

# 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 14<sup>th</sup>

### 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 15<sup>th</sup>

### 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 Matti**, 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 16<sup>th</sup>

### 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

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