

# DR SARAH LOHMANN

## POSTDOCTORAL FELLOW AND LECTURER

DEPARTMENT OF HUMANITIES, SOCIAL AND POLITICAL SCIENCES

ETH ZÜRICH

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### RESEARCH AND TEACHING PROFILE

**Utopian literature** from Plato to the present day, particularly **feminist utopian literature** of the late twentieth century; **science fiction** and speculative fiction; **intersectional feminism** and women's writing; **climate fiction**, **ecofeminism** and **Indigenous and Afrofuturisms**; **cognition** and feminist epistemology; Bakhtinian **chronotopes**; **moral philosophy**, philosophy of **time** and philosophy of **mind**; **systems** and complexity theory; **Gothic literature** and the **EcoGothic**; the history of the **novel**; twentieth and twenty-first century **British and American literature**.

### ACADEMIC POSITIONS

November 2023 –	<b>ETH Zürich</b> , Switzerland Postdoctoral Fellow and Lecturer at the Department of Humanities, Social and Political Sciences
April – July 2023	<b>University of Tübingen</b> , Germany Dozentin (Lecturer) in the English Department (Amerikanistik)
Oct 2022 – March 2023	<b>University of Tübingen</b> , Germany Wissenschaftliche Mitarbeiterin (Postdoctoral Research and Teaching Fellow in the English Department - Anglistik)
2021 – Oct 2022	<b>University of Tübingen</b> , Germany Teach@Tübingen Fellow (Postdoctoral Research and Teaching Fellow in the English Department as part of Teach@Tübingen, an Excellence Initiative programme)
2020 – 2021	<b>Durham University</b> , England Honorary Associate in the Department of English Studies
2015 – 2020	<b>Durham University</b> , England Teaching Assistant in the Department of English Studies

### EDUCATION

2016 – 2021	<b>Durham University</b> , England <i>Postgraduate Certificate in Academic Practice</i> (PG Cert, awarded Jan 7, 2021) Final project (Module 3): course design 'Feminist Utopian Literature Through the Ages' [Also awarded status as <b>Fellow of The Higher Education Academy (FHEA)</b> in Feb 2018 after successful completion of Modules 1 and 2 of DULTA (Durham University Learning and Teaching Award), later renamed Postgraduate Certificate in Academic Practice (PG CAP), Jan – Sep 2016 and 2017; see below]
2014 – 2020	<b>Durham University</b> , England <i>Doctor of Philosophy in English Literature</i> (PhD, awarded Aug 4, 2020) Thesis: 'The Edge of Time: The Critical Dynamics of Structural Chronotopes in the Utopian Novel' Passed with minor corrections ("magna cum laude") Supervisors: Professor Patricia Waugh and Professor Simon James Examiners: Dr Siân Adiseshiah (Loughborough) and Dr Jenny Terry (Durham)

- 2012 – 2013**      **University of St Andrews** and **University of Stirling**, Scotland  
*MLitt Philosophy*  
 Dissertation: ‘The Ethics of Selves: In Defence of the Connection Between Parfitian Reductionism and Utilitarianism’
- 2011 – 2012**      **University of St Andrews**, Scotland  
*MLitt Women, Writing and Gender* (Distinction in the Dissertation)  
 Dissertation: ‘On the Edge of Time: Feminist Utopias and Four-Dimensionality’
- 2007 – 2011**      **University of St Andrews**, Scotland  
*MA Hons Philosophy and English Literature* (First Class)
- 2003 – 2007**      **Städtisches Luisengymnasium**, Munich, Germany  
*Advanced subjects: English Literature, French* (Final grade in Abitur: 1.4)

## PUBLICATIONS

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### ACADEMIC PUBLICATIONS:

**Book Review:** ‘*The Routledge Companion to Gender and Science Fiction*, eds. Lisa Yaszek, Sonja Fritzsche, Keren Omry, and Wendy Gay Pearson’, *Utopian Studies* (invited, forthcoming).

**Peer-Reviewed Journal Article:** “‘Wheels turning in opposite directions’: Objective Temporality, Utopia and the Individual in Sheri S. Tepper’s *The Gate to Women’s Country* and Ursula K. Le Guin’s *The Dispossessed*’ (*Fafnir – Nordic Journal of Science Fiction and Fantasy Research* 2/2022).

**Book Chapter:** “‘What isn’t living dies’: Utopia as Living Organism in Joanna Russ’s *The Female Man* and Marge Piercy’s *Woman on the Edge of Time*’, in *Transgressive Utopianism: Essays in Honor of Lucy Sargisson*, eds. Raffaella Baccolini and Lyman Tower Sargent (Peter Lang Publishing, Ralahine Utopian Studies series, March 2021).

**Contributions to Textbook:** ‘Utopia’, ‘Dystopia’, ‘Ecological SF of the 1960s and 1970s’, ‘Sarah Pinsker’s *A Song for a New Day*’ and ‘Leni Zumas’s *Red Clocks*’ in *This is Not a Science Fiction Textbook*, eds. Mark Bould and Steven Shaviro (Goldsmiths and MIT, 2024).

**Short Monograph:** *An Introduction to ‘Woman on the Edge of Time’ by Marge Piercy* (Palgrave SFF: A New Canon, Palgrave Macmillan, eds. Anna McFarlane and Tim Miller) – commissioned and awaiting contract by autumn 2023.

**Edited Collection:** *Vampires and the Anthropocene: Essays on the Non-Human at the End of the World* (co-editing volume in collaboration with Simon Bacon) – currently soliciting contributions and contacting publishers.

**Journal Article:** ‘Shaping the Future: The Complex Reconfiguration of Utopia in Marge Piercy’s *Woman on the Edge of Time* and Joanna Russ’s *The Female Man*’ – in process, communicating with potential publishers.

**Monograph:** *The Edge of Time: The Critical Dynamics of Structural Chronotopes in the Utopian Novel* – in process, considering Edinburgh University Press as potential publisher.

**Book Review:** ‘Darwinian Feminism and Early Science Fiction by Patrick B. Sharp’, *Fantastika Journal* 2:1 (2018): 105-108.

**Conference Report:** ‘Conference Report: Organic Systems’, regarding *Organic Systems: Environments, Bodies and Cultures in Science Fiction* conference, Birkbeck University of London, <http://www.ccl.bbk.ac.uk/conference-report-organic-systems/> (September 2017).

### INVITED OUTREACH INTERVIEWS:

**Featured as consulted academic expert in ‘Essay: Stranger than Fiction’ by Suyin Haynes, *Kinfolk* magazine**, issue 52 (*The Influence Issue*), June 2024, <https://www.kinfolk.com/product/issue-52/>.

**Interviewed as part of election to ‘Fellow in Focus’ for August 2022 in the College of Fellows**, University of Tübingen, recognising outstanding interdisciplinary research as well as scholarly contributions to the College of Fellows - Center for Interdisciplinary and Intercultural Studies, <https://uni-tuebingen.de/forschung/zentren-und-institute/college-of-fellows/fellows/fellow-life/fellow-in-focus-1/#c1880282>.

**‘Meet the Future: An Interview with Sarah Lohmann’, *SFRA Review* 50:1** (2020): 13-18. Interviewed by SFRA review editor Sean Guynes for column highlighting the work of ‘up-and-coming SF scholars, typically graduate students, postdocs, and recent hires’, <https://sfrareview.org/2020/07/10/50-1-mtf/>.

**Featured Interview for Podcast Episode on *The Dispossessed*, Utopian Horizons Podcast on Soundcloud**, Oct 2018 – interviewed by Paul Walker-Emig on *The Dispossessed* by Ursula K. Le Guin, <https://soundcloud.com/utopianhorizons/the-dispossessed-part-1> and <https://soundcloud.com/utopianhorizons/the-dispossessed-part-2>.

**‘Feminist Utopias and Afrofuturism’ Podcast, Palace Green Library on Soundcloud**, Summer 2017. Discussed alternative time travel stories featured in ‘Time Machines’ exhibition at Palace Green Library, Durham (of which I served as Project Officer) alongside Dr Jenny Terry, Senior Lecturer in Department of English Studies, Durham University, <https://soundcloud.com/user-703994846/feminist-utopias-and-afrofuturism>.

OTHER INVITED OUTREACH PODCAST PROJECTS:

**Co-host of ‘Exploring Utopian York’ Podcast (guided tour and discussion) for York Festival of Ideas 2018 with Dr Adam Stock of York St John University**, Apr – Jun 2018. Researched, wrote and recorded 1.5-hour academic podcast exploring utopian visions, science fiction and the imagination in relation to the history and urban planning of the city of York. Interdisciplinary outreach project representing Durham and York St John Universities, <https://yorkfestivalofideas.com/2018/community/exploring-utopian-york/>.

**‘Eugenics in Utopian Literature’ Podcast, READ: Research in English at Durham website**, Aug 2017. Recording of ‘Eugenics in Utopian Literature’ paper presented at *Late Summer Lecture Series*, Durham University, <https://readdurhamenglish.wordpress.com/2017/11/07/new-podcast-eugenics-in-utopian-literature/>.

## TEACHING QUALIFICATIONS AND EXPERIENCE

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**Seminar Co-Leader, BA/MA/PhD course ‘Science Fiction’, ETH Zurich**, Autumn Semester 2024. Together with Professor Andreas Kilcher, designing, co-teaching and evaluating weekly 2-hour seminars for an interdisciplinary student cohort, including personal essay and presentation feedback sessions for each student.

**Seminar Leader, BA/MA/PhD course ‘Climate Fiction’, ETH Zurich**, Spring Semester 2024. Single-handedly designed, taught and evaluated weekly 2-hour seminars for an interdisciplinary student cohort based entirely outside of the humanities, including personal essay and presentation feedback sessions for each student.

**Seminar Leader, MA course ‘Complex Currents: the Critical Dynamics of Contemporary Climate Fiction’, Tübingen University**, Summer Semester 2023. Single-handedly designed, taught and evaluated weekly 2-hour seminars, including personal essay and presentation feedback sessions for each student.

**Seminar Leader, MA course ‘Navigating a German MA programme: A Perplexed User’s Guide to MA-level study programmes at Tübingen’, Tübingen University**, Winter Semester 2022/23 and Summer Semester 2023. Single-handedly designed, taught and evaluated weekly 3-hour seminars. Students independently reached out to department to have course made permanent and mandatory for incoming students.

**Seminar Leader, BA course ‘Doing Literature: Consolidation of Skills in Literary Analysis’, Tübingen University**, Winter Semester 2022/23. Single-handedly designed, taught and evaluated weekly 3-hour seminars.

**Seminar Leader, BA course ‘Ghosts and Others: Systems, Selves and the Supernatural in Gothic Literature’, Tübingen University**, Summer Semester 2022. Single-handedly designed, taught and evaluated weekly 2-hour seminars, including personal essay and presentation feedback sessions for each student. Course ‘strongly inspired’ the founding of a new student theatre group at Tübingen (see feedback below).

**Seminar Leader, BA course ‘Women Writing Worlds: Feminist Utopian Literature Through the Ages’, Tübingen University**, Winter Semester 2021/22 and Summer Semester 2023. Single-handedly designed, taught and evaluated weekly 2-hour seminars, including personal essay and presentation feedback sessions for each student (course currently in progress again after excellent feedback).

**Private English and German Language Coaching**, 2011/12, 2015/16 and 2020-2022. Provided English and German language coaching sessions for private clients, focusing on conversation, academic or business vocabulary and writing skills.

**Postgraduate Certificate in Academic Practice (PG CAP), Durham University**, Jan 2016 – Oct 2020. Advanced postgraduate British teaching qualification for university lecturers, taught and assessed at level of master’s degree, designed to equip holders with the skills to provide high-quality teaching and learning. Final module passed Oct 2020 (design of undergraduate/MA module ‘Feminist Utopian Literature Through the Ages’); PG CAP certificate awarded on Jan 7, 2021.

**Training Course, ‘An Introduction to Teaching and Learning Online’, Durham University**, early June 2020. Two-week course to support academics and other teaching staff in developing modules that can be taught online, appreciating the pastoral and academic support needs of an online learner, and using institutional tools for e-assessment and e-feedback.

**Digital Research Methods Webinar, Newcastle University**, June 4, 2020. One-day webinar exploring the challenges, motivations and solutions to moving research and data collection online.

**Fellow of The Higher Education Academy (FHEA)** awarded Feb 2018 after successful completion of Modules 1 and 2 of DULTA (Durham University Learning and Teaching Award), later renamed Postgraduate Certificate in Academic Practice (PG CAP), Jan – Sep 2016 and 2017 (see above).

**Four years of experience as Teaching Assistant on first-year course ‘Introduction to the Novel’, Durham University**, 2015/16, 2016/17, 2018/19, 2019/20. Tasks included tutorial teaching, essay and exam marking, holding personal essay feedback sessions for each student, and pastoral student support.

**Lecturer, Postgraduate Lecture Day, Durham University**, May 2019, ‘Everywoman in a Man’s World: Identity and the Struggle for Selfhood in *Jane Eyre*’.

**Three years of experience as lecturer in Science Fiction for Supported Progression Summer School, Durham University**, Aug 2016, 2017 and 2018. Designed and delivered interactive lectures on Science Fiction literature and critical analysis, followed by evaluation through essays.

## **EXAMPLES OF OTHER ACADEMIC AND EXTRACURRICULAR RESPONSIBILITIES**

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**Co-founder, Zurich Science Fiction Network (ZSFN), ETH Zurich and German-speaking Switzerland**, November 2023 onwards. Co-founded ZSFN with Professor Andreas Kilcher, now collaborating with organisational team including Kilcher as well as Christine Lötscher and Simon Spiegel of the University of Zurich to facilitate science fiction studies events at various universities and other venues in Zurich, Bern, Basel, Luzern and other parts of German-speaking Switzerland.

**Co-organiser, Kolloquium ‘Speculative Temporalities’, ETH Zurich**, Spring Semester 2024. As part of team of two, organised well-attended lecture series through the DGess department at the ETH, featuring local and international speakers including Professor Mark Bould. Duties included inviting speakers, organising funding, publicising lectures, chairing events, giving presentations and hosting a workshop.

**Co-organiser, Symposium ‘Social Justice and Technological Futures’, University of Tübingen**, May 2023. Collaborating with colleagues from American Studies, the RHET AI Center and the International Centre for Ethics at the University of Tübingen to arrange a large-scale, multi-day international symposium on Artificial Intelligence and social justice in the design of technological futures. Arranged funding from multiple sources (see ‘selected awards’).

**Project Officer for museum exhibition *Time Machines: The Past, the Future, and How Stories Take Us There*, displayed at Palace Green Library, Durham in summer 2017**, Jan 2016 – Apr 2017. Researched, collaborated on and wrote majority of text for highly successful exhibition on time travel and narrative, an outreach project by Durham University English department and Palace Green Library. Worked in team with academic lead Professor Simon James and curatorial lead Emma Hamlett. Project used as REF impact case study for English department.

**Convenor, ‘Inventions of the Text’ Seminar Series, Durham University**, Oct 2016 – Jun 2017. Organised popular bi-weekly talks by local and international academics on subjects related to the study of English literature. Tasks included leading team of three assistants, communicating with speakers, chairing all events and organising publicity.

**Co-convenor, Late Summer Lecture Series, Durham University**, Feb – Oct 2015. As part of a team of three, organised well-attended public lecture series through the Department of English Studies, with a focus on interdisciplinary papers. Duties included inviting speakers, organising funding, publicising lectures, and chairing events.

**Research Assistant on New Town Literature Project, Durham University**, Jul 2015. Compiled bibliography of literature on post-war New Towns in Britain for book project led by Dr John Nash. Responsible for making use of various physical and online databases to produce an extensive listing of all relevant primary sources as well as literary criticism of New Town literature, contemporary reporting on New Towns, and recent historical and sociological discussion of both New Towns and New Town literature. Received significant praise on quality of research (see below).

**Editor, Durham University Postgraduate English Journal**, Nov 2014 – May 2015. Solicited, selected and edited academic articles and reviews as well as organising the referee process for the prestigious Open Access Durham University Postgraduate English Journal, one of the longest-running online postgraduate English journals, and overseeing its publication both online and in print.

**PhD Student Representative, Durham University Student Staff Consultative Committee and Board of Studies, Department of English Studies**, Oct 2014 – Oct 2015. Acted as representative of PhD students in the Department of English Studies in regular meetings concerning teaching and student issues.

**President, University of St Andrews Literary Society**, 2010-2013. Organised a variety of popular events including talks by high-profile authors and academics, theatre trips, debates and socials as head of a committee over a three-year period. Significantly increased membership of society.

**Founder and Editor in Chief, Minerva (St Andrews Feminist Society Journal)**, 2010-2011. Solicited and edited academic articles, poetry and prose on issues of gender, feminism and queer theory as leader of an editorial team for first Feminist Society journal at University of St Andrews; coordinated layout, design and printing.

**President, University of St Andrews Feminist Society**, 2010-2011. Organised talks, gender workshops, theory presentations, demonstrations, marches, art exhibitions and film festivals. Significantly increased membership and public profile of society.

**President, University of St Andrews Philosophy Society**, 2009-2010. Organised debates and socials as well as talks given by highly respected internal and external philosophers. Greatly increased membership to form one of the largest academic societies in St Andrews (approx. 200 members).

### **INVITED TALKS, PANELS AND KEYNOTES**

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**Invited Talk:** ‘Feminist Cognition and Climate Fiction’ at workshop ‘Gender and Environment in Speculative Fiction: Local Practices – Transatlantic Conversations’, hosted by Jun.-Prof. Judith Rauscher, University of Cologne, Germany, Jul 2024.

**Invited Conference Paper:** ‘Like children dying in a forest’: The Science Fiction Short Story and the Morality of Machine Cognition in EM Forster’s “The Machine Stops” and Ray Bradbury’s “There Will Come Soft Rains” at conference ‘The Persistence of the Short Story: Traditions and Futures – International Symposium’ hosted by Obama Institute for Transnational American Studies, Society for the Study of the American Short Story, American Literature Association, and European Network for Short Fiction Research, University of Mainz, Germany, Jul 2024.

**Invited Talk:** ‘Utopian Chronotopes and the Feminist Utopia as Critical Thought Experiment’, Lunch Talk, College of Fellows, University of Tübingen, Germany, Jul 2022.

**Invited Paper:** ‘Reinventing the Utopian Model for Social Resistance’ at ‘Utopian Thinking in International Law, Human Rights and Governance: Cross-Disciplinary Seminar including International Law, Human Rights, Literature, Architecture and Sociology’, Newcastle Law School, Newcastle University, UK, Nov 2019.

**Keynote Address:** ‘And Then There Were None: Feminism, Identity and the Possibility of a Human Utopia’ for ‘Identitees: A Spectrum of Representation’, MA graduate conference, Teesside University, Middlesbrough, UK, Mar 2018.

**Keynote Address and Panellist:** ‘Complex Relations: Rethinking Utopia in Marge Piercy’s *Woman on the Edge of Time* and Joanna Russ’s *The Female Man*’ for DurhamCon, annual convention of the Durham Science Fiction and Fantasy Society, at Durham University, Feb 2018; also held panel discussion with fellow keynote speaker Justina Robson.

**Invited Talk:** ‘The Coming Races: Eugenics in Utopian Literature’, Late Summer Lecture Series, Durham University, Durham, UK, Sep 2017.

**Invited Talk:** ‘Shaping the Future: How Feminist Utopian Novels Used New Concepts of Time Travel to Create Better Worlds for Everyone’, seminar series accompanying Time Machines exhibition, Palace Green Library, Durham, UK, Jul 2017.

**Invited Talk:** ‘On the Edge of Time: The Complex Reconfiguration of Reality in Marge Piercy’s *Woman on the Edge of Time* and Joanna Russ’s *The Female Man*’, Inventions of the Text seminar series, Durham University, UK, May 2017.

**Invited Panellist:** ‘Round Table: The Status of the Individual and the Collective in Utopianism’, with Franziska Bork Petersen and Lyman Tower Sargent, Utopian Studies Society conference, Lisbon, Portugal, Jul 2016.

### **SELECTED CONFERENCE PAPERS**

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ACCEPTED: ‘Postapocalyptic Posthumanisms’, panel with Jun.-Prof. Dr. Judith Rauscher and Dr. Nora Castle, featuring paper “‘Rocks have their dreams, and the earth changes’”: Dream Space, Feminist Cognition and Trans-Corporeality in Ursula K. Le Guin’s *The Lathe of Heaven* and N. K. Jemisin’s *The Fifth Season*’, **‘American Futurisms’ SANAS Biennial Conference, Swiss Association for North American Studies**, University of Geneva, Geneva, Switzerland, Nov 2024.

ACCEPTED: 'Ecofeminism and *A Door Into Ocean*', panel with Joan Slonczewski, Jeanne Griggs, Brian Attebery and David Agranoff, **'Queens of the Future: A Century of Women in Speculative Fiction'** conference, **Speculative Fiction Across Media**, LA, USA, Oct 2024.

ACCEPTED: 'The Social Dreaming of Le Guin: *Changing Planes* as Embodied Feminist Epistemology', **'Queens of the Future: A Century of Women in Speculative Fiction'** conference, **Speculative Fiction Across Media**, LA, USA, Oct 2024.

'Reason vs. Humanity: Tracing the Development of Climate Realism Between John Brunner's *The Sheep Look Up* and Darcy Little Badger's *A Snake Falls to Earth*', **'Transitions': Science Fiction Research Association 2024 Annual Conference**, University of Tartu, Tartu, Estonia, May 2024.

'Feminist Science and the Politics of Cloud Control in *Sultana's Dream* by Begum Rokeya', **'Vom Himmel in den Text: Workshop zur Kultur- und Wissensgeschichte der Wolken'**, ETH Zurich, Zurich, Switzerland, Mar 2024.

'Unworlding and Ecogothic Estrangement in Ursula K. Le Guin's *Always Coming Home* and Darcie Little Badger's *A Snake Falls to Earth*', **'When it Changed: Women in SF/F since 1972'** Science Fiction Foundation / Centre for Fantasy and the Fantastic Conference, University of Glasgow, Glasgow, UK, Dec 2022.

'"True voyage is return": the Critical Temporality of Utopian Hope in Ursula K. Le Guin's *The Dispossessed* and Sheri S. Tepper's *The Gate to Women's Country*', **'Opening Utopia: New Directions in Utopian Studies'** Utopian Studies Society Conference, University of Brighton, Brighton, UK, Jul 2022.

'"A witch who says no to her lover and no to the law": Witchcraft, Resistance and Reproductive Autonomy in Leni Zumas' *Red Clocks* and Joanna Russ's *The Female Man*', **'Future from the Margins': 2022 Science Fiction Research Association Conference**, hosted by CoFUTURES, University of Oslo, Oslo, Norway, Jun 2022.

'"Live songs have teeth": Music as Anarchist Utopian Ritual in Sarah Pinsker's *A Song for a New Day*', **'Utopian Possibilities: Knowledge, Happiness & Wellbeing'** Utopian Studies Society Conference, University of Porto, Porto, Portugal (virtual), Dec 2021.

'"Wheels turning in opposite directions": Objective Temporality, Utopia and the Individual in Sheri S. Tepper's *The Gate to Women's Country* and Ursula K. Le Guin's *The Dispossessed*', **'SpecFic 2021: Time and History'** Conference, Karlstad University, Karlstad, Sweden (virtual), Dec 2021.

'"Up close a world's all dirt and rocks": Gardening and the Anthropocene in Le Guin's Utopian Fiction', **'The Future of/as Inequality': Science Fiction Research Association 2021 Annual Conference**, Seneca College, Toronto, Canada (virtual), Jun 2021.

'A Time for Utopia: Individual and Collective Utopian Temporality in Ursula K. Le Guin's *The Dispossessed*', **'When is Theory? Shifts of Time Frame in Contemporary Literary Studies'** Conference, Babeş-Bolyai University, Rumania (virtual), Apr 2021.

'"A scene like this, whereon to close the drama": Contagion, Extinction, and the Meaning of Life in Mary Shelley's *The Last Man*', **'Living in the End Times: Utopian and Dystopian Representations of Pandemics in Fiction, Film and Culture'** Conference, Cappadocia University, Ürgüp, Turkey (virtual), Jan 2021.

'A Utopia Without Us: Ecofeminism, the Anthropocene and the Paradox of the Non-Human Utopia', **'Worlding SF'** Conference, University of Graz, Graz, Austria, Dec 2018.

'"Thin in meaningful we's": Individual and Collective Identity in Classics of Utopian Literature', **'Organic Systems'** Conference, Birkbeck University, London, Sep 2017.

'The Coming Races: Self-Defeating Eugenics in Late-19th-Century Utopian Literature', **'Current Research in Speculative Fiction'** Conference, University of Liverpool, Liverpool, Jun 2017.

'Dystopian Entanglements: Violence in Feminist Utopian Literature of the Late 20th Century', **'Dystopia Now'** Conference, Birkbeck University, London, May 2017.

'"Solar Loyalties": Posthumanist Ethics and Utopia in Naomi Mitchison's *Memoirs of a Spacewoman*', **'500 Years of Utopia': Utopian Studies Society Conference**, Lisbon, Portugal, Jul 2016.

'"Not for your benefit, but for theirs": The Unsustainable Ethics of Plato's *Republic* and More's *Utopia*', **'The Uses of Utopia'** Conference, Cambridge University, Cambridge, Jun 2016.

'A Feeling for the Organism: Feminist Science and Complexity Theory in Recent Feminist Utopias', **'Bridging the Divide: Literature and Science'** Conference, University of Kent, Canterbury, Jun 2016.

“‘I swim a different stream’”: The Dynamic Global Complexity of Marge Piercy’s *Woman on the Edge of Time* and Joan Slonczewski’s *A Door into Ocean*, **Society for Utopian Studies Conference**, Pittsburgh, Nov 2015.

‘Feminist Utopias, Complexity Theory and the Utopian City’, **‘Utopia and the Ends of the City’ Utopian Studies Society Conference**, Newcastle University, Newcastle, Jul 2015.

‘Relocating Utopia: Complexity Theory and the Emergence of Utopia in Marge Piercy’s *Woman on the Edge of Time* and Joanna Russ’s *The Female Man*’, **‘Locating Fantastika: An Interdisciplinary Conference’**, Lancaster University, Lancaster, Jul 2015.

‘On the Edge of Time: Feminist Utopias, Complexity Theory and Parallel Future Histories’, **‘Sideways in Time: Alternate History and Counterfactual Narratives’ Conference**, University of Liverpool, Liverpool, Mar 2015.

## **SELECTED AWARDS AND GRANTS**

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**Collaboration on workshop and edited volume ‘Speculative Fiction and Marginalised Voices’ with Dr. Bodhisattva Chattopadhyay, University of Oslo (funding amount TBD)**, Spring 2024, with the support of the CoFutures project at the University of Oslo, funded by the European Research Council, the Norwegian Research Council, and the European Commission (total CoFutures funding exceeds €10.000.000 as world’s largest science fiction research project).

**Funding to teach course ‘Re-Imagining the Impossible: Inclusive Imaginaries and the Fight for Climate Justice’ in English Department at University of Tübingen (1.500 € plus 580 € travel costs)**, Winter Semester 2023/24, awarded in competitive process by ‘TEAching Equality-Programm’ at University of Tübingen in support of innovative teaching on Gender Studies.

**Part of committee organizing funding from multiple sources as co-organiser of Symposium ‘Social Justice and Technological Futures’ (ca. €30.000-50.000, in progress)**, University of Tübingen, May 2023, including funding from the the Bundesministerium für Bildung und Forschung (German Federal Ministry of Education and Research), the DFG (Deutsche Forschungsgesellschaft/German Research Foundation) via Collaborative Research Centre CRC 923 ‘Threatened Order – Societies under Stress’, the VolkswagenStiftung via the Rhet AI Centre for Rhetorical Science Communication Research on Artificial Intelligence, and in cooperation with the EU-funded project ‘WeNet - The Internet of Us’.

**‘Fellow in Focus’ August 2022 in the College of Fellows**, University of Tübingen, recognising outstanding interdisciplinary research as well as scholarly contributions to the College of Fellows - Center for Interdisciplinary and Intercultural Studies, Aug 2022. Also participated as invited panellist on this basis at Welcome Event for College of Fellows 2022/23.

**Four-time winner of Hatfield Award (Gold)**, Hatfield College, Durham University, recognising outstanding academic achievement and community engagement, 2016/17-2019/20.

**Hatfield MCR Research Award (£175)** – awarded funding to attend conference ‘Worlding SF: Building, Inhabiting and Understanding SF Universes’ at the University of Graz in Graz, Austria, Dec 2018.

**Durham University Research Award (£145)** – awarded funding to attend ‘Dystopia Now’ Conference at Birkbeck University in London, May 2017.

**Durham University Faculty of Arts and Humanities Postgraduate Research Support Fund Grant (£900)** – awarded grant in competitive scheme to attend Society for Utopian Studies Conference in Pittsburgh, PA, Nov 2015.

**Raised funding for Late Summer Lecture Series (ca. £3000)** – raised funding from local and national organisations for lecture series at Durham University, Feb – Oct 2015.

**Deans’ List of the University of St Andrews 2009/10** – awarded for excellent academic performance.

## **EDITORIAL ROLES, EXTERNAL ACADEMIC ORGANISATION & PEER REVIEWING**

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**Secretary of the Science Fiction Research Association (SFRA)**, oldest science fiction organisation in the world, Dec 2022 – present. Duties include all secretarial duties and general running of society as part of executive committee, including **assisting organisation of GFF/SFRA conference ‘Disruptive Imaginations’** at TU Dresden, Germany, in August 2023, and **SFRA conference ‘Transitions’** at University of Tartu, Estonia, in May 2024. Among other things, hold sole responsibility for bi-weekly processing of all members’ journal subscription information and for travel grant allocations for conferences – greatly improved structure of travel grant procedure in 2023 and 2024.

**Organiser, Roundtable ‘SF on the Market: Advice on Pursuing an SF Studies Career from Early Career Researchers’**, GFF/SFRA conference ‘Disruptive Imaginations’, Dresden, Aug 2023.

**Section Editor: English & Comparative Literature, German Editorial Team, Open Library of Humanities** (eds.-in-chief Caroline Edwards and Martin Eve), Oct 2016 – present.

**Peer reviewer for *Architecture and Culture*** (ed. Suzanne Ewing), Sep 2020.

**Peer reviewer for *Paradoxa*** (eds. Paweł Frelik and Alison Sperling), Feb 2020.

**Peer reviewer for *Fantastika Journal*** (ed. Charul Palmer-Patel), Dec 2017.

**Postgraduate Assistant Organizer, *Utopia and the Ends of the City*, Utopian Studies Society conference**, Newcastle University, Newcastle, Jul 2015. Performed various administrative tasks related to conference organisation, including organising data, arranging accommodation, setting up panels, communicating with speakers, and assisting attendees during the conference.

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## PROFESSIONAL AFFILIATIONS

- British Federation of Women Graduates (BFWG)
- British Science Fiction Association (BSFA)
- Contemporary Women’s Writing Association (CWWA)
- Science Fiction Research Association (SFRA)
- The Society for Utopian Studies, United States (SUS)
- Utopian Friends (previously part of Utopian Studies Society Europe, USS)
- British Association for Contemporary Literary Studies (BACLS)
- Gesellschaft für Fantastikforschung e.V. (GFF)
- Deutscher Anglistenverband

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## LANGUAGES

- German (bilingual/native proficiency)
- English (bilingual/native proficiency)
- French (advanced proficiency)

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## SAMPLE FEEDBACK

FEEDBACK ON ACADEMIC RESEARCH AND PROJECTS:

**On PhD Thesis ‘The Edge of Time: The Critical Dynamics of Structural Chronotopes in the Utopian Novel’:**

“The thesis is an excellent piece of scholarship, and Dr Lohmann performed an impressive defence of her thesis in the Viva. [...] Dr Lohmann’s thesis is striking for its innovative interdisciplinary approach. It offers a deftly interwoven set of ideas from the fields of utopian studies, science fiction, systems theory, and literary studies. [...] What is strikingly original here is the employment of Bakhtinian chronotopes, Cannon’s theorisation of homeostasis, Maturana and Varela’s conceptualisations of autopoiesis, and the complexity chronotope (informed by complexity theorists, Prigogine and Cilliers) as tools for understanding and measuring the dynamism, inclusivity, openness, and changeability (or lack thereof) of the utopian fictions under discussion.” (Dr Siân Adiseshiah, external examiner)

“...absolutely fascinating stuff that portends an incredibly promising book in the making!” (Sean Guynes, editor of *SFRA Review*)

**On Museum Exhibition *Time Machines: The Past, the Future, and How Stories Take Us There*, Palace Green Library, Durham:**

“Thanks for such an excellent exhibition! [...] Issues around representation of women [and] writers of colour in SFF is something of a passion, so seeing this was a real thrill for me.” (Juliet E. McKenna, British fantasy author)

“What a wonderful evening! It’s the best exhibition I’ve been to at [Palace Green Library], without doubt, and the best one I’ve been to anywhere for some time. [...] The impression of the exh[ibition] overall has a genuine and collective “impact” (I and I don’t mean that in strictly REF terms!). [...] I wanted to thank you, sincerely, for the opportunity to enjoy the importance of narratives and counter-narratives [...] that form, challenge, and dare one say, emancipate our imagined futures – much needed at present! [...] Our students will really love this.” (Professor Sarah Wootton, Department of English Studies, Durham University)



### **On Research Assistantship for New Town Literature Project:**

“Can I thank you most warmly for the brilliant work you have done in compiling the New Towns bibliography for me. [...] You have done so much more than I thought was possible for a short-term RA. (And obviously spent many extra hours on it!). The detail, fullness, organisation, plus your annotations, are all just superb – thank you!” (Professor John Nash, project leader, Department of English Studies, Durham University)

### **FEEDBACK ON TEACHING:**

#### **On ‘Navigating a German MA Programme: A Perplexed User’s Guide to MA-level Study Programmes at Tübingen’ at Tübingen University [PRELIMINARY FEEDBACK]:**

“I see great potential in this course and believe that it is worth more than just a project. I would suggest that this course should be added as part of the first-semester introductory course as it is very helpful for students from different German universities as well as international students. In my opinion, if I had such a course in my first semester it would be way easier to just navigate through Alma and enroll in classes that I like and have constant guidance throughout the semester [for] term papers, exam enrollments, registrations, and much more in general.”

“I strongly believe this course has great potential and should not just stop as a project. It should be integrated into the first-year courses for master students. I’m amazed by the diverse information within the course, and I’ve received a lot of helpful knowledge about the university system in Tübingen [...] and even beyond academic fields (professional networking, social life, housing in Tübingen etc). Also, I’m thankful for the open discussion between Dr. Lohmann and the students in class, including the German and international students. [...] I assure you that the course [...] would greatly assist first-year international students doing a master's program at the English Department.”

#### **On ‘Ghosts and Others: Systems, Selves and the Supernatural’ at Tübingen University:**

##### *Anonymous student feedback:*

“I really liked the course’s topic and felt like the texts all fit together quite well, making it easy to connect and compare them to get a better sense of what the ‘Gothic’ is. I also got the impression that the lecturer was very enthusiastic about the course and topic and translated that enthusiasm to her teaching.”

“It seemed from the beginning to be more than just a simple seminar. Right from the start the people took part in the lesson and the teacher gave off a feeling of more like a book club coming together to discuss various interesting and in their own form weird works of literature. The discussions seemed open, the asked questions, or “homework”, were more like an inspiration to think and everyone [...] could partake and share their ideas. [Soon] a strong sense of community grew, unlike in any other seminar I personally have been to yet. For creating such an interesting and inspiring atmosphere Dr. Sarah Lohmann should truly be congratulated and I hope she continues to do so in her future work. Every piece of literature was very well chosen. Every week the time seemed to pass way too quickly and I really wish we would have been able to cover even more books and the topics surrounding them. The course really was the perfect introduction to Gothic literature, it could not have been done better.”

“Dr. Lohmann [is] a very interesting and catching educator and someone that is truly fascinating to talk to. [Her] presentations were full of really fitting and eye-opening information on the works of literature.”

“I would like to say that I absolutely loved the seminar and the wide range of texts we discussed. I could tell from the very first session that you were passionate about the topics and, most importantly, knew exactly what you were talking about. I particularly enjoyed your informative and often also eye-opening presentations about the texts and learnt so much already simply by listening. The choice of texts was perfect, a little daunting at first maybe [...], but so worth it! In your e-mail you wrote that you hope the seminar inspired us a little and I can tell you that it definitely did. [...] Thank you for helping me see that! I also wanted to point out that I particularly appreciated the space you gave us for our own thoughts in every session. Whether that was in group discussions where you’d sit down at each table to ask us about our own opinions or later, when presenting our results to the other groups. I always felt like my views were valued and taken note of. The overall course design was clearly communicated right from the start. I particularly enjoyed having a set structure in each session, as it allowed me to prepare and know in advance what was going to be covered. The discussion questions were also highly interesting, although I came up with very existential thoughts sometimes. [Overall], the seminar was a very informative and enjoyable experience.”

“I really enjoyed the course in general. The discussions and the additional information we got for the books really helped me not only to understand them more but also to appreciate the work more. This is mostly attributed to the way everything was presented. The genuine excitement and interest in the material really made the course as interesting as it was.”

***Personal student feedback:***

“Dear Dr. Lohmann, your seminar [on] "Gothic Literature" strongly contributed to the founding of our new theatre group at the Brechtbau Theater here in Tübingen. We're about to stage "The King in Yellow" by Thom Ryng, a very loose adaptation of Robert W. Chambers short story collection. Since your seminar was this important to our group and since the play itself has its origin in late gothic fiction / early weird fiction, we'd be glad to see you at one of our performances, if you could make it :)”

“I was very thankful for this opportunity. I generally loved doing this seminar with you and if I will ever see your name again on alma, I will enroll in this course. [...] maybe you will be happy to hear that this course inspired me for my bachelor thesis which I am now doing on Dracula!”

“Thank you very much for an interesting seminar last semester. It encouraged me not to be afraid of one genre but to get to know other genres, too.”

“It was another great semester and a great course and I really hope to see you again.”

**On ‘Women Writing Worlds: Feminist Utopian Literature through the Ages’ at Tübingen University:*****Anonymous student feedback:***

“Dr. Lohmann showed, from the very first session till the last, how knowledgeable she is and left no doubt about her passion concerning (feminist) utopias. The material she provided us with was well chosen and her presentations left nothing to be desired. Apart from her pleasant and thoroughly positive character during class, Dr. Lohmann was able to convince with tolerance (explaining things again; accepting all sorts of questions) and a friendly, yet respectable and always professional attitude which allowed her to connect with the students.”

“I enjoyed and learnt a lot in Dr. Lohmann’s seminar. The course structure/session plan was clear and also made a lot of sense. [...] I also had to point out that I had no clue what a Feminist Utopia is at the beginning and now talk about it frequently and added many of the books mentioned in the seminar to my endless reading list (I also talked about it in my ERASMUS interview!). The seminar and Dr. Lohmann therefore did an excellent job in sparking further interest. [...] Dr. Lohmann did a great job!”

“I really enjoyed Prof. Lohmann’s seminar on Feminist Utopian Literature. I liked her enthusiasm and her encouragement towards making us interested in the subject. I would like to highlight Prof. Lohmann’s presentations, since they gave a great background knowledge about utopian literature at the same time that they dealt with the literary criticism of the novels discussed.”

“Dr. Lohmann put a great deal of effort into this course. The course material was always extremely well prepared and it is clear that she has a profound knowledge and understanding of the course’s topic. The quality was very academic and the content full of detail, which I enjoyed. [...] This was definitely one of the better courses that I have participated in during my studies so far and if I were to rate it, it would be a German 1.”

***Personal student feedback:***

“It was such an honor and pleasure to attend your class, I enjoyed and learned a lot from it.”

“I really enjoyed your course and I have already registered for your next course in the summer semester, if I will be accepted I'm really looking forward to another semester with you.”

“If I may say so, you've got amazing energy and the university is lucky to have you!”

**On ‘Introduction to the Novel’ at Durham University:*****Teaching evaluation:***

“I am very happy to report that the standard of her teaching meets, indeed, exceeds the standard that the English Department requires of our part-time teaching assistants. [...] Unusually, and extremely commendably, Sarah [...] asked me to observe a second tutorial in order to give my evaluation of her response to [previous] feedback. I was very impressed with such conscientiousness and willingness to improve – this is enormously to Sarah’s credit, and to that of her professional approach to education. I am very happy indeed for her to continue to teach undergraduates in the English Department in future.” (Professor Simon James, Durham University)

***Student feedback:***

“I have found the quality of teaching excellent overall, especially essay handbacks.”

“I found Sarah to be an incredibly engaging tutor [...]. Her tutorials have been some of my favourites to attend. Her feedback, both [oral] and written, has always been incredibly clear and she comes to each tutorial packed full of enthusiasm and ideas to share. She’s let each of us formulate our own, unique, opinion of the texts and has challenged us every step of the way. [...] Sarah has been great, this year with her has been so much fun!”

“I have really enjoyed my tutorials with Sarah, and felt that they were particularly useful in creating an open environment in which we could more closely analyse the texts. [...] Overall very happy with the teaching on this module.”

**On Science Fiction Summer School at Durham University:*****Teaching evaluation:***

“Sarah’s teaching methods were inclusive and very appropriate to the level. She delivered core content and explained key terms (such as ‘novum’ and ‘cognitive estrangement’) in a very clear way, making use of imaginative analogies to illustrate these potentially complex concepts for this less experienced audience. [...] It was notable that not only in breakout groups, but also as an entire class, every single student offered a response at some point, suggesting Sarah had established a positive working atmosphere. [...] At the end of the Summer School students are required to write assessed essays. Of the two students who chose to write on ‘The Machine Stops’, both employed key ideas introduced in Sarah’s teaching but also built on them, suggested that she had effectively delivered her points but also inspired them to do further research.” (course director Dr Alistair Brown, Durham University)

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