

American Media – European Cultures

Negotiations of Transnational Exchange

International Conference

10-12 October 2013

LMU Munich, Schellingstrasse 3, Front Building, Room S 201

Participants

Astrid Böger is Professor of American Studies at Hamburg University. Among her main research interests are American Visual Culture and the literature of the 19th century to the present, as well as transnational popular culture. Her publications include monographs on the documentary aesthetic of the 1930s and the early American world's fairs as important sites of nation formation. She has also co-edited books on gender studies, transatlantic visual culture, and James Bond as a serial hero of global popular culture.

Christof Decker is Associate Professor of American Studies at the Ludwig-Maximilians-University Munich (LMU). He has published widely on documentary and Hollywood cinema, avant-garde film, literary and cultural history, melodrama, and the history of mass media. Most recently he edited *Visuelle Kulturen der USA/Visual Cultures of the USA: On the History of Painting, Photography, Film, Television, and New Media* (2010) to which he contributed a chapter on American film. He has taught at the Free University of Berlin and was Honorary Fellow at the University of Wisconsin-Madison.

Celestino Deleyto is Professor of English and Film Studies at the University of Zaragoza, Spain. His publications include *The Secret Life of Romantic Comedy* (Manchester UP, 2009) and *Alejandro González Iñárritu* (U of Illinois P, 2010). He has contributed to the latest edition of *The Film Genre Reader* (Ed. Barry Grant, University of Texas Press, 2012) with an article on film genre theory, and has also published on romantic comedy, contemporary US cinema and Spanish cinema. At present he is working on a research project on transnational and cosmopolitan cinema and border theory, and writing a book on the presence of the city of Los Angeles in contemporary cinema.

Udo J. Hebel is Professor and Chair of American Studies at the University of Regensburg. He taught at the universities of Mainz, Potsdam, and Freiburg, and was a Distinguished Max Kade Visiting Professor at Colorado College, Colorado Springs. He was a Visiting Scholar at the University of Michigan, Ann Arbor, and at Harvard University. He has published numerous books, among them *Visual Culture in the American Studies Classroom* (co-ed., 2005), *Einführung in die Amerikanistik/American Studies* (2008), *Transnational American Memories* (ed., 2009), *Pictorial Cultures and Political Iconographies* (co-ed., 2011), *Transnational American Studies* (ed., 2012). His close to 60 articles have been published in national and international journals of American Studies. He served as General Editor of *Amerikastudi-*

en/American Studies (2002-2011) and as Deputy Director of the Bavarian American Academy. He is an elected member of the American Antiquarian Society, Worcester, MA, Senior Chair of the International Committee of the American Studies Association (ASA), and the President of the German Association for American Studies. Since April 2013, he has been the President of the University of Regensburg.

Hilaria Loyo is a Senior Lecturer in the Department of English and German Studies at the University of Zaragoza (Spain) where she teaches Film Analysis and American Cultural History. She has published articles on Hollywood film stars, the cultural reception of Marlene Dietrich and the Carmen myth and contributed with book chapters on Hollywood female blondes and film genres in volumes like Wendy Everett, (ed.), *Questions of Colour in Cinema: From Painbrush to Pixel* (2007) and Antonis Balasopoulos et al. (eds), *Conformism, Non-Conformism and Anti-Conformism in the Culture of the United States* (2008). She is a member of a research team working of cinema, culture and society (<http://ccs.filmculture.net>) and is currently working on a project dealing with transnational cinema, cosmopolitanism and melodrama in the films of Isabel Coixet.

Frank Mehring is Professor of American Studies at Radboud University, Nijmegen. He teaches 20th and 21st century visual culture, theories of popular culture, transnational modernism, and processes of cultural translation in a transatlantic context. In 2012, he received the biennial EAAS Rob Kroes Award for his monograph *The Democratic Gap* as the best book manuscript in Europe in American Studies (Winter, 2013). Professor Mehring is the author of *Sphere Melodies* (Metzler, 2003), which examines the intermediary work of the avant-garde artists Charles Ives and John Cage. In 2004, he published a biography on the German-American freedom fighter Charles Follen (Ferber, 2004) and edited his writings under the title *Between Nativists and Foreigners* (Lang, 2007). With Stefan L. Brandt and Winfried Fluck, he edited *Transcultural Spaces: Challenges of Urbanity, Ecology, and the Environment in the New Millennium* (Narr, 2010).

Gilles Menegaldo is Full Professor of American Literature and Film Studies at the University of Poitiers. He has set up and run the Film Studies Department for six years, and from 2002 till September 2008 he was president of SERCIA, a European research association on film studies. He has co-written *Dracula, la noirceur et la grâce* (with AM Paquet-Deyris, Atlande, 2006) and published many articles on gothic literature and film. He has edited twenty-eight collections of essays among which: *Frankenstein* (Autrement, 1999), *HP Lovecraft* (Dervy, 2002), *R. L. Stevenson et A. Conan Doyle, Aventures de la fiction*, (Terre de brume, 2003, with JP Naugrette), *Dracula* (Ellipses, Sept.2005), *Jacques Tourneur* (CinémaAction, 2006), *Film and History*, (2008, Michel Houdiard). Latest books edited: *Manières de Noir* (On Contemporary Crime Fiction), PU Rennes, July 2010. *Gothic NEWS, Studies in Classic and Contemporary Gothic Cinema*, Michel Houdiard, January 2011, *Persistances gothiques dans la littérature et les arts de l'image*, (with Lauric Guillaud, Bragelonne, January 2012), *European and Hollywood Cinema: Cultural Exchanges* (Michel Houdiard, October 2012).

Agnieszka Soltysik Monnet is Professor of American Literature and Culture at the University of Lausanne. Her books include *The Poetics and Politics of the American Gothic* (2010) and a co-edited volume titled *The Gothic in Contemporary Literature and Popular Culture*. She has also published numerous articles on American literature and film, especially in relation to race, gender, queer theory, horror cinema, and war literature. She is currently in the process of editing a special issue of *Gothic Studies* on "New Perspectives on the Gothic in the Age of Terror(ism)" (for 2014).

Ralph J. Poole is Professor of American Studies at Salzburg University. He taught at the University of Munich, Germany, and at Fatih University in Istanbul, Turkey. He was also visiting scholar at the Center for Advanced Studies in Theater Arts at the CUNY. His publications include a study on the Avant-Garde tradition in American theater focusing among others on Gertrude Stein and Robert Wilson, a book on satirical and autoethnographical 'cannibal' texts from Herman Melville to Marianne Wiggins, and most recently a collection of essays on "dangerous masculinities". Together with Ilka Saal, he co-edited *Pasionate Politics: The Cultural Work of American Melodrama from the Early Republic to the Present* (2008), and with Annette Keck a double issue of *Gender Forum* on "Gender and Humour: Re-Inventing the Genres of Laughter" (2011). His research interests include film, television, drama, gender/queer/masculinity studies, popular culture, and transatlantic negotiations.

Tomáš Pospíšil is Associate Professor in the Department of English and American Studies, Faculty of Arts, Masaryk University in Brno. He teaches American literature, American and Canadian film and American cultural studies. He was an ACLS visiting scholar at the University of California, Santa Cruz in 1993/94 and Fulbright fellow at the University of Southern California in 1999. His current research interests involve African American film representation and Canadian feature film. He is the author of *Sambo tu již nebydlí? Obraz Afroameričanů v americkém filmu 20. století* (Sambo Does Not Live Here Anymore? The African American Representation in American Film of the 20th Century, 2003). He also co-authored the volume *Us-Them-Me, the Search for Identity in Canadian Literature and Film* (2009).

Philip Schlesinger is Professor in Cultural Policy at the University of Glasgow and Visiting Professor in Media and Communications at the London School of Economics and Political Science. He is Deputy Director of CREATE, the UK Research Councils' Centre for Copyright and New Business Models in the Creative Economy and a longstanding editor of *Media, Culture & Society* journal. He is currently working on three UK Research Council-funded projects: on the UK Film Council; on the impact of digitization on press, magazines and television; and on public support for cultural enterprises.

Anneke Smelik is Professor of Visual Culture on the Katrien van Munster chair at the Radboud University Nijmegen (Netherlands). She (co-)edited *Performing Memory in Art and Popular Culture; The Scientific Imaginary in Visual Culture; Technologies of Memory in the Arts; and Bits of Life: Feminism at the Intersections of Media, Bioscience, and Technology*. She is author of *And the Mirror Cracked: Feminist Cinema and Film Theory* and several books in Dutch on issues of visual culture, most recently a book on cyborgs in popular culture. Anneke Smelik is project leader of two research programmes on fashion:

“Dutch Fashion Identity in a Globalised World” (2008-2013) and “Crafting Wearables; Fashionable Technology” (2013-2018).

Melvyn Stokes teaches American film history and American history at University College London. His authored books include *D. W. Griffith's The Birth of a Nation: A History of the 'Most Controversial Motion Picture of All Time'* (Oxford University Press, 2007), *Gilda* (BFI Classic, 2010) and *American History through Hollywood Film: From the Revolution to the 1960s* (to be published by Bloomsbury in December 2013). He is currently writing a book on Chaplin's reception in France and has edited or co-edited eleven other books. He is president of SERCIA, the European association of film scholars.

Juan A. Suárez is an Associate Professor of English at the University of Murcia (Spain). He is the author of the books *Bike Boys, Drag Queens and Superstars* (Indiana, 1997), *Pop Modernism* (U of Illinois P, 2007) and *Jim Jarmusch* (U of Illinois P, 2008) and of numerous articles, in English and Spanish, on experimental film and American modernist literature. Recent work in English includes “Myth, Matter, Queerness: The Films of Willard Maas, Marie Menken, and the Gryphon Group, 1943-1969” *Grey Room* 36 (2009), “Styles of Occupation: New York Experimental Film and Video from the 1970s to the Present,” *Mixed Use, Manhattan*, eds. Lynne Cooke and Douglas Crimp (MIT 2010), “Modernist Fiction,” *Twentieth Century American Fiction*, vol. 2 of *The Blackwell Encyclopedia of the Novel* (Wiley and Blackwell 2011), and “The Factory Films, Amphetamine, and the Noise Machine,” *Criticism*. Special issue on Andy Warhol edited by J. Flatley and A. Grudin (forthcoming winter 2013).

William Uricchio is Professor of Comparative Media Studies at the Massachusetts Institute of Technology (MIT) where he is Principle Investigator of the Open Documentary Lab and the MIT Game Lab. He is also Professor of Comparative Media History at Utrecht University; a fellow of the Institute for Advanced Study (Lichtenberg-Kolleg) at Georg-August-Universität Göttingen; and professor at the University of Science and Technology in China. He has been awarded Humboldt, Guggenheim and Fulbright fellowships, and most recently, the Berlin Prize. His research interests include revisiting the histories of old media when they were new; algorithmic enablements of participatory cultural forms; the history and future of television; cultural identities and the question of ‘Americanization’ in the 20th and 21st Centuries. Publications include *We Europeans?* (Chicago/Intellect, 2008); *Media Cultures* (Heidelberg, 2006). He is currently completing a book for the MIT Press on history-based games, the playing of history and historiography after post-structuralism; and a collection of essays for the British Film Institute entitled *Many More Lives of the Batman*.

Organizers: Christof Decker (University of Munich), Astrid Böger (University of Hamburg)

Supported by:

