

ORGANIZATION
Prof. Dr. Frank Kelleter,
Maria Sulimma, M.A. (FU Berlin)

REGISTRATION
Maria.Sulimma@fu-berlin.de
Please register by May 15th, 2016

VENUE
John-F.-Kennedy-Institut
für Nordamerikastudien
Freie Universität Berlin
Lansstraße 7-9
14195 Berlin

CONFERENCE OFFICE
John-F.-Kennedy-Institut
für Nordamerikastudien
ALL SECTIONS
Museen Dahlem, Großer Vortragssaal
(across the street from JFK)

FURTHER INFORMATION
www.popularseriality.de

DFG Deutsche Forschungsgemeinschaft

Freie Universität Berlin

John F. Kennedy-Institut
für Nordamerikastudien

Georg-August-Universität
Göttingen

ZTMK

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KIT
Karlsruhe Institute of Technology

ERFRIED KARL
UNIVERSITÄT
TÜBINGEN

UNIVERSITÄT
DUISBURG
ESSEN

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ESSEN

POPULAR SERIALITY
AESTHETICS AND PRACTICE
POPULÄRE SERIALITÄT
ÄSTHETIK UND PRAXIS

**POPULAR SERIALITY
AESTHETICS AND PRACTICE**

**POPULÄRE SERIALITÄT
ÄSTHETIK UND PRAXIS**

Welcome to the final conference of the **Popular Seriality Research Unit** (DFG Forschergruppe 1091 "Ästhetik und Praxis populärer Serialität")! After six years, thirteen subprojects, nine associated projects, numerous conferences, workshops, and publications it is time to reach some kind of **conclusion**. Together with our international collaborators over the years, we would like to explore **future** possibilities and **alternative** visions of a "field" that we always claimed existed. Thus, the focus of our final conference will be on the histories, conceptualizations, and methodologies of **seriality studies** itself. Trying to sidestep the formats of the project pitch, the case study, the "reading" of individual series according to pre-existing theoretical models or their translation into philosophical master vocabularies, we invite scholarly practices—including those just mentioned—to reflect on the challenges and limits of (their contributions to) seriality studies as an **ongoing**, perhaps fantastical, **project** that traverses disciplinary and methodological paradigms. Each of the Research Unit's current subprojects has organized a section. Section formats vary but they will always stress **discussion** and **exchange**. Hence, **workshops** and **panel discussions** will provide at least 30 minutes for Q&A. Time limits for papers (20 minutes) and panel statements (5 minutes) will be strictly enforced.

Website:

<http://www.popularseriality.de/en/konferenz/index.html>

Conference Program

Wednesday, June 22

08:15-09:00 Registration at the John F. Kennedy Institute*

09:00-10:00 Introduction

Frank Kelleter (FU Berlin):

From Recursive Progression to Distributed Intention: Elements of a Theory of Popular Seriality

10:00-11:15 Section 1: After Television (Panel Discussion)

Chair: Frank Kelleter (FU Berlin)

- Jason Mittell (Middlebury)
- Sean O'Sullivan (Ohio State)
- Jeffrey Sconce (Northwestern)
- Robyn Warhol (Ohio State)
- Daniela Wentz (Weimar)

Coffee Break

11:45-13:15 Section 2: Digital Serialities

Chairs: Shane Denson (Duke/Hannover) and Andreas Sudmann (FU Berlin)

- Stephanie Boluk (UC Davis):
Networked Necronomics: The Serial Virality of Valve's Zombies
- Shane Denson (Duke/Hannover) & Andreas Sudmann (FU Berlin):
Infra-Ludic Serialities
- Till Heilmann (Bonn):
3D Printing: (Un)Making Seriality

Lunch (on your own)

14:30-16:00 Section 3: Detection & Concealment

Chair: Ilka Brasch (Hannover)

- Monica Dall'Asta (Bologna) & Federico Pagello (Queen's, Belfast):
The Puzzling Subject: Detective Series, Crime Serials and Narrative Desire

* After 9:00, the conference office (registration) will move to Museen Dahlem.

- Helen Hanson (Exeter):
'B' for Blane and 'B' for Budget: The Productivity (and Narrativity) of Detection and Concealment in the Studio Era Hollywood Series Film
- Rieke Jordan (FU Berlin):
Surveillance on a Broken Screen: Glitches and Gaps in Serialized Narratives

Coffee Break

16:30-18:00 Section 4: Gender. The Series

Chair: Maria Sulimma (FU Berlin)

- Julia Leyda (FU Berlin):
Resilience, Race, and Feminism in Female-Centered Serial TV
- Amanda D. Lotz (Michigan):
What Can Seriality Do for Constructions of Gender in Television Storytelling?
- Maria Sulimma (FU Berlin):
Will this Gender Ever Be Televised? On the Challenges of Seriality and Gender Studies

19:00 *Conference Dinner (Alter Krug)*

Thursday, June 23

08:30-09:00 Registration at the conference venue, Museen Dahlem

09:00-10:30 Section 5: Seriality between Fictionality and Factuality [in German]

Chairs: Stefan Scherer (Karlsruhe) and Claudia Stockinger (Göttingen)

- Fabian Grumbrecht (Göttingen):
Serialität im Spannungsfeld von Fiktionalität und Faktualität in der *Kölnischen Zeitung* (1850–1890)
- Christian Hißnauer (Göttingen):
Spannungsverhältnisse von Fiktionalität, Faktualität und Serialität im Reality TV. Zur dreifachen Formstruktur nicht-fiktionaler Serien
- Thomas Klein (Hamburg):
Serialität als Form der Nachhaltigkeitskommunikation
- Madleen Podewski (FU Berlin):
Medienspezifische Kooperationen: Bild- und Textserien in illustrierten Magazinen der Weimarer Republik (*Uhu, Die Dame, Der Querschnitt*).
- Stefan Scherer (Karlsruhe) & Claudia Stockinger (Göttingen):

Berichterstattung in Serie. Re-Entrys zwischen faktualer und fiktionaler Serialität am Beispiel der ARD-Reihe *Tatort*

Coffee Break

11:00-12:15 Section 6: Dimensions of 'Produsing': Writing, Producing, and Consuming the Serial in a Globalized World (Panel Discussion)

Chair: Regina Bendix (Göttingen)

- John Caldwell (UCLA)
- Christine Hämmerling (Zürich)
- Nathalie Knöhr (Göttingen)
- Britta Lesniak (Göttingen)
- Annemarie Navar-Gill (Michigan)

Lunch (on your own)

13:30-15:00 Section 7: Non/Humans: Institutions – Agencies – Networks

Chair: Babette B. Tischleder (Göttingen)

- Sven Grampp (Erlangen):
A Network as an Actor: The Making of Teen TV
- Sabine Sielke (Bonn):
Seriality and Network(ing): Conceptualizing (Their) Connection
- Michaela Wünsch (ICI Berlin):
Singularity in Times of Seriality

Coffee Break

15:30-17:00 Section 8: Seriality High 'n' Low

Chair: Ruth Mayer (Hannover)

- Eva Geulen (ZfL Berlin):
Seriality as Form
- Julika Griem (Frankfurt):
Machine and Game: Metaphors Seriality Lives By
- Ulla Haselstein (FU Berlin):
Modernist Reality as a Modeling Device

Coffee Break

17:30-18:45 Section 9: Are We Legitimizing Comics to Death? (Panel Discussion)

Chair: Daniel Stein (Siegen)

- Will Brooker (Kingston)
- Lukas Etter (Siegen)
- Jared Gardner (Ohio State)
- Christina Meyer (Hannover)
- Susan Squier (Penn State)

19:30 Conference Dinner (Luise)

Friday, June 24**09:00-10:30 Section 10: Other Speeds and Segmentations: Seriality and the Feature Film**

Chair: Kathleen Loock (FU Berlin)

- Frank Krutnik (Sussex):
Serial Advantage: Larry Darmour as Serial Cine-Entrepreneur
- Kathleen Loock (FU Berlin):
Beyond the Formula? Hollywood Seriality and the Sequel Paradox
- Constantine Verevis (Monash):
Another Green World: The *Mad Max* Series

Coffee Break

11:00-13:00 Section 11: Seriality Porn

Chair: Linda Williams (UC Berkeley)

- Sarah Schaschek (Independent Scholar):
Beats of the Body: Why Seriality Studies Should Look Beyond the Analysis of Pornographic Images and Towards the Conceptualization of Its Sound
- Phyll Smith (East Anglia) & Ellen Wright (De Montfort, Leicester):
Tijuana Bibles and the Pornographic Iteration of Hollywood
- Amy Herzog (Queens/CUNY):
Desire, Looped: Serial Forms, Living Commodities, and the Starlight Peep Show Films
- Madita Oeming (Paderborn):
(S)exploiting Television – Porn Parodies of Popular US TV-Series

Catered Lunch

14:00-15:00 Section 12: To End Yet Again (Panel Discussion)

Chair: John Durham Peters (Iowa)

- Dan Hassler-Forest (Utrecht)
- Scott Higgins (Wesleyan)
- Amanda A. Klein (East Carolina)
- Peter Stanfield (Kent)
- Harald Wenzel (FU Berlin)

15:00-15:15 Farewell

20:30 Book Launch of *Post-Cinema: Theorizing 21st-Century Film*, edited by Shane Denson and Julia Leyda, at bookstore Pro qm (Mitte)

Conference Participants

Regina Bendix has been Professor of Cultural Anthropology/European Ethnology at the University of Göttingen since 2001. She does research in the fields of cultural heritage, cultural property and tourism, history of knowledge and science, as well as communication studies and the study of folklore which have both informed her interest in popular seriality. She is initiator and spokesperson of the interdisciplinary Research Unit “Cultural Property,” funded by the German Research Foundation (DFG). As a member of the Popular Seriality Research Unit, she is directing the sub-project “Writing Series.”

Stephanie Boluk is an Assistant Professor at the University of California, Davis. She recently co-authored *Metagaming: Videogames and the Practice of Play* (2016, forthcoming) with Patrick LeMieux. She is also currently co-editing the third volume of *Electronic Literature Collection* with Leonardo Flores, Jacob Garbe, and Anastasia Salter and is working on a new book project titled *Money Games* which examines how games play with capital through crowdfunding platforms, real time gambling websites, digital distribution services, alt coin exchanges, algorithmic trading, and the culture of play in the tech industry.

Ilka Brasch studied Advanced Anglophone Studies at the University Hanover. She completed her studies in 2011 with a Master's thesis on “Instrument-Mediation and the Melodramatic Experience in *Stella Dallas* and *Letter from an Unknown Woman*.” She works as a Research Fellow at the Leibniz Universität Hannover, where she is writing her dissertation “Operational Detection: Crime Serials and the American

Cinema, 1910–1940” (working title). As a member of the Popular Seriality Research Unit, she is a Research Associate in the sub-project “Serializing Mass Culture.”

Will Brooker is Professor of Film and Cultural Studies at Kingston University, London, and the first British editor of *Cinema Journal*. He is the author of many books and articles on popular culture and its audiences, including *Batman Unmasked* (2001), *Using the Force* (2002), *Alice's Adventures* (2004), *The Blade Runner Experience* (2006), *Hunting the Dark Knight* (2012), and the BFI Film Classics volume on *Star Wars* (2009). He is currently undertaking a year of immersive, performative research into the life, career, styles and experiences of David Bowie, which will result in two books – one about Bowie and one about the research project itself.

John Thornton Caldwell is Professor of Cinema & Media Studies at UCLA. His books include: *Production Culture: Industrial Reflexivity and Critical Practice in Film and Television* (2008), *Production Studies: Cultural Studies of Media Industries* (2009), *Televisuality: Style, Crisis & Authority in American Television* (1995), *Electronic Media & Technoculture* (2000), and *New Media* (2003). Caldwell's films include *Rancho California* (2002), *Freak Street to Goa* (1989), and *Boron to Buttonwillow* (2016, forthcoming). Awards: Bauhaus IKKM Senior Fellow, Annenberg Senior Scholar, UCLA Distinguished Teaching Award, and NEA Fellowships.

Monica Dall'Asta is Associate Professor at the University of Bologna, Italy, where she teaches forms of film and media seriality. She has written widely on early film seriality. She is the editor of *Fantômas: la vita plurale di un antieroe* (2004), and the author of *Un cinéma musclé* (1992), on the Maciste cycle of Italian silent cinema, and *Trame spezzate: archeologia del film seriale* (2008), on early film serials. Her work on the history of film theories and feminist film history has appeared in major international publications.

Shane Denson is a DAAD Postdoctoral Fellow at Duke University, a Postdoctoral Researcher at the Leibniz University of Hannover, and co-director of the research project “Digital Seriality” in the Popular Seriality Research Unit. From September 2016, he will be Assistant Professor of Art & Art History (teaching in the Film & Media Program) at Stanford University. He is the author of *Postnaturalism: Frankenstein, Film, and the Anthropotechnical Interface* (2014) and co-editor of several collections: *Transnational Perspectives on Graphic Narratives* (2013), *Digital Seriality* (2013), and *Post-Cinema: Theorizing 21st Century Film* (2016).

Lukas Etter is a postdoctoral Research Associate at the Seminar für Anglistik, University of Siegen, Germany. He currently works on a monograph based on his PhD thesis “Auteurgraphy: Distinctiveness of Styles in Alternative Graphic Narratives” (2014). Lukas Etter’s research interests include definitions of style, several aspects of comics studies and intermediality studies, and literary/intellectual discourse on ‘the sciences,’ especially on mathematics, in the 19th century (North America and beyond).

Jared Gardner is Professor of English at the Ohio State University, where he directs the program in Popular Culture Studies. He is the author of *Master Plots: Race and the Founding of an American Literature, 1787–1845* (2002), *Projections: Comics and the History of 21st-Century Storytelling* (2012), and *The Rise and Fall of Early American Magazine Culture* (2012). He is currently working on a monograph on illness, time, and comics, to be entitled “Patient Time.”

Eva Geulen is Director of the Centre for Literary and Cultural Research and teaches at Humboldt University in Berlin. She studied German Literature and Philosophy at the University of Freiburg and The Johns Hopkins University. She has held teaching positions at Stanford University, the University of Rochester, and New York University and was Professor for German Literature at the University of Bonn and at Goethe University Frankfurt. Her research focuses on literature and philosophy from the 18th century to the present, pedagogical discourse around 1800 and 1900, as well as Goethe’s morphology and its reception in the 20th century.

Sven Grampp studied at the University of Konstanz and in 2008 wrote his PhD thesis about the role of the printing press in media theory. He is a faculty member (“Akademischer Rat”) of the Institute of Theater and Media Studies at the University of Erlangen. His research interests are media theory, television series, and the space race. He is the author of *Marshall McLuhan* (2011), *Picturing the Future in Outer Space at the Dawn of the Space Race* (2015), and *Medienwissenschaft* (2016, forthcoming).

Julika Griem is Professor of English Literature at Goethe University in Frankfurt am Main. She has published on orality and literacy in Joseph Conrad’s works, on the anthropological and aesthetic potential of ape and monkey figures, on narrative theory, crime fiction and urbanity, problems of genre, and questions of literary visuality. Her current work is dedicated to methodologies of contemporary literature research, the institutional dimension of philology, and to figurations of the whole.

Fabian Grumbrecht studied American Studies and German Philology at the University of Göttingen; he completed his studies in 2013. He is a Research Associate and PhD

candidate in the sub-project “Serial Narration in Popular German-Language Periodicals from 1850 to 1890” of the Popular Seriality Research Unit at the University of Göttingen.

Christine Hämmerling studied Empirical Cultural Studies, History, and Sociology at the University of Tübingen and the University of Prague from 2003 to 2010. From 2010 to 2013, she was a Research Associate in the Popular Seriality Research Unit. She finished her dissertation on audiences of the German weekly police procedural *Tatort* in 2014. Since 2014, she is a Research Associate (“Oberassistentin”) at the Department of Social Anthropology and Cultural Studies – Popular Culture at the University of Zurich.

Helen Hanson is Senior Lecturer in Film Studies at the University of Exeter. She is Academic Director of the Bill Douglas Cinema Museum. Her research interests include the interplay between industry, creativity and popular genres in studio era Hollywood cinema. She is the author of *Hollywood Heroines: Women in Film Noir and the Female Gothic Film* (2007) and the co-editor (with Catherine O’Rawe) of *The Femme Fatale: Images, Histories, Contexts* (2010) and (with Andrew Spicer) of *A Companion to Film Noir* (2013).

Ulla Haselstein is Professor of American Literature (Chair) at the John F. Kennedy Institute, Freie Universität Berlin. She was a Research Associate at the Center of Cultural Studies at UC Santa Cruz in 1993–1994, a visiting professor of American Literature at UC Irvine in 2001, and an Aby Warburg visiting professor at the University of Hamburg in 2009. She is a recipient of an “Opus magnum” grant by the VW Foundation (2015–2017). Her most recent book publications are the co-edited volumes *The Cultural Career of Coolness* (2013) and *The Pathos of Authenticity* (2010). She is currently working on a book on Gertrude Stein.

Dan Hassler-Forest works as Assistant Professor of Media Studies and Cultural Theory at Utrecht University. In his teaching and research, he explores the relationship between fantastic fiction, fandom, and capitalism. He is the author of several books and is the co-editor of the book series *Transmedia: Media Convergence and Participatory Culture* at Amsterdam University Press. His most recent monograph *Science Fiction, Fantasy, and Politics* (2016) focuses on the radical political potential of fantastic transmedia storyworlds.

Till A. Heilmann is Research Associate in the Department of Media Studies at the University of Bonn. From 2003–2014, he was a Research Associate in the Department of Media Studies at the University of Basel and the Department of Media Studies at the

University of Siegen (2014–2015). In 2012, he was Fellow-in-Residence at the Obermann Center for Advanced Studies, University of Iowa. His research interests include digital do-it-yourself, algorithmic everyday life, postdigital interfaces and North American and German media theory. In 2008, he was awarded his PhD with a thesis on computers as writing machines.

Amy Herzog is Associate Professor of Media Studies at Queens College and Coordinator of the Film Studies Program at the CUNY Graduate Center. She is the author of *Dreams of Difference, Songs of the Same: The Musical Moment in Film* (2010) and co-editor, with Carol Vernallis and John Richardson, of *The Oxford Handbook of Sound and Image in Digital Media* (2013). She has published essays on film, popular music, pornography, gentrification, parasites, and dioramas. Her most recent research project explores the history of peep show arcades.

Scott Higgins is Professor and Chair of the College of Film and the Moving Image at Wesleyan University. His books include *Harnessing the Technicolor Rainbow: Color Design in the 1930s* (2007), *Arnheim for Film and Media Studies* (2010), and *Matinee Melodrama: Playing with Formula in the Sound Serial* (2016). He maintains the blog *Thinking Cinematically*.

Christian Hißnauer studied Sociology and Theater & Film Studies at the Johannes Gutenberg University Mainz. He conducted research in applied Media and Communication Studies, and worked at the Center for Interdisciplinary Media Studies and the German Department of the University of Göttingen. As a member of the Popular Seriality Research Unit, he is directing the sub-project “Real-Life Storytelling.”

Rieke Jordan is a PhD Candidate at the Graduate School of North American Studies at Freie Universität Berlin. She received her B.A. from Bielefeld University in 2009 and her M.A. from the John F. Kennedy Institute for North American Studies in 2012. She studied at the University of Amsterdam during an ERASMUS semester in 2010/2011. She was the DAAD Global Humanities Junior Fellow at the Humanities Center at the Johns Hopkins University in 2014. In 2015, she won the Ralph Donald Award of the MAPACA which recognizes outstanding presentations.

Frank Kelleter is Chair of the Department of Culture and Einstein Professor of North American Cultural History at John F. Kennedy Institute (Freie Universität Berlin). He is Director of the Popular Seriality Research Unit. His main fields of interest include the American colonial and Enlightenment periods, theories of American modernity, and American media and popular culture since the 19th century. His most recent books are

Serial Agencies: "The Wire" and Its Readers (2014), *DAVIDBOWIE* (2016), and the edited volume *Media of Serial Narrative* (2017, forthcoming).

Amanda A. Klein is Associate Professor of Film Studies in the English Department at East Carolina University. She is the author of *American Film Cycles: Reframing Genres, Screening Social Problems, & Defining Subcultures* (2011) and recently completed the anthology *Multiplicities: Cycles, Sequels, Remakes and Reboots in Film & Television* (2016). She is currently working on a book project about MTV reality programming and youth identities. Her scholarship has appeared in *Quarterly Review of Film and Video*, *Jump Cut*, *Flow*, *Antenna*, *Salon* and *The New Yorker*.

Thomas Klein studied Theater and Film Studies, German Philology and Educational Science at Johannes Gutenberg University Mainz from which he graduated in 2004 and received his Habilitation in 2014. From 2001 to 2008, he was an Associate Professor of Film Studies and Media Dramaturgy at Mainz University. From 2010 to 2013, he conducted the DFG research project "Western Global" at the Department of Anthropology and African Studies at Mainz University. Since 2014, he has been a Lecturer at Hamburg University.

Nathalie Knöhr studied Cultural Anthropology/European Ethnology and Study of Religions at the University of Göttingen from 2007 to 2013. Her research interests include knowledge research, media analysis, and communications studies as well as working culture, performance studies, and sociology of religion. Within the Popular Seriality Research Unit, she is a Research Associate in the sub-project "Writing Series."

Frank Krutnik is Head of Film at the University of Sussex. He has contributed to numerous international Screen Studies journals and critical anthologies, and is the author of *In a Lonely Street: Film Noir, Genre, Masculinity* (1991), *Popular Film and Television Comedy* (with Steve Neale, 1990) and *Inventing Jerry Lewis* (2000), and co-editor of *Un-American Hollywood: Politics and Film in the Blacklist Era* (2008). With Kathleen Loock he is currently editing an issue of the *Film Studies* journal on film seriality (2017, forthcoming) and is writing the monograph *Killers on the Kilocycles: Radio/Noir*.

Britta Lesniak studied Musicology, German Philology and Social and Cultural Anthropology at the University of Göttingen where she graduated with an M.A. in 2013. In the same year she started working on her dissertation in Cultural Musicology (University of Göttingen) entitled "Aural Serialization: The Music of Hindi Dharmic TV-Series" for which she conducted field research in India. Her main research interests

concern the study of popular electronic music, (pop-)musical scenes and communities, as well as the intersection of music and media.

Julia Leyda is Senior Fellow at IASS Potsdam; she is also Fellow of the PSRU and Senior Research Fellow in the Graduate School for North American Studies at the John F. Kennedy Institute. In August, she will be Associate Professor of Film Studies at NTNU in Trondheim. She is author, editor, or co-editor of *Todd Haynes: Interviews* (2014), *Extreme Weather and Global Media* (2015), *Post-Cinema: Theorizing 21st-Century Film* (2016), and *American Mobilities: Class, Race, and Gender in US Culture* (2016). Current projects include *Home Economics: The Financialization of Domestic Space in 21st-Century Screen Culture* and *Cultural Affordances of Cli-Fi*.

Kathleen Lookk is a Research Associate of the Popular Seriality Research Unit at Freie Universität Berlin. She is author of *Kolumbus in den USA: Vom Nationalhelden zur ethnischen Identifikationsfigur* (2014), co-editor of *Film Remakes, Adaptations, and Fan Productions: Remake | Remodel* (2012) and *Of Body Snatchers and Cyberpunks: Student Essays on American Science Fiction Film* (2011), and editor of a special issue on serial narratives for *LWU: Literatur in Wissenschaft und Unterricht* (2014). She is currently writing a cultural history of Hollywood remaking and co-editing, with Frank Krutnik, a special issue on film seriality for *Film Studies* journal (2017, forthcoming).

Amanda D. Lotz is Professor in the Departments of Communication Studies and Screen Arts and Cultures at the University of Michigan. She is the author of *Cable Guys: Television and American Masculinities in the 21st Century* (2014), *The Television Will Be Revolutionized* (2007; Rev. 2nd ed. 2014) and *Redesigning Women: Television After the Network Era* (2006), and editor of *Beyond Prime Time: Television Programming in the Post-Network Era* (2009). She is co-author, with Timothy Havens, of *Understanding Media Industries* (2011; 2nd ed. 2016) and, with Jonathan Gray, of *Television Studies* (2011).

Ruth Mayer holds the chair of American Studies at Leibniz University in Hannover, Germany. She has published in English and in German, with a strong focus on modernity, serialization and the practices and aesthetics of mass culture. Her most recent book publication is *Serial Fu Manchu: The Chinese Super-Villain and the Spread of Yellow Peril Ideology* (2014). She is a member of the Popular Seriality Research Unit, where she is currently directing a project on the cultural productivity of film serials from 1910 to 1940.

Christina Meyer is an associated member of the Popular Seriality Research Unit, and has just finished a book manuscript, “Modern Mass Entertainment: The Serial Unfolding of the Yellow Kid” (funded by the German Research Foundation; forthcoming). She has co-edited *New Perspectives on American Comic Books and Graphic Novels* (a special issue of *Amerikastudien/American Studies*, 2011) and *Transnational Perspectives on Graphic Narratives: Comics at the Crossroads* (2013), and has published articles on such artists as Richard F. Outcault, George B. Luks, Nell Brinkley, or Art Spiegelman.

Jason Mittell is Professor of Film & Media Culture and American Studies, and Faculty Director of the Digital Liberal Arts Initiative at Middlebury College. He is the author of *Genre & Television: From Cop Shows to Cartoons in American Culture* (2004), *Television & American Culture* (2009), *Complex Television: The Poetics of Contemporary Television Storytelling* (2015), and co-editor of *How to Watch Television* (2013). He is project manager for *[in]Transition: Journal of Videographic Film & Moving Image Studies*.

Annemarie Navar-Gill is a Research Assistant and Graduate Student Instructor at the University of Michigan, Department of Communication Studies. She received her bachelor’s degree in Writing for Screen and Television from the University of Southern California and worked in the television industry for six years, most notably writing for the CW series *Gossip Girl*. She is broadly interested in both fan-created and media industry-sanctioned participatory cultures surrounding television and video games, with a focus on the ways in which online interactions between audiences and producers shape production and reception cultures.

Madita Oeming has received her M.A. degree in American Studies from the University of Göttingen. With her Master’s thesis, “Moby’s Dick – The Significance of Moby Dick in US-Pornographies,” Oeming has entered the field of Porn Studies, within which she is now pursuing a dissertation project at the University of Paderborn. As the Deputy Head of Literaturhaus Göttingen and a co-founder of the “Poetree” festival, Oeming is currently also exploring the literary scene outside of academia.

Sean O’Sullivan is an Associate Professor of English at Ohio State University, where he is also Director of Project Narrative and a member of the Film Studies Program. He is the author of *Mike Leigh* (2011), a volume in the Contemporary Film Directors series from the University of Illinois Press. His articles and book chapters on serial narrative and television include such topics as: *The Sopranos* and episodic storytelling, modernist structure in *Mad Men*, poetic design and the serial season, *Deadwood* and Charles Dickens, third seasons, satisfaction, and the showrunner Ingmar Bergman.

Federico Pagello is Research Fellow at the Institute for Collaborative Research in the Humanities at Queen's University Belfast. He received his PhD in Film Studies from the University of Bologna and was a postdoctoral researcher in Bologna and Limoges. His research has focused on the superhero genre in film and comics, crime fiction and cinema, and the transnational circulation of European popular culture. He is currently working on a monograph on early 20th-century and early 21st-century crime serials in film, television and popular fiction.

John Durham Peters is A. Craig Baird Professor in the Department of Communication Studies and Professor of International Studies at the University of Iowa. He has published widely on media history and theory. He is the author of *Speaking into the Air: A History of the Idea of Communication* (1999), *Courting the Abyss: Free Speech and the Liberal Tradition* (2005), and *The Marvelous Clouds: Toward a Philosophy of Elemental Media* (2015).

Madleen Podewski studied German and Italian Studies at Freie Universität Berlin, where she received her PhD. Currently she is a visiting professor at the Institute for German and Dutch Philology at Freie Universität. Some of her research interests are: the history of literary print media, literature and knowledge, and the history of German-Jewish literature and culture. Her latest publication is *Komplexe Medienordnungen: Zur Rolle der Literatur in der deutsch-jüdischen Zeitschrift Ost und West (1901–1923)* (2014).

Sarah Schaschek works as a journalist at *DIE ZEIT* in Hamburg. She completed a dissertation on seriality and pornography in 2012 (published as *Pornography and Seriality: The Culture of Producing Pleasure*, 2014). In 2014/15, she co-organized the exposition “Porn That Way” at Schwules Museum Berlin. She is a reviewer for the *Porn Studies Journal* and a regular panel discussion moderator at the PorYes European Feminist Film Awards. Her academic interests include the study of gender and sexualities, pop culture and media theory. She studied American Literature and Culture in Bonn, Prague, Berkeley, and Santa Barbara.

Stefan Scherer is Professor of Modern German Literature at the KIT (Karlsruhe Institute for Technology). His research interests include history of literary media in German literature from the 18th to the 21st centuries, genre theory, and dramatology. His research on the institutional and historical significance of literary magazines and his research on the complexity of historical texture in Synthetic Modernism (1925–1955) inform his interest in seriality and popular culture. Within the Popular Seriality

Research Unit, Stefan Scherer is co-director, with Claudia Stockinger, of the sub-project “Serial Narration in Popular German-Language Periodicals from 1850 to 1890.”

Jeffrey Sconce is Associate Professor in the Screen Cultures program at Northwestern University. He is the author of *Haunted Media: Electronic Presence from Telegraphy to Television* (2000) and the editor of *Sleaze Artists: Cinema at the Margins of Taste, Style, and Financing* (2007). His forthcoming book, *The Technical Delusion: Electronics, Insanity, Power*, examines historical intersections between the media and delusional ideation.

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Phyll Smith is Associate Lecturer at University of East Anglia and co-ordinates the ‘*To Be Continued...*’ network on seriality. He writes on the cultural politics of fringe media—oppositional, ancillary or unofficial (by)products, their audiences and spaces: such as serials and newsreels, tie-ins in comics, advertising, radio and magazines, unofficial, underground and fan publications, and the moral and political backlashes to these often lowbrow texts. His PhD is on American Sound Serials and his biography of radical pamphleteer Tom Wintringham, *The Last English Revolutionary* (2012), is published by the LSE/Sussex Academic.

Peter Stanfield is a Professor of Film and the Head of the School of Arts at the University of Kent. He has written extensively on popular cinema, genres and film cycles. His latest book, *The Cool and the Crazy: Pop Fifties Cinema* (2015), examines cycles of sensational movies produced to capitalize upon current events, moral panics, and popular fads. He is currently working on a study of serial production and the 1960/70s outlaw biker movie cycle.

Daniel Stein is Professor of North American Literary and Cultural Studies at the University of Siegen. He is the author of *Music Is My Life: Louis Armstrong, Autobiography, and American Jazz* (2012) and co-editor of *Transnational Perspectives on Graphic Narratives: Comics at the Crossroads* (2013) and *From Comic Strips to*

Graphic Novels: Contributions to the Theory and History of Graphic Narrative (2013). He is also the recipient of the Heinz Maier-Leibnitz-Prize awarded by the German Research Foundation and the Federal Ministry of Education and Research (2013). Within the Popular Seriality Research Unit, he is directing the sub-project “Serial Politicization.”

Claudia Stockinger has been Professor of Modern German Literature and Media History (German Department) at the University of Göttingen since 2006. Her research interests include the literary history of the Enlightenment and the 19th century, the contemporary German literary scene, literature and religion, theories of canonization as well as intertextuality and authorship. Within the Popular Seriality Research Unit, she is co-director, with Stefan Scherer, of the sub-project “Serial Narration in Popular German-Language Periodicals from 1850 to 1890.”

Susan Squier is Brill Professor of English and Women's Studies at Penn State University, and Einstein Visiting Fellow at the Freie Universität Berlin, 2016–2019, where with Dr. Irmela Marei Krüger-Fürhoff she co-directs the PathoGraphics Project. Her books include *Graphic Medicine Manifesto* (2014), *Poultry Science, Chicken Culture* (2011), *Liminal Lives: Imagining the Human at the Frontiers of Biomedicine* (2004), *Communities of the Air: Radio Century, Radio Culture* (2003), and *Babies in Bottles* (1994). She co-edits the Graphic Medicine book series at Penn State Press.

Andreas Sudmann is a Research Associate at the John F. Kennedy Institute for North American Studies (Freie Universität Berlin). He has directed the Media Studies division of the Center for Interdisciplinary Media Studies at the University of Göttingen and taught Media Studies at the University of Regensburg. As a member of the Popular Seriality Research Unit, he is co-directing the sub-project “Digital Seriality” with Shane Denson.

Maria Sulimma is the Administrator of the Popular Seriality Research Unit and a PhD candidate at the John F. Kennedy Institute for North American Studies. She has written a book on media representations of female politicians (*Die anderen Ministerpräsidenten*, 2014) and published articles on digital seriality and gaming communities, crossmedia franchises, women in comedy, as well as gender and race in political television shows.

Babette B. Tischleder is Professor of North American Studies at the University of Göttingen. Her book *The Literary Life of Things: Case Studies in American Fiction* (2014) offers a critical materialist approach and engages with a range of texts, from Stowe to

Franzen, disclosing our affective, aesthetic, and ethical entanglements with the object world. Recent publications include *Cultures of Obsolescence: History, Materiality, and the Digital Age*, ed. with Sarah Wasserman (2015), and “Serial Chronotopes: The Cultural Work of Narrative World Building in Contemporary TV Series” (forthcoming 2016 in *The Velvet Light Trap*).

Constantine Verevis is Associate Professor in Film and Screen Studies at Monash University. He is author of *Film Remakes* (2006), co-author of *Australian Film Theory and Criticism, Vol 1: Critical Positions* (2013), and co-editor of *Second Takes: Critical Approaches to the Film Sequel* (2010), *Film Trilogies: New Critical Approaches* (2012), *Film Remakes, Adaptations and Fan Productions: Remake/Remodel* (2012), *B Is For Bad Cinema: Aesthetics, Politics and Cultural Value* (2014), and *US Independent Film After 1989: Possible Films* (2015).

Robyn Warhol is Arts and Humanities Distinguished Professor of English at the Ohio State University, where she is a core faculty member of Project Narrative. Her recent books include *Narrative Theory Unbound: Queer and Feminist Interventions*, co-edited with Susan S. Lanser (2015) and *Love Among the Archives: Writing the Lives of George Scharf, Victorian Bachelor*, co-authored with Helena Michie (2015). Her latest seriality project is victorianserialnovels.org, a site for reading stacks of Victorian novels synchronically in their original installments.

Daniela Wentz holds a PhD from Bauhaus-University Weimar, where she is currently a Researcher and Lecturer at the “Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie” (IKKM). Her research interests include seriality, diagrammatics, and media philosophy. From 2005–2006, she was an Associated Member of the Research Training Group/Graduiertenkolleg “Geschlecht als Wissenskategorie.” From 2010–2013, she was a Research Associate of the DFG-funded research project “Die Fernsehserie als Reflexion und Projektion des Wandels.” Her monograph *Bilderfolgen: Diagrammatologie der Fernsehserie* is currently forthcoming.

Harald Wenzel holds the Chair for the Sociology of North America at the John F. Kennedy Institute. He has studied Social Sciences at the University of Heidelberg and at the University of Pennsylvania, Philadelphia, and he has been a John F. Kennedy Fellow at Harvard University. His research areas include sociological theory, media sociology, and the sociology of religion.

Linda Williams teaches courses on popular moving-image genres (pornography, melodrama, and “body genres” of all sorts). Her books include *Hard Core: Power,*

Pleasure and the Frenzy of the Visible (1989; 2nd ed. 1999), *Playing the Race Card: Melodramas of Black and White, from Uncle Tom to O.J. Simpson* (2001). She has also edited a collection, *Porn Studies*, featuring work by many UC Berkeley graduate students (2004). Her most recent books are *Screening Sex* (2008), a history of the revelation and concealment of sex at the movies, and *On The Wire* (2014).

Ellen Wright is the Vice Chancellor's 2020 Lecturer in Cinema and Television History at De Montfort University, Leicester. She has taught Film Studies, Media Studies and Photographic Theory and specializes in the study of leisure industries, consumer culture and broader social contexts surrounding Hollywood cinema in the early to mid-20th century. Her work interrogates wider notions of gender, sexuality, class, taste and distinction, nationality and consumption.

Michaela Wunsch received her PhD from Humboldt University Berlin with a dissertation on the figure of the serial killer. She held postdoc positions at the Jan-van-Eyck Academie in Maastricht and the Institute for Cultural Inquiry in Berlin. After a visiting professorship at University Vienna she conducted a research project on seriality and repetition in television and psychoanalysis at UC Riverside, UCLA and University Potsdam funded by a Marie-Curie fellowship. Her recent publications analyze American adaptations of Israeli television series.



Stephan Ditschke, Katerina Kroucheva,
Daniel Stein (Hg.)

Comics

Zur Geschichte und Theorie
eines popukulturellen Mediums

[transcript] Kultur- und Medientheorie

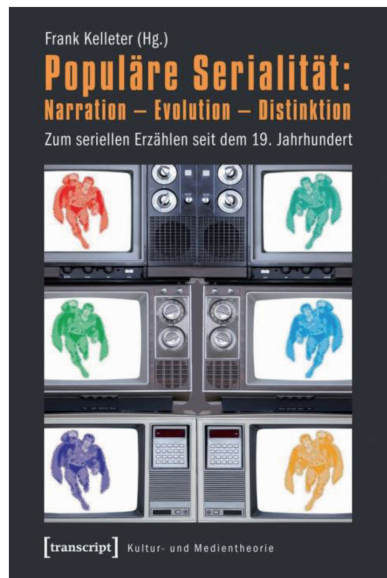
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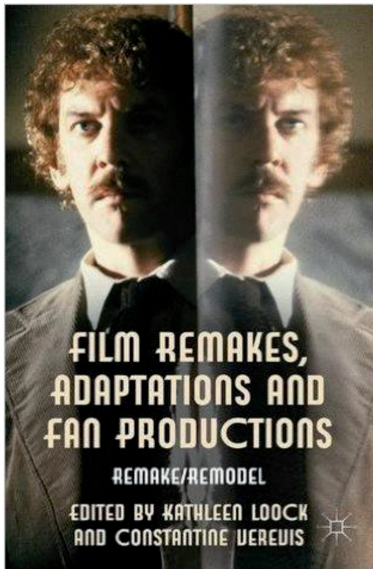
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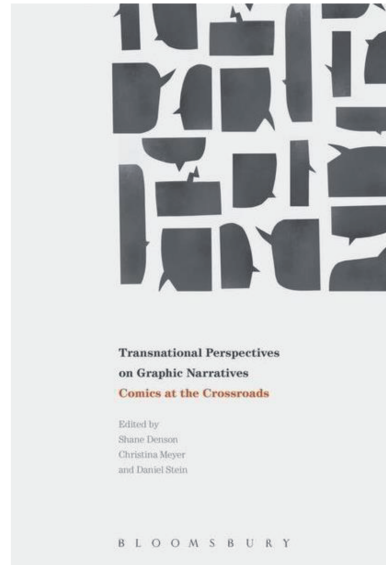
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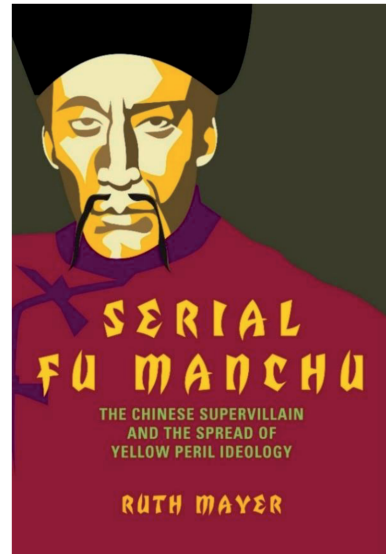
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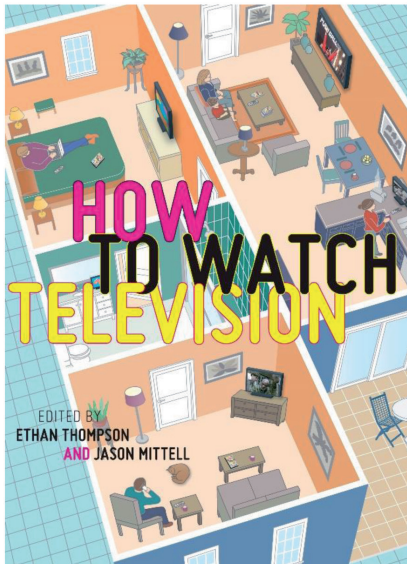
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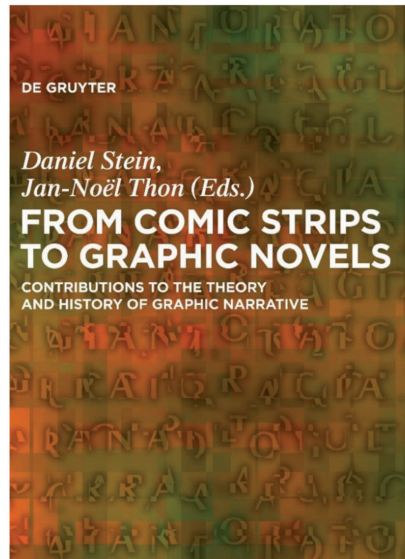
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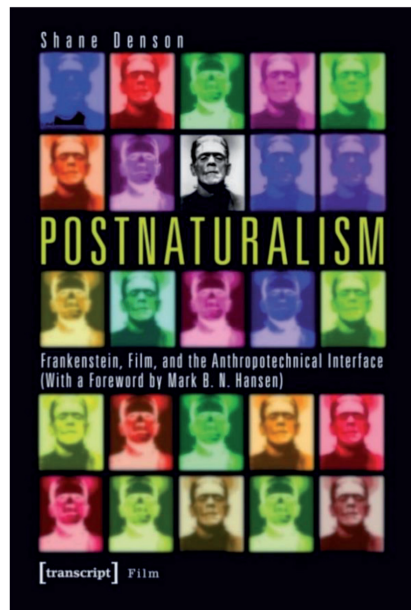
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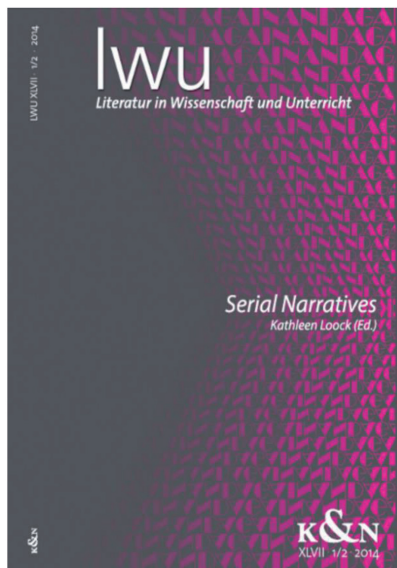
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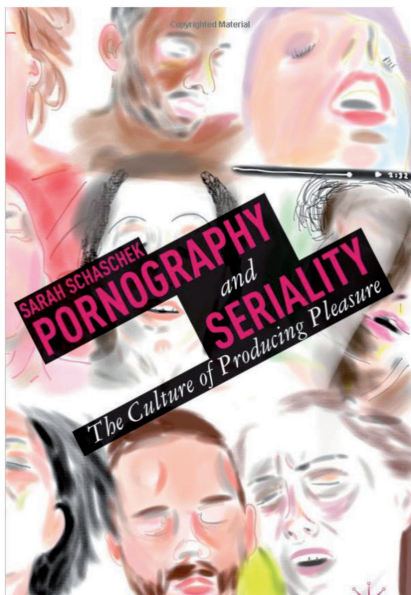
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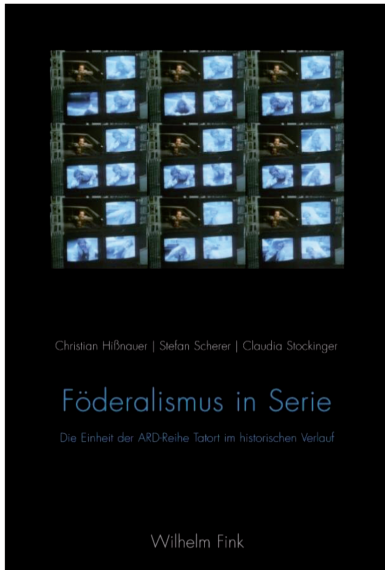
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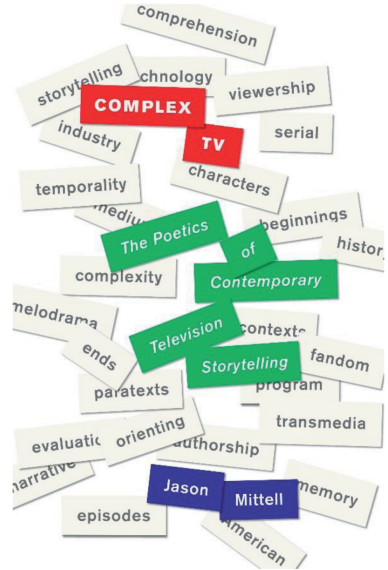
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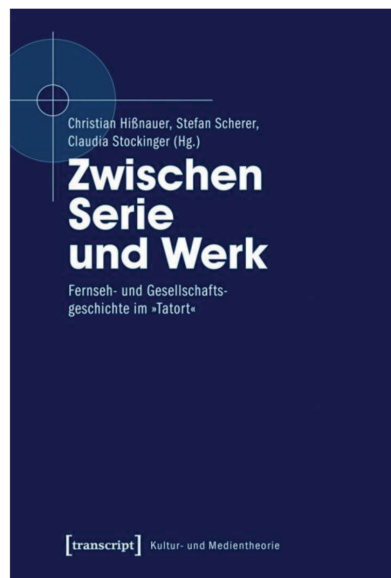
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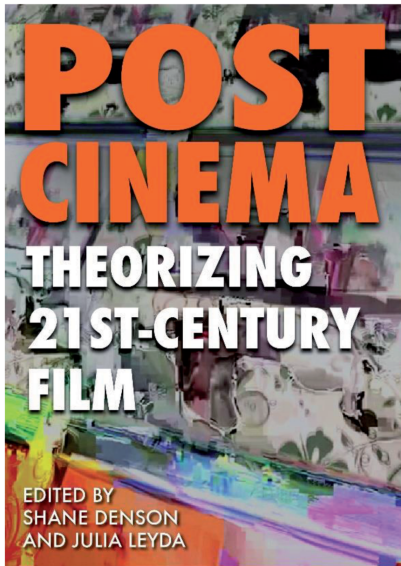
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Göttinger Studien zur Kulturanthropologie / Europäischen Ethnologie
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Christine Hämmerling

Sonntags 20:15 Uhr – Tatort
Zu sozialen Positionierungen eines Fernsehpublikums

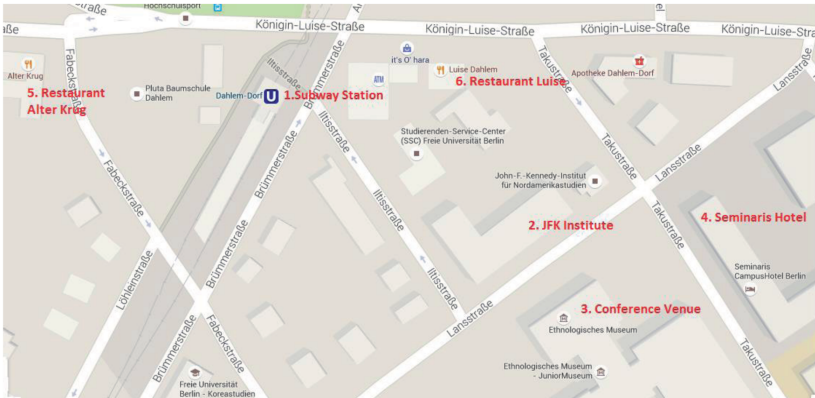
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For a full bibliography of publications by the Popular Seriality Research Unit, see:

<http://www.popularseriality.de/en/publikationen/index.html>



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4. **Seminaris Campus Hotel**
Takustraße 39, 14195 Berlin
5. **Restaurant Alter Krug**
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