

# Blending Media: Defining Film in the Modernist Period

June 9-10, 2009 – Innsbruck, Austria

Department of American Studies – University of Innsbruck

## Program

Monday, June 8

19:00

Conference Warming – *Restaurant Löwenhaus*

Tuesday, June 9

9:00–9:30

Opening – *Claudia-Saal*

**Karlheinz Töchterle**, President of the University of Innsbruck  
**Waltraud Fritsch-Röbler**, Dean of the Faculty of Language and Literature  
**Mario Klarer**, Director of the Framing Media Research Group

9:30–11:00

Plenary Lecture I – *Claudia-Saal*

**David N. Rodowick**, Harvard University  
A Compass in a Moving World (On Genres and Genealogies of Theory)  
Introduction: Christian Quendler

11:00–11:30

Coffee Break – *American Corner Innsbruck*

11:30–13:00

### Panel 1: Writing / Film

*Claudia-Saal* – Chair: Sabine Sielke

**Rembert Hüser** (University of Minnesota)  
Eating Caligari

**Alexander Böhnke** (Universität Konstanz)  
'Hollow out the Visible with the Word': The Contested  
Relationship between Film and Writing

**Johannes Mahlknecht** (Universität Innsbruck)  
The Painted Title: Blending Word and Image in the  
Cinematic Paratext

### Panel 2: The Poetry and Reality of Soviet Cinema

*Thüring-Saal* – Chair: Donald Crafton

**Eva Binder** (Universität Innsbruck)  
Dziga Vertov's *Kino-Pravda*: Newsreel as a  
'Laboratory' of Cinematic Communication

**Adelheid Heftberger** (Österreichisches Filmmuseum)  
Dziga Vertov: A Film Poet in Words, Sounds and  
Pictures

**Christine Engel** (Universität Innsbruck)  
Eisenstein Revisited: Zbigniew Rybczyński's  
Experimental Film *Steps*

13:00–14:00

Lunch Buffet – *American Corner Innsbruck*

**14:00–16:00**

**Plenary Panel: Hybrids and Composites**

*Claudia-Saal* – Chair: David N. Rodowick

**Angela Krewani** (Universität Marburg)

Hybrid Knowledge: Film and the Scientific Image

**Suzanne Buchan** (University for the Creative Arts, UK)

Animation at the Edges of Modernism: Hybridity, Art and Artefact

**Jeffrey Skoller** (University of California, Berkeley)

Waking the Dead: The Digital Composites of Ken Jacobs

**16:00–16:30**

Coffee Break – *American Corner Innsbruck*

**16:30–18:00**

Plenary Lecture II – *Claudia-Saal*

Introduction: Erwin Feyersinger

**Donald Crafton**, University of Notre Dame

An Art that Consumes Itself: The Autophagy of Animation

**18:30**

Dinner – *Restaurant Stiftskeller*

**Wednesday, June 10**

**9:00–10:30**

Plenary Lecture III – *Claudia-Saal*

**Sabine Sielke**, Universität Bonn

Portraiture, Close-Up, Face Recognition: Interfacing Visual Cultures and Cognitive Science

Introduction: Mario Klarer

**10:30–11:00**

Coffee Break – *American Corner Innsbruck*

**11:00–12:30**

**Panel 3: Film as Philosophy, Psychology and Theory**

*Claudia-Saal* – Chair: Angela Krewani

**Steve Choe** (University of Iowa)

Looking toward Mortality: Fritz Lang's *Destiny* (1921) and the Specificity of Cinema

**Massimo Locatelli** (Università Cattolica del Sacro Cuore, Milan and Brescia)

Kurt Lewin's Children: Media Images, Perception, Social Acting

**Christopher Pavsek** (Simon Fraser University, Canada)

The Impossible Essence of Cinema: Alexander Kluge's Film 'Theory'

**Panel 4: Manipulating Motion**

*Thüring-Saal* – Chair: Suzanne Buchan

**Lars Nowak** (Universität Weimar)

Illuminating Cinema's Black Box: Hiroshi Sugimoto's *Theatres*

**Dominik Schrey** (Universität Karlsruhe)

'Animated Live-Action': Virgil Widrich's *Fast Film* as Intermedial Bricolage

**Florian Mundhenke** (Universität Leipzig)

Experimental Filmmaking between Traditional Artistic Expression and Redefinition of Form and Reception: The Hand-Painted Films of Stan Brakhage

**12:30–14:00**

Lunch Buffet – *American Corner Innsbruck*

**14:00–16:00**

**Panel 5: Commercial Definitions of Film**

*Claudia-Saal* – Chair: Rembert Hüser

**Alexander Starre** (Universität Göttingen)  
'You Ain't Heard Nothing Yet':  
Metamedial Configurations of Sound in Early Talkies  
and Dolby Trailers

**Cristina Stanca-Mustea** (Universität Heidelberg)  
Advertising Movies in a Universal Fashion

**Martha Blassnigg** (University of Plymouth, UK)  
Blending Technologies: Trade-Cards, Memory Practices  
and the Popular Imagination

**Michael Punt** (University of Plymouth, UK)  
Blending Technologies: Early Cinema, Popular Culture  
and the Technological Imaginary

**Panel 6: American Cinematic Modernism**

*Thuring-Saal* – Chair: Laura Marcus

**Philippa Gates** (Wilfrid Laurier University, Canada)  
Movie Moderns: Hollywood and Designing American  
Modernity in the Early 1930s

**Martina Pfeiler** (Technische Universität Dortmund)  
*Manhatta: New York the Magnificent*: Intermedial  
Blending Phenomena in 20th and 21st Century Poetry  
Films

**Renaud C. Tschirner** (Universität Innsbruck)  
'No Use as Art': Pound/Eisenstein – The Ideogram and  
the Question of Cinema

**Mark Bartlett** (London)  
Undefining Film: Stan Vanderkeek and *Variations V* as  
Paradigm for Intermedia Theory

**16:00–16:30**

Coffee Break – *American Corner Innsbruck*

**16:30–18:00**

Plenary Lecture IV

*Claudia-Saal* – Introduction: Cornelia Klecker

**Laura Marcus**, University of Edinburgh

'Poetry into Film Speech':

Documentary Cinema, Poetics and the Literature of 'Fact' in the 1930s

**End of Symposium**

Concept and Organization:

Christian Quendler, Cornelia Klecker, Erwin Feyersinger