

LITERATURE, CINEMA, AND THE TRANSATLANTIC DIMENSIONS OF ADAPTATION: MITTELEUROPA AND THE US

14 - 16 May 2024
Ca' Foscari University of Venice

Organizing committee:
**Klaus Benesch, Simone Francescato,
Ashley Merrill Riggs and Stefania Sbarra**

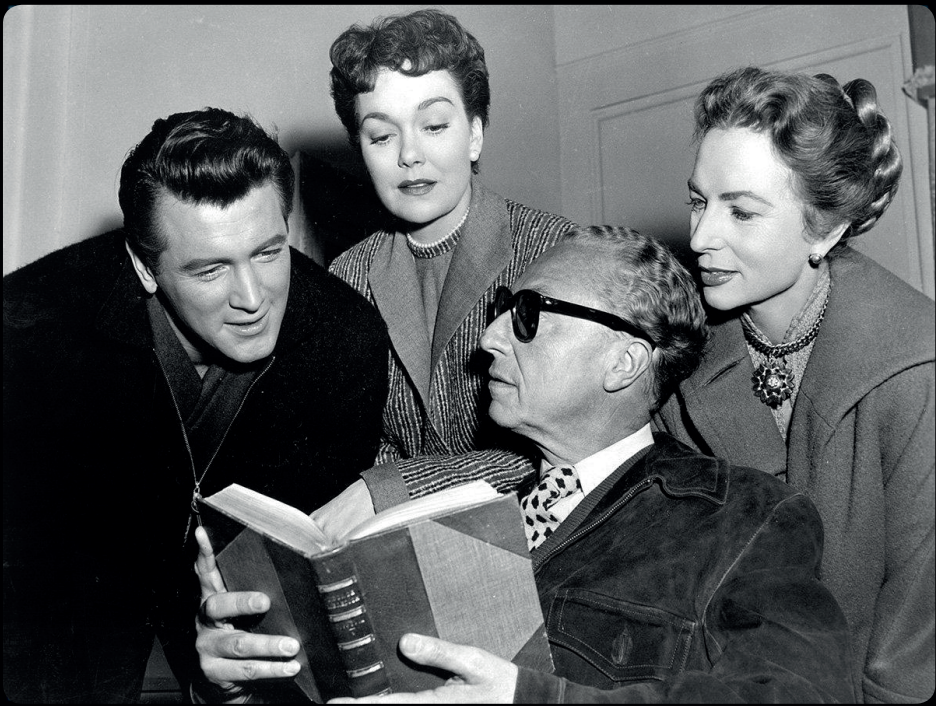


Image: Publicity photo from the set of the 1955 film All That Heaven Allows, 1955. / Wikimedia Commons

TUESDAY, MAY 14th

AULA BARATTO

1.30 p.m. Registration
2.00 p.m. Welcome Remarks

2.15 - 3.15 p.m. **KEYNOTE 1:**
*Transmedial and Transatlantic Negotiations of
Christopher Isherwood's Goodbye to Berlin*
Christian Quendler, University of Innsbruck
Chair: **Simone Francescato**, Ca' Foscari
University of Venice

Coffee break

TEATRO SANTA MARTA

5.30 p.m. *Douglas Sirk - Hope as in Despair*
(Roman Hüben, 2022)

7.00 p.m. **ROUND TABLE**
with **Roman Hüben** and **Giovanni Spagnoletti**

WEDNESDAY, MAY 15th

AULA BARATTO

9.30 - 10.30 a.m. **KEYNOTE 2 (D):**
Stefan Zweig in Hollywood
Arturo Larcati, University of Verona
Chair: **Matteo Galli**, University of Florence

Coffee break

10.45 a.m - 12.15 p.m. **PANEL 1:**
Texts and Films
Chair: **Stefania Sbarra**, Ca' Foscari University
of Venice
*"To Maintain Ambiguity on Screen":
Schlöndorff's Rendering of Atwood
and Frisch*
Tomislav Brlek, University of Zagreb

*Douglas Sirk adapts William Faulkner: The
Tarnished Angels and the Sirk-umstance
of Transforming Faulkner into Melodrama*
Beatrice Melodia Festa, University of Verona
*Genre and authorship in Douglas Sirk's film
adaptation of Erich Maria Remarque's novel
Zeit zu leben und Zeit zu sterben*
Lars Nowak, University of Erlangen–Nuremberg

Coffee break

12.30 - 1.30 p.m. **KEYNOTE 3:**
*Übermensch emeritus: Arnold
Schwarzenegger in and after
the Transatlantic Century*
George H. Blaustein, University of Amsterdam
Chair: **Christian Quendler**, University of
Innsbruck

Lunch break

SALA BERENGO

4.30 - 6.30 p.m. **PANEL 2:**
Adaptation and Space
Chair: **Klaus Benesch**, LMU
*"The Poetry of Capitalism": Processes
of Adaptation in Werner Herzog's America*
Alan Mattli, University of Zurich
*Transatlantic visions of the orient:
Von Sternberg and Dietrich's Morocco*
Sara El Majhad, Aix-Marseille University
*A švalerka commands": Queen Draga and
Pola Negri as Mitteleuropean femmes fatales
between Hollywood and derivative literature*
Enrico Davanzo, University of Chieti-Pescara
*The Space of Adaptation:
Milos Forman's Amadeus*
Tiziana D'Amico, Ca' Foscari University of
Venice

Conference dinner

THURSDAY, MAY 16th

CA' BERNARDO, SALA B

10.00 - 12.00 a.m. **PANEL 3:**
Forms of Adaptations
Chair: **Ashley Riggs**, Ca' Foscari University of
Venice

*Clothes, bodies, gestures, politics, music,
and nostalgia – Max Ophüls' Liebelei (1932)
and Letter from An Unknown Woman (1948)
as complementary adaptations*
Felix Lenz, University of Bamberg

*The many identities of a film: Adapting early
20th century films in postproduction for
different markets*

Tristan Thietz, Ruhr University Bochum

*Nostalgia for a Fictional World: Aural
Representation within The Grand Budapest
Hotel (2014)*

Zihan Zhou, Universidad Complutense de
Madrid

*Mocking the underdog: Who is who? German-
American relations in Billy Wilder's A Foreign
Affair (1948)*

Giuseppe De Bonis & Linda Rossato,
Ca' Foscari University of Venice

Coffee break

12.15 - 1.15 p.m. **KEYNOTE 4 (D):**
Tom Tykwer und das amerikanische Kino
Matteo Galli, University of Florence
Chair: **Arturo Larcati**, University of Verona

Concluding remarks

Contact:
klaus.benesch@lmu.de
simone.francescato@unive.it
ashleymerrill.riggs@unive.it
stefania.sbarra@unive.it