

The Times of Culture
&
the Cultures of Time
British Temporalities





The organisation team would like to thank the *Universitätsgesellschaft Bielefeld* for its generous financial support of the conference

Introduction

Just like space, time is not a given, or some neutral dimension that simply provides our lives with an objective structure. Rather, the way that societies and groups in societies think about, utilize and regulate time is as much subject to interpretation, negotiation and contestation as other cultural structures. As such, each age has its own conceptions of time which are both embedded in the cultural order of a given society, and constitute a factor that shapes the very cultural setup of that society. The connections between time measurement and navigation in the period of early exploration and colonization, the standardisations of time and the contested rule of measured time over the lives of worker during industrialisation are some prominent examples of such time-culture relationships, but temporality has been important in a great variety of ways throughout cultural history.

The 2016 meeting of the German Association for the Study of British Cultures in Bielefeld turns to this important nexus of temporality and culture and explores the different ways in which cultural practices have engaged with or commented on conceptions of time in Britain. With a keynote on Victorian and Edwardian receptions of classical Rome in a time of high imperialism, Prof. Richard Hingley opens the conference by touching upon one of the most fundamental issues in the study of history and culture: the reconstruction of the past by the present. As the past is never captured objectively, scholars of any historical period need to pay attention to the formative role ideas about the past play in the formation of culture, politics and history itself. After Hingley's case study the discussion branches out into a variety of themes and directions. The three panels following the keynote explore such diverse topics as the negotiation of subjective experiences of temporality, the role of fossils in (literary) imaginations of deep time, and the metaphorical, political, and historical dimension of cultural notions of the present, past, and future.

The Bielefeld Centre for Interdisciplinary Research (ZiF) provides a perfectly suited location for the conference's scholarly immersion in question of British temporalities. Situated at the edge of the Teutoburger Forest and overlooking both Bielefeld and the university's main campus, the ZiF has long served as a highly productive retreat for scholarly discussions of such interdisciplinary nature as the study of temporality. Moreover, Bielefeld University and the ZiF in particular look back at a long tradition of reflecting on the intersections of history, society and culture. Reinhart Koselleck's notion of "Zeitschichten," i.e. the idea to conceive of historical time in terms of overlapping and intersecting geological strata, or the work of Norbert Elias on sociological processes, much of which was conceived on the very premises

during Elias' long fellowship at the ZiF, are the most prominent examples for continued interest in research revolving around the notion of time located at Bielefeld.

The Bielefeld British Literary and Cultural Studies section of the English Department is glad to welcome you at Bielefeld. We wish you and ourselves three days full of interesting, productive, communicative and pleasant panels and papers, discussions and thoughts. Sadly, our friend and dear colleague, Jutta Schwarzkopf, passed away earlier this year. This conference was meant to be our joint project, and her contribution to its conception and organisation has been much missed – almost as much as the person, colleague and scholar herself. In the following pages, you will find an obituary written by the *Arbeitskreis Historische Frauen- und Geschlechterforschung*, which we are happy to reprint here, because it sums up Jutta's academic trajectory and her scholarly profile. We would like to dedicate this conference to the memory of Jutta Schwarzkopf.

Ralf Schneider, on behalf of the organisation team

Nachruf

Jutta Schwarzkopf

25. Oktober 1953 – 7. Juni 2016



Jutta Schwarzkopf hat nach dem Studium in Göttingen, Lancaster/GB und Bremen 1978 ihr erstes, und 1980 ihr zweites Staatsexamen für das Lehramt an öffentlichen Schulen abgelegt. Danach nahm sie ein Graduiertenstudium im Fach Geschichte an der Universität Sussex/GB auf, das sie von 1985 bis 1987 im Doktorandenstudium im Bereich „Neuere Sozialgeschichte im internationalen Vergleich“ an der Universität Bremen fortführte. Noch bevor sie dort 1988 mit „summa cum laude“ ihre Dissertation abschloss, bekam sie 1987 eine Tätigkeit als wissenschaftliche Mitarbeiterin am

Institut für Technik und Bildung in Bremen angeboten. Danach folgten Aufenthalte als Research Fellow bei der Einheit Forecasting and Assessment of Science and Technology der Generaldirektion XII der Kommission der Europäischen Gemeinschaft in Brüssel (1989–1990), Lehraufträge an der Universität Bremen (1990–1993) und eine Hochschulassistentur am Historischen Seminar der Universität Hannover (1992–1997). Noch vor ihrer Habilitation erhielt sie eine Gastdozentur (1996) und eine Vertretungsdozentur (1998) am Department of Historical Studies an der University of Bristol/GB. Danach lehrte sie an den Universitäten Kassel, Oldenburg, Hannover, Hamburg, Paris VIII, Bremen, Magdeburg und an der Humboldt-Universität zu Berlin. Ihre berufliche Vita war geprägt durch Interdisziplinarität und den Einsatz für die Frauen- und Geschlechtergeschichte, für die sie sich an ihren jeweiligen Arbeitsorten und im Arbeitskreis Historische Frauen- und Geschlechterforschung engagierte. 2006 wurde sie aufgrund ihrer Verdienste in Lehre und Forschung an der Universität in Hannover zur außerplanmäßigen Professorin ernannt. Seit 2010 arbeitete sie an der Universität in Bielefeld.

Seit ihrer 1988 in Bremen vorgelegten Dissertation (*Women in the Chartist Movement*, London 1991) beschäftigte sich Jutta Schwarzkopf in ihren Forschungen mit der britischen Geschichte unter sozial- und geschlechtergeschichtlicher Perspektive. In ihrer 1999 an der Fakultät für Geistes- und Sozialwissenschaften in Hannover vorgelegten Habilitationsschrift vertiefte sie diesen innovativen Forschungsansatz und erweiterte ihn um die wirtschaftsgeschichtliche Perspektive

(*Unpicking Gender: Gender in the Lancashire Cotton Weaving Industry, 1880–1914*, Aldershot 2004). Welch breites Spektrum Jutta Schwarzkopf in der Lehre im Bereich des Grund- und Hauptstudiums abdeckte, erweist ihr Einsatz in verschiedenen Studiengängen, in denen sie Lehrveranstaltungen anbot. Sie war sowohl im Studiengang British Studies wie im Bereich der Sozial- und Wirtschaftsgeschichte des 19. und 20. Jahrhunderts und der Deutschen und Europäischen Zeitgeschichte eine geschätzte Dozentin. In ihren Lehrveranstaltungen beschäftigte sie sich mit deutschen, britischen und amerikanischen Themen in sozial- und wirtschaftsgeschichtlicher und geschlechtergeschichtlicher Sicht von der frühen Neuzeit (*The World Turned Upside Down: England in the Mid-17th Century*) bis in die zweite Hälfte des 20. Jahrhunderts (*Coal is Our Life – The British Miners’ Strike 1984/5*).

Nach ihrer Habilitation vertiefte und erweiterte Jutta Schwarzkopf ihr Forschungsprofil. So analysierte sie etwa in einem Aufsatz, wie Elisabeth I. in der zweiten Hälfte des 16. Jahrhunderts den zeitgenössischen Widerspruch zwischen weiblicher Geschlechtszugehörigkeit und Herrschaftsanspruch durch ihre umfassende Bildung und rhetorische Geschicklichkeit in verschiedenen performativen Akten überspielte (*Die weise Herrscherin. Gelehrsamkeit als Legitimation weiblicher Herrschaft am Beispiel Elisabeths I. von England (1558–1603)*), beschäftigte sich mit der Armut im 19. Jahrhundert (*Die Wahrnehmung städtischer Armut. London im 19. Jahrhundert*), beteiligte sich als Mitautorin an einem programmatischen Abriss zur Genderforschung (*Geschlechtergeschichte. Von der Nische in den Mainstream*) und publizierte Lexikonartikel zu „Gender“ und „European Women“ in der *Encyclopedia of Historians and Historical Writing*. Ihren großen Traum, eine Monographie über Elisabeth I. von England zu schreiben, konnte sie nicht mehr verwirklichen.

Unser AKHFG-Mitglied Jutta Schwarzkopf bleibt uns in Erinnerung als liebe Gesprächspartnerin und Mitstreiterin, als Powerfrau, die, wenn sie nicht gerade eine ihrer geliebten England-Reisen plante, mit dem Fahrrad und einem Stapel Büchern auf dem Gepäckträger zwischen den Universitätsgebäuden zu ihren Lehrveranstaltungen radelte, aber doch immer noch ein paar Minuten für ein Gespräch hatte, als eine unter den Studierenden außerordentlich beliebte Dozentin und eine von uns hochgeschätzte Kollegin und Freundin. Über unsere Gespräche und Begegnungen mit ihr werden wir sie erinnern.

AKHFG e. V.

November 2016

<http://www.akgeschlechtergeschichte.de/akhfg.html>

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Conference Programme

Thursday 17 November

from 12:30 –15:00	Registration (open until 18:00)	at Zentrum für Interdisziplinäre Forschung (ZiF) Address: Methoden 1, 33615 Bielefeld		
13:15 –15:00		Meeting Board & Advisory Council BritCult		
15:00 –17:30	Graduate Forum	15:00 –15:30	Imke Polland (Gießen)	Reinventing the British Monarchy? Heirs to the Throne as Protagonists of Media Events: Plurimedial Representa- tions of the Royal Weddings 2005 and 2011
		15:30 –16:00	Jonathan J. Steller (Leipzig)	Maker Democracy: Reading Collective Politics in Present- Day British and American Blockbuster Fiction
		16:00 –16:30		<i>Coffee Break</i>
		16:30 –17:00	Aline Ursula Sohny (Koblenz)	The Construction of Englishness and English Identity in <i>Sherlock</i>
		17:00 –17:30	Timo Frühwirth (Wien)	Silent Things: The Austrian Auden Estate
18:00 –18:45	Conference Opening	Opening Addresses		
18:45 –19:30	Keynote Lecture (plenary lecture hall)	Richard Hingley (Durham): Victorian and Edwardian Conceptions of Historical and Con- temporary Time: The Genealogies of Empire		
19:30 –22.00		Reception/Buffer Dinner at ZiF		

Friday 18 November (all panels take place in the plenary lecture hall)

09:00 –09:45	Panel 1 Time and the Experience of (Early) Modernity CHAIR: Ralf Schneider	Dorothea Flothow (Salzburg)	Time in the Restoration Period: ‘Chronotypes’ and ‘Communities of Practice’
09:45 –10:30		Wolfgang Funk (Mainz)	Voices from Deep Time: Making Fossils Talk
10:30 –11:00			<i>Coffee Break</i>
11:00 –11:45	(Panel 1 ctd.) CHAIR: Marcus Hartner	Irmtraud Huber (Bern)	The Comical Afterlife of Father Time in Victorian Britain
11:45 –12:30		Ellen Grünkemeier (Hannover)	The Power Politics of Time: Dominant, Residual and Emergent Practices of Time
12:30 –14:00	<i>Lunch</i>		Meeting of the Editors and Advisory Board of the <i>Journal for the Study of British Cultures</i>
14:00 –14:45	(Panel 1 ctd.) CHAIR: Marcus Hartner	Ines Detmers (Constance)	Bloomsbury Architects and Architectures of Time: Reading Charleston as a Memorial Chronotope
14:45 –15:30	Panel 2 Negotiating Subjective Time	Julia Hoydis (Cologne)	“What I’m out for is a good time”: Temporality between Risk and Routine in Alan Sillitoe’s <i>Saturday Night and Sunday Morning</i>
15:30 –16:00			<i>Coffee Break</i>
16:00 –16:45	(Panel 2 ctd.)	Johannes Schlegel (Göttingen)	‘I would prefer not to’: Procrastination and Cultural Politics
17:00 –18:30	Annual Meeting of the Members of the German Association for the Study of British Cultures		
ca. 19:30	<i>Conference Dinner at Kachelhaus, Bielefeld, Hagenbruchstraße 13</i>		

Saturday 19 November

09:30 –10:15	Panel 3 Time in Neoliberalism and Late Modernity CHAIR: N.N.	Georgia Christinidis (Rostock)	The Temporality of Coming-of-age Processes in the Neoliberal <i>Bildungsroman</i>
10:15 –10:45	<i>Coffee Break</i>		
10:45 –11:30	(Panel 3 ctd.) CHAIR: N.N.	Christoph Singer (Paderborn)	The Temporalities of Detention: Chronic Waiting at the Colnbrook Detention Centre
11:30 –12:15		Sebastian Berg (Bochum)	“Humans will be extinct in 100 years”: The Future and the Pre- sent in Debates on Environmentalism
12:15 –13:30	<i>Snack Lunch</i>		
13:30 –14:15	(Panel 3 ctd.) CHAIR: N.N.	Mark Schmitt (Dortmund)	“Welcome to the Afterfuture?”: Precarious Temporality, Can- celled Futures and Neoliberalism in the Current Discourse of Post-Capitalism
14:15 –15:00	Open discussion, end of conference		

Abstracts

Dorothea Flothow (Salzburg)

Time in the Restoration Period: ‘Chronotypes’ and ‘Communities of Practice’

It is one of the central claims of time studies that each age has its unique concept of time. These ‘chronotypes’ (Bender/Wellbery 1991) are seen as the result of developments in economy, technology, science, trade and, crucially, the ability to measure time. The trend in historical time concepts, according to most studies, is thus one of an increasing time awareness and ever tighter use of time.

The late seventeenth century, then, could be considered an ideal era to examine this claim, as the period has often been interpreted as one of considerable innovation: Time measurement improved; time and its importance for navigation were discussed by the Royal Society; towns, the economy and overseas trade grew and with them the trend to organize time more thoroughly. However, when examining not only scientific tracts of the period but also ego-documents, such as Samuel Pepys’s *Diary*, William Dampier’s *A New Voyage Round the World*, and Celia Fiennes’s *Through England on a Side Saddle*, the picture is more complicated. For these and other texts reveal highly individual and varying uses of time, which range from an almost complete disregard for ‘clock time’ to the continuing urge not to waste time. Similarly, exact time references and awareness can be found as well as mere vague allusions.

This finding, as the paper will argue, suggests the usefulness of the concept of different ‘communities of practice’ of time (Glennie/Thrift 2009). In this reading time is not a cultural given, not a monolithic factor, which dominates people’s lives. Rather, time is ‘performed’ according to different needs, influenced by a person’s profession, purpose or choice. Time is thus a tool and less of a cultural given; different chronotypes may co-exist at any one moment.

Wolfgang Funk (Mainz)

Voices from Deep Time: Making Fossils Talk

At least since Mary Anning dug the first ichthyosaur skeleton from the cliffs of Lyme Regis in 1811, fossilised remains of prehistoric life forms have figured as a significant link back to a time out of mind. Most prominently, the scientific conclusions drawn from their discovery were instrumental in stretching the time line of the earth as far back as to, more or less conveniently, take in the necessary ‘deep time’ required for Darwinian natural selection to take place.

In the first part of my paper, I will address in more detail this scientific revolution ushered in by the discovery and interpretation of fossils by introducing the key players in this context, who include Anning, William Smith, Charles Lyell, William Buckland but also supposedly 'lesser lights' such as Gideon Mantell and Samuel Woodward.

In a second step, I will try to show how these scientific developments were appropriated and use in 19th-century popular culture and literature to make the immemorial past a living experience. I will focus first on the – quite literal – reconstruction of the fossils into life-size dinosaurs, as e.g. in Richard Owen's 'Crystal Palace Dinosaur' landscape (1854), before looking at some literary examples of Jurassic recovery like Conan Doyle's *The Lost World* (1912) but also the fascinating poems by May Kendall ("The Lay of the Trilobite", "Ballad of the Ichthyosaurus" , "The Philanthropist and the Jelly-Fish"), which repeatedly feature fossilised speakers, who more often than not challenge traditional account of their own role in the history of the world.

Irmtraud Huber (Bern)

The Comical Afterlife of Father Time in Victorian Britain

There may be no way to talk about time except metaphorically. Time flows, is spent, flies or is ticking away – each expression implying a different conception and image of time. To trace the appearance, transformations and disappearance of such metaphors can provide insights into wider cultural changes in the way time is conceived.

One particular such image which has all but disappeared from today's conception of time is the emblematic personification of Father Time. Although Enlightenment criticism of allegory contributed much to the general decline of the emblem, the old man with wings, an hourglass and a scythe, sometimes bald except for a prominent forelock was still familiar to the Victorians. In particular at the end of the year, Father Time featured prominently in illustrations, poems, stories and pantos to bow out the old year and usher in the new one. The Victorian era, however, saw fundamental changes in social time-regimes and cultural conceptions of time which did not leave the image of Father Time untouched.

In my paper, I will trace the use of the figure of Father Time in Victorian periodicals, to argue that an era in which the abstract, mathematical time of the clock became ever more central to the organisation of society – due to interconnected factors like rapid urbanisation, the spread of the railway network, the increasingly strict regulation of work-hours and the acceleration of wireless communication – could no longer take a personified and thus anthropomorphic figure of Time seriously. What had been to previous centuries a serious, even morbid reminder of mortality is thus turned, in

the Victorians' imagination, into a figure of ridicule, or of blatant didacticism directed at children. The conditions of this change, so I will argue, may serve to illustrate some of the more general developments in the Victorians' attitude towards time.

Ellen Grünkemeier (Hannover)

The Power Politics of Time: Dominant, Residual and Emergent Practices of Time

Calendars and clocks are often held to be time per se, even though they are actually merely its symbols. Time is not simply given or pre-existing but interrelated with society, culture, history, politics and economics. It is a social construct that is contingent, active, unfinished and, with regard to its socio-political consequences, potentially unsettling. Focussing on the production of meaning, knowledge and power, the central question of my enquiry is therefore not so much what time is but how time becomes, how it is being produced and imagined by different social groups. Especially when time is conceptualised as clock time and thus in terms of money, it serves as an instrument of power, as an ideological practice. Yet these dominant understandings of time do not exhaust and incorporate all cultural meanings, practices and relations. Instead, there are alternative, i.e. residual and emergent, time cultures that work beyond or against the dominant one.

In this paper, I will study conceptualisations of and contests over time in 19th-century industrial capitalism by focussing on leisure patterns among the working classes. The trope 'time is money' refers not only to factory labour but also to leisure hours and, according to middle-class discourses, leisure should likewise be used and spent productively. However, time is not only defined by manufacturers and entrepreneurs but also by the workers themselves. Paying attention to these different perspectives, I will analyse in what ways cultural practices and products serve to uphold, perpetuate or challenge the prevailing regime of clock time. On a more general methodological level, I intend to show that cultural studies can play a pivotal role in studying the power politics of time because cultural phenomena are an important means of confronting and appropriating dominant conceptualisations of time.

Ines Detmers (Konstanz)

Bloomsbury Architects and Architectures of Time: Reading Charleston as a Memorial Chronotope

Charleston Farmhouse, set in Sussex, is both the last intact *lieu de mémoire* of the Bloomsbury Group and the most memorable location of Bloomsbury decorative arts and wares, created by the painters Vanessa Bell and Duncan Grant. When Quentin Bell,

the artists' son, died in 1996 his last project, a memoir about Charleston, was left incomplete. Carrying out the last will of her father, encouraged by the publishers, family and friends, his daughter Virginia Nicholson took on the task and finished the book. Published under the title *Charleston. A Bloomsbury House and Garden* (1997), combining memoirs in prose, photographs and ground plans, it offers a lively (re-)presentation of Charleston as "a kind of time capsule in which the public can examine a world which has vanished" (Bell/Nicholson 1997, 24).

Taking this statement as a starting point, with regard to the overall conference topic 'Cultures of Time', this paper will examine Charleston as a highly time-invested space. Using Michail Bachtin's concept of the 'chronotope', expanding its conventional employment as a specifically literary notion to the field of material culture, exemplary close readings of individual rooms, i.e. their underlying 'it-narratives' and/or 'object tales' (*sensu* Jonathan Lamb), aim at describing the time-reflexive functions of Bloomsbury interiors. These analyses, conceived as part of my ongoing inquiries into the research field of 'Aesthetic Proper Times' ('Ästhetische Eigenzeiten'), will thus provide a firm basis for an understanding of how and in what sense one may feel justified to speak of a unique Bloomsbury aesthetic architecture of temporality.

Julia Hoydis (Köln)

"What I'm out for is a good time": Temporality between Risk and Routine in Alan Sillitoe's *Saturday Night and Sunday Morning*

Typically read as an illustration of British post-war working-class culture, capturing – in Raymond Williams's well-known phrase – "structures of feeling" of a generation of young men, Alan Sillitoe's *Saturday Night and Sunday Morning* explores aspects of masculine identity caught between work routine, passive consumer culture and rebellion against authorities. Highlighting the compartmentalization into work and leisure time, the depiction of the protagonist's subjective experience of temporality takes priority over plot action or class politics in the novel. With Arthur Seaton living by the credo that "it's a good life, [...] if you don't weaken" (SNSM 219), this paper argues that his clearly gendered structuring of time is primarily based on risk-taking and making "time off" count. He is driven by the desire for pleasure and temporary escapes from the factory work regime, spending "Saturday night, the best and bingiest glad-time of the week" (SNSM 9) seeking to enjoy himself to the point of oblivion by boozing and "carrying on" with married women. While his preferred activities for Sunday mornings, fishing and country walks, offer more peace and security, the weekends also function to provide relivable moments and fantasies that make the work routine bearable. Continuously struggling against outside forces

infringing on his control over time and events, Arthur carefully manages his speed at work and his money but refuses to plan ahead. Through risk-taking, which both sustains and exhausts him, he simultaneously embraces and denies anticipating the future. It becomes clear that Arthur's "couldn't care less"-attitude has a serious undertone as any incentive to plan ahead is negated by a sense of futility and powerlessness. A sense of threat mounts throughout the narrative, which despite its episodic structure maintains a cyclical feel, the "slow-turning Big Wheel" (SNSM 9) of calendar time always overruled by the factory clock.

Johannes Schlegel (Göttingen)

'I would prefer not to': Procrastination and Cultural Politics

While cultural self-observations and self-descriptions of procrastination can be traced as far back as to the Early Modern period, it has remained, by and large, remarkably understudied. Procrastination, however, is always already indicative of the (cultural) politics of temporality as it is able to subvert the logics of capitalism and neoliberalism and their respective temporal regimes, while, at the same time, it may stall radical change through tactical filibustering and bureaucratic inertia. By drawing on examples from psychological case studies as well as British popular culture, this paper seeks to analyze the subject positions and the (cultural) techniques that are negotiated when procrastination is addressed.

Georgia Christinidis (Rostock)

The Temporality of Coming-of-Age Processes in the Neoliberal *Bildungsroman*

While age is an apparently unambiguous defining factor with regard to legal adulthood, sociologists have noted that since the late twentieth century, the social markers of adulthood, including financial autonomy, stable employment, a long-term partner, and children are acquired later in life, if at all. Increasingly, adulthood is subjectivised as 'a state of mind'. This has often been interpreted as a response to young people facing an increasing number of options and therefore choosing to extend their adolescence (or to embrace a new life stage, 'emerging adulthood', cf. Arnett) rather than assuming the responsibilities traditionally associated with adulthood. Especially in socioeconomically disadvantaged groups, however, stability and the markers of adulthood based upon it are increasingly difficult to achieve in a neoliberal economy; thus, the extension of adolescence is not necessarily a choice (cf. da Silva).

While the *Bildungsroman* is ostensibly concerned with maturity – i.e. with adulthood as a 'state of mind' – social markers of adulthood have nevertheless formed

a convenient shorthand for representing the achievement of maturity. Thus, Hegel already mocked the mundane resolutions of *Bildungsromane* in which the protagonist usually gets his girl and finds a job. The representation of maturity in the absence of such convenient shorthands presents a challenge to the genre and results in profound changes to narrative temporality: the focus is either put on the ‘fateful moment’ (cf. Giddens) as a quasi-epiphanic experience rather than the progression of the transformation it initiates – this is the case, for instance, in Monica Ali’s *Brick Lane*, whose protagonist seizes control of her fate as the result of a vision of her mother. In other novels, adulthood as a distinctive stage is ‘skipped’ and death is represented as the final and inevitable outcome of maturation processes, as is the case in Kazuo Ishiguro’s *Never Let Me Go*. Through a discussion of both novels, this paper will present a tentative outline of narrative temporality in the neoliberal *Bildungsroman*.

Christoph Singer (Paderborn)

The Temporalities of Detention: Chronic Waiting at the Colnbrook Detention Centre

“Here in the camp, we wait and wait and then wait some more. It is the only thing we do.” (Osondu, 2009) E.C. Osondu’s short story “Waiting” expresses an integral experience of refugees, namely the impact of being suspended in time, indefinitely. Sociologist Sarah Turnbull argues that in the U.K. waiting in immigration detention is “uncertain and unpredictable; it may last a few hours or a few days, or weeks, months, and even years. Consequently, the lived experience of detention is one of waiting” (Turnbull, 2015). At the same time the individual experience of waiting in detention is often overlooked in media discourses that mainly focus on the depersonalized mobilities of migrant groups.

This paper will theorize temporalities of waiting, acknowledging that waiting is the “neglected Achilles heel of modernity.” (Bissell, 2007) Theories of waiting will then be applied to Nana Varveropoulou’s photographic series *No Man’s Land* (2015). Her images depict refugees who are interned for months on end at the English Colnbrook detention centre, a privately run institution near Heathrow. She offers various perspectives on enforced waiting and highlights the impossibility of imagining one’s future as an *a-venir*, as forthcoming and predictable. *No Man’s Land* demonstrates how waiting renders the subjective perception of time – *durée* in Henri Bergson’s terms – unbearable and difficult to communicate. I would like to argue with Pierre Bourdieu that making “people wait [...] delaying without destroying hope is part of the domination” of the dispossessed (Bourdieu, 2000).

Sebastian Berg (Bochum)

“Humans will be extinct in 100 years”: The Future and the Present in Debates on Environmentalism

The above is a statement by Frank Fenner, a 95-years old microbiologist at Australian National University, on the consequence of the destruction of humans’ living environments. Obviously, he points to a time in the future that, to put it mildly, he is extremely unlikely to live to see. My paper argues that such use of dates, time scales, timeframes, time schedules, deadlines, etc. is typical for suggestions and discussions on how to deal with the challenges of environmental destruction. I suspect that the usage of time and temporal categories in hegemonic discourse on ecological issues serves the purpose of freeing humans from critically reflecting on, and modifying, their treatment of the non-human living world. While, at the surface level, statements like Fenner’s underline the urgency of environmental concerns, at a deeper level, they absolve people from facing these issues, because they tend to conceptualise them as problems of the future rather than the present. They do so in two different ways: one (fatalistic) line of argument has it that, eventually, environmental destruction will terminate life as we know it – but that we will be dead by then anyway. A second line of argument (optimistically) suggests long-term technological fixes (such as decarbonisation until 2050) to legitimise the postponement of necessary changes in production and consumption patterns, while assuring that (almost magically) problems will be solved in the future.

My paper tests this hypothesis by analysing the uses of temporal categories (timetables, schedules, deadlines, etc.) in both policy statements and specialist commentary in Britain. It contrasts these uses of timing with those suggested by British environmental activists. I hope to show that a perception of environmental destruction as something that goes on in the present rather than in the future is a precondition for adequately dealing with urgently needed modifications in the relationship of humans with the non-human world.

Mark Schmitt (Dortmund)

“Welcome to the Afterfuture?”(*) Precarious Temporality, Cancelled Futures and Neoliberalism in the Current Discourse of Post-Capitalism

In *After the Future* (2011), Franco Berardi argues that western capitalist societies have been experiencing a “slow cancellation of the future” since the 1970s and 80s (18). While the future used to hold the promise of progress and change throughout the 20th century, embodied in texts like the *Futurist Manifesto* as well as in utopian

political projects, we now live in “the century with no future” (ibid.). This was anticipated by late-20th-century forms of cultural expression such as British punk, and characterised by a profound sense of temporal fractation and an anxiety with regard to what might come after the present (Berardi 24). A number of recent publications by British cultural critics similarly engage with shifting notions of temporality and the future in the neoliberal era: in *Capitalist Realism* (2009), Mark Fisher rhetorically asks if there really is “no alternative” for the all-embracing capitalist system, while his collection *Ghosts of My Life* (2014) deals with cultural and political “hauntings” and “lost futures.” In their *Inventing the Future* (2015), Nick Srnicek and Alex Williams envision a postcapitalist “world without work”, and Paul Mason’s recent book is promisingly titled *Postcapitalism: A Guide to our Future* (2015).

In my paper I should like to address the post-capitalist project, its concept of neoliberal temporality and its engagement with a new, if sceptical, futurity that is sketched in these publications. I will do so by examining the British sociocultural contexts and political discourses from which these publications emerge and will relate them to the current political climate after the 2015 general elections. I argue that the sense of shock and frustration on the left after the re-election of David Cameron as well as the subsequent election of Jeremy Corbyn as an unexpected radical new leader of the opposition will have profound repercussions for the idea of a post-capitalist future sketched in these texts.

(*) Title borrowed from Mike Ladd’s album *Welcome to the Afterfuture* (Ozone Music 1999).