

International Conference Transatlantic Cinema 27. – 29.10.2016, NK 403

The concept of transatlantic relations originally dates back to the European settlement of North and South America during the Early Modern Period when earlier, i.e. pre-Columbian forms of political and social organization were gradually displaced by colonial rule. When the former colonies developed their own sense of identity, these independent states, notably the USA, oscillated between periods of splendid isolation and phases of intense transatlantic cooperation and military intervention as witnessed during the two world wars in the last century.

Despite many political difficulties and differences, there is a time-honoured tradition of cultural exchange between Europe and the Americas among intellectuals/artists who have shared their ideas on politics, philosophy, literature, architecture, and the visual arts including cinema. A fine example of this exchange is the intellectual life during the 1830s and 1840s in Concord, Massachusetts, whose literary circles have frequently been likened to Goethe's Weimar. The comparison between Weimar and Concord was drawn by Henry James who is in more ways than one an early embodiment of transatlantic relations. If America had predominantly received cultural input from Europe until the mid-nineteenth century, the following decades witnessed a growth of American influence on Europe and gave rise to what James famously described as the "international theme." James' idea of transatlantic relations may serve as an excellent starting point for the transfer of the international theme from literary production around 1900 to cinematic production since the 1920s. It may sound like a commonplace to describe Hollywood as the transatlantic (and indeed international) movie 'factory', as the smithy in which images of transatlantic relations (amongst others) were forged, but it must not be overlooked that Hollywood from its infancy right up to the present day has been inspired and enriched by influences from Europe.

Bearing these aspects in mind, the projected conference will broach a large number of intriguing issues. The lectures will be structured along four panels in which forms of cinematic production, including strategies of financial and artistic cooperation, cinematic genres, transatlantic encounters and notable differences or striking similarities between the cultures on both sides of the Atlantic will be presented and discussed by renowned scholars and film experts from Europe and the USA.

Contact

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www.uni-passau.de/transatlantic-cinema

Event location and date

University of Passau
NK 403
Innstraße 40
94032 Passau

27. – 29.10.2016

Sponsors



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International Conference Transatlantic Cinema:

Production – Genres – Encounters – Negotiations



27-29 October 2016

Thursday, 27 October 2016

- 12:00 Conference Registration
- 13:00 – 14:15 **Welcome & Keynote 1**
- Peter Twiehaus**
Journalist and Film Reviewer ZDF
“Transformations in Cinema Production: Current Cooperation in International Movie Business – A Transatlantic Cinema?”
- 14:30 – 15:00 Coffee Break
- Section 1: Cinematic Productions**
- 15:00 – 15:45 **Jürgen Kramer**
TU Dortmund University, British Studies
“‘This most fastidious of filmmakers’ – Reflexions on the Europeanness of (some of) Fred Zinnemann’s Films“
- 15:45 – 16:30 **Richard Kilborn**
University of Stirling, Communications, Media and Culture
“‘The Yanks have colonized our subconscious’: Exploring what the New German Cinema Has to Tell us About Transatlantic Relations“
- 16:30 – 17:45 **Keynote 2**
- Melvyn Stokes**
University College London, Film and Media Studies
“‘Picking, choosing and assimilating’? Transatlantic Cinema and the Character of Cultural Exchange“
- 19:00 Reception and Screening
Lecture Hall 4
Karen Thomas (dir.), *Cinema’s Exiles: From Hitler to Hollywood* (2009)

Friday, 28 October 2016

- Section 2: Cinematic Genres**
- 09:00 – 09:45 **Klaus-Peter Walter**
University of Passau, Romance Studies
“New New Wave: Hollywood Remakes of Classic French Nouvelle-Vague Movies by Truffaut, Godard, Rohmer and Chabrol“
- 09:45 – 10:30 **Andreas Etges**
University of Munich, Department of American History, Culture and Society
“National Narratives and Myths about World War II and Hollywood’s Portrayal of the War in Europe“
- 10:30 – 11:00 Coffee Break
- 11:00 – 11:45 **Ludger van Gisteren**
Medical School Brandenburg, Department of Psychology
“Anti-Nazi Films and Transatlantic Relations“
- 11:45 – 12:30 **Richard King**
Washington State University, Pullman, American Studies / Critical Culture, Gender, & Race Studies
“Racists, Hooligans, and Fascists: Depictions of Skinheads in Transatlantic Cinema“
- 12:30 – 14:00 Lunch Break
- 14:00 – 14:45 **Angela Fabris**, University of Klagenfurt, Austria, Romance Studies, and **Jörg Helbig**, University of Klagenfurt, Austria, Institute for English and American Studies
“Quentin Tarantino’s Revival of the Italian Western“
- 14:45 – 15:30 **Nassim Balestrini**
University of Graz, American Studies,
“European-American Nostalgia? West Coast Indie Filmmaker Miranda July and Her Old World Supporters“
- 15:30 – 16:00 Coffee Break
- Section 3: Encounters**
- 16:00 – 16:45 **Olaf Kuhlke**
University of Minnesota Duluth, Geography
“Finding ‘The Way’: The Camino de Santiago as a Cinematic Space of Transatlantic Encounter and Transnational Movement“
- 16:45 – 17:15 **Stephanie Klara Szlezák**
University of Passau, American Studies
“Innocents Abroad? Henry James and Americans in Europe in Woody Allen’s Post-Millennial Films“
- 17:15 – 18:30 **Keynote 3**
Lutz Koepnick, Vanderbilt University, Nashville
“Transatlantic Passages: Cinema and the Figure of the Migrant“
- 20:00 **Conference Dinner: Innsteg** (Restaurant)

Saturday, 29 October 2016

- Section 4: Negotiating Difference: Nation, Gender**
- 09:00 – 09:45 **Dorothea Löbbermann**
Humboldt University Berlin, American Studies
“Mis/Representing Nation: Gender and Nation in *A Foreign Affair* (1946)“
- 09:45 – 10:30 **Heike Paul**
University of Erlangen-Nuremberg, American Studies
“Regimes of Domesticity Made in Hollywood: Gender Politics and Reeducation after World War II in the US and Germany“
- 10:30 – 11:00 Coffee Break
- 11:00 – 11:45 **Anne-Marie Scholz**
University of Bremen, American Studies
“*Film und Frau* and Doris Day: Gender Negotiations and Hollywood Sex Comedies in Cold War West Germany“
- 11:45 – 12:30 **Wieland Schwanebeck**
TU Dresden, English Literature
“Tom Ripley: International Man of Mystery“
- End of Conference

