

## About the Conference

Sixty years ago, Joachim-Ernst Berendt's *Das Jazzbuch* came out for the first time, Stan Kenton and Ella Fitzgerald were featured in cover stories of *Der Spiegel*, and *Die Zeit* called Jazz "the most interesting phenomenon of recent music history." The "world's biggest jazz concert" also took place sixty years ago in Germany: In 1953, Norman Granz' concert series "Jazz at the Philharmonic" toured the country.

Six decades later, distinguished experts, artists, and journalists will meet for an international symposium in Heidelberg to explore how the image of jazz has changed on both sides of the Atlantic. Which formats of presentation in journalism and academics seem to be adequate for the genre today? How do artists deal with the changing forms of production and reception? And to what extent can they determine the discussion about and the reception of their works? This symposium at the HCA will continue the transatlantic jazz dialogue established there in 2012 and will once more be a venue where intellectual curiosity and musical zest feel equally at home.

The symposium was conceptualized and convened by Christian Broecking and is supported by the "Innovationsfonds Kunst" of the state of Baden-Württemberg and Friends of Enjoy Jazz e.V.

Registration required: [anmeldung@enjoyjazz.de](mailto:anmeldung@enjoyjazz.de)

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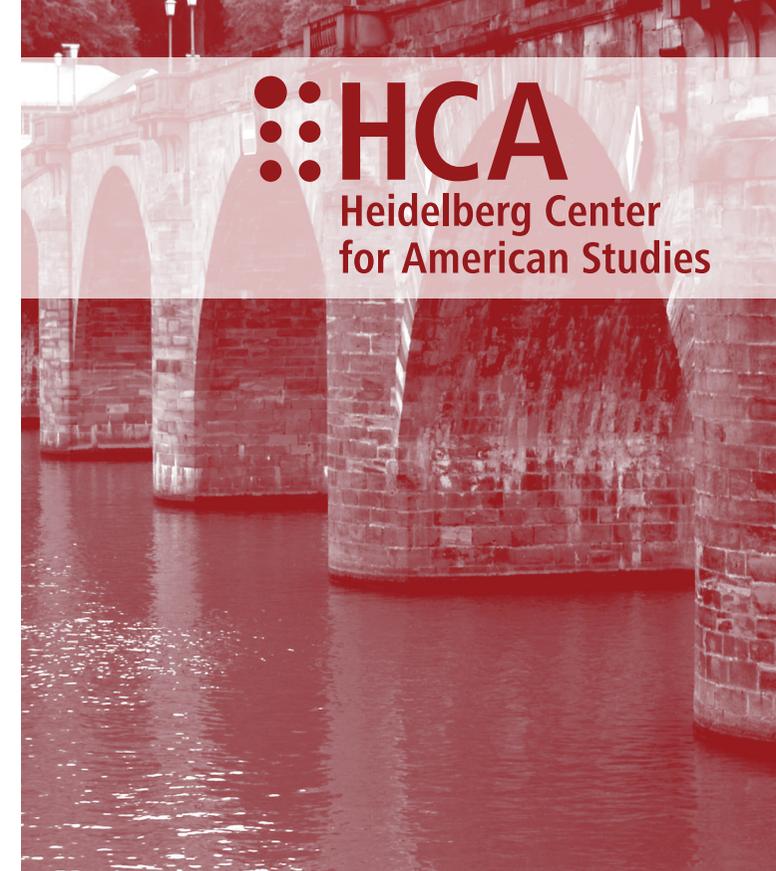
Conceptualized and Convened by:  
Christian Broecking

In Cooperation with  
15. Internationales Festival für Jazz und Anderes  
**ENJOY JAZZ**  
Heidelberg Mannheim Ludwigshafen  
02. Oktober bis 16. November 2013

gefördert aus Mitteln des Innovationsfonds Kunst



and supported by



## VISION, PERCEPTION, FRICTION

### HOW JAZZ BECAME ART AND ATTACK(ED). A TRANSATLANTIC DIALOGUE

An International Symposium at the  
Heidelberg Center for American Studies

November 8-9, 2013



Ruprecht-Karls-Universität  
Heidelberg, est. 1386

## Friday, November 8

(HCA)

### 16:00 Welcome and Opening Remarks

#### 16:15-17:45 Session 1: Transatlantic Encounters I

Arne Reimer (Jazz Photographer and Author, Leipzig):  
"American Jazz Heroes: How German Journalism Pays Tribute to American Culture"

Götz Bühler (Jazz Journalist, Radio and TV Presenter, Hamburg):  
"Revisited – European Jazz Legends"

### 17:45-18:15 Reception

#### 18:15 Keynote

Penny Von Eschen (Professor of History and American Culture at the University of Michigan):  
"Jazz as a Global Culture of Dissent"

## Saturday, November 9

(HCA)

### 9:30-10:45 Session 2: Jazz and Cultural Change I

Berndt Ostendorf (Professor em. of North American Cultural History at the Amerika Institut, Ludwig-Maximilians-Universität München):

"Growing up in the Fifties: Jazz, the Cold War, and the Birth of American Studies"

Kurt Ellenberger (Professor of Musicology, Grand Valley State University):  
"Born Analog: Challenges and Opportunities in a Digital World"

### 11:00-11:45 Featured Speaker

Herman S. Gray (Professor of Sociology at the University of California Santa Cruz):  
"Jazz and Value, Jazz as Value"

### 12:00-13:15 Session 3: Transatlantic Encounters II

Olivier Senn (Director Performance Research at the Lucerne University of Applied Sciences and Arts):  
"Transatlantic Encounters @ the Willisau Jazz Festival"

Jürgen Arndt (Professor of Musicology at the University of Music and Performing Arts Mannheim):  
"Thelonious Monk as a Stimulating Factor of European Jazz"

### 13:15-14:30 Lunch Break

#### 14:30-15:15 Sound Lecture

Michael Wollny (Composer and Improviser, Frankfurt)

### 15:30-16:45 Session 4: Jazz and Cultural Change II

Christine M. Merkel (Head of the Division for Culture at the German Commission for UNESCO, Bonn):  
"Globalization and Jazz"

Rainer Kern (Director, Enjoy Jazz Festival, Heidelberg):  
"15 Years Enjoy Jazz: A European Festival of an American Art Form – Program Politics, Challenges, and Goals"

### 16:45 Closing Remarks