

ALPINE AMERIKAS | ALPINE AMERICAS

ZIAS-VORTRAGSREIHE IM WINTERSEMESTER 2019/20



Apus, Pachakuti, und Inkarrí: Gesellschaft, Mythos und Literatur in den Anden

Lisa Stroehn | Justus-Liebig-Universität Gießen

Montag, 4. November 2019 | 12.00 bis 13.30 Uhr | Universität Innsbruck, Innrain 52e, Hörsaal 3

He's been to the Mountaintop: Luis Trenker's Western *Der Kaiser von Kalifornien* and the Tradition of the Bergfilm

Kamaal Haque | Dickinson College in Carlisle, Pennsylvania

Donnerstag, 14. November 2019 | 12.00 bis 13.30 Uhr | Universität Innsbruck, Innrain 52e, Hörsaal 5 ½

Highroads and Skyroads: Cinematic Mountains and the U.S. National Park Service

Jennifer Peterson | Woodbury University, Los Angeles

Freitag, 22. November 2019 | 15.00 Uhr bis 16.30 Uhr | Universität Innsbruck, Innrain 52, Aula

Toward a Mountain Humanities, or 'It's about more than climbing and development'

Katherine Ledford | Appalachian State University in Boone, North Carolina

Montag, 25. November 2019 | 10.15 bis 11.45 Uhr | Universität Innsbruck, Innrain 52e, Hörsaal 5 ½

Locus Vivus: Towards a New Paradigm in Mountain Studies

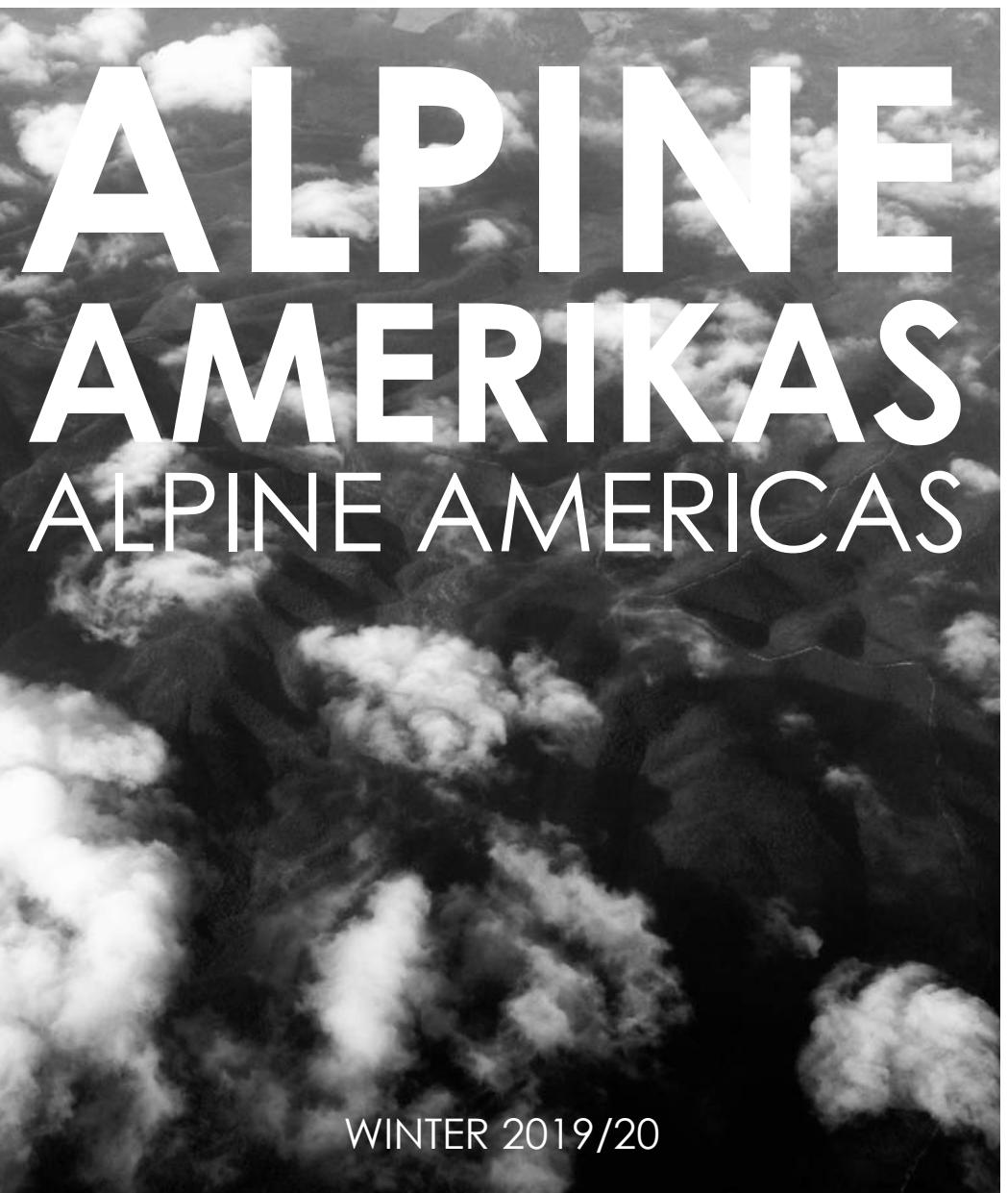
Eva-Maria Müller | Universität Innsbruck und Justus-Liebig-Universität Gießen

Donnerstag, 9. Jänner 2020 | 10.15 bis 11.45 Uhr | Universität Innsbruck, Innrain 52, Saal New Orleans

Berg und Stadt in der Neuzeit – globalhistorisch

Jon Mathieu | Universität Luzern

Montag, 13. Jänner 2020 | 10.15 bis 11.45 Uhr | Universität Innsbruck, Innrain 52e, Hörsaal 3



Institut für Amerikastudien
Institut für Romanistik
Zentrum für Kanadastudien





Quelle | Georg Braun und Franz Hogenberg: Civitates Orbis Terrarum, Köln 1572.

VORTRAGSREIHE | ALPINE AMERIKAS

Ob in der nationalen Rhetorik oder in der indigenen Geschichtsschreibung, Berge spielen eine zentrale Rolle in den Landschaften Nord-, Süd- und Mittelamericas. Sie fungierten als natürliche Barrieren in der kolonialen Expansion und gelten heute als nationsstiftende, kulturell aufgeladene geografische Marker. Gleichzeitig sind sie grenzübergreifende und nationenverbindende kulturelle und ökologische Räume, die sich unabhängig von nationalen Interessen individuell entfalten. Welche Formen, Forschungen und Fiktionen diese Entfaltung speziell in den Amerikas annimmt, ist Thema dieser Vortragsreihe.

Am Beginn stehen die Anden, wo vormoderne Imaginierungen zeitgenössische Widerstands- und Gegendiskurse aktivieren. Anschließend findet die Reihe ihren Höhepunkt in verschiedenen medial inszenierten Gipfelszenarien, wandert entlang interdisziplinärer Grate und besinnt sich auf die Lebendigkeit alpiner Welten. Schließlich werden die Berge Amerikas nicht zuletzt als Orte betrachtet, an denen selbst Urbanisierung und Verdichtung abgelesen werden können.

Die Vielfalt dessen, was das Alpine in den Amerikas ausmacht, spiegelt sich auch in der Zusammensetzung der Vortragenden wider: Junge und arrivierte, nationale und internationale Bergforscher_innen treten in ein serielles Gespräch über die Geschichten und Kulturen der Berge Amerikas.

Die Vortragsreihe ist in folgende Lehrveranstaltungen eingebunden:

Alfonso Merello Astigarraga, Landeskunde (VO)

Eva-Maria Müller, Mountain / Film / Culture (PS)

Matthias Mösch, Introduction to American Culture Studies (VU)

Christian Quendler, Mediating Mountains (SE) & North American Environmental Literature (PS)

Organisatoren, Sponsoren und Kooperationspartner:

Universität Innsbruck

Zentrum für Interamerikanische Studien (ZIAS)

American Corner Innsbruck (ACI)

Institut für Amerikastudien

Institut für Romanistik

Zentrum für Kanadastudien (ZKS)



LECTURE SERIES | ALPINE AMERICAS

Whether in national rhetoric or in Indigenous historiography, mountains play a key role in the landscapes of North, South, and Central America. They served as natural barriers in colonial expansion and are geographical markers charged with national agendas. At the same time mountains are places that stand 'in-between' nations. They transgress and challenge their borders in both ecological and cultural terms. The distinct forms and fictions that constitute mountains in the Americas and American mountain research are pillars in this lecture series.

This lecture series begins in the Andes, where a pre-modern counter-discourse ignites cultural imagination, culminates in variously staged and mediated summit scenarios, wanders along interdisciplinary ridges, and reflects on the vitality of alpine worlds. Finally, the mountains of the Americas even shine a light on such processes as urbanization and growth.

The diversity that is represented in the alpine Americas is also reflected in the assembly of the series' speakers: Young and established, national and international mountain researchers enter into a serial conversation about the stories and cultures of the mountains of the Americas.

The lecture series is integrated into the following courses:

Alfonso Merello Astigarraga, Landeskunde (VO)

Eva-Maria Müller, Mountain / Film / Culture (PS)

Matthias Mösch, Introduction to American Culture Studies (VU)

Christian Quendler, Mediating Mountains (SE) & North American Environmental Literature (PS)

Organizers, sponsors, and cooperation partners:

Universität Innsbruck

Zentrum für Interamerikanische Studien (ZIAS)

American Corner Innsbruck (ACI)

Institut für Amerikastudien

Institut für Romanistik

Zentrum für Kanadastudien (ZKS)

ABSTRACTS

APUS, PACHAKUTI, UND INKARRÍ: Gesellschaft, Mythos und Literatur in den Anden

Lisa Strobehn | Justus-Liebig-Universität Gießen

Montag, 4. November 2019 | 12.00 bis 13.30 Uhr | Universität Innsbruck, Innrain 52e, HS 3

Der Vortrag wird in deutscher Sprache gehalten werden. Da die besprochene Literatur nicht in Übersetzung vorliegt, werden zentrale Textauszüge im Original sowie in eigener Übersetzung angeboten.

Die Anden: Die längste und höchste Gebirgskette der Welt außerhalb Asiens bildet mit ihrer Nord-Süd-Ausdehnung von 7500km das steinerne Rückgrat Südamerikas, das nicht nur die Landschaft, sondern auch die Menschen geformt hat, die in dieser einzigartigen (hoch)andinen Welt leben. Von der ‚tierra caliente‘, dem ‚heißen Land‘, in dem die tropischen Tieflandregenwälder dominieren, bis zur ‚tierra nevada‘, dem ‚Schneeland‘, das sich ab 4500m dem Himmel entgegenstreckt, bieten die Anden die Lebensgrundlage für Menschen, Pflanzen und Tiere. Im mittleren Abschnitt der Anden, der Peru, Bolivien, Nordchile und Nordargentinien umfasst, umschließen die parallel verlaufenden Hauptketten der Anden das zentrale Hochland, das ‚altiplano‘. Dort, im nördlichen Teil, liegt Cuzco, das ehemalige Zentrum des Inka-Reichs (Tawantinsuyu) und, etwas weiter südlich, der Titicaca-See, der eine wichtige Rolle in den Gründungsmythen der einstigen Hochkulturen einnimmt. Bis heute sind die Anden für viele Menschen ein Ort der Faszination, was sich insbesondere an der Popularität von Machu Picchu, der sagenumwobenen Ruinenstadt im Urumambatal der Region Cuzco zeigt. Gerade im zentralen Hochland stellen die indigenen Völker („indígenas“) die Bevölkerungsmehrheit, was, wie in den letzten Jahren v.a. unter der Präsidentschaft von Evo Morales in Bolivien, kulturell, politisch und gesellschaftlich deutlich sichtbar ist: Aus diesem Grund werden wir während des Vortrags mit Rosa Cuchillo ([Rosa Messer; m. Übers.] 1997, Peru) und Cuando Sara Chura despierte ([Wenn Sara Chura erwacht; m. Übers.] 2003, Bolivien) exemplarisch zwei zeitgenössische, narrative Texte analysieren, deren inhaltliche und formale Grundlage die ‚andine Kosmovision‘ ist. Über indigene Konzepte wie pachakuti („Zeitenwende“) lassen sich die Romane als Widerstands- und Gegennarrative zum Hegemonialdiskurs und damit als dekoloniale Optionen lesen: Die Anden sind in den Romanen umgebender (Kultur)Raum, Schauplatz und handelnder Akteur einer dekolonialen, literarischen Option.

Lisa Strobehn, M.A.: Wissenschaftliche Mitarbeiterin an der Professur für Romanische Literatur- und Kulturwissenschaft mit dem Schwerpunkt Spanien, Portugal und Lateinamerika am Institut für Romanistik sowie Fachreferentin für Hochschuldidaktik Geistes- und Kulturwissenschaften am hochschuldidaktischen Kompetenzzentrum im Zentrum für fremdsprachliche und berufsfeldorientierte Kompetenzen der Justus-Liebig-Universität Gießen. Ihr Dissertationsprojekt befasst sich mit dekolonialen Prozessen in zeitgenössischer Narrativik des andinen Raums. 2010 wurde ihr mit einer Arbeit über den spanischen Schelmenroman und die Verarbeitung in Lateinamerika der Bachelor-Grad, 2014 mit einer Arbeit über polymorphe Realitäten in Carlos Franz' *El desierto* und Mario Vargas Llosas *Lituma en los Andes* der Master-Grad verliehen.

He's been to the Mountaintop: Luis Trenker's Western *Der Kaiser von Kalifornien* and the Tradition of the Bergfilm

Kamaal Haque | Dickinson College in Carlisle, Pennsylvania

Donnerstag, 14. November 2019 | 12.00 bis 13.30 Uhr | Universität Innsbruck, Innrain 52e, Hörsaal 5 ¾

Often called one of the best and best-known German Westerns, Luis Trenker's 1936 film *Der Kaiser von Kalifornien* is a fictionalized account of the life of Johann August Sutter, best known today as the owner of the mill where the California Gold Rush of 1849 started. The film depicts Sutter as the founder and leader of a community in California where all benefit from the paradisiacal conditions of his benevolent rule, until the day that gold is found on his property and chaos ensues. Previous interpretations of this film have situated it both within the traditions of the Western and National Socialism film production. Critics do, of course, mention Trenker's past as a founding member of the uniquely German genre of the Bergfilm, yet only briefly mention the connections between the *Der Kaiser von Kalifornien* and the classical Bergfilm. This talk will focus on those connections. I will argue that the film is more indebted to the traditions of the Bergfilm than is often presumed. While mountains are not prominent in the film, the urge to command from on high, the desire to reach the mountaintop and see the Promised Land, is one of the film's defining themes. Both dramaturgy and cinematography in the tradition of the Bergfilm reinforce this view from the summit in *Der Kaiser von Kalifornien*. Furthermore, the film's mixed messages on modernity are in line with the Bergfilm's own ambiguity on technological progress, an ambiguity that haunts Sutter in the film.

Kamaal Haque is associate professor of German at Dickinson College in Carlisle, Pennsylvania (USA). He earned his Ph.D. in German and Comparative Literature at Washington University in St. Louis with a dissertation on space in Goethe's *West-östlicher Divan*. His research has most recently been on the Bergfilm as well as the literature of the German-speaking Alps. Past and upcoming essays have been on Luis Trenker, Arnold Fanck, the Heimatfilm and Franz Hohler. He is currently writing a monograph on the films of Luis Trenker.

Highroads and Skyroads: Cinematic Mountains and the U.S. National Park Service

Jennifer Peterson | Woodbury University, Los Angeles

Freitag, 22. November 2019 | 15.00 Uhr bis 16.30 Uhr | Universität Innsbruck, Innrain 52, Aula

What does the historical nature film have to tell us that might be useful today, as public awareness grows about current and accelerating forms of ecological catastrophe? In order to understand where we might be going in our relationship to the planet, it has become imperative to think about what led us to this pass in the first place. Based on archival research in U.S. government archives (NARA in College Park, Maryland and the Yosemite Archive in California), this talk brings together methodologies from film history and the environmental humanities to examine the filmmaking practices of the National Park Service (NPS) in the 1920s and 30s. As produced by the federal government, these educational films consolidate a specific concept of the national park as a "nature space" in which the so-called wilderness is evacuated of indigenous presence and repopulated with modern tourists. Through this process, natural landscapes – and specifically, mountain landscapes – were converted into commodities of scenic wonders. Produced in the interwar years before the popular concept of nature shifted into an environmentalist rhetoric of endangerment, the earliest federally-produced national park films celebrated the role of the state in taming the wilderness.

Automobiles play an important role in the history of the American National Parks. Cars were a popular trope in the earliest national park photos and postcards, evoking a contrast

between technological modernity and primeval nature. The 1920s and 30s were the era of roadbuilding in the parks, and numerous films from this period depict road-building, maintenance, and driving, particularly on mountain roads. Films made by the Bureau of Roads such as *Highroads and Skyroads* (1922) depict the laying-in of automobile infrastructure in the parks, while more tourist-oriented NPS films such as *Land of the Lofty Mountains* (1936) present famous national park landscapes like stage sets, with footage shot from roads that guide the viewer through the scenery. These films capture not only the landscapes of their day but modern attitudes and practices related to land use and fossil fuels. Watching these films almost a century later, we witness an important stage in the expansion of the system that produced global warming, before that concept yet existed.

Jennifer Peterson's research and teaching interests center on cinema and media history, experimental and educational films, aesthetics, and ecocriticism. She received her Ph.D. from the University of Chicago. She previously taught in the Film Studies Program at the University of Colorado Boulder, where she earned tenure in 2013. She has also taught at UCLA, UC Riverside, the California Institute of the Arts, and the University of Southern California. Since joining the Communication program at Woodbury in fall 2015, she has taught courses in Media History, Gender Studies, World Cinema, Media Authorship, and the Senior Seminar. In the early 2000s she worked as an Oral Historian at the Academy of Motion Picture Arts and Sciences, and briefly in the Home Entertainment division at Metro-Goldwyn-Mayer. She was a scholar in residence at the Getty Research Institute in fall 2012. She has served on the Board of the Stan Brakhage Center at CU Boulder, as the editor of *Cinema Journal*'s "Archival News," and as chair of the Society for Cinema and Media Studies Media Archives Committee. Peterson is the author of *Education in the School of Dreams: Travelogues and Early Nonfiction Film* (Duke University Press, 2013). Her articles have been published in *Cinema Journal*, *Camera Obscura*, *The Moving Image*, the *Getty Research Journal*, and numerous edited book collections. She writes occasionally for the "Critics' Picks" section of *Artforum.com* and other journals. Her new book project focuses on the visualization of nature in American film history before 1960.



Source | Frame enlargement, *The Olympus Country*, U.S. Department of the Interior, Division of Motion Pictures, 1936.

46TH INTERNATIONAL CONFERENCE OF THE
AUSTRIAN ASSOCIATION FOR AMERICAN STUDIES

MEDIATING MOUNTAINS



the photo of inconnue #11, 2014 © Ingrid T Waller

KEYNOTES Sean Cubitt | Jennifer Peterson | Sascha Pöhlmann

Goldschmidt, University of London

Woodbury University, Los Angeles

University of Konstanz

NOVEMBER 22-24, 2019

Department of American Studies, University of Innsbruck



Supported by the International Relations Office, the Faculty of Language, Literature and Culture, and the Office of the Vice Rector for Research at the University of Innsbruck. <http://bit.do/aaas19>

Toward a Mountain Humanities, or 'It's about more than climbing and development'

Katherine Ledford | Appalachian State University in Boone, North Carolina

Montag, 25. November 2019 | 10.15 bis 11.45 Uhr | Universität Innsbruck, Innrain 52e, Hörsaal 5 %

The field of mountain studies emerged in the 1990s, grounded in the vital work of climate scientists, sustainable development advocates, and tourism researchers. This turn toward mountains as distinct places for academic investigation and economic, environmental, and policy intervention complimented decades of attention paid to mountains as sites of climbing adventure and tourism. Recognition of the value of traditional humanities subjects—philosophy, literature, religion, art, music, history and language—in a mountain studies context has been lacking, however. I argue that Appalachian (Mountain) studies in the United States can serve as a model for integration of the humanities into international mountain studies. Both the Appalachian Studies Association, established in the early 1980s by academics and activists, and Appalachian State University's Center for Appalachian Studies and Master's degree in Appalachian studies, also founded in the early 1980s, are examples of practical and fruitful inclusion of the humanities in the study of mountains.

Katherine E. Ledford, associate professor of Appalachian studies. Dr. Ledford teaches undergraduate courses in Appalachian literature and graduate seminars on comparative mountain studies and higher education pedagogy. From 2009 to 2016 she served as program director of Appalachian studies, advising and mentoring both graduate and undergraduate students. She serves as a contributing editor for the *Heath Anthology of American Literature* and has published articles and reviews in *ATQ*, *Appalachian Journal*, *Studies in Travel Writing*, *Journal of Appalachian Studies*, and *Mountain Research and Development*, among others. Dr. Ledford co-edited *Confronting Appalachian Stereotypes: Back Talk from an American Region* (1999) and the media section of the *Encyclopedia of Appalachia* (2006). A past president of the Appalachian Studies Association (2011–2012), she is founding chair of the association's International Connections Committee, which fosters communication between Appalachian studies scholars and mountain studies scholars around the world. Dr. Ledford is co-editing a comprehensive anthology of Appalachian literature, which will be published by the University Press of Kentucky in spring 2020.

Locus Vivus: Towards a New Paradigm in Mountain Studies

Eva-Maria Müller | Universität Innsbruck und Justus-Liebig-Universität Gießen

Donnerstag, 9. Jänner 2020 | 10.15 bis 11.45 Uhr | Universität Innsbruck, Innrain 52, Saal New Orleans

Mountains have been prominent viewpoints in colonial exploration. They have also been popular sights in global tourism and a favored object for the travelling eye/. So powerful is the visual dominance of mountains that it is widely accepted in mountain studies that mountains are to the human mind either beautiful or abhorrent. This discourse of mountain gloom and mountain glory (or *locus amoenus* and *locus horribilis*) has served well in showing that the dominant approach in mountain travel is visual. But it is also inconsistent. It is wrong. And it is dangerous.

Thomas Wharton's award-winning first novel *Icefields* (1995), set within the boundaries of present-day Jasper Park in the Canadian Rockies, exposes the slippery slopes of visual mastery and shows that there is more to mountains than that which meets the eye. Wharton's writing emanates with the peculiarities of alpine life and prises open the fixities of aesthetic binaries. The themes and literary strategies Wharton employs in *Icefields* call for a new paradigm in mountain studies. This paper proposes to think of the mountain as a *locus vivus* – as a place teeming with life – and acknowledges the value of mountains outside aesthetic

frameworks. It also explores some of the narrative techniques and the possibilities that literature holds in revisioning mountain vitality.

Eva-Maria Müller is a university assistant at the University of Innsbruck's Department of American Studies currently completing her doctoral thesis on 'Rewriting Alpine Orientalism' at the Graduate Centre for the Study of Culture at the University of Giessen, Germany. She holds an MA from the University of Innsbruck, where she studied English, biology, and education. Müller also worked at the University of Alberta, Canada. Her research is driven by a keen interest in alpine spaces and includes mountain writing and film as well as postcolonial literature and theory. Previously her research was supported by the German Research Foundation's 'Excellence Initiative,' the Andrew Mellon Foundation's *Integrative Graduate Humanities Education Research and Training (IGHERT)*, the International Council for Canadian Studies, and the Austrian Ministry of Education, Science and Research. At present she is working on a project that explores filmic narration after ascent and serves as an academic advisor for two cultural festivals in the Austrian Alps.

Berg und Stadt in der Neuzeit – globalhistorisch

Jon Mathieu | Universität Luzern

Montag, 13. Jänner 2020 | 10.15 bis 11.45 Uhr | Universität Innsbruck, Innrain 52e, Hörsaal 3

Städte sind privilegierte Orte der gesellschaftlichen Beschleunigung. Durch die schiere Anzahl Menschen und Kontaktmöglichkeiten gleichen sie Transformatoren: „Sie erhöhen die Spannung, beschleunigen den Austausch und bringen unablässige Bewegung in das Leben der Menschen“ (Fernand Braudel). Berge würde man nicht zuerst mit diesen Verdichtungsphänomenen verbinden. In Wirklichkeit war und ist die Urbanisierung aber für die Geschichte von Bergregionen weltweit von Bedeutung – und voller Überraschungen. Sie spielte sich in verschiedenen Gebieten erstaunlich verschieden ab, wie der Vortrag in der longue durée zeigen soll. Im Vordergrund stehen Entwicklungen in Europa und den beiden Amerikas.

Jon Mathieu studierte an der Universität Bern Geschichte, Ethnologie und Psychologie (Promotion 1984, Habilitation 1991). Anschliessend übernahm er Forschungsprojekte, Lehraufträge und Gastprofessuren an verschiedenen Universitäten. 2000 wurde er Gründungsdirektor des "Istituto di Storia delle Alpi" an der Università della Svizzera italiana. Von 2006 bis 2018 war er Titularprofessor mit ständigem Lehrauftrag an der Universität Luzern. Von 2007 bis 2012 lehrte er zudem Umweltgeschichte an der Eidgenössischen Technischen Hochschule Zürich. Von 2010 bis 2016 amtete er auch als Mitglied des Forschungsrats des Schweizerischen Nationalfonds. Seit 2018 ist er emeritiert.