



### Alle Veranstaltungen

19:00 Uhr im Kino achteinhalb  
Nauwieserstraße 19 | Saarbrücken  
Tel. 0681 3 90 88 80 | kinoachteinhalb.de

Gefördert durch das Auswärtige Amt

### Informationen:

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# AMERIKANISCHE SERIEN ALS GESELLSCHAFTSDRAMEN

# ERFOLG IN SERIE

## STAFFEL XIII

October 28, 2025

## Somebody Feed Phil

(2018-) | Creator: Rich Rosenthal  
Referentin: Isis Luxenburger (UdS)



November 4, 2025

## The X-Files

(1993-2002 & 2018) | Creator: Chris Carter  
Referent: Martin Kopf-Giammanco (UdS)



November 11, 2025

## Fringe

(2008-2013) | Creator: J.J. Abrams  
Referentin: Danielle Kopf-Giammanco (UdS)



Dezember 02, 2025

## The Gilded Age

(2022-) | Creator: Julian Fellowes  
Referentin: Svetlana Seibel (UdS)



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October 28, 2025

## Somebody Feed Phil (2018-)

**Creator:** Rich Rosenthal | **Referent:** Isis Luxenburger (UdS)



In Netflix's *Somebody Feed Phil*, creator and host Phil Rosenthal embodies the spirit of "a happy hungry man" as he travels the world with wide-eyed wonder, infectious joy, and an insatiable curiosity for food and people. Unlike traditional food shows led by celebrity chefs or culinary experts, this series offers a refreshingly accessible and heartfelt approach to food and travel. Phil's seemingly carefree and sometimes naïve demeanor allows viewers to experience global cultures through a lens of humor, kindness, and genuine enthusiasm. Rather than focusing on extreme eating challenges, bizarre delicacies or fine dining, *Somebody Feed Phil* celebrates the simple pleasure of sharing a good meal and connecting with others while experiencing culture. The show's charm lies in its authenticity and its ability to make audiences smile, laugh, and maybe even cry—all while discovering the world one bite at a time—with and just like Phil.

### Bio

Isis Luxenburger is a doctoral candidate at the chair of North American Literary and Cultural Studies at Saarland University, where she also teaches classes on media studies and industrial film. 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 a certified beer sommelier and hobby brewer interested in food, drinks and travel.

November 4, 2025

## The X-Files (1993-2018)

**Creator:** Chris Carter | **Referent:** Martin Kopf-Giammanco (UdS)



This talk explores *The X-Files* as a defining cultural phenomenon of the 1990s and early 2000s. It will examine its influence on television, conspiracy culture, and the public imagination. Alongside a critical look at its themes and legacy, we will celebrate the enduring and endearing fandom that continues to keep Scully and Mulder alive for new generations. Whether you are a seasoned believer or a curious newcomer, this issue of Erfolg in Serie invites you to uncover why *The X-Files* still matters.

### Bio

Martin Kopf-Giammanco studied critical discourse analysis and creative writing at Graz University and recently completed his PhD in historical linguistics at Saarland University. Currently between projects, he works at the English department of Saarland University. In addition to his academic pursuits, he engages with healthy doses of pop culture, exploring its intersections with language, narrative, and society.

November 11, 2025

## Fringe (2008-2013)

**Creator:** J.J. Abrams | **Referent:** Danielle Kopf-Giammanco (UdS)



The spiritual successor to *The X-Files* (1993–2002), *Fringe* (2008–2013), is a science fiction television series that not only includes monsters-of-the-week and creator J.J. Abrams' signature lost plot threads, but also explores time, supernatural and/or psychedelic experiences, as well as complex storytelling. As one of the last long-form televised series, *Fringe* did not remain in the set conventions of the narratives that came before it. Instead, the show's toying with time, reality and characters bled into the narrative itself alienating some viewers and cementing its niche audience following. This presentation will provide an overview of the show's innovative narrative structure and central themes around time, relationships, and outlandish science. If you are joining us from the parallel universe, please bring enough candy to share.

### Bio

Danielle Kopf-Giammanco is the Coordinator for English at the Writing Center at Saarland University and teaches writing. She is also currently working on her PhD dissertation which focuses on American true crime television narratives in the late twentieth century in North American Literary and Cultural Studies.

Dezember 02, 2025

## The Gilded Age (2022-)

**Creator:** Julian Fellowes | **Referent:** Svetlana Seibel (UdS)



Immediately upon its release in 2022 HBO's *The Gilded Age* had acquired the reputation of "transatlantic Downton" (Rebecca Nicholson, *The Guardian*). The moniker points to frequent comparisons of the series to ITV's *Downton Abbey* (2010–2015) – not only because *The Gilded Age* sprang from the imagination of the same creator, Julian Fellowes, but also because of its obvious period drama flair which it flaunts with gusto. Painstakingly constructed interiors, spectacular costumes, intense emotionality – *The Gilded Age* ticks all the usual boxes of the genre's hallmarks (hats in particular appear to have captured universal attention). Although the show was generally well received and scored several Primetime Emmy Award nominations in 2023, critics have repeatedly criticized the flatness of its conflicts, especially in its earlier seasons. Set in the 1880s New York, *The Gilded Age* conjures up the complex eponymous epoch of American history – the time of "robber barons," rapid industrialization which drove not only progress but also social inequalities, and "the incorporation of America" (Alan Trachtenberg). And yet, "to watch it is to sink into a comfortable fugue, and think mostly of hats," argues Rebecca Nicholson (among others). This talk will explore the ways in which *The Gilded Age* navigates the generic space of period drama and constructs its vision of the Gilded Age between "realism and fantasy" (*Woods, Period Drama 1*).

### Bio

Dr. Svetlana Seibel is a postdoctoral research associate in North American Literary and Cultural Studies at Saarland University and coordinator of the certificate study program "Applied Pop Studies."