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**AAAS Conference:
“Is It Cause It’s Cool? Affective Encounters With
American Culture”
Nov. 4-6, 2011**

Conference Program

FRIDAY, November 4



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|----------------------|---|
| 14:00 – 16:00 | Registration Meierhof |
| 14:30 – 15.30 | Board Meeting Board Room |
| 16:00 – 17:00 | Opening of the Conference Parker Hall |
| 17:00 – 18:15 | Keynote Address I Joel Dinerstein (Tulane U, New Orleans) <i>“Hip vs. Cool: Delineating Two Key Concepts of American Popular Culture”</i> Parker Hall |
| 18:30 – 19:00 | Official Guided Tour of the Schloss |
| 19:00 – 20:30 | Dinner Marble Hall |
| 20:30 | Reception and Fulbright Prize 2011 Great Hall |

SATURDAY, November 5

09:00 – 10:15

Keynote Address II

Jaap Kooijman (U of Amsterdam)

“Yes We Can, This Is It: America Celebrity in a Global Media Culture”

Parker Hall

10:15 – 10:30

Coffee Break

Great Hall

10:30 – 12:30

WORKSHOP GROUP I

PANEL MUSIC I: Towards a Global ‘Mash Up’?: The Status of ‘Anglo-America’ in Contemporary Pop

Parker Hall

PANEL AMERICA ABROAD I: Encounters with “America” in Different Countries

Seminarraum I

PANEL COOL I: Historical Dimensions of Cool

Seminarraum II

PANEL APPROPRIATING AMERICA I: “Often Only a Place in the Mind”: Imagining America in Cultural Texts

Seminarraum III

12:30 – 14:00

Lunch

Marble Hall

14:00 – 15:30

Plenary Panel

Rob Kroes (U of Amsterdam)

“The Americanness of American Culture: A Revisit”

Catrin Gersdorf (FU Berlin)

“Coolness and the Poetics of Abolitionism”

Parker Hall

15:30 – 16:00

Coffee Break

Great Hall

16:00 – 17:30

WORKSHOP GROUP II

PANEL TELEVISION: Reality (TV) and Fans

Parker Hall

PANEL FORMS OF APPROPRIATION HOLLYWOOD

Seminarraum I

PANEL VISUAL REPRESENTATIONS: Race, Sex, Gender

Seminarraum II

**PANEL LITERATURE: All the World's an American Stage
and We Are Merely Global Players**

Seminarraum III

17:30 – 19:00

AAAS General Meeting

Parker Hall

19:00 – 20:30

Dinner

Marble Hall

20:30

Reinhold Wagnleitner and Günter Wagnleitner (piano):

**INFORMANCE: Jazz – the Classical Music of
Globalization**

SUNDAY, November 6

09:00 – 11:00

WORKSHOP GROUP III

PANEL MUSIC II: International Appropriations of
“American” Music

Seminarraum I

PANEL AMERICA ABROAD II: Personal Encounters With
America: Teaching and Practicing American Culture

Seminarraum II

PANEL COOL II: Cool With a Cause: Coolness as Strategy
in American Popular Culture

Seminarraum III

PANEL APPROPRIATING AMERICA II: Consuming
“America”

Parker Hall

11:00 – 11:15

Coffee Break

Parker Hall

11:15 – 12:30

Round Table Discussion

Joel Dinerstein, Christian Holzmann, Alex Seago,
Reinhold Wagnleitner, Domnica Zamfirescu, Sophie
Zechmeister

Closing of Conference

Parker Hall

12:30

Lunch

Marble Hall

12:30

Meeting of the new AAAS Board

Board Room

Detailed Program

SATURDAY, November 5, 10.30-12.30: Workshop Group I

PANEL MUSIC I: Towards a Global ‘Mash Up’?: The Status of ‘Anglo-America’ in Contemporary Pop

Chairs: Alex Seago und Reinhold Wagnleitner
Parker Hall

Alex Seago (Richmond, The American International University, London):
“‘The Dub Aesthetic’: Template for a 21st Century Global Musical Landscape?”

Heitor Alvelos (University of Porto):

“An Attempt to Listen to it All: Extreme Digital Compression as a Mechanism for the Obsolescence of ‘Personal Taste’ in Popular Music”

Selçuk Artut (Sabanci University, Istanbul):

“Anatolian Pop Music: Modernized or Westernized”

Slobodan Brkic (Belgrade):

“Detroit to Belgrade – Ghetto to Ghetto”

PANEL AMERICA ABROAD I: Encounters with “America” in Different Countries

Chair: Joshua Parker
Seminarraum I

Arben Bushgjokaj (“Luigj Gurakuqi” University of Shkodra, Albania):

“Albania Re-Discovers America: The Reception of American Culture in Post-communist Albania”

Helena Maragou (American College of Greece)

“America in Greece”

Florian Freitag (University of Mainz):

“Cultural Invasion or the Glocalization of an American Icon? The Promotion and Reception of EuroDisney (Disneyland Paris)”

Petra Eckhard (University of Graz):

“Lady Liberty, Deconstructed: Skerbisch’s *Lichtschwert* and Kafka’s *America*”

PANEL COOL I: Historical Dimensions of Cool

Chair: Astrid M. Fellner
Seminarraum II

Christian Knirsch (University of Mannheim):

“Cool Gothic? Early American Gothic Literature as Popular Culture”

Florian Sedlmeier (University of Salzburg):

“The Cool of Post-War Consumer Culture? John Cheever, Leonard E. Read, and the Poetics of Abundance”

Mary Economou Bailey (Ryerson University, Toronto):

“Truth, Justice and the American Way: Re-Visions of the Classical Hero in American Pop Culture”

PANEL APPROPRIATING AMERICA I: “Often Only a Place in the Mind”: Imagining America in Cultural Texts

Chair: Ralph Poole
Seminarraum III

Karin Höpker (University of Erlangen):

“Dexter – Pathologizing the New Picturesque”

Evelyn Mayer (Saarland University):

“Sandbags Resisting America”: Canada-U.S. BorderLine Relations in Margaret Atwood’s *Surfacing* (1972) and ‘Letter to America’ (2003)

Louis J. Kern (Hofstra University):

“Barbie: From Real Doll to Digital Queen”

SATURDAY, November 5, 16.00-17.30: WORKSHOP GROUP II

PANEL TELEVISION: Reality (TV) and Fans

Chair: Jennifer Moos
Parker Hall

Rachel Pole (University of Innsbruck):

“Morality and the Mini-Monologue in the Television Series *The Wire*”

Jasmin Kulterer (University of Salzburg):

“American Reality Shows and their Young Audience – Comparing the Ways of How American and Austrian Adolescents Perceive American Reality TV Shows in Music Television Programming from a Transcultural Perspective”

Michael Fuchs (University of Graz)

“Check it out, there’s actually fans”: Representing Cult Fandom in *My Name is Bruce* and *Supernatural*”

PANEL FORMS OF APPROPRIATION HOLLYWOOD

Chair: Gudrun Grabher

Seminarraum I

Cornelia Klecker (University of Innsbruck):

“Mind-Tricking Narratives: ‘When European Art-Cinema Goes Hollywood’”

Barbara Laner (University of Innsbruck):

“Hannibal Incorporated”

Johannes Mahlknecht (University of Innsbruck):

“The Movie Novelization – Art, Business, Paratext”

PANEL VISUAL REPRESENTATIONS: Race, Sex, Gender

Chair: Silvia Schiltermandl

Seminarraum II

Angelika Tsaros (University of Graz):

“Fun With Cool Whip(s)! The Return of Kink in 21st Century Mainstream Music Videos”

Saskia Fürst (University of Innsbruck)

“Making Ageing Visible: Ageing Among African American Women in the Visual Media”

Simone Puff (Alpen-Adria-University Klagenfurt):

“Post-Racial What? Colorism in the Age of Obama”

PANEL LITERATURE: All the World's an American Stage and We Are Merely Global Players

Chair: Hanna Wallinger

Seminarraum III

Leopold Lippert (University of Vienna / University of Graz):

“Death of an Austrian Salesman? or: Performing the Transnational Americanness of Consumer Capitalism”

Mario Rader (University of Graz):

“Use Well Thy Freedom– If You Can or: The Excess of ‘American Freedom’ in Jonathan Franzen’s *Freedom*”

Katrin Fennesz (University of Vienna):

“Space with Attitude: Performing Spatiality in Contemporary North American Fiction”

SUNDAY, November 6, 9.00-11.00: WORKSHOP GROUP III

PANEL MUSIC II: International Appropriations of “American” Music

Chair: Klaus Heissenberger

Seminarraum I

Payman Rezwan (Saarland University):

“Country Comes to Town: The Relevance of New Country in (Central) Europe”

Laura MacDonald (University of Groningen):

“From Broadway to Potsdamer Platz: How the American Musical Helped Define a *Mädchen Aus Ostberlin*”

Jennifer Moos (Saarland University):

“Boy Band Culture, Transnational Exchange, and the Performance of ‘Uncool’ Masculinity”

Gretchen Wood (University of Mississippi, Oxford, MS):

“Playing Dixie on a Didgeridoo: How Authentic Music From the American South Manifests in Australia”

PANEL AMERICA ABROAD II: Personal Encounters With America: Teaching and Practicing American Culture

Chair: Eugen Banauch

Seminarraum II

Neli Koleva (University of Rennes in Brittany):

“What Works? Practical Approaches to Teaching ESL through Contemporary Popular American Culture”

Nicole K. Konopka (Otto-Friedrich-Universität Bamberg):

“Teaching America: Challenges and Opportunities in the German Educational System”

Frederick Baker (University of Applied Sciences in St. Pölten):

“Erosion and Resistance – From Falco to the Haider Show”

PANEL COOL II: Cool With A Cause: Coolness as Strategy in American Popular Culture

Chair: Susanne Hamscha

Seminarraum III

Georg Drennig (University Essen-Duisburg):

“Eminem Rejects Ruin Porn: Detroit and Its Competing Coolnesses”

Susanne Hamscha (Georg-August-University Göttingen / FU Berlin)

“Coolness Has a Number: The Aesthetics of Self-Fashioning in Beverly Hills 90210”

Judith Kohlenberger (University of Vienna)

“C.ool S.exxy I.ntelligent: Science, Coolness, and Ambiguous Evidence in *CSI*”

Stefan Brandt (University of Vienna / FU Berlin)

“Is It ‘Cause It’s Black? America’s Romance with Ethnic Hybridity from Elvis to Eminem”

PANEL APPROPRIATING AMERICA II: Consuming “America”

Chair: Heike Mißler

Parker Hall

William Tate (James Madison University, Virginia)

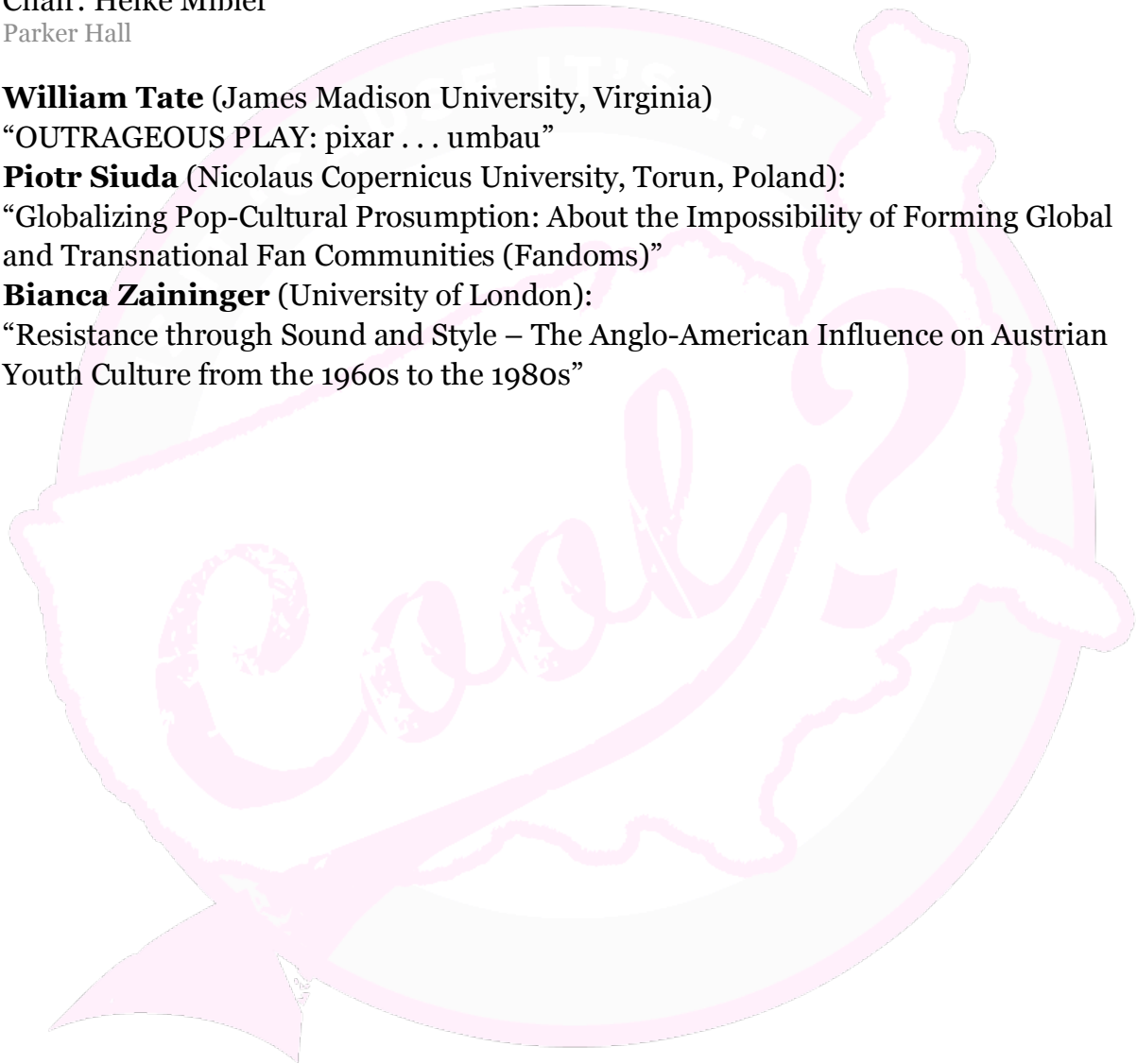
“OUTRAGEOUS PLAY: pixar . . . umbau”

Piotr Siuda (Nicolaus Copernicus University, Torun, Poland):

“Globalizing Pop-Cultural Prosumption: About the Impossibility of Forming Global and Transnational Fan Communities (Fandoms)”

Bianca Zaininger (University of London):

“Resistance through Sound and Style – The Anglo-American Influence on Austrian Youth Culture from the 1960s to the 1980s”



Keynotes / Plenary Panels

Joel Dinerstein

Tulane University, New Orleans

Hip vs. Cool: Delineating Two Key Concepts of US Popular Culture

The African-American concepts of “hip” and “cool” arose in the late 1930s during the Great Migration and have since permeated global popular culture. These terms are now often conflated but were once distinct. “Hip” was synonymous with awareness, and a “hip cat” was both streetwise and aware of new artistic and cultural trends. Hip stood for a vibrant urban energy that has since been commodified into a quality of superficial edginess. In contrast, to “be cool” meant to be calm and unemotional, to carry one’s self with a certain stylish stoicism. Legendary jazz saxophonist Lester Young brought the term into the modern vernacular and “I’m cool” translated to “I’m keeping it together,” psychologically speaking, against social and economic pressures. Postwar *cool* developed into a semiotic system used to defy the invasive white gaze and represented the repudiation of the deference rituals of “Uncle Tomming.” As first picked up by writers such as Jack Kerouac and Norman Mailer, both terms became part of a global *lingua franca* emanating from US popular culture and African-American culture. I will analyze the origins of hip and cool, the redirection of these terms by the Beat Generation and the counterculture, the commodification of these concepts by corporate advertising, and finally, the vernacular usage of these terms today.

Joel Dinerstein is an Associate Professor in the Department of English at Tulane University, where he also directs the American Studies program. He is the author of *Swinging the Machine: Modernity, Technology, and African-American Culture Between the World Wars* (2003), an award-winning cultural study of the relationship between jazz and industrialization. He is currently working on a cultural history of the concept of cool entitled *The Origins of Cool: Jazz, Film Noir, and Existentialism in Postwar America* (forthcoming, University of Chicago Press). He is also the co-curator of a photography exhibit entitled *American Cool* which will open at the National Portrait Gallery of the Smithsonian in October of 2013. He has been a consultant on jazz for Putumayo Records, the National Endowment for the Humanities, and the HBO serial drama, *Boardwalk Empire*.

Catrin Gersdorf

FU Berlin

Coolness and the Poetics of Abolitionism

The thesis of this paper is that coolness, as a performative style of black self-empowerment, is the product of a complex and complicated process of cultural and conceptual negotiations that occurred in the context of abolitionism. Fed by a number of cultural and philosophical traditions—ranging from late eighteenth-century Scottish moral philosophy to the Enlightenment’s celebration of rationalism, from the ritualistic cultures of West Africa to such popular forms of visual and theatrical dramatizations as the panorama, the magician’s act, or the vaudeville number—the sign of the cool, as it began to emerge in abolitionist texts, suggested an approach to the political, social, and cultural emancipation of African Americans that transcended the boundaries of sentimentalism. In short, while the literary mode of sentimentalism sought to mobilize the willingness of a predominantly white readership to renounce the political and economic legitimacy of slavery by activating emotions like indignation, disgust, and guilt, the thematic and structural conjunction of blackness and coolness in the discourse of abolitionism followed an altogether different strategy: it underlined the emotional audacity as well as the intellectual power of the ex-slave who engineered his (or her) escape from bondage into freedom. These points will be illustrated by discussing abolitionist texts by Harriet Beecher Stowe, Frederick Douglass, and Henry Box Brown. They represent the functional shift of coolness from being a negative sign of emotional deficiency and insanity caused by the traumatic experience of slavery (Beecher-Stowe) toward the re-signification of coolness as the emotional signature of economic self-appropriation and performative self-liberation (Douglass, Brown).

Catrin Gersdorf currently holds a research position at the research cluster on “Languages of Emotion” and at the Department of Literature of the John F. Kennedy Institute Berlin. Gersdorf has published on a broad variety of topics in the literary and cultural history of the U.S., including popular culture (the topic of this conference) as well as gender and queer theory. More recently, however, her focus was on the conceptual relationship between nature and culture, and the representation, reflection, and production of that relationship in American literary history. Her book on *The Poetics and Politics of the Desert: Landscape and the Construction of America* (Rodopi) came out in 2009. Coolness seems to be a far cry from landscape as a research topic. But like landscape, it is a key concept for understanding America.

Jaap Kooijman

Amsterdam University

Yes We Can, This Is It: America Celebrity in a Global Media Culture

Taking the election campaign of Barack Obama in 2008 and the death of pop star Michael Jackson in 2009 as starting point, I will discuss how politics and entertainment have become intertwined in the way American culture is globally mediated. Stardom and celebrity are essential elements to understand American culture, as the boundaries between politics and pop culture, between politician and pop star, are seemingly disappearing. Our understanding of American politics, culture, and ideology are connected to the media logics of Hollywood and reality television. Moreover, the notion of “coolness” may help to explain the global attractiveness to American culture.

Jaap Kooijman (Amsterdam 1967) is Associate Professor of Media Studies and American Studies at the University of Amsterdam. His essays on American politics and pop culture have been published in *The Presidential Studies Quarterly*, *The Velvet Light Trap*, *Post Script*, *The European Journal of Cultural Studies*, *GLQ: A Journal of Lesbian and Gay Studies*, and the *Journal of American Culture*. In 2008, he published *Fabricating the Absolute Fake: America in Contemporary Pop Culture* (Amsterdam University Press, 2008), for which he won the 2009 ASCA Book Award. A revised and extended edition will be published in spring 2012.

Rob Kroes

Amsterdam University

The Americanness of American Culture: A Revisit

The long history of reflection on problems of the reception of American culture, of Americanization and cultural resistance, has produced a widely accepted discourse that focusses on the receiving end, on what people do with American culture when they adopt and adapt it. The implied logic of the discourse, as it applies to the trans-Atlantic setting, opposes two constructs: American culture and European culture. A trend seems to be underway to reset the contours of this perspective. My presentation will look at recent ways of rephrasing the cultural exchanges across the Atlantic.

Rob Kroes is Professor emeritus and former chair of the American Studies program at the University of Amsterdam, until September 2006. Honorary Professor of

American Studies, University of Utrecht. Ph.D. in Sociology, University of Leiden, the Netherlands (1971)

He is a past President of the European Association for American Studies (EAAS, 1992-1996). He is the founding editor of two series published in Amsterdam: *Amsterdam Monographs in American Studies* and *European Contributions to American Studies*. He is the author, co-author or editor of 37 books. Among his recent publications are: *If You've Seen One, You've Seen The Mall: Europeans and American Mass Culture* (1996), *Predecessors: Intellectual Lineages in American Studies* (1998), *Them and Us: Questions of Citizenship in a Globalizing World* (2000), and *Straddling Borders: The American Resonance in Transnational Identities* (2004). With Robert W. Rydell he co-authored a book entitled *Buffalo Bill in Bologna: The Americanization of the World, 1869-1922* (2005) His most recent book is *Photographic Memories: Private Pictures, Public Images, and American History* (2007)

Reinhold Wagnleitner

Salzburg University

Günter Wagnleitner

Informance: Jazz – the Classical Music of Globalization

Reinhold Wagnleitner's long lasting activities as amateur musician and his interest in the history of jazz and popular music resulted in a series of scholarly projects in Europe and the United States of America.

Together with Tom McDermott, one of the most exciting piano players from New Orleans, he developed an innovative approach to the history of cultural globalization: the Informance "Jazz – the Classical Music of Globalization". Since 2003 he has been touring – alternately with McDermott or his brother Günter Wagnleitner on piano – with this constantly updated program in Austria, Germany, Greece and the USA. Already twice McDermott and Wagnleitner were keynoters at notable events in New Orleans: 2005 at the New Orleans International Music Colloquium (French Quarter Fest) and 2008 at the symposium "The Jazz Culture of New Orleans" of Dillard University, the oldest African American University of New Orleans. In 2009 further presentations followed in Dallas, Houston, Santa Monica and San José.

This historically innovative, informative and entertaining lecture with piano accompaniment casts new light on the cultural and musical background of globalization. Close to a hundred years, critics have been wondering about the reasons for the global attraction of jazz, America's most unique and important contribution to the culture of modernity, without understanding that the music itself represents the cultural core of globalization: right from the beginning jazz resembled the classical music of globalization. It is the original world music.

When jazz was created, New Orleans not only was the by far most ethnically diverse and international city of the United States – and thereby also the least “typically American”. Most probably it also culturally represented the most international urban space on a world wide scale. Jazz is transnational music through and through. It is the music of the diaspora, a music always on the road. The secret of its global attraction is not difficult to unravel. It is already contained in the global ingredients of traditional jazz.

While early jazz represents the classical music of globalization, Swing stands for its romantic period, Bebop, Cool, Modal and Free jazz characterize its modernist phase, just as Soul, Funk, Acid jazz and hip hop can be interpreted as its post-modern moment – if these latter forms do not constitute the classical music of rebellion against neo-liberalism.

Jazz has been celebrated as the classical music of America – and yet that designation falls somewhat short. Jazz is much more. It is the classical music of globalization as well as the soundtrack of the 20th century. Whether it will play the same role in the 21st century remains to be seen.

Günter Wagnleitner has been a fixture of the Austrian music scene since the late 1960s. As early as the 1950s, he performed in Linz, Salzburg, and Vienna engaging a musical concept that connected classical music and jazz; church music and blues; light opera and Rock ‘n’ Roll. Needless to say, that pioneering approach met with the total rejection of the gatekeepers of “High Culture.” Günter Wagnleitner’s ejection from the hallowed halls of teachers’ colleges in Linz, Salzburg and Vienna – the reason cited: seduction of youth with dangerous music – became legendary within the scene. Before Günter Wagnleitner finally concluded his studies (piano and singing) at the Mozarteum and took a position as a music teacher at the *Salzburger Musikschulwerk* and Upper Austrian music schools, he undertook 25 years of touring with his own bands in several European countries. In addition, he worked as a pianist-singer-entertainer on numerous cruises on board German and Soviet luxury liners in the Mediterranean, in the North and Baltic Seas, the Black Sea, in the Atlantic Ocean and in the Caribbean. Recently he has toured Austria and Germany with his brother’s Informance “Jazz – the Classical Music of Globalization.”

Reinhold Wagnleitner is Associate Professor of modern history at the University of Salzburg, History Lecturer at Salzburg College, and an amateur musician. For many years he has served as faculty member at the Salzburg Global Seminar, Schloss Leopoldskron, which honoured him as *Honorary Global Citizen Chair* on the occasion of his 60th birthday in 2009.

Since the 1960s, he has played bass and sang in rock and jazz bands. During the 1970s he managed the jazz and rock program of the *Salzburg Scene of Youth*, the first annual alternative cultural festival in Austria. He was a member of the International

Advisory Council for the *Louis Armstrong Centennial Conference* in New Orleans in 2001. Dr Wagnleitner's project *Satchmo Meets Amadeus*, with academic conferences integrating jazz and classical concerts as well as photo exhibitions in New Orleans and Salzburg in 2000, 2001 and 2006, was awarded the *Tolerance and Diversity Prize* by the US-Embassy in Vienna. Together with Tom McDermott (piano, New Orleans), he developed an innovative approach to the history of cultural globalisation: the Informance "Jazz – the Classical Music of Globalisation" with which the duo has been touring Austria, Germany, Greece, and the USA since 2003. In 2008, McDermott and Wagnleitner performed as keynoters of the conference "The Jazz Culture of New Orleans" at Dillard University (New Orleans) as well as in Dallas, Houston, Santa Monica and San José in 2009. Recently he was invited to serve on the Editorial Advisory Board of the *Encyclopedia of New Orleans*, which will be published on the occasion of the 300th anniversary of the city in 2018.

In 1977, he was awarded the Theodor-Körner-Prize and also received a Research Grant from the Austrian National Bank (1977-80) for his research on Austrian-British relations after the Second World War. He was a Fulbright Scholar twice as well as a Fellow of the American Council of Learned Societies at the Institute for the Study of Diplomacy, School of Foreign Service at Georgetown University in Washington, D.C. (1983). In 1988, he was awarded the *Fulbright Certificate* "for increasing mutual understanding between the people of Austria and the people of the United States of America through academic achievement as a Fulbright Scholar". As guest professor for US-history Dr Wagnleitner taught US-foreign relations at the University of Minnesota, Minneapolis (1987), Franklin and Marshall College, Lancaster, PA (Max Kade Distinguished Visiting Scholar, 1991-92) and the University of New Orleans (1998). The longstanding board member of the Austrian Association for American Studies (President, 1995-96) also has been on the board of the European Association for American Studies from 2001-2010. He founded the research group *History @ Internet* and is the chair of the academic board of the *Leopold-Kohr Academy* as well as the *Society of Modern History*.

In 2008, Dr Wagnleitner was invited by Transaction Publishers at Rutgers University to serve as special editor for the *Music and Society* series. In 1992 his book *Coca-Colonization and the Cold War* was awarded the *Ludwig-Jedlicka-Memorial-Prize* as "an outstanding achievement in Austrian contemporary historiography". In 1995 the US-edition received the *Stuart L. Bernath Prize* by the *Society for Historians of American Foreign Relations* as "a landmark study in international cultural relations" in Washington, D.C. He is the co-editor of *Here, There, and Everywhere: The Foreign Politics of American Popular Culture* (2000), which was selected as *Breakthrough Book* by *Lingua Franca*. His most recent book is *Satchmo Meets Amadeus* (2006).

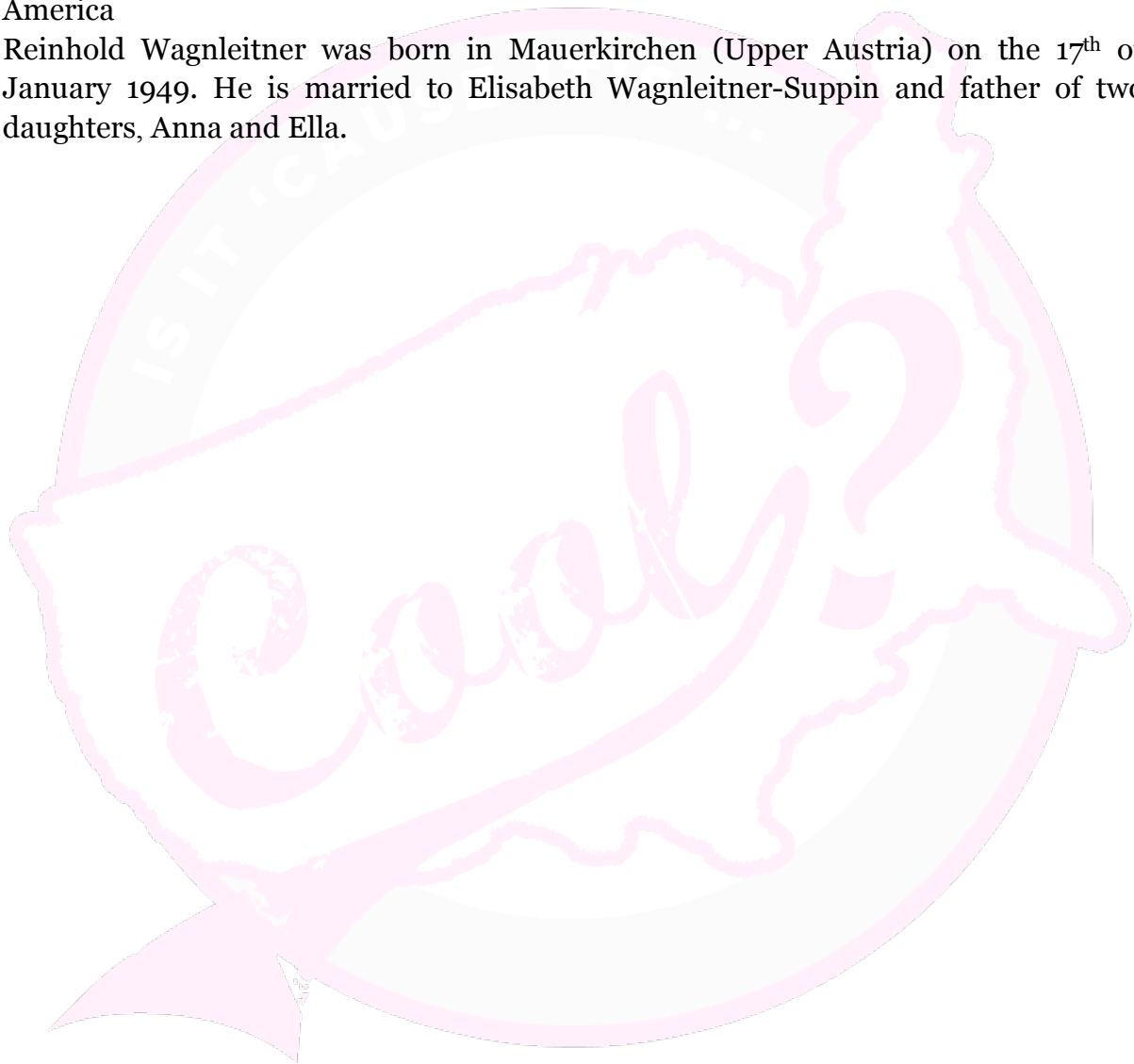
Dr Reinhold Wagnleitner is the author of more than a hundred articles and essays as well as the general entry *Austria, history of 1978-2000* of the *Encyclopædia*

Britannica. In addition, he revised and edited all entries and bibliographies on Austrian history and historical personalities in the *Encyclopædia Britannica*.

Areas of Research: Cold War; cultural influence of the United States in Europe; US-history; history of jazz; history of pop culture; racism and pop culture; history of globalisation; international relations in the 20th century; Screen History; History @ Internet; e-learning.

Lectures: More than 650 lectures in Austria, Canada, France, Germany, Great Britain, Greece, Ireland, Italy, the Netherlands, Poland, Sweden, and the United States of America

Reinhold Wagnleitner was born in Mauerkirchen (Upper Austria) on the 17th of January 1949. He is married to Elisabeth Wagnleitner-Suppin and father of two daughters, Anna and Ella.



Abstracts

**SATURDAY, November 5, 10.30-12.30:
Workshop Group I (Parallel Sessions)**

**WORKSHOP MUSIC I: Towards a Global ‘Mash Up’?:
The Status of ‘Anglo-America’ in Contemporary Pop**

Chairs: Alex Seago und Reinhold Wagnleitner

Parker Hall

Alex Seago

Richmond, The American International University in London

‘The Dub Aesthetic’: Template for a 21st Century Global Musical Landscape?

Starting with a brief analysis of the ethnic origins & original aesthetics of 1970s hip hop culture in the ‘global city’ of New York, this paper goes on to interrogate the centrality of clear U.S. national or cultural presence in several forms contemporary DJ/MC – oriented popular music. Building on the theoretical perspectives of Ulf Hannerz and Arjun Appadurai and using case studies from the work of several globally successful contemporary DJ/Producers, it argues that a ‘dub aesthetic’ is particularly ‘in tune’ with an increasingly ‘creolized’ global cultural landscape.

Chair of the Department of Humanities, Social Sciences & Communications, **Prof. Seago** was awarded his B.A from the University of Birmingham, his M.A from the University of Kansas and his Ph.D from Royal College of Art.

With an interdisciplinary academic background in American Studies, Cultural History & Cultural Studies, Dr. Seago has taught for a wide variety of American and British universities and colleges, including the University of Kansas, The Royal College of Art, Sotheby's Institute, Bournemouth and Poole College of Art and Design and the London campuses of the University of Maryland, University of Wisconsin and Syracuse University.

Dr. Seago's research interests focus upon the area of cultural globalization - with particular reference to music, art & design. He has published in a range of journals and article of his on global popular music in the 21st century has been awarded the Stone-Suderman Prize by the Mid-Western American Studies Association. His article on 'Globalization and Popular Music' in the five-volume ' Encyclopedia of Globalization' edited by Professor George Ritzer is due for publication in 2012. He has recently been commission to write a major entry on ‘Cultural Globalization’ for the Cambridge Dictionary of Modern World History to be published in 2013.

His book 'Burning the Box of Beautiful Things; The Development of a Postmodern Sensibility' (Oxford University Press) examines the relationship between art and design education and the rise of contemporary pop culture in the UK during the 1950s and 1960s. As an authority on the cultural history of this era Dr. Seago has featured in several BBC radio and television programmes .

Dr. Seago has lectured and presented academic papers at a wide range of universities, colleges and national and international conferences. In March 2010 he was an invited speaker at the Salzburg Seminar's international Study programme session on 'Global Citizenship : America and the World' while in September 2009 he was one of the main speakers at the Salzburg Seminar American Studies Alumni Association' symposium on 'Globalization and American Popular Culture'.

Dr. Seago is a member of the Editorial Board of *American Studies : The Journal of the Mid-America American Studies Association*. He is a member of the College Court of the Royal College of Art, a Fellow of the Salzburg Seminar ; UK representative of the Salzburg Seminar American Studies Alumni Association (SSASAA) and a member of the British Association of American Studies (BAAS) , the International American Studies Association (IASA) and the Association of Cultural Studies (ACS).

Heitor Alvelos

University of Porto

An Attempt to Listen to It All: Extreme Digital Compression as a Mechanism for the Obsolescence of “Personal Taste” in Popular Music

This talk will focus on current popular music languages and aesthetics that emerge as a consequence of recent, exponential technological advancements facilitating and shaping music production and dissemination.

By observing key examples of contemporary electronica focusing on conceptual and revisionist approaches to music history, we will argue that the current over-abundance of music availability, the blurring between legal and illegal music distribution, and ever-more-potent means of online and off-line storage, have fostered the appearance of a distinct kind of music making and listening: trans-geographical in essence, invested in eclecticism and paradox as imperatives in affirming one's status of glocality, and replacing aesthetic concerns of “pure enjoyment” with an underlying consensus that music is made to be “clever” - that, in itself, an aesthetic loop.

Its semantic discourse firmly rooted in pop music, this kind of meta-music thrives however in dissonance and the convergence of pop and avant-garde languages, amongst an audience that is by now immune to aesthetic epiphany if not via the ever-evasive “pun”.

Heitor Alvelos is currently Professor of Design and New Media at the University of

Porto, Associate Director of ID+: Institute of Research in Design, Media and Culture, and Post-doctorate Research Fellow at INESC Porto: Institute of Engineering and Computer Systems. He is also currently a member of the UTAustin-Portugal program coordination team for the development of digital media, and member of the Scientific Board of the Portuguese Foundation for Science and Technology.

His main research areas include media studies, participatory media, post-subcultural ethnography, and cultural criminology. Heitor belongs to the editorial board of *Crime Media Culture* (Sage), *The Poster* (Intellect) and *Radical Designist* (IADE).

Recent curatorship work includes the annual *futureplaces* digital media festival, in partnership with the University of Texas at Austin, and *Nomadic.0910* - meetings between art and science, at the University of Porto.

PhD in Visual Culture (Royal College of Art, London, 2003).

MFA in Visual Communication (School of the Art Institute of Chicago, 1992).

Selçuk Artut

Sabanci University in Istanbul

Anatolian Pop Music : Modernized or Westernized

In this paper, evolution of Turkish Popular Music will be explored in terms of its Anglo-American cultural influence from the beginning of the construction of the Turkish Republic (1920s). Throughout the history, cultural influences have been transferred spontaneity with decentralized connections but most of the times they have been imposed by authoritarian attitudes. It is certain that a radical change for an abrupt cultural move was not that smooth for Turkey - a multicultural society - that had been built on several civilizations. By and large music has always been influenced by other music. Similarly the music scene in Turkey has always been influenced by the outside roots to some extent. While at the very beginning of the modernization process of a new republic, authoritarian efforts caused to create several replicas of the popular figures of Anglo-American Culture, today it is still true that new replicas of recent popular figures could be abundantly observed with the help of mass media oriented authoritarian efforts that is inevitable due to an ongoing admiration of the Western Civilization. In this paper certain examples will be illustrated with relevant audio-visual contents.

Selçuk Artut lives and works in İstanbul. He has received his BSc in Mathematics from Koç University, Istanbul and his MA in Sonic Arts from Middlesex University, London. Currently, he is teaching for Art and Design Program at Sabancı University as a full-time faculty member. His research and artistic activities are mainly focused on human technology interactivity. Artut plays the bass guitar in Replikas (www.replikas.com) as a professional, released 5 albums since 1998.

Slobodan Brkic

Belgrade

Detroit to Belgrade - Ghetto to Ghetto

In this paper, the evolution of the Serbian electronic music scene will be explored in terms of its American influence during the nineties (1990s). The period in review is especially interesting because it coincides with the wars leading to the disintegration of Yugoslavia and open animosity of the Serbian state towards anything American. The paper will also explore how the underground electronic music scene became associated with the resistance against the nationalist politics of the regime of Slobodan Milosevic. The paper will present the main phases in the early development of the electronic music scene in Serbia (primarily Belgrade) and its main actors: DJs, producers, club owners, media personalities etc. In this paper certain examples will be illustrated with relevant audio-visual contents.

Slobodan Brkic lives and works in Belgrade, Serbia. He has received his BA in International Political Economy and Social Anthropology from Richmond, the American International University in London and his MSc. in Political Economy of Transition from London School of Economics and Political Science. Currently, he is working as a communications officer at IFC, a member of the World Bank Group. Previously, Slobodan was working for the United Nations Development Programme and the USAID economic development projects in the Balkans. For the past twenty years, Slobodan is performing under the name DJ Brka and is considered one of the best DJs in Southeast Europe. Slobodan is promoting Disco Not Disco club night in Belgrade where he hosted more than 40 international DJs since 2007.

WORKSHOP AMERICA ABROAD I:
Encounters with “America” in Different Countries

Chair: Joshua Parker

Seminarraum I

Arben Bushgjokaj

“Luigj Gurakuqi” University of Shkodra, Albania

Albania Re-Discovers America:
The Reception of American Culture in Post-Communist Albania

After the fall of communism, which marked the end of a long period of isolation for Albania, the country opened to the outside world. At the dawn of the 1990s, the country was swept by the waves immediate exposure to western culture which had been the forbidden fruit for all Albanians. Large numbers of people left the country for a better life and more opportunities. Others, however, who stayed in the country,

started exploring the world through the various means of exposure to the culture and civilisation they had so longed for. The television, newspapers, magazines, and literary texts were some of the media which opened new windows for the Albanians to see and encounter the other world.

This paper focuses on the Albanian American cultural encounters after the fall of communism and the various attitudes which have accompanied the reception of American culture in Albania. Movies, shows, magazines, literature and lastly the digital technology have helped for the perception and reception of America which people have considered as the “Promised Land” for a long time. During the 1990s, Albanians were trying to understand and define America and American culture. In the last decade, though, people have been reconsidering both their view of America and their attitudes toward American culture in the light of wider concerns like Americanization, McDonaldization, and globalisation. Despite this reconsideration, America and American culture retain their elevated position in the large framework of Albanian reception of western culture.

Arben Bushgjokaj is a full time lecturer/professor at the Faculty of Foreign Languages, “Luigj Gurakuqi” University of Shkodra, Albania. He has been teaching at the Department of English and American Studies since 2000. He completed his doctoral work in Graz and defended in 2007. He has been teaching American literature and culture for about 10 years. His current interests are American literature and culture in the twentieth century and American culture and Albanians.

Helena Maragou
American College of Greece
“America” in Greece

In Greece, stereotypical views of “America” pre-existed the Second World War, but developed a new intensity and became more widespread in the 1970s, when the demise of a dictatorial regime caused the flare-up of anti-American sentiment. On the one hand, Greek anti-Americanism was and remains a basic expression of a leftist ideology that equates “America” with capitalism, the failure of western democracy, militarism, and cultural imperialism. On the other, Greek anti-Americanism is fed by a nationalist rhetoric according to which “America” is the dire enemy of an—up until recently—cohesive and “pure” cultural tradition now threatened by the “trashy” mass cultural products issuing out of the U.S. In both cases, American history is viewed as a generational process of transmission of a common and unbreakable chain of values, of a static and one-dimensional national identity. Which explains why in Greece “America” as a cultural entity is frequently considered as a mere synonym of the United States.

Still, quite paradoxically, the negative stereotype of “America” as an international “cowboy” and as an agent of cultural pollution is coexisting in Greece with the view of “America” as a symbol of unrestricted development, renewal, and unlimited

potential—a view as simplistic and unfounded as the former, which, however, has facilitated the influx of cultural products—symbols of the American way of life. Especially in the 1960s and 1970s, American cultural influence operated as a fundamental building block of Greek modernity through the emergence of a youth culture that pitted the modern against the traditional in an attempt to redefine “Greekness.” However, American cultural influences have not been adopted intact; they have instead been incorporated into local cultural formations, transformed and hybridized. This paper will argue that the cultural contact between Greece and “America” reveals the complex ways in which, far from restricting Greek cultural expression, American cultural pluralism has aided Greek consumers of American cultural products to negotiate and renegotiate their identities.

Helena Maragou has a PhD in American Literature from the University of North Carolina—Chapel Hill. She is currently Professor of American Literature and Culture at the American College of Greece—DEREE. In addition to literary subjects, such as the literature of U.S. ethnic minorities, her recent research interests include the phenomenon of Greek and European anti-Americanism in terms of the ways in which this phenomenon impacts the practice of American Studies in social/cultural contexts inimical to U.S. foreign policy.

Florian Freitag

University of Mainz

Cultural Invasion or the Glocalization of an American Icon? The Promotion and Reception of EuroDisney (Disneyland Paris)

Few corporate events in the last two decades have sparked a public discussion about American (popular) culture and its impact in Europe that was as polarized, emotionally charged, and polemical as the one following the opening of Disneyland Paris (formerly EuroDisney) in April 1992. Disney had opened a theme park outside of the U.S. before and millions of European tourists had visited the company’s parks in California and Florida. Nevertheless, French intellectuals reacted violently to what they perceived as an American invasion of French culture, with Ariane Mnouchkine famously calling the park a “cultural Chernobyl.” In what has been described as yet another instance of culturally manifested, but in fact politically and economically motivated post-WWII French anti-Americanism, intellectuals used newspaper editorials and public statements to identify EuroDisney as both “non-culture” and as thoroughly American, thus setting up a contrast between French Culture and American business. Disney, on the other hand, in interviews and promotional publications, firmly situated its product in the realm of (popular) culture while simultaneously downplaying its alleged Americanness, highlighting the influence of European culture and customs in the park’s design and operation, and, hence, marketing EuroDisney as a glocalized version of the U.S.-based parks.

However, this paper will not only analyze the promotion and reception of EuroDisney between glocalization and Americanization, as I also wish to look at the park itself. For whether it can be identified as an American park or not, EuroDisney (partly) is a park *about* America, a place where visitors encounter a specific representation of America. Yet a comparison with the U.S. parks reveals that the designers significantly altered this representation, intensifying the idyllic image of a rural and small-town America in Frontierland and Main Street, U.S.A., while altogether dropping the theme of American colonial expansion in the Western hemisphere and in outer space in Adventureland and Tomorrowland.

Florian Freitag studied English and French at the University of Konstanz (Germany) as well as at Yale University in New Haven, Connecticut. He received his Ph.D. in 2011 from the University of Konstanz with a thesis on “The Farm Novel in North America: Siting the Nation in American, English-Canadian, and French-Canadian Farm Novels, 1845-1945.” He is currently an Assistant Professor at the Department of Translation Studies, Linguistics, and Cultural Studies at the University of Mainz (Germersheim). Freitag has published several articles on North American regional literatures (e.g. in *Studies in American Naturalism*) and recently co-edited a special issue of the *Zeitschrift für Anglistik und Amerikanistik* entitled “Crossroads: Canadian Cultural Intersections” der. Freitag’s main fields of research are 19th-century American literature, francophone North American literatures, and American popular culture, especially theme parks.

Petra Eckhard

University of Graz

**Lady Liberty, Deconstructed:
Skerbisch’s *Lichtschwert* and Kafka’s *America***

Situated in close vicinity to the Opera House of Graz, Hartmut Skerbisch’s postmodern adaptation of the Statue of Liberty is doubtless the most visible and monolithic architectural representation of ‘Americanness’ in Austria. Commissioned by the 1992 cultural festival committee of the “Steirischer Herbst,” the steel-skeleton construction commemorated the 500th anniversary of Columbus’ discovery of America and was meant to represent the physical equivalent to Roman Haubenstock-Ramati’s opera “America,” which, in turn, was inspired by Kafka’s novelistic fragment bearing the same title. In Kafka’s *America*, the Statue of Liberty is described as holding aloft a sword instead of the usual torch – a fundamental distraction that Skerbisch translated into his design and which came to be the sculpture’s most defining and eponymous feature.

In this paper, I want to explore the deconstructive nature of both Skerbisch’s architecture and Kafka’s imagery in order to point to the hidden and often contradictory meanings that underlie the cultural mythology of America and, in particular, the Jeffersonian ideals of life, liberty, and the pursuit of happiness. In

comparing two fundamentally different artistic representations of an ‘armed’ Lady Liberty – one material, the other imaginary – I also attempt to shed light on the affects that these two artworks generate. For example, back in the 1990s, the Styrian conservative public failed to acknowledge Skerbisch’s massive sculpture as a critical and open-minded manifestation of contemporary art, and therefore dismissed it as a severe aesthetic threat to the old city. Similarly, Kafka’s imaginary depiction of the statue evokes feelings of alienation and disturbance in the reader, putting into question conventional European conceptions of America as a welcoming immigrant gateway to a better life.

Petra Eckhard teaches American Literature at the University of Graz. Her research interests include Postmodern American Fiction, Literature and Architecture, Urban Studies and Literary Representations of the Uncanny. She is the author of *Chronotopes of the Uncanny: Space and Time in Postmodern New York Novels*, which will be out in July this year, and is currently putting together a volume (together with Klaus Rieser and Silvia Schultermandl) entitled *Contact Spaces of American Culture*, which will be published this fall.

WORKSHOP COOL I: Historical Dimensions of Cool

Chair: Astrid M. Fellner

Seminarraum I

Christian Knirsch

University of Mannheim

Cool Gothic? Early American Gothic Literature as Popular Culture

In recent years, ‘gothic culture’ in the US has seen a revival as bestsellers/blockbusters like *Twilight* or *Illuminati* show. Teenagers all over the world find these books and movies ‘cool.’ In this paper, however, I will trace neither their global influence nor their reception. Rather, I will approach gothic culture from a diachronic perspective. Thus, I will reverse the traditional perspective of cultural studies and treat gothic culture primarily as an originally European phenomenon which was popular on both sides of the Atlantic mainly in the late 18th and early 19th century, has experienced different developments on the two continents, and now re-appears in its American fashion as a globally popular cultural phenomenon.

The last book-length analysis of the influences of European on *American Gothic* as a mode of literature dates back to 1982. Moreover, Donald Ringe exclusively focuses on ‘serious’ writers like Brown or Poe. This implies two common prejudices in literary criticism: first, gothic novels are trivial; second, American ‘imitators’ like Isaac Mitchell and Sally Wood are negligible. Kay Mussell’s 1978 attempt to establish “Gothic Novels” as an integral part of American popular culture from the early 19th century onwards was thus largely ignored.

As I will show in my paper, imitation was only one way of appropriating the British model. Many ‘imitations’ rather adapted gothic elements to their own purposes, some of them in American settings, which is an early example of glocalization. Lawrence Grossberg finally argues that popular works are not only pervaded by the affective, but also by ideology. In my paper, I will consequently argue that gothic novels in Britain and the US were originally based on slightly different versions of Lockean empiricism whereas a majority of contemporary American works influenced by the gothic lean towards more relativistic.

Christian Knirsch studied English and American studies, business administration, history, media studies, and sociology at the University of Mannheim and the University of Alabama on a Baden-Württemberg Scholarship. After graduation in 2007, he worked as a coordinator of the graduate school “Formations of the Global” and held positions as a visiting lecturer and a tutor of British and American Literature at the University of Mannheim. Supported by a doctoral scholarship from the Landesgraduiertenförderung (2008-2011) and a York Research Grant from York University, Toronto, Canada (2010), he wrote his dissertation on the veil as an epistemological metaphor in Anglo-American literature from Romanticism/Transcendentalism to Postmodernism. He finished his dissertation in August 2011, the Disputation will be coming up in December. Currently, he is working on an outline for his potential postdoctoral project on *Gothic Culture in the US, 1800 to 2010*.

Florian Sedlmeier

University of Salzburg

The Cool of Post-War Consumer Culture?

John Cheever, Leonard E. Read, and the Poetics of Abundance

Juxtaposing John Cheever’s canonical short story “*The Swimmer*” (1962) with Leonard E. Read’s famous essay “*I, the Pencil*” (1958), I want to explore the economic and social conditions for a cultural poetics of abundance in post-war America. Read’s rhetorical strategy of prosopopeia produces an identification for the consumer of the 1950s. The simplicity of the object, the pencil, rendered subject, the I, embodies the cool wonders of the free market, whose production processes are celebrated. Cheever, in his short story, explores the masculinized cultural poetics of abundance in a more ambiguous way. “*The Swimmer*” traces the anxieties of a post-war consumer culture by playing off a suburban community with its codifications of status against the working class, generational differences, and the emergence of counter-culture – yet not without reproducing and reconfiguring the coolness of abundance in an almost nostalgic fashion in the early 1960s. The talk, then will read the tensions between these two texts with and against economic as well as social theories of the 1950s.

Florian Sedlmeier is a Postdoc for American Studies at the University of Salzburg, where he received his PhD in 2010 for his thesis *Rereading Literary Form: Transpositions, Paratexts, and Postethnic Literature around 2000*. He has been a

doctoral fellow at the DFG-funded graduate center "The Figure of the Third" at the University of Konstanz and a recipient of the Fulbright Prize in American Studies. An article version of his dissertation has been accepted for publication with the *Journal of Literary Theory* and will be issued next year. His most recent publication is an essay on Kathryn Bigelow's cinema, which he wrote together with Susanne Wegener. The article is part of the collection *Hard Bodies* (LIT 2011), co-edited with Susanne Wegener and Ralph Poole.

Mary Economou Bailey

Ryerson University, Toronto

**"Truth, Justice and the American Way":
Re-Visions of the Classical Hero in American Pop Culture**

The dialogue began with Homer, and contemporary texts, including popular culture, have continued the tradition begun by classical writers and philosophers of deconstructing and recreating stories, addressing ontological issues related to the human psyche, to our very existence. Invocations of the past, with their plethora of characters, stories and meanings, classical myths are open to embellishment, alteration, interpretation – and as the past communicates with the present, all texts and representations become richer when viewed in terms of both influence and reception. Reception theory notes that the relationship between ancient and modern is "not merely inherited but constantly made and remade" (Hardwick and Stray). As Derek Walcott notes, "Yes, they may be like Greek vases, but they are simultaneous concepts, not chronological concepts" (1997).

In popular culture, ironic twists in character choices, including portrayals of the hero, as well as in story lines and endings often postulate an ironic, satiric even critical glance at contemporary identities and issues. The concept of the classical hero, for example, is one which is re-visioned (to use Adrienne Rich's term) in three American television series that present a paradigm shift in the meaning of the hero operating with/in the interest of "truth," "honour," and social "good" or "justice." A particularly interesting episode from the original *Star Trek* television series is "Plato's Stepchildren," where a planet occupied by 5th century Athenians and led by their philosopher-king, whose way of life follows the Platonic life of contemplation, is challenged by Captain Kirk and the crew. *The Simpson's* "Tales of a Public Domain" presents Homer as Odysseus and Marge as Penelope in a hilarious yet satiric look at the aftermath of war and Odysseus' epic journey within the context of American culture. *Southpark's* "Imaginationland," offers a satiric poke at a medley of 'heroic' characters caught within a war in our imaginations, in our minds, as characters of myth, fairy tale and fantasy become entangled with figures of American pop culture.

Dr Mary E. Bailey teaches at Ryerson University in Toronto, Canada – often teaching Pop Lit and Culture. Her background and publications are in Classics and modern and contemporary literary works.

WORKSHOP APPROPRIATING AMERICA I:
“Often Only a Place in the Mind”: Imagining America in Cultural Texts

Chair: Ralph Poole
Seminarraum III

Karin Höpker
University of Erlangen

Dexter - Pathologizing the New Picturesque

Looking at recent North American TV-series one is struck by what might appear like the return of “Local Color” to 21st century popular culture. Strongly influenced by HBO’s trailblazingly unconventional but successful productions over the last 10 years since *Six Feet Under*, television’s fictional serialized formats seem to have moved away from commonplaces such as ‘The City’ (New York, L.A., Boston, and a very occasional Chicago) and ‘Small Town, U.S.A.’ towards new explorations of the North American psychogeographic screenscape. Series such as *Breaking Bad* and *In Plain Sight* (both Albuquerque, NM), *True Blood* (New Orleans), *The Wire* (Baltimore), *Deadwood* (Deadwood, SD) or *Dexter* (Miami) have shifted the significance of ‘locale’ from mere setting to almost a protagonist, adding a new, complex quality to the social and symbolic landscape they portray.

Focussing on Showtime’s successful series *Dexter*, which is now about to enter into its sixth season, I will investigate how the show evokes stereotypical associations, only then to radically remap it along the lines of flight of its pathological protagonist. By outlining its Miami setting in terms of a series of iconic images familiar to TV-audience, *Dexter* leaves the surface structure of the well-established southern urban picturesque intact. And yet the audience acquires a double vision, as the series superimposes perceptions of familiarity, normality, and automatisms of the everyday with the radically altered matrix of a fundamentally dis-placed and emotionally dissociated protagonist. Through the operation of superimposition of perspectives which seem to see the same but which radically differ in decoding its meaning; thus, *Dexter* foregrounds a psychopathological connotation of its symbolic landscape which serves to undercut notions of social normality so effectively that the psychopath is somehow rendered imaginable and highly sympathetic as main protagonist. In my paper, I will specifically analyze aspects such as spatial construction, camera, and narrative techniques for their contribution to a visual and diegetic framework which draws in the viewer in unusual ways and renders traditional patterns of affective association and identification highly questionable.

Dr. Karin Höpker is Assistant Professor of American Studies at the Friedrich-Alexander University of Erlangen. Dr. Höpker specializes in 19th- and 20th-Century prose, Theories of Space and Architecture, History of Science, Utopian Studies and Science Fiction. Her book *No Maps for These Territories - Cities, Spaces, and Archaeologies of the Future in William Gibson* was published by Rodopi in 2011. She is currently working on a project investigating risk and probability in 19th-Century fiction with the title *The Edge of Reason: Fiktion und Wahrscheinlichkeit in Erzähltexten der American Renaissance*.

Evelyn P. Mayer

Saarland University

“Sandbags Resisting America”: Canada-U.S. BorderLine Relations in Margaret Atwood’s *Surfacing* (1972) and “Letter to America” (2003)

The border between Canada and the United States is a division line not only between two sovereign countries, but also between different ways to see the world and each other. Thus, I situate Margaret Atwood’s novel *Surfacing* (1972) and her “Letter to America” (2003) within the current discourse on border studies. Borders are essential in the construction of identity and function in the case of Canada and its Southern, more powerful, neighbor as “sandbags resisting America” (M. Botsford Fraser). The juxtaposition of “*Surfacing*” with Atwood’s much more recent “Letter to America” is particularly fruitful in illustrating these lingering fears of cultural imperialism embodied by the border.

This presentation frames Canadian-American affective encounters in fiction and non-fiction with the importance of difference in identity construction. In *Surfacing* the unnamed Canadian narrator mistakes her own countrymen for Americans and is in turn herself perceived as American by them:

“Say, what part of the States are you all from? It’s hard to tell, from your accent. Fred and me guessed Ohio.”

“We’re not from the States,” I said, annoyed that he’d mistaken me for one of them.

“No kidding?” His face lit up, he’d seen a real native. “You from here?”

“Yes,” I said. “We all are.”

“So are we,” said the back one unexpectedly. [...]

I was furious with them, they’d disguised themselves. (122)

The narrator rejects being falsely appropriated as American and is very surprised to learn that the presumed Americans are in fact Canadians. In “Letter to America,” Atwood is concerned with identity questions once again and compares Canadians to “Romanized Gauls [...] peering over the wall at the real Romans” (326). The notion of

the border as intertwined with identity construction is yet again evident; hence Canada-U.S. borderLine relations.

Evelyn Mayer is a Ph.D. student in American Studies at Johannes Gutenberg University Mainz (FTSK Gernersheim) working on Canada-U.S. border fiction. She spent the 2008/2009 academic year as a visiting scholar at Carleton University (Ottawa, ON) and at the Border Policy Research Institute, Western Washington University (Bellingham, WA). In addition to literary and border studies her research interests include cultural geography and translation studies. She holds a master's degree in conference interpreting for German, English, and French and is a senior lecturer at Saarland University in Saarbrücken.

Louis J. Kern

Hofstra University

Barbie: From Real Doll to Digital Queen

Barbie, the iconic adult-style fashion doll developed by Ruth Handler of Mattel Corp. in 1959, was at once quintessentially American—it was included in the official “American Time Capsule” prepared for the celebration of the Bicentennial (1976)—and international—it was derived from a German prototype—Lilli, and was manufactured by the Kokusai Boeki company of Japan. Wildly popular from the start in the U.S. market (by 1964 the media had dubbed her “Barbie . . . a million-Dollar Doll), between 1959 and 2006 over a billion copies of the doll had been sold. Barbie's popularity quickly became worldwide, and a U.S. Appeals Court recognized in 2009 that she “was unrivaled queen of the fashion-doll market throughout the latter half of the 20th Century.”

But from her inception, Barbie has been a controversial embodiment of American popular culture. Early feminists, concerned with appropriate role models of capable, independent women, deplored her vacuous obsession with consumerism, clothes, parties, and boys. Others feared the damage her body image posed as a model for growing girls, one that threatened anorexic behaviors rooted in disappointment with and alienation from their own bodies. And then, Barbie was blonde and white and seemed to deny the ethnic diversity of the U.S. and the world at large.

This paper will consider the origins of the Barbie doll, its role in the emergence of Mattel as the leading toy manufacturer and retailer in the U.S., the responses of the corporation to the criticisms and contention sparked by its phenomenal success, and the changes in her body and image as she ventured out into a worldwide arena—both her triumphs and missed opportunities—and will conclude with a discussion of the aging doyen of doll-dom (now fifty-two), challenged by MGA Entertainment's Bratz girls—young, urban, multi-ethnic, saucy, hip, and with plenty of “attitude”—reinventing herself as an interactive digital character in the best-selling video game

(CD-ROM) of 2007, *Barbie Fashion Designer*, the pioneering product that initiated a surge of girl games that contested the traditionally male-oriented PC game territory.

Louis J. Kern is Professor of History at Hofstra University (Hempstead, NY). He received his PhD in 1977 from Rutgers University. He is the author of *An Ordered Love: Sex Roles and Sexuality in Victorian Utopias--The Shakers, the Mormons, and the Oneida Community* (1981). His research interests include the culture of eugenics in America in the period 1850 to 1950.

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| <p>SATURDAY, November 5, 16.00-17.30: WORKSHOP GROUP II (Parallel Sessions)</p> |
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PANEL TELEVISION: Reality (TV) and Fans

Chair: Jennifer Moos

Parker Hall

Rachel Pole

University of Innsbruck

Morality and the Mini-Monologue in the Television Series *The Wire*

The Wire, an American television show that aired on HBO from 2002 to 2008, portrays the failure of an American city by examining individual lives and the inner workings of its institutions. The writers, David Simon and Ed Burns, began within the framework of a crime series and expanded their focus, taking in the war on drugs, labour unions, politics, the education system, and journalism in the course of five seasons.

My paper will be specifically interested in examples of storytelling within the series, as performed in brief monologues by individual characters. The themes and topics of thereof arise from conversations or arguments between characters, and refer to events within the episode or season. I will treat these stories as kinds of parables, which often use metaphor in order to illustrate a fundamental truth within the logic of the show.

These parables, instead of teaching a moral lesson, tend to illustrate a brutally unethical reality, revealing a truth about human nature or society that belies the events of show. By constructing these brief monologues and having characters deliver them, the writers of the show allow the characters to comment on their own situation within the greater narrative. They are rarely explicitly didactic and are usually quite short; an illustrative story is told, but the message is never directly explained. These tales are put into the mouths of children, drug dealers, members of the working poor, and heroin addicts. In giving these character types, often portrayed as victims or predators, the ability to provide insight, the writers bring their creations into the

process of story-telling. Instead of being merely performing agents, the characters are empowered to speak to their position as they participate in the narration.

I will look at several specific examples of these parables and explain how they demonstrate the ideas discussed above. In doing so, I hope to demonstrate why Simon and Burns use this device, and how it serves the greater narrative of the series.

Rachel Pole is a Master's student at the University of Innsbruck. She completed a Bachelor's degree in English Literature and Creative Writing at Oberlin College in the United States. Alongside her studies, she works as a teacher of English as a Foreign Language. Although her background is in literary studies, she became interested in television after watching three multi-season shows within the space of one week. She is now working on her Master's thesis about different modes of storytelling found in both the episodic action and the narrative structure of the HBO show *The Wire*.

Jasmin Kulterer

University of Salzburg

American Reality Shows and their Young Audience – Comparing the Ways of How American and Austrian Adolescents Perceive American Reality TV Shows in Music Television Programming from a Transcultural Perspective

The phenomenon of Reality TV formats in the program of music television has been a central part of my research interest for quite some time. Where my focus was until now the analysis of these 'texts' from a Cultural Studies oriented perspective, I am now moving from the product itself to its audiences, its recipients. Therefore I'd like to propose a paper that is linked to the topic of my PhD thesis in which I am dealing with American Reality TV shows that were originally produced for American music television programs, but which eventually found their way into the program of European music television as well - to be more precise into that of MTV Germany and the network of channels that now belong to it (MTV Austria, VIVA etc.). My focus in this research is on the reception of these American TV shows among Austrian and American adolescents.

I'm tackling the question from the perspective of transcultural communication in the age of highly globalized and deterritorialized media products which cross the borders of nation states and 'cultures' and thus contribute to a constant flow and exchange of cultural practices regardless of constructed borders. What I am interested in is to investigate if and how American and Austrian young adults watch these shows differently due to their different 'cultural' background, or whether it is more appropriate to focus on other external factors such as formal education, ethnic background, social milieu etc. as a more important influences on how individuals perceive and deal with specific media products than seeing 'the American culture' and 'the European culture' as two fundamentally different, opposed and self-contained

entities. Such a view neglects the dynamic nature of culture, its constructedness and the people's active role in the production, preservation and alteration of culture, cultural practices and national identity.

The constant fear of the 'Americanization' of the European youth has troubled society and politics not only since the daughter program of MTV Central set foot on the European market in the early 1990s. It was often feared that the fragile young adults would be too easily influenced by American popular culture and the media that distributed its images and that they would soak up all of what was presented of America in the media and that it might ultimately lead them to associating everything that was 'cool' with America and reject Europe as 'uncool'. Without a doubt the young target audience of MTV is in a crucial stage of their life in which they begin to deal with questions of (personal/national/cultural) identity and their place in society and in which they are confronted with multiple challenging life tasks - when coping with these life tasks, they often turn to media for guidance, one reason why such reality programs (and especially Dating Shows) seem to be so successful with adolescents. Yet this does not mean that they passively adopt anything that is presented in the media and that they will change to the worse if they have contact with and watch American shows. I want to trace the complex ways in which young adults turn to certain media products which they feel can help them in dealing with certain tasks and problems that they have to face in everyday life – and the basic problems are in this case more or less the same for all adolescents, especially in the Western industrialized countries. A comparison between teenagers from both countries that exceeds the limitation of simply contrasting them according to their cultural background and national identity will hopefully provide an insight in the different and/or similar ways of dealing with the content of Reality shows when coming to terms with the problems of growing up.

Jasmin Kulterer is currently working as a research and teaching associate at the institute for Media & Communication Studies (Department of Audiovisual and Online-Communication) at the University of Salzburg, where she is working on her Ph.D. thesis in which she is dealing with the reception of American Reality Shows in Music television through American and Austrian teenagers.

She studied Media & Communication at the University of Klagenfurt from 2004-2009 (Mag.) and English and American Studies from 2005-2010 (Bakk.) at the same institution. Research interests: Music Television, Real Life formats, American popular culture, Gender Studies, Transcultural Communication, Reception Analysis.

Michael Fuchs

University of Graz

**“Check it out, there’s actually fans”:
Representing Cult Fandom in *My Name is Bruce* and *Supernatural***

The representation of fandom in horror cinema and television has been a staple of the genre for decades. Since the 1970s, horror movie posters have decorated the rooms of characters, and at the latest since the 1988 horror comedy *Evil Laugh*, the geeky horror fan has seen himself represented on the screen numerous times, likely culminating in *Scream*'s Randy, who tirelessly informs the other characters (and the audience) about horror movie conventions.

Even though there are these precedents in the horror genre for the display of fandom on the screen, the 2007 horror comedy *My Name Is Bruce* and the mystery/horror series *Supernatural* take it a step further by focusing on cult fandom, that is, fans devoted to certain cult media and/or cult stars. My proposed paper will investigate the representation of fandom in these two media products and fan responses (fanfic, vids, forum posts, etc.) triggered by the explicit discussion of fandom within the respective media based on four stereotypes that can be found in the respective storyworlds: a) the nerdy, "needs to get laid" white teenage boy, represented by Jeff in *My Name Is Bruce*, b) the fanfic-writing fangirl (*Supernatural*'s Becky Rosen), c) LARPers (*Supernatural*'s gay couple of Demian and Barnes), and d) the overly critical German fan (*Supernatural*'s Hans). My contention is that even though these characters are obviously stereotypes and primarily constructed for cheap laughs, they still provide points for identification for 'real' fans around the globe. Furthermore, there is a convoluted game at play between the creators of the film and the show, respectively, and the fans, since through ridiculing cult fandom, the creators actually show their appreciation of their fans.

Michael Fuchs is a research and teaching associate in the Department of American Studies, University of Graz, Austria. He has recently co-edited *Landscapes of Postmodernity: Concepts and Paradigms of Critical Theory* (LIT Verlag, 2010) and is currently finishing his doctoral dissertation on self-reference in horror films and co-editing two collections, *ConFiguring America: Iconic Figures, Visuality, and the American Identity* (forthcoming from Intellect Books in 2012) and *Placing America: Spatial Constructions of America(nness)*. Michael's research interests are eclectic, including adult and horror cinema, digital media, comics and graphic novels, transmedia storytelling, American television, postmodernism, and non-linear dynamics.

PANEL FORMS OF APPROPRIATION HOLLYWOOD

Chair: Gudrun Grabher

Seminarraum I

Cornelia Klecker

University of Innsbruck

**Mind-Tricking Narratives:
When European Art-Cinema Goes Hollywood**

When we look at today's landscape of mainstream film, one phenomenon seems striking: the viewers' evident fascination for confusion. Meticulously designed narratives that force the audience to actively participate and lead up to the final mind-boggling plot twist have been extremely popular in recent years - cf. films such as M. Night Shyamalan's *The Sixth Sense*, David Fincher's *Fight Club*, and Christopher Nolan's *The Prestige*. I call these plot structures mind-tricking narratives. As the expression already suggests, these are narrative techniques that deliberately play with the viewers' experience, response, and expectations during the viewing of a film and feature an utterly surprising outcome in the end.

Due to this surprise ending, the audience will focus on two questions: how did I get fooled? and does the story really hold up? In other words, the center of attention is the narration itself – as it is typically associated with European art-cinema narration. No mention of the disguise of the artifice of film - which is generally practiced by Hollywood. This very artifice is minutely deconstructed, and not just by filmmakers or film scholars but by 'regular' mainstream audience members. This self-consciousness goes so far that viewers will judge the film according to how well it was 'written'; the story itself is suddenly second to the story-telling skills employed.

As will be illustrated, mind-tricking narratives cater for different human faculties than the average Hollywood blockbuster. Film as the illusion of reality is not the foremost priority anymore but had to give way to the notion of film as artful storytelling. In that sense, a move towards art-cinema narration is definitely detectable in mainstream film.

Cornelia Klecker studied at the University of Innsbruck where she received her M.A.s in English and American Studies and Comparative Literature in 2007 and 2008, respectively. She is currently working on her dissertation, which explores her so-called 'mind-tricking narratives' in contemporary Hollywood film from a narratological as well as a cultural point of view. From July 2008 to June 2009, she was a research assistant for the FWF-funded project 'Framing Media: Periphery of Fiction and Film' and since July 2009 she has been an Assistant Professor (pre-doc) at the Department of American Studies at the University of Innsbruck. From October 2009 to November 2010 she was the secretary of the Austrian Association for American Studies (AAAS) and since then she has been a regular board member of the AAAS.

Barbara Laner

University of Innsbruck

Hannibal Incorporated

What makes Hannibal Lecter the personification of the American urban monster?

The paper deals with the establishing and international reception of *Hannibal* (2001) as a horror film by consciously incorporating the previous *The Silence of the Lambs* (1991). Hannibal's (the protagonist) most monstrous attribute which is that of being a cannibal can be read as self-reflexive expression of *Hannibal* (the film). The paper argues that a great deal of Hannibal's horror lies in its attempt to draw on the success, reception and marketing of *The Silence of the Lambs* and its protagonist. This includes self-reflexively dealing with Lecter franchise and acting out horrific scenes that have only been mentioned in the previous movie. It goes to the extent to directly incorporate parts of the earlier movie such as film and sound clips or stills.

Hannibal represents a prototypical Hollywood horror film whose reception as such has been deliberately created by producers, marketers, reviewers and fans as well as by its inherent filmic and narrative features. One central aspect of the latter is the film's use of European 'high' culture as the main setting against which and in line to which the film establishes Hannibal Lecter's monstrosity. The Italian city Florence, cradle of the Renaissance, serves as the backdrop to stage Hannibal Lecter, embodiment of the American modern monster, as polymath and connoisseur of Renaissance painting which, ultimately, helps establishing the horror discourse by inferring to De Medici's evil practices.

As a result, the horror of *Hannibal* draws on *The Silence of the Lambs*, extra-textual and narrative features, the figure of Hannibal Lecter and his confrontation with European cultural history.

Barbara Laner is assistant professor and a PhD candidate at the Department of American Studies of the University of Innsbruck. She has graduated in English and American Studies and Comparative Literature and is currently working on her PhD thesis on cannibalism in film as a self-reflexive expression of intermediality

Johannes Mahlknecht

University of Innsbruck

The Movie Novelization – Art, Business, Paratext

In essence, novelizations are novels based on Hollywood screenplays and generally published around the time the film they accompany is released in theaters. Although technically independent works of literature requiring no knowledge of the film, their visual presentation in terms of cover design both links and clearly subordinates them to their filmic *alter ego*. As a transmedial "repetition" of the screenplay, a novelization is not intended to break new grounds in terms of fabula. Due to the novelizer's often limited access to the source material, however, novelizations frequently depart from the original's storyline. In this sense they may, even if unintentionally, expand on the storyworlds created in the screenplay.

In my proposed talk I will analyze the intermedial relationships between mainstream Hollywood films and movie novelizations. I will explore the term 'novelization' and its

derivatives, its business conditions and role as a paratextual advertising tool. In analyzing a selection of book covers of recent novelizations, and in comparing specifically the novelization of *Terminator Salvation* (2009, McG; novelized by Alan Dean Foster from a screenplay by John D. Brancato and Michael Ferris) with the film it is based on, the talk traces and negotiates the opposing forces that determine the medium's ontological status. Oscillating between dependence and independence, repetition and expansion, creative restriction and creative freedom, novelizations offer unique insights into the machinations of an American industry whose aggressive worldwide marketing strategies are increasingly adopted in other countries as well.

Johannes Mahlknecht, born in Bolzano, Italy (South Tyrol), studied English and American Language and Literature at the Universities of Salzburg, Glasgow, and Innsbruck (Austria). He is currently employed as a junior assistant professor in the Department of American Studies at the University of Innsbruck, with Film Studies as his main field of interest. This month he finished his PhD thesis, titled "Writing on the Edge: Paratexts in Narrative Cinema." His article, "The Textual Paratext – the Cinematic Motto and Its Visual Presentation on the Screen" has recently been published in *Word and Image: A Journal of Verbal/Visual Enquiry* (27.1 (2011): 77-89). He teaches courses on film adaptation and film genre.

PANEL VISUAL REPRESENTATIONS: Race, Sex, Gender

Chair: Silvia Schultermandl

Seminarraum II

Angelika Tsaros

University of Graz

Fun With Cool Whip(s)!

The Return of Kink in 21st Century Mainstream Music Videos

Alice Cooper did it. *Devo* did it. And *Madonna* most certainly did it. Whips, chains and other instruments generally attributed to the S&M scene have been almost ubiquitous in male performers' music videos since the 80s and early 90s: *Marilyn Manson*, *Rammstein* or *30 Seconds To Mars* regularly pay tribute to the BDSM subculture; *Madonna* is the exception to this male rule. Since the turn of the millennium, however, female artists have discovered kink and given it a colorful and powerful comeback, with artists like *Lady Gaga*, *Britney Spears*, *Christina Aguilera* and *Rihanna* making latex outfits, overknee leather boots and corsets socially acceptable.

In "Thinking Sex" Gayle Rubin said that in times of crisis people were "likely to become dangerously crazy about sexuality". If sex is, as she states, always political, then we live in very political times. With the return of burlesque as an art form

starting in the early 90s with *Dita von Teese*, sex has made a comeback and successful performers in the U.S. have become transnational icons of 21st century “American-ness”, the “All-American girl” kinked up and reloaded through internet sites like YouTube. We have to ask whether in this context the increase in “bondage and fetish imagery across the spectrum of pop music and cultural history” (About.com) can be interpreted as a signal for a more sex-positive feminism thus advertising a positive image of sexuality and personal freedom or whether quite the opposite is taking place and the “sexification” of young girls is sending an alarming signal through the airwaves.

Obviously, a careful and critical analysis is needed and I while think it is problematic to call today’s bestselling pop stars desirable role models for young adults, these performers might be changing the way women are seen by mainstream culture by using their femininity and sex as a tool of empowerment. Furthermore, by appropriating BDSM’s “tool kit”, they give a stage to a subculture struggling for acceptance. In my paper, I argue that by using a sexual subculture’s aesthetics these performers are paving the way for more acceptance for living out one’s sexual desires. The last decade has seen many strong girls and young women pronounce their power and request to be accepted the way they are – so it will soon be cool to embrace one’s sexuality, as colorful as it might be.

Angelika Tsaros is a Ph.D. candidate of American Studies at the University of Graz, where she received her Magister in 2008 with a thesis on intersex gender identity. She published it in 2010 as “A Modern Hermaphrodite? Intersex Identities in Jeffrey Eugenides’ *Middlesex*” (VDM). Currently, she is working on her dissertation on gender and power relations in representations of sadomasochism. Her research interests include Sexuality Studies, Queer Studies, Feminism, Identity Studies, Representation and Power Relations as well as Native American and Inter-American studies.

Saskia Fürst

University of Innsbruck

**Making Ageing Visible:
Ageing Among African American Women in the Visual Media**

The representation of the female body in American film and literature has been analyzed extensively by American and Gender scholars. The lack of multiple diverse representations with regards to ethnicity and class has been a topic within these fields. Recently, the additional lack of positive representations of older women has also come to the forefront of the respective studies as a result of Second Wave feminists entering their sixties and encountering the lack of multiple representations in the visual media. The present U.S. marketing strategy which promotes the human body as an entity which can be manipulated to reflect social standards and the subsequent consumption of products to promote a youthful appearance contributes

to the erasure of images and representations of aging and the markers thereof, i.e., wrinkles and grey hair, from visual media such as advertisements and films. Why are such images rejected or banned and in which specific ways have they begun to emerge? Which of these images, if any, are adopted and readily accepted in Europe as examples of “ageing” American culture? What purpose does this discourse regarding the “proper” body serve in the U.S. and in affective encounters with other countries? Where is the place/space for the resistance to the dominant modes of the discourse? These are some of the questions which I hope to answer in my paper by looking at selected visual depictions of African American Women, for example the Dove Campaign for Real Beauty and the film *Daughters of the Dust*, in comparison to standard images in advertisements and film and how these images are received in Europe. How do images that African American women portray for themselves negotiate with standard images of aging in American culture? Furthermore, how are these images then received in Europe and appropriated in the discourse surrounding ageing from a European perspective?

Saskia Fürst holds a B.A. in German Studies, Political Science, and Women and Gender Studies from Rice University. She completed a M.A. in English and American Studies, specializing in American Cultural Studies, at the University of Graz. Her first publication is titled: *The Active Heroine: Femininity, Female Representation and the Spectatorship of She-Ra*. She is currently a university assistant Professor in the Department of American Studies at the University of Innsbruck and a PhD candidate.

Simone Puff

University of Klagenfurt

Post-Racial What? Colorism in the Age of Obama

Skin color prejudice and privilege, or, distinctions made on the basis of different shades of skin color – also known as colorism – have a long history among African Americans. Since the institutionalization of racism, White American society has extended certain privileges to “Others” that looked more like them. It is obvious that skin color still carries a heavy weight in American society as long as someone like Michelle Obama is considered so unusual as the wife of a successful Black man that Black journalists compliment Barack Obama for not choosing a light-skinned trophy wife (Bates 2008). The relevance of skin color is also obvious when journalists notice that “waxy Michelle” became a café au lait copy of her real-life model at Madame Tussauds (Wiltz 2009). Examples like these suggest that even in today’s purportedly “post-racial” society in the Age of Obama, Black people in the U.S. recognize the benefits that light skin color entails, thereby merely reflecting what is going on in the American society at large. Such behavior suggests that “racial formation,” as Michael Omi and Howard Winant called it more than 15 years ago, is still a relevant issue today (1994, 3).

This paper presents some aspects of my dissertation in progress which looks at how the meaning of skin color is critically reflected in *Ebony* and *Essence*, two influential monthly magazines of the Black press. The focus of this study is to find out how discourses of beauty, identity, and status constitute what Audrey Elisa Kerr calls a “complexion discourse” (Kerr 2006, 18). More specifically, the question is if and how the discourse of skin color in the Black community is determined by a definition by others, a definition of self, or a celebration of self. Ultimately, this project, which draws on a form of Foucauldian discourse analysis, seeks to answer how certain events and contexts shape and frame the discourse of skin color in the Black community, and how this is reflected in the media outlets under review.

Simone Puff is currently an Assistant Professor (pre-doc) in the Department of English and American Studies at Alpen-Adria-Universität Klagenfurt in Austria. Her PhD project, which she writes under the mentorship of faculty from both the Department of English and American Studies at the University of Klagenfurt and the African American Studies Department at Syracuse University in Syracuse, New York, revolves around an analysis of the meaning of skin color in magazine articles of the Black press. Other research interests are in African American literatures, particularly Black women writers, representations of minorities in U.S. media, and Black feminisms. A revised chapter of her M.A. thesis on the Black Feminist Movement in the U.S. was recently presented at the Africana Woman Conference at Temple University in Philadelphia, PA. She is the treasurer of the Austrian Association for American Studies (AAAS), the organization for which she also co-edited a conference volume titled *Almighty Dollar: Papers and Lectures from the Velden Conference* (LIT-Verlag, 2010).

PANEL LITERATURE: All the World's an American Stage and We Are Merely Global Players

Chair: Hanna Wallinger

Seminarraum III

Leopold Lippert

University of Vienna / University of Graz

**Death of an Austrian Salesman?
or: Performing the Transnational Americanness of Consumer Capitalism**

In recent years, *transnationalism* has become a key issue in the debates surrounding the reconceptualization of American Studies. The “transnational turn” has been encouraged by the gradual realization that scholarship in the field must consider “the inside and outside, domestic and foreign, national and international, as interpenetrating,” as Shelley Fisher Fishkin put it. While the increased focus on processes of transfer and globalization has stimulated much research recently, there is still a curious adherence to the “national” as an original frame of reference.

Thinking about global dynamics, scholars still assign a certain agency to “national” characteristics, ideas, or values.

My project adopts a different starting point: What if we ceased to consider “nations”, or “national identities,” as original, seemingly naturalized entities that then enter into a transnational dialogue, but rather see them as performances, as continuous “re-doings” without origin that only come into being *through* the very global interaction? Or to make it more concrete: What would happen if “Americanness” were always already contingent on its global performativity? Would “America” still carry the analytical (and ontological) currency that sustains the discipline? Or would it merely linger in the background of our critical consciousness, a ghost-like presence, affectively haunting our study of what are essentially global cultural processes?

My exemplary reading of Philipp Hauß’ 2011 staging of *Überleben eines Handlungsreisenden* (Survival of a Salesman), a contemporary adaptation of Arthur Miller’s classic *Death of a Salesman* in Vienna’s Garage X, will question the piece regarding the affective value of a mythical Americanness in the context of new globalized labor relations. In this semi-documentary play, which charts Biff Loman’s journey through the Austrian consulting industry, Willy Loman appears only as a specter, firmly inhabiting the emotional center of the performance yet always remaining conspicuously absent. In the process, Willy’s internalized self-help mantra is reconfigured and adapted in the context of a postmodern globalism that painstakingly produces its cultural imperatives using a wider variety of sources. As my analysis will show, the deaths of contemporary salesmen can no longer be conceptualized through national epistemologies and ontologies; they are neither American nor Austrian, but surface as *global* performances, strangely deterritorialized dramas haunted by the ghost of America.

Leopold Lippert is a PhD candidate in American Studies at the University of Vienna and is currently working as a research assistant at the Department of American Studies of the University of Graz. His PhD project, tentatively entitled “Performing America Abroad,” deals with the “Americanness” of Austrian cultural and academic practice. He has published on American drama and queer film and situates his research at the intersection of Queer Theory, Performance Studies, and Transnational American Studies.

Mario Rader

University of Graz

**Use Well Thy Freedom – If You Can
or: The Excess of ‘American Freedom’ in Jonathan Franzen’s *Freedom***

Throughout history, the United States of America have perceived themselves to be the land of the free. Ranging from the Declaration of Independence via Roosevelt’s Four Freedoms to the Civil Rights Movement, freedom has been constructed as an integral part of the Great American Psyche. “No idea,” as Eric Foner diagnoses, “is more

fundamental to Americans' sense of themselves as individuals and as a nation than freedom" – and the rest of the world has come to understand: the 'American freedom' is *the* freedom to have.

Jonathan Franzen's novel *Freedom* (2010) is a monolithic reality check of the 'American freedom' in its early 21st century framework. My paper deconstructs this very freedom, arguing that it is not only essentialist but a contradiction in terms. Pivotal to my analysis are the Berglunds in *Freedom*: a liberal middle-class family whose members all suffer from an excess of freedom. But this excess is shallow, formulaic and tantamount to social paralysis. In essence, the Berglunds represent a society whose autonomy is reduced to consumption – either of products, media or politics. It is a society where conformism is disguised as individualism while the ideology of the Corporatocracy and the perpetuation of plutonomous conditions are more important than individual self-knowledge and human potential.

Philosophers argue that freedom is an essentially contested idea. The 'American freedom,' however, has come to be a fixed category with an eerily Orwellian feel to it; a smack reminiscent of 1984's 'Freedom is Slavery,' which is to say that the role of the 'American freedom' as a global paradigm is highly controversial, precisely because of its tendency to monopolize other freedoms.

Mario Rader is an MA student at the University of Graz. His research interests cover post 9/11 literature, New Realism as well as the fiction of 'civi-criticism.' Jonathan Franzen is of particular interest to me because of his implied criticism of Western civilization from a holistic point of view. His master thesis is going to be concerned with Franzen's novel *Freedom* and its portrayal of the dynamics of social entropy manifest in the contemporary American nuclear family.

Katrin Fennesz

University of Vienna

**Space with Attitude:
Performing Spatiality in Contemporary North American Fiction**

"The city itself," Rob Shields claims, "can be treated as a representation of the society which constructed it." However, we should be aware of the traps of representation as it often distorts, and fixes. Over the past decade or so, space has been more and more attributed with adjectives rendering it active and fluid. Its representation, then, similarly should illustrate the richness and fecundity of this open and dynamic space.

In my paper, then, I will challenge conventional *representations* of spaces and places and attempt to open up this fixed concept of representation by focusing on movement, on rhythm, on performance, and a new way of theorizing space. Taking clues from a variety of theorists, especially Gilles Deleuze and Félix Guattari, I will also take into account another cool way of experiencing and performing the city – parkour.

In particular, I will consider Vanessa Place's *La Medusa* (2008) and Rebecca Solnit's *Infinite City* (2010). But rather than exploring these texts in terms of what they mean, what they signify, and represent, I will focus my analysis on what they do, on how they work. Navigating through these novels (urban spaces) by leaps and jumps (parkour), I will propose an improvisational reading of both of these urban spaces, Los Angeles and San Francisco – spaces with attitude.

Katrin Fennesz is a PhD student in the American Studies program at the University of Vienna. Currently, she holds a scholarship from the Austrian Academy of Sciences. Her research interests include North American Literatures and Cultures, Cultural Geography, and Gender Studies.

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| <p>SUNDAY, November 6, 9.00-11.00: WORKSHOP GROUP III (Parallel Sessions)</p> |
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WORKSHOP MUSIC II:
International Appropriations of “American” Music

Chair: Klaus Heissenberger

Seminarraum I

Payman Rezwan

Saarland University

**Country Comes to Town: The Relevance of New Country in (Central)
Europe**

This paper will investigate the ways in which ‘New Country’ has tried to break into the European market, focusing on the time period between 1970 and 2010 and looking at attempts made on the radio, TV, print media and the internet, starting with Johnny Cash's scandalous appearance on ‘Wetten, dass...?’ to the techno versions of songs by Shania Twain or Taylor Swift. It will also look at the current state of country music in Europe in general, with a focus on the country scene in Austria/Germany, and try to document the commercial success it had in the past 40 years.

Furthermore, the results of a survey conducted in Austria and Germany on the relevance/importance of as well as knowledge about country music will be presented and discussed, giving an insight into what (Central) Europeans associate with country music.

Payman Rezwanpanah-Poshteh is a lecturer in American Studies as well as a Ph.D. candidate at Saarland University in Saarbrücken. He studied English and American Studies at the University of Vienna. In his dissertation, he discusses the differences between 'old-school' Country Music and 'New Country', analyzing how contemporary Country Music is conceived by its American audience. In addition, he

released a book *Life on the Road: An Analysis of Autobiographical Accounts of Professional Wrestlers and Musicians* (2010) on the effects of life on the road on the lives of professional wrestlers and musicians. His research interests include popular culture, TV studies, film studies and music studies.

Laura MacDonald

University of Groningen

**From Broadway to Potsdamer Platz:
How the American Musical Helped Define a “Mädchen Aus Ostberlin”**

As part of a larger project investigating postwar musical theatre in Germany, Japan and the Philippines, this paper argues that original, German-language musical theatre writing began to emerge from the 1990s onwards as a result of the production and performance of American musicals during the postwar period. Decades before German-language musicals such as *Elisabeth* (1992) and *Rebecca* (2006) were successfully translated and produced in Japan, American musicals were embraced by European audiences, in Germany and Austria in particular. Analysis of musicals such as *West Side Story* will help to illustrate how the popular, public performance of membership in American communities might have influenced constructions of national identity in Germany and Austria, and the circulation of these identities internationally. Rather than an imposition of American culture, this project argues the musical encouraged two-way traffic, creating transnational relationships which contributed to the globalization of the musical theatre industry into the 21st century.

Considering the work of translator and writer Michael Kunze, and one of the newest German-language musicals, *Hinterm Horizont*, based on the hits of Udo Lindenberg, I will chart this development as a first step in privileging the transnational circulation of musical theatre outside the New York-London corridor. The consumption of some American popular culture, such as rock music, has at times raised concerns abroad over damage it might cause to social and family relations. A more general fear of a homogenizing Americanization and a loss of national identity has been widely felt around the globe. With their stories of triumph over adversity, the pursuit of the American dream and the central role played by family and community values, American musicals owe much of their global success to their positive, uplifting narratives. This paper will suggest that along with its use of the American-developed “jukebox” musical form, *Hinterm Horizont* demonstrates an American influence on the construction of identity on the German musical theatre stage.

The marketing for *Hinterm Horizont* further indicates an American influence. The use of Berlin icons such as the Fernsehturm and the Brandenburg Tor are strong graphic images which brand the live performance experience and help to attract ticketbuyers. With American themes and branding, is Udo Lindenberg’s music enough to distinguish this original musical as German?

Laura MacDonald will shortly defend her PhD thesis, *Selling What People Need: How the Modern Broadway Musical Capitalized on Economic, Social and Political Change*. Prior to embarking on her PhD in American Studies at the University of East Anglia, she earned degrees in Journalism at the University of King's College, International and European Politics at the University of Edinburgh, and Drama at the University of Toronto. She also had the privilege of working with the late Prof. Bruce Kirle at the Central School of Speech and Drama, University of London. Her articles have been published in *Studies in Musical Theatre*, *The Journal of American Drama and Theatre* and *New England Theatre Journal*. Laura has been active within the British Association for American Studies and the Music Theatre/Dance Focus Group of the Association for Theatre in Higher Education. She currently teaches in American Studies at the University of Groningen in the Netherlands.

Jennifer Moos

Saarland University

**Boy Band Culture, Transnational Exchange,
and the Performance of 'Uncool' Masculinity**

Boy band culture had its heyday during the mid- and late 1990s when innumerable boy bands were casted in order to successfully conquer the music market. Teen magazines were populated by pictures of singing and dancing boys *on stage* and screaming, sometimes even fainting girls *in front of* the stage.

My presentation sets out to explore different aspects of 1990s boy band culture: In reference to the *Backstreet Boys* as my primary example of a U.S. boy band, I will first identify defining features shared by (almost) all boy bands in order to afterwards look into the manufacturing processes of these bands. As will be shown, during the 1990s, the strategic use of markers of 'Americanness' becomes especially important for U.S. boy bands since they have to distinguish themselves from their European counterparts. Finally, my talk will discuss the marketing of a distinctly uncool, or maybe even anti-cool, boy band masculinity which is promoted primarily via audio-visual material such as the band's music videos.

Jennifer Moos, M.A., studied English Philology, Gender Studies and Linguistics in Freiburg, Manchester and Basel; has taught courses on feminist, gender, queer and literary studies as well as on cultural studies; works and teaches at the Department of British, North American and Anglophone Literatures and Cultures at Saarland University; PhD project on sleep and sleeplessness in U.S. American literatures; organizer of several conferences, lecture series and workshops and co-editor of *queere (t)ex(t)perimente* (2008) which received the Bertha-Ottenstein-Preis from the University of Freiburg.

Gretchen Wood

University of Mississippi, Oxford MS

Playing Dixie on a Didgeridoo: How Authentic Music From the American South Manifests in Australia

Music is one of the American South's greatest cultural exports. The number of foreign music fans who shopped my table at record shows in Austin, Texas and New York City has always impressed me. During an extended visit to Australia, the knowledgeable fans of Southern music impressed me even more. While many Americans take the Southern music legacy for granted, these Australians displayed a level of enthusiasm surprising for a nation so geographically removed from the American South. Why does Southern music resonate with Australians? Both immigrant nations with a history of racial struggle, why did the American South develop such a rich musical culture with worldwide influence while Australia's musical heritage has not reverberated similarly? Instead, Southern music – country, bluegrass, blues, jazz, blues, and soul – informs much of Australian popular music. For example, Nick Cave draws a large influence from Johnny Cash.

My study examines how Australian musicians who display an interest in Southern country and blues music from the American South reinterpret musical authenticity when they perform. Through scholarly reading and analysis of Australian press, I will offer different ideas on why Australians buy the American South's cultural export. Through discussion of the different senses of authenticity in the American South, I create a normative foundation upon which to compare Australian performances of authenticity. I will discuss purism's role in authenticity and how it reinforces romantic notions about the South. Australians interested in the South perform affective stereotypes describing the American South as a racially divided region wracked with violence and yet wrapped in a primal mysticism reinforced by transnational icons like Elvis Presley, Jerry Lee Lewis, and Robert Johnson that emerged from the American South.

Gretchen Wood worked in music retail and music wholesale before arriving at the University of Mississippi, where she is a second year graduate student seeking her Master's degree through the Center of the Study of Southern Culture. She also deejayed, podcasted, and wrote about music for local publications. Currently Wood is preparing to conduct a field study of the Parkes Elvis Festival in NSW, Australia and produce a short documentary film about the influence of Southern music on the Melbourne underground.

WORKSHOP AMERICA ABROAD II: Personal Encounters With America: Teaching and Practising American Culture

Chair: Eugen Banauch

Seminarraum II

Neli Koleva

University of Rennes in Brittany

What Works? Practical Approaches to Teaching ESL through Contemporary Popular American Culture

With the ubiquity of American TV series and the prominence of American performers, it is safe to say that contemporary American pop culture has sustained considerable interest and recognition in the non-English speaking world. As such, it constitutes a tremendous resource which can be used to accompany a wide variety of language-learning activities. Referring to well-known cultural phenomena encourages the students to express themselves and helps them overcome, in particular, the natural inhibitions which frequently hinder oral expression. When they are passionate about discussing an aspect of popular American culture, students have the opportunity to improve their language skills while being effectively engaged in an interesting topic. Of course, since the very notion of excessive Americanization is not always a positive one, the downside of all-too-present American pop-culture also finds itself at the center of meaningful debates which also contribute to the building of language skills.

The paper I propose would attempt to address the ways in which the popularity of American pop-culture, an inexpensive and accessible resource, could be used to enhance the teaching of English to speakers of other languages. The purpose of my paper would be two-fold: on the one hand, to pinpoint some of the positive and negative reactions aspects of popular American culture evoke in the student population. On the other hand, we would hopefully be in a position to explore examples of lesson plans which work and which may be adapted to specific learning audiences.

Some of the questions which might be addressed include, What gets the students going? What provokes a strong negative or positive reaction? Which aspects of popular American culture travel well and have an equivalent in the learner's home country? What aspects of pop-culture Americans take for granted remain incomprehensible? What idiosyncratic American pop-culture phenomena (the Superbowl, the rodeo, TV shows like Jersey Shore, to name just three) provoke the interest of the students? How do we integrate particular arts within the discussion? Is there a role reserved for humor and the humoristic representation of such phenomena?

Hopefully, we would be in a position to hear from language instructors who would share experiences across a wide variety of cultural and linguistic backgrounds.

Neli Koleva is an English Instructor at the University of Rennes in Brittany, France. Originally from Bulgaria, She has been educated exclusively in American schools and universities. She holds a BA in American literature from Middlebury College in Middlebury, VT, and a PhD in comparative literature (French and American literature) from Rice University in Houston, TX. For the past four years, she has been teaching English in France, and has found incorporating popular American culture into the lessons to be a great ice breaker and very helpful to the teaching process as a whole.

Nicole Konopka

Otto-Friedrich-Universität Bamberg

Teaching America: Challenges and Opportunities in the German Educational System

As a teacher of American Studies in German universities I have encountered various gaps in knowledge and situations of refusal where I least expected them. Since I strongly believe that I share this experience with other academics, I would like to pose the following questions to fellow panellists and the audience alike: Does formal schooling in English deal with migration in an American context? To what extent does this involve an appeal to the students' affective encounters with America and its numerous material representations? And what are the implications for research-oriented teaching at the university level?

For German students of North-American Studies the phrase "America, nation of immigrants" is a familiar expression. Upon closer inspection, however, it becomes clear that most students have little to no background knowledge; in particular, there is a definite lack of information on the various ethnic backgrounds that have played a role in the migration history of the U.S. and Canada.

In my paper I will, on the one hand, present the results of a quantitative study I am currently conducting and where I deal with the question to what extent and by what means the topic of migration is involved in formal pre-university education. For that purpose I will be looking at the differences and similarities between the school curricula and the different types of schools that award degrees which allow students to enter university. In the process, I will also briefly discuss the text books used. On the other hand, I will present a qualitative study of the methods used to teach the subject America. Taking into account theoretical frameworks offered by Media Studies, American Studies, Communication Studies and Educational Sciences, my results might explain certain prevailing stereotypes and deficits in the knowledge of students of American studies. Most importantly, however, I suggest ways in which this constellation can be dealt with and perhaps even be made productive in the university context – particularly with regards to the role of affective encounters with American culture.

Nicole K. Konopka spent several years working abroad before she entered Greifswald University in Northern Germany. She graduated with a Magister degree in English and American Studies, as well as Fine Arts, Art History and Museum Education. She worked on her PhD in the post-graduate school “Cultural Encounters and the Discourses of Scholarship” in Rostock, and received her doctoral degree in 2011 for her thesis on the use of narrative strategies in German-American immigrant letters. She is now a lecturer at the department for American Studies at Bamberg University and focuses on outsider narratives, fictional and transculturalism, and transatlantic migration and education.

Frederick Baker

University of Applied Sciences in St. Pölten

Erosion and Resistance – From Falco to the Haider Show

This paper analyses the bi-cultural process of negotiation between British and Austrian culture. This will focus on the audio visual media. The genre of the pop video will be compared between Falco's "Rock me Amadeus" and the author's video film about the Anti-Haider movement "Austria 05 2000". The paper examines the critical and playful use of other media like the book "Wiener Wandertage"(2002 Wieser Verlag) and polaroids, such as in the film "Polaroid Journey" that mix the youth cultures with documentary values.

As a filmmaker and scholar, **Frederick Baker** investigates the intersections between film, new media and the origins of cinema.

His current research topics include: the psycho-topography of *The Third Man*, Godard's *Les Mepris*, Romy Schneider, Wittgenstein as a movie goer, the Austrian Far Right during the Haider Years, the Berlin Wall and the politics of memory in Berlin, digital heritage and the origins of cinema in the rock art of ancient Italy, as well as 3D film, multimedia installation art and augmented reality. In the recent book "The Art of Projectionism", he analyses projection and his own filmic praxis. "Projectionism", examines the psycho-topographic context of films like *The Third Man*. He also introduces "Ambient Cinema" as a form of expanded cinema, that explores links between Homer, Prehistoric rock art, Reed, Godard and Fritz Lang.

Active since 1991, his films for the BBC, Channel 4 and ARTE, have been selected for the Cannes film festival, short listed for the Grierson award, and have won prizes at festivals in San Francisco, New York, Chicago, Paris, Prague and Rome.

WORKSHOP COOL II: Cool With A Cause:
Coolness as Strategy in American Popular Culture

Chair: Susanne Hamscha

Seminarraum III

Georg Drennig

University Essen-Duisburg

Eminem Rejects Ruin Porn: Detroit and Its Competing Coolnesses

One of the big advertisements aired during Superbowl XLV, and thus a media event in itself, was a Chrysler commercial that relied heavily on images and tropes associated with Detroit. Geared for maximal affective response, the commercial aimed at expressing “American blue-collar” pride in Detroit and cars produced there, explicitly rejecting both the coolness values of other American cities and a hip appreciation of Detroit as a city of ruins. Instead, it offered its own “Detroit cool,” epitomized by a defiant Eminem.

“Eminem Rejects Ruin Porn: Detroit and its Competing Coolnesses” examines contrasting modes of constructing Detroit as “cool”: French film director Florent Tillon’s *Detroit Wild City* will be used as the key example for the discourses that Eminem rejects. Tillon taps into imaginaries of Detroit that privilege a sense of sublime ruins as the city’s key feature. This mode of representing Detroit, also known as ruin porn, often created from a non U.S. perspective, appreciates the city for the symbolism of its failure, and allows its consumers self-identification as connoisseurs and the vanguard of cosmopolitan post-Fordist urbanism. It is also bound up with practices such as urban exploration and urban farming, which in turn carry considerable subcultural capital and make their practitioners—often labeled as hipsters—“cool.”

Chrysler’s Superbowl commercial at first uses some of the visual strategies of ruin porn, yet speaks of the city’s decline in the past tense, asserting a specific Detroit resilience as the new Chrysler’s key quality. Most importantly, the text proclaims pride by rejecting the coolness associated with other North American cities. The exclamation that “we’re certainly no one’s Emerald City,” establishes Detroit as having value to consumers who do not appreciate the “hipster” coolness of Seattle or Portland (both referred to as “Emerald Cities”). Instead, the Chrysler commercial offers Eminem, whose actual text is limited to: “this is the Motor City, and this is what we do.” The commercial therefore establishes its own brand of cool by rejecting specific readings and modes of seeing Detroit, offering instead a “blue-collar cool” that is employed in order to sell cars.

These two modes of “Detroit cool” thus show that place can not only be the locus of discourses of coolness, but that these coolnesses can be radically competing, creating cultural capital for vastly divergent purposes, from subcultural standing to selling cars.

Georg Drennig studied North American Studies at the University of Vienna, Austria, and Georgetown University, U.S., and is now a PhD candidate in the Advanced Research in Urban Studies program at the University of Essen/Duisburg. There, he works on the Utopian Imaginaries of Vancouver and the cultural production of space. His main interests are spatially-turned Cultural Studies and “stone-kicking-realist” Ecocriticism.

Susanne Hamscha

FU Berlin / Georg-August-University Göttingen

Coolness Has a Number: The Politics of Self-Fashioning in *Beverly Hills, 90210*

When the American drama series *Beverly Hills, 90210* premiered on FOX in October 1990, it struck a chord with teenage audiences in the U.S. and quickly became one of the network's top shows. Two years after its U.S. premier, *Beverly Hills, 90210* first aired in Germany and Austria, where it was met with similar success. The show was initially centered on the process of adjustment and the culture shock that twins Brandon and Brenda Walsh experienced when they moved from the ‘backwardish’ Minneapolis to the ‘hip and cool’ Beverly Hills. “Everyone here looks like they stepped out of a music video,” Brenda remarks at her first day at West Beverly High, and she quickly learns that coolness is a must-have in 90210: it is an attitude and a fashion statement.

In my paper, I will delineate how, in the early 1990s, the zip code 90210 became a globally recognized cultural code for coolness, by focusing on fashion and the politics of self-fashioning in the hit show. The Cool of 90210 is both a fashion statement and an attitude, style and self-stylization, effect and affect. More specifically, I thus want to analyze how, in the interplay of aesthetic gestures, strategies of branding, and the show's conspicuous setting, a sense of coolness is produced and transmitted by the protagonists of *Beverly Hills, 90210*. Therefore, I am less interested in the impact and legacy of the Cool of 90210 than in the archive of cool aesthetics the show reactivates and is embedded in.

Susanne Hamscha is a lecturer in American Studies at Georg-August-Universität Göttingen and a Ph.D. candidate at the Graduate School of North American Studies (FU Berlin). She studied English and American Studies at the University of Vienna and at the University of Massachusetts at Amherst, where she was a fellow in the “Graduate Certificate in Advanced Feminist Studies.” In 2008, she received a three-year scholarship from the German Research Foundation for the completion of her doctoral degree. In her dissertation she analyzes how the “Americanness” of American culture is performatively constituted in nineteenth-century American literature and contemporary pop culture. Her research interests include the American Renaissance, American Modernism, feminist literature, popular culture, film studies, and gender theory.

Judith Kohlenberger

University of Vienna

**C.ool S.exy I.ntelligent: Science, Coolness and Ambiguous Evidence in
*CSI***

CSI: Crime Scene Investigations and its equally popular spin-offs *CSI: New York* and *CSI: Miami* are prime instances of how the rather timeworn genre of classic American whodunits has lately become invested with science and witnessed a glorious revival in the wake of it. Ironically indeed, it seems to be the novel emphasis on the promises and trappings of digital DNA processing, toxicology and forensic biology to which the show owes its by now global success. The greater part of the detective investigations does not occur in the criminal underground or the interrogation room, but is conducted in the aesthetically lit chrome and steel laboratory, topped off with catchy rock music and a fast music video editing style. Whether donning lab coats or leather jackets, the *CSI* officers are renowned for their indestructible cool pose in the face of the most gruesome atrocity, which they appreciate, if at all, by a nonchalant lift of their designer sunglasses. The graphic display of bowels, disfigured body parts, violence and sexual fetishism, by now constituting the show's trademark, further enhances its ubiquitous aura of coolness, as do frequent guest appearances of veritable MTV celebrities, such as Zac Efron, Tony Hawk and LL Cool J.

My paper aims to examine the reifications of coolness in the *CSI* universe and unravel the reciprocal influence on the current image of science in American society. It will thereby resort to recent studies of coolness as a fundamental sensibility of the twenty-first century, having evolved from a countercultural attitude of African-American jazz and blues musicians into "the cultural dominant of our time" (Alan Liu). While *CSI* is frequently discussed with regards to its conservative, highly normative moral and the unequivocal division of the American population into the deserving good and punishable bad, its representations of the miraculous powers of technoscientific gadgetry and corresponding constructions of coolness have not yet been explored. I will argue that underlying the *CSI* format is a profoundly ironic tension between a reassuring, formulaic narrative on the one hand and cutting-edge images on the other. This apparently random juxtaposition of conflicting ideas and values shall be treated as a vital prerequisite for the elusive appearance of cool.

Judith Kohlenberger is a PhD candidate at the University of Vienna. Her diploma thesis on the pertinence of coolness as a cultural strategy in contemporary US-American cinema was awarded the Annual Fulbright Prize in American Studies and the 2010 Excellence Award by the Austrian Federal Ministry for Science and Research. She is currently working on her PhD thesis, which explores the coolness of natural sciences in US-American popular culture. Her research interests include cultural and literary theory, gender studies, European Romanticism and Gothic fiction as well as hemispheric approaches to the Americas.

Stefan Brandt

FU Berlin / University of Vienna

Is It 'Cause It's Black? America's Romance with Ethnic Hybridity from Elvis to Eminem

It was in the early Fifties when music producer Sam Phillips began to turn blackness (or rather, what he termed the 'Negro feel') into a 'cool' marketing principle, digestible enough to be accepted by the American masses. Phillips was convinced that "If I could find a white man who had the Negro sound and Negro feel, I could make a billion dollars." That white man was obviously Elvis Presley, who fascinated segregated America with his mix of R&B, boogie-woogie, the gospel, and hillbilly music. Some forty five years later, Missouri-born white rapper Marshall Bruce Mathers III, better known as 'Eminem' or 'Slim Shady' repeated this marketing trick, cleverly taking advantage of the mass appeal of a 'black' music style (in this case HipHop) and integrating it into a mass-compatible cross-over product.

My talk wants to trace what historian Marilyn Halter has called the "fascinating and changing relationship between ethnic identity formation and consumer culture" in the United States. In how far does consumer culture not only tolerate but also exploit instances of ethnic boundary crossing? A chief part of my talk deals with the phenomenon of 'portable blackness,' namely the tendency in American mainstream culture to utilize ethnicity as a 'hip' signifier in order to reach the largest possible number of consumers. Why was (and still is) it so convenient for a record label to advertise 'black music' under the guise of a white performer? Does this 'artificial blackness' necessarily imply an act of "eating the other," as some critics have claimed? Or is it, as others have argued, rather a revolutionary gesture, since it celebrates the ethnic renegade and 'race traitor' and thus paves the way to a truly 'transversal world'?

Stefan Brandt teaches North American Literature and Culture at the John F. Kennedy Institute at Freie Universität Berlin and University of Vienna. He has written three monographs, *Male Gazes* (1998), *Staged Masculinity* (2007), and *The Culture of Corporeality* (2007), and (co-)edited four anthologies, *Douglas Sirk's IMITATION OF LIFE as a Paradigm of Cultural Self-Fashioning* (1999), *Transnational American Studies* (with Winfried Fluck and Ingrid Thaler) (2007), *Making National Bodies: Cultural Identity and the Politics of the Body in (Post-)Revolutionary America* (with Astrid Fellner) (2010), and *Transcultural Spaces: Challenges of Urbanity, Ecology, and the Environment in the New Millennium* (with Winfried Fluck & Frank Mehring) (2010). In his other publications, he has tackled key issues of literary and cultural theory; see his articles on utopianism in *Xena Warrior Princess*; ambiguity in Henry James and Thomas Pynchon; ethnic alterity in Tod Browning's silent films; liminality and urban space in postmodern literature; the 'American Dream' in *The Great Gatsby* and *Fargo*; as well as intertextuality in Canadian independent cinema. His current project, *"The Self and the City:*

Transcultural Desire and the Early Bildungsroman,” for which he conducted research at Harvard University, deals with the transnational context of American Bildungsliteratur.

WORKSHOP APPROPRIATING AMERICA II: Consuming “America”

Chair: Heike Mißler

Parker Hall

William Tate

James Madison University, Virginia

OUTRAGEOUS PLAY: lessons from pixar

So, don't just copy your old and boring product or service----destroy, demolish, eradicate, nuke, vaporize, and zap it!

Bill Capodagli and Lynn Jackson

Pixar is an animation studio that cultivates and releases creative power.

This culture has now become an American icon that carries imagination and fantastical daring into the greater world culture. One, via viewing the films. Two, via how we now begin to read and watch their breeding of innovation.

What are the lessons for design education? It is time to challenge all norms of education, from duration to speed to synchronicity to formality. We are working to de-institutionalize the realm of design education, even education-at-large. Where we will land is hard to foretell, but we aim to catch the wave that is our times. We mean no presumption when we say: most of academia is 150 years behind. And it has nothing to do with distance learning.

This paper is a mining operation into the lessons of Pixar. We will extrapolate them and then work to apply-relate-improvise into working design mind, as in new educational paradigm. The paper will result in a series of echoes: bringing the works of animation creativity into new thinking for schools and learning.

It is, if you will, a probe into Now Cool and Future Cool.

Give us the 'black sheep.'

Brad Bird, director

William Tate is a practicing architect and professor in the Shenandoah Valley of Virginia. He studied at Wake Forest Univ. and Virginia Tech, and has worked with Ricardo Legorreta in Mexico City. While a full-time associate professor at James Madison University, Tate has worked to create a radical phenomenon called Umbau. The Umbau mind is to create a new organism that can shift speeds, flank obstacles, and overcome friction. Umbau thrives on links and memes, and increased

capacities. Umbau currently runs a summer studio in Vienna, Austria, which is a deep immersion into the Good. He is an American member of the AAAS and has frequently participated in the annual conferences.

Piotr Siuda

Department of Sociology, Nicolaus Copernicus University, Torun, Poland

Globalizing Pop-Cultural Prosumption: About the Impossibility of Forming Global and Transnational Fan Communities (Fandoms)

Cultural globalization is a process that can be conceptualized differently. One perspective is to analyze the work of cultural industry and understand it in terms of homogenization of pop-culture texts spreading from United States to poorer countries. With this comes the assumption that the USA is a source of various industrial practices, including the newest prosumption which is founded on consumers' co-creation of the texts. Empowering bottom-up participatory practices are becoming essential to the production and marketing of pop-cultural products. The most efficient prosumers are fans who consume intensely, but also produce and form communities. The goal of the paper is to answer a question – is an ideal type of American fan spreading around the world and forming an one-dimensional mode of prosumption? According to the author the answer is most certainly negative. The best way to support this is to reject the notion according to which global or transnational fan communities are forming. The rise of both is doubtful. Firstly, because global economic differences are excluding people from developing countries from being fans in the same manner as in the west. Secondly, even in case of affluent countries fans are influenced by a specific cultural, social, historical and political context. Having said that, it is reasonable to assume that pop-cultural prosumption is coming to shape differently in different nation-states.

Piotr Siuda is a Faculty Member at the Nicolaus Copernicus University in Torun (Poland) and a member of both European and Polish Sociological Association. He has published in the fields of cultural sociology, cultural studies, fan studies and media studies. In 2010, he published a book *Religia a internet: O przenoszeniu religijnych granic do cyberprzestrzeni* (*Religion on the Internet: Moving religious boundaries into cyberspace*). He is currently working on a book about global differences in fan cultures.

Bianca Zaininger

School of Advanced Study, University of London

Resistance through Sound and Style – The Anglo-American Influence on Austrian Youth Culture from the 1960s to the 1980s

The purpose of my paper is to show how youth (according to the UN definition between 15 and 24 years of age) in Austria adopted and modified British and American music and style from the 1960s to the 1980s to break away from its parents' traditions.

Three different sources will be used to show this influence:

- a) the Austrian youth magazine *Rennbahn-Express*
- b) film material from the Filmarchiv Austria
- c) interviews with Austrians, who were young in the 1960s, 70s and 80s

a) *Rennbahn-Express* first appeared as a handwritten school magazine in Salzburg in 1968 but became popular all over Austria within a few years making it a serious rival for the German equivalent *Bravo*.

The findings from a content analysis of *Rennbahn-Express* show the importance of including information about British and American music and fashion.

b) A lot of archival material at the Filmarchiv Austria shows an explicit Anglo-American influence on Austrian youth.

For example:

- *Austria Wochenschau*: founded in 1949, was the first state-run visual news medium of the 2nd Republic. The transformations taking place in society after 1968 brought with them both aesthetic and content-related changes. For the first time people featured in newsreels were given their own voices (reports with original sound) and were no longer exclusively represented by a speaker using indirect speech. With the employment of music items covering subjects like the early Austro-Pop scene, which were aimed at an increasingly younger target audience, the *Austria Wochenschau* succeeded in creating a new image in the 1970s. A strong preference for western (especially US-American and British) culture and social systems was exhibited.

- *Scope*: In 1982 the project *Scope* represented a new concept to realise the weekly newsreel in the form of a magazine programme in cinemas. *Scope* was, in its early years, a kind of "Austrian MTV", covering items on hits from the Austrian music scene as well as presenting a weekly programme calendar.

c) Analysing archival material is one important vehicle to see the influence that Anglo-American music and fashion had on Austria but it needs to be contextualised. That can be best done by asking people, who were young in the 1960s, 70s and 80s about their experiences and about the relevance that the analysed texts had for themselves and their peers.

Bianca Zaininger is a PhD student at the Institute of Germanic & Romance Studies, School of Advanced Study, which is part of the University of London. Her thesis is entitled 'The interrelationship between British and Austrian youth culture 1960-1990'.

Before coming to London in September 2008 she studied media & communications, English language, linguistics and literature, political science, film studies and Teaching German as a Foreign Language at the University of Vienna graduating with a Master of Arts. The title of her dissertation is 'The Swan - endlich schön! Eine empirische Untersuchung zur Wahrnehmung der Schönheits-Show durch weibliche Rezipienten' (translation: 'The Swan – An empirical analysis of the female reception of the beauty show').

Once in London she started working as a German lecturer for various institutions and universities: Goethe-Institut, City University and Imperial College. Since September 2009 she is a research student and student representative at the IGRS by day and a sessional lecturer at Birkbeck College by night.

More information can be found here:

<http://igrs.sas.ac.uk/postgraduate/student-pages/bianca-zaininger.html>

