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| | **POPULÄRE SERIALITÄT** |  
| | **ÄSTHETIK UND PRAXIS** |  
| | POPULAR SERIALITY | | |  
| | **AESTHETICS AND PRACTICE** | |  
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## Conference Program

### Thursday, June 6

**12:00 – 13:00** Registration

**13:00 – 14:00** Conference Opening

Frank Kelleter (FU Berlin): "Five Ways of Looking at Popular Seriality: The 'Research Unit' So Far"

**14:00 – 15:30** Keynote Lecture

Jason Mittell (Middlebury College): "The Ends of Serial Criticism"

*Coffee Break*

**16:00 – 17:30** Session 1: Media (In)Specificities

Chair: Daniel Stein (Göttingen)

- Jared Gardner (Ohio State University): "Comics Serialities"
- Ruth Mayer / Shane Denson (Hannover): "Spectral Serialities: Sights and Sounds of Count Dracula"

**17:30 – 18:30** Reception

**18:30** Dinner

### Friday, June 7

**09:30 – 11:00** Session 2: Nineteenth-Century Serialities

Chair: Shane Denson (Hannover)

- Daniel Stein (Göttingen): "Serial Politicization in Antebellum America: On the Cultural Work of the City Mystery Genre"
- Christina Meyer (Hannover): "Understanding the Serial Matrix of the Yellow Kid"

**11:30 – 13:00** Session 3: Vast Narratives

Chair: Kaspar Maase (Tübingen)

- Ben Singer (University of Wisconsin-Madison): "When Seriality Becomes Perenniality: Reflections on the *Tora-san* Series"
- Julika Griem (Frankfurt): "Serial Ways of Worldmaking: Holistic Heuristics and Epic Effects"

*Lunch*

**14:30 – 16:00 Session 4: The Seriality of Remaking**

Chair: Birgit Abels (Göttingen)

- Frank Kelleter (FU Berlin) / Kathleen Loock (Göttingen): "Retrospective Serialization: Hollywood Remaking as a Historical Practice"
- Con Verevis (Monash University): "New Millennial Remakes"

**16:30 – 18:00 The Future of Seriality Studies (Panel Discussion)**

Chair: Regina Bendix (Göttingen)

- Sudeep Dasgupta (Amsterdam)
- Lothar Mikos (Potsdam)
- Sean O'Sullivan (Ohio State University)
- Sabine Sielke (Bonn)

**18:30 Dinner****Saturday, June 8****09:00 – 10:30 Session 5: Temporalities**

Chair: Bärbel Tischleder (Göttingen)

- Scott Higgins (Wesleyan University): "The Inevitability of Chance: Time in the Sound Serial"
- Irmela Schneider (Köln): "Seriality and Scheduling as a Question of Time and Narrative"

**11:00 – 12:30 Session 6: Technologies and Practices**

Chair: Andreas Jahn-Sudmann (Göttingen)

- Christine Hämmerling (Göttingen) / Mirjam Nast (Tübingen): "Popular Seriality in Everyday Practice: The Pulp Novel Series *Perry Rhodan* and the Television Series *Tatort*"
- Tanja Weber / Christian Junklewitz (Köln): "How Does VoD Change Serial Television? The Impact of Hulu, Bit Torrent, Netflix & Co. on Content, Business, and Viewing Practices of Television Series"

*Lunch***13:30 – 15:00 Session 7: Beyond Popular Narratives**

Chair: Frank Kelleter (FU Berlin)

- Judith Keilbach (Utrecht): "Seriality of Media Events"
- William Uricchio (MIT / Utrecht): "Seriality and Its Discontents: Displacements of Time and Meaning in the Serial Form"

**15:00 – 15:30 Conclusion**

## Participant Bios

**Sudeep Dasgupta** is Associate Professor in the Department of Media & Culture, University of Amsterdam. He is the editor of *Constellations of the Transnational: Modernity, Culture, Critique* (Rodopi, 2007) and co-editor with M. Rosello of the forthcoming *What's Queer about Europe?* (Fordham UP, 2013). He has published in the fields of critical theory, aesthetics and visual culture, philosophy, postcolonial and queer theory. Recent articles include "Policing the People: Television Studies and the Problem of Quality," in *NECS-US: The European Journal of Media Studies* 1 (2012), "The Spiral of Thought in the work of Jacques Rancière," in *Theory & Event* 16.1 (2013) and "Permanent Transiency, Tele-visual Spectacle and the Slum as Postcolonial Monument," in *South Asian Studies* (forthcoming, May 2013).

**Shane Denson** is a Post-Doc research associate in the Research Unit "Popular Seriality—Aesthetics and Practice" at the Leibniz University of Hannover, where he collaborates with Ruth Mayer on the project "Serial Figures and Media Change" and coordinates the Initiative for Interdisciplinary Media Research ([www.medieninitiative.wordpress.com](http://www.medieninitiative.wordpress.com)). His doctoral dissertation, *Postnaturalism: Frankenstein, Film, and the Anthropotechnical Interface*, was directed by Ruth Mayer (American Studies, Hannover) and media theorist Mark B. N. Hansen (Program in Literature, Duke University). He has published on transitional-era cinema, Frankenstein and Tarzan films, televangelism, and the philosophy of technology. He is co-editor (with Christina Meyer and Daniel Stein) of *Transnational Perspectives on Graphic Narratives: Comics at the Crossroads* (Bloomsbury, 2013).

**Jared Gardner** is Professor of English and Film Studies at the Ohio State University and director of the Popular Culture Studies program. He is the author of *Projections: Comics and the History of 21st Century Storytelling* (Stanford, 2012), *The Rise and Fall of Early American Magazine Culture* (Illinois, 2013), and *Master Plots: Race and the Founding of an American Literature* (Johns Hopkins, 1998). He has edited or co-edited several books with the Library of American Comics, and he is co-editor of the book series *Studies in Comics and Cartoons* at Ohio State University Press. He is currently working on the *Introduction to Popular Culture Studies* for Cambridge University Press.

**Julika Griem** is Professor of English Literature at the Goethe University of Frankfurt am Main. She has published on Joseph Conrad and contemporary British literature, on aspects of intermediality, visual culture, narratology, and literary anthropology. Her current research interests are in the fields of genre theory, in particular crime and detective fiction, of literature and space, seriality, theories of the oeuvre, and the

work of John Burnside. Most recently, she has written *Monkey Business: Affen als Figuren anthropologischer und ästhetischer Reflexion 1800-2000* (Trafo, 2010), and co-edited the volumes *Tatort Stadt: Mediale Topographien eines Fernsehklassikers* (Campus, 2010), and *Medialisierungen des Unsichtbaren um 1900* (Fink, 2010).

**Christine Hämmerling** is a Research Associate the Research Unit "Popular Seriality—Aesthetics and Practice" at the University of Göttingen, where she works in the sub-project "Quotidian Integration and Social Positioning of Pulp Novels (Heftromane) and Television Series." She is author of *"Today is a Holiday": Freizeitbilder in der Fernsehwerbung* (Tübinger Vereinigung für Volkskunde, 2012), and co-editor of the volume *Romänien: Zugänge zu den Roma in Siebenbürgen* (Tübinger Korrespondenzblatt, 60, 2010). Together with her colleagues she has published articles on popular seriality in *Populäre Serialität: Narration-Evolution-Distinktion* (transcript, 2012) and the forthcoming *Polizeikrimi und Wirklichkeit* (LIT, 2013).

**Scott Higgins** is chair of the Film Studies Department at Wesleyan University where he teaches courses in film history, genre, and theory. His books include *Harnessing the Technicolor Rainbow* (U of Texas P, 2007) and the edited volume *Arnheim for Film and Media Studies* (Routledge, 2011). He has published extensively on film color and is now researching and writing about 3D cinema. His next book *Matinee Melodrama: The Art and Legacy of Sound Era Serials* is under contract with Rutgers University Press.

**Christian Junklewitz** is a Ph.D. student at the University of Cologne, preparing a doctoral thesis on entertainment theory and the changing success patterns of television series. He has published several articles on film and television, most recently: "Die Drei von der Tankstelle – Three from the Filling Station" in *The Cinema of Germany* (Wallflower, 2012). Junklewitz works as a freelance journalist. He is a frequent contributor to German media website Serienjunkies.de.

**Judith Keilbach** Judith Keilbach is Assistant Professor of Television History in the Media and Culture Studies Department of Utrecht University (Netherlands) with a Ph.D. in Film Studies from the Freie Universität Berlin. Her research interests include television history and theory, the relation of media technology and historiography, archives, media events. She is the author of *Geschichtsbilder und Zeitzeugen* (historical images and witness) and co-editor of *Grundlagentexte zur Fernsehwissenschaft* and *Die Gegenwart der Vergangeheit* and of the journal *Montage AV*. Her current research project focuses on transnational media events with the Eichmann trial as one case study.

**Frank Kelleter** is chair of the Department of Culture and Einstein Professor of North American Cultural History at John F. Kennedy Institut, Freie Universität Berlin. He is the director of the Research Unit "Popular Seriality—Aesthetics and Practice" funded by the German Research Foundation (DFG). He has published on American media and popular culture, early American literature, religious communication, and theories of the humanities. He is author of *Die Moderne und der Tod* (Peter Lang, 1997), *Con/Tradition* (Winter, 2000), and *Amerikanische Aufklärung* (Schöningh, 2002). He is most recent edited volume is *Populäre Serialität: Narration-Evolution-Distinktion. Zum seriellen Erzählen seit dem 19. Jahrhundert* (transcript, 2012).

**Kathleen Look** is a member of the American Studies Program at the University of Göttingen, where she is currently finishing her Ph.D. thesis on the ethnicization of Christopher Columbus in the late nineteenth- and early twentieth-century United States. She is the administrator of the Research Unit "Popular Seriality—Aesthetics and Practice," and has co-edited the essay collections *Of Body Snatchers and Cyberpunks: Student Essays on American Science Fiction Film* (Göttingen UP, 2011), and *Film Remakes, Adaptations and Fan Productions: Remake | Remodel* (Palgrave-Macmillan, 2012).

**Ruth Mayer** holds the chair of American Studies at Leibniz University in Hannover. She is a member of the Research Unit "Popular Seriality—Aesthetics and Practice." Her research focuses on (popular) cultural studies, and on processes of cultural contact, transnationalization, and diasporization with a strong focus on Chinese/American interactions. Her most recent book publications are *Artificial Africas: Colonial Images in the Times of Globalization* (UP of New England, 2002) and *Diaspora: Eine kritische Begriffsbestimmung* (transcript, 2005). A study of yellow peril fantasies in serialization—*Serial Fu Manchu: The Chinese Super-Villain and the Spread of Yellow Peril Ideology*—is forthcoming with Temple UP.

**Christina Meyer** is an Assistant Professor in American Studies and Research Associate in the English Department at the Leibniz University of Hannover. She holds a Ph.D. in American literature and culture; her dissertation is titled *War & Trauma Images in Vietnam War Representations* (Olms, 2008). Christina Meyer has co-edited *New Perspectives on American Comic Books and Graphic Novels* (a special issue of the scholarly journal *Amerikastudien/American Studies*, 2011) and *Transnational Perspectives on Graphic Narratives: Comics at the Crossroads* (Bloomsbury, 2013). She has published articles on such artists as Art Spiegelman, and is currently working on a book project about American newspaper comics of the late nineteenth century.

**Lothar Mikos** is Professor of Television Studies in the Department of Media Studies at the University of Film and Television "Konrad Wolf" in Potsdam-Babelsberg,

Germany, and Managing Director of the Erich Pommer Institute for Media Law, Media Economy and Media Research. He serves as chair of the Television Studies Section of ECREA (European Communication Research and Education Association). He has published several books in German, e.g. *Film- und Fernsehanalyse* (UVK, 2008), *Innovation im Fernsehen* (with Stefanie Armbruster; UVK, 2009), *Transnationale Serienkultur* (co-edited with Susanne Eichner and Rainer Winter; Springer VS, 2013). His latest publications in English include articles on national adaptations of the television series *Ugly Betty* in *The International Encyclopedia of Media Studies* (Blackwell, 2013) and the *International Journal of Cultural Studies* (15.1, 2012).

**Jason Mittell** is Professor of American Studies and Film & Media Culture at Middlebury College. He is the author of *Genre and Television: From Cop Shows to Cartoons in American Culture* (Routledge, 2004), *Television and American Culture* (Oxford UP, 2009), a book-in-progress entitled *Complex TV: The Poetics of Contemporary Television Storytelling* (NYU Press, forthcoming), and the blog Just TV, and the co-editor of *How to Watch TV* with Ethan Thompson (NYU Press, forthcoming). For the 2011-12 academic year, he was a fellow-in-residence at Lichtenberg-Kolleg in Göttingen, and an associate of the Research Unit "Popular Seriality—Aesthetics and Practice."

**Mirjam Nast** is a Research Associate in the Research Unit "Popular Seriality—Aesthetics and Practice" at the University of Tübingen, where she works in the sub-project "Quotidian Integration and Social Positioning of Pulp Novels (Heftromane) and Television Series." She is co-editor of the forthcoming collection *Unterhaltung und Vergnügung: Beiträge der Europäischen Ethnologie zur Populärkulturforschung* (Königshausen & Neumann, 2013), and has published articles on popular seriality in *Populäre Serialität: Narration-Evolution-Distinktion* (transcript, 2012) and the forthcoming *Kultur\_Kultur: Denken, Forschen, Darstellen* (Waxmann, 2013).

**Sean O'Sullivan** is an Associate Professor of English at the Ohio State University. He is the author of *Mike Leigh* (2011), a volume in the University of Illinois Press series on Contemporary Film Directors. He has written numerous articles on serial narrative across media, including such topics as: poetry and serial television; *Deadwood* and Charles Dickens; *The Decalogue*, *Six Feet Under*, and *Lost*; and third seasons. His essay on *Mad Men* and modernist structure was awarded Honorable Mention for Best Essay in an Edited Collection by the Society for Cinema and Media Studies in 2012.

**Irmela Schneider** is Professor emerita of the Department of Media Culture and Theatre at the University of Cologne. She was co-director of the Research Unit "Media and Cultural Communication" (Kulturwissenschaftliches Forschungskolleg/SFB 427), funded by the German Research Foundation (DFG). She has published widely on

media history, media aesthetics and media theory, with special reference to mass media. Among her monographs are *Der verwandelte Text: Wege zu einer Theorie der Literaturverfilmung* (Niemeyer, 1981), and *Film, Fernsehen & Co.* (Winter, 1990); among her edited books are *Serien-Welten: Strukturen US-amerikanischer Serien aus vier Jahrzehnten* (Westdeutscher Verlag, 1995), *Diskursgeschichte der Medien seit 1945*, vols. 1–3 (Westdeutscher Verlag, 2002–2004), and *Formationen der Medien-nutzung*, vols. 1–3 (transcript, 2007–2008).

**Sabine Sielke** is chair of North American Literature and Culture and director of the North American Studies Program and the German-Canadian Centre as well as Associate at the W. E. B. Du Bois Institute at Harvard University and member of the Advisory Board of the Center of Modernist Studies at Zhejiang University, Hangzhou, China. Her publications include *Reading Rape* (Princeton UP, 2002), *Fashioning the Female Subject* (U of Michigan P, 1997), the (co-) edition *Orient and Orientalisms in US-American Poetry and Poetics* (Lang, 2009), and essays on poetry and poetics, (post-)modern and popular cultures, literary and cultural theory, and the interfaces of cultural studies and the sciences. Her current research projects engage phenomena of memory, mediation, and seriality, the crossroads of the cognitive sciences and cultural studies, narratives of science in fiction, and mimicry as communication.

**Ben Singer** is a Professor of film studies in the Department of Communication Arts at the University of Wisconsin-Madison. He is author of *Melodrama and Modernity: Early Sensational Cinema and its Contexts* (Columbia University Press, 2001) and *Alexander Bakshy: Modernism and the Space of Spectatorship* (Indiana University Press, forthcoming, 2014). He is currently completing a book on melodrama as a global form entitled *Hearts of the World: Film Melodrama Across Cultures*.

**Daniel Stein** is a Post-Doc Research Associate in the Research Unit "Popular Seriality—Aesthetics and Practice" at the University of Göttingen, where he is currently investigating the serial genre evolution of American superhero comics. He is the author of *Music Is My Life: Louis Armstrong, Autobiography, and American Jazz* (University of Michigan Press, 2012) and the co-editor of *American Studies as Media Studies* (Winter, 2008), *Comics: Zur Geschichte und Theorie eines populärkulturellen Mediums* (transcript, 2009), *American Comic Books and Graphic Novels* (special issue of *Amerikastudien/American Studies* 56.4, 2012), *Transnational Perspectives on Graphic Narratives: Comics at the Crossroads* (Bloomsbury, 2013), and the forthcoming *From Comic Strips to Graphic Novels: Contributions to the Theory and History of Graphic Narrative* (De Gruyter, 2013). In 2013, he received the "Heinz Maier-Leibnitz Preis" (DFG) for his dissertation and his work in the Research Unit.

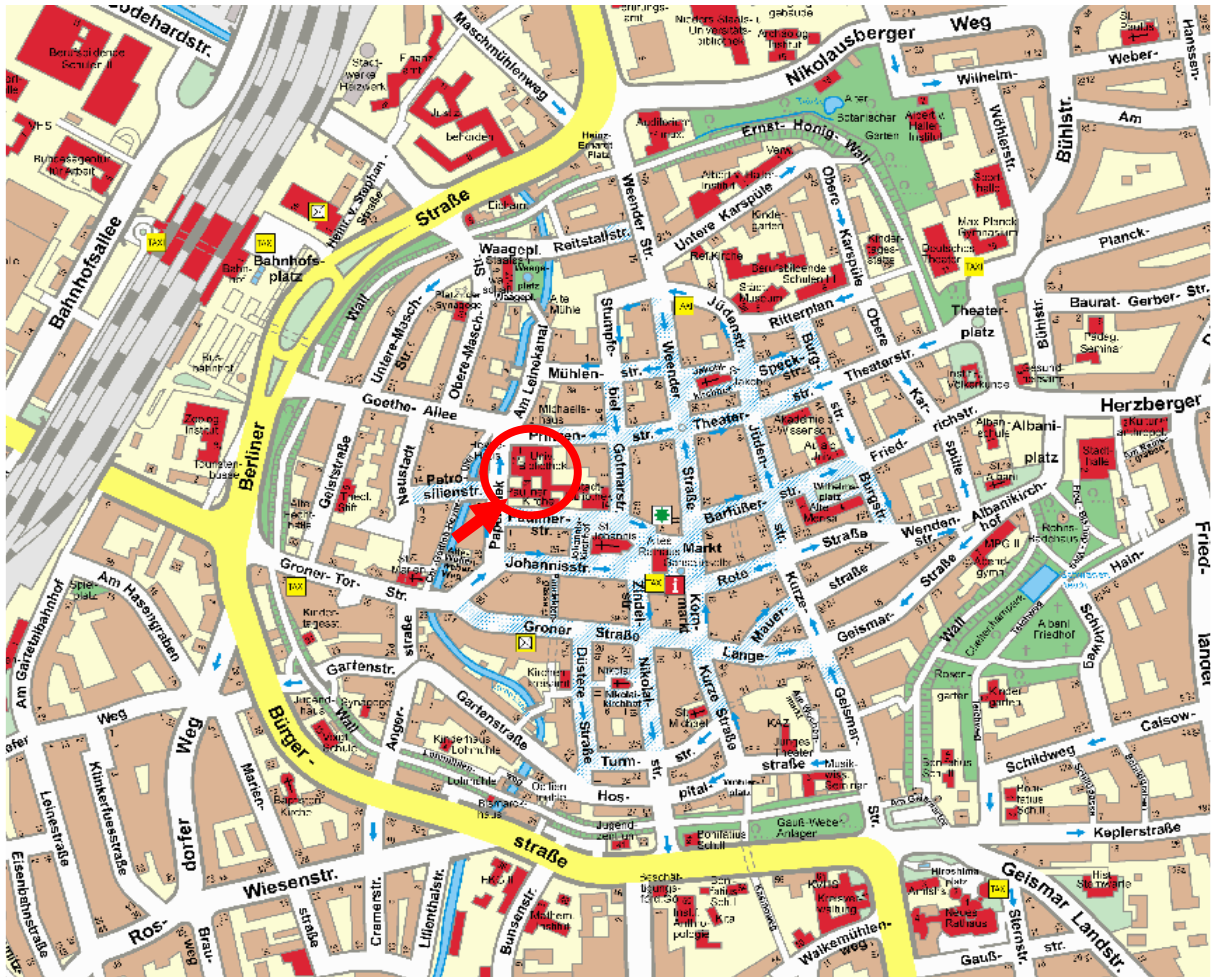


**William Uricchio** is Professor of Comparative Media Studies at MIT, where he heads both the Open Documentary Lab and the MIT Game Lab, and Professor of Comparative Media History at Utrecht University (Netherlands). He has published widely on such topics as the history of 'old' media when they were 'new,' the cultural work of algorithms, and interactivity in the documentary form. He was most recently a fellow-in-residence at the Lichtenberg-Kolleg in Göttingen, where he completed a manuscript on the deep history of *televisuality*.

**Constantine Verevis** is Associate Professor in Film and Television Studies at Monash University. He is author of *Film Remakes* (Edinburgh UP, 2006), co-author of *Australian Film Theory and Criticism, Vol. I: Critical Positions* (Intellect, 2013), and co-editor of *Second Takes: Critical Approaches to the Film Sequel* (SUNY P, 2010), *After Taste: Cultural Value and the Moving Image* (Routledge, 2011), *Film Trilogies: New Critical Approaches* (Palgrave-Macmillan, 2012), *Film Remakes, Adaptations and Fan Productions: Remake | Remodel* (Palgrave-Macmillan, 2012) and *B is for Bad Cinema* (SUNY P, 2014).

**Tanja Weber** is Lecturer at the Department of Media Culture and Theatre at the University of Cologne. She is author of *Kultivierung in Serie: Kulturelle Adaptionsstrategien von fiktionalen Fernsehserien* (Schüren, 2012), and has published several articles on television series, most recently on *The Streets of San Francisco*, and *Ugly Betty* in the essay collections *Klassiker der Fernsehserie* (Reclam, 2012) and *Transnationale Serienkultur: Theorie, Ästhetik, Narration und Rezeption neuerer Fernsehserien* (Springer VS, 2013).

## Map of Göttingen



### Conference Venue:

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### Registration and Questions:

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