The interdisciplinary conference Novel — Seeming — Goods explores the futures of the anglophone novel at the intersections of content, form, production, and distribution. The conference takes its title from a line in Fredric Jameson’s 1991 groundbreaking study Postmodernism, or, the Cultural Logic of Late Capitalism. In this international conference, together with scholars from English and American literary studies and Book Studies with the Institute for Book Studies, the conference aims at discussing several questions related to the possible combinations of the terms in the conference title. What makes the novel, understood as a preeminent literary form, look like today, in an age of again-increasing anxiety over its role as a cultural capstone? What happens when these concerns are confronted with the question of the novel-as-good, the novel as a commodity and an increasingly complex digital and physical artifact in this age of media convergence? And finally, what is the practical context in which referencing the novel remains both a commodity and an increasingly complex digital and physical artifact in this age of media convergence? And finally, what is the practical context in which referencing the novel remains both a commodity and an increasingly complex digital and physical artifact in this age of media convergence?

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Where is advertising heading – and what is the future for journalistic media as an advertising vehicle while media convergence progresses? FORCES Media consumers, cooperatives, tax-payers, foundations – which business models have future potential for journalism? RESEARCH Where is advertising heading – and what is the future for journalistic media as an advertising vehicle while media convergence progresses? FORCES Media consumers, cooperatives, tax-payers, foundations – which business models have future potential for journalism? RESEARCH
Beginning

Thursday, September 22, 2016
Friday, September 23, 2016
Saturday, September 24, 2016

19.00 INFORMAL GET-TOGETHER
Tim Lanzendörfer / Corinna Norrick-Rühl (U Mainz)

EXPLORATORY NOTE 09.30 – 10.30
Tim Lanzendörfer / Corinna Norrick-Rühl (U Mainz)

SECTION “NOVEL”

14.00 – 15.00 EXPLORATORY NOTE
Stephen Shaprio (U Warwick) Speculative Histories and the Contemporary Novel: The New Narratives’ Search for a Usable Past

15.15 – 17.30 PANEL
Jeremy Rosen (U Utah) Shakespeare, Novelized: Hogarth, Symbolic Capital, and the Literary Market
Patrick Gill (U Mainz) Mind the Gap: The Contemporary Literary Novel and Conspicuous Absences
Mathias Nilges (St. Francis Xavier U) Still Life with Zeitroman: The Time of the Contemporary American Novel
Julia Round (Bournemouth U) Sandman, Aesthetics and Canonisation

LUNCH BREAK

19.00 CONFERENCE DINNER

SECTION “NOVEL-SEEMING”

14.00 – 15.00 EXPLORATORY NOTE
Claire Squires (U Stirling) The Country and the City Redux: Mapping Contemporary Britain in the C21 Novel

15.15 – 17.30 PANEL
Philip Löffler (U Heidelberg) Aesthetic Experience & The Consumption of Serial Art: Quality TV vs. the Novel

LUNCH BREAK

SECTION “SEEMING GOODS”

14.00 – 15.00 EXPLORATORY NOTE
Günter Leypoldt (U Heidelberg) Literature’s Symbolic Economies

15.15 – 17.30 PANEL
Ann Steiner (Lund U) ‘Selling’ Literature: Cultivating Book Buzz in the Digital Literary Sphere
Jim Collins (U Notre Dame) Novel-as-Good, Good Novels, Better eReaders

LUNCH BREAK

17.30 END OF CONFERENCE, RECEPTION (sponsored by SHARP)

SECTION “NOVEL GOODS”

14.00 – 15.00 EXPLORATORY NOTE
Clemens Spahr (U Mainz) The Great American Non-Fiction Novel: Contemporary Literary Journalism and the Book Market
Philipp Löffler (U Heidelberg) Aesthetic Experience & The Consumption of Serial Art: Quality TV vs. the Novel

15.15 – 17.30 PANEL
Jessica Pressman (San Diego State U) Shakespeare, Novelized: Hogarth, Symbolic Capital, and the Literary Market
Julia Panko (Weber State U) Auralis Facsimile: Mark(et)ing the Print Novel in the Age of Digital Reproduction
Melanie Ramdarshan Bold (U College London) Indie Publishers and the Contemporary Literary Marketplace

LUNCH BREAK

19.00 CONFERENCE DINNER

Thursday, September 22, 2016
Friday, September 23, 2016
Tuesday, September 24, 2016
Thursday September 22, 2016
Friday September 23, 2016
Saturday September 24, 2016

BEGINNINGS

SECTION "NOVEL"

09.30 – 10.30
Katy Shew (South Bend, IN)
The Country and the City: Mapping Contemporary Brazil in the 21st Novel

SHORT BREAK

10.45 – 13.00
Panel

Jeremy Rosen (U Utah)
Symbolic Capital, and the Literary Market

Patrick Gill (U Maine)
Mind the Gap: The Contemporary Literary Novel and Conspicuous Absences

Mathias Nilles (St. Francis Xavier U)
Still Life with Zeitroman: The Time of the Contemporary American Novel

LUNCH BREAK

EXPLORATORY NOTE 09.30 – 10.30
Claire Squires (U Stirling)
Sensing the Novel

SECTION "NOVEL-SEEMING"

14.00 – 15.00
EXPLORATORY NOTE

Stephen Shapero (U Warwick)
Symbolic Histories and Symbolic Capital: The Marxian Novel’s Search for a Global Status

15.15 – 17.30
Panel

Clemens Sparre (U Mainz)
The Great American Non-Fiction Novel: Mapping the Market

Philipp Löffler (U Heidelberg)
Anarchic Experience & The Consumption of Serial Art: Quality TV vs. the Novel

Julia Round (Bournemouth U)
Sandman, Aesthetics and Canonisation

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Gunter Leypoldt (U Heidelberg)
Literature’s Symbolic Economies

14.00 – 15.00
Panel

Ann Steiner (Lund U)
’Selling’ Literature: Cultivating Book Buzz in the Digital Literary Sphere

Alexander Starre (FU Berlin)
The Small American Novel: Reading, Marketing, and Evaluating the Short Book Today

Jim Collins (U Notre Dame)
Novel-as-Good, Good Novels, Better eReaders

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Katy Shaw (Leeds Beckett U)      The Country and the City Redux: Mapping Contemporary Britain in the C21 Novel
Jeremy Rosen (U Utah)           Shakespeare, Novelized: Hogarth, Symbolic Capital, and the Literary Market
Patrick Gill (U Mainz)          Mind the Gap: The Contemporary Literary Novel and Conspicuous Absences
Mathias Nilges (St. Francis Xavier U)   Still Life with Zeitroman: The Time of the Contemporary American Novel

LUNCH BREAK

EXPLORATORY NOTE     10.45 – 11.45
Stephan Shapiro (U Warwick)     Speculative Histories and Post-Capitalist Realism: The Narrative’s Search for a Usable Past
Clemens Spahr (U Mainz)         The Great American Non-Fiction Novel: Contemporary Literary Journalism and the Book Market
Philipp Löffler (U Heidelberg)  Aesthetic Experience & The Consumption of Serial Art: Quality TV vs. the Novel
Julia Round (Bournemouth U)     Sandman, Aesthetics and Canonisation

LUNCH BREAK

EXPLORATORY NOTE     14.00 – 15.00
Claire Squires (U Stirling)     The Country and the City Redux: Mapping Contemporary Britain in the C21 Novel
Jessica Pressman (San Diego State U)   Bookishness
Julia Panko (Weber State U)     Auratic Facsimile: Mark(et)ing the Print Novel in the Age of Digital Reproduction
Melanie Ramdarshan Bold (U College London)   Indie Publishers and the Contemporary Literary Marketplace

LUNCH BREAK

EXPLORATORY NOTE     17.30 – 18.30
Gunter Lepkowski / Corinna Norrick-Rühl (U Mainz)   Novels Today: Taking Stock and Moving Ahead
Rita Felski (U Yale)             Novel as a Form of Life: The Novel in the Postmodern Novel

END OF CONFERENCE, RECEPTION (sponsored by SHARP)
The interdisciplinary conference Novel — Seeing — Goods explores the futures of the anglophone novel at the intersections of content, form, production, and distribution. The conference takes its title from a line in Fredric Jameson’s 1991 groundbreaking study Postmodernism, or, the Cultural Logic of Late Capitalism, which posited that the novel is in crisis. The international conference brings together scholars from English and American literary studies and Book Studies with the aim of discussing several questions related to the possible combinations of the terms in the conference title. What does the novel, understood as a preeminent literary form, look like today, in an age of again-increasing anxiety over its role in society? How will public relations develop in the converging media world – and what will be the impact for journalism? In what way are we to make all of this new and old with, to what extent does the social Internet force journalists to rethink? Do media consumers, cooperatives, tax-payers, foundations – which business models have future potential for journalism? Where is advertising heading – and what is the future for journalistic media as an advertising vehicle while media convergence progresses? How will the social Internet force journalists to rethink? What happens when these concerns are confronted with the question of the novel-as-good, the novel as a cultural capstone? What are we to make of its connection with its often-proclaimed replacement by novel-seeming goods—that is to say, what is the practical context in which referencing the novel remains both a commodity and an increasingly complex digital and physical artifact in this age of media convergence? And finally, what is the practical context in which referencing the novel remains both a commodity and an increasingly complex digital and physical artifact in this age of media convergence?