

Staffel X

ERFOLG IN SERIE

Amerikanische TV-Serien als Gesellschaftsdramen



Gefördert durch das
Auswärtige Amt



Auswärtiges Amt

FILMVORTRÄGE

Archive 81

Isis Luxenburger (UdS)
Dienstag, 15.11.2022
20:00 Uhr

Northern Exposure

Carrie Ankerstein (UdS)
Dienstag, 22.11.2022
20:00 Uhr

Stranger Things

Tobias Schank (UdS)
Dienstag, 29.11.2022
20:00 Uhr

First Kill

Niki Stammwitz (UdS)
Dienstag, 06.12.2022
20:00 Uhr



Alle Veranstaltungen um 20:00 Uhr im Kino achteinhalb, Nauwieserstraße 19
Eintritt frei



Archive 81 (2022)

Creator: Rebecca Sonnenshine
Referentin: Isis Luxenburger (UdS)
Dienstag | 15.11.2022 | 20:00 Uhr

Archive 81 aired on Netflix in early 2022 and its two plot threads, which become more and more entangled with each episode, are set in the present and in the mid-90s. The film archivist and restorer Dan is asked to restore highly damaged video tapes on a remote estate. The tapes contain footage PhD student Melody filmed for her dissertation project about an apartment building and its (eccentric) inhabitants. While working on the tapes in the loneliness of the estate, whose unchanged interior fittings and architecture make it a time capsule of its own, Dan also reflects on his past and finds connections between the story of Melody and his own. Commentaries and reviews of the supernatural horror series often discussed whether the series should be classified as belonging to the genre of mystery rather than horror. While the series tends towards mystery in terms of content, the cinematic means employed often draw on and call to mind horror films. Instead of plunging into the discussion of genre (which might simply be solved by labeling **Archive 81** a mystery/horror series), this introductory talk will delve into an obvious but overlooked subject of the series: the archive, the materiality of film and the self-reflection of film as a medium. Looking into how the series works against the backdrop of film as medium might also shed light on why it did not work out in the end and was already canceled after one season.

Isis Luxenburger is a doctoral researcher at the chair of North American Literary and Cultural Studies at Saarland University, where she also teaches classes on industrial film, industrial aesthetics, and industrial culture. 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 SaarLorLux, which was awarded the research prize “Interregionale Forschungsförderung / Soutien interrégional à la recherche” of the Greater Region.



Northern Exposure (1990 – 1995)

Creators: Joshua Brand, John Falsey
Referentin: Carrie Ankerstein (UdS)
Dienstag | 22.11.2022 | 20:00 Uhr

Because the taxpayers of Alaska financed his medical schooling, Dr. Joel Fleischman must work as a doctor in the state for four years to pay off his debt, and thus we have the fish-out-of-water story of a New York City native forced to live in the middle-of-nowhere subarctic (and fictional) town of Cicely, Alaska. The German name of **Northern Exposure**, created by Joshua Brand and John Falsey, *Ausgerechnet Alaska*, is fitting as the location of the show has a major influence on the storylines. The Alaska in **Northern Exposure** attracted individualists (almost all white characters are Lower 48 transplants) with very different backgrounds, politics, and religions and yet they peacefully co-exist with each other and the Native Tlingit population. **Northern Exposure** quickly became an ensemble show allowing it to explore different characters and issues including Tlingit culture, marriage equality, voting rights, environmentalism, feminism, death, complex family relationships – all without being judgemental or didactic. Though it is over 30 years old, its themes are still relevant and it has generally aged well. This lecture will explore why **Northern Exposure** has been called ‘weird’, ‘idiosyncratic’, ‘whimsical’, and ‘groundbreaking’.

Dr. Carrie Ankerstein was born in rural Maine and raised in the middle-of-nowhere Wisconsin and watched **Northern Exposure** in real time in the early 1990s. Like many of the characters in “NX” she longed for a more interesting life somewhere else and wandered off to live in Germany, England and New Zealand. In 2008 she moved to the big city metropolis of Saarbrücken to take up what was initially a temporary two-year post as a lecturer in English linguistics at Saarland University but the native Saarlandian population intrigued her so much she decided to stay.



Stranger Things (2016 –)

Creators: Matt Duffer, Ross Duffer

Referent: Tobias Schank (UdS)

Dienstag | 29.11.2022 | 20:00 Uhr

Die US-Erfolgsserie **Stranger Things** (2016 –) schickt uns in andere Welten: in das US-amerikanische Suburbia der späten 1980er Jahre sowie das dämonische Upside Down, eine von Schatten beherrschte Nebenwelt. Doch stellt sich im Verlauf der Serie vermehrt die Frage, welche der beiden Welten für die Gruppe jugendlicher Protagonist:innen die tatsächliche Hölle ist: das gespenstische Upside Down, in dem die Kids letztendlich zu Held:innen avancieren, oder das erstickende Korsett des konservativen, ländlichen Amerikas und besonders das Fegefeuer Highschool, in dem unsere Held:innen zumeist Ausgrenzung und Schikane erfahren. Denn: sie alle sind Nerds; intelligente, aber sozial isolierte Kids, die lieber in den Kellern ihrer Elternhäuser Dungeons & Dragons spielen als dem Hype um das schulische Basketballteam zu folgen. Am Beispiel der Darstellung und Verwendung des Rollenspiels Dungeons & Dragons soll in diesem kurzen Vortrag veranschaulicht werden, wie **Stranger Things** für einen Teil des avisierten Publikums ein besonders immersives Seherlebnis kreiert, um sich folglich auch der Kaufkraft dieses nun – in der Realität des Jahres 2022 – vergleichsweise zahlungskräftigen Publikums zu bedienen. Der maßgebliche Beitrag **Stranger Things'** zur Renaissance des einst verruchten Rollenspiels Dungeons & Dragons zeigt eindrucksvoll, wie aus Subkultur Popkultur werden kann – ein Faktor, der mitbegründend für den Erfolg dieser Serie ist.

Tobias Schank, M.Ed., ist Doktorand am Trier Center for American Studies und Wissenschaftlicher Mitarbeiter an der Universität des Saarlandes im BMBF-Verbundvorhaben *Linking Borderlands: Dynamiken grenzregionaler Peripherien*. Neben den Border Studies und Amerikanischen Kulturwissenschaften erforscht Tobias außerdem Punk- und Heavy Metal-Subkulturen in UK und den USA und entwickelt darüber hinaus gerade erste Ideen zu einem zukünftigen Forschungsprojekt zu Nerd Culture und Dungeons & Dragons.



First Kill (2022)

Creator: V.E. Schwab

Referent*in: Niki Stammwitz (UdS)

Dienstag | 06.12.2022 | 20:00 Uhr

First Kill (2022) seems to be another modern take on the Romeo and Juliet story – but with some twists to it: The two lovers are girls, one black and one white, and their families' feud is based on the fact that Juliette's family are vampires, and Calliope's family are monster hunters. The series portrays a white, pseudo-aristocratic family as the vampiric "monsters" that are back to haunt the southern town of Savannah. However, Juliette seems to be appalled by her hereditary monstrosity and her duty to kill people in order to fulfil her family destiny. The monster hunter Calliope, on the other hand, cannot wait to kill her first monster in order to fulfil her family duty. When the two of them meet, it seems that they have a connection that is stronger than the prejudice and hate their families try to stir in them, and the question arises of what makes a monster a monster and whether monstrosity can be found in all of us. This series is not only about the century old trope of love against all odds, it also contains notions of racial difference and racism, colonialism, otherness, monstrosity, and a queer female way out of stereotypical thinking and struggles for power. It also shows how blurry the boundaries are between same and 'other' and that both reside in everyone. This is especially compelling in a US American context, since discourses of racial difference and otherness have always been at the heart of US American identity.

Niki Stammwitz is a student of A.E. American Studies at Saarland University. They have a Bachelor in English Linguistics, Literatures, and Cultures. Their current research interests are Decolonial Studies, Gender Studies, and Queer Studies. In their MA thesis, they investigated whiteness, otherness, and borders as part of US American identity construction in the blockbuster trilogy *Jurassic World*.

Alle Veranstaltungen um 20:00 Uhr im Kino achteinhalb
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