



**CAPONEU**

The Cartography of the  
Political Novel in Europe

# Summer School in Critical Theory and Praxis: Literature and Society

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**5–12 July 2026**

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**Palace Moise, Cres, Croatia**

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palace



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## **ORGANIZING TEAM**

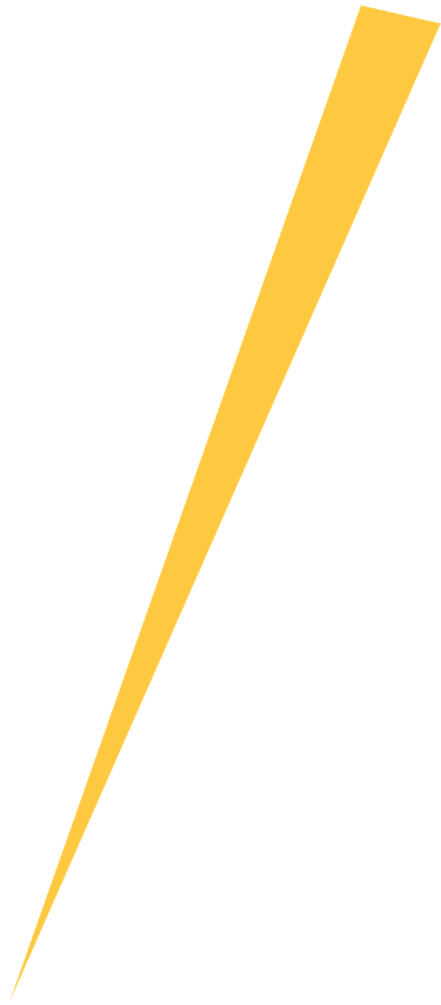
**Zrinka Božić**, PhD, Director of the Summer School, Faculty of Humanities and Social Sciences – Centre for Theoretical Research in the Humanities, University of Zagreb

**Zvonimir Glavaš**, PhD, Co-Director of the Summer School, Faculty of Humanities and Social Sciences – Centre for Theoretical Research in the Humanities, University of Zagreb

**Mirela Dakić Kučeković**, PhD, Co-Director of the Summer School, University of Zadar

**Tatjana Tihomirović**, Programme Secretary, Faculty of Humanities and Social Sciences – Centre for Theoretical Research in the Humanities, University of Zagreb

**Filip Kučeković**, Programme Assistant, Faculty of Humanities and Social Sciences – Centre for Theoretical Research in the Humanities, University of Zagreb



# **Summer School in Critical Theory and Praxis: Literature and Society**

**5–12 July 2026**

**Palace Moise, Cres, Croatia**

**The Summer School in Critical Theory and Praxis: Literature and Society** is a seven-day intensive programme held on the island of Cres, Croatia. It brings together scholars, students, researchers, artists, educators, activists, cultural workers, and policymakers for interdisciplinary exchange through lectures, workshops, and cultural events. The programme connects theoretical inquiry with literary and artistic practice, addressing pressing social and political issues while exploring creative and innovative responses. Participants, lecturers and workshop leaders will spend six working days engaging with this year's theme: the relationship between literature and politics. The programme will also feature artists whose work thoughtfully integrates theoretical, historical, and social research with experimental artistic practice.

There will be no parallel sessions; all participants will work collectively to foster an open, focused, and collegial environment. The group includes students, doctoral researchers, academics, cultural workers, activists, artists, policymakers, teachers, and informal educators, positioning the School as a dynamic meeting point between academia and wider society. Recognising that literature is deeply embedded in its social context, the programme will examine its role in interpreting and shaping political, economic, and cultural processes, as well as public understandings of social relations and change. Particular attention will be given to the shifting functions of literature throughout history – from a repository of cultural values to an agent of social transformation.

## **PARTICIPATING EXPERTS**

Alan Finlayson (The University of East Anglia, Norwich)  
Juan E. De Castro (The New School, New York)  
Oliver Frlić, theatre director  
Igor Bezinović, film director  
Ivan Jelić (University of Rijeka)  
Karin Doolan (Institute for Social Research, Zagreb)  
Liam Mullally (Autonomy Institute, London)  
Craig Jordan-Baker (University of Brighton)  
Rossita Terzieva-Artemis (University of Nicosia)  
Ivana Perica (Leibniz Centre for Literary and Cultural Research, Berlin)  
Aurore Peyroles (Leibniz Centre for Literary and Cultural Research, Berlin)  
Patrick Eiden-Offe (Leibniz Centre for Literary and Cultural Research, Berlin)  
Mark Devenney (Centre for Applied Philosophy, Politics and Ethics, University of Brighton)  
Vedrana Veličković (Centre for Applied Philosophy, Politics and Ethics, University of Brighton)  
Joanna Kellond (Centre for Applied Philosophy, Politics and Ethics, University of Brighton)  
German Primera (Centre for Applied Philosophy, Politics and Ethics, University of Brighton)  
Tara Talwar Windsor (University of Leeds)  
Miriam Schwarz (University of Cambridge)  
Błażej Warkocki (Adam Mickiewicz University in Poznań)  
Branimir Janković (University of Zagreb)  
Zvonimir Glavaš (University of Zagreb)  
Mirela Dakić Kučeković (University of Zadar)  
Zrinka Božić (University of Zagreb)

## PROGRAMME

### **5 July 2026 - SUNDAY**

19:00 – 20:00

Guest Arrival and Registration

20:00 – 21:00

Opening Ceremony

Welcome Drinks Reception

### **6 July 2026 - MONDAY**

#### **Workshop A**

09:00 – 10:30

Rossita Terzieva-Artemis (University of Nicosia)

*Truth, Metafiction, and Power: Postmodern Revisions of the European Political Novel*

15-minute break

#### **Workshop B**

10:45 – 12:15

Aurore Peyroles and Ivana Perica (Leibniz Centre for Literary and Cultural Research, Berlin)

*Political Readings of Natasha Brown's Assembly*

13:00 – Lunch

#### **Plenary Lecture**

18:00 – 19:30

Alan Finlayson (The University of East Anglia, Norwich)

*We can be heroes, every day: Myth, Decadence and Reactionary Digital Politics*

### **7 July 2026 - TUESDAY**

#### **Workshop C**

09:00 – 10:30

Mark Devenney and Joanna Kellond (University of Brighton)

*Gender, Family, and Politics of the Novel*

15-minute break

#### **Workshop D**

10:45 – 12:15

Tara Talwar Windsor (University of Leeds) and Miriam Schwarz (University of Cambridge)

*Alternative Epistemologies and the Politics of Memory in Sharon Dodua Otoo's Ada's Realm and Kamila Shamsie's A God in Every Stone*

13:00 – Lunch

#### **Plenary Lecture**

18:00 – 19:30

Juan E. De Castro (The New School, New York)

*Gabriel García Márquez versus Mario Vargas Llosa: Magic, Realism, and Politics in the Latin American Novel*

**8 July 2026 - WEDNESDAY**

**Workshop E**

09:00 – 10:30

Błażej Warkocki (Adam Mickiewicz University, Poznań)

*The Politics of Queer Literature in Poland from a Transnational Perspective*  
*Part I: The Interwar Period*

15-minute break

**Workshop A**

10:45 – 12:15

Rossita Terzieva-Artemis (University of Nicosia)

*Truth, Metafiction, and Power: Postmodern Revisions of the European Political Novel*

13:00 – Lunch

**Plenary Lecture**

18:00 – 19:30

Karin Doolan (Institute for Social Research in Zagreb) and Liam Mullally (Autonomy Institute)

*From practice to policy: the political novel in action*

**9 July 2026 - THURSDAY**

**Workshop B**

09:00 – 10:30

Aurore Peyroles, Ivana Perica, and Patrick Eiden-Offe (Leibniz Centre for Literary and Cultural Research, Berlin)

*How to Read Political Novels: Natasha Brown's Assembly*

09:00 – 10:30

15-minute break

**Workshop C**

10:45 – 12:15

Vedrana Veličković and German Primera (University of Brighton)

*Reading groups and the politics of literature*

13:00 – Lunch

**Roundtable *Politics in Artistic Practice***

18:00 – 19:30

Theatre director Oliver Frljić in conversation with Zrinka Božić (University of Zagreb) and Mirela Dakić Kučeković (University of Zadar)

**10 July 2026 - FRIDAY**

**Workshop D**

09:00 – 10:30

Tara Talwar Windsor (University of Leeds) Miriam Schwarz (University of Cambridge)  
*Alternative Epistemologies and the Politics of Memory in Sharon Dodua Otoo's Ada's Realm and Kamila Shamsie's A God in Every Stone*

15-minute break

### **Workshop E**

10:45 – 12:15

Błażej Warkocki (Adam Mickiewicz University, Poznań)  
*The Politics of Queer Literature in Poland from a Transnational Perspective*  
*Part II: Late Socialism and the Post-1989 Era*

13:00 – Lunch

### **Film projection and public forum**

20:00 – 21:00

A Pre-Screening Conversation  
Film director Igor Bezinović (TBC), Ivan Jeličić (University of Rijeka), Branimir Janković (University of Zagreb), and Zvonimir Glavaš (University of Zagreb)

15-minute break

21:15 - 22:30

*Fiume o morte!* (directed by Igor Bezinović) - screening

## **11 July 2026 - SATURDAY**

09:00 – 17:00

Excursion: Labin Republic and Raša  
(including a boat lunch and visits to Cres beaches)

20:00 *The Task of Writing a Political Novel*

Craig Jordan-Baker (University of Brighton) on *Brick Dust* in conversation with Mark Devenney (University of Brighton) and Zrinka Božić

21:15 – Closing Dinner

## **12 July 2026 - SUNDAY**

Departure

## **ABSTRACTS**



## KEYNOTES

**Juan E. Decastro (The New School, New York)**

### **GABRIEL GARCÍA MÁRQUEZ VERSUS MARIO VARGAS LLOSA: MAGIC, REALISM, AND POLITICS IN THE LATIN AMERICAN NOVEL**

This presentation looks at the political and aesthetic connotations of the narrative of two Latin American Nobel Prize Winners Gabriel García Márquez and Mario Vargas Llosa, arguably the best-known Boom novelists of the 1960s. After being friends and collaborators their personal trajectories would diverge. Colombian García Márquez became a supporter of left-wing movements, even being known as Fidel Castro's best friend; while Peruvian Vargas Llosa would first develop into a critic of the Cuban Revolution, later becoming perhaps the main public proponent of what is now known as neoliberalism. However, the important question is whether these divergent evolutions were reflected in their narrative writings. In particular, the presentation looks at García Márquez's *One Hundred Years of Solitude* (1967), the best-known Latin American novel of the 1960s; and the main influence on world magical realism; it will then analyze Vargas Llosa's realist narrative from the 1960s to the 1980s, in particular *The Cubs* (1967) and *The Real Life of Alejandro Mayta* (1984). The presentation concludes with a brief analysis of the afterlife of both García Márquez's magical realism, which, despite important exceptions, rapidly became a formula used by commercial authors, and of Vargas Llosa's modernized realism, which has, on occasion, inspired critical narrative, such as Spaniard Javier Cercas's *Soldiers of Salamis* (2001) and Cuban Leonardo Padura's *The Man who Loved Dogs* (2009).

**Alan Finlayson (The University of East Anglia, Norwich)**

### **WE CAN BE HEROES, EVERYDAY: MYTH, DECADENCE AND REACTIONARY DIGITAL POLITICS**

Digital platforms, in reconstituting the ways in which political ideas are communicated, have also precipitated a change in political ideologies: the meaning of the concepts that animate them, and the generic forms through which they are articulated. In this talk I explore how 'Reactionary Digital Politics' brings to the fore concepts of myth (of its role in social order) and of decadence (societal decline caused in part by the decline of myth). Online this ideology is articulated and performed as an invitation to 'followers' and 'subscribers' to experience politics as a call to heroic action, participation in a daily cosmic struggle against liberal norms (that is also ever greater subjection to the demands of digital capitalism).

**Karin Doolan (Institute for Social Research, Zagreb) and Liam Mullally (Autonomy Institute, London)**

### **FROM PRACTICE TO POLICY: THE POLITICAL NOVEL IN ACTION**

The lecture will reflect on the use of the political novel in educational settings as well as policy guidelines aimed at advancing its use as a tool for strengthening European democracy as a peaceful and inclusive public sphere.

## WORKSHOPS

**Rossita Terzieva-Artemis (University of Nicosia)**

### **TRUTH, METAFICTION, AND POWER: POSTMODERN REVISIONS OF THE EUROPEAN POLITICAL NOVEL**

This workshop will investigate the political novel in Europe (PNE) within a postmodern framework by examining two works by Laurent Binet and Antonio Scurati, two contemporary authors who redefine political narration through their distinct yet converging strategies. Postmodernism's skepticism toward authoritative narratives, its emphasis on textual self-reflexivity, and its interrogation of historical representation provide a critical lens for understanding how both authors engage with political power. Binet's metafictional techniques – most notably in *HHhH* but also in *The Seventh Function of Language* – expose the instability of historical truth and the ideological biases embedded in narrative construction, turning the political novel into a site of epistemological inquiry. In contrast, Scurati's *M.* employs a documentary-novel hybrid form that blurs the boundaries between archival record and literary invention, foregrounding the narrative mechanisms through which authoritarianism fashions its own mythologies. Together, Binet and Scurati demonstrate how postmodern narrative practices can revitalize the political novel not by abandoning political commitment, but by revealing how political realities are produced, mediated, and contested through narrative itself. Their works exemplify a postmodern political aesthetics that embraces ambiguity while sustaining a timely reflection on history, ideology, and the operations of power.

**Aurore Peyroles and Ivana Perica (Leibniz Centre for Literary and Cultural Research, Berlin)**

### **POLITICAL READINGS OF NATASHA BROWN'S *ASSEMBLY***

This workshop focuses on Natasha Brown's *Assembly*, a short yet powerful novel examining social inequalities and power relations in contemporary British society. Through the story of a young Black woman navigating the elitist worlds of finance and high society, the novel highlights the tensions between individual success, social pressure, and identity. The workshop invites students to consider how the novel, which they will have read beforehand, can be interpreted politically (in terms of race, class, or the intersection of the two) and how its narrative form contributes to exposing mechanisms of exclusion and domination. First, participants will share initial impressions of their reading, before engaging in a collective discussion, supported by additional texts, particularly articles illustrating the novel's various reception.

**Aurore Peyroles, Ivana Perica, and Patrick Eiden-Offe (Leibniz Centre for Literary and Cultural Research, Berlin)**

### **HOW TO READ POLITICAL NOVELS: NATASHA BROWN'S *ASSEMBLY***

In a second session on Natasha Brown's acclaimed novel, various methodological approaches to the political novel will be presented: text-external approaches (contextual, such as historical and sociological)

and text-immanent approaches (focusing on the novel's content and formal design). The session will also include a reflection on the political novel in relation to its different uses (in compulsory education, higher education, the NGO sector, book clubs, policymaking etc.). Using Brown's novel as a starting point, participants are invited to apply these different perspectives to assess Assembly, as well as to reflect on and suggest other titles that might better exemplify the methodological approach in question.

The session incorporates insights from various Caponeu events discussing gender, class, race, the history of the novel and the sociology of literature.

**Błażej Warkocki (Adam Mickiewicz University in Poznań)**

## **THE POLITICS OF QUEER LITERATURE IN POLAND FROM A TRANSNATIONAL PERSPECTIVE**

### Part I: The Interwar Period

This workshop examines the development of queer literature in Poland throughout the twentieth and early twenty-first centuries from a transnational perspective, with particular attention to the political significance of the West/East European distinction. While the novel constitutes a central focus, it is discussed within a broader cultural, political, and legal framework. The primary aim of the workshop is to explore the possibility of identifying an endemic, locally grounded “theory” of otherness or queerness. The workshop is divided into two parts: the first concentrates on the early twentieth century, with particular emphasis on the interwar period, while the second addresses late socialist Poland and the post-1989 transformation.

The first part focuses on the Polish Penal Code of 1932—the first enacted after Poland regained independence—which notably did not criminalize homosexuality and thus lacked an equivalent to Germany's Paragraph 175. Against this legal backdrop, the workshop examines the emergence of a discourse on queerness and otherness in interwar Polish culture. Particular attention is devoted to the literary criticism of Tadeusz Boy-Żeleński, including his series of essays and re-editions of works by the nineteenth-century novelist Narcyza Żmichowska. The session also includes a collective analysis of Maria Modrakowska's lost lesbian novel *Anetka* (1933).

### Part II: Late Socialism and the Post-1989 Era

The second part of the workshop turns to the late socialist period in Poland. It reconstructs key historical contexts, including the police operation targeting homosexual men known as “Hiacynt” (Hyacinth), as well as expert discourses on sexuality in socialist Poland, with special attention to transgender issues. Within this framework, the workshop introduces the literary and intellectual phenomenon of the *Transgressions (Transgresje)* anthology series. A central concern here is the formation of local knowledge and a distinctive discourse of otherness that emerged in the 1980s, particularly in connection with the work of literary scholar Maria Janion and her influential anthology series *Transgresje* (first volume published in 1981). Special emphasis is placed on the volume *Odmieńcy (The Outsiders)*, approached as an archive of knowledge on otherness and queer experience. These discussions are situated within the broader political dynamics of late socialist Poland and the Eastern Bloc.

The final section addresses the post-1989 period, focusing on the reception and assimilation of American queer theory and its influence on Polish literature. It highlights the role of literature—especially the novel—in processes of emancipation and in shaping broader political debates. Particular attention is given to the importance of literary anthologies in Poland and across Central and Eastern Europe.

**Tara Talwar Windsor (University of Leeds) and Miriam Schwarz (University of Cambridge)**

**ALTERNATIVE EPISTEMOLOGIES AND THE POLITICS OF MEMORY IN SHARON DODUA OTOO'S *ADA'S REALM* AND KAMILA SHAMSIE'S *A GOD IN EVERY STONE***

The workshop(s) will explore how these two twenty-first-century novels generate epistemic resistance to intervene in and challenge dominant models of (Western) European cultural memory in relation to colonialism (in both), the First World War (Shamsie) and the Holocaust (Otoo). The workshop(s) will engage with key theoretical texts on epistemic resistance and cultural memory and explore both novels' narrative structure and construction of temporality, and their foregrounding of hitherto marginalized experiences, knowledges and memories, particularly in relation to race and gender in a post-colonial global context.

**Mark Devenney and Joanna Kellond (Centre for Applied Philosophy, Politics and Ethics, University of Brighton)**

**GENDER, FAMILY AND THE NOVEL**

From ancient texts like Sophocles' *Oedipus Tyrannus* to contemporary works including Julia Armfield's *Private Rites*, the family bears a fundamental relationship to fiction. In its heteropatriarchal form, the family has been a vital tool in the reproduction of colonialism and capitalism. Today, the authoritarian right mobilises fantasies of the cis, binary, gender-divided nuclear family to bolster oppressive structures of power. At the same time, exclusion from the heterosexist and white supremacist nuclear family, particularly for queer communities and those of colour, has led to a flourishing of ways of doing family *otherwise* that feed the political imagination. Today on the left, 'family abolition' has become a shorthand for the inequalities and insecurities of privatised reproduction and property, and a horizon for social transformation. This workshop will explore the relationship between the politics of the family and the contemporary novel. Through a close reading of extracts from *Raw Content* (Booth 2025) and *Everything for Everyone* (Abdelhadi and O'Brien 2022), we will consider whether contemporary novels might function as sites of critique and radical imagination that challenge a privatised politics of the family, providing new ways of imagining how we might live together.

**Vedrana Veličković and German Primera (Centre for Applied Philosophy, Politics and Ethics, University of Brighton)**

**READING GROUPS AND THE POLITICS OF LITERATURE**

Over last three-to-four decades, there has been a growing interest in collective reading practices in the following fields such the anthropology of reading, literacy pedagogy and narrative medicine. Some of this work focuses on reading groups, and often this scholarship seeks to question the dominance of the isolated reader in cultural imaginaries. As Elizabeth Long notes, 'unseating this ideology of reading as essentially and only a solitary activity challenges the hegemony of an associated model of how culture works'; in short, a 'trickle-down' model of cultural dissemination. (1993, p. 205). This participatory workshop explores what it means to read literature together in reading groups and/or in other shared

spaces and the implications of this on the political function of literature. The participants will be asked to reflect on their experiences of reading-with-others, any political dimensions that defined the experience and any aspects of reading-with-others that were particularly rewarding and/or discomfoting. Reading materials (extracts from different works) will be provided in advance. This workshop builds on Dr Veličković's projects: 1) running queer intergenerational reading groups at The Coast is Queer Literature festival in Brighton on England's south coast, in part as a means to improve LGBTQ+ residents' access to culture and intergenerational connection in the city, and 2) 'Reading to Resist, Reading to Belong' with Brighton's Afrori Bookshop exploring how the bookshop acts as a space of community and belonging and what the act of reading Black Literature in Brighton means in terms of anti-racist practice, resistance, and representation, as well as how it can promote wellbeing, pleasure and joy in an increasingly hostile environment for racialised communities.

## PEOPLE BEHIND THE PROGRAMME

**Alan Finlayson** is a Professor of Political and Social Theory at the University of East Anglia, Norwich. His research combines the study of political rhetoric, the theoretical and historical analysis and interpretation of political ideas and ideologies, and contributions to the development of democratic political and cultural theory.

**Juan E. De Castro** is a Professor of Literary Studies at The New School in New York. His research includes diverse topics in Latin American literature: the work of the Peruvian novelist Mario Vargas Llosa; the way revolution and revolutionary thinking has been depicted in the region's fiction; the political and cultural activism of the Peruvian Marxist José Carlos Mariátegui during the 1920s.

**Oliver Frljić** is a critically acclaimed theater director, author, and theorist whose politically engaged work has shaped contemporary European drama. After relocating to Croatia during the Yugoslav wars, he completed degrees in Philosophy, Religious Studies, and Theater Directing in Zagreb. Over the past two decades, Frljić has built an international reputation by utilizing the stage to confront collective amnesia, nationalism, and societal taboos. His breakthrough production, *Cursed be the traitor of his homeland* (2010), catalyzed a career marked by bold institutional critiques, including his tenure as the General Director of the Croatian National Theatre in Rijeka (2014–2016). Faced with political backlash in the Balkans, his artistic trajectory shifted toward Western Europe, where he directed for prestigious German stages such as Schauspiel Stuttgart and Schauspielhaus Bochum. Following his tenure as the co-artistic director of the Maxim Gorki Theater in Berlin, he continued his work as an independent director on the international stage.

**Igor Bezinović** is a film director born in Rijeka, Croatia. His films include *Fiume o morte!*, *The Blockade* (Oktavijan Prize for Best Croatian Documentary, 2012), *Veruda* (Oktavijan Prize for Best Croatian Documentary, 2015), and *A Brief Excursion* (Big Golden Arena Prize for Best Croatian Feature, 2017), along with many other shorts. *Fiume o morte!* has received numerous international awards, including the European Film Award for Best European Documentary (2026), the main prize and FIPRESCI Award at the International Film Festival Rotterdam, the FIPRESCI Documentary Grand Prix, the Audience Award at CinEast Film Festival, and Best Film at the Adriatic Film & TV Awards. His work has been shown internationally at events including IFF Rotterdam, DOK Leipzig, IDFF Ji.hlava, CPH:DOX, Kurzfilmtage Winterthur, the Venice Biennale of Architecture, the Museum of the Moving Image, and the Guanajuato IFF. He graduated in Film Directing from the Academy of Dramatic Art in Zagreb, and in Philosophy, Sociology and Comparative Literature from the Faculty of Humanities and Social Sciences in Zagreb.

**Ivan Jeličić**, PhD in History, is Assistant Professor at the Faculty of Humanities and Social Sciences in Rijeka. His research explores political and social transformations in the late nineteenth and early twentieth centuries, particularly the transition from the Habsburg Empire to the successor states in the Upper Adriatic. He previously held a postdoctoral position in the ERC project *Nepostrans* at the Institute of Political History in Budapest. He has published his work, among else, in *Contemporary European History*, *The Journal of Modern Italian Studies*, and *The Journal of Modern History* (in co-authorship with Dominique Kirchner Reill and Francesca Rolandi).

**Karin Doolan** is a Research Associate at the Institute for Social Research in Zagreb. As a sociologist of education she has researched themes such as conceptions of citizenship education, how class inequalities are amplified by educational settings, and the impact of climate-change related disasters on the organisational life of schools. She has been particularly interested in the applications of Bourdieu's conceptual toolbox in post-socialist contexts. Her scholarship is inseparable from her activist sensibility and she is especially committed to collaborations with the civil society sector.

**Liam Mullally** is a Researcher at the Autonomy Institute in London, where he works across public and work futures.

**Craig Jordan-Baker** is a Senior Lecturer at the University of Brighton (CAPPE). He is a writer of fiction and non-fiction who researches the representation of landscape and nature and is also interested in Irish literature, history and politics, particularly in how these relate to the representation of space and landscape.

**Rossitsa Terzieva-Artemis** is a Professor in the Department of Languages and Literature at the University of Nicosia. She works in the fields of modern and contemporary anglophone literatures, continental philosophy (especially ethics and phenomenology), psychoanalysis, and cultural studies. Genre-wise, works with fiction (short story and novel) and drama.

**Ivana Perica** is a Research Assistant at the Leibniz Centre for Literary and Cultural Research in Berlin. Her research is concerned with the relationship between literary writing and politics and the intersections between literary and political theory. She focuses mainly on 20<sup>th</sup>- and 21<sup>st</sup>-century literature, with particular attention to literary public spheres and the socialist third way as it has evolved in the literary imaginary of the past century.

**Aurore Peyroles** is an Associate Researcher at the Leibniz Centre for Literary and Cultural Research in Berlin. Her research interests include intersections between literature and politics, theory and practices of literary commitment, "geopoetics", literary representations of space (especially peripheries).

**Patrick Eiden-Offe** is a Research Associate at the Leibniz Centre for Literary and Cultural Research in Berlin. His areas of expertise include literary and cultural history as well as the political history of ideas and social history of the 19<sup>th</sup> to 21<sup>st</sup> century. His research focuses primarily on the intersections between literature and philosophy, as well as literature and economics.

**Mark Devenney** is a Professor of Critical Theory at the Centre for Applied Philosophy, Politics and Ethics, University of Brighton. His research includes contemporary critical theories and radical politics, work in continental philosophy, populism, radical forms of politics and protest, discourse theory and deconstruction and the politics of inequality.

**Vedrana Veličković** is Principal Lecturer in Literature at the Centre for Applied Philosophy, Politics and Ethics, University of Brighton. Her research interests are in contemporary Black British and post-communist/'Eastern European' writing, specifically around the politics of representation.

**Joanna Kellond** is a Senior Lecturer at the Centre for Applied Philosophy, Politics and Ethics, University of Brighton. She works between political theory and cultural studies to explore the interrelation of social and symbolic change, with a particular interest in the philosophy, theory, politics and aesthetics of social reproduction and care.

**German Primera** is Senior Lecturer in Philosophy and Politics at the Centre for Applied Philosophy, Politics and Ethics, University of Brighton. His research and teaching engage with contemporary French and Italian philosophy, Black studies, and biopolitics, with a particular focus on political ontology, practices of refusal, and radical thought.

**Tara Talwar Windsor**, PhD, is Lecturer in German Studies at the University of Leeds. Before moving to Leeds, she was Research Associate and Affiliated Lecturer in the Faculty of Modern and Medieval Languages and Linguistics (MMLL) in Cambridge. She specializes in modern German culture, literature and history, with particular interest in the public roles of creative intellectuals. She is a member of the Cambridge-based research group 'Cultural Production and Social Justice', led by Sarah Colvin, Charlotte Woodford and Miriam Schwarz. She is a founding co-general editor of the yearbook and book series *Politics & Fiction* and is working on a monograph under the working title *Kaleidoscopic Memory & Epistemic Diversity in Contemporary Germany: Critical Intellectuals and the Politics of History*.

**Miriam Schwarz** is a Research Associate and Affiliated Lecturer at the University of Cambridge. She researches novel politics in contemporary German and Anglophone literature, with a particular interest in the representation of gendered, classed and racialised marginalisation through narratological characteristics.

**Błażej Warkocki** is an Associate Professor of Polish Literature and Anthropology of Literature at the Adam Mickiewicz University in Poznań. His research includes Polish literature, queer and gender studies, world literature, literary criticism, queer history in Poland and Central and Eastern Europe, position of literature to politics.

**Branimir Janković** is an Associate Professor of History at the Faculty of Humanities and Social Sciences, University of Zagreb. His research and teaching interests focus on the history of historiography, historiography and nationalism, the comparative history of revolutions, intellectual history, and public history.

**Zvonimir Glavaš** is an Assistant Professor of Literary Theory and History at the Faculty of Humanities and Social Sciences, University of Zagreb. His research interests focus mainly on literary and cultural theory, in particular the politics of literature, post-Marxist theory, intersections of literary and political theory, and (trans-medial) narratology.

**Mirela Dakić Kučeković** is a postdoctoral researcher and senior research assistant at the University of Zadar. Her research interests include literary and cultural theory and the sociology of literature. She was previously a postdoctoral fellow on the CAPONEU project at the Faculty of Humanities and Social Sciences, University of Zagreb.

**Zrinka Božić** is Associate Professor of Literary Theory and History at the Faculty of Humanities and Social Sciences, University of Zagreb. Her research interests include narrative theory, intersections between literature and philosophy, the position of literature and literary theory in relation to politics, avant-garde theory and practice, theories of representation and problems of testimony.

**Tatjana Tihomirović** is a project administrator for the CAPONEU project at the Faculty of Humanities and Social Sciences, University of Zagreb. Her expertise includes preparing project proposals for national and EU funding programs, such as ESF, Erasmus+, and Creative Europe. Additionally, she is a freelance trainer for certified EU project management programs offered by various open universities in Croatia.

**Filip Kučeković** is a research assistant at the Faculty of Humanities and Social Sciences, University of Zagreb. He is currently a student in the doctoral program of Doctoral Studies in Literature, Performing Arts, Film and Culture. His research focuses on literary theory and literary history.