

Notes on Contributors

PETER BARTON is a Teaching Fellow (German and Global Studies) in the Languages and Cultures programme of the School of Arts, University of Otago, New Zealand. He completed his PhD on the early prose of Thomas Bernhard at Otago in 2015. His MA in History of Art from Birkbeck College, University of London focused on curations of multiculturalism in German public institutions. He is a co-editor of Otago German Studies for which he is currently translating and annotating letters from the archives of the Hocken Collection (Dunedin, New Zealand).

SARA BLAYLOCK is Assistant Professor of Art History at the University of Minnesota Duluth. Recent publications include “The Subject Who Knows: Photographers and the Photographed in the Late East Germany” (*The Oxford Handbook of Communist Visual Cultures*, 2020), “Authenticity’s Visual Turn” (*Politics of Authentic Subjectivity: Countercultures and Radical Movements Across the Iron Curtain (1968-1989)*, 2018), “Bringing the War Home to the United States and East Germany: *In the Year of the Pig and Pilots in Pajamas*” (*Cinema Journal* 56.4, 2017), and “A Material Revolt: Body Portraits in the Prenzlauer Berg of the 1980s,” (*Voices of Dissent. Art in the GDR*, 2016). Her monograph on the subject of experimental art in the late East Germany will appear with the MIT Press in 2022.

RUTH CRAWFORD is a Senior Lecturer in German and International Studies. Before coming to NTU, Ruth taught German, Comparative Literature and Literary and Film Studies at Pennsylvania State University, the College of

William and Mary and the University of Memphis, as well as teaching English at the Philipps-Universität Marburg. Ruth's research interests are in family and gender in East German society, literature and film and on identity in contemporary Bosnian literature.

TOM DENLINGER was born in Los Angeles, California. He currently resides in Chicago, Illinois, where he teaches in Arts, Media and Design at DePaul University, and Printmedia at the School of the Art Institute of Chicago. He has had solo exhibitions in New York, Rome, and Chicago, as well as group exhibitions in Berlin, Seoul, Turin, Madrid, and Frankfurt. He is the author of the photo books *Territorial by Design* (1992) and *The Financial District: Mirror Stage* (2010) as well as a co-editor of *The Exquisite Corpse: Chance and Collaboration in Surrealism's Parlor Game* (2009). He has received grants from the Illinois Arts Council, the City of Chicago, the Künstlerhaus, e.V. in Hamburg, Germany, and the Artadia organization. His work has been reviewed in *Art in America*, *Artforum Online*, *Frankfurter Allgemeine Zeitung*, *Szene-Hamburg*, *the New Art Examiner* and *Art Papers*, among other publications, and it has been collected by various institutions including the Museum of Contemporary Art in Chicago, Art Frankfurt, the MacArthur Foundation, and the City of Chicago.

ALYTH F. GRANT retired in 2007 as a Senior Lecturer in German Language and Literature at the University of Otago, NZ. Her teaching and research interests focused on the ideological context in which German women writers of the late 19th century wrote, as well as 20th century authors such as Ingeborg Bachmann and Marlen Haushofer. Of particular interest were GDR authors Christa Wolf and

Helga Schubert in the GDR, and literature after the 'Wende'.

SETH HOWES is Associate Professor of German in the School of Languages, Literatures, and Cultures at the University of Missouri. His research deals with 20th century literature and culture, focusing in particular upon German cultures of the Cold War. In addition to publishing several essays on punk rock in East Germany, and other articles on experimental filmmaking in East Germany and the early prose of Peter Weiss, he has co-edited a volume entitled *Beyond No Future: Cultures of German Punk*. His first book, *Moving Images on the Margins: Experimental Film in Late Socialist East Germany*, studies East German experimental filmmaking as an intermedial practice. His second book will study the working life and intellectual development of Peter Weiss with an eye to the positioning systems—ethical, political, aesthetic—of the Cold War.

DANIELA NELVA is Associate Professor of German Literature at the University of Turin (Italy). Her scholarly interests encompass modern German literature, GDR literature, autobiographies and auto-fiction, and the genre of the "essay". She has published on Goethe, Joseph von Eichendorff, Robert Musil, Thomas Mann, Stefan Heym, Günter Grass, Günter de Bruyn, Heiner Müller, Günter Kunert, and Christa Wolf.

CECILIA NOVERO is Associate Professor of German, European and Global Studies at the University of Otago, NZ. She is the author of *Antidiets of the Avant-Garde: From Futurist Cooking to Eat Art* (University of Minnesota Press, 2010). Since the publication of her monograph, Cecilia has

continued to publish on the Avant-Garde (e.g. Futurism), while at the same time joining the field of Animal Studies. Her publications in this area range from discussions of German classics (e.g. Kleist) through examinations of Daniel Spoerri's art, to films and photography featuring human-non-human encounters (e.g. Werner Herzog's *Grizzly Man*). Ever since Cecilia spent a year in East Berlin, in 1986-87, she has developed an abiding interest in GDR and postcommunist culture. She has presented on the ghostly traces of the GDR in Christian Petzold's *Yella* (2008), on post-wall cinematic adaptations of Wende texts as expressions of a "minor" collective enunciation (Dresen's *Willenbrock*, 2011), and more recently on Christoph Hein's novella *Der fremde Freund* (2017) and the practice of photography.

ANKE PINKERT is Associate Professor of German, and Cinema & Media Studies, and Conrad Humanities Scholar for the College of Liberal Arts & Sciences at the University of Illinois Urbana-Champaign, USA. She is the author of *Literary Intellectuals, Resistance, and the East German State* (doctoral thesis, University of Chicago, 2000) and of *Film and Memory in East Germany* (Indiana University Press, 2008). She has published widely on postwar, Post-Holocaust memory, GDR literature, post-communist culture, and more recently on the Public Humanities, community activism and mass incarceration. Since 2009 Pinkert has been affiliated with the Education Justice Project, which offers college courses at Danville Correctional Center, IL. She is currently completing a monograph, *Remembering 1989: Future Archives of Public Protest*.

DAVID ROBB is Senior Lecturer in Music at Queen's University Belfast. He is the co-author of *Songs for a Revolution: The 1848 Protest Song Tradition in Germany* (Rochester/NY: Camden House, 2020), editor of *Protest Song in East and West Germany since the 1960s* (Rochester/NY: Camden House, 2007) and author of *Zwei Clowns im Lande des verlorenen Lachens. Das Liedertheater Wenzel & Mensching* (Berlin: Ch. Links, 1998). He is also a musician and songwriter and performed extensively in the GDR/ East Germany in the 1980s and 1990s. He has recently been involved in a European-wide project translating and recording the songs of Gerhard Gundermann for the CD: *Gundermanns Lieder in Europa* (Buschfunk 2019).

LAILA STIELER was born in 1965 in Neustadt, Thuringia. From 1986 to 1990, Stieler studied dramaturgy at the Konrad Wolf Academy for Film and Television in Potsdam-Babelsberg. Since 1990, she has worked as a freelance scriptwriter and producer, working with directors such as Andreas Dresen, Dagmar Hirtz, Tim Trageser, Maria Schrader and, most recently, Doris Dörrie. Her collaboration with Andreas Dresen goes back to the late 1980s, when they were both students at the Film Academy. Stieler co-wrote the script for Dresen's feature film debut, *Stilles Land* (1992, *Silent Country*), followed by *Die Polizistin* (2000, *The Policewoman*), *Willenbrock* (2004) and *Wolke 9* (2008, *Cloud 9*), which won the Coup de Coeur Jury Prize at the 2008 Cannes Film Festival. *Die Friseurin* (2010, *The Hairdresser*) was her first collaboration as a scriptwriter and producer with the internationally-acclaimed director Doris Dörrie. Besides her ongoing activity as a TV screenwriter, her most recent success came with Andreas Dresen's 2018 film *Gundermann*.

BRANGWEN STONE teaches and researches in the Department of Germanic Studies at The University of Sydney, and is the author of *Heimkehr? Narratives of Return to Germany's Former Eastern Territories 1965-2001* (Hannover: Wehrhahn Verlag, 2016). She is currently working on a second monograph, which will explore refugees, displacement and multidirectional memory in contemporary German-language theatre and literature. Other research interests include GDR literature; food in literature; Eastern Europe in German literature and film; gender studies; and literature's relationship to memory and history.

SILVIA ULRICH is a Senior Lecturer in German Literature at the Department of „Lingue e Letterature Straniere e Culture Moderne“ of the University of Turin (Italy). Her research focuses on German literature between the 18th and the 21st centuries (*Impostori, avventurieri e cavalieri d'industria nella letteratura tedesca del Novecento* and *La noia. Storia e opinioni intorno al male del secolo*, both 2006). Her publications include areas such as cultural studies (spatial turn, hospitality studies, disability studies), film adaptations, literary translation, and the digital humanities. Most recently, she has taken up the environmental humanities. She has written about Thomas Mann, Arthur Schnitzler, Stefan Zweig, Josef Roth, Kafka, Brecht, Heine, Goethe, Herta Müller, Fred Wander, Yoko Tawada, Lutz Seiler, Walter Serner and others. Of late she has published *Open Literature. La cultura digitale negli studi letterari* (ed. with V. Pignagnoli, 2016), *Memorie e generazioni: uno sguardo prismatico* (ed. with D. Nelva, 2018) and *Walter Serner, Manuale per aspiranti impostori* (ed. 2020).