



Centre for Cultural Studies University of Graz
 European PhDnet „Literary and Cultural Studies“
 Doctoral Program “Culture – Text – Action” University of Graz

International Conference

WRITING FACTS

University of Graz
 10-12 November, 2021

One of the most influential and crucial inventions of modern times is the concept of fact. It regulates the laws of private acting and communicating as well as rules for public performances and patterns of behavior. Thus, the idea of fact concerns moral and ethical codes. As such, it takes part in semantic fields like truth, honor, decency, and correctness. Not to lie and to be honest is one of the oldest moral and religious precepts of Western culture. But only with the wave of modern secularization and the rise of rationalism which go hand in hand with the idea of an autonomous subject and an objectively given real world, the question of fact or non-fact became a fundament of systems of knowledge and science. Or otherwise put, only with the rational notion of reality as the other of the subject the concept of fact as a given, a circumstance, and a real occurrence which can be certified through objectivity and characterized by verifiability and demonstrability, became possible. But already the 18th and 19th century recognized the huge number of complications around such a concept of fact and the associated claims coming with it. Especially in the 19th century new models of perception accompanied by the upcoming new media start rattling the self-assurance of positivist philosophy and science. Because of a productive interrelation between literature, art and sciences in realism and naturalism, it is particularly the arts that acknowledge the constructive force of visual and linguistic media and recognize the impact of emotions and individual modes of perception when it comes to the question of fact. Consequently, the 20th century found a fertile ground for fierce battles between rationalist and constructivist concepts of fact. Now, with the new digital formats, their open borders between private and public areas, between fiction, virtuality and reality accompanied with the overall mission of permanent self-performance the arts and sciences are again challenged when it comes to the question of fact or non-fact.

The conference aims at a discussion of the various notions of fact since the 17th century. This includes its function in the arts and the sciences and its impact on aesthetic models and the self-understanding of systems of knowledge. Such an approach recognizes the co-dependency of the

arts and the sciences and touches the question of literature as knowledge on the one hand and a poetics of knowledge as a feature of science on the other. To contain the huge range of possible philosophical and aesthetic questions coming with “fact”, the conference wants to point at the impact and importance of processes of writing concerning the understanding and handling of “fact” in theory and practice. This concerns preparatory procedures as well as formal choices, models of argumentation and narrative patterns. The conference emphasizes that facts only become facts when constructed, legitimated, recognized, represented, and authenticated as such. Thus, “facts” are a result of both, of self- and other-perception, bodily and cognitive experiences as well as of strategies of representation, argumentation, description and narration of such perceptions and experiences. Writing facts is one of the most effective procedures to obtain, to realize, to recognize, and to understand facts. One of the basic theses of the conference is that any epistemological attribution is a result of discourses and practices alike. A look at processes of writing and their function and impact in the context of understanding the notion of fact allows a new look at the powerful notion of fact from a historical, systematic, and theoretical perspective. The conference is open to all disciplines in the humanities, social sciences, law studies, and natural sciences.

Speakers (all confirmed):

1. DR. KRISTIN ALBRECHT (Salzburg), *Law, Facts, and Freedom of Expression*
2. PROF. STEFAN BRANDT (Graz), *A Poetics of Fact: Historiographic Metafiction and the ‘Terrible Truth’ of Words in Early Nineteenth-Century American Literature*
3. ELAINE FITZ GIBBON MA (Cambridge/Harvard), *Musica nostra: (Re)writing History and Belonging in Mauricio Kagel’s ‘Mare Nostrum’ (1975)*
4. DR. ELKE HÖFLER (Graz), *(Body) positivity in Social Media: Mise-en-scène and Performing Facticity*
5. MARIO HUBER MA (Graz), *Snapshot and Wage Table. The Importance of Facts in the Reports of Hugo von Kupffer (1853-1928) and Max Winter (1870-1937)*
6. IYARI MARTINEZ MA (Lissabon), *A ‘Real’ novel?: Narrating Facts in ‘El hombre que amaba a los perros’*
7. PROF. STEPHAN MOEBIUS/MARTIN STRAUSS MA (Graz), *Writing Social Facts: Between ‘petit fatalisme’ and Constructivism*
8. PROF. ANSGAR NÜNNING (Gießen), *Writing as a Cultural Way of Fact-Making: Modest Reflections on the Genesis, Role and Status of Facts*
9. DR. DORIS PANY-HABSA (Graz), *‘Patchwriting’ as Unintentional Fact Writing*

10. DR. RITA RIEGER (Graz), *Iterative Modes of Writing Facts in Louis de Cahusac's 'La Danse ancienne et moderne ou Traité historique de la danse'*
11. GERO VON ROEDERN MA (Graz), *Writing 'Volksgemeinschaft' into Fact. Letters from the Reichsarbeitsdienst.*
12. MAG. RICCARDO SCHÖFBERGER (Graz), *Rewriting Gender? (De)Constructions of Masculinities Between Scientific Discourse and Literary Practice*
13. PROF. ANNETTE SIMONIS (Gießen), *The Loss of Biodiversity in the Anthropocene and Its Representations in Literature and the Arts (Late 20th and Early 21st Century)*
14. DR. DARIA STEINER (Gießen), *Breaking Pandemic News: (Pre-)Mediating Global Health Catastrophe Reporting in Emily St. John Mandel's 'Station Eleven' (2014)*
15. MONIKA VOITHOFER MA (Graz), *Art with Facts. Remarks on Hanne Darboven's 'Schreibzeit' (1975-1981)*
16. PROF. UWE WIRTH (Gießen), *Passages of Cut and Paste: Grafting as Poetic Paperwork*
17. PROF. WERNER WOLF (Graz), *'Writing facts' and 19th-Century English Realist Fiction: Theoretical Reflections and the Complexity of the Relationship in Ch. Dickens, 'Hard Times', and G. Eliot, 'Adam Bede'*

Concept and Organization: Prof. Dr. Susanne Knaller, Center for Cultural Studies, University of Graz

Organization-Team: Gero von Roedern MA, Mag. Riccardo Schöpfberger

Writing Facts

10-12 November, 2021

Karl-Franzens-Universität Graz, ReSoWi-Gebäude, Sitzungszimmer 15.21 (Universitätsstraße 15, Bauteil A, 2. OG)

NOVEMBER 10th: 18-19 Keynote **ANSGAR NÜNNING** (Gießen) *Writing as a Cultural Way of Fact-Making: Modest Reflections on the Genesis, Role and Status of Facts*

9-9.15 WELCOME	
9.15-10.15 Keynote UWE WIRTH (Gießen) <i>Passages of Cut and Paste: Grafting as Poetic Paperwork</i>	9.15-10.15 Keynote ANNETTE SIMONIS (Gießen) <i>The Loss of Biodiversity in the Anthropocene and Its Representations in Literature and the Arts (Late 20th and Early 21th Century)</i>
10.15-11 DORIS PANY-HABSA (Graz) <i>„Patchwriting“ as Unintentional Fact Writing</i>	10.15-11 WERNER WOLF (Graz) <i>„Writing facts“ and 19th-Century English Realist Fiction: Theoretical Reflections and the Complexity of the Relationship in Ch. Dickens, „Hard Times“, and G. Eliot, „Adam Bede“</i>
<i>11-11.15 Coffee Break</i>	
11.15-12 KRISTIN ALBRECHT (Salzburg) <i>Law, Facts, and Freedom of Expression</i>	11.15-11.45 MONIKA VOITHOFER (Graz) <i>Art with Facts. Remarks on Hanne Darboven's „Schreibzeit“ (1975-1981)</i>
12-12.30 GERO VON ROEDERN (Graz) <i>Writing „Volksgemeinschaft“ into Fact. Letters from the Reichsarbeitsdienst.</i>	11.45-12.30 ELKE HÖFLER (Graz) <i>(Body) positivity in Social Media: Mise-en-scène and Performing Facticity</i>
12.30-13.15 STEFAN BRANDT (Graz) <i>A Poetics of Fact: Historiographic Metafiction and the „Terrible Truth“ of Words in Early Nineteenth-Century American Literature</i>	12.30-13.15 RITA RIEGER (Graz) <i>Iterative Modes of Writing Facts in Louis de Cahusac's „La Danse ancienne et moderne ou Traité historique de la danse“</i>
<i>13.15-14 Lunch</i>	
14-14.45 DARIA STEINER (Gießen) <i>Breaking Pandemic News: (Pre-)Mediating Global Health Catastrophe Reporting in Emily St. John Mandel's „Station Eleven“ (2014)</i>	14-14.30 MARIO HUBER (Graz) <i>Snapshot and Wage Table. The Importance of Facts in the Reports of Hugo von Kupffer (1853-1928) and Max Winter (1870-1937)</i>
14.45-15.15 ELAINE FITZ GIBBON (Cambridge/Harvard) <i>Musica nostra: (Re)writing History and Belonging in Mauricio Kagel's „Mare Nostrum“ (1975)</i>	14.30-15 YARI MARTINEZ (Lissabon) <i>A „Real“ novel?: Narrating Facts in „El hombre que amaba a los perros“</i>
<i>15.15-15.30 Coffee Break</i>	
<i>Final Discussion</i>	
15.30-16 RICCARDO SCHÖFBERGER (Graz) <i>Rewriting Gender? (De)Constructions of Masculinities Between Scientific Discourse and Literary Practice</i>	
16-16.45 STEPHAN MOEBIUS/MARTIN STRAUSS (Graz) <i>Writing Social Facts: Between „petit fatalisme“ and Constructivism</i>	