



# Germanic Studies

Fall 2023

Alumni Newsletter

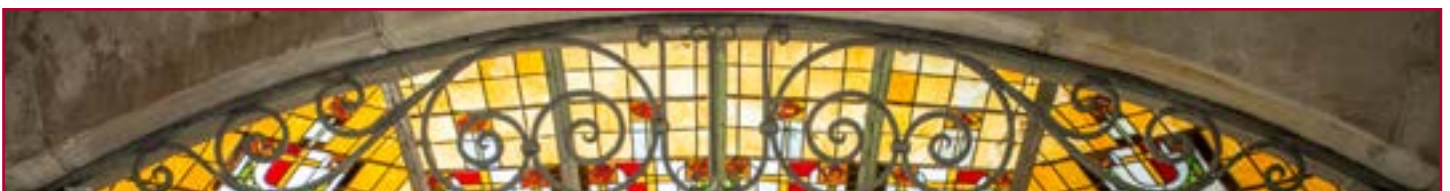
## Letter from the Chair

The department of Germanic Studies at Indiana University is approaching its 150th anniversary in 2025. Looking back at multiple generations of scholars and teachers, we recognize the commitment to the education of open-minded citizens of the world that has guided them. We hear their conviction that Indiana is a state in which student's yearning to experience and learn about a culture remote from theirs (while often part of their heritage) deserves to be honored and fostered, feeding into careers in service, in the arts, in business, and in teaching. At the same time, each of the successive generations of scholars have been instrumental in defining the contours of the field of German Studies in the United States and beyond. These German professors, some of them German-Jewish immigrants from Nazi-Germany, were also central to the foundation of one of the first Departments of Comparative Literature in the world at IU, branching out from the isolation of one language and literature. And when the Institute of German Studies was founded in 1969, its mission was to foster research into German culture, spearheading cultural studies approaches incompatible with philological approaches literature. A later generation brought new theoretical approaches to the United

States, discovered new angles to Wagner's music and co-edited the largest collection of Old Norse poetry. Our current faculty continue this tradition with the exploration of overarching questions such as the role of criticism, with new approaches to phonology and philology, as well as through interdisciplinary work at the threshold of cognitive science, performance studies, knowledge history, and sociology.

While we continue this voyage, it is hard to deny that clouds are casting their shadow. Cuts to overseas programs such as our year abroad program for graduate students in Berlin have been made without faculty consultation, resources are moved towards the medical sciences and investments in AI, the College is under financial pressure. At the same time, a national debate questions graduate study as such and the value of the humanities more broadly. Although it is possible to make our case – German majors for example figure high on the list of average salaries from fields in the College – it seems important to me not only to argue but to also work creatively against the inherent delegitimization of our fields and the experience they stand for through our example and through the

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## Germanic Studies

This newsletter is published by the Department of Germanic Studies, with support from the College of Arts and Sciences, to encourage alumni interest in and support for Indiana University.

For activities and membership information, call 800-824-3044 or visit [alumni.iu.edu](http://alumni.iu.edu)

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## Grüße aus Bloomington!

A message from editor Claire Woodward

Greetings from the wonderful city of Bloomington and from a new guest editor. I was happy to take over the coordination of this year's newsletter as my own time as a PhD student in the department nears its end. A very nostalgic person by nature, I've been feeling particularly sentimental this fall looking back at how the department has changed and grown since I joined in 2017, as well as the ways my personal life has been altered (influenced most by marriage, pets, and pregnancies). My time as a graduate student has been enriching and transformative in all the ways I'd hoped it would be and more.

Much appreciation to those of you who contributed to this year's newsletter. Please consider sending in something for next year as well to keep us connected! You can keep up with the Department on social media, including our Facebook and Instagram accounts (@germaniciub).

It has been an eventful past year in the Germanic Studies Department. Organized by **Brian Hensley** and **Cynthia Shin**, the semiannual graduate student conference occurred in February 2023: "End of the Word as We Know It: Crisis and Language." This year it also included a workshop component under the mentorship of **Teresa Kovacs**. Several graduate students presented and many faculty attended as moderators and a captive audience. **Lane Sorensen** organized another successful German Theater Project (<https://germanic.indiana.edu/outreach/german-theater-project/>), in April with students coming from several high schools across the state. **Nikole Langjahr** and student **Isabel Hastings** reignited Culture Day in the spring as well (the first since 2019!) with many undergraduates participating in an afternoon focused on the environment, sustainability, conservation, and energy politics. Under **Teresa Kovacs** and **Johannes Türk**'s direction, we most recently enjoyed hosting several graduate students from the University of Vienna for a weekend workshop in October around the theme of *Widerstand*. Cheers to another exciting year!

Mit freundlichen Grüßen,

Claire Woodward  
M.A., 2018, PhD. 2024 (anticipated)



## Letter from the Chair, (cont.)

creation of communities in which the life of the mind can flourish. Where films, books, and ideas appear as objects conducive to a more fulfilled and better life in changing times. In light of these developments, I look forward to building the community of our students, bringing matters of concern – lectures, workshops, theater, and art – to our department and to our campus and to turning the excitement inherent in the choice of art, literature, and thought into a manifest experience. This implies involving undergraduate students in our events, building ties, and taking the graduate experience seriously.

This semester, Teresa Kovacs hosted Jürgen Kuttner, theater director and radio moderator from Berlin, whose work focusses on Bertolt Brecht and Heiner Müller. Together with undergraduate and graduate students as well as faculty, Kuttner staged Brecht's adaptation of Lenz's play *Der Hofmeister* at the Studio Theater in the Lee Norvelle Theater and Drama Center. While the actors read and acted their parts, a performance directed by Brecht in 1953 (often considered one of Brecht's finest achievements as director) was screened in the background – an exciting experimental setting. It was wonderful to see students engage, discover new talents, and overcome their reluctance in relation to the comic play over the course

of the week in which the rehearsals took place. The overcrowded space of the studio theater is a testament to the curiosity that can be kindled through a spectacular performance.



In October, we hosted seven graduate students with Burkhardt Wolf and one of his assistants from the University of Vienna for the inaugural workshop of a graduate exchange. A total of 14 presentations on topics ranging on authors from Friederike Mayröcker through Kleist to Kafka, Musil and Günther Anders – seven from students from Vienna, seven by our own students

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## Letter from the Chair, (cont.)

– made for the program of a truly exciting conference, two days of discussion that continued into long evenings and nights. Arne Hoecker from the University of Colorado Boulder was our generous keynote speaker, introducing us to his current work on Paranoia and Modernity. We have also welcomed a new group of graduate students to our department that will enrich our program with international perspectives: **Louise Bassini Pinto de Oliveria** has joined us after completing a degree at the University of Rio Grande do Sul in Brazil. **Daniel Mitropoulos** came to us after completing an MA in linguistics at the University of South Carolina. **Olanrewaju Okuseinde** holds a BA from the Obafemi Awolowo University, Nigeria, and an MA in German linguistics from Humboldt University Berlin. **Nick Vogt** has joined our department as graduate student while at the same time he is a tenured faculty member in East Asian Languages and Literatures. We look forward to seeing them thrive.

We are also proud that a direct admit student, **Cathleen Horwege**, has joined our department as a major and a Wells Scholar. She joins an undergraduate student body that is vibrant with interests and academic curiosity. I am also happy to mention that our undergraduate curriculum has been enriched through several overseas options: Besides our year abroad program in Freiburg, we have a semester abroad program in Bayreuth and a semester abroad program in Berlin that Amanda Roshan-Rawaan secured for our students. Several outstanding undergraduate students have been awarded a departmental prize: The Wooley Award, celebrating the achievement of an outstanding major in one's senior



*Professor Johannes Türk congratulating Brandon Kem and Noah Migoski at the Phi Beta Kappa Honors Society induction.*



## Letter from the Chair, (cont.)

year, went to **Ethan Walsh**, **Anna Holle**, **Soren Sandstrom**, and **Noah Migoski** were awarded the Urfer Award for being exceptional majors of Germanic Studies.

Our faculty have continued the success of the department through prominent publications over the last years: **Chris Sapp** has suggested a new multi-factorial way to date the Edda, **Tracy Allen Hall** has published what will become standard reference, a 900-page exploration of velar fronting in German dialects, **Fritz Breithaupt** has received the prize for the Science Book of the Year in Austria in 2023 for his book *Das narrative Gehirn*. In addition, several members of the department have won grants, among them **Chris Sapp**, who with colleagues has been awarded a prestigious grant from the National Science Foundation and **Irit Dekel**, whose collaboration with Esra Ozyurek and others on antisemitism has been funded by the DAAD. We look forward to several book publications next year.

Let me finally thank **Julia Lawson** for her years of service to our department. She has edited this newsletter until last year and for many years served as lecturer in the department of Germanic Studies as well as language coach for many operatic productions at the Jacobs School of Music. She is one of the closest friends of the department and we hope she will continue to join us in coming years.



With this, all that remains is to wish you a good continuation of the year and to express the hope that you will join us during the coming years in person.

Johannes Türk

# Faculty + Emeriti News



## Fritz Breithaupt

Fortuna and all other goddesses of luck were shining brightly on Fritz in the past year. His *Das narrative Gehirn* won several awards, and especially the official designation of being

the Science Book of 2023, awarded by the Austrian Ministry of Research, Education and Science. And people in Austria really know how to throw a party. The book is now out in Spanish and other languages, and will come out in English at Yale University Press. He continues to research effects of narratives. His ongoing projects are on depolarization of climate communication and one reframing life narratives since the 17th century.

## Michel Chaouli

Last year, I did this, that, and the other, none of which will be of much interest to you. But the one thing I did that might interest you—that should interest you—is to read Werner Herzog’s memoirs *Jeder für sich und Gott gegen alle*. Drop everything and reach for this brilliantly written, hugely entertaining book. In fact, no need to drop anything. Download the audio book, as I did, plug in the earbuds, and spend hours clearing out the cellar, doing the ironing, or walking around aimlessly, while Herzog’s own Bavarian timbre reverberates in your skull. It turns out that there actually are people who have lived the equivalent of ten lives.



## Günther Jikeli

In our research lab “Social Media & Hate,” we look at prejudices against religious and ethnic minorities on social media platforms in English and German.

## Katharina Soemer

was here as a visiting scholar and graduate student from Bremen University to work in the research lab in close cooperation with Gunther Jikeli. Much of the work in the lab is related to computational linguistics and social science. When Elon Musk took over Twitter (now X) last year, we were interested in the impact on antisemitic messages on the platform. Was there a rise? And if so, what were the reasons? We are happy that the [Journal of Computational Social Science](#) published our paper “The value of manual annotation in assessing trends of hate speech on social media: was antisemitism on the rise during the tumultuous weeks of Elon Musk’s Twitter takeover?” in July 2023. Access the full article [here](#).

We observe a significant escalation in both the volume and proportion of antisemitic tropes in conversations about Jews on Twitter during this time. But the picture is complex. Many users also posted messages that oppose and call out antisemitism, and it is unclear whether Twitter’s policy changes during this period had any direct impact on the increase in antisemitic messages. It seems that the problem is much bigger and has deeper roots in our society. One of the main drivers was Ye’s (Kanye West) antisemitic comments, which had a mainstreaming effect on the spread





of antisemitic tropes. While white nationalist fringe groups capitalized on this sentiment in an online and offline campaign promoting the phrase “Kanye is right about the Jews,” many Twitter users believed that Ye had a point in calling out alleged Jewish power, as evidenced by popular retweets.



### Thomas King

I have been teaching the German for Musicians class for the third semester, reaching over 40 students. **Julie Lawson** designed the course to bridge the gap between the

German department and the Jacobs School, using a great textbook with grammar tips through musical stories, German names of orchestral instruments, stories about composers - (especially the one about Clara Schumann, written in our textbook in Fraktur/Gothic type) and offers stories and explanations about German Lieder and opera arias suitable for auditions in the German theaters and opera houses.

I plan a field trip and a scavenger hunt each semester. We just returned from a “short” field trip to the Prebys Amphitheater, where we recited Lieder texts OUTDOORS emphasizing nature. We have a (small) river near the amphitheater, certainly beautiful trees, chirping birds, beautiful gardens, and open grassy areas. There is no mountain, but I pointed to the large Ballantine Hall to serve as one! The students enjoyed hearing the spoken texts by Halm, Rückert, Müller, von Gilm, Heine, Goethe and John Henry McKay.

Our next field trip is to our “opera house,” - the MAC - as we practice introducing our audition arias as if we were in a German Opera House. Many of our graduate students dream of professional careers and the mock auditions here serve as a step towards those aspirations. I will report on our scavenger hunt in the next edition.

### Teresa Kovacs

My past academic year has been incredibly rich and inspiring. First, in my own research area, I was able to publish two of my articles in leading journals—a



paper on German director Christoph Schlingensiefel in *German Studies Review* and a paper on René Pollesch’s Brecht-based theater-experiments in *Seminar*. Moreover, I contributed to an anthology with an article on Schlingensiefel’s work on the cinematic image (*Arbeit am Bild*, ed. Thomas Wortmann and Peter Scheinpflug, Fink 2022). In addition, I have been able to present my research in various contexts at, among others, the FU Berlin, the University of Leeds, the University of Madison-Wisconsin, and at the International Heiner Müller Society, and have been active in the DFG-research network “Assembling – political, historical and media-aesthetic dimensions of resistive orders” (Project-leader: Julia Prager).

In addition to my own research, I organized two major conferences: “Diffractive World-

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## Faculty News

Making: Theatre & Science Beyond the Capitalocene” at Indiana University in Bloomington (together with Berlin-based playwright and director Kevin Rittberger) and “Milo Rau – Political Theater of the Future?” at the University of Cincinnati (together with Tanja Nusser and Anna Senuysal). While both conferences brought together leading theatre scholars from North America and Europe (e.g. Rebecca Schneider, **Claudia Breger**, Tavia Nyong’o, Inge Arteel, Ulf Otto) and evolving young scholars in the field (our own **Katherine Pollock** and **Nina Morais**, for example), “Diffractive World-Making” went beyond as it had a decidedly interdisciplinary scope and pushed the boundaries between theory and practice. As such, the conference brought together and inspired a dialogue between quantum physicist and feminist theorist Karen Barad and Berlin-based playwright Kevin Rittberger. It included talks by media theorist McKenzie Wark, political and queer theorist Bini Adamczak, and by cultural theorist Karin Harrasser next to a world-premiere of the dance-piece Prometheus. *Beginnings* (directed by Tzveta Kassabova and based on Rittberger’s plays), a reading by the African-French playwright Penda Diouf, and a talk and performance by Brazilian artist Luiza Prado. The conference was truly inspiring as it traced the various entanglements between the arts and the sciences with a particular focus on if and how the arts and the sciences might undo the violent regimes involved in racism, imperialism, nationalism, colonialism, and the exploitation of the planet.

Last but not least, I invited Austrian writer Marianne Jungmaier to our campus, who read for us from her novel *Das Tortenprotokoll* and I taught an

undergraduate class dedicated to the creation of the website “Counter Archive Austria,” for which students conducted interviews with Austrian filmmakers and authors like Nobel laureate Elfriede Jelinek, Robert Schindel, and Markus Schleinzer. Moreover, I invited one of the students to present at the annual conference of the Austrian Studies Association Conference based on our class-project.

In short, it was a year full of exciting dialogues and encounters that was luckily followed by a summer in which I could enjoy some of the most interesting new performances I have seen in the past years; most and foremost I think here of Austrian choreographer Florentina Holzinger’s piece *Ophelia’s got talent* (Volksbühne Berlin). And with this, I end my little report and turn to a current project that I am preparing, Berlin-based director Jürgen Kuttner’s visit who will perform with our students his version of Brecht’s adaptation of Lenz’s *The Tutor*—but more about this in the next year’s newsletter...

All pictures are from the conference „Diffractive World-Making”:



Kevin Rittberger, Teresa Kovacs, and Karen Barad







*Tzveta Kassabova in Prometheus.Beginnings*

**Gergana May**

Spring 2023 was a busy time for the Norwegian program! The course “The Tales of H. C. Andersen” was again enrolled to full capacity of forty students, in addition to the two Norwegian language courses and several students conducting independent study on the plays of Henrik Ibsen and the six-volume autobiographical work “My Struggle” by Karl Ove Knausgård.



In March we had the pleasure of co-hosting two prominent Swedish speakers through successful collaborations with the Institute for European Studies and the Department of Anthropology.

First, Media and Communications scholar from Malmö University, Tina Askanius, gave a poignant talk on the way a skewed image of “Sweden” is currently being recruited for far-right political agendas in the US, and how these insights could contribute towards the general understanding of the ideas that feed, as well as fuel, far-right mobilization.

A week later, Deputy Chief of Mission of the Swedish Embassy to the U.S., Ingrid Ask, was visiting IU in relation with the 2023 Midwest Model EU where she was the keynote speaker. She met additionally over breakfast with current and former students of Swedish, Norwegian and German and addressed their various questions on US-Sweden relations, NATO, and the European Union. At the moment of writing this newsletter entry, Fall semester

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*Conference Lunch-Break*



## Faculty News

is well underway with a fully enrolled first year class and a small but quite dedicated cohort of third semester students who are busy with advancing their proficiency in Norwegian and enjoying their acquaintance with Nordic culture.



### Julie Lawson

Greetings to everyone from Julie Lawson. As you know by now, I've handed over the editorship of our alumni newsletter and find myself back among the alums reporting in. Or

am I faculty? I'll leave that up to Claire to decide.

It's been a year now since I gave up classroom teaching, which I started sometime around the time of *The Flood*. I miss the students and their energy, I miss the challenge of getting a class from A to B, but most of all I miss the performance art part of teaching. It's been a joy.

Still active, though. I've been doing German diction coaching for the Jacobs School of Music Opera Theatre for 15 years now,

and I was delighted to help this year with Lehar's *Die lustige Witwe*. Frothy and happy, it was a wonderful production and a perfect season opener. Otherwise, I'm doing a bit of literary translation, enjoying more time with family and friends, and in general marveling at the ever-accelerating passage of time.

### Chris Sapp

Rex Sprouse and I have achieved two major milestones in the Indiana Parsed Corpus of Historical High German. First, after a busy summer of annotation with former and current graduate students



**Elaine Dalida, Elliott Evans, Josh Harris, Elijah Peters, and Sal Goldfinch**, we now have 18 of the planned 160 texts fully annotated and published to our website. Secondly, we have been awarded a 3-year grant from the National Science Foundation, allowing us to hire a postdoctoral researcher and complete the corpus. Check out our webpage at [ipchg.iu.edu](http://ipchg.iu.edu).

The other big development this year is that **Tracy Hall** and I will be hosting the





Germanic Linguistics Annual Conference in April 2024. In addition to the usual two-day conference, we are organizing a pre-conference symposium on Germanic philology in memory of **Kari Gade**. We are hoping that many of her former students can contribute and/or attend to celebrate her life's work. Details will be posted to [glac2024.wordpress.com](http://glac2024.wordpress.com).

### Johannes Türk

I was invited to give a lecture and a workshop for graduate students at Princeton in the fall of the last academic year and decided to continue the engagement with the pandemic



I began in an article published in 2020 in *Die Welt*. The presentation was on the role the sublime plays in representations of the pandemic ranging from a painting by Poussin through texts by Defoe, and Manzoni to recent representations of COVID in newspapers. The workshop focused on Kleist's *Robert Guiscard* fragment and addressed a different aspect of the pandemic, its undermining of sovereignty.

In the spring, I participated in the ACLA conference in Chicago with a paper entitled *Kleist's Catastrophes*. I also published an article on the role of pain and anesthesia in Ernst Jünger and continue to work on my larger projects of affect and legitimization.

The Institute of German Studies has continued to fund a number of items ranging from **the German Theater Project to travel fellowships for the study of language**. With recent trends of applications to our graduate program, I have worked to attract international students and especially Brazil. Since July 2023, I serve as chair in the Department of Germanic Studies.





# Alumni News

## Michael Bryant

I've been living in the Kalamazoo, Michigan, area off and on for the last twenty years, and when the COVID-19 pandemic forced us all to examine our priorities, I decided to move back to Kalamazoo full-time until my son was done with high school. Some of you remember my son as a young boy, and it might make you feel your age (it makes me feel mine, at least...) to know that he's now a senior in high school. This past spring, I saw that Kalamazoo College was looking for a Visiting Assistant Professor to cover a sabbatical year, and I was fortunate to be selected to fill that role for this academic year. Not only do I get to stay in town during my son's last year of school, but I get to teach German language and content courses at a liberal arts college that, while offering a very different experience from the one I had while teaching at Indiana, has already been unbelievably fulfilling. As I teach my courses this fall term, I'm already drawing on the excellent Ausbildung I had at Indiana. The well-rounded undergraduate and graduate curricula prepared me to create a broad range of materials for my daily instruction, and our pedagogical training as associate instructors helped me engage in reflective teaching that results in more meaningful learning experiences for my students. We'll see what the future brings, but for this academic year, I draw on my invaluable time in Germanic Studies at Indiana with fondness and gratitude. Every day, I try to embody the tradition of excellence in thought and instruction

that shaped me during my time in what I will always view as my home department.

## Antonio Garcia

I am an alum of the Germanic Studies Department (Germanic Studies B.A. '19, Biology B.S. '19, Chemistry B.A. '19); I wanted to share recent educational/professional developments that I feel the IU Germanic Studies Department has afforded me. In September of 2022 my girlfriend Allyson and I moved to North-Rhein Westphalia in pursuit of further education; October of 2022 I began my journey of medical school at Heinrich Heine Universität Düsseldorf and have as of last week started my second year of this endeavor with a projected graduation year of 2028. I wanted to share both my updates/developments, as well as offer a thank



you towards the department for playing a key role in aiding me to achieve this long-time goal of mine/ours.

### **Hildegard Keller**

Life has been good to us. I am happy to share a few impressions that make me ever so grateful for the ten years I spent at the Department of Germanic Studies. When I returned to Switzerland from Bloomington, I took up my life as a freelance writer of films, novels, performances, and self-invented city tours. I am a storyteller now, under the label “Maulhelden” (a name minted by Christof). “Kriminelles Zürich” has become sort of a cult: at crime scenes I tell stories about crimes, their effect on society, empathy, paradigm shifts in justice, conflict management and much more. – My second documentary, “Brunngasse 8”, also focused on darker sides of life: the violence against the Jewish population in late medieval Zurich. The film, which premiered in January 2022, tells the story of a house and its owners. It enjoyed its weeks in theaters, aired on Swiss television, and is now available with English subtitles, thanks to our highly esteemed **Julie Lawson**.

And finally, my novel, in which the trial of Adolf Eichmann, a so-called trial of the century, and Hannah Arendt’s book “Eichmann in Jerusalem” play an important role. Hannah Arendt is the main character of “What we seem”; in reading we travel through her life, her work, her century. I have often been able to introduce the novel (it was published by Eichborn in 2021, then the

paperback edition in 2022, and Italian and Croatian translations in 2023). People often ask me what brought me personally to Hannah Arendt. I could say: “Reading ‘The Human Condition’ during my studies.” But I think there is something much more important and true, and that has to do with my ten years in Bloomington: Hannah and me, we found each other in the USA, in the Midwest. The historical Hannah Arendt worked in Chicago from the early 1960s; I worked in Bloomington from 2008 to 2017. There I got to know the oldest generation of émigrés still alive, most of them from Jewish families from Germany or Austria, roughly the age of my parents. My parents too, though without Jewish roots, had been German war children before emigrating to Switzerland. I immersed myself in the fates of these émigrés as if they were my own family history, shaped by the hand of time, and made my first documentary “Whatever Comes Next,” produced in Bloomington. I could never have experienced anything like that in Switzerland. So, that’s what brought me personally to a novel with (not about) Hannah Arendt. It all begins in the middle of life. The historical Hannah felt shyness in the public sphere, as she once confessed, but when I offered her the role in my novel, she slipped in freely and feistily. I did a lot of research, also in the Library of Congress, and came across unexpected things: a fairy tale of hers, an unknown letter from her mother, and her own poems. They are the key to empathy with the main character, to a very personal, well-

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## Alumni News

guarded inner world of a woman, her happy and painful experiences, her poetic thinking. It was a long, thrilling and deeply fulfilling journey with Hannah. I am deeply grateful, also to Bloomington.

Radiofeature (a making-of to the novel Was wir scheinen) <https://www.srf.ch/audio/passage/was-wir-sind-und-scheinen-unterwegs-mit-hannah-arendt?id=12136343>  
[info@hildegardkeller.ch](mailto:info@hildegardkeller.ch)  
[www.brunngasse8.com](http://www.brunngasse8.com)

### Nina Morais

This has been a fast-paced year, it really flew by! In January, I accepted a Visiting Assistant Professor of German position at Rhodes College, in Memphis TN – which means, we all packed up in a hurry and moved to the Home of Blues and Birthplace of Rock 'n' Roll! We have been adjusting very well, have met great new colleagues, made new friends, and are growing to love the city a lot. Also, both Ricardo and I have been able to successfully defend our dissertations (yay!) and now our kids must deal with two annoying doctors in the house, bossing them around. Marcelo has turned 16 and is starting to think about college (help!) and Diana has turned 2, is extremely cute, and has a strong personality – I don't know who she got that one from... All in all, a very good year!



### Juliane Wuensch

Juliane Wuensch, who graduated with a PhD in Germanic Studies from IU in 2020, just published a Teaching Guide for the East German film Spur der Steine/ Trace of Stones with the DEFA Film Library (<https://www.umass.edu/defa/projects/special-events/38228>). She is currently working at Skidmore College in Saratoga Springs, NY as Assistant Professor. Last fall, her efforts as German program coordinator won her the ACTFL Outstanding German Program Development and Advocacy Award. Her research continues to focus on 19th century German women writers, and she plans to visit the Varnhagen Collection in Krakow, Poland, next summer to do archival work on the writer Amalia Schoppe. She very much enjoys her life in Upstate New York, especially the beautiful fall colors.

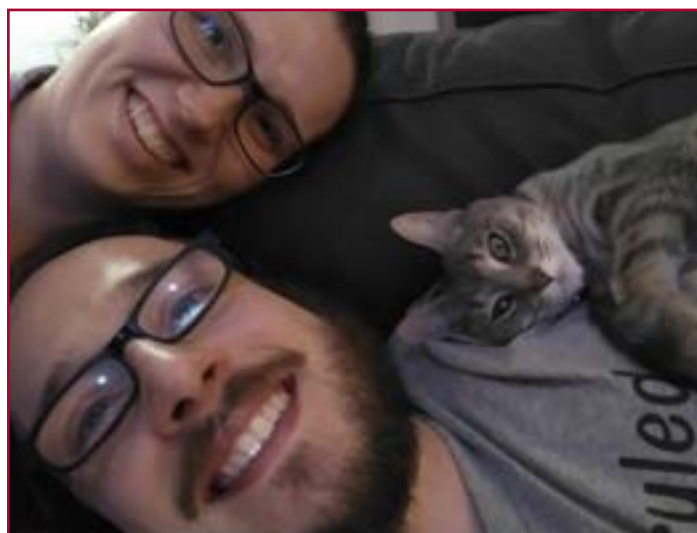




# Student News

## Brian Donarski

After a productive year on fellowship from the Center of Eighteenth-Century Studies, I am happy to be back in the classroom teaching a talented group of G100 students. Over the summer I made significant progress on my dissertation, and my article “Fictive Pouting: Moralistic Suicide and Werther-Emulation in Eighteenth-Century German Literature” was accepted for publication by *German Studies Review*. It is scheduled to be published in the October 2024 issue. This semester, besides teaching, I am continuing work on my dissertation as well as translating several plays and prose works by J.M.R. Lenz into English. My partner, IU Germanic Studies alum **Maggie Kline**, continues to enjoy her work as a clinical pharmacist at IU Health. Below is a picture of me, her, and my beautiful cat Hanno posing for a family picture and another of him being cute on the kitchen floor.



## Isaaz Leichty

Teresa Kovacs invited one of her students, Isaac Leichty, to join the Austrian Studies Association Conference in Easton, PA in Spring 2023.



In the spring semester I had the amazing opportunity to be the first undergraduate student invited to present at the Austrian Studies Association’s annual conference. With the sponsorship of the Germanic Studies department and as part of Prof. Teresa Kovacs’ class “Counter-Archive Austria,” I traveled to Lafayette College in Easton, PA and presented a poster on a class project I had taken a part in over the course of the semester. The project centered around examining less commonly explored perspectives in Austrian history through a multimedia approach. Using films and books the class, split up into four groups, we presented and reflected upon histories of minorities in Austria: Jewish, Black, Sinti and Romani, and LGBTQ+ Austrians. As a member of the group that focused on the experiences of Black Austrians, I read *Das Blaue Mal* by Hugo Bettauer and watched *Angelo* by Markus Schleinzer. In the poster presentation, I provided an overview of the project, its

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## Student News



methods, scope, and goals – namely, to provide pedagogical resources to North American educators who want to provide their students with a more diverse and complete view of Austrian history. I also explored the specific methods of analysis and approaches that my group engaged. Both poster and project received positive reviews, and many conference-goers were excited to see the final product.

For those interested, a link to the website: <https://counterarchiveaustria.indiana.edu/>

### Rachel Lulich

I am a Germanic Studies MAT student and started the program in Fall 2021. After two full time semesters, I decided to take the 2022-2023 school year off when I found out my first novel for young readers, [The Red Door](#), had been accepted for publication. I used the time to focus on edits and other preparations for the book's release date on September 19, 2023—including organizing several author events, a marketing “street team,” and a trip to the publishers ([Bandersnatch Books](#)) in North Carolina to sign pre-order copies. I still have some events ahead of me, but the book launch was a success and the story is getting very positive reactions, so the time off was definitely worth it!

In the meantime, I'm back in classes this

year, albeit part time. I began this program with a focus on pedagogy and plans to become a part time teacher or tutor while continuing to [pursue creative writing](#). That goal has shifted; I am now focused on the literature side of philology, both for the sheer enjoyment of reading medieval literature and learning the old Germanic languages it was written in, and for the hope that I may find ways to incorporate what I'm learning into my own future works.

### Cynthia Shin

Highlight of my summer was attending DEFA Film Library's Summer Film Institute on Blackness and Black experiences in East Germany. UMass Amherst was beautiful, and I learned a great deal. I also met two alums, **Faye Stewart** and **Muriel Cormican**, who were both amazingly fun and inspiring. The photo is from our tour to the Emily Dickinson Museum. I'm looking forward to meeting them again at WiG and NeMLA! I am grateful that **Ben Robinson** introduced me to the wonders of DEFA film, and that our department's E. O. Wooley Award funded this opportunity.







### Claire Woodward

I am happily sitting on a mostly-finished dissertation about reactions to suffering in twentieth century German narratives. In the past year, I presented portions of this dissertation in the department thanks to a generous summer research fellowship, at the German Studies Association in Montreal (where fellow graduate students **Kathy Pollock** and **Elijah Peters** also presented), in both the German and Jewish Studies graduate student organized conferences last February, and a poster at The Institute for Digital Arts and Humanities Spring Symposium (whew, I'm exhausted just reading through all that). In addition to my dissertation work, I crossed off a bucket-list item of publishing a paper with my brother, who recently finished his PhD in Neuroscience and Psychology at IU. This article, "Of Mice and Meaning: Multidisciplinary Perspectives on the Interconnectedness of Pain, Stress, and Suffering," is forthcoming at [\*The Journal of Comparative Literature and Aesthetics\*](#). I've also continued to be involved with Fritz Breithaupt's Experimental Humanities Lab with ongoing projects focused on spontaneous side-taking in narratives, influences on character fascination, and the effects of foreshadowing in story processing.

