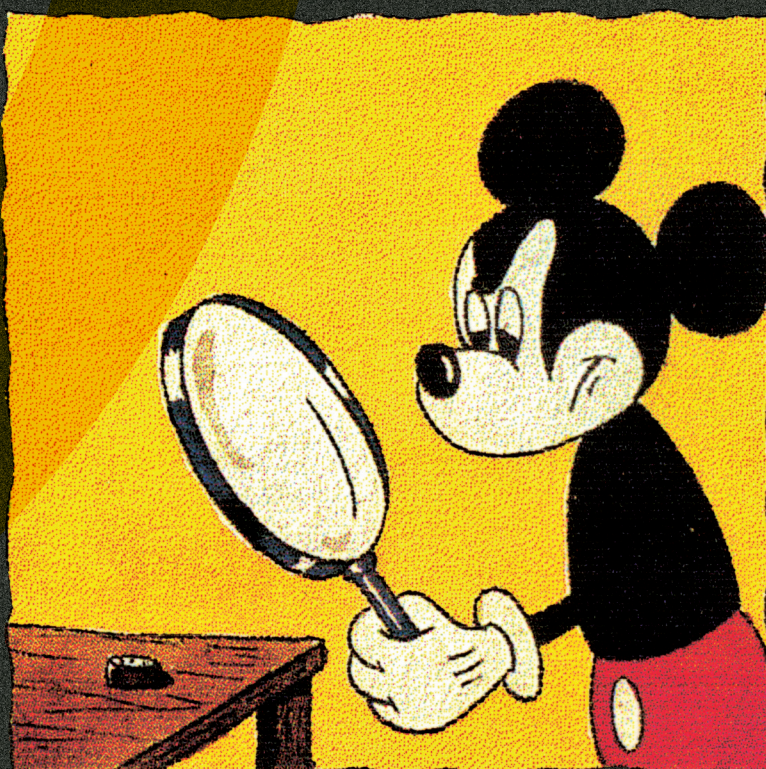


International Conference at the Center for Jewish Studies Graz

Beyond MAUS

The Legacy of
Holocaust Comics



26. – 29. MAI 2019

RESOWI-CENTER
SZ 15.22, UNIVERSITÄTSSTRASSE 15/ 2.OG, BAUTEIL G
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Program

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Beyond MAUS. The Legacy of Holocaust Comics

Holocaust Comics Constitute a Different Kind of Image Based Memory

Long before Art Spiegelman's *MAUS – A Survivor's Tale* appeared, there were reflections on the Holocaust to be found in comics. Already within the camps, early series of drawings like *Mickey au Camps de Gurs* (1942) were circulated, which bear some similarities to comics. And after the liberation, the persecution and annihilation of European Jewry was taken up as a central theme in comic books starting with Joe Kubert's short story *Golem* (1946). *MAUS* marked an obvious transition in the perception of the relation between the Holocaust and comics, but in contrast to Spiegelman's intentions *MAUS* was less noticed within the history of comics than in the history of the representation of the Holocaust. At the same time *MAUS* enabled numerous further representations of the genocide in comics.

The conference aims at a closer examination of the relation between the historical events of the *Endlösung* ("final solution") and their different reflections in comics. How do series of images as well as comics position themselves with regard to the debate on the limitations of representing the annihilation

of the Jews of Europe? What sort of visual memory do comics offer in light of a discourse dominated by photography and film?

Which other narratives can be read here in comparison to the widely discussed literary narratives? Many superhero comics, often such with figures like the golem, devise a fictional vocabulary of images, forming an aesthetics and truth regarding the Holocaust, which have been very much neglected until today. The conference also asks how comics have altered the discourse on the Holocaust: What future of the memory of Auschwitz do comics hold in store for us? All these questions shall be discussed at length on the basis of a variety of examples as well as methodological and theoretical reflections.

Ole Frahm (Frankfurt am Main),
Hans-Joachim Hahn (Aachen/Bern) and
Markus Streb (Gießen)

Program

RESOWI-CENTER

SZ 15.22, UNIVERSITÄTSSTRASSE 15/ 2.OG, BAUTEIL G
8010 GRAZ

SUNDAY, 26. MAY 2019

- 17:00 **WELCOME AND INTRODUCTION**
by the Organisers
- 18:00 **KEYNOTE LECTURE**
Chair: Markus Streb (Gießen)
- Samantha Baskind (Cleveland, OH):
BEYOND MAUS:
The Legacy of Holocaust Comics
- 19:30 *Dinner / Own arrangements*

MONDAY, 27. MAY 2019

- 9:00 **PANEL 1:**
**FROM POSTWAR GRAPHIC SERIES
TO MAUS & BEYOND**
Chair: Hans-Joachim Hahn (Aachen/Bern)
- Joël Kotek (Bruxelles):
JEWS AND THE SHOAH IN COMIC STRIPS
from (complete) shadow to (intense) light
- Kathrin Hoffmann-Curtius (Berlin):
POSTWAR GRAPHIC CYCLES
- 10:30 *Coffee Break*
- 11:00 **PANEL 2:**
EARLY COMICS AND CARICATURES
Chair: Susanne Korbel (Graz)
- Emil Gruber (Graz):
**REPRESENTATIONS OF GENOCIDE AT THE
BORDER BETWEEN CARICATURE AND
COMIC BOOK**
- Pascal Lefèvre (Brussels):
**A RE-READING OF BERNARD KRIGSTEIN'S
MASTER RACE**
- 12:30 *Lunch Break*

14:30

PANEL 3:
HOLOCAUST COMICS IN DIFFERENT
NATIONAL CONTEXTS:
ISRAEL, POLAND, JAPAN

Chair: Hans-Joachim Hahn (Aachen/Bern)

Kalina Kupczynska (Lodz):

THE HOLOCAUST IN RECENT EASTERN
EUROPEAN COMICS (IMPULSE)

Susanne Korbel (Graz):

THE PORTRAYAL OF CHILDREN'S EXPE-
RIENCES OF THE HOLOCAUST IN ISRAELI
GRAPHIC NOVELS AND COMICS

Jaqueline Berndt (Stockholm):

INVOLVING THE UNINVOLVED

Manga 'Fabrications' of the Holocaust and
their Global Potential

16:30

Coffee Break

17:00

PANEL 4:
EDUCATION BY HOLOCAUST COMICS?

Chair: Gerald Lamprecht (Graz)

Jens R. Nielsen (Hamburg):

WHAT'S LEFT TO GO UNTOLD

The Importance of Being Subjective

Georg Marschnig (Graz) :

HOLOCAUST EDUCATION WITH COMICS?

Qualitative Explorations among Austrian His-
tory Teachers

19:30

Conference Dinner

Program

TUESDAY, 28. MAY 2019

9:00

POSTMEMORY, GENDER AND (AUTO-) BIOGRAPHY

Chair: Ole Frahm (Frankfurt)

Sarah Lightman (London):

WE ARE ON OUR OWN – AN EXAMPLE OF FEMINIST RAPE ART

PANEL DISCUSSION:

Sarah Lightman (London), Marie Schröer (Landau),
Véronique Sina (Köln), Markus Streb (Gießen)

10:30

Coffee Break

11:00

**PANEL 6:
DOCUMENTARIES VS. ALTERNATIVE
HISTORICAL NARRATIVES**

Chair: Gerald Lamprecht (Graz)

Hans-Joachim Hahn (Aachen/Bern):

**DISTORTED TRACES OF THE HOLOCAUST
IN HERGE'S TINTIN**

Kees Ribbens (Amsterdam):

**VISUALIZING THE FINAL STAGE OF
GENOCIDE**

August Froehlich's early representation of the
Holocaust in sequential art

12:30

Lunch Break

14:30

**PANEL 7:
HIGHLY CONTESTED POPULAR IMAGES**

Chair: Olaf Terpitz (Graz)

Christine Gundermann (Köln):

**BETWEEN ENTERTAINMENT, HISTORY
AND REDEMPTION**

Anne Frank in Comics

Didier Pasamonik (Ostende):

FROM THE DREYFUS AFFAIR TO MAUS

A short history of the animalisation of the re-
presentation of the Jews

16:30

Coffee Break

WEDNESDAY, 29 MAY 2019

17:00

PANEL 8:
**THE AMERICANIZATION OF THE
HOLOCAUST AND HOLOKITSCH**

Chair: Markus Streb (Gießen)

Martin Lund (Stockholm):

SUPERHEROES AND THE SHOAH

On the Hyperamericanization of the Holocaust

Laurike in't Veld (Rotterdam):

HOLOKITSCH?

Nazi Perpetrators in Holocaust Comics

18:30

GENERAL DEBATE

Chair: Kalina Kupczynska (Lodz)

IMPULSE

Ole Frahm (Frankfurt am Main):

DEPICTION? NARRATION? CLOSURE?

The Aesthetics of Comics and the Discussion
about the Representation of the Holocaust

20:00

Dinner / Own arrangements

9:00

PANEL 9:
SHADOWS OF THE HOLOCAUST

Chair: Ole Frahm (Frankfurt am Main)

Dana Mihăilescu (Bukarest):

**CONFRONTING THE SHADOW OF THE
HOLOCAUST THROUGH TRANSCULTURAL
MEMORY NETWORKS**

Martin Lemelman's *Mendel's Daughter* (2006)
and *Two Cents Plain* (2010)

Jörn Ahrens (Gießen):

HIDDEN ATROCITIES

The Holocaust Framed by Calvo and Émile
Bravo

Harriet Earle (Sheffield):

BEFORE MAUS:

Trauma Aesthetics and Visual Codes for
Holocaust Art

11:15

FINAL DISCUSSION

Abstracts

Jörn Ahrens (Gießen):

Hidden Atrocities

The Holocaust Framed by Calvo and Émile Bravo

Right in 1945, long before Art Spiegelman's *Maus* even became possible, Calvo and Dancette's classic album *La bete est mort* was published, picturing World War II as a comic book with anthropomorphic animals. The book takes the perspective of the French, drawn as rabbits, and is foremost a patriotic manifesto that tries to cover the world's fight against the German wolves—and is therefore following a fundamentally different strategy for the depiction of the actors as animals than it is the case in Spiegelman. Sometimes heroicised, sometimes belittled, the history of this struggle is nearly completely covered. However, the subject of the extinction of the European Jews is nearly completely left out. Only two panels in the whole book do hint towards the shoah without mentioning it. When some 60 years later Émile Bravo starts his reconstruction of *Spirou* as a figure set to its historical background at the eve of World War II, he chooses a similar approach that, nevertheless, is radically distinguished from Calvo's book. Bravo as well focuses on a national story, but his interest is twofold when he, firstly, reconstructs the zeitgeist under which the classics of European comics, as it is *Spirou*, have emerged and, secondly, depicts how ambivalent the perception especially of antisemitism has been in catholic Belgium at that time. The graphic disclosure of antisemitism and the holocaust in both cases is unfolding a completely different effect. Whereas Calvo is more or less abandoning the subject, Bravo is introducing it repeatedly. But this is only happening via dialogue, sparing him the necessity to depict the phenomenon in an image based medium. Thus, Bravo is inventing a methodology to approach atrocity in the graphic medium without any need for its depiction.

JÖRN AHRENS

is Professor of Cultural Sociology, Justus Liebig University Gießen, Germany & Extraordinary Professor in Social Anthropology, North West University, South Africa. His core fields of research are: Violence, culture, and society; popular media and culture; nature and society; theory of culture. Recent publication about comics and popular culture: *Überzeichnete Spektakel. Inszenierungen von Gewalt im Comic*, Baden-Baden 2019: Nomos; co-editor with N. Riemer & F.Th. Brinkmann: *Comics. Bilder, Stories und Sequenzen in religiösen Deutungskulturen*, Wiesbaden 2015: Springer VS; *Imagine Reality: Negotiating Comics along David B.'s Epileptic*, in: *Journal of European Comic Art*, Vol. 7 No. 2 (Autumn 2014; co-editor with A. Meteling: *Comics and the City: Urban Space in Print, Picture, and Sequence*, London/New York 2010: Continuum.

JAQUELINE BERNDT

is Professor in Japanese Language and Culture at Stockholm University. From 1991 to 2016 she worked at Japanese universities, teaching mainly visual culture and media studies in Japanese as well as English; eventually she served as Professor of Comics Theory at the Graduate School of Manga, Kyoto Seika University. Holding a first degree in Japanese Studies (1987) and a PhD in Aesthetics/Art Theory from Humboldt University Berlin (1991), her teaching and research has been informed by media aesthetics and exhibition studies, and focused on graphic narratives, anime, and modern Japanese art. For The Japan Foundation she directed the world-traveling exhibition *Manga Hokusai Manga: Approaching the Master's Compendium from the Perspective of Contemporary Comics* (2016-). She has widely published in Japanese, German and English, for example, the co-edited volume *Manga's Cultural Crossroads* (2013), and the monographs *Phänomen Manga* (1995) and *Manga: Medium, Art and Material* (2015).

Jaqueline Berndt (Stockholm):

Involving the Uninvolved

Manga 'Fabrications' of the Holocaust and their Global Potential

Taking the investigation of comics and the Holocaust beyond *MAUS* implies a two-fold difference in the case of Japan, where Spiegelman's work has been available in translation since the early 1990s. First, Japan appears to be a historically detached site with regards to the Holocaust and its memory, and precisely this distance has facilitated the linkage of the Jewish genocide to discourses of national self-victimization: on the one hand in the political sphere, where the facticity of the Holocaust is stressed by the conservative right and not rarely used to highlight the alleged fabricatedness of atrocities committed by Japan's imperial army during WWII; on the other hand in the Japanese mediascape, where popular 'character-izations' of Anne Frank have contributed to feminized imaginations of victimhood since the 1950s. Second, a manga equivalent to *MAUS*, the epitome of the individually authored, "socially aspirational" graphic novel, is difficult to find. In the main, manga is (gendered) genre fiction and as such abundant in tropes, giving preference to performative fabrications over realist representation. Depending on situation and context (and effective beyond Japanese manga), tropes hold the potential to involve readers who regard themselves as socio-politically uninvolved. My talk introduces three recent examples: the Horror-like use of Holocaust symbols in vols 22-23 of the post-apocalyptic series "Attack on Titan" (2017) by Hajime Isayama; the fictionalized parts of the "Anne Frank" issue in the weekly-manga series *Great Persons*, rendered in overcute moe style by artist TNSK (2015); and Machiko Kyo's 2-volume fantasy "Anone," (serialized in the women's manga magazine *Elegance Eve*, 2011–2013). To acknowledge historical difference within Japan and trace the use of cartoonish (as tropable) devices in graphic fiction, these manga shall be briefly compared to earlier texts, especially Shigeru Mizuki's *Hitler* (1971), and Osamu Tezuka's *Adolf* (1983–

1983), while leaving aside non-fiction productions of the educational kind.

Harriet EH Earle (Sheffield):

Before Maus: Trauma Aesthetics and Visual Codes for Holocaust Art

This paper takes a step backward from Art Spiegelman's seminal work to consider Maus in the wider context of visual representation of the Holocaust; I discuss how Spiegelman's work has cemented and popularised a 'trauma aesthetic' and created a series of visual codes that are now used widely. Using visual and comparative analyses, I situate Maus within the history and development of visual representations of the Holocaust, with special focus on Night and Fog (Resnais, 1955). I pose the question, 'How does Spiegelman build on central visual elements of these texts to cement his own work within the corpus of Holocaust narrative art?' I demonstrate that Spiegelman's specific visual choices are all geared towards creating a specific traumatic affect, bringing the reader closer to the experiences of his father through visceral reaction to the images presented. With reference to both contemporary trauma theory and also theories of art and affect, I suggest that the most important contribution that Spiegelman makes to Holocaust representation is not the story itself but the careful, nuanced style, developed from Resnais, that not only comes to the fore in Maus, but has massively influenced future narratives of the Holocaust and of trauma, both in the comics form and beyond.

HARRIET EARLE (Hattie) is a lecturer in English at Sheffield Hallam University. Her first monograph – *Comics, Trauma, and the New Art of War* – was published in July 2017 by the University Press of Mississippi. It will be reprinted in paperback in 2019. She is the series editor of *Global Perspectives in Comics Studies* (Routledge), which launched in 2019. Her research interests include American comics and popular culture, representations of trauma, protest narratives and biopolitics. She has published extensively across the field of comics and popular culture studies. Recent articles include 'A new face for an old fight: Reimagining Vietnam in Vietnamese-American graphic memoir' in *Studies in Comics*, as well as editing *Gender, Sexuality and Queerness in American Horror Story: Critical Essays* (2019).

OLE FRAHM studied German Literature in Hamburg and Berlin and is a co-founder of the Arbeitsstelle für Graphische Literatur (ArGL) at the University of Hamburg in the late 1980ies. Since then he published about the history, theory and aesthetics of comics. Books: *Genealogie des Holocaust. Art Spiegelman's MAUS. A Survivor's Tale* (2006); *Die Sprache des Comics* (2010). Essays: *Mickey und der Golem. Reflexionen des Holocaust im Comic*. In: Bettina Bannasch/Hans-Joachim Hahn (Hg.): *Darstellen, Vermitteln, Aneignungen. Gegenwärtige Reflexionen des Holocaust*. Göttingen 2018, S. 215-256; *Die Gespenster der Comics. Closure*. Kieler e-Journal für Comicforschung, 4.5 (2018), S.13–46. <<http://www.closure.uni-kiel.de/closure4.5/Frahm>>.

Ole Frahm (Frankfurt am Main):

Depiction? Narration? Closure?

The Aesthetics of Comics and the Discussion about the Representation of the Holocaust.

In the discussion about the limits of representation and the Holocaust, Lawrence L. Langer argued convincingly against an aesthetics of tragedy as a mode of representation of survival and the destruction of the Jews in camps like Auschwitz. After the publishing of the first volume of MAUS Terrence Des Pres wrote his essay "Holocaust Laughter", that misconceived the aesthetic means that Spiegelman's comic established as comic. But – considering comics beyond MAUS – what could be understood as the aesthetics of Holocaust representation in comics? Three moments will shortly be presented for a discussion about the material presented during the conference: the depiction (the representation of the figure), the serialisation of images and the gap it produces, and the relation of image and text.

Emil Gruber (Graz):

Representations of genocide at the border between caricature and comic book

The line between cartoons and comics is very fluid. In some cartoon volumes, a narration emerges that is very similar to a picture story in comics. As an example, three very rare works between 1933 and 1983 are presented, which explicitly deal with the genocide in National Socialism. „Israel souviens toi“ was published in France in 1933 and is one of the first drawn works to address the beginning of the persecution of the Jews in the Nazi state. „Hitleriada Macrabra“, on the other hand, is a ten-part portfolio of concentration camp atrocities. The draughtsman Stanislav Toegel was himself a concentration camp prisoner and drew the cycle as early as 1945. The third work presented is from 1983. In „Sklaven - oder eine Geschichte von Wirtschaftswundern“ by Wolfgang Wimmer, Gabriel Nemeth draws a picture story about the exploitation of the labour of concentration camp prisoners.

EMIL GRUBER is a self-employed journalist, cultural worker and exhibition curator. A special focus of research is the political caricature of the 20th century. In the last years, various exhibitions have been shown on this subject: 2012 „Tarnschriften - Verborgene Information“, Landesbibliothek Graz, 2014 „Keep Smiling - Humor als Waffe“, Universalmuseum Joanneum Graz and 2015 „Risiko – Positionen des kulturellen Widerstands“, Landhaus Feuerlöscher Deutschfeistritz. Since 2017 a documentation on Austrian political caricatures from 1930 to 1950 has been in progress. Part 1 „Aufkommen des Nationalsozialismus und Faschismus im Spiegel österreichischer Karikaturen zwischen 1930 bis 1934“ is available as a print-ready manuscript.

CHRISTINE GUNDERMANN, PhD (*1978), is an assistant professor for Public History at University of Cologne. She previously worked as research assistant and lecturer at the Free University of Berlin and was also coordinator of the nationwide first MA program in Public History there and got her doctor's degree on Dutch-German Memories on the Second World War. Her main research and teaching interests focus as Public Historian on the points of contact between contemporary history and didactics of history. Her foci lie on popular history cultures (especially history comics), theory of history, memory studies and Dutch-German history in the 20th century. Relevant publication: Inszenierte Vergangenheit oder wie Geschichte im Comic gemacht wird, in: Hans-Joachim Backe u.a. (Hg.): Ästhetik des Gemachten. Interdisziplinäre Beiträge zur Animations- und Comicforschung, Berlin 2018, S. 257-283; Real Imagination? Holocaust Comics in Europe, in: Diana I. Popescu und Tanja Schult (Hg.): Revisiting Holocaust Representation in the Post-Witness Era, New York 2015, S. 231-250; Jenseits von Asterix. Comics im Geschichtsunterricht, Schriftenreihe: Methoden historischen Lernens, Schwalbach Ts. 2017² (2007); Die Versöhnten Bürger. Der Zweite Weltkrieg in deutsch-niederländischen Begegnungen 1945-2000, Münster 2014.

Christine Gundermann (Cologne):

Between Entertainment, History and Redemption

Anne Frank in Comics

In 2017, Ari Folman and David Polansky's "graphic diary" of Anne Frank was published throughout Europe. Although the comic was promoted as a "totally new" way (Fischer Verlag) to the world's most famous diary, it actually stands in a long tradition of graphic processing of "Het Achterhuis". In my contribution I focus on the phenomenon of "Anne Frank" as one of the most "popular" victims of the Holocaust, an often used tool of politics of history and a major sales argument. Emanating from the famous diary, the various comic and graphic novel adaptations that had been printed through more than 50 years around the world show first of all entangled histories and memories, enforced by global marketing structures. Although the "Diary" is widely understood as one of the most important testimonial of the Shoah, it is first and foremost its status as literary bestseller that was responsible for its appearing as comics.

Hans-Joachim Hahn (Aachen/Bern):

Distorted Traces of the Holocaust in Hergé's Tintin

Tintin as one of the most influential and successful comic series stretching almost over 50 years (1929–1976), addresses a.o. questions of extreme catastrophes and global power relations while also implementing antisemitic and racial stereotypes. Instead of following the suggestion that Hergé wrote 'Comics for Nazis', as the Swiss journalist Claude Cueni recently stated, an analysis of the series itself shows more ambivalent results. Although *L'étoile mystérieuse* (1941/42), which started in *Le Soir* only shortly after the genocide of the Jews of Europe was initiated, connects the story of a possible end of the world uncannily with antisemitic images and the desire to 'unmask' the villain in this story as 'Jew', it has been convincingly argued that the panels at the same time disperse the antisemitic projection.

Drawing on Michael Rothberg's concept of 'multidirectional memory' as well as on recent debates on 'alternate historical narratives', I will argue that the apparent absence of the Holocaust in Tintin has to do with the antisemitic imagery in some of Hergé's narratives and the question of how to deal with it afterwards. This is revealed by some distorted traces, which shall be discussed in the talk.

HANS-JOACHIM HAHN, Dr phil., is Associate Professor ('Privatdozent') at the Institute for German and Comparative Literature at the RWTH Aachen and guest lecturer at the Institute for German Studies at the University of Bern, Switzerland. In 2017 he received his *Venia legendi* for Modern German Literature. His research interests and publications focus on German language Jewish Literature, Modern German Literature, Research on Antisemitism, Holocaust Studies as well as Cultural and Popular Studies. In 2018 (Spring Term) he was Kurt-David-Brühl-Visiting Professor for Jewish Studies at Karl-Franzens-University of Graz. Among his recent publications is the collected volume *Representing, Mediating, Acquiring – Current Reflections on the Holocaust* (edited together with Bettina Bannasch, Göttingen 2018) (in German).

KATHRIN HOFFMANN-CURTIUS, Dr phil, freelance art historian, deputy professorships in Hamburg and Vienna, lectures at different universities, fellowships by the states of Baden-Württemberg and Brandenburg, visiting guest at the ifk in Vienna, expert member of the Colloquium for the Memorial of murdered Jews of Europe et al. Publications include: *Judenmord. Art and the Holocaust in Post-war Germany*, London, 2018. *Re-Rezipierte Erinnerung an den NS in Comicsequenzen von Art Spiegelman und Volker Reiche*, in: Bartl, Angelika, Mühr, Patricia und Wienand, Kea (ed): *Bilder – Wissen – Sehen. ReSaVair. Das Visuelle im Spannungsfeld von Kultur, Politik und Erinnerung*. Bielefeld: transcript 2011, pp. 75-97. *Deutsche Denkmalspolitiken nach 1945*, in: Figge, Maja u.a. (ed): *Scham und Schuld. Geschlechter(sub)texte der Shoah*. Bielefeld: transcript 2010, pp. 121-146. *Terror in Germany 1918/19: Visual Commentaries on Rosa Luxemburg's Assassination*, in: Sarah Colvin, Helen Watanabe -O'Kelly (ed): *'Women and Death: Warlike Women'*. Rochester NY: Camden House 2009, pp. 127–166.

Kathrin Hoffmann-Curtius (Berlin):

Postwar Graphic Cycles

My part in the conference will be to examine series of images which don't count as comics but like those tried to formulate the memory of the Holocaust. What do the media have in common and what are the basic differences between them? Do the differences have any influence on the reception?

To answer these questions I will take a look at three series from the 1940 produced by authors with different fates during the NS: The non-Jewish artist Jerzy Zielezinski from Poland was interned in the Warsaw Ghetto, and later on at Auschwitz, Flossenbürg and Dachau. The German Communist Lea Grundig had escaped to Palestine and Eduard Winkler took part in the Russian Campaign as official war painter. Their series were published already during the war or shortly after liberation, though they got considerable public attention first, they were almost forgotten soon. Only Grundig could exhibit some of her drawings in the following years.

Susanne Korbel (Graz):

The Portrayal of Children's Experiences of the Holocaust in Israeli Graphic Novels and Comics

Comics and graphic novels published in Israel have dealt with the Holocaust and particularly the experiences of children in various ways, yet they predominantly pursue an educational approach rather than illustrating the historical facts of persecution, expulsion, and extermination (e.g. Refuge from the Gestapo "קנארפּ הנאָהטאָ"). In an alternative version of the diary of Anne Frank, the illustrators and writers Folman and Polonski penned an alternative ending to Anne Frank's life story ("אָנע פֿראַנק'ס לעבן, אַלערנאָטיווע אַנצײג"), thereby introducing fantasy to the canon of Holocaust comics and graphic novels in Israel.

In the 151-page graphic novel, approximately 1000 illustrations reassemble Anne Frank's life story. These illustrations draw from illustrations style of the early twentieth century and were published with a French text almost simultaneously to the one in Hebrew. The pictures are painful realistic and refer to the book burnings equally as to Anne Frank witnessing the Gestapo arresting and picking up a Jewish woman from her home. Likewise, the illustrations include a fictional version of her life – they create a narrative layer that reveals imaginations and a life Anne Frank would have wished for. Hence, Folman and Polonski create an impressive composition between discourses of historiography and approaches of Holocaust education and bridge to questions strongly discussed in the Israeli society today, such as how could the Holocaust become an identification of young Israeli generations.

In this contribution, I examine examples of Hebrew graphic novels that deal with childhood and the Holocaust and that were published in Israel. I delve into the example of the bestselling alternative diary of Anne Frank by Folman and Polonski. Based on approaches from cultural studies, I ask how images illustrate the "un-illustratable" in order to meaningfully address young Israelis.

SUSANNE KORBEL is an FWF-funded researcher and lecturer at the Center for Jewish Studies at the University of Graz specializing in Cultural Studies, Migration Studies, and Jewish history. Currently, she is working on a project on new, non-exclusive narratives of the history of Jews in Vienna around 1900 based on everyday life encounters and relations aiming to overcome narratives of particularity. She is about to publish her first book, entitled *Jews, Mobility and Sex: Popular Entertainment between Vienna, Budapest and New York around 1900*. She has held fellowships with the OeAD and the David-Herzog-Fonds in Jerusalem, New York, Tübingen, and Vilnius and taught as visiting faculty at the Andrassy University Budapest and University of Haifa.

Joël Kotek (Brussels):

Jews and the Shoah in Comic Strip, from (complete) shadow to (intense) light

This paper aims to discuss how the European and American comics totally ignored the Jewish fate and the Holocaust until the turn of Maus and now integrated not only the Holocaust but most of the other genocides of the 20th century.

JOËL KOTEK teaches at the Free University of Brussels (ULB) and the Institut d'Etudes Politiques de Paris. He was the head of the formation Department at the Mémorial de la Shoah/Centre de Documentation juive contemporaine in Paris (2003-2006) and is, since, 2003, the Belgian correspondent of the Moshe Cantor Center on Anti-Semitism and Racism and holds in the Free University of Brussels (ULB) a course on European History, East and Central European history and Holocaust and genocides in the 20th Century. Dr Kotek has authored a number of important publications, including:

- La Shoah dans la Bande dessinée, Denoël, Paris 2017
- Mickey à Gurs, les cahiers de Horst Rosenthal, Calmann-Lévy, Paris, 2014, with D. Pasamonik.
- Dictionnaire de la Shoah, Larousse, Paris 2009, with G. Bensoussan, J-M. Dreyfus, E. Husson
- Cartoon and Extremism, The Jews and Israel in the contemporary Arab and Western caricature, Vallentine Mitchell, London, 2008 with the help of the EJC, the ADL. Preface by Antony Julius, Alan Dershowitz.
- La carte postale antisémite de l'affaire Dreyfus à la Shoah, Berg international, Paris, 2006, with G. Silvain
- Au nom de l'Antisionisme. Le Juif et Israël dans la caricature arabe depuis la seconde intifada, Complexe, Bruxelles, 2003 and 2005.

Laurike in 't Veld (Rotterdam):

Holokitsch?

Nazi Perpetrators in Holocaust Comics

The character of the 'evil Nazi' is a recurring figure in popular cultural depictions of the Holocaust. Monstrous, sadistic, and morally detached, these figures are clearly depraved, but through their aestheticised appearance and limitless power they can also become appealing. In this paper I explore some of these evil Nazi perpetrators in contemporary Holocaust comics, including Pascal Croci's *Auschwitz* (2002), through the lens of kitsch. I examine the interaction between excess and simplification that underlies the construction of these characters. In contrast, I demonstrate that many comics, like Reinhard Kleist's *The Boxer* (2014), offer a more nuanced depiction that works against the Manichean tendencies of *Holokitsch*. These comics complicate the model of the fetishised evil Nazi through various visual and narrative strategies, including anonymising the perpetrators and offering a more comprehensive view of different perpetrator positions and issues around complicity.

LAURIKE IN 'T VELD is a lecturer at the Erasmus School of History, Culture and Communication and a research associate at the Centre for Historical Culture, Erasmus University Rotterdam. She is the author of *The Representation of Genocide in Graphic Novels: Considering the Role of Kitsch* (Palgrave Macmillan, 2019).

PASCAL LEFÈVRE (PhD in Social Sciences) is Special Guest Professor in the Arts at LUCA School of Arts (campus Sint-Lukas Brussels, Belgium). The last twenty years has published widely on visual culture and foremost on graphic narratives. In 2018 he has contributed to books like *Drawn from Life. Issues and Themes in Animated Documentary*, (*À SUIVRE*) *Archives d'une revue culte*, and *Empirical Comics Research. Digital, Multimodal, and Cognitive Methods*.

Pascal Lefèvre (Brussels):

A Re-Reading of Bernard Krigstein's Master Race

Master Race, a short story of 8 pages by Al Feldstein and Bernie Krigstein (both of Jewish antecedent), was one of the first comics that dealt explicitly with the Holocaust at a time when this topic was seldom represented in American culture (Medoff 2018: 14). At the time of its publication, in March 1955 (in the first issue of a new comic book series of EC, called *Impact*), it was hardly noticed (Sadowski 2002: 191). A few years later Krigstein would stop working in the comics industry. Two decades later in the EC-fanzine *Squa Tront*, John Benson, David Kaskove and Art Spiegelman published a detailed formal analysis of *Master Race*, which was later republished and translated. Together with republications of Krigstein's comics and the monograph by Sadowski, the artist became canonized as one of the greatest of the field. It is especially *Master Race* that is considered as his *magnus opus* and whose original art was sold recently for \$600,000 to the Boon Foundation for Narrative Graphic Arts in Belgium. Though the analysis in *Squa Tront* is already considerably detailed, I believe that there are still other aspects to pay attention to: I will propose another perspective (the cinematic 180-degree rule) to explain some of the main effects of Krigstein's visualization of Feldstein's narrative.

Sarah Lightman (London):

We Are On Our Own – an Example of Feminist Rape Art

Today I will focus on the mass rape scene in *We Are On Our Own* (Drawn and Quarterly 2006), a graphic novel by Miriam Katin. In contrast to the heroic and romanticised portrayals of rape in the paintings of Nicolas Poussin, in these pages Katin has produced important feminist art about rape and I place Katin's work in conversation with the prints of German artist Käthe Kollwitz. In *Kollwitz: Woman and Artist*, Martha Kearns argues Kollwitz's print *Raped* (1907) "is one of the earliest pictures in Western art to depict a female victim of sexual violence sympathetically and from a woman's point of view [...]" (1976: 104). I conclude by reflecting on how my academic research into Katin's work inspired my own contribution to *Drawing Power: Women's Stories of Sexual Violence, Harassment, and Survival* edited by Diane Noomin (Abrams 2019).

SARAH LIGHTMAN is an artist, writer and curator. Her first graphic novel is her recently published autobiography, *The Book of Sarah* (Myriad Editions/ Penn State University Press 2019). She studied at The Slade School of Art for her BA and MFA, and the University of Glasgow for her PhD, and she is currently an Honorary Research Fellow at Birkbeck, University of London. Sarah was co-curator of "Graphic Details: Confessional Comics by Jewish Women" (2010-2016), an internationally touring exhibition that opened in nine museums in four continents. She edited *Graphic Details: Jewish Women's Confessional Comics in Essays and Interviews* (McFarland 2014) that was awarded the 2015 Will Eisner Award for Best Scholarly/Academic Book, The 2015 Susan Koppelman Award for Best Feminist Anthology, and An Honorable Mention for Jordan Schnitzer Book Award (Jews and The Arts). Sarah is co-editing *Bodies and Borders in Jewish Women's Comics* (Syracuse University Press 2020).
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MARTIN LUND is a Senior lecturer of religion at the Department of society, culture, and identity at Malmö university in Malmö, Sweden. He holds a PhD in Jewish studies from Lund university. His research focuses on the intersections of religion, identity, place and place, or ideology and comics. Recent and upcoming publications include *Re-Constructing the Man of Steel: Superman 1938–1941, Jewish American History, and the Invention of the Jewish–Comics Connection* (Palgrave 2016), *Muslim Superheroes: Comics, Islam, and Representation* (Harvard University Press/ILEX Foundation; co-edited with A. David Lewis); and *Unstable Masks: Whiteness and the American Superhero* (forthcoming from Ohio State University Press; co-edited with Sean Guynes). He is also co-editor of the book series *Panel by Panel: Critical Comics Studies* (University of Nebraska Press).

Martin Lund (Stockholm):

Superheroes and the Shoah

On the "Hyper-Americanization" of the Holocaust

The Holocaust is today a frequent concern of comics creators and audiences alike and will likely remain so. As such, it is important to consider what this interest means from a larger, cultural perspective. This paper looks at Magneto and the series *Chutz-Pow! Superheroes of the Holocaust*, published in three volumes by the Holocaust Center of Pittsburgh and focused on "The Upstanders," "International Heroes," and "The Young Survivors." In both cases, the rhetorical intersections of Holocaust and superhero are momentary, fleeting: comics featuring Magneto have over the past decade increasingly used Holocaust references as a dramatic rhetorical bludgeon with little or no substance or connection to the histories they claim; *Chutz-Pow!* uses a language of superheroism as a thin scrim over historical stories in order to make claims about what we can learn from the Holocaust. Using these examples, this paper argues that we might be seeing a form of "hyper-Americanization" of the Holocaust in certain superhero fictions.

Georg Marschnig (Graz):

Holocaust Education with Comics?

Qualitative Explorations among Austrian History Teachers.

Despite the growing interest of historical research and the increasing attention of the history-didactic community, comics have not really arrived in everyday history lessons, yet. In any case, this suggests a cursory review of the Austrian history textbook landscape. Although this is likely to change as a result of the recent curriculum novella, which explicitly demands working with comics (though limited to the ancient world), little is known about the attitudes of history educators towards the use of comics in history lessons. Since Jürgen Pandel's first didactic approaches to the comic genre in 1993, an ever-growing number of publications on historical learning with comic books can be identified, which for the most part express themselves very positively on the comic-generated historical learning effects. Additionally, due to the great popularity of the graphic novel genre, a huge stock of productions has been created, dealing with historical contexts. Consequently, there is an inevitable need for history lessons to respond to this "new" medium in the negotiation of history. However, how do history teachers react on this new challenge? Is there a willingness to deal with the new medium in the classroom? Are they able to deal with comics professionally? The submitted contribution would like to investigate these questions by discussing expert interviews with teachers at Graz secondary schools. The teachers are asked about their experiences with comics and historical learning and are invited to give their opinion on the potentials of comics in Holocaust Education. Based on the presentation of some examples (such as *Die Flucht*, *Maus*, *Auschwitz* and *Anne Frank*), the teachers should evaluate the possibilities of teaching the Holocaust with it and estimate the expected student reactions. Finally, they are confronted with theses of history didactics research on learning with comics and asked to comment on them. Thus, an attempt is being made to confront the rather positive statements of didactical research on working with comics and the re-

quirements of the new school curriculum on the one hand, with the opinions of school experts on the other in order to further explore the entanglements of Holocaust Education, Comics and Historical Learning.

GEORG MARSCHNIG is Senior Lecturer for the Didactics of History (University of Graz, since 2012). Currently, he holds a scholarship of the Habilitation Forum for Subject Didactics and Teaching Research at the University of Graz and works on the entanglements of historical learning, multiperspectivity and language skills. A secondary school teacher from 2009 to 2018, he collected profound experiences in Holocaust Education concerning diverse methodical and didactical approaches. He has published on several issues of History Didactics and Memory Studies.

DANA MIHAILESCU is associate professor of English/American Studies at the University of Bucharest, Romania. Her main research interests include Jewish American Studies, Holocaust (survivor) testimonies, trauma, ethics and memory. She is the author of articles in *Shofar* (forthcoming), *Journal of Modern Jewish Studies*, *East European Jewish Affairs*, *French Cultural Studies*, *American Imago*, *Studies in Comics* and, most recently, of the monograph *Eastern European Jewish American Narratives, 1890-1930: Struggles for Recognition* (Lexington, 2018).

Dana Mihăilescu (Bucharest):

Confronting the Shadow of the Holocaust through Transcultural Memory Networks

Martin Lemelman's *Mendel's Daughter* (2006) and *Two Cents Plain* (2010)

My paper examines two graphic memoirs by Martin Lemelman that bring together two different points of view about the Holocaust and Jewish identity: *Mendel's Daughter* (2006) focuses on the Holocaust from the perspective of the author's mother, a Holocaust survivor, as passed down to the son born after the end of World War II; its follow-up, *Two Cents Plain: My Brooklyn Boyhood* (2010), continues the story of Lemelman's family through the author's Brooklyn boyhood. This new book references back the role of the Holocaust in the author's early years by drawing on memories, artifacts and recordings of his mother, father and other family members, especially the mother's being haunted by the Holocaust and shtetl superstitions and the father pining for the good old days in Stalin's army. It also highlights the second generation's malaise in the escalating anti-Semitic atmosphere of 1950s-1960s U.S. I consider the two graphic narratives in view of examining how the entanglements of transcultural memories of the Holocaust deployed therein illuminate an awareness of multi-layered World War II experiences and their lingering legacies in second-generation narratives.

Jens Rasmus Nielsen (Hamburg):

What's Left to Go Untold

The Importance of Being Subjective

Two assumptions:

1.) "Given the fact that 'graphic literature' should always – among its other achievements – also entertain ['arouse curiosity'; 'guide and instruct'; 'provide an enlightening thrill'], the most 'interesting' material for visual storytellers probably still remains unearthed, somewhat buried among the reports from contemporary witnesses preserved in the archives of concentration camp memorials." – Why's that? Because those 'interesting' reports often don't apply to the scientific rule, or guideline, that every statement has to be verified by a second witness, or another unrelated source; wherefore they would not get included into the publications of historians and archivists working and researching in said institutions. But even if what is told in those reports may never achieve verification by means of science, there's still one question that shouldn't be overlooked: "How, why, to what purpose and under which circumstances have such often deeply personal-tinted reports been put down on paper?" This question might gain importance when, within the next one or two decades, the Holocaust is at risk to become a "cold" historical fact – something we may know a lot about, without being emotionally involved any longer.

2.) "If you want today's youth – pupils and students – to develop an interest in the Holocaust, you should be prepared to answer the question how such a 'historic' subject relies to their own lives and actual experiences." – During the run of a teaching unit with an advanced course in arts at a grammar school in Hamburg a couple of years ago I have been able to observe how human beings develop a distaste against any given subject – as soon as they believe that it has been imposed upon them against their will. To make them accept such a subject they have to have an opportunity to find an approach of their own. And usually it isn't enough to just provide them with information and let them search in the dark for a

path. So, as soon as there won't be any contemporary witnesses available any longer as guides, there will be no "human factor" to serve as an intermediary any more; the "historical facts" and the "individual self" will no longer connect that easily. And the notion that novels, movies, or comics may become substitutes for contemporary witnesses might lead astray, at least wherever its authors aim mainly at the imparting of historical facts. One has to take into account the needs of a young audience as well – and those needs might very often have, in a world where information usually is just one click away, to do with "escapism".

So, the question if [and, if "yes", how] the Holocaust is "representable" within the narrative form we call "comic" should always be discussed with the human basic need for "telling stories" in mind – and for the other need, the need for "getting stories told", as well.

JENS R. NIELSEN studied German philology, philosophy, and classical archeology at Hamburg University. In 1989 he was one of the founding members of Arbeitsstelle für Graphische Literatur (ArGL; research center for visual storytelling at Hamburg University). He worked in various roles (from in-betweenener to line-producer) for quite a few studios within the animation industry (domestic and abroad), was lecturing „Design“ and „Visual Storytelling“ at Animation School Hamburg (from 1998 until 2015), and has teaching assignments for various German colleges and Universities of Applied Sciences (f.i. Münster, Braunschweig, Flensburg). Nielsen still illustrates occasionally, he translates („Usagi Yojimbo“, „Sláine“), and he writes on manga, movies, and about genres. His latest publication is „Comics gegen Nazis? Geht das?“ (mpz Hamburg 2017, co-edited with Gerhard Brockmann). Since 2013 Nielsen is member of the board of speakers of Deutscher Kulturrat representing the German society of illustrators, Illustratoren Organisation (IO), which he co-founded in 2002.

Didier Pasamonik (Paris):

From the Dreyfus Affair to Maus, a short history of the animalisation of the representation of the Jews

Animalization is old as the fable. How does it affect the image of the Jews and how this representation is structured, from its racist and antisemitic phase to its memorial dimension in the Maus of Art Spiegelman.

DIDIER PASAMONIK is a Belgian publisher, journalist and curator. He is a well-known expert in comics, who contributes to a variety of magazines and newspapers. Pasamonik is the author of several essays about caricature, comics and popular culture. In addition to being the CEO of ActuaBD.com, the first website of reference on comics in France, he also teaches at the Holocaust Memorial in Paris.

Kees Ribbens (Amsterdam):

Visualizing the final stage of genocide. August Froehlich's early representation of the Holocaust in sequential art

Maus, Art Spiegelman's monumental work, is often not only considered to be the most canonical comic strip about the Holocaust, but it is also regularly considered to be the oldest comic on the destruction of European Jewry. Research in recent years has shown that comics on this subject were already produced during the Nazi era, both in countries that were directly confronted with the reality of National Socialist ideology as well as in other, non-occupied nations. To what extent we now have a complete picture of all comic strips that, to a substantial extent, refer to the Holocaust is still very much the question. Relevant comic strips that appeared in book form (such as the albums in the Franco-Belgian comics context) are probably the easiest to identify, while shorter or serialized comic strips in magazines are generally much less easy to oversee. In addition, comics have also appeared in publications that are less obvious (or less familiar) from the point of view of contemporary comics studies. An example of this is the work of August Froehlich, an American artist who not only worked as an illustrator in the film industry but also earned his spurs as an author of realistic and fictional American comic books. In 1944, somehow linked to this, he created the first documentary sequential narrative about the final phase of the Holocaust as part of a political brochure aimed at a US audience. In my presentation, I will discuss this forgotten work and aim to reflect on these more hybrid manifestations of comic art, in particular in the early decades when the recognizable forms of comic strips was less standardized than in later decades.

KEES RIBBENS is senior researcher at NIOD Institute for War, Holocaust and Genocide Studies in Amsterdam and endowed professor of Popular historical culture & War at Erasmus University Rotterdam. He studied Modern History at Radboud University Nijmegen and obtained his PhD at Utrecht University in 2001 after defending his dissertation on popular historical consciousness in the Netherlands. Ribbens worked as a researcher and lecturer at Utrecht University, Radboud University Nijmegen and Erasmus University Rotterdam. He was managing editor of the journal *Tijdschrift voor Geschiedenis* and is member of the editorial board of *European Comic Art*. Popular historical culture and public history in the broadest sense of the term are among his key interests. His interest includes both the history of WWII and the memories and representations of war and mass violence in the twentieth and twenty-first century. He has published widely on the representation of war in comics / graphic novels.

MARIE SCHRÖER is a research assistant and lecturer (French literary and cultural studies) at the University of Koblenz-Landau. Her publications focus on contemporary French literature (auto-fiction and autobiography), cultural semiotics and comics/bande dessinée. She has earned a PhD from Potsdam University for her dissertation on autobiographical comics (*Terrain de Je – Zum Wechselspiel zwischen Comic, Autobiografie und Bildungsroman*), co-hosts the Berlin Comic-Kolloquium (www.comic-kolloquium.de), writes comic reviews for the German newspaper *Tagesspiegel*, and is a member of various comic-related jurys (Comic-Stipendium des Berliner Senats, Lion-Feuchtwanger-Stipendium, Ginko-Award) and of the German Society of Comics Studies (ComFor).

Sarah Lightman (London), Marie Schröer (Landau), Véronique Sina (Cologne), Markus Streb (Gießen):

Panel Discussion: Postmemory, Gender and (Auto-)Biography

As a matter of fact, only very few comics have been created by or in close collaboration with survivors of the Shoah. However, since the early 2000s there is a growing number of (auto-)biographical comics, many of which were done by members of the second and third generation. Such comics are obviously influenced by Art Spiegelman's *MAUS. A Survivor's Tale* (1986/1991) but can furthermore be read in the context of drawings and image series from the camps and ghettos.

We will shortly present and discuss art by Charlotte Salomon, Joe Kubert's *Yossel, April 19, 1943: A Story of the Warsaw Ghetto Uprising* (2003), Miriam Katin's *We are on our own* (2006), Michel Kichka's *Deuxième Génération. Ce que je n'ai pas dit à mon père* (2012), Ari Folman and David Polonsky's *Anne Frank's Diary: The Graphic Adaptation* (2017) as well as Nora Krug's *Belonging* (2018). Our session addresses the interrelations and intersections between postmemory, (auto-)biography and gender. We will discuss the popularity of (auto-)biographical comics about the Shoah, their potential and limits concerning the concept of postmemory as well as the gendered implications they have to offer.

SAMANTHA BASKIND, Professor of Art History at Cleveland State University, is the author of five books, including *The Warsaw Ghetto in American Art and Culture* (2018), *Jewish Artists and the Bible in Twentieth-Century America* (2014), *Jewish Art: A Modern History* (2011), *Encyclopedia of Jewish American Artists* (2007), and *Raphael Soyer and the Search for Modern Jewish Art* (2004). She is also co-editor of *The Jewish Graphic Novel: Critical Approaches* (2008), the foundational volume in the field. Dr. Baskind has published over 100 articles and reviews in encyclopedias, academic journals, museum catalogues, and the popular press. She served as editor for U.S. art for the 22-volume revised edition of the *Encyclopaedia Judaica* and is currently series editor of *Dimyonot: Jews and the Cultural Imagination*, published by Penn State University Press.

KALINA KUPCZYNSKA is Research Associate at the University of Lodz, Institute for German Philology. She was DAAD-, Franz-Werfel- and Alexander-von-Humboldt-Fellow at the University of Frankfurt/Main, Vienna and Berlin (FU). She is co-editor of *Comic in Polen, Polen im Comic*. Berlin: Ch. A. Bachmann 2016 and of *Autobiografie intermedial. Fallstudien zur Literatur und zum Comic*. Bielefeld: Aisthesis 2019, among others. She is currently working on her book (*Habilitationsschrift*) *Wahre / Maskeraden. Autobiografische Schreibweisen in Comics und Graphic Novels* (tentative title). Since 2019 she is co-editing, with Renata Makarska, *Handbuch der polnischen Comickulturen nach 1989*, a compendium of the Polish Comics Culture after 1989 (to be published November/December 2020).

GERALD LAMPRECHT (PhD University of Graz) is professor for Jewish History and Contemporary History and head of the Center for Jewish Studies of the University of Graz. His research interests include Jewish history in the 19th and 20th century in Central Europe, history of the Jewish soldiers in World War I, national socialism and the persecution of the Jews and Memory Studies. Amongst others he is co-editor of the volumes *Jewish Soldiers in the Collective Memory of Central Europe. The Remembrance of World War I from a Jewish Perspective*, Böhlau: Vienna-Cologne-Weimar 2019. (with Eleonore Lappin-Eppel, Ulrich Wyrwa)

VÉRONIQUE SINA is a Research Associate at the Department of Media Culture and Theatre (Institut für Medienkultur und Theater) at the University of Cologne. She obtained her PhD in Media Studies at the University of Bochum with her dissertation: *Comic – Film – Gender. Zur (Re-)Medialisierung von Geschlecht im Comicfilm* (transcript 2016). As a postdoctoral researcher she is working in the realm of Gender and Queer Studies, Media Studies, Visual Studies, Holocaust Studies and Jewish Cultural Studies. Since October 2017 she is an Associate Member (Postdoc) of the DFG Graduate Research Group "Das Dokumentarische. Exzess und Entzug" ("Documentary Practices: Excess and Privation"). She is the co-founder and the spokesperson of the Committee for Comics Studies at the German Society for Media Studies (GfM) and the vice president of the German Society of Comics Studies (ComFor) as well as a member of the Comics Studies Society (CSS).

MARKUS STREB earned the first Staats-examen for teaching English and Politics & Economy in Gießen in 2014. Subsequently, he continued his studies in Marburg and Bochum. In 2015, he started his doctoral thesis on gender constructions in comics about the Shoah, which he is still working on. His research is funded by Hans-Böckler-Foundation. He is member of the Committee for Comics Studies at the German Society for Media Studies (GfM) as well as a member of the German Society of Comics Studies (ComFor).

He is also doing research on popular culture, Jewish life in rural Hessen in the late 19th and first half of the 20th century, media reflections of anti-Semitism, as well as the role of women in the far-right in Germany.

OLAF TERPITZ (PhD University of Leipzig, Habilitation University of Vienna) teaches Jewish literatures at the Center for Jewish Studies at the University of Graz. His research interests include Comparative literature studies, Jewish cultures in Eastern and Central Europe, European-Slavic-Jewish encounters, translation and transformation. He has published widely in the field of European-Jewish literature studies. Amongst others he is co-editor of the volumes *Jüdische Räume und Topographien in Ost(mittel)europa. Konstruktionen in Literatur und Kultur* (with Klavdia Smola, 2014), *Ivan Franko und die jüdische Frage in Galizien* (with Alois Woldan, 2016), *Concepts of Translation* (with Marianne Windsperger, Ingeveb. A Journal of Yiddish Studies, [to appear 2019]), as well as co-editor of the book series of the Center for Jewish Studies Graz and of the book series *Wiener Galizien-Studien*.

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