

Coffee Break

3.30 pm | Section VI: David Lynch and the
Digital/Videographic Criticism

Gunter Süß (HTWM, Didaktik der
Medien) | Video-Essays and Didactics

Chris Bakkane (NTNU Trondheim, Art
and Media Studies) | On David Lynch

5.00 pm | Final Discussion

JOHANNES GUTENBERG
UNIVERSITÄT MAINZ



UNIVERSITÄT
SIEGEN

PHIL

organizers:

pd dr. andreas rauscher
(media studies, siegen)

pd dr. peter niedermüller
(musicology, mainz)

dr. marcel hartwig
(american studies, siegen)

conference
september 5-6, 2019
siegen university
AH-B 002

CANONIZING

DAVID LYNCH

AUDIOVISUAL AESTHETICS AND SHOCKING STANDARDS

conference
sept. 5-6, 2019
siegen university
AH-B 002

With films like *Blue Velvet* (1986) and *Wild at Heart* (1990) David Lynch was hailed as one of the defining artists of postmodern cinema in the late 1980s and early 1990s. *Twin Peaks* (1989-2017), *Lost Highway* (1997), and *Mulholland Drive* (2001) are considered paradigmatic examples of cinema as a medium of philosophical imagination and exploration. Transgressing narrative and genre structures as well as gender roles, Lynch was considered an agent provocateur during the 1990s and the turn of the century. This status is furthered by defining work as a sound artist.

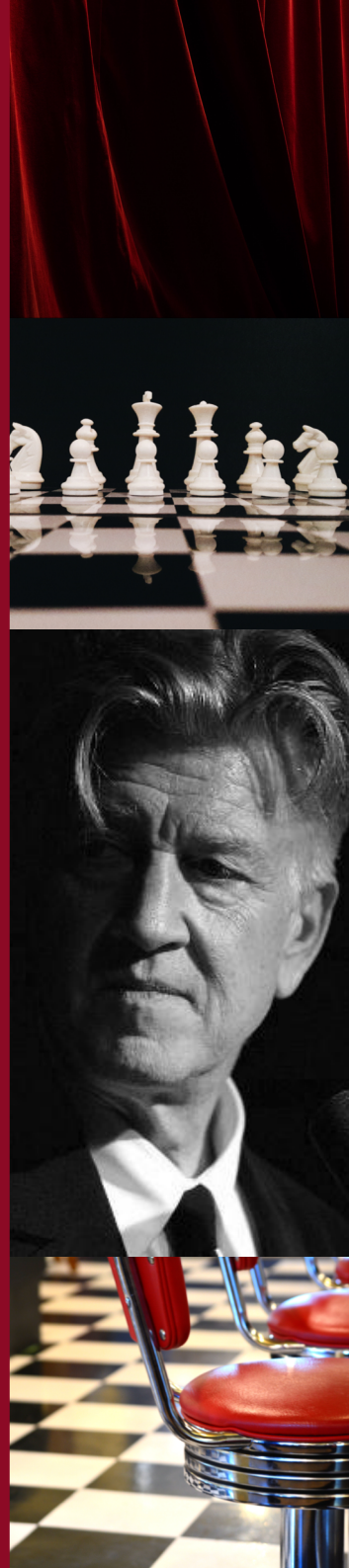
The assessment and impact of Lynch's oeuvre currently, however, strives towards a more conservative reconsideration of canonization, musealization, authorship, and archiving. Regressive trends of nostalgia and retromania are challenged and at the same time subverted by the director's latest work: *Twin Peaks – The Return* (2017).

Using this point-of-(re)entry, this interdisciplinary and international conference will provide new perspectives on Lynch's oeuvre as a larger transmedia network. It ponders his position in current debates about creative control, the fine arts, and cinema. Encompassing perspectives from musicology, American studies, film studies, media studies, art history, cultural studies, media sociology, and literary studies, the conference attempts to provide a theoretical road map for pop-cultural research and reflection beyond postmodernism and damn fine deconstruction.

CANONIZING

DAVID LYNCH

AUDIOVISUAL AESTHETICS AND SHOCKING STANDARDS



THURSDAY, SEPTEMBER 5

9.00 am | Conference Registration

10.00 am | Conference Opening and Introduction

10.15 am | Keynote Lecture I

Constantine Verevis (Monash University, Film & Screen Studies) | *Twin Peaks: Fire Walk With Me*, a 'Ruinous' Prequel

Coffee Break

11.30 am | Section I: Historicizing David Lynch

Eckhard Pabst (Christian-Albrechts-Universität zu Kiel, Media Studies) | Room and Architecture in *Twin Peaks – The Return*

Mads Outzen (NTNU Trondheim, Art and Media Studies) | Changing Faces, Troubling Doubles and Elusive Identities in Lynch's Oneiric Worlds

Lunch Break

2.00 pm | Section II: David Lynch and the Fine Arts

Marcus Stiglegger (DEKRA University Berlin, Film and Performing Arts) | Tracing the *Lost Highway*: Key Frames and Images in Lynch's Oeuvre

Andreas Rauscher (Siegen University, Media Studies) | The World Spins: Transmedia Detours and Cinematic Configurations around *Twin Peaks*

Willem Strank (Christian-Albrechts-Universität Kiel, Media Studies) | Electricity as a Metaphor and Precondition of Mediality

Coffee Break

4.00 pm | Section III: The Sounds of David Lynch

Tom Simmert (Johannes Gutenberg University Mainz, Ethnology and African Studies) | [intense ethereal whooshing]: Sound Design in *Twin Peaks – The Return*

Peter Niedermüller (Johannes Gutenberg University Mainz, Musicology) | David Lynch and the 'Musical Canon'

Coffee Break

5.15 pm | Keynote Lecture II

Anne Jerslev (University of Oslo, Media and Communication Studies) | The White Sands Bomb Explosion in the Context of Lynch's Total Artwork

6.30 pm | Conference Dinner

8.30 pm | Film Screening

FRIDAY, SEPTEMBER 6

10.00 am | Keynote Lecture III

Lindsay Anne Hallam (University of East London, Moving Image Research Centre) | Dreams of Dark and Troubling Things: David Lynch as Horror Auteur

Coffee Break

11.30 am | Section IV | David Lynch and Form

Thomas Klein (University of Hamburg, Media and Communication Studies) | Open and Closed Form in *Inland Empire*

Marcel Hartwig (Siegen University, English and American Studies) | Room to Meme: 'David Lynch' as Problematic and Self-Evident Aesthetic Object in Digital Memes

Lunch Break

2.00 pm | Section V: David Lynch and Popular Culture

Bernd Zywietz (Johannes Gutenberg University Mainz, Ethnology and African Studies) | "That gum you like isn't going to come back in style": *Twin Peaks* 1990-91/ 2017, Nostalgia and the End of the Golden Age of Television

Jannik Müller (Siegen University, Media Studies) | 'Is it future or is it past?': Visual Effects in *Twin Peaks – The Return*