

## Groups for

24/1-11

(a) in-depth discussions of curricular texts tied in with the guest lectures (after the morning plenary session on all three days, 1 hour) – Chaired by the PhD-candidates,

(b) PhD-paper sessions (Thursday and Saturday afternoon, 90 min.s each day)

Chaired by TBLR-faculty and German guest lecturers in conjunction.

**To the chairing TBLR-faculty:** Bear in mind that our invited German guest professors, one in each group, are able to attend the course unequally long and on specific days (indicated in each case below). Therefore, in case the individual PhD-candidates with papers on *another* day have a particular question or two in connection with their submitted texts, that they wish to ask and hear comments on from the German scholars on the day(s) they are part of the groups, this may be taken organizationally into account according to the inner dynamics of the work in the group: In such cases, if more time is needed on one day than the specifically scheduled paper-session, then group work under (a) and (b) above *can* be organized differently in the individual group. Curriculum-discussion time used as extra paper-session time on *one* day can then be retrieved for the discussion of curricular texts on *another* day. Organize this the most suitable way within your group. (On the average, paper discussions are set up with 45 min.s time spent on each paper – two per scheduled session.)

**To all participants:** Bring all your course materials (curriculum *and* papers) with you to the venue each day.

### **Group 1**

**Witnessing strategies – image materiality, mediality, intertextuality, and representation: Narrative and interpretative production of spaces for remembrance and history – 3 papers.**

**Olaf Haagensen**

”Industriekomplekset Litzmannstadt’. Om omslags fotografiet til Steve Sem-Sandbergs roman *De fattiga i Lodz*”.

”The Industrial Complex of Litzmannstadt’. On the cover photograph of Steve Sem-Sandberg’s novel *The Destitutes of Lodz*”.

Proj.: On witnessing strategies in Scandinavian contemporary literature.  
(Paper is in Norwegian w/ English abstract)

**Espen Ingebrigtsen**

”Wie Meerespflanzen das Dunkel durchtasten’. Erinnerung, Medien und Intertexte in W. G. Sebalds *Austerlitz*”.

Proj.: On memory representation, historical images and narration in Sebald.  
(Paper is in German w/ Norwegian abstract)

**Holger Pötzsch**

”Renegotiating Difficult Pasts: Two Documentary Dramas on Bloody Sunday, Derry 1972”.

Proj.: On the discursive production of space and boundaries in artefacts of popular culture; on how generic war movies negotiate boundaries between the self and the other.  
(Paper is in English)

**Sissel Gunnerød**

Proj.: Abject, Revolt, Poetry – The ambivalence of trash in contemporary art, and how it transforms notions. (W/o paper.)

**Margareth Hagen**

**Lars Sætre**

**Cato Wittusen (Friday and Saturday)**

**Ansgar Nünning (Saturday)**

### **Group 2**

**Narrative, material and photographic management of historical memory – images, places and spaces – 3 papers.**

**Lene Bøe**

”Om historiebruk og natursyn i lokalhistorie”.

”Use of history and views of nature in local history”.

Proj. on memory studies.

(Paper is in Norwegian w/ English abstract)

**Brynhild Granås**

”A town, a mine, and the virtues of narrating place history”.

Proj.: On the industrialization of “the interior areas of the Nordic periphery”: Place conceptions and the “displacement” of Kiruna Town.

(Paper is in English)

**Pauline Hoath**

”The place where history can take hold of me”.

Proj.: On when domestic space meets imperial space.

(Paper is in English)

**Hanne Hammer Stien**

Proj.: Object as Image: Museum photography between people and object. (W/o paper.)

**Tove Kårstad Haugsbø**

Proj.: New perspectives for the research on the painter Nikolai Astrup’s art, with an inter-aesthetic focus on Astrup’s garden motif and his use of other media. (W/o paper.)

**Christine Hamm**

**Ketil Knutsen**

**Charlotte Klønk (Friday and Saturday)**

**Group 3**

**Interpretation, attack, and adaptation in the production of art, self, history and community – 4 papers.**

**Eirik Lodén**

"Music and Meaning in Benjamin Britten's Opera Adaptation of Melville's *Billy Budd*".  
Proj.: On opera as interpretation: The hermeneutics of Britten's adaptations of Melville, James, and Mann. (Paper is in English)

**Martin Sand**

"Attack as Religious Self-Definition: John Chrysostome's *Adversus Judaeos I*".  
Proj.: On the rhetorics of mockery: Greek lampoons from Late Antiquity. (Paper is in English)

**Bo Byrkjeland**

"María Luisa Bombal: Traductora, traditora".  
Proj.: On Latinamerican Self-Translation: An historical perspective, and readings of María Luisa Bombal and Rosario Ferré. (Paper is in English)

**Frode Lerum Boasson**

"Den historiske vitalismen – Men Livet Lever!"  
"The Historical Vitalism – But Life Lives On! [The Road Leads On]".  
Proj.: On Hamsun and the Historical Vitalism. (Paper is in Norwegian w/ English abstract)

**Marie-Theres Federhofer**

**Knut Ove Eliassen (Thursday and Friday)**

**Sigrid Weigel (Thursday)**

**Group 4**

**Aesthetic and discursive transformations of identity and community in TVdrama, fiction and media culture – 4 papers.**

**Fredrik Langeland**

"Hold kjeften på deg, forbanna møkkakjerring".  
Fantasier om fri nytelse som en maskulin protest i TV2 Zebra's *Manshow*.  
"Shut up, damned dirtbag woman". Fantasies about free pleasure as a masculine protest in *Manshow* on Channel TV2 Zebra".  
Proj.: On discourses of intimacy in TV and the media and their transformations of the understanding of gender, sexuality and intimacy. (Paper is in Norwegian w/ English abstract)

**Gry Cecilie Rustad**

"We'll have a civil rights march for women' - The Bigger Picture of Television Drama".  
Proj.: On the constitution of a special media culture in recent TV series. (Paper is in English)

**Ingvil Førland Hellstrand**

"Passing as human: *Star Trek* and Norwegian debate on contemporary biopolitics".  
Proj.: On visual representations of body and identity in popular culture. (Paper is in English)

**Anders Skare Malvik**

"Kunstens problem ved årtusenskiftet". Utkast til innledningskapittel i avhandlingen.  
"Art's Problem at the Millennium". Dissertational introductory chapter; draft.  
Proj.: On interface aesthetics". Matias Faldbakken's art and literature from a media perspective. (Paper is in Norwegian w/ English abstract)

**Annabella Skagen**

Proj.: 'The Count's Palace to Prince's Street': Theatre activities in Trondhjem 1790-1814 with focus on scenic practices and cultural contexts. (W/o paper.)

**Randi Koppen**

**Keld Hyldig**

**Svein Gladsø**

**Erika Fischer-Lichte (Friday)**

**Group 5**

**Memory and identity management, and transcendence: The play of inter-cultural dialogue, societal discourses, and individual voice in prose fiction and video testimonies – 4 papers.**

**Inger-Anne Søfting**

"Everyday Blues: Alice Walker's *The Color Purple* as Epistolary Slave Narrative".  
Proj.: On African American Literature as Inter-Cultural dialogue. (Paper is in English)

**Bernhard Ellefsen**

"Transgression and Identity".  
Proj.: On Transgression and Transcendence in Bellow, Mailer and Roth. (Paper is in English)

**Tatjana Kielland Samoilow**

"Jewish Market Capitalism in Kielland and Mann".  
Proj.: On financial discourses, and the play set in motion between Jewish identity and non-identity. (Paper is in English)

**Steffi de Jong**

"Exhibiting Memory – Video testimonies in Second World War and Holocaust Museums".  
Proj.: Exhibiting Europe – the development of European narratives in museums, collections and exhibitions. (Paper is in English)

**Anne Karine Kleveland**

Proj.: Cultural encounters between Norway and Latinamerica in Kjartan Fløgstad's *æuvre*; how multi-layered cultural encounters are installed. (W/o paper.)

**Unni Langås**

**Željka Švrliuga**

**Astrid Erll (Thursday, Friday and Saturday)**