

# Salzburg English Conference 2026

HISTORY UP FOR DEBATE: LITERATURE AND THE IMAGINED PAST (1-2 JULY 2026)

## Programme

Time Slots	Wednesday, 1 July		
8:30-	Registration		
9:00-10:30	E.002 <b>Conference Opening, Reading and Talk: Kate Foster</b>		
10:30-11:00	<i>Coffee Break</i>		
11:00-12:30	<b>Slot 1</b>		
	Panel 1 1.005 <b>Re(in)scribing Women's Histories through Feminist Retellings, Invented Figures and Archival Recovery</b> Chair: Julia Boll  Lena Oetzel <i>Early Modern Witch-Hunts in Historical Novels as Feminist Discourse</i>  Krista Everson <i>Concealed Sorrow: Implications of Tudor Miscarriages</i>  Sara Villa <i>Joyce Johnson's Minor Characters (1983): When a Beat Memoir Becomes an Anti-Misogyny Historical Memento</i>	Panel 2 1.006/7 / HYBRID <b>Biofiction as Historical Reframing</b> Chair: Christopher Herzog  Laura Cernat, Christiaan Engberts and Ioannis Tsitsovits <i>Reframing Institutional History through Storytelling: The Decadameron, an Experiment in Collective Biofiction</i>  Lena Elisabeth Leßlumer <i>"I wrote to redefine myself": Beryl Gilroy's Black Teacher (2021) and the Importance of Life Writing for the Windrush Generation</i>  Anna Opanasenko <i>"Jesus, what shall I think about?": Female Agency in Contemporary Biofiction</i>	Panel 3 1.008 / HYBRID <b>Historical Rewriting and Alternative Temporalities</b> Chair: Markus Schwarz  Sofia Guimaraes <i>Magical Pasts: Reimagining History in Salman Rushdie's Victory City (2023) and R. F. Kuang's Babel (2022)</i>  Felice Balzano <i>Monsters of History: Postmodern Temporalities, Transgender Embodiment, and Utopian Future in Jordy Rosenberg's Confessions of the Fox</i>  Jason Potel* <i>Tony McNamara and the Stylisation of History</i>

12:30-14:00	Lunch		
14:00-15:30	Slot 2		
	<p>Panel 4 1.006/7</p> <p><b>Autofiction, Biofiction and the Construction of Historical Truths</b></p> <p>Chair: Sarah Herbe</p> <p>Benjamin Cook <i>Beyond Immediacy: Historical Practice in Contemporary Autofiction</i></p> <p>Smriti Verma <i>Studies in Autofictional Discourse and Truth Narratives in Contemporary British Women's Life-Writing</i></p> <p>Lisa Schantl <i>Davoudian's Long Poem "The Palace of Forty Pillars" as an Illustration of the Constructedness of Personal and Canonized Histories</i></p>	<p>Panel 5 1.008 / HYBRID</p> <p><b>Performing the Past and Protest</b></p> <p>Chair: Birger Vanwesenbeeck</p> <p>Hannah Eder <i>"Go to sleep you weary women": Protest, Publicity, and the Past in Lucy Kirkwood's Bloody Wimmin (2010)</i></p> <p>Hannah Meher Edavalath Vayalil Keloth* <i>Refashioning Pasts and Marginality: Mappila Muslim Representations in Contemporary Malayalam Films</i></p> <p>Safinaz Saad <i>Retelling Broken Histories: Student Movements and Memory in Blue Lorries</i></p>	
15:30-16:00	Coffee Break		
16:00-17:30	Slot 3		
	<p>Panel 6 1.005 / HYBRID</p> <p><b>Genre as Social Process and Cultural Resistance: Mediating Re-Imagined and Invented Pasts</b></p> <p>Chair: Eva-Maria Kubin</p> <p>Luca Sarti <i>Narrating the Past, Enchanting the Present: Eddie Lenihan's Fairy Stories of Hidden Ireland</i></p> <p>Sara de Sousa* <i>Setting Figures: Weaving History, Music, and Intimacy in Ezra Pound's Ur-Cantos (1917)</i></p>	<p>Panel 7 1.006/7</p> <p><b>Digital Storytelling and Public History</b></p> <p>Chair: Lena LeBlhumer</p> <p>Rachael Summer <i>The Rest is History: Podcasting, Narration and Oral Traditions of Storytelling</i></p> <p>Ines Kelly <i>Art on Social Media: The Image Politics of Immigration and Customs Enforcement (ICE)</i></p>	<p>Panel 8 1.008 / HYBRID</p> <p><b>Middle Eastern Pasts and Diasporic Memories</b></p> <p>Chair: Ici Vanwesenbeeck</p> <p>Zainab El-Mansi <i>Negotiating pre-1948 Palestinian Identity Formation in Hammad's The Parisian</i></p> <p>Eitan Bar-Yosef <i>Jaffa Pulp: Mandatory Palestine, Lowbrow Fiction, and Postimperial Anxieties in 1950s British Literature</i></p>
17:30-19:00	City Tour		
19:00-	Conference Dinner		

Time Slots		Thursday, 2 July				
9:00-11:00	<b>Slot 4</b>					
	Panel 9 <span style="float: right;">1.005</span> <b>Aesthetics and Authenticity of History</b> Chair: Markus Oppolzer  Chi-min Chang <i>Neo-Historical Authenticity in The Remains of the Day</i>  Linda Franca* Moitzi <i>The Tapestry – Mr. N /Das Gespinst - Herr N</i>  Francesca Pierini <i>Women, Art, and Time: Dual-Timed Contemporary Narratives of Creation and Struggle</i>	Panel 10 <span style="float: right;">1.006/7</span> <b>Imagining the Nation I</b> Chair: Eva-Maria Kubin  Tomasz Ososiński <i>Reimagining Baltic Identities: Johann Taube and Elert Kruse between History and Political Myth</i>  Lisa Grahn <i>Conquering the Arctic: A Failed Polar Expedition as National Narrative</i>  Marie-Agathe Tilliette <i>Marginal Voices and National Storytelling in the Nineteenth-Century Historical Novel</i>	Panel 11 <span style="float: right;">1.008</span> <b>Queer Histories and Counter-Narratives</b> Chair: Christopher Herzog  Amy Neal <i>Reclaiming Queer History: The Radical Potential of Queer Historical Romance</i>  Jan Maramot <i>After Tradition: The Critical Invention of Queer American Poetics</i>  Sabrina Mittermeier* <i>'What's important is being in the room': Ryan Murphy's Hollywood and the politics of queer history</i>			
11:00-11:30	Coffee Break					
11:30-12:30	E.002 <b>Keynote Workshop Sidonie Smith, The Great Erasure of the Past</b>					
12:30-14:00	Lunch					
14:00-15:30	<b>Slot 5</b>					
	Panel 12 <span style="float: right;">1.005</span> <b>Imagining the Nation II</b> Chair: Ralph Poole  Stephen Atkinson <i>Reliving the "Naughty Nineties": History, Nation, and Masculinity in Wyndham Lewis' Satirical Autobiography Blasting and Bombardiering (1937)</i>  Paula Read <i>Reinforcing the Story of White American Identity - Yellowstone and Little House on the Prairie</i>	Panel 13 <span style="float: right;">1.008</span> <b>War, Memory and National Trauma</b> Chair: Dorothea Flothow  Stefano Pavarini <i>Rethinking the Spanish Civil War: Trauma, Memory, History</i>  Ágnes Harasztos <i>Narratives of "Post-Thatcherite Cripples" – Cultural memory of 1989 in British Fiction</i>	1.003 <b>Didactic Workshop 1</b> Chair: Markus Oppolzer  Heinrich Ammerer & Christoph Kühberger <i>Reel Pasts, Real Questions: Deconstructing Historical Films in Class</i>	1.004 <b>Didactic Workshop 2</b> Chair: Elisabeth Schober  Jennifer Ehrhardt* <i>Teaching About the Holocaust Through Digital Storytelling: Narratives Inspired by "The Boy in the Striped Pyjamas" on Wattpad and Beyond in Literature Education</i>		

	Rachel Walsh <i>"Backlash Blues": James Baldwin's Reading of History in I Heard It Through the Grapevine</i>	Bonnie White <i>Violence is Contagious and Responsibility is Universal in the First-World-War Body-Horror Film Trench 11 (2017)</i>						
15:30-16:00	<i>Coffee Break</i>							
16:00-17:30	<b>Slot 6</b>							
	Panel 14 <b>Reimagining 18th–19th Century Histories</b> Chair: Sarah Herbe  Yannik Nöhrhoff <i>Noticing Absences - Sophia Lee's Hauntology of English History</i>  Angela Roumpani <i>The Politics of Mourning against Malleable Borders and "Deathscapes" in Charlotte Smith's The Emigrants</i>  Johnathan Pope <i>Grafting Tree to Shakespeare: Apocryphal History, Mulberry Trees, and Heritage Tourism</i>	1.005	Panel 15 <b>Archives, Art Histories and Heritage Industries</b> Chair: Dorothea Flothow  Julie Codell* <i>Invented Histories: Avant-Garde Dealers' Storytelling</i>  Surabhi Sharman* <i>When the Archive Fractures: How Classification and Silence Shape Art-Historical Pasts</i>	1.008 / HYBRID	Didactic Workshop 3 Chair: Markus Oppolzer  Manon Portos Minetti <i>Teaching Sensitive Histories through Interdisciplinary Remediations of the (After)lives of U.S. American Colonial Violence</i>	1.003	Didactic Workshop 4 Chair: Elisabeth Schober  Ignatidou Artemis <i>Writing a Short Opera History in Themes for Teenagers and Educators: Challenges and Opportunities</i>	1.004
17:30-18:00	<b>Conference Closing / Closing Ceremony (1.006/7)</b>							