

Staffel IX

ERFOLG IN SERIE

Amerikanische TV-Serien als Gesellschaftsdramen



Gefördert durch das
Auswärtige Amt



Auswärtiges Amt

FILMVORTRÄGE

The Terror

Marc-Oliver Frisch (UdS)
Dienstag, 09.11.2021
19:30 Uhr

Love, Death & Robots

Isis Luxenburger (UdS)
Dienstag, 16.11.2021
19:30 Uhr

Chilling Adventures of Sabrina

Svetlana Seibel (UdS)
Dienstag, 30.11.2021
19:30 Uhr

Pose

Astrid Fellner (UdS)
Dienstag, 07.12.2021
19:30 Uhr



Alle Veranstaltungen um 19:30 Uhr im Kino achteinhalb, Nauwieserstraße 19
Eintritt frei



The Terror (2018 – 2019)

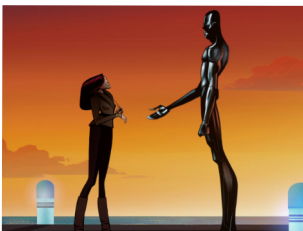
Creators: David Kajganich, Max Borenstein and Alexander Woo

Referent: Marc-Oliver Frisch (UdS)

Dienstag | 09.11.2021 | 19:30 Uhr

In May 1845, an expedition under the command of Captain Sir John Franklin, consisting of 134 men aboard two ships, HMS *Erebus* and HMS *Terror*, set sail from England. Its objective: to find the Northwest Passage through the Arctic. By October 1846, the ships were trapped in the ice. By May 1848, Franklin himself was dead and *Erebus* and *Terror* had been abandoned by their crews. And by 1852, both vessels and the men that had sailed upon them had vanished. In the following years, the remains of several of the sailors were found, but it was not until 2014 and 2016 that the wrecks of the ships were located. What happened to the expedition remains largely unknown and has been a subject of speculation. In 2018, the critically acclaimed first season of the American television series ***The Terror***, developed by screenwriter David Kajganich and based on a 2007 novel by Dan Simmons, offered a fictional account of the expedition's fate. Starring Jared Harris, Tobias Menzies, Adam Nagaitis, and Nive Nielsen, ***The Terror*** combines classic horror and adventure tropes into the chilling, often literal dissection of the Franklin expedition as Western civilization in a nutshell – or two nutshells, as it were: a civilization that stops at nothing to indulge its imperialist ideology, seeks to defy the forces of nature even in the face of certain doom, and finally turns on itself when there is nothing else left to devour.

Marc-Oliver Frisch, M.A., is a freelance critic and translator and a PhD candidate in the Department of North American Literature at Saarland University.



Love, Death & Robots (2019 –)

Creator: Tim Miller

Referentin: Isis Luxenburger (UdS)

Dienstag | 16.11.2021 | 19:30 Uhr

The adult animated Netflix anthology series ***Love, Death & Robots*** (since 2019) unites stand-alone episodes of animated shorts. These independent episodes are produced by different animation studios from all over the world and have different directors. They vary strongly in runtime and style but all of them present either a utopian or a dystopian setting and can be characterized as science-fiction. Within the sci-fi genre, many links to other works can be found—reaching from recent Disney/Pixar productions like *WALL·E* (2008) over Stanley Kubrick's *2001: A Space Odyssey* (1968) back to Fritz Lang's *Metropolis* (1927). While some episodes contain implicit or explicit social criticism, others are merely meant to entertain, to explore the medium of animated film, or to stand for themselves as works of art. While the format of very short individual and fully independent episodes seems like an invitation to binge-watch ***Love, Death & Robots***, many episodes—as animated shorts—offer food for thought, creating a contradiction.

Isis Luxenburger, M.A., is a doctoral researcher in the International Research Training Group “Diversity: Mediating Difference in Transcultural Spaces” at Saarland University, the University of Trier and the University of Montreal. Her research interests include the cultural studies of (industrial) films and, in general, investigating research subjects rooted in other disciplines—especially Film Studies, Game Studies, Border Studies, and Translation Studies—from a Cultural Studies perspective. She is currently working on her interdisciplinary dissertation project on the mediation of industrial culture in films on the heavy industry in the Canadian province of Quebec and the Greater Region Saar-Lor-Lux.



Chilling Adventures of Sabrina (2018 – 2020)

Creator: Roberto Aguirre-Sacasa
Referentin: Svetlana Seibel (UdS)
Dienstag | 30.11.2021 | 19:30 Uhr

Chilling Adventures of Sabrina premiered on Netflix in 2018, a much-anticipated release in which the audience invested great expectations. Created by Roberto Aguirre-Sacasa, the show is based on an Archie Comics comic book series of the same title, also written by him. At the same time, however, the new series has entered a much-beloved franchise established by the 90s sitcom *Sabrina, the Teenage Witch* that set the tone for the Sabrina storyworld and influenced its reading for a generation of viewers, which had an impact on the show's reception. Yet **Chilling Adventures of Sabrina** is not so much a remake of the 90s version as it is a reinterpretation of the entire storyworld as a dark coming-of-age story. Interviews with the show's cast and creative team as well as the promotional teaser material released in advance of the show stipulated a series that has closer ties to the horror tradition of the 60s and 70s than to teenage comedy, which is evident not only in the show's storylines but also in its visuals and aesthetic. In addition, the show stands out by virtue of its eclectic engagement with the topic of witches and witchcraft, in terms of historical events such as the Salem witch panic of 1692 as well as contemporary occultism and lore based on the ideas of Wicca and their ties to discourses on gender, sexuality, and social justice. Although generally well-received, particularly in its first two seasons, the show also garnered considerable criticism, especially for its unexpected and problematic finale. These and other aspects of the show will be the subject of this talk.

Dr. Svetlana Seibel is a postdoctoral researcher and lecturer at the Chair of North American Literary and Cultural Studies at Saarland University and an adjunct lecturer at the American Studies Institute at the University of Konstanz. She studied North American Literary and Cultural Studies, British Literary and Cultural Studies, and Classical Archaeology at Saarland University. She completed her PhD on the topic of Indigenous popular culture as a member of the International Research Training Group "Diversity: Mediating Difference in Transcultural Spaces."



Pose (2018 – 2021)

Creators: Steven Canals, Brad Falchuk and Ryan Murphy
Referentin: Astrid Fellner (UdS)
Dienstag | 07.12.2021 | 19:30 Uhr

Pose is a period drama that focuses on ballroom culture and queer/trans culture in New York City in the late 1980s. Reclaiming the heritage of LGBTQ people of color, it focuses on the competitive relationship between ball houses Abundance and Evangelista.

Picking up the thread where Jennie Livingston's *Paris is Burning* (1990) left off and offering a powerful queer/trans of color perspective to Judith Butler's treatment of this documentary in her *Bodies that Matter* (1993), **Pose**, with its trans cast and crew, helps boost trans visibility and representation on TV.

Prof. Dr. Astrid M. Fellner is Chair of North American Literary and Cultural Studies at Saarland University. She is Vice-President of the German Association for Cultural Studies (KWG). Her main research areas are Latinx Studies, Border Studies, Gender/Queer Studies, and Popular Culture.

Alle Veranstaltungen um 19:30 Uhr im Kino achteinhalb
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