MeToo narratives reveals the centrality of the dynamics of shame as well as persistent messiness around rethinking and placing resistance to shame.

Examining Tarana Burke's memoir *Unbound: My Story of Liberation and the Birth of the Me Too Movement*, Chanel Miller's memoir *Know My Name: A Memoir*, and the #MeToo movements' digital

content, I argue that #MeToo constructs a collective through counternarratives. Reading the life-writing practices of the #MeToo movement as social movement activity, we can see how these seemingly personal stories function as collective counternarratives. I aim to show that Burke, Miller, and various #MeToo stories shared in digital spheres not only construct inwardly directed narratives, primarily addressing themselves and other victims of sexual violence, but they also construct a place of their own; one in which shame does not dissolve but becomes foundational for a particular sense of affective solidarity.

Panel 5:
Strategies of Resisting Racial Injustice Then and Now

Saturday, October 22, 2022 | 11:00 – 12:30
Room 1.006
Chair: Lena Leßlhumer

William Tate (James Madison University)

BLACK SEQUEL: remembering + forgetting, finding + losing

How do we remember? In America, how do we remember? How do we mark the stories of our people? What are our ruins? What do our ruins tell us about our fabric?
And do we go deep? I mean deep, deep. Isaiah-deep. Rumi-deep. Soul-deep. James Baldwin-deep. Jesus-deep.
As a Southern pilgrim, I have traversed the lands listening for the echoes. The trouble is, they are not so much there, as in being legible, as they are there in R-E-C-U-R-R-I-N-G present day narrative, as in never having left us. We keep doing the same ol' thing.
In the South, there are Civil Rights history tours. Most tours lead to places where there is a plague, or a sign, at best a museum. Fine. But are these alive? Do they talk?
Do we hear the screaming that actually lies fallow in those benign spaces?
And speaking of slave memory, these are virtually non-existent. Maybe a quaint cabin.
But there ain't no chains. No whips. Everything is left to disappear in the woods.
So this paper is a quest. It will be a collage of recent writings, landscapes, memorials, walk throughs. It will be of literature + land + architecture + memory.
But the quest is to ask more. To reach into the symbolic heart of America. [Which could very well be a language we no longer understand.] Let us see. Mama Lowndes will become an apex here, a threshold. For it was in Lowndes County, Alabama, that the Black Panther Party was birthed, and with no registered Black voters in 1965, they formed a grass roots BLACK political party TO VOTE.
Lowndes County in 1965 made Obama possible in 2008.
Think America could use this now?
This will be a paper of possibilities. And echoes.

Matthias Klestil (University of Klagenfurt)

"Supplantations" of the Anthropocene: On the Ecocritical Potentials of Booker T. Washington's African American Georgic

Until today, Booker T. Washington remains one of the most controversial figures in African American history, has been both praised as extraordinarily skilled educator and leader, and chastised as "accommodator" and buffoonish storyteller. My paper returns to Washington from an ecocritical perspective to interrogate his ideas and narratives of agricultural work in relation to questions of the Anthropocene, more specifically, aspects highlighted through the concepts of the "plantationocene" (Tsing) and the "capitalocene" (Moore). As problematic as Washington's model is as an "afterlife" of the plantation, I propose that it also provides an opportunity to observe and examine processes and potentials of *supplanting* plantation principles – creating what I call "supplantations" – through an alternative, African American georgic that transforms working as well as environmental relations. A turn to *Working with the Hands* (1904), the

understudied sequel to *Up from Slavery* (1901), illustrates not just how Washington's georgic celebrates the local and communal, striving toward a "dignity of labor" through alternative relations to the land. Rather, this shift also shows more broadly, how material and discursive relations are transformed in "supplantation" processes marked by the emergence of new labor models and changing narratives about what Jason W. Moore theorizes as "cheap nature." Such processes, I want to suggest, must be examined more thoroughly as part of the Anthropocene, especially with respect to race, an issue that has not been adequately included in Anthropocene discourse until recently (cf. Pulido (2018), Davis et al. (2019)). In this respect, Booker T. Washington's case is not only valuable because it shows how race, class, and related forms of labor figure in the making of the Anthropocene, shaping planetary pasts, presents and futures, but also because it provides a narrative that suggests alternative ways of thinking our contemporary moment of (climate) crisis.

Anthony James Obst (Free University of Berlin)

Richard Wright's "Black Hope": Topographies of Carcerality and Abolition

The critical geographer and prison scholar Ruth Wilson Gilmore underscores the significance of narrative framing for emancipatory projects when she writes: "The Black Radical Tradition is a constantly evolving accumulation of structures of feeling whose individual and collective narrative arcs persistently tend toward freedom" (237). In her essay, "Abolition Geography and the Problem of Innocence" (2017), Gilmore emphasizes the material underpinnings of such an accumulation by grounding her analysis in the radical praxis of place-making: If freedom is a place, as Gilmore suggests, freedom can be made by organizing how people relate to each other and their environment differently. This praxis, then, becomes the material ground from which narratives of freedom can unfold.

Drawing on Gilmore's conceptualization of such place-making as abolition geography, which she juxtaposes to the carceral geography that structures and protects racial capitalism, I offer a topographical reading of two significant places in Richard Wright's unpublished novel, *Black Hope*. In one of these places – the house in which much of the narrative unfolds – the system of racial slavery is perpetuated through white supremacy, patriarchy, dispossession and carcerality. In the other place – the Domestic Workers' Union that appears toward the narrative's conclusion – this system and its laws and rules are abolished. Here, Black working-class women have "the floor," as the final page of the novel suggests, determine justice on their own terms, and can build collective power through democratic participation. I am thus positing the former as an instance of carceral topography and the latter as an instance of abolition topography. In doing so, I show how reconstructed social relations can be thrown into relief through narrative strategies of place-making.

Panel 6:
Narrating Archetypes of Violence

Saturday, October 22, 2022 | 11:00 – 12:30
Room 1.005
Chair: TBA

Johannes Vith (University of Innsbruck)

Landscapes of Violence

While serial killings, murders, and other violent deaths are traumatic incidents for the communities wherein they occur, they are often also very media-savvy events that form the basis for cinematic adaptations. These movies usually focus on the social environments of the killings: the perpetrator's upbringing, triggering experiences, or a generally troubled nature. In doing so, they fail to acknowledge the natural environment's influence on both the perpetrators themselves and the relationships with their communities. This paper is concerned with the cinematic representation of the link between violence, trauma, and landscape. It seeks to show that James Benning's *Landscape Suicide* (1987) calls for a different understanding of landscape that goes beyond a mere setting for narrative, as it gives landscape active agency in its mediation of two murder cases. An indictment of media sensationalism, the film is comprised of countless landscape shots, each of which traces the natural and social environments of the killings. In doing so, the film presents viewers with three distinct functions of landscape: as a spatialization of time, as socio-political surroundings, and as a space for memory and forgetting. Analyzing these aspects of the film not only helps us to better understand the link between landscape, violence, and trauma as well as the ramifications thereof in Benning's film but also sheds light on the connection between landscape and trauma culture.

Verena Wurth (University of Cologne)

True Detectives: Connecting the Dots of the Anthropocene

In *The Future We Choose* (2020), the architects of the Paris Agreement Christina Figueres and Tom Rivett-Carnac describe how for many, the "depredations" of the Earth in crisis are "invisible," and that "[d]espite the increasing frequency and intensity of natural disasters, we still have not *connected the dots* between the ongoing destruction of our natural habitats and our future ability to ensure our children's safety, feed ourselves, inhabit coastlines and uphold the integrity of our homes" (Figueres and Rivett-Carnac 17, my italics). The authors' lamentation that we have not "connected the dots" suggests that understanding the relationalities of Anthropocene manifestations – as disparate and "banal" (Swanson) as they may be – requires detective work, in which the inhabitants of this Earth become the investigators that aim to find out in what ways environmental degradation and life-threatening disasters are connected with each other.

I therefore propose a turn to a popular cultural instance in which consumers assume the roles of detectives themselves: when watching crime television series of the New Golden Age (2000-present), viewers retrace the connections between the narrative and visual fragments of the crimes they are presented with. My argument is that especially narratively and temporally complex crime TV narratives such as *True Detective* (2014) can involve viewers in more engaging, more "writerly" rather than "readerly" (Barthes 4-5) forms of consumption. Thus, such TV series have the potency to school viewers and prosumers to connect the dots not just between the pieces of

criminal evidence, but also between Anthropocene events, and become active/activist agents of social justice and environmental change with orientation to the future, rather than remaining passive observers of criminal and ecological atrocities. In a concretizing step, I conduct an ecocritical reading of the investigative work in the series, and aim to uncover how textually, its violent crimes conceal the ecological and environmentally unjust crimes of the Anthropocene.

Michael Docherty (University of Innsbruck)

Remapping Raymond Chandler:
Joe Ide, Naomi Hirahara, and the Detection of Hardboiled Racial Topographies

"There are the Alps, fools! Sit down and wait for them to crumble!" wrote Basil Bunting of Ezra Pound's poetic legacy. Raymond Chandler's archetypal mid-century detective fictions cast a comparably mountainous shadow over crime writing. Like him or not, he's just *there*. Yet to live in the presence of Chandler's genre-spanning ghost is, necessarily, to reckon with the fact that his largest bequest to the American crime fiction tradition, the iconic private eye Philip Marlowe, is deeply racist. This paper examines attempts at precisely such a reckoning, by exploring how writers whose own identity and heritage are the objects of Marlowe's racial suspicion and disgust have sought to mediate the way Chandler's writing embedded racism – and anti-Asian racism in particular – at the heart of the genre in which they work. It does so by comparing the different approaches to "writing back" to Chandler taken by two contemporary Japanese American authors. This paper aims to ask if and how a problematic narrative landscape – both Chandler's hardboiled city and its topographies of influence – can be repurposed to the ends of social justice.

Joe Ide's *The Goodbye Coast* (2022) is sold as "a Philip Marlowe novel," licensed by the Chandler estate. Ide's Marlowe lives in modern-day Los Angeles and has modern sensibilities: he is stripped of Marlowe's white chauvinism. I will ask, however, if rather than mounting a reparative challenge to Chandler's racial politics, Ide's strategy in fact performs the opposite work – allowing us to enjoy a guilt-free Marlowe while rehabilitating the character's image. I will contrast Ide's Marlowe with Naomi Hirahara's Mas Arai mystery novels. Hirahara's series is a conscious rejoinder to Chandler, an effort to give voice and representation to characters whom Marlowe recognizes only as nameless stereotypes. Hirahara takes a subject of Marlowe's racist disdain – the figure of the Japanese gardener employed by the white and wealthy of mid-century LA – and makes him her detective. Where Ide unsuccessfully tries to reconcile Philip Marlowe to the contemporary moment, I'll argue, Hirahara recognizes that to acknowledge Chandler's legacy must be to challenge it.

Panel 7:
Literary Imaginations of Ecocritical Thought in the 19th Century

Saturday, October 22, 2022 | 14:00 – 15:30
Room 1.006
Chair: Manuela Neuwirth

Roberta Maierhofer (University of Graz)

Eco-Imaginaries of the 19th Century: Sarah Orne Jewett's "A White Heron" as an Intergenerational Narrative of Resistance

Since the 1980s, scholars in the field of cultural gerontology have turned to cultural manifestations to investigate ideas about the meaning of identity within the life course. Narratives both reaffirm and subvert dichotomies of gender *and* age. In a feminist tradition, Susan Sontag identified early on aging as a social judgement of women based on a lack of imagination rather than a biological eventuality, when she pointed to the "Double Standard of Aging" (1973) as applied to men and women and recognized socially and culturally set boundaries as *imagined* predicaments. Since the beginning of the 1990s, anocriticism (Maierhofer) links theories of gender and age to emphasize the narrated expressions of counter-worlds as voices of resistance and subversion – necessary for social and cultural change.

When Amitav Gosh identifies the failure to address issues of climate change as "a crisis of the imagination," he suggests that narratives create thought experiments challenging the status quo. Addressing asymmetrical structures of power (Sachs 2014), eco-imaginaries provide counter-worlds on different levels. Regarding gender, age, and generations, climate discourse has highlighted this asymmetry and often ignored intergenerational collaboration. By portraying older adults as "greedy geezers" (Fairlie 1988) and the young as victims of previous generations, intergenerational tensions have increased. Acknowledging the short story "A White Heron" (1886) by Sarah Orne Jewett as an early eco-imaginary of generational with a subtle demand for social justice, this presentation seeks to provide an understanding of the importance of telling ecological stories across the generations. By (re)presenting a feminist collaborative, multi-generational voice within the climate discourse, intergenerational narratives are imagined.

Yıldız Aşar (University of Bamberg)

"The White Whale in the Minds of the Superstitiously Inclined": Animals and Superstition in *Moby-Dick*

In "Constituents of a Chaos," Michaela Castellanos describes the whale body in Melville's *Moby-Dick* as "an exasperatingly difficult-to-grasp organism" (129). This description is fitting, for it identifies both the narrator Ishmael's and the novel's "explicit engagement with the question 'What is a Whale?'" (130) and at the same time epitomizes the efforts of long-standing *Moby-Dick* criticism to interpret the so-called meaning behind Melville's famous white whale. In other words, the albino sperm whale, Moby Dick, or the Whale as this paper will choose to call it, has traditionally been canonized and read as a symbol or a metaphor for something other than its existence as an animal. What is perhaps more striking is that *Moby-Dick* criticism as a whole, including contemporary scholarship which has been approaching the novel from ecocritical and animal studies perspectives to explore animal agency and individuality, has actually said so little about the animals presented in the novel, other than the white whale.

This paper establishes a link between both that critical absence of the other animals of *Moby-Dick* and the Whale's long-established symbolical status, through a zoopoetic analysis of Ishmael's accounts of all instances of the Pequod's animal encounters and the crew's consistent interpretation of such encounters as superstitious omens. By analyzing Ishamel's narration of animal superstitions on the Pequod that exposes the Whale's indirect presence in each animal encounter as the center of all superstitious omens, this paper argues that Ishmael seeks to retrieve both those eliminated animal individualities from mere emblems of the Whale and the Whale animal itself from almost a god-like figure of superstition, in narrative and thus in language. Thereby, this paper offers an alternative zoopoetic reading to *Moby-Dick*'s whale and other animals, and seeks to shift the critical attention from humans back to the animal body, agency and individuality.

Scott T. Zukowski (University of Graz)

An Ecocritical Approach to Teaching "Murders in the Rue Morgue"

For generations, the dominant reading of the orangutan in Edgar Allan Poe's "Murders in the Rue Morgue" has identified it as a figure representing anti-Black racism and the enslaved African. Scholarship and pedagogy participate in and perpetuate this reading. But what if this interpretation of the orangutan – an animal with no roots in Africa – is fueled by the US-American cultural mindset (rightfully) preoccupied with concerns over anti-Black racism, anti-Black injustice, and the legacies of slavery that persist in US society?

This presentation explores a new pedagogical approach to "Murders in the Rue Morgue" that simultaneously values and expands on the important Afrocentric reading the orangutan. It uses eighteenth and nineteenth-century primary sources (poems, visual art, scientific accounts, advertisements, etc.) to demonstrate that, in popular nineteenth-century US-American and circum-Atlantic culture, the orangutan was more than a symbol of anti-Black racism and was largely an Orientalist symbol of the exotic people, land, environment, and culture found at the far reaches of Euro-American capitalist and colonialist ventures. And just like the characters who are too ensconced in their own limited worldviews to solve the crime, the reader's – and narrator's – biased perspective neglects the story behind the orangutan's appearance in Paris: its capture in the South Pacific, its habitat removal, its unhealthy transport via ship, and the trauma it endures in an urban environment.

The mini-lesson aims to help students connect Poe's orangutan to related current issues overlooked by US-American biases: the exploitation of distant peoples, cultures, resources, and environments to sustain a Western lifestyle; anti-Asian violence and discrimination in the US; exploitative forms of tourism; and, of course, the preservation of the critically endangered orangutan itself. How can we use this story to reflect on our own harmful biases, our own cultural oversights – and to empower students to become involved in rectifying them?

Panel 8:
Narrating Social Justice in Contemporary Ecocritical Fiction: Part II

Saturday, October 22, 2022 | 14:00 – 15:30
Room 1.005
Chair: TBA

Sandra Tausel (University of Innsbruck)

The Remaking of Social Justice in Akwaeke Emezi's *Pet*

Langston Hughes' poem "Let America Be America Again" (1936) declares the United States the country that "never has been yet" (line 63) as the speaker conveys the voices of those affected by political, economic, social, and affective disparities, for whom "[t]here's never been equality … / Nor freedom in this 'homeland of the free'" (line 15-16). However, this is not the young characters' experience in Akwaeke Emezi's 2019 novel *Pet*, in which Jam, Emezi's neurodivergent, Black, trans girl protagonist, and her best friend Redemption cannot remember a time when monsters – persons and institutions perpetrating gendered, racialized, and weaponized violence – existed in the city of Lucille. It is only in school that the friends learn about the so-called angel's revolution, which abolished prisons and the police, banned firearms, and changed the laws, making the monsters and their "monstering" disappear. However, when Pet, a nonhuman justice-seeking creature, comes out of her mother's painting, Jam discovers that monsters still exist and may even be very close by. Implicitly, *Pet* explores what a radically revolutionized social and criminal justice system may look like and what happens when a society's revolution fails to eradicate the monstrous aspects of the human existence and nevertheless continues to denounce their persistence. I will argue that Emezi's construction of a utopian world seeks to test alternate versions of social and criminal justice by creating Lucille, a city where monsters and angels – arguably prototypes of "good and evil" – clash as Jam and Redemption, the two young adults at the center of the narrative, uncover that Lucille's construction of social justice is more fragile than it seems. Ultimately, the novel transplants polarizing social justice issues from the United States into a narrative of magical realism, in which a neurodivergent, Black, transgender girl is not only safe but can also be the novel's heroine seeking justice.

Marie Dücker (University of Graz)

Mediating Climate Change through the Graphic Narrative: Inanimate Objects to Teach about Climate Change and Elicit Strategic Narrative Empathy

In a world "detached from consequence" (Hayes), sequential art has put forth a number of texts which critically engage with environmental issues that have been causing the climate crisis omnipresent in today's minds and media of all kinds. Global warming, petroleum slicks, waste polluting oceans, and resulting environmental disasters have been issues depicted in contemporary sequential art. While some graphic novels and comics look at fictional post-apocalyptic scenarios, some offer insight into environmental education and address environmental disasters such as Hurricane Katrina and its aftermath. The question arises how sequential art and intermediality studies can translate climate change disasters into the art form of the graphic novel. What role does intermediality play in functioning as a means of mediating between educating about climate change in mass media such as newspapers and translations of those news into the artistic form of the climate change graphic novel?

In Rachel Hope Allison's *I'm Not a Plastic Bag*, published in 2012, the reader follows the journey of a plastic bag as well as other pieces of plastic trash becoming part of the floating accumulation of plastic trash also known as the North Pacific Gyre, more commonly referred to as the Great Pacific Garbage Patch. The Great Pacific Garbage Patch, floating between Hawaii and the Californian coastline, is personified throughout the graphic narrative as Allison establishes several narrative layers through which the reader follows the stories of a plastic bag, a "Hello! My name is ..." nametag, a used tire, a rubber duck, and an umbrella that appear repeatedly, making up the face of the Great Pacific Garbage Patch. Throughout the 68-page graphic narrative, the dialogue is established solely through visuals as well as some small semiotic elements printed onto the plastic debris that is personified and thus utilized to communicate with the animals encountering the Garbage Patch.

The aim of this talk is thus to provide a critical close reading of Allison's text and address questions such as: In which ways can the climate change graphic narrative initiate an affective reading of those issues? How are those issues translated into sequential art and where are overlaps with how mass media cover climate change? How does the climate change graphic novel function as a contact zone between the real and the imagined while raising awareness and offering an artistic reading of the prevalent implications of climate change? Finally, I will indicate how inanimate objects in Allison's text are able to elicit strategic narrative empathy as suggested by Alexa Weik von Mossner.

Marijana Mikić (University of Klagenfurt)

Environmental Injustice in Sherri L. Smith's *Orleans*: The Consequences and Possibilities of Grief

Science fiction has long been dominated by stories of white, Western power. There are countless narratives that feature a white, male protagonist "mastering" the world, including both human others as well as nonhuman nature. The work of African American science fiction and fantasy writers – among them Octavia E. Butler, N.K. Jemisin, and Sherri L. Smith – speaks back to such storytelling practices. Not only do these authors invite readers to empathically engage with their Black female protagonists and their emotions, but they also urge them to critique the structural conditions of injustice that subject their protagonists to physical and emotional violence.

This paper will take a closer look at Black female grief in Smith's 2013 YA novel *Orleans*, arguing that there is much to learn from "eco-Afrofuturist" imaginaries about both the consequences and possibilities of grief in the context of multiple and enduring crises. Drawing on cognitive psychological research on grief as well as work in (cognitive) narrative theory, I will, on the one hand, examine how the narrative directs its critique at the ways in which intersecting forces of racial, gendered, and environmental oppression produce grief in the novel's Black female protagonist. In doing so, *Orleans* prompts readers to empathize with the protagonist's grief, read it as a critique of environmental injustice and, more broadly, to understand the production of grief in the context of environmental racism. On the other hand, and perhaps even more importantly, I will consider how *Orleans* foregrounds the radical potential that grief and grieving hold for empowering individuals to contest ecosocial injustice by caring for both in- and outgroup others. Grief, Smith tells us, while painful and enduring, can also be a catalyst for imagining and practicing more *communal* and liberating ways of engaging with the world.

Panel 9:
Contemporary (Anti-)Cultures of Ecocriticism

Saturday, October 22, 2022 | 14:00 – 15:30
Room 1.003
Chair: Wolfgang Görtschacher

Ioana-Mihaela Cozac (University of Salzburg)

With Great Product Comes Great Responsibility: Exploring the Eco Gender Gap

American mass media was revolutionized when, at the turn of the 20th Century, mass printing of illustrations enabled the visual advertisement of lifestyles – the American Dream was now sellable at a faster rate than ever before. Today's mass media has reformed by adapting to a rapid technological evolution, yet remains a space which enables monetization of identity. According to Forbes (2019), women hold the majority of purchase power, which led to a culture of advertisement developed to specifically target women. Whether it is overpriced and elaborate female hygiene products, or universal items re-branded specifically for women, capitalism continues to thrive off of a gendered narrative of consumption. In recent years, it has merged with the rise of eco-friendly consumption: many of the companies which engage in greenwashing strategies manufacture women's hygiene and skin care products. Additionally, due to a persistent sexual division of labor, household products turned green also target the female consumer. While there is a tendency for women to be more environmentally aware, the urgency of this response is the result of an industry which originally excluded women in the first place. The narrative it creates inherently ties responsibility of eco awareness and ethical consumption to gender – a narrative which has already manifested into an "eco gender gap."

Susanne Rieser (University of Graz)

Against the Petrocultural Imaginary

The present submission will focus on narratives that are *not* being told. When we look at the cultural ecosystem that oil has created, we may easily find ourselves in a position similar to that of the fish from the old tale who don't know they are in the water: we, too, are incognizant of the many dimensions of petroculture that inform our social, cultural, and political environment. We are, Imre Szeman says, "fossil creatures all the way down: Our expectations, our sensibility, our habits […] how we imagine ourselves in relation to nature, as well as in relation to one another – these have all been sculpted by and in relation to the massively expanded energies of the fossil fuel era." This (self-) mythologizing is an effect of what Emily Eaton calls "petro-pedagogies." Petro-pedagogies legitimize teaching practices that work to obscure the links between environmental issues, social concerns, and political decision making.

While every Friday young people around the world skip school *to teach us a lesson* we as teachers and mentors are called upon to

- critically evaluate the discourses of progress, modernity, accelerationism, Anthropocene
- identify the race and gender dimensions of extractivism and petroculture
- provide understanding on how petroculture informs carbon democracy and foreign policy
- explore ways to de-naturalize 'natural resources'

- analyze representation of petroculture in popular culture and art (oil-washing, art-washing)
- introduce concepts such as energy humanities and planetary thinking
- do research of how to transition into a post-carbon society.

In this talk I will look also at current conflicts from the right-wing "petro-masculinist" trucker movement (Cara Daggett) to e-car proponents protesting indigenous activists who object to lithium mining for car batteries. The research presented will be based on publications by Bruno Latour, Achille Mbembe, Timothy Mitchell, Sarah Strauss, Imre Szeman, Kathryn Yusoff, Sheena Williams and others.

Julia Machtenberg (Ruhr University Bochum)

Localizing the Global in Sylvia Plath's Cold War Poetry

Due to Sylvia Plath's canonization as a confessional poet and the pathologizing of her life and death, the poet's representation of her female speakers' selves have often been approached through psychoanalytical readings. These readings posit Plath's lyrical constructions of vulnerable selves as central to her representation of mental states of unrest, thereby obscuring the historical context in which Plath's poems originated. Robin Peel argues that "Plath's later writing was produced in specific places in England during a period of heightened world tension, and her interaction with the specificities of place and time including the textual environment, the physical and cultural environments and the global political movement, should not be over shadowed by the narrative of her marriage and premature death" (24). As Plath herself declared, "The issues of our time which preoccupy me at the moment are incalculable genetic effects of fallout and a documentary article on the terrifying, mad, omnipotent marriage of big business and the military in America – 'Juggernaut, The Warfare State', by Fred J. Cook in a recent *Nation* issue" ("Context" 92). In my presentation, I will show how the poet's construction of vulnerable selves represents an understanding of a globally interconnected world that poses localized dangers of (self-) destructions.

Panel 10:
New Formalist Perspectives on Climate Change Drama and Fiction

Sunday, October 23, 2022 | 11:00 – 13:00
Room 1.006

Nassim W. Balestrini (University of Graz)

Re-Thinking the One-Person Play in the Age of Climate Change: Chantal Bilodeau's *No More Harveys* (2022)

Ingrid Gessner (University College of Teacher Education Vorarlberg)

The Network as Social, Scientific-Technological, and Aesthetic Structure in Vandana Singh's *Entanglement* (2014) and Kim Stanley Robinson's *Ministry for the Future* (2020)

Nina De Bettin Padolin (University of Graz)

The Politics of Form in Dancing Earth Creation's *I.F.: Indigenous Futurities: Dancing Earth in CyberSpace* (2020)

Margit Peterfy (University of Heidelberg)

Respondent

According to Caroline Levine (*Forms: Whole, Rhythm, Hierarchy, Network*, Princeton UP 2015), adapting formalist thought within the new horizons of contemporary literary theory facilitates a perception of mutuality between the aesthetic and the social. Rather than assuming that literary forms emerge from social forms, scholars should explore "how both aesthetic and social forms act[...] in the world" (xi). By comparing them "as comparable patterns that operate on a common plane" (16), we can also explore whether and how they cooperate or work at cross-purposes (16–17). While Levine thus avoids claims about causal links that posit the arts as primarily reacting to social phenomena, the very comparability of forms remains a fraught issue.

Presumably, works of fiction and drama focused on climate change and environmental justice go beyond providing an aesthetic experience in order to intervene in contemporary debates. Texts that merely functionalize aesthetic features might come across as artistically hollow attempts to rally support for a specific political position. To explore how aesthetic and social forms cooperate or work at cross-purposes, panelists will discuss how the one-woman monolog play *No More Harveys* (2022) invites us to explore the ways its form draws attention to those most affected by climate change; how the form of the network functions aesthetically and socially-politically in Vandana Singh's *Entanglement* (2014) and Kim Stanley Robinson's *Ministry for the Future* (2020); and how Dancing Earth Creation's virtual performance *I.F.: Indigenous Futurities: Dancing Earth in CyberSpace* (2020) approaches a planet in the midst of a global pandemic and on the brink of several climate change tipping points to imagine a planetary and reciprocal world order.

The panelists, the respondent, and audience members will contemplate questions such as: How can we identify, analyze, and understand meaning-making processes by taking aesthetic and social forms seriously? Does the New Formalism offer the necessary methodological tools? Which limitations do we encounter and which improvements or added nuances could be envisioned?

Panel 11:
Cinematic Narratives and Affects of Crises

Sunday, October 23, 2022 | 11:00 – 13:00
Room 1.005
Chair: Robert A. Winkler

Christian Quendler (University of Innsbruck)

"Franz, I'll meet you there in the Mountains": Landscape in Terrence Malick's *A Hidden Life* (2019)

Among the overall positive reviews of Terrence Malick's film *A Hidden Life,* only a few critics took exception to the liberties taken in the depiction of Franz Jägerstätter's refusal to fight for Hitler. By presenting us with an introvert who suffers silently, Malick aims to amplify the mystery of a martyr who was also known for his rebelliousness. Interestingly, little to no mention has been made about the fact that Malick moved the story from the plains of Upper Austria to the South Tyrolean Alps. This paper examines the film's landscape as a transformative site of Malick's spiritual and ethical quest. Captured with a hand-held camera and a wide-angle lens, landscape in *A Hidden Life* is constantly recomposed presenting its protagonists in ever-changing relations with their environment. Taking my cues from Malick's landscape, I will respond to the film's historical imaginary ("would we have done as others did?") with reference to the transatlantic context of the 1960s, when Jägerstätter became an icon in the pacifist movement of the US Catholic church.

Lukas Hellmuth (University of Würzburg)

In Search for Alternatives: Queer Theorizing, Affect, and the Horror Film

While a general acceptance, more liberal mindsets, and visibility regarding queer identities and existences appear to have been on the rise in the 21st Century, lawmaking and especially lived experiences of non-normative subjects still stand in contrast. Queer theory has turned to affect to better grasp this dissonance, asking why, if I am supposed to be equal, do I still feel left out? In considering this outsider position and its negative affects, queer theorizing is looking for alternatives to the established structures and institutions that further marginalize and oppress.

The horror film, ever since its entry into academia in the 1970s and 80s, has been divisive as a cultural product: lauded by some as radical piece of counterculture, dismissed by others as further strengthening the status quo and dominant patriarchal and heteronormative logics. Yet, the continued popularity of the genre speaks to its potency to affect us as a cultural form. Horror impacts an audience firstly on a visceral level as a "body genre," only recognizing the ideological structures attached after the fact. This force of impact can, however, also be utilized for criticism of these structures: imagine constructive social alternatives or face the horrors as they play out on screen.

The critical and box office renaissance of the horror film within roughly the last decade, exemplified by such filmmakers as Ari Aster, can offer a powerful combination of these two trains of thought: Utilizing the established form of the horror film but playing both within and outside of its genre conventions, these films affect an audience beyond mere shock. In applying queer theories of affect and negativity to these films, they demonstrate a critique of the horrors of real-life institutions and systems that plague queer existence in our neoliberal society: normative family structures, sexual and romantic normativities, and complex feelings of (not) belonging.

Klaus Rieser (University of Graz)

Poverty, Genre, and Space in Chloe Zhao's *Nomadland*

Chloe Zhao's film *Nomadland* engages with central aspects of present-day US poverty (cf. Pimpare 2008, Pimpare 2017) in a decidedly filmic way. Key elements in this aestheticization of social facts are an engagement with genres and a mobilization of the visual impact of space, place, and non-place (Augé). It is particularly interesting how Zhao matches elements of the Western and the Road Movie with aspects of Social Drama (job scarcity, social isolation) and Documentary Film (many cast members play fictionalized versions of themselves and the film is based on Jessica Bruder's 2017 non-fiction book *Nomadland: Surviving America in the Twenty-First Century*). Apart from genre conventions, many of the issues raised by the film (poverty, houselessness, loneliness, mourning, melancholia, transience) are anchored by an original representation of space and place. This involves the wide-open spaces of the Western and Road Movie tradition, but also the question of the volatility of places: many of the film's places (van parks, workplaces, parking lots, agencies) are also non-places: transient, instable locations that deindividualize the users and create uniformity. It is this representation of space, places, and non-places that decidedly informs the visual representation of poverty in *Nomadland*, both in conjunction with and difference from the "companion piece," the book *Nomadland* by journalist J. Bruder. The representation of poverty, thus, is here markedly configured (some might say, transformed) through the techniques of the film's audio-visual narration which is characterized by ambivalence, multivocality, self-awareness, and a focus on human agency.

Julia Velten (University of Mainz)

Internal vs. External: The Art of Science Communication in *South Pole Station* and *Don't Look Up*

Environmentalism and science are inextricably linked to one another. Without scientific evidence our approaches to the climate crises would not have any merit. In the information age, however, it becomes increasingly difficult to convey scientific knowledge to a broader public without facing the backlash of climate change deniers. In their elaborations on the chances and limitations of science communication, Annette Leßmöllmann and Thomas Gloning distinguish between internal science communication – the communication amongst scientists – and external science communication – the communication between science and a broader public. Both forms of communication hugely differ from one another (xi-xii). Especially the latter is highly influenced by public discourses and therefore prone to be intersected by misinformation. In this paper, I would like to address the contribution the humanities can make to untangling the complex maze of how to communicate scientific evidence to a broader public. I will discuss how the novel *South Pole Station* by Ashley Shelby (2017) and the Netflix movie *Don't Look Up* (2021) grapple with the question of how to communicate environmental science to the public. Both, the novel and the film, reveal the various stakeholders influencing the way scientific evidence is portrayed and interpreted in public discourse. In their own ways both narratives use the depiction of internal science communication in order to become a piece of external science communication themselves, thereby pointing to the importance of a basic understanding of both in order to convey meaningful discourse on scientific topics in general and climate change in particular. They both make a claim about the urgency of climate change, asking their audiences to not give in to false information, while at the same time elaborating on how this false information is produced and circulated in the first place.

Panel 12:
Representing Indigenous Environments and Cultures

Sunday, October 23, 2022 | 11:00 – 13:00
Room 1.003
Chair: TBA

Johanna Lederer (Catholic University of Eichstätt-Ingolstadt)

Whose Stories are Told?
Indigenous Artistic Practices In and Out of Museums on Turtle Island

While there have been countless Indigenous initiatives in both curatorial practices and funding opportunities in recent decades, the museum continues to be a place where power is articulated and manifested. I am particularly interested in the question of who has the authority to tell stories in and beyond the museum. Museums cannot be viewed isolated from the larger project of decolonization, as is apparent through the TRC Calls to Action and UNDRIP. Indigenous objects and stories are routinely portrayed in a decontextualized manner that does not represent their vibrancy and their continued use in communities. Hence, I want to explore how Indigenous people question the authority of the settler colonial state to tell their (hi-)stories in Turtle Island museums and engage in diverse practices of storytelling which contest the oral/written binary. Museums have not been understood through the lens of placemaking practices as dynamic and storied places for Indigenous people to reclaim spaces, places, bodies, and objects. It is important to consider whom Indigenous stories are told or shown to. Which medium is chosen, which language does the artist use, do they provide a translation, is a piece of art contextualized? Going beyond the museum, Alutiiq/Sugpiaq anthropologist Sven Haakanson argues for a return of "knowledge [to] a living context." Indigenous art is often part of Indigenous activism. This leads me to my motivation to also focus on Indigenous artistic practices in public (predominantly urban) spaces. A further factor is the notion of accessibility; murals on buildings are more accessible than museums with entrance fees and as an institution that some Indigenous people feel distrust towards. The urban space of Turtle Island metropolises as a locale for Indigenous art is significant, as Indigenous artists reshape and counteract settler spatiality, e.g., by using billboards or university buildings as canvases for their art, and thus, their stories.

Christoph Straub (University of Salzburg)

Black and Indigenous World-Making:
Forming Coalitions for an 'Otherwise'

The project of modernity, as decolonial scholarship posits, is grounded in uneven social relations – relations that center *whiteness* and are perpetuated in structures of coloniality. To facilitate processes of decolonization and emancipation, scholars from the fields of Indigenous and Black Studies point to the need for an 'otherwise;' an upheaval of social relations based on the 'undoing' of our current world order. The latest strands of such theorizations engage less with the havoc – the Fanonian "agenda for total disorder" (Fanon 2011: 2) – this inevitably requires. Instead, they focus on the inherent potentials of envisioning possible futures that challenge the epistemic truths claimed by the Western tradition. What they often stress is the need for forms of "generative refusal" (Simpson 2017: 35) – i.e. the imperative to shift away from the current order of things and towards alternative modes of co-existence grounded in Black, Indigenous, and other non-Western forms of knowledge-production. I suggest that such productive visions of Black-Indigenous 'world-

making' have a long tradition in scholarly/activist as well as literary/cultural writing by Black and Indigenous authors, varying in their manifestation at different points in time predominantly in the foci they set and the modes/genres they use to articulate them.

In this talk, I aim to delineate some of the theoretical cornerstones that allow for an analysis of how Black-Indigenous world-making has manifested in productive ways at different points in time. I will focus on theorizations from the fields of Indigenous and Black Studies, fleshing out ways in which such intellectual projects gesture towards possibilities of cooperation for socially more just and sustainable futures, including the work of Leanne Betasamosake Simpson (Michi Saagiig Nishnaabeg), Tiffany Lethabo King, and Glen Coulthard (Yellowknives Dene).

Tadeusz Lewandowski (University of Ostrava, CZ; Opole University, PL)

Gertrude Bonnin, the California Writings, and Environmental (In)Justice

Scholarly commentary on the theme of environmental (in)justice in the works of Yankton Dakota writer and activist Gertrude Bonnin (1876-1938), better known by her penname Zitkala-Ša (Red Bird), is almost non-existent. Nonetheless, this trope occurs frequently in her later published and unpublished writings, and especially in her 1922 series of articles for the *San Francisco Bulletin* – "California Indian Trails and Prayer Trees," "Lost Treaties of the California Indians," "The California Indians of Today," and "Heart to Heart Talk." These exposés, which have been little explored save for this paper, discuss the intense poverty and marginalization that afflicted California's Indian population, and offer a counternarrative to dominant Euro-American thinking on the "savagery" of indigenous peoples, the Christian doctrine of Manifest Destiny, and the progressive nature of technological development under capitalism. In reframing the history of the Golden State, Bonnin ruminates on the defining connection between Indians and nature, and condemns the consequences of white environmental stewardship – deforestation and mining – as an assault on the natural world borne of individualistic greed for material wealth. In juxtaposing these themes, California's environmental disasters are revealed as not only ecological in nature, but as an inseparable part of the "Indian killing" that occurred under that state's government, now recognized as one of the most genocidal phases of North America's colonization. With any notion of environmental justice seemingly rendered impossible by industrialization, Bonnin directly asks her white readership to work for social justice for what remains of California's Indian population.

Wolfgang Görtschacher (University of Salzburg)

Publishing First Nations and Other Indigenous North American Authors: University of Regina Press and Its Oskana Poetry & Poetics Series

The University of Regina Press, located on Treaty 4 Territory, the traditional lands of the nêhiyawak (Cree), Anihšinapêk (Saulteaux), Dakota, Lakota, and Nakoda Nations, and the homeland of the Métis/Michif peoples, was built on the foundations of the former Canadian Plains Research Center Press (CPRC Press, launched in 1973). It is a Canadian publishing house with a deliberate mix of Indigenous and non-Indigenous staff that publishes both academic and trade format books. Since its launch in 2013, it has published eight national bestsellers, among them *The Education of Augie Merasty* (2015), which instantly became a national bestseller and was adopted in university and high school classrooms across Canada.

Since early 2016, the University of Regina Press has published two books each year in its Oskana Poetry & Poetics series. Oskana, the Cree word for "bones," reflects the commitment "to speak

to the deepest and most urgent issues of our time, including environmental crisis and Indigenous justice." The series publishes original manuscripts in English from both new and established Canadian authors, also welcoming works of literature translated from First Nations and other Indigenous North American languages. The series is edited by Randy Lundy, a member of the Barren Lands (Cree) First Nation, Brochet, Manitoba, and the author of four award-winning full-length books of poetry, most recently *Field Notes for the Self* (2020), *Blackbird Song* (2018, both University of Regina Press), and the chapbook *In the Dark Times* (Frog Hollow Press 2022).

The paper will introduce and critique the University of Regina Press and its series Oskana Poetry & Poetics, focusing mainly on its editor Randy Lundy and his publications. As literary prizes and awards have become a normal part of any moderately successful literary career, it will also evaluate the most important Canadian literary prizes and what roles they play in the context of Indigenous / First Nations writing in the early twenty-first century.

Panelists

(In alphabetical order)

Caitlin Anderson is undertaking a PhD in the Department of English at The University of Sydney. Her doctoral research, which focuses on representations of the ecological sublime and of temporality within environmental fiction, responds to a fast-evolving global subject and enacts a vital teleological investigation into human and ecological interdependence.

Sabine Elisabeth Aretz is part of the graduate college *Practicing Place*. Her PhD project explores narrative practices in the #MeToo Movement. She has published and presented research on domestic violence, shame, and resistance. Sabine held a scholarship from the German Academic Scholarship Foundation during her MA in North American Studies.

Yıldız Aşar is a Research Assistant and a PhD student at the University of Bamberg since 2021. She acquired a Bachelor's degree with Honors in English Language and Literature at Bogazici University in Istanbul/Turkey in 2017. Her impressions of Marburg, on an Erasmus semester in 2016, compelled her to pursue a European Joint Master's Degree in English and American Studies at the University of Bamberg and the University of Graz. Upon completing her MA studies in 2021, with a DAAD-Award for Outstanding International Student, she started working at the Amerikanistik at the University of Bamberg as a research assistant, where she is pursuing a PhD with research interests in ecocriticism, ecofeminism, gender and girlhood studies, dystopian and environmental fiction.

Nassim W. Balestrini is Professor of American Studies and Intermediality and Director of the Centre for Intermediality Studies in Graz (CIMIG). Contemplating borders and mobility – be it between nations, cultures, languages, or media – informs much of her research. Recent projects have been focusing on climate change theater, life writing across media, Indigenous hip-hop culture, and contemporary poetry.

Ioana-Mihaela Cozac is an MA student of Literary and Cultural Studies, and student assistant at the Department of English & American Studies at the University of Salzburg. She specializes in American culture, with a particular interest in feminist perspectives. Her current Master thesis research focuses on political incorrectness in the animated TV-series *Family Guy* (1999-).

Nina De Bettin Padolin is a PhD student in American literary studies and project assistant at the Institute of American Studies at the University of Graz. She completed her European Joint Master's Degree in English and American Studies (2019) with honors and her MA in Gender Studies (2020) at the University of Graz.

Michael Docherty is a currently undertaking a four-year postdoc at the University of Innsbruck. He writes primarily on the multiethnic modern and contemporary literatures of California, in the context of critical intersections between race, gender, class, space, and place. His first book, *The Recursive Frontier: Race, Space, and the Literary Imagination of Los Angeles*, is forthcoming with SUNY Press.

Marie Dücker is a PostDoctoral University Assistant at the Institute of American Studies at the University of Graz where she also teaches American literary and cultural studies. Her research interests are in intermediality studies, affect studies, and feminist literary criticism. She holds a PhD from the University of Graz and her dissertation, *Affect and Emotion in the Intermedial Interfaces of the Contemporary American Young Adult Suicide Novel*, was awarded the Fulbright Prize of American Studies in 2019. She is currently working on her first book project as well as conducting research for her second project on the social-justice graphic narrative.

Ingrid Gessner is Hochschulprofessorin for English and American Studies at the University College of Education Vorarlberg in Feldkirch, Austria. Her research interests include Visual Culture Studies, and the Environmental and Medical Humanities. Her scholarly work is keenly interdisciplinary and draws from Visual Culture Studies, and the Environmental and Medical Humanities to explore questions of identity, memory, and history.

Wolfgang Görtschacher, Senior Assistant Professor at the University of Salzburg, is the author of *Little Magazine Profiles: The Little Magazines in Great Britain 1939-1993* (1993) and *Contemporary Views on the Little Magazine Scene* (2000), owner-director of the small press Poetry Salzburg, editor of the poetry magazine *Poetry Salzburg Review*, co-editor of the academic journal *Moderne Sprachen*, and President of AAUTE (Austrian Association of University Teachers of English). He is co-editor (with David Malcolm) of the *Companion to Contemporary British and Irish Poetry, 1960-2015* (Wiley Blackwell 2021).

Lukas Hellmuth is a doctoral candidate at Julius-Maximilians-University Würzburg. Finishing his master's degree in American cultural studies in 2020, his thesis focused on an alternative approach to camp, trying to negotiate the current cultural interest in camp with the concept's darker elements. In his PhD project, he is building upon these darker sides of culture, concerning himself with a rereading of horror and the American horror film through the lens of queer theory. His research interests are situated within the field of gender and queer studies, particularly in productions of knowledge and identities in 20th and 21st Century visual and popular cultures.

Cornelia Klecker is Assistant Professor and Deputy Chair of the Department of American Studies at the University of Innsbruck. Her present research interests are diversity in scripted US-American prime time television series and contemporary US politics. She is the current treasurer and former secretary of the Austrian Association for American Studies.

Matthias Klestil is Postdoc Assistant in American Studies at the University of Klagenfurt. He received his PhD from the University of Bayreuth and was Bavarian Fellow at the Library of Congress, Washington, DC. His research interests include ecocriticism, ethnic American literatures, contemporary US literature and film, and narrative theory. Klestil has recently published articles on Colson Whitehead and Ted Chiang; his monograph *Environmental Knowledge, Race, and African American Literature* is forthcoming with Palgrave (2022).

Johanna Lederer holds an MA in North American Studies. She is a PhD candidate in the RTG "Practicing Place: Socio-Cultural Practices and Epistemic Configurations" at KU Eichstätt-Ingolstadt. Her dissertation "Making Place for Indigeneity: Imaginative Practices in Speculative Fiction, Art and Activism" explores Indigenous literary and artistic placemaking practices in a Canadian context as storytelling.

Christian (also known as **Tadeusz**) **Lewandowski** is an American professor who teaches at the University of Ostrava, Czech Republic. He is the author of *Ojibwe, Activist, Priest: The Life of Father Philip Bergin Gordon*, *Tibishkogijik* (University of Wisconsin Press 2019) and *Red Bird, Red Power: The Life and Legacy of Zitkala-Ša* (University of Oklahoma Press 2016). His *The Life of Sherman Coolidge, Arapaho Activist*, is forthcoming from University of Nebraska Press in the fall of 2022.

Martin Lüthe is currently a visiting professor at the John F. Kennedy Institute for North American Studies at Freie Universität Berlin, former assistant professor, and Einstein Junior Fellow. Lüthe published the monographs *"We Missed a Lot of Church, So the Music Is Our Confessional": Rap and Religion* (Lit Verlag 2008) and *Color-Line and Crossing-Over: Motown and Performances of Blackness in 1960s American Culture* (WVT 2011). He also co-edited a volume on *Unpopular Culture* (Amsterdam University Press 2016) with Sascha Pöhlmann and is on the editorial board of *Eludamos: Journal for Computer Game Culture*. He will submit his manuscript (Habilitation) for *Wire Writing: Media Change in the Culture of the Progressive Era* by the end of the year (2022).

Julia Machtenberg is a PhD student at the Ruhr-University Bochum. Julia received their BA in German and Anglophone Studies from the University of Duisburg-Essen in 2017 and their MA in English and American Studies from the Ruhr-University Bochum in 2020. In their PhD project, they examine representations of vulnerability in contemporary US poetry.

Roberta Maierhofer is Professor of American Studies and Director of the *Center for Inter-American Studies* at the University of Graz, Austria. Her research focuses on (Inter)American Literature and Culture, Gender and Age/Aging. In her publication *Salty Old Women: Gender, Age, and Identity in American Culture*, she developed a theoretical approach to gender and age/ing (anocriticism).

Angie Mejia, PhD, is Assistant Professor and Civic Engagement Scholar at the Center for Learning Innovation at the University of Minnesota Rochester. Trained as a sociologist and feminist methodologist, her research uses intersectional analyses, critical participatory methods, and cross-community collaborations to study mental health inequities in historically marginalized communities of color. Her scholarly work has appeared in several academic journals, including *Action Research*, *Liminalities: A Journal of Performance Studies*, *Progress in Community Health Partnerships*, and *Cultural Studies <-> Critical Methodologies*.

Marijana Mikić is a PhD Candidate at the Department of English at the University of Klagenfurt. Her research can be located at the intersection of African American studies, cognitive narratology, and critical race narratology. In her dissertation project, she explores intersections of race, space, and emotion in twenty-first-century African American literature. Her articles have appeared in *Journal of Narrative Theory*, *Anglia*, and *Orbis Litterarum*. With Alexa Weik von Mossner and Mario Grill, she is co-editor of *Ethnic American Literatures and Critical Race Narratology* (Routledge 2022).

Paola Anna Nardi completed a PhD in American Literature. She has published a book on Marianne Moore, *Marianne Moore. La poesia dello spazio, and an anthology American Literature and Culture. A Selection of Texts*. She has written essays on Thom Gunn, Edith Wharton, Marianne Moore, Elizabeth Bishop, Toni Morrison and the Irish-American. In 2014 she received the National Scientific Qualification as Associate Professor of Anglo-American Literature. She is currently a researcher in Anglo-American Literature and Culture at the University of Genoa. Her research interests include American poetry, African American Literature, Irish-Americans, Ecocriticism, theory of space, and representations of space/place in literature.

Manuela Neuwirth is a PhD Candidate at the University of Graz. She specializes in American Cultural Studies, more precisely – American Film and Television. Her research interests include Health and Illness Studies, Animal Studies, Affect Theory, as well as Liminality and Alterity Studies. Manu's dissertation is broadly situated in the fields of Suicidology, Madness Studies, and Antinatalism.

Anthony James Obst is a PhD candidate at the Freie Universität Berlin's Graduate School of North American Studies. His thesis investigates abolitionist structures of feeling in the 1930s.

Kristin M. Osiecki, PhD, is an environmental justice and health equity researcher and an assistant professor of public health at the University of Minnesota Rochester. She earned her M.S. and PhD at the School of Public Health, University of Illinois at Chicago and participated in a multidisciplinary postdoctoral environmental injustice research project at Rice University in Houston, Texas. She team-teaches an integrated public health seven-course curriculum based on experiential learning.

Margit Peterfy is Senior Research Lecturer at the University of Heidelberg, where she teaches in the English Department and is also an academic mentor in the graduate school "Authority and Trust" at the Heidelberg Center for American Studies. Her research interests include the cultural work of US-American poetry, intermedial and visual studies, and conceptualizations of trust in US-American literature.

Marina Pingler is a PhD candidate and assistant professor at the American Studies Department at the University of Tübingen. During her studies at the University of Tübingen and State University of New York at Stony Brook, she majored in English and History. She completed her state examination in September 2020, followed by a Master of Arts degree in April 2021. Previously, she worked as Grant Manager and Project Administrator of the EU COST Action "Comparative Analysis of Conspiracy Theories (COMPACT)." Her dissertation project focuses on collectively held visions of future climate change in American literature and culture – so-called "climate imaginaries" – that emerged between 2009 and 2020 but remain marginalized in climate change discourse. More specifically, she investigates how medial and generic particularities of specific modes of representation influence these alternative scenarios of future climate change and how these scenarios engage with the culturally dominant ones.

Christian Quendler is Professor of American Literature, Film and Media and Chair of the American Studies Department at the University of Innsbruck, Austria. He is the author of three monographs, among them *The Camera-Eye Metaphor in Cinema* (Routledge 2017), and principal investigator of the research project "Delocating Mountains: Cinematic Landscapes of the Alpine Model."

Klaus Rieser is Associate Professor of American Studies at the University of Graz, Austria, where he teaches (visual) cultural studies. He has chaired the Department of American Studies from 2007 to 2013 and from 2016 to 2017. His major areas of research comprise US film, representations of family, gender, and ethnicity, and visual cultural studies. His monographs have dealt with immigration in film, experimental films, and masculinity in film. He has also published a number of articles and co-edited five volumes, amongst other topics on Iconic Figures, on Contact Spaces, and on Ethnicity and Kinship. He co-edits the book series "American Studies in Austria" and is co-editor of the Open Access journal *JAAAS – Journal of the Austrian Association for American Studies*.

Susanne Rieser is a lecturer in American Studies at the University of Graz. She is author of numerous publications, most recently co-author (with Klaus Rieser) of an article on rural poverty in American film. Over the past years she has taught a number of courses on the climate crisis and specifically on petroculture (The History of Power; Energy Culture; American Anthropocene; Environmental History).

Markus Schwarz received a master's degree in German philology and Anglophone and American Studies at the University of Vienna. He is currently a PhD candidate at the University of Salzburg, working on his dissertation with the tentative title *Becoming Alien: Utopian Horizons in Outer Space and Climate Change Imaginaries*. His interests are utopian theory, the intersections of space exploration and climate change, as well as postcolonial and Indigenous perspectives on the future.

Christoph Straub has obtained his PhD in 2021 from the University of Salzburg with a dissertation on transnational trends in the work of Indigenous filmmakers from the Anglophone regions now known as Aotearoa/New Zealand, Australia, Canada, and the United States. In his postdoctoral work, he explores scholarly and cultural production by Black and Indigenous intellectuals, writers, and artists to form coalitions for envisioning more just futures. Currently, he teaches at the University of Salzburg and SRH University Heidelberg.

Lee Rijn Tate is a US Civil Servant on the Joint Chiefs of Staff in Department of Defense, Pentagon, Washington, DC. He is a former US Army armor officer who served two combat tours in Iraq. He received a B.S. from the United States Military Academy and an M.S. from the National Defense University Eisenhower School. He has lived, studied, and worked in Austria, Germany, and France.

william tate is a professor-architect in virginia. he teaches at james madison university and is founding director of umbau, a guerrilla studio with bases in vienna and krakow. he is blissfully married with an extended family including 4 grandchildren, and a french bulldog.

Sandra Tausel is a university assistant and PhD candidate at the American Studies Department (University of Innsbruck). She is currently working on her dissertation, *"The Loves that Never Have Been Yet?": Conceptualizing Literary Representations of Young Love and their Foundational Ambivalences in US-American Culture*, which negotiates US-American principles and their applicability to the lives of young adult characters.

Julia Velten is a postdoctoral researcher and lecturer at the Obama Institute for Transnational American Studies at Johannes Gutenberg-Universität in Mainz. She received her doctorate from there in 2021. In her postdoctoral research, she is interested in mechanisms through which different forms of knowledge are validated and omitted in literature and modern media. Her research focuses on aging, medical humanities, media studies, and environmental humanities.

Johannes Vith is a PhD candidate and university assistant at the Department of American Studies at the University of Innsbruck. His research interests are rooted in the fields of film studies, science fiction, and mountain film. His dissertation project, *Cinematic Mountains Out Of Space* (working title), focuses on the intersection of these fields and explores the changing conceptions of extraterrestrial mountains in science fiction film.

Marta Werbanowska is a Postdoctoral Assistant in American Literature and Culture at the University of Vienna. She obtained her PhD from Howard University in 2019. Her research and teaching interests include contemporary African American and Caribbean poetries, literatures of social and environmental justice, Black Studies, and Environmental Humanities. She is currently completing her first book manuscript, tentatively titled *Vital Necessity: Ecological Thinking in Contemporary Black Poetry*.

Verena Wurth studied English, History, Educational Sciences, and Comparative Literature at the Universities of Passau, Cologne, and Rochester, NY. Her research interests include Modernist Literature, Feminist Theory, African American Studies, Ecocriticism, and Seriality Studies. She is currently working on her PhD thesis entitled *Crime-cene: Environmental Crime in New Golden Age TV* at Cologne.

Scott T. Zukowski is a postdoc in the Institute for American Studies at the University of Graz and is also an associate editor for *Amerikastudien*. His research concentrates on 19th Century US and circum-Atlantic periodical and print culture.

About the Conference

Recent years have seen a re-politicization of the US public sphere and dominant discourses. This re-politicization often revolves around two inherently intertwined dimensions: the environment and social justice, with environmental justice movements like Fridays for Future or Extinction Rebellion and more pronounced foci around race and gender (e.g. the Black Lives Matter and #MeToo movements), and on the other hand economic justice movements like ATTAC or Occupy Wall Street, asking whether any possible alternative to neoliberal capitalism is imaginable at all. A similar pattern of polarization is at work with right-wing populist movements questioning the legitimacy of calls for social justice, instead telling their own stories of neglect and apparent marginalization.

These battles over hearts and minds (and ballots) are carried out on the battlefield of language in general and narrative in particular: which side tells the most convincing stories and has the most engaging narrative frames to offer?

The 49th annual conference of the Austrian Association for American Studies (AAAS) brings together presentations on the stories we tell about our environment, and about pressing social issues of the past or present. How do we frame our experiences in these areas through narratives, and to whom do we tell them, when, where, and why?

Painting: Johann Michael Sattler, Cyclorama of Salzburg (1829)

Conference Venue

Unipark Nonntal
Department of English and American Studies
Erzabt-Klotz-Straße 1 | 5020 Salzburg | Austria

Website

www.aaas.at/salzburg-2022

Conference Team

Joshua Parker (joshua.parker@plus.ac.at)
Christoph Straub (christoph.straub@plus.ac.at)
Robert A. Winkler (robert.winkler@plus.ac.at)
Karin Wohlgemuth (karin.wohlgemuth2@sbg.ac.at)

Arrival and Driving Directions

Arriving in Salzburg

Public Transport

There are several options to reach the Unipark with public transport. Relatively convenient routes from Salzburg Airport and Salzburg Central Train Station are outlined below. However, you may look up other options on the Salzburg Public Transport website: https://fahrplan.salzburg-verkehr.at.

From Salzburg Airport: Take **bus line 10** (direction "Sam") and get off at the stop "Justizgebäude" (14 stops; approximately 20 minutes). From the bus stop, continue walking for a few meters and turn left onto Josef-Preis-Allee and you will already see the Unipark.

From Salzburg Central Train Station: Take **bus lines 25 or 5** (direction "Grödig Untersbergbahn") and get off at the stop "Justizgebäude" (7 stops; approximately 12 minutes) or the **bus line 3** (direction "Zentrum Salzburg Süd") and get off at the stop "Justizgebäude" (7 stops; approximately 12 minutes). From the bus stop, continue walking for a few meters and turn left onto Josef-Preis-Allee and you will already see the Unipark.

Airport Shuttles from the International Airports of Munich and Vienna

Guests arriving at the international airports of Munich or Vienna may order an airport shuttle service via Salzburg Mietwagen Service (SMS). The shuttle will pick you up at the gate and drive you directly to the Unipark. Return tickets from Vienna International Airport are available for 160 Euros;* return tickets from Munich international Airport cost 109 Euros.* Please make sure to reserve the service in advance via SMS's website (www.mietwagenservice.at) or by phone +43 (0)662 81 61-0.

Train Services from Vienna International Airport

Convenient high-speed trains provide direct connections from Vienna International Airport to Salzburg Central Train Station ("Salzburg Hbf"). The trains run twice an hour during daytime, and the ride takes 2 hours and 50 minutes. Ticket prices range from 19 Euros (if you book early) to 60 Euros.* Once you are in Salzburg, follow the instructions provided above.

Further information: tickets.oebb.at/en

Train Services from Munich International Airport

From Munich International Airport, you first have to take a local train to Munich Central Station (S1 to "München Hbf"). From Munich Central Station, trains to Salzburg leave about twice an hour during daytime, and the ride takes between 1 hour 30 minutes and 2 hours. While the "Meridian" (M) trains are cheaper, travelling is more convenient with "EuroCity" (EC) trains or "RailJets" (RJ). Ticket prices range between 20 Euros (if you book early) and 40 Euros.* Once you are in Salzburg, follow the instructions provided above.

Further information: www.bahn.com/en

* Costs may vary.

Notes

AAAS

Austrian Association for American Studies

www.aaas.at

We would like to thank
the following sponsors for their generous support:

STADT : SALZBURG

PARIS
LODRON
UNIVERSITY
SALZBURG

fulbrightaustria

U.S. EMBASSY VIENNA

Painting: Johann Michael Sattler, Cyclorama of Salzburg (1829)