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-Rößler
Dean of the Faculty of Language and Literature

Mario Klarer
Chair of the Department of American Studies

Christian Quendler
Conference Committee

9:30–11:00
PLENARY LECTURE
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
PARALLEL PANELS
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

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
Claudia-Saal

Donald Crafton (University of Notre Dame)
An Art that Consumes Itself: The Autophagy of Animation
Introduction: Erwin Feyersinger

18:30
DINNER
Restaurant Stiftskeller
WEDNESDAY, JUNE 10

9:00–10:30
PLENARY LECTURE
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 PARALLEL PANELS

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”

MANIPULATING MOTION
Thüring-Saal – Chair: Suzanne Buchan

Lars Nowak (Universität Weimar)
Illuminating Cinema’s Black Box: Hiroshi Sugimoto’s “Theaters”

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 PARALLEL PANELS

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

AMERICAN CINEMATIC MODERNISM
Thüring-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)

Mark Bartlett (London)
Undefining Film: Stan Vanderbeek and “Variations V” as Paradigm for Intermedia Theory

R. C. Tschirner (Universität Innsbruck)
“No Use as Art”: Pound/Eisenstein – The Ideogram and the Question of the Cinema

16:00–16:30
COFFEE BREAK
American Corner Innsbruck

16:30–18:00
PLENARY LECTURE
Claudia-Saal

Laura Marcus (University of Edinburgh)
“Poetry into Film Speech”: Documentary Cinema, Poetics and the Literature of “Fact” in the 1930s
Introduction: Cornelia Klecker

END OF SYMPOSIUM
SPECIAL THANKS TO

OUR SPONSORS AND SUPPORTERS

Leopold-Franzens-Universität Innsbruck (Büro für Internationale Beziehungen, Philologisch-Kulturwissenschaftliche Fakultät und Institut für Amerika-Studien), Land Tirol, Land Vorarlberg, US Embassy, Österreichische Forschungsgemeinschaft, Bundesministerium für Wissenschaft und Forschung, Internationales Film Festival Innsbruck, American Corner Innsbruck, University of Notre Dame, Stadt Innsbruck, Doppelmayr Seilbahnen GmbH

OUR COLLEAGUES AND STUDENTS AT THE DEPARTMENT OF AMERICAN STUDIES

Sonja Bahn, Gudrun Grabher, Maria Meth, Claudia Schwarz, Hilde Wolfmeyer, Andrea Paulus, Sarah Geiger, Michael Maurer, Saskia Meyer

Concept and Organization
Christian Quendler, Cornelia Klecker, Erwin Feyersinger, Mario Klarer

Research Base
“Framing Media: The Periphery of Fiction and Film”
A project of the Austrian Science Fund directed by Mario Klarer – Chair of the Department of American Studies

Layout and Design
Sabine Lorenz

Contact
Christian Quendler
Department of American Studies
University of Innsbruck
Innrain 52, 6020 Innsbruck, Austria
+43 (0)512 507 4174
christian.quendler@uibk.ac.at
www.uibk.ac.at/amerikastudien/