June 5, 2009

Dear Erika Zynda and the Research and Development committee,

Below please find the Final Report on my summer 2008 Faculty Research Grant on “After the Film is Before the Film: The Cinema of Tom Tykwer.”

Description of Grant-Supported Activity
After travelling to Berlin, Germany in May 2008, I, along with my collaborator, Heather Addison of Western Michigan University, interviewed German director Tom Tykwer individually, his editor, Mathilde Bonnefoy, individually, and the two of them together. (Tykwer is probably best known for his break-through film *Run, Lola Run* [1999]; his seventh feature-length film, *The International*, was released in spring 2009). The interviews were terrific and yielded lots of fascinating insights into his films in particular, the film-making process, the editing process, and contemporary cinema in general. It took a lot of time for Heather and me to transcribe the interviews and shape them into a publishable form.

The solo interview with Tom Tykwer, “In Pursuit of Subjectivity: An Interview with Tom Tykwer,” has been accepted for publication in the *Quarterly Review of Film and Video* (Routledge) 27.3, and will come out in early 2010.

The interview with both Bonnefoy and Tykwer, “The Wonders of Editing: An Interview with Mathilde Bonnefoy and Tom Tykwer,” will be submitted soon to *Film Quarterly* for consideration. It took longer to finish this one because Bonnefoy, who is, after all, an editor, had lots of suggestions for revising the final version of the interview. We all needed to agree on a version that she was comfortable with, while maintaining the tenor of the original discussion. It has taken us a little while to reach that balance.

I also wrote a conference presentation, “Tom Tykwer as International Auteur,” drawing upon the interviews, which I presented at the Louisville Conference on Literature and Culture Since 1900 in February of 2009, in Louisville, KY.

Completion of Project
For this grant, I proposed publishing one interview and one article and writing a conference presentation. I did publish one interview and write a conference presentation, but instead of publishing an article, I ended up submitting another interview for publication. I hope this substitution is roughly comparable. One reason for the switch was because the interviews yielded such rich material. Another reason was that the transcribing process took longer than we had anticipated. Given that, I’m glad to have accomplished the goals of this project. I still plan to finish my article on motion in Tykwer’s films and submit it for publication in a peer-reviewed film studies journal, such as *Cinema Journal*.

Specific Product
As stated above, the time and focus this grant allowed me in summer 2008 made it possible for me to be very productive. One of the interviews will come out in print in early 2010 (“In Pursuit of Subjectivity: An Interview with Tom Tykwer,” *Quarterly Review of Film and Video* (Routledge) 27.3); one of the interviews will be under consideration soon (“The Wonders of Editing: An Interview with Mathilde Bonnefoy and Tom Tykwer,” will be submitted soon to *Film Quarterly*); and I presented a paper on this material at a conference (“Tom Tykwer as International Auteur,” Louisville Conference on Literature and Culture Since 1900).

I appreciate IU South Bend’s support of my scholarship.

Sincerely,
Elaine Roth