

Conference program

The Twenty-Fifth Biennial Conference of the Nordic Association for American Studies

SDU, Odense, May 22-24, 2017

American Colors: Across the Disciplinary Spectrum



Albert Bierstadt, On the Saco (undated)



Sponsored by the Carlsberg Foundation, the Fulbright Commission, and the United States Embassy in Copenhagen

Monday, May 22

Time/Room		O100 (auditorium)	U94	U95	U96	U97	U98	U99
9:00-10:00	Registration and coffee							
10:00-12:00		Welcome and opening keynote						
12:00-13:00	Lunch							
13:00-14:30	Panels	Roundtable: The Field of Honor	Borders	New Notions of Race in America	Film, Art, and Racial Constructions	Nordic-American Encounters I	Asian-American Experiences	Visual Literatures
14:30-15:00	Coffee							
15:00-15:45	Plenary	ASANOR Plenary lecture						
15:45-16:00	Break							
16:00-17:30	Panels	Literature and Racial Constructions	Reflections on the Civil Rights Movement and Beyond	Green Nature	Art and Color	Songs Sung Red, White and Blue	Native American History	Aspects of US Political Culture
19:00	Townhall reception							

Tuesday, May 23

Time/Room		O100 (auditorium)	U94	U95	U96	U97	U98	U99
8:30-10:00	Panels	Fulbright Scholar Roundtable: Teaching American History in Denmark	Performance and Drama	Urban Space Rewritten	Photography	Nordic-American Encounters II	Native American Literature and Culture	US Politics I: From Jefferson to Trump
10:00-15:00	Picnic to Egeskov Castle with keynote address, DAAS plenary lecture, and NAAS Board lunch meeting							
15:00-15:15	Break							
15:15-16:45	Panels	Presentation and Debate: American Studies as Accompaniment	Intersections for Women of Color: Gender as a Category of Human Rights	Television, Sport, Performance	Student Workshop I	Literary Politics and Visual Culture	Music and American History	Political and Cultural Conflicts That Defined 20th-Century American Protestant Christianity
16:45-17:00	Coffee							
17:00-18:00		NAAS General Meeting						
20:00	Conference Dinner							

Wednesday, May 24

Time/Room		O100 (auditorium)	U94	U95	U96	U97	U98	U99
8:30-10:00		SAAS plenary lecture and FASA plenary lecture						
10:00-10:30	Coffee							
10:30-12:00	Panels	US Politics II: The 2016 Election	Gender and Motherhood	Science Fiction	Film and Color	Ethnicity and Identity	The Colors of Future Indigeneity	Network Modeling and Network Analysis
12:00-13:00	Lunch							
13:00-14:30	Panels	Horrific Noir: Nordic-American Gothic Relations	Cormac McCarthy	Red America and the Republican Party from Nixon to Trump		Nordic- American Encounters III	Student Workshop II	John F. Kennedy
14:30-15:00		Adjournment of conference						



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If you have a book to review or would
like to review one, contact Prof. Pirjo
Ahokas at pirjo.ahokas@utu.fi

Monday, May 22

9.00-10.00 REGISTRATION AND COFFEE

10.00-12.00 WELCOME AND OPENING KEYNOTE ADDRESS, O100 (AUDITORIUM)

Chair: President of DAAS Anne Mørk, SDU

OPENING REMARKS

Dean of the Faculty of Humanities Simon Møberg Torp, SDU

President of NAAS Mikko Saikku, University of Helsinki

KEYNOTE ADDRESS

Introduction: Jørn Brøndal, SDU

Keynote speaker: George Lipsitz, UC-Santa Barbara

"Decorating the Way to Other Worlds: Why American Studies Matters Now"

12.00-13.00 LUNCH

13.00-14.30 PANELS

O100 (auditorium): Roundtable: The Field of Honor

Chair: Todd Hagstette, University of South Carolina Aiken

Anna Koivusalo, University of Helsinki: *Honor in Blue* – "He Ordered the First Gun Fired & He Resigned First": James Chesnut, Southern Honor, and Emotion"

Kathleen Hilliard: *Honor in Yellow* – "Bushels of Corn, Tubs of Trouble: Measuring Honor at the Pendleton Farmer's Society, 1823-1824"

Todd Hagstette, University of South Carolina Aiken: *Honor in Black* – "Writing the Duel: Rhetorical Negotiation & the Language of Honor in the Nineteenth-Century South"

Sarah E. Gardner, Mercer University: *Honor in Red* – "The Secret of Vengeance": Honor and Revenge in Andrew Lytle's *The Long Night*"

Lawrence T. McDonnell, Iowa State University: *Honor in Motley* – "The Deceivingest Fellow": Honor, Respectability, and the Crisis of Character in the Old South"

U94: Borders

Chair: Eric Sandeen, University of Wyoming

Anne Magnussen, SDU: "Whiteness and the Challenge of Progress in Central Texas at the Beginning of the 20th Century"

Maria Freij, Kristianstad University: "The Many Colours of the Expatriate Poet: Lars Gustafsson's "Austin, Texas""

Malgorzata Poks, University of Silesia in Katowice: "Green Matters and Brown Bodies: How Chican@s Negotiate Environmental Issues"

U95: New Notions of Race in America

Chair: John A. Kirk, University of Arkansas at Little Rock

Christèle Le Bihan, University of Poitiers: "Census racial classifications and the multiracial movement in the United States: Changing the racial discourse?"

David Struthers, University of Copenhagen: "The World in a City: Interracial Organizing and a Culture of Affinity in Los Angeles, 1900-1930"

Erin Cory, Malmö University: "Local Color: Trading on Culture in Immigrant Communities"

U96: Film, Art, and Racial Constructions

Chair: Rune Graulund, SDU

Justin Gomer, California State University, Long Beach: "We Are What We Were: Reagan and Hollywood Imagine Our Colorblind Past"

Jennifer Greenhill, University of Southern California: "'Where Black Is Too Beautiful': Gordon Parks's Atmospheres of Color"

Stephanie Sparling Williams, Yale University Art Gallery: "Capturing Black, White, and Color: Astride the Lens Labor and Adrian Piper's Radical Self-Portraiture"

U97: Nordic-American Encounters I

Chair: Dag Blanck, Uppsala University

Ulf Jonas Björk, Indiana University-Purdue University Indianapolis: "Police Are Looking for a Greek Fruit Peddler: Chicago's Swedish-Language Press Covers a Multi-Ethnic City, 1904-1909"

Jørn Brøndal, SDU: "Danish Americans and Their Ethnic Others as Seen by Late Nineteenth-Century Danish Travel Writers"

Aleksi Huhta, University of Turku: "Red Shade of Whiteness: Finnish-American Communists and the Race Question in the 1930s"

Ethelene Whitmire, University of Wisconsin-Madison: "Searching for Utopia: The Transnational Experiences of Black Americans in 20th Century Denmark"

U98: Asian-American Experiences

Chair: Tina Parke-Sutherland, Stephens College

Lena Ahlin, Kristianstad University: "The Myth of Colorblindness in Contemporary Korean-American Adoption Narratives"

Chang Liu, Jilin University: "In Between Yellow and Red: China in *The Catcher in the Rye*"

Biling Chen, University of Central Arkansas: "Transcendentalism Across Racial Lines: Loner Sports and Asian American Manhood in Don Lee's *Yellow*"

Samir Dayal, Bentley University: "Chromatic Critique: A Prism for the Study of Asian American Literature"

U99: Visual Literatures

Chair: Larry Howe, Roosevelt University

Tuula Kolehmainen, University of Helsinki: "Noticing *The Color Purple*"

Marta Koval, University of Gdansk: "The Experience of Color as the Experience of Home in Marilynne Robinson's Novels about Gilead"

Alice Godfrey, Bordeaux Montaigne University: "Reclaiming Colours: Identity Building Process in Maya Angelou, Audre Lorde and Olive Senior"

Jesper Reddig, Münster University: "'The Unbearable Whiteness of Being': Post-Soviet Jewish American Fiction Writers and Their Engagement with Race"

14.30-15.00 COFFEE

15.00-15.45 AMERICAN STUDIES ASSOCIATION OF NORWAY (ASANOR) PLENARY LECTURE, O100 (AUDITORIUM)

Chair: President of ASANOR Jena Lee Habegger-Conti, Western Norway University of Applied Sciences

Plenary lecturer: Zeljka Svrljuga, University of Bergen

"Nat Turner: From Gray to Sepia"

15.45-16.00 BREAK

16.00-17.30 PANELS

O100 (auditorium): Literature and Racial Constructions

Chair: Samir Dayal, Bentley University

Gwendolyn Haevens (independent scholar), "O Well They Picked Poor Robin Clean": Blues Mentality vs. the Scripted-Self in Ralph Ellison's *Invisible Man*"

Larry Howe, Roosevelt University: "Color-struck in Toni Morrison's *The Bluest Eye*: Identity, Literacy, and the Color Line"

Tuire Valkeakari, Providence College, Rhode Island: "John Edgar Wideman's *Brothers and Keepers* and Edwidge Danticat's *Brother, I'm Dying* as Family Memoirs and Narratives of Black Captivity"

U94: Reflections on the Civil Rights Movement and Beyond

Chair: Lawrence T. McDonnell, Iowa State University

Niko Heikkilä, University of Turku: "Coloring Subversion, Visualizing Repression: The FBI's COINTELPRO and the *Black Panther Coloring Book*"

Ambre Ivol, University of Nantes: "The many flags of Howard Zinn's internationalism"

John A. Kirk, University of Arkansas at Little Rock: "Coloring a Crisis: Sixtieth anniversary reflections on the 1957 desegregation of Little Rock's Central High School"

Markku Mikael Ruotsila, University of Helsinki: "Beyond Black and White: Rethinking the Christian Right and Massive Resistance"

U95: Green Nature

Chair: Mikko Saikku, University of Helsinki

Saari Paula, University of Helsinki: "Transnational Connections, International Conservation Co-operation, and the Construction of the National Park Idea as 'America's Best Idea' during the Cold War"

Juho Turpeinen, University of Helsinki: "Democracy, Multiculturalism, Sovereignty: A Case Study of the 2016 Malheur National Wildlife Refuge Occupation"

Mark Luccarelli, University of Oslo: "Reflections on 'Green': Frederick Law Olmsted and the Greening of American Space"

U96: Art and Color

Chair: Steen Ledet Christiansen, Aalborg University

Clara Juncker, SDU, and Anna Stecher: "Color Coding Art: Jacob Lawrence's *The Migration Series*"

Olivier Bélanger, Université de Montréal: "*Chromaticizing* New York. Uses of Color and Abstraction in the Big Apple's Visual Arts of the 50's"

Marie-Christine Blin, Savoie-Mont-Blanc University: "From 'The American Turner' to 'The Father of the National Parks': How Thomas Moran's Colors Came to Epitomize American Natural Wonders and Contribute to the Greening of the Country"

U97: Songs Sung Red, White and Blue

Co-chairs: Dale Carter, Aarhus University, and Bent Sørensen, Aalborg University

Dale Carter, Aarhus University: "A Patriotic Establishment: The Beach Boys and Resistance to the 'British Invasion,' 1964-1967"

Brian Lloyd, University of California, Riverside: "Abraham, Elvis, and John: Myth and History in the Music of Gillian Welch"

Bent Sørensen, Aalborg University: "The Power of Song – Nationalism, Inclusion and Identity in Music"

U98: Native American History

Chair: John F. Moe, Ohio State University

Eric Hieta, University of Turku: "Red Skins, Red Lands: Ethnographic Representation and the Politics of Indigeneity, 1930s–1940s"

Janne Lahti, University of Helsinki: "Settler Colonialism and Violence against Indigenous Peoples in American and German Empires"

Adam Pratt, University of Scranton: "The White Man's Chance: State's Rights and Race in Jacksonian America"

U99: Aspects of US Political Culture

Chair: Matthew S. Hedstrom, University of Virginia

Stefan Aune, University of Michigan: "Settler-Colonialism and the Origins of US Counterinsurgency Warfare"

Frank Gerits, University of Amsterdam: "The American Politics of Pity on the Black Continent (1961-1975)"

Niels Bjerre-Poulsen, SDU: "America's Pyramids": Presidential Libraries and the Shaping of Collective Memory"

Jeremy Williams, Freie Universität Berlin: "Fool's Gold: The Lionization of 'Tech Culture' in American Politics"

19.00 TOWNHALL RECEPTION

Tuesday, May 23

8.30-10.00 PANELS

O100 (auditorium): Fulbright Scholar Roundtable: Teaching American History in Denmark

Chair: Niels Bjerre-Poulsen, SDU

Raymond Haberski, Indiana University-Purdue University Indianapolis

Andrew Hartman, Illinois State University

Larry Howe, Roosevelt University

Stephen Kantrowitz, University of Wisconsin-Madison

Marie Mønsted, The Danish-American Fulbright Commission

U94: Performance and Drama

Chair: David Dunaway, University of New Mexico

Aikaterini Delikonstantinidou, Aristotle University of Thessaloniki: "Brown *Medeas*: Latino/a Mytho-Plays Reconfiguring *Mestizaje* for the 21st Century"

Martina Koegeler-Abdi, University of Copenhagen: "'White, But not Quite White' – *Anna Ascends* (1920) and Syrian American Womanhood"

Mariza Tzouni, Aristotle University of Thessaloniki: "X-changing Colors: Spectating Interculturalities in Neo-burlesque"

U95: Urban Space Rewritten

Chair: Erin Cory, Malmö University

Elizabeth Curry, University of Oregon: "Dwelling in Structures of Whiteness in an All-Black Town: Architecture in Hurston's *Their Eyes Were Watching God*"

Sangjun Jeong, Seoul National University: "'Clash of Colors': Representing the Los Angeles Riots of 1992"

Anders Olsson, Mid Sweden University: "Colors in Flux: New Orleans and Literary Mapping"

Maxine Allison Vande Vaarst, University of North Carolina at Chapel Hill: "Campus Reclaimed: University Landscapes and the Protest Against Rape Culture"

U96: Photography

Chair: David Nye, SDU

Stephanie Wenzell Aziz, University College Sjælland: "'Coming Home' – Dealing with Contemporary Veterans Through Social Media"

Lise Delmas, Brest University: "America in Shades of Black : Construction of an African American Visibility in the Photographic Work of Gordon Parks"

Thomas Ærvold Bjerre, SDU: "Lynsey Addario's Photographs of Women at War"

U97: Nordic-American Encounters II

Chair: Adam Hjorthén, Stockholm University

Dag Blanck, Uppsala University: "'Swedish Americans Encounter Others: Chicago as a Case Study"

Torben Grøngaard Jeppesen, Odense City Museums: "Scandinavian-American Descendants Crossing the Color Line"

David Mauk, University of Oslo: "African and Norwegian Americans Negotiating Common Ground in the Twin Cities, 1945-1969"

U98: Native American Literature and Culture

Chair: Marianne Kongerslev, SDU

Pirjo Ahokas, University of Turku: "Indigenous Identity, Forced Transracial Removal, and Intergenerational Trauma in Linda Hogan's *Solar Storms* and Sherman Alexie's *Indian Killer*"

John F. Moe, Ohio State University: "How the Porcupine got his Quills": Art and Humor in the Odawa Quill Basket Making Tradition of Quillworker Yvonne Walker Keshick"

Tina Parke-Sutherland, Stephens College: Silko's "Yellow Woman" as Ecofeminist: Fried Potatoes Make the Difference"

U99: US Politics I: From Jefferson to Trump

Chair: Anders Bo Rasmussen, SDU

Ari Helo, University of Oulu: "Politics in the Founding Era Historiography"

Anne Mørk, SDU: "George Romney and the Rise of Compassionate Conservatism"

Johannes Martin Nyborg, SDU: "The Color of Democracy"

10.00-15.00 PICNIC TO EGESKOV CASTLE WITH KEYNOTE AND DAAS PLENARY

KEYNOTE ADDRESS

Chair: Rune Graulund, SDU

Keynote speaker: Scott Slovic, University of Idaho

"From Getting Over the Color Green to Prismatic Ecology: Ecotheory beyond Green: Chromatic Thinking and American Ecocriticism"

LUNCH AND NAAS BOARD MEETING

THE ORM ØVERLAND PRIZE 2017

Chair: NAAS President Mikko Saikku, University of Helsinki

DANISH ASSOCIATION FOR AMERICAN STUDIES (DAAS) PLENARY LECTURE

Chair: President of DAAS Anne Mørk, SDU

Plenary lecturer: David Nye, SDU

"Colors of the Night: The American Hierarchy of Space, 1880-1915"

15.00-15.15: BREAK

15.15-16.45: PANELS

O100 (auditorium): Presentation and Debate: American Studies as Accompaniment

Chair: Benita Heiskanen, University of Turku

George Lipsitz, UC-Santa Barbara

Barbara Tomlinson, UC-Santa Barbara

U94: Intersections for Women of Color: Gender as a Category of Human Rights

Chair: Sara Schwebel, University of Southern California

Cathleen Cahill, University of New Mexico: *"Alternative Genealogies of Suffrage: Women of Color Challenge the Mainstream U. S. Suffrage Movement"*

Kim Cary Warren, University of Kansas: *"African American Women's Turn toward Civil and Global Human Rights"*

Judy Tzu-Chun Wu, University of California-Irvine: *"The U. S. Congressional Women's Tour of China: Women's Internationalism and Cold War Diplomacy"*

U95: Television, Sport, Performance

Chair: Justin Gomer, California State University, Long Beach

Jan Björke, University of Tampere: *"Rangers and Redskins" on Silver Screen and Television*

Pekka Kolehmainen, University of Turku: "From Neon-Tinted Extravaganza to Monotone Blandness: Depictions of Televised Music Award Shows and the Transformation of Musical Experience in the 1980s"

Michael Madsen, SDU: "The Reality of Red: Real Blood in the Make-Believe World of Professional Wrestling"

U96: Student Workshop I

Chair: Maria Holmgren Troy, Karlstad University

Cansu Aydin, Bilkent University: "Colors of Los Angeles"

Kiana McClintick, Fisk University: "Trapped in the Portrait: American-Danish intersectional literature"

Philip Gyde Poulsen, SDU: "Deciphering Oriental Meanings: Dos Passos's Journey through the Middle East"

U97: Literary Politics and Visual Culture

Chair: Anders Olsson, Mid Sweden University

Jesper Præst Nielsen, University of Copenhagen: "Writing Between the Personal and the Political: A Reading of Paul Auster's Novel *4 3 2 1*"

Jane Weiss, Kingsborough Community College of CUNY: "'A Thousand Shades': Colors in New England Textile Mills"

Yuwei Ge, Philipps-Universität Marburg: "Women in Red/Black: Colors and Female Political Leadership in American TV Series"

Mikkel Jensen, Aalborg University: "The Colors of David Simon's American City"

U98: Music and American History

Chair: Bent Sørensen, Aalborg University

Christina Schoux Casey, Aalborg University: "Destabilizing Sexuality, Sex, and Gender in New Orleans Bounce Music"

David Dunaway, University of New Mexico: "Musically Red"

Matthew Fallon Hinds, Danish Institute for International Studies: "Tangled Up in Red White and Blue: Bob Dylan's Rolling Thunder Revue of 1975 and Making America Anew"

Jopi Nyman, University of Eastern Finland: "Lost on the Human Highway? Neil Young's Green Posthumanism"

U99: Political and Cultural Conflicts That Defined 20th-Century American Protestant Christianity

Chair: Raymond Haberski, Indiana University-Purdue University Indianapolis

Matthew S. Hedstrom, University of Virginia: "United Nations, Divided Nation: The Religious Battles over the UN in the US, 1945-1957"

Hilde Løvdal Stephens, independent scholar: "Family Values in Red, White, and Black"

Randall J. Stephens, University of Northumbria: "Seeing Red: Evangelical and Fundamentalist Anti-Communism and Political Engagement"

16.45-17.00 COFFEE

17.00-18.00 NAAS GENERAL MEETING IN O100 (AUDITORIUM)

20.00 CONFERENCE DINNER AT RESTAURANT SORTEBRO KRO

Wednesday, May 24

8.30-10.00: SAAS AND FASA PLENARY LECTURES, O100 (AUDITORIUM)

SWEDISH ASSOCIATION FOR AMERICAN STUDIES (SAAS) PLENARY LECTURE

Chair: Anders Olsson, Mid Sweden University

Plenary lecturer: Danuta Fjellestad, Uppsala University

"Touching Color: Toni Morrison's "Epidermal" Fiction"

THE FINNISH AMERICAN STUDIES ASSOCIATION (FASA) PLENARY LECTURE

Chair: NAAS President Mikko Saikku, University of Helsinki

Plenary lecturer: Rani-Henrik Andersson, University of Helsinki

"'We the Tribe of Indians are Living a Sacred Life': From Ghost Dance to NODAPL"

10.00-10.30 COFFEE

10.30-12.00: PANELS

U100: US Politics II: The 2016 Election

Chair: Kasper Grotle Rasmussen, SDU

David Goldfield, University of North Carolina, Charlotte: "The 2016 Presidential Election: Is Class the New Race in American Politics?"

Joe Goddard, University of Copenhagen: "Down the Rabbit Hole with Hillary and Donald: Six Months after the Presidential Election"

Benita Heiskanen, University of Turku: "Coloring the Presidential Election: Memes as Political Participation"

U94: Gender and Motherhood

Chair: Judy Tzu-Chun Wu, University of California-Irvine

Guðrún Björk Guðsteinsdóttir, University of Iceland: "The Colors of a "Happy Ending": Kate Chopin and Mary E. Wilkins Freeman"

Aušra Paulauskienė, LCC International University: "Revisions of Race and Gender in Willa Cather's *My Antonia* and Anzia Yeziarska's *The Bread Givers*"

Anne Bettina Pedersen, SDU: "'A Yellow Smell': Literary Echoes of Tragic, Traumatic, and/or Toxic Experiences of Motherhood"

Tine Sommer, SDU: "Beyond Rosy: Green, Hot Red, and Cool Grey Maternal Emotions in American Middlebrow Fiction"

U95: Science Fiction

Chair: Johan Höglund, Linnaeus University

Mátyás Bánhegyi, Budapest Business School University of Applied Sciences: "Translation Shifts, Strategies and Linguistic Creativity in the Hungarian Translation of Chang-Rae Lee's *On Such a Full Sea*"

Rune Graulund, SDU: "Expanding the Speculative Spectrum: H.P. Lovecraft and 'The Colour out of Space'"

Judit Nagy, Károli Gáspár University of the Reformed Church in Hungary: "Cultural Encounters between East and West in Chang-rae Lee's *On Such a Full Sea*"

U96: Film and Color

Chair: Thomas Ærvold Bjerre, SDU

Ewa Barbara Luczak, University of Warsaw: "Interrogating American Whiteness: Charlie Chaplin's Critique of Racial Eugenics"

Philipp Reisner, Heinrich Heine University Düsseldorf: "Sonic Colors and Visual Sounds: Akira Kurosawa's *Ran* as Synesthetic Art"

Steen Ledet Christiansen, Aalborg University: "Digital Skin: Black Colors in American Cinema"

U97: Ethnicity and Identity

Chair: David Mauk, University of Oslo

Benny Carlson, Lund University School of Economics and Management: "The Dollar Is Always Green, and Black Entrepreneurs Matter"

Doug Rossinow, University of Oslo: "The Blue-and-White and the Red-White-and-Blue: "Zionist Dilemmas" in American Judaism, 1954-1982"

Eric Sandeen, University of Wyoming: "Colors of Confinement: Looking at Japanese American World War II Internment Beyond Black and White"

U98: The Colors of Future Indigeneity

Co-chairs: Marianne Kongerslev, SDU, and Kristina Baudemann, Europa-Universität Flensburg

Ewelina Bańka, The John Paul II Catholic University of Lublin: "Colors of the Fifth World: Utopian Visions in Leslie Marmon Silko's *Almanac of the Dead*"

Kristina Baudemann, Europa-Universität Flensburg: "Colors of Indigenous Cyberpunk: Representing Skin in the Neo(n)colonial Worlds of *Red Spider White Web* and *File Under Miscellaneous*"

Laura Castor, University of Tromsø: "The Moment We Realized We Were Old" in Louise Erdrich's *The Round House*: The Colors of Justice in a Coming-of-Age Thriller"

Marianne Kongerslev, SDU: "Precarious Desire: Yellow Women and Holosexual Tricksters as Proto-Speculative Fiction"

U99: Network Modeling and Network Analysis

Chair: Michael Madsen, SDU

Frances Flavin, US Department of the Interior: "New Perspectives on the Human Experience: Using Network Modeling to Enhance Interdisciplinary Research in the Humanities and Social Sciences"

Saara Kekki, University of Helsinki: "From Assimilation to Multiculturalism: Japanese American Community Change during and after Internment"

12.00-13.00 LUNCH

13.00-14.30 PANELS

O100 (auditorium): Horrific Noir: Nordic-American Gothic Relations

Chair: Maria Holmgren Troy, Karlstad University

Johan Höglund, Linnaeus University: "Wither the Past: The US Slasher and New Nordic Horror"

Maria Holmgren Troy, Karlstad University: "Gothic Transcultural Adaptation: Stephen King's TV Series *Kingdom Hospital*"

Sofia Wijkmark, Karlstad University: "Serial killing in Las Vegas: Lotta Lotass' *Min röst skall nu komma från en annan plats i rummet*"

U94: Cormac McCarthy

Chair: Clara Juncker, SDU

Jan Nordby Gretlund, SDU: "Man in the World of Cormac McCarthy's Fiction"

Katja Laug, University of Warwick: ""Hope collapses into monochrome": Colour-coding Bodies and Spaces in Cormac McCarthy's Work"

Fredrik Svensson, Karlstad University: ""Rigid homologues of viscera": Autonomy and Heteronomy in the Novels of Cormac McCarthy"

U95: Red America and the Republican Party from Nixon to Trump

Chair: Randall J. Stephens, University of Northumbria

Robert Mason, University of Edinburgh: "Populism and the Republican Party: Spiro Agnew and the limits of electoral polarization"

Alf Tomas Tønnesen, Volda University College: "Donald Trump, Populist Conservatism, and the Future of the Republican Party"

Oscar Winberg, Åbo Akademi University: "I Turned the Goddamn Thing Off?: The Political Battles over Television Entertainment on CBS in the 1970s"

U97: Nordic-American Encounters III

Chair: Anders Bo Rasmussen, SDU

Adam Hjorthén, Stockholm University: "Swedish-American Genealogy on Twenty-First Century Television"

Anders Bo Rasmussen, SDU: ""Should the Freed Negroes Have the Vote?": Scandinavian Immigrants and Debates over Racial Equality during the Impeachment of President Andrew Johnson"

Byron Rom-Jensen, Aarhus University: "Yellow-Blue Collars: American Labor and the Pursuit of Swedish Policy, 1961-1963"

U98: Student Workshop II

Chair: Eric Hieta, University of Turku

Mads Høeg-Mikkelsen, MA student, SDU: "Are the Yellow and Blue Dogs Gone? The Current State of the Democratic Party in the South"

Julia Højme Kreiberg, MA student, SDU: "Capitalism In American Protestant Megachurches A commodification of religion"

Kristoffer Pagh Voss Kristensen, MA student, SDU: "Inequality at University – Academia Achillae"

U99: John F. Kennedy

Chair: Anne Mørk, SDU

Simona Cupic, University of Belgrade: "The Colors of the Presidential Portrait: JFK by EdK (1963)"

Kasper Grothe Rasmussen, SDU: "Nuclear Feelings: Emotions and Foreign Policy in Kennedy's New Frontier"

Rasmus Sinding Søndergaard, University of Copenhagen: "The Colors of Camelot: The "Kennedy Myth" in Danish Newspapers"

Mark White, Queen Mary, University of London: "John F. Kennedy: Policy, Character, and Image"

14.30-15.00 ADJOURNMENT OF CONFERENCE, O100 (AUDITORIUM)

Participants, abstracts, and full panels

Ahlin, Lena, Senior Lecturer, Kristianstad University

"The Myth of Colorblindness in Contemporary Korean-American Adoption Narratives"

In the first decades of the 21st century, a range of autobiographical narratives dealing with adoption from Korea to the U.S. have been published, such as Katy Robinson's *A Single Square Picture* (2002), Jane Jeong Trenka's *The Language of Blood* (2003) and *Fugitive Visions* (2009), and Soojung Jo's *Ghost of Sangju* (2015). These texts all share one or more of the following motifs characteristic of the transracial/transnational adoption narrative: the search for roots and a return to Korea, including the reunion with parents and siblings; the revelation of hidden facts or distorted truths surrounding the adoption; and a critical look at the patriarchal structure of Korean society. In addition, *color* is an important theme and this paper discusses how the myth of colorblindness and the discourse of rescue—two common adoption myths—are debunked in the narratives. My analysis shows that while well intentioned, the notion of colorblindness rests on the erasure of racial identity which, as Eng and Han (2000) have shown, may lead to "racial melancholia."

Furthermore, rather than invalidating the significance of the color line, colorblindness has often served to reinforce racial divisions (see for example Arissa Oh, 2015). In other words, the denial of the adoptee's difference hinges on upholding the ideal of whiteness. The paper concludes by considering how these observations relate to the adoptees' negotiation of an Asian American identity and sense of belonging.

Ahokas, Pirjo, Professor, University of Turku

"Indigenous Identity, Forced Transracial Removal, and Intergenerational Trauma in Linda Hogan's *Solar Storms* and Sherman Alexie's *Indian Killer*"

My presentation focuses on two novels by Native American authors, Linda Hogan's *Solar Storms* (1995) and Sherman Alexie's *Indian Killer* (1996). The two novels delve into the problems of young people of Indian descent, who suffer from the consequences of the removal and relocation of Indian children as a result of the Indian Adoption Project. Hogan's protagonist and narrator, Angel, is a mixed-race, "rootless teenager," who was sent away to a series of white foster homes as a young child. She returns to her ancestral lands at the age of seventeen with hardly any memory of her tribal upbringing. The protagonist of *Indian Killer*, John Smith, was adopted as a newborn baby by white adoptive parents. In the narrative present, he lives as a young man in Seattle. Alexie's novel is labeled as a murder mystery, and it describes a series of murders that escalate racial violence between the city's white and Indian inhabitants. *Indian Killer* is regarded as Alexie's angriest novel. John's rages and his subsequent suicide are ultimately related to the frustrating harshness of the racially divided city, whereas Angel's search for and internalization of her Indian identity is aided by her interaction with her Indian "grandmother" figures and with nature. Obviously, the political aims of the two novels are very different, but I claim that they share a deep concern with individual and intergenerational trauma. Broadly speaking, both novels foreground questions concerning the survival of individual and communal Indian identity in the United States.

Andersson, Rani-Henrik, Academy Research Fellow, University of Helsinki
The Finnish American Studies Association (FASA) Plenary Lecture

""We the Tribe of Indians are Living a Sacred Life": From Ghost Dance to NODAP"

Aune, Stefan, PhD Candidate, University of Michigan

"Settler-Colonialism and the Origins of US Counterinsurgency Warfare"

Red blood on white snow: the aftermath of the 7th US Cavalry's daybreak charge on a village of Cheyenne Indians at the Washita River, November 27th 1868. The infrared green-glow of night vision goggles: US Navy Seals execute operation Neptune Spear on May 2nd, 2011, which results in the death of Osama Bin Laden, whose mission code name is "Geronimo."

Separated by 143 years, these two events and the colors they reflect emphasize historical continuities and resist what Anne McClintock has called "Imperial déjà vu." The so-called Indian Wars exert a lasting influence on the US military, from the Tomahawk cruise missiles that fell on Baghdad to the military official who warned that that "if the government of Iraq collapses... you've got Fort Apache in the middle of Indian country, but the Indians have mortars now." The use of "Geronimo" as a code-name for Bin Laden is another reminder that some the earliest experiences of the US military with guerilla warfare and counterinsurgency were in conflicts with Native people resisting the imposition of US sovereignty.

This paper will examine some of the origins of US counterinsurgency practice by looking at General Philip Sheridan's 1868 winter campaign on the southern plains which resulted in the massacre of Cheyenne Indians on the Washita River. Sheridan's winter campaign mobilized the biopolitics of counterinsurgency warfare by targeting entire Native populations with the machinery of state violence.

Aydin, Cansu, Undergraduate Student, Bilkent University

"Colors of Los Angeles"

Color, in the context of US has been most often associated with one particular concept; race. L.A Riots of 1992 is one of the unique incidents in US history in which the reality of racial tensions rose to surface as more than two different racial and ethnic communities have gone into a conflict. The riots were triggered by two different verdicts declared one week apart about two cases which were crucial for the African American community because in both cases racial tensions were at the core of the crimes and the verdicts were in favor of the convicts, who were either Korean-American immigrants or white. Thus, the justice system had failed the African American community heavily in both cases; however, this failure was only the trigger of the events. The real motivation behind the most destructive race riot US had seen was the economic frustration which the rioting communities, African Americans and Hispanics, had suffered for decades as a result of the racialized economic opportunities which were in favor of Korean-American and white population for the most part. In this paper the racialized structure of socio-economic ladder will be analyzed and in the light of this analysis, the economic motivations of African American and Hispanic communities will be discussed.

Aziz, Stephanie Wenzell, International Consultant, University College Sjælland

""Coming Home"—Dealing with Contemporary Veterans Through Social Media"

The homecoming of veterans in American society has changed greatly in the past century. From the celebrated heroes of WWII to the troubled and ostracized Vietnam veteran, a new generation of veterans from the wars in Afghanistan and Iraq are trying to find their place in a nation that celebrates fighting for the American colors, but struggles to deal with the consequences for their veterans.

This presentation will discuss how efforts to address these consequences, particularly PTSD, high suicide rates as well as veterans' conflicting feelings about having served in the wars, take place through social media. *Humans of New York* photographer, Brandon Stanton's photo-series,

“Invisible Wounds”, which was published on Facebook and Instagram in August 2016, will provide the framework for this discussion.

Stanton’s images are all accompanied by short interviews with veterans as well as family members who have lost a service member, often following their return to the United States. While enabling a very public conversation through social media that allows for a discussion of some of the issues facing returning veterans, these images and the veterans’ stories also function as a modern type of commemoration. Unlike the grey, black and white statues of the past that functioned as unambiguous representations of the unbreakable spirit and strength of the American soldier, these modern memorials, images in many colors with soldiers of every color, show the diversity of American veterans and represent their diverse needs when reintegrating into the society that they fought for.

Bánhegyi, Mátyás, Senior Lecturer, Budapest Business School University of Applied Sciences
"Translation Shifts, Strategies and Linguistic Creativity in the Hungarian Translation of Chang-Rae Lee’s *On Such a Full Sea*"

This paper discusses translation shifts, translator’s strategies and linguistic creativity in the Hungarian translation of Chang-Rae Lee’s *On Such a Full Sea*. Theory-wise, the paper is based on Klaudy’s (2003 and 2005) taxonomy of transfer operations and, methodologically, on a three-step corpus analysis tool developed by Bánhegyi (2015). Using Chapter 1 of the novel as corpus, the paper identifies and categorises translation shifts in the Hungarian translation, establishes the function of these shifts with respect to the literary goals of the author and the translator, and based on the functions it describes the translator’s strategies in terms of creating a foreignising or domesticating literary text. As the novel presents a dystopian picture, linguistic creativity inevitably becomes part of the translator’s work: the paper also analyses some instances of creative language use and tries to explain their effects. The paper concludes by showing in what ways the translation serves the intended purpose of the author’s text.

Bańka, Ewelina, Assistant Professor, The John Paul II Catholic University of Lublin
Panel: "The Colors of Future Indigeneity"

Full description of the panel

Participants:

Kristina Baudemann, Europa-Universität Flensburg, co-chair and participant

Marianne Kongerslev, SDU, co-chair and participant

Ewelina Bańka, The John Paul II Catholic University of Lublin

Laura Castor, University of Tromsø

Representations of the future have a distinct aesthetics and color palette in contemporary Anglophone entertainment and literature. Popular notions of what the future may look like have been heavily influenced by science fiction and speculative fiction (SF) representations of future worlds and landscapes. From metallic blue robots and space shuttles and green and blue alien skin in brightly-colored pulp science fiction covers, to the blinking columns of green numbers in *The Matrix*, on the surface, the future seems to consist of vividly colored images. Paradoxically then, at a first glance, the notions of Indigenous identity and futurity seem irreconcilable with Frank R. Paul’s representations of futuristic technologies in 1940s to 1960s SF cover art, and dissolve into the culture-less voids of William Gibson’s 1980s cyberspace. But, once the colonial notion of

Indigenous identity as pre-modern and thus incompatible with futuristic technologies is abandoned, future Indigeneity becomes a wide and open space of any shape and color imaginable.

Within the past few decades, Indigenous artists and writers have been creating an aesthetics of the future in their works, often hearkening back to oral stories about alternate dimensions and space travel. Representations of Indigenous futurity range from narratives of future worlds and other dimensions in oral traditions to the ironic subversions of a mainstream SF aesthetics in Indigenous SF art.

To explore the colors of future Indigeneity in aesthetic productions, the panel presents papers on Indigenous as well as non-Indigenous media and arts, from the visuals/visions of Indigeneity in classic SF and blockbuster movies, to the neon lights of Indigenous cyberpunk.

Bańka, Ewelina, Assistant Professor, The John Paul II Catholic University of Lublin

"Colors of the Fifth World: Utopian Visions in Leslie Marmon Silko's *Almanac of the Dead*"

My presentation will focus on the portrayal of the Fifth World – a pan-tribal utopia – in Leslie Marmon Silko's apocalyptic novel *Almanac of the Dead*. Drawing on the ancient mythologies throughout the Western Hemisphere, Silko creates a complex narrative about the decline of Western civilization in the Americas, accompanied by the eventual retaking of the lands by Indigenous people marching across the continents. The visual images included in the novel (The Five Hundred Year Map and the images of the ancient spirits of the land) become key symbols in Silko's utopian vision of a pan-tribal revolution that aims at restoring tribal values, strengthening people's bond with the land, and affirming the cultural continuity of Indigenous peoples. The process of reclaiming the land by the Indigenous armies is understood by Silko not as merely reclaiming the Americas by Native people but as reclaiming the land/world for the traditional, rooted cultures struggling with the capitalist, industrial civilization. Portrayed in the novel as part of a global movement for political and environmental justice, the march of the armies may therefore be seen as a symbolic strengthening of bonds within the tribal community understood by Silko as humanity. Therefore, calling for global political and cultural changes, the prophecy of Silko's novel becomes universal. These changes, seen from a traditional Indigenous perspective, represent the next step in humanity's process of "marching" towards a new level of consciousness, towards a world in perfect balance – Silko's imagined Fifth World.

Baudemann, Kristina, Teaching Assistant, Europa-Universität Flensburg

"Colors of Indigenous Cyberpunk: Representing Skin in the Neo(n)colonial Worlds of *Red Spider White Web* and *File Under Miscellaneous*"

From violet city lights to pink blood, a neon color palette is essential for cyberpunk's estrangement of reality; meanwhile, color as a metaphor for ethnicity seems to have become obsolete in these dystopian futures, when man bleeds into the machine. In contrast, Indigenous cyberpunk blends familiar cyberpunk images with the colonial dichotomy of red/white, carving out an artistic space for the critical mediation of racism, colonial history, and Indigenous resistance.

In my talk, I will explore representations of skin and skin color in Misha's (Métis) *Red Spider, White Web* (1990) and Jeff Barnaby's (Mi'gmaq) *File Under Miscellaneous* (2010). Misha's novel transforms Fanon's postcolonial metaphor of black skin/white masks into the image of the native trickster impostor Kumo (jap. 'spider') who struggles for survival in an underground art world where skin, although clothed in artfully engineered, multi-colored shells, is nevertheless implied to be white. Barnaby's short film shows a Mi'gmaq man fulfill his dream of whiteness in a cyberpunk lab: the metaphor of red skin/white masks is literalized in the violent representation of his skin transplant that echoes a colonial hatred of – and simultaneous fascination for – native skin.

For a full description of the panel, “The Colors of Future Indigeneity,” see Bańka, Ewelina.

Bélangier, Olivier, Lecturer, Université de Montréal

"*Chromaticizing* New York. Uses of Color and Abstraction in the Big Apple's Visual Arts of the 50's"

Broader accessibility of color film and its improving quality allowed many photographers like Ernst Haas and Saul Leiter and filmmakers like Stan Brakhage and Jonas Mekas, to start experiencing with color and theorizing its functions in the late 40's - early 60's. They all used color in an abstract way to depict their own personal views on the New York they were living in rather than simply documenting it.

They created an aesthetic of poetic *re-cognition* of their world, deeply inspired by American philosophy of experience (Dewey) and even in paintings like those of Edward Hopper, one could see in the late 40's - early 50's a tendency to try and imitate the style of those photographic images. New York artists from this era seem to have generated a new way of seeing that surpass the ideas of the general, oversimplified, definition of what is presented under our gaze as would Brakhage points out by alluding to the peircean idea of *firstness* when he asks “How many colors are there in a field of grass to the crawling baby unaware of 'Green'?”. Willing to exalt new possibilities or plain novelty, this philosophy of seeing tends toward a kind of emancipation of every individual's gaze in the abstract character of their arts, in which color is used just as modern music composer use *chromaticism* to alter with the sound of classical tonal pieces.

Bihan, Christèle Le, Assistant Professor, University of Poitiers

"Census racial classifications and the multiracial movement in the United States: Changing the racial discourse?"

Racial classifications can be said to be part of the history of the American nation, since it is with the first census (1790) that its population started to be racially classified by the census takers in a systematic way. These racial classifications, which were used as a tool of discrimination for the major part of American history, evolved from one census to the other to fit the prevailing racial discourse which was based on a dichotomy (white/black) and aimed at ensuring the maintenance of white supremacy. It is only in the wake of the Civil Rights Movement that they began to be used to the advantage of the racial minorities whose discrimination they had helped to institutionalize. Indeed, not only did they now serve to monitor instances of discrimination against these minorities, but the latter could also classify themselves in one of the five primary race categories of the census. In the 1990s, this change to self-identification led to the emergence of a multiracial movement which claimed the recognition of a mixed race identity through the addition of a multiracial category. According to Professor Rainier Spencer, one of the main tenets of this movement was that such a category would destabilize the American racial paradigm. Although it only obtained the addition of the option “mark one or more [races]”, has it had an impact on the pure race ideology behind the census classifications and contributed to blurring the color line? Or, on the contrary, has it created a new racial discourse based on a multiracial/monoracial dichotomy, thereby essentializing race and reproducing the racial hierarchical system it endeavored to deconstruct?

Bjerre, Thomas Ærvold, Associate Professor, SDU

"Lynsey Addario's Photographs of Women at War"

Images of war have a long history of being grounded in cultural notions of traditional masculinity. In *Shooting from the Hip*, Patricia Vettel-Becker discusses “the way the imagery of war is intertwined with the ideology of masculinity” and argues that “both are predicated on violence and the subjugation of the feminine, which in war is encoded in the body and the territory of the enemy” (xiv). So what happens when a female photographer chronicles women at war? This paper will

examine selected works from American photographer Lynsey Addario's "Women at War" and "Veiled Rebellion" series. The former depicts Afghan women fighting for a just life "under the constraints of tribalism, poverty, and war" and the latter female American Marines deployed in Afghanistan. Because of her gender, Addario was granted access to places barred to men. Through her photos, Addario brings a sense of empowerment to her subjects but also to herself as a female war photographer. Ultimately, her photos form a counternarrative to the dominant visual war tradition, one that challenges rigid notions of masculine and feminine – and one that preceded Pentagon's recent lift of the ban on women in combat.

Bjerre-Poulsen, Niels, Associate Professor, SDU

"America's Pyramids": Presidential Libraries and the Shaping of Collective Memory"

This paper explores the role of the Presidential libraries in the creation of Presidential legacies. A major theme is the persistent tension between access to official sources of history (first of all government papers made public by law) and private interests in shaping the public imagination and collective memory.

Bjerre-Poulsen, Niels, Associate Professor, SDU

Fulbright Scholar Roundtable: "Teaching American History in Denmark"

Full description of the roundtable

Participants:

Niels Bjerre-Poulsen, SDU, chair

Marie Mønsted, The Danish-American Fulbright Commission

Raymond Haberski, Indiana University-Purdue University Indianapolis

Andrew Hartman, Illinois State University

Larry Howe, Roosevelt University

Stephen Kantrowitz University of Wisconsin-Madison

American historian David Nye, an American who has taught in Denmark for over three decades, has written about how the questions he asks about American history have been shaped by the Danish perspective on the United States: They see things to admire in the United States, but they do not want to imitate it. They have lower unemployment, a better trade balance, less national debt, a high standard of living, and the world's highest literacy levels. They are advanced technologically, if measured by such things as television and mobile phone ownership and Internet use. Despite the cold climate, they use considerably less energy per capita than the United States. Their citizens are slimmer and live longer. An American historian immersed there begins to see the United States in new and not always flattering ways (Nicolas Barreyre, Michael Heale, Stephen Tuck, and Cécile Vidal, eds., *Historians Across Borders: Writing American History in a Global Age*, 200).

Nye's renown as a cultural historian of electrification, blackouts, the assembly line, and technology more generally owes in part to his Danish experience, which has afforded him a productive lens from which to analyze the American experience.

Thinking along with Nye, this panel will explore how place shapes our historical understandings. We will grapple with the question of what the distance that separates Denmark from the United States— geographical, moral, and institutional distance—does to the study of American history.

But we propose to turn Nye's equation upside down: what does it mean for Americans to teach American history in Denmark? In particular, this panel will engage with DuBois's famed "color line." What does it mean for Americans to teach about the history of race in American history—in Denmark?

The experience of race in the United States seems uniquely American even to those historians desperate to explode myths about American exceptionalism. Teaching this topic in a Danish context has been about teaching the unfamiliar. But perhaps now that Denmark has more recently had its own acute racial problems associated with migrants and refugees from the Middle East, the American experience will come to seem much less strange?

This panel proposes to take up these problems and more. In sum we will engage the larger question of teaching history across national borders. This will allow us to reflect on the mission of the Fulbright to spread knowledge across borders with international cooperation being the ultimate goal. With the Executive Director of the Fulbright Commission in Denmark as chair of this panel, four current or former Fulbright Danish Distinguished Chairs in American Studies as presenters, and comments from an American historian who hails from Denmark and teaches in Denmark, we are sure to have a lively and productive conversation.

Björk, Ulf Jonas, Professor, Indiana University-Purdue University Indianapolis

"Police Are Looking for a Greek Fruit Peddler": Chicago's Swedish-Language Press Covers a Multi-Ethnic City, 1904-1909"

For Scandinavian immigrants in America, the multi-ethnic society they encountered in their new country contrasted sharply with the ethnically homogeneous countries that they had left. In Chicago, the city that in then early 1900s had one of the largest Swedish-born populations outside of Sweden itself, more than 20 different white ethnic groups were listed in the 1910 U.S. census, and the city's Swedes encountered these fellow newcomers on a daily basis.

This study examines how Chicago's three largest Swedish weeklies—Svenska Amerikanaren, Svenska Kuriren and Svenska Tribunen—covered other immigrants in their news pages between 1904 and 1909 and what kind of images resulted. Multi-ethnic life in Chicago and elsewhere in the United States frequently entailed jockeying for social position with members of other groups, and here the Swedes and other Scandinavians had the advantage of being white, Protestant and Northern European and thus being more acceptable to mainstream U.S. society than Catholic immigrants from Southern and Eastern Europe.

A reflection of that circumstance was a tendency in the three weeklies' coverage to focus on negative news when it came to Italians and Greeks, for instance, while items dealing with Norwegian and Danish Chicagoans were more positive and nuanced, making the latter two immigrant communities appear to be more integrated into American society. Crimes committed by Danes and Norwegians were noted by Chicago's Swedish press, but such news was counterbalanced by items showing fellow Scandinavians as productive and respected citizens.

Björke, Jan, PhD Candidate, University of Tampere

"Rangers and Redskins on Silver Screen and Television"

Texas Rangers were formed in 1823 to protect white settlers from Native American raids. While Rangers later protected the border against the "brown threat" of Mexicans among other duties, the battle against Native Americans and especially Comanche was one of their main duties until Native Americans in Texas were subdued by the Army. The fame of Rangers, both as Indian fighters and general lawmen, was spread by popular culture all over USA, first by dime-novels and later by radio, cinema and television. Because Rangers became a stock material for Western stories these

stories about Rangers have had a great impact on how people perceive not only Texas Rangers but also Native Americans and the conquest of the West.

In my paper I will study American movies and TV series about Texas Rangers as a form of popular history in order to see how these cinematic representations of the past have portrayed the history of Texas Rangers and Native Americans. The goal of my paper is to show what has been seen as the role of the Rangers and Native Americans for the history of Texas and American West in general and how these cinematic representations have changed over time. I will deal with movies and TV series from 1961 *The Comancheros* to 1997 *Buffalo Soldiers*. I will argue that even those movies and TV series which can be classified as light family orientated or juvenile entertainment attempt to give meaning for the past and make sense of the history.

Blanck, Dag, Professor, Uppsala University

"Swedish Americans Encounter Others: Chicago as a Case Study"

Studies of how Scandinavian-Americans encountered other immigrant and ethnic groups in the United States can be carried out at a social and an ideological level. The *social level* focuses on social and demographic indicators of direct interactions, such as intermarriage, occupational contacts, or land use. The *ideological level* seeks to imagine the ideas and ideological constructions surrounding the interactions. How did the groups perceive each other? What kinds of stereotypes existed? How were ethno-racial characteristics created and what did they consist of? This paper will take the second approach and examine how Swedish immigrants regarded other immigrants, especially the political arena. It will use Chicago around the turn of the century 1900 as a case study. The city was the largest Swedish urban settlement in the U.S., and provides an arena where Swedes encountered, for example, Germans, Irish, Italian, and Poles. The newly digitized Swedish-language press in the city will provide a starting point as it for the first time allows to systematically examine and compare Swedish attitudes to other immigrant and racial groups. Particular attention will be paid to elections where we know inter-ethnic competition was particularly common. The results will be discussed in the larger perspective of my ongoing study of how Swedish-Americans became a part of the larger American ethno-racial structures at the time.

Blin, Marie-Christine, Senior Lecturer, Savoie-Mont-Blanc University

"From 'The American Turner' to 'The Father of the National Parks': How Thomas Moran's Colors Came to Epitomize American Natural Wonders and Contribute to the Greening of the Country"

This paper aims to investigate how the color works of painters like Thomas Moran contributed to sensitizing the American public in general and the representatives in Congress in particular to the exceptional beauty of American nature and the necessity to preserve it for the generations to come. The scientific expeditions exploring the American West in the nineteenth-century had taken illustrators with them since Stephen Long had asked Samuel Seymour and Titian Peale to accompany him in 1820. From the 1860s onward photographers were preferred for the accuracy of their representations, but photographs were in black and white and painters were still hired to give a fair idea of the places they charted thanks to their watercolors-often translated into oils on canvas later in their studios.

Ferdinand Vandiveer Hayden, the geologist in charge of the 1871 expedition to the Yellowstone region, lobbying for the creation of the first national park there, presented William Henry Jackson's photographs and Thomas Moran's watercolors to Congress during the debates and he was credited with having thus persuaded the representatives that the place was worth setting aside, as President Ulysses Grant signed the law creating Yellowstone National Park in 1872.

However, this new environmental awareness did not only emerge among Congressmen; the American layman was affected as well, as the development of reproductive techniques like chromolithography favored the dissemination of images; this in turn led to an unprecedented appreciation for a nature that had-not so long before-been considered as something threatening that needed to be tamed.

Brøndal, Jørn, Associate Professor, SDU

"Danish Americans and Their Ethnic Others as Seen by Late Nineteenth-Century Danish Travel Writers"

During the middle and late nineteenth century, numerous European travelers visited the United States with a view to narrating about this country to readers back home. Several Danish travel writers participated in the movement. In moving across the American landscape, these travel writers tended to pay special attention to one particular population group: the Scandinavian immigrants residing in various rural settlements—and some cities—in the Midwest.

In my paper, I shall discuss portrayals of Scandinavian immigrants in the works of a number of Danish travel writers writing in the second half of the nineteenth century. In analyzing their portrayals of the Scandinavian immigrants, I am particularly interested in studying how the travel writers compared and contrasted this group with other Americans, including Yankees, Irish Americans, and immigrants of Southern and Eastern European background. Were the Scandinavian immigrants described in conjunction with these other groups or in isolation from them? What role did notions of assimilation to "American" standards play in the portrayals? What were the factors employed by the travel writers in shaping the hierarchies they so obviously attempted to establish in discussing the various population groups residing inside the United States? What role did race play in the portrayals of the Scandinavian Americans?

Cahill, Cathleen, Associate Professor, University of New Mexico

Panel: "Intersections for Women of Color: Gender as a Category of Human Rights"

Full panel description

Participants:

Sara Schwebel (University of South Carolina), chair

Cathleen Cahill (University of New Mexico)

Kim Cary Warren (University of Kansas)

Judy Tzu-Chun Wu (University of California-Irvine)

Echoing the theme of the NAAS conference, this panel of three interdisciplinary historical studies asks how the lens of gender affects our understanding of American Colors. Taken together, this panel demonstrates the ways in which female leaders from different racial backgrounds created American identities for themselves out the residual effects of double prejudice against their race and their gender. By examining the ways in which women of color have challenged the constructions of their racial categories through the elevation of their reform work to the political realm, this panel shows that their work eventually affected political definitions of civil and global human rights by incorporating gender at the core

Cahill, Cathleen, Associate Professor, University of New Mexico

"Alternative Genealogies of Suffrage: Women of Color Challenge the Mainstream U. S. Suffrage Movement"

Cathleen Cahill examines alternative “genealogies of feminism” by exploring the activism of African American, Indigenous, Chinese American, and Hispana women who engaged the mainstream suffrage movement in the decades before and after the ratification of the nineteenth amendment in 1920. Mainstream suffragists as well as the broader public often used images of non-white women to debate the question of women’s rights. Dr. Cahill explains how this created entry points that those women used to address national and international concerns on a national platform.

For a full description of the panel, "Intersections for Women of Color: Gender as a Category of Human Rights," go to the first Cahill entry above.

Carlson, Benny, Professor, Lund University

"The Dollar is Always Green, and Black Entrepreneurs Matter"

In the United States, 6 percent of the Somalia-born population in working ages (16-64) are entrepreneurs. In the state of Minnesota, the figure is even higher (although somewhat uncertain): 9 percent. The corresponding figure for Sweden is 0.7 percent.

How can this be? After all, the U.S. is regarded as a country which for historical reasons is wrestling with severe race issues whereas Sweden does not carry that kind of historical burden. Nonetheless, racism and “structural discrimination” is invoked in both Sweden and the U.S. as explanations for why (some) people of color are lagging behind economically and socially. Now, Somalis are “blacks” in the U.S. setting and nonetheless at least as entrepreneurial as the general population. Moreover, they are generally very optimistic about their future. They seldom refer to racism and discrimination as barriers on their way forward. Researchers in Minnesota, interviewing 90 Somali entrepreneurs, found only one (1) person invoking discrimination as a barrier. A common statement among these entrepreneurs, when asked about their situation as “blacks”, is that “the dollar is always green”. The meaning of this statement is apparently that they see market forces as stronger than racist prejudices.

This paper will focus on explanations for the lively entrepreneurship among Somalis in the U.S. in general and Minnesota in particular, on the importance of it and on the relations of these entrepreneurs to their fellow countrymen, other “blacks” and the mainstream society.

Carter, Dale, Associate Professor, Aarhus University

Panel: "Songs Sung Red, White and Blue: Spectra of Nationalism in American Music"

Full description of the panel

Participants:

Dale Carter, Aarhus University, co-chair and participant

Bent Sørensen, Aalborg University, co-chair and participant

Brian Lloyd, University of California, Riverside

Expressions of nationalism, of an imagined national community and a supposed national identity frequently take musical form. National anthems and patriotic songs are amongst the most widely-

recognized manifestations of the process, but official adoptions and invocations are scarcely the only means by which music and nation become associated. Indeed such official appropriations typically follow upon grass-roots or popular, word-of-mouth or market-driven circulation, adoption and identification. These cultural, social, political and legal connections and exchanges at times prove contentious: when songs and melodies, words and music take on national colors they can become highlighted, smeared and otherwise marked for good and ill in the eyes of those who recognize, respond to and use them. In a country like the United States that is at once post-colonial, multi-ethnic, multi-national, and multi-cultural, the scope for complex and highly-charged conjunctions has been considerable. Appropriations by political groupings, commercial interests and social movements have only added to the stakes involved, as have the varied contexts and associations that have helped shape these engagements between nation and music, making both liable to perceived discoloration.

Nor are the resultant spectra of nationalism visible only in an official light, at presidential inaugurations, Independence and Memorial Day events, Super Bowl openings and the like. For each institutionalized veneration of the nation and its agents ("The Stars and Stripes Forever," "Hail to the Chief," the Battle Hymn of the Republic) there is a popular analogue ("America the Beautiful," "God Bless America"), some of which are the result of patriotic devotion, others of commercial calculation, and many a product of both. Such works may, moreover, be pitched at a variety of angles to both flag pole and cash register: think of "This Land Is Your Land," "Ballad for Americans" or "The House I Live In." Since the birth of rock 'n' roll, indeed, musical invocations of the nation have paid it a wide variety of compliments, including the half-hearted, back-handed or sorrowful: from Chuck Berry's "Back in the USA" to Paul Simon's "America," from Don McLean's "American Pie" and Bruce Springsteen's "Born in the USA" to Jimi Hendrix's rendition of "The Star-Spangled Banner." As many works – individual songs, entire albums – have meanwhile engaged the nation's identity, fabric, history, ideals and purposes without such explicit invocations in their titles: think of Bob Dylan's "Maggie's Farm," Joni Mitchell's "Woodstock," The Beach Boys' "Heroes and Villains" or Malvina Reynolds' "Little Boxes."

Carter, Dale, Associate Professor, Aarhus University

"A Patriotic Establishment: The Beach Boys and Resistance to the 'British Invasion,' 1964-1967"

The mid-1960s transformation of pop into rock music in the United States was in part catalyzed by the creativity, popularity and commercial success of a number of artists hailing from the old imperial power. Led by The Beatles and reinforced by The Rolling Stones and others, this so-called "British Invasion" also placed a spectrum of home-grown musical practices in a new light vis-à-vis an assumed American cultural identity. Rock 'n' roll had previously been perceived both as a challenge to the nation's standards and way of life by some and as a star-spangled uprising by others: how might its extra-territorial appropriation, adaptation and exploitation – not least the alleged whitewashing of the blues by some of these latter-day redcoats – be understood and engaged, in particular by its domestic practitioners?

This paper briefly pursues the quasi-military invasion metaphor to identify a number of stances adopted across the nation's popular musical landscape, ranging from surrender and collaboration to resistance and counter-offensive. It also considers factors – personal and political, commercial and institutional, social and historical – informing the nature of these stances. It focuses its attention, however, on a group later dubbed "America's Band." The paper argues that, while the Beach Boys were in range of but scarcely harmed by the British Invasion's friendly fire, under the command of leader Brian Wilson and his volunteer lyricist Van Dyke Parks, their unfinished album *Smile* (1967, 2004) mounted an unexpected and irregular defence whose meandering, well-camouflaged lines might, if deployed, have made an ingenious star-spangled fifth column.

This abstract is part of the panel, “Songs Sung Red, White and Blue: Spectra of Nationalism in American Music.” For a full panel description, go to the first Carter entry above.

Casey, Christina Schoux, Assistant Professor, Aalborg University

"Destabilizing Sexuality, Sex, and Gender in New Orleans Bounce Music"

This paper investigates the ways in which a genre of music, New Orleans bounce, incorporates, transforms and subverts discourses of mainstream hip hop and dominant culture. While there are many genres of American hip hop, mainstream hip hop has been predominantly heteronormative, erasing homosexuality and queerness, and positioning women as sexual objects (Byrd, 2004; Rose, 2008). New Orleans bounce, a dance-oriented hip hop form based on up-tempo beats, repetitive hooks, and call-and-response sequences with the audience, has emerged as a notably non-normative genre of hip hop. Since 2005, a group of bounce performers who identify themselves as gay or transgender have become popular. Through their lyrics and public personae, these performers trouble, sometimes gleefully, both heteronormative hip-hop tropes and normative tropes found in the wider cultural landscape.

Focusing on four artists, I compiled a corpus of bounce lyrics to analyze how transgressions of normative gender paradigms are achieved in bounce. These artists use a number of linguistic resources to destabilize traditional indices of gender, including lexical choices and sexual subject-object positioning. These resources are used to incorporate, distort, resist, and reconfigure conventional readings of the song lyrics, and sediment multiple layers of meaning that disrupt norms (Barrett, 1999; Motschenbacher, 2009). Using Och's (1992) concept of gender markedness, I show that the lyrics and stage performances of these artists employ a range of stances, activities, and linguistic resources to contest dominant discourses of sexuality, sex, and gender.

Castor, Laura, Professor, University of Tromsø

""The Moment We Realized We Were Old" in Louise Erdrich's *The Round House*: The Colors of Justice in a Coming-of-Age Thriller"

In a novel that critics have described as a “thriller-like” coming-of-age story, Louise Erdrich's *The Round House* (2012) joins two apparently conflicting approaches to Native American law. The first, Felix S. Cohen's *Handbook of Federal Indian Law* legitimizes the need for contextual applications of the law. The second approach uses storytelling from dreams. On the one hand, Cohen and his descendants in Indian law practice (represented by the narrator's father) can be seen as allies to Native peoples. On the other, dream narrations by the narrator's grandfather suggest how traditional approaches to Native justice are alive, well, and effective. Finally, Erdrich's narration shows her readers, both in and out of Indian country, why restorative justice for Native American women on tribal lands should matter for us all.

The winner of the National Book Award for Fiction in 2012, the novel was named a *New York Times* Notable Book and Best Book of the Year by *The Washington Post*. Reviewed and recommended by book clubs throughout the English-speaking world, it has earned both widespread popular appeal as well as literary acclaim. The suspense and page-turning readability of the novel also provide access to its cultural work. This work can be described as a means of building greater awareness of the ongoing violence against women on Native American reservations. This problem, complicated by tangled histories of legal jurisdiction and continuing injustice, is as real in the early 21st century as it was in 1988 when the novel is set.

For a full description of the corresponding panel, “The Colors of Future Indigeneity,” see Bańka, Ewelina.

Chang Liu, PhD Candidate, Jilin University

"In Between Yellow and Red: China in *The Catcher in the Rye*"

In this paper I will begin by situating Holden Caulfield's adolescent experience within the historical setting of the beginning of the Cold War and prior to Chinese Communist Party's victory in the Chinese Civil War, considering the larger historical context within which Holden Caulfield's adolescent experience is constructed. I then extend my focus to analyze Holden Caulfield's perception of China in relation to this specific historical location during which China was represented by Chinese Nationalist Party and positively represented in America through accounts such as *Time* magazine, and literary works by Pearl Buck. By focusing particularly on Holden Caulfield's claim "Maybe I'll go to China. My sex life is lousy" in contrast to his attitude towards gender relations in America, I draw connections between his masculinity crisis and Kam Louie's theorization of Chinese masculinity in wen/wu paradigms to argue that, despite being a privileged white male teenager from an upper-middle class family, Holden places himself in a transnational context and by identifying himself with Chinese masculinity – the conventionally stereotyped Other – Holden counteracts with the hegemonic white masculinity which his peers associate with in America. Through such a reading, this paper attempts to distinguish China from its earlier association with yellow peril ideology and later connection with red communist threat, and demonstrates the need to take the complexity of China's political and historical transformation into consideration when reading American literary texts.

Chen, Biling, Associate Professor, University of Central Arkansas

"Transcendentalism Across Racial Lines: Loner Sports and Asian American Manhood in Don Lee's *Yellow*"

Asian Americans, due to their relatively late arrival and small population in the United States, have been an unfamiliar sight in many parts of the country and have thus suffered the status of perpetual foreigners. Asian American men, because of their generally less aggressive manners and smaller stature than those of white and black men, have been perceived as lacking masculinity. Not surprisingly, these issues recur in Asian American literature, including Don Lee's collection of short stories, *Yellow* (2001). To affirm their American identity, Lee's Asian American men find it essential to embrace such long-established American ethos as individualism and self-reliance that Ralph Emerson helped to form. Their spiritual affinity to Transcendentalism is especially demonstrated in their passionate engagement in "loner" sports like surfing, golfing, and boxing (as opposed to "group" sports like basketball or soccer). The physical and mental discipline these activities demand help them achieve masculine self-control and autonomy. For all the sense of self-worth these sports bring them, Lee's Asian American transcendentalists have yet to learn how to transcend the patriarchal gender gap. My paper, besides investigating the connections between the Emersonian spirit and the loner sports Lee's male characters choose to do, evaluates the author's depiction of Asian American manhood against the "non-Christian, non-feminine, and non-immigrant" Asian American sensibility defined by Frank Chin, Lawson Inada, and Shawn Wong in their anthology of Asian American literature, *Aiiieeeee*. I argue that through his male characters' inability to maintain relationships with women, Lee privileges an interdependent world view over an independent one.

Christiansen, Steen Ledet, Associate Professor, Aalborg University

"Digital Skin: Black Colors in American Cinema"

In *Racecraft* Karen and Barbara Fields shows how race is a social practice, an action that transforms its target into a delimited object. Race is also a material, technological practice, invisibly evident in the development of film technologies optimized for white skin color. Darker skin tones reproduce

poorly in industry standard practices, ranging from film stock, three-point lighting, make-up techniques, and color saturation. Whereas Arun Saldanha argues that the human phenotype participates in the machine assemblage of race, so too do film color technologies. The question of color in cinema has recently become a field of intense scrutiny, primarily due to Hollywood's shift to digital filmmaking. Color tones and saturation levels are different for digital cameras, but can be more light sensitive, while digital post-production allows for greater manipulation of color levels.

However, we also see digital color and light as an active choice by filmmakers. Steve McQueen, who has been preeminently interested in the human body throughout his career, films black skin sumptuously in *12 Years a Slave*, able to capture different skin tone ranges under vastly different light settings: from high sun to candlelight. Similar strategies are used in a range of recent black films, such as *Fruitvale Station*, *Mother of George*, and *Restless City*. Arguing from a new materialist perspective, this paper will discuss the use of digital color as resistant strategies in black American cinema.

Cory, Erin, Postdoctoral Fellow, University of Malmö

"Local Color: Trading on Culture in Immigrant Communities"

The term "local color" has been used, in academic and popular texts alike, to address regional literary, culinary, and artistic idiosyncrasies. A globalized world, however, requires that we reconsider such descriptors. In this paper I bring together migration studies and performance studies to argue that far from mere regionalism, the idea of "local color" undergoes a reconfiguration in diaspora, becoming a critical pivot on which people's identities, livelihoods, and sense of security hinge. Taking a small but robust Chaldean community in San Diego's east county as its case study, this paper considers "local color" as a potential lens through which to consider the precarity of immigrant lives in an era of unprecedented global migration. How do immigrants deploy and perform "local color" to ensure the economic and cultural survival of their communities? Is there a "saturation point" at which local color renders the community vulnerable, or a diffusion of color that makes individuals susceptible to internal critique? At stake in this small study is a deeper understanding of how immigrants represent, perform, and maintain their own communities in the face of increasing surveillance and pressure to integrate into their adopted cultures.

Cupic, Simona, Professor, University of Belgrade

"The Colors of the Presidential Portrait: JFK by EdK (1963)"

In the Palm Beach "Winter White House" from December 28, 1962, intermittently until sometime in early January 1963, Elaine de Kooning started to work on a series of preparatory sketches for a portrait of President John F. Kennedy. The occasion marked one of the rare times that Kennedy sat for an artist, other than a photographer, during his presidency. Recalling their first meeting, Elaine de Kooning said, "He was incandescent, golden. And bigger than life." The colors of many of her likenesses of Kennedy, reflect her first impression: light, golden yellow, bright orange, whizzing green and blue, and a lot of whiteness combined with a wide, free stroke.

Accepting the choice of Elaine de Kooning as the author of the presidential portrait signaled the promotion of modern art as an affirmation of the new value system. "JFK by EdK" was a visualization of the idea of the new frontier, the ideal image of the 1960s, the portrait of the evolution of an era. Painted for the Harry S. Truman Library in Independence, Missouri, it also functions as a symbolic road that American modern art crossed in the short period from Truman to Kennedy.

The proof of Elaine's modernity we especially find within the decision not to paint any of the symbolic objects that would offer the facilitated understanding of the president's identity. The painting contains no ornamentation, no history, no ruler's insignia, not even the patriotic colors —

just a personal awareness and the memory of the moment (and the colors) when she saw him. We see a book, a gray flannel suit, a tie, the usual 1960s outfit, accoutrements of an era and not of rank. Yellow, green, orange, gray, instead of blue, red and white. Elaine de Kooning ultimately won the invisible fight of sophisticated manipulation of sight through which she confirmed her own domination over painting while simultaneously offering a model of a new—contemporary—official painting of a president.

Curry, Elizabeth, PhD Candidate, University of Oregon

"Dwelling in Structures of Whiteness in an All-Black Town: Architecture in Hurston's *Their Eyes Were Watching God*"

The American housing boom of the early 20th century cultivated, and perhaps manifested, what Jean Baudrillard calls the "semi-hermetic family group" within the "boundary markers...known as home." Readings of early-20th-century American literature, however, have not yet fully acknowledged the unprecedented nature of this architectural profusion and its expression in novels. Nor have examinations of architecture in modern literature accounted for the ways in which the American terrain became further marked by architecture that instantiates ideologies of white, patriarchal, bourgeois predominance. I read Zora Neale Hurston's novel *Their Eyes Were Watching God* (1937) and its depiction of the construction of Eatonville (one of the first incorporated African-American communities in the US) for its uneasy representations of residential architecture. I suggest that Hurston notes how new construction in Eatonville demarks limits and prescribes new modes of labor and confinement for African-American women. Through its descriptions of material spaces, this novel questions ideas of racial transcendence, national belonging, and political equality implicitly (and materially) promised through architectural assimilation and home ownership for African-Americans in the early 20th century.

Drawing on the work of George Lipsitz, I read place, property, and possession as racialized ideologies and practices that architecturally structure pluralism in a way that privileges whiteness in American culture. American home life—the privately owned, spatially cushioned dwelling—became (and continues to be) a social imperative that Hurston illustrates as imposing continual debts on African-American communities, while also insulating individuals from one another and from the local environment.

Dayal, Samir, Professor, Bentley University

"Chromatic Critique: A Prism for the Study of Asian American Literature"

Multicultural discourse often deploys "culture" as a *displacement* for "color," indirectly reinscribing DuBois's "color line." The recourse to "color blindness," reentrenching color hierarchies, is equally problematic. In this paper I argue that a "chromatic critique" provides a prism to analyze the color hierarchies Asian American studies seeks to contest, denying *and* simultaneously affirming the *visual* signifiers of Asian Americanness. My outline of a chromatic critique as a contribution to Asian American literary and cultural studies is developed through a study of the "colorful" spectrum of Asian American literature--John Okada's *No No Boy*, David Henry Hwang's *M. Butterfly*, Andrew X. Pham's *Catfish and Mandala*, Chang Rae Lee's *Native Speaker*, Jhumpa Lahiri's *In Other Words* and others. Chromatic critique interrogates the dominant-hegemonic status of whiteness in "intersectional" analysis. It also sheds light on *internal color hierarchies* within Asian American formations—intra-group *color* distinctions reinforcing and naturalizing color hierarchies, risking intra-ethnic "racism". Though Asian American studies must negotiate and problematize the ontology of color and the epistemology of identity and essence, it must also accommodate a transnational dimension, particularly the deconstructively "supplemental" role of *diaspora*. A chromatic critique, I further suggest, can offer strategies for challenging the semiotic system of "American Color," engaging issues including the epistemological value of a "subjectless

discourse” for Asian American Studies and the theoretical value of annexing a critique of whiteness--as a normative *chromatic* regime--to a broader *transnationalist* critique of Eurocentrism and unipolar globalization.

Delikonstantinidou, Aikaterini, PhD Candidate, Aristotle University of Thessaloniki

"Brown *Medeas*: Latino/a Mytho-Plays Reconfiguring *Mestizaje* for the 21st Century"

One of the Greek tragic myths that has proven to be remarkably responsive to a variety of sociopolitical quandaries and imperatives as well as to ethical concerns and conundrums—often involving individual and collective suffering—is that of Medea. This partly accounts for the fact that it has received a number of feminist, postcolonial, and other alternative readings across time and space. Interestingly, since the late nineteenth century Medea has become one of the most popular Greek tragic figures on the U.S. stage, while from the late 1970s onwards a rash of new *Medeas* has taken the U.S. theatrical scene by storm. Yet, whereas due attention has been granted to the black *Medeas* (whether African, Africa American, Caribbean, or otherwise) of the post-1970s U.S. stage, the brown *Medeas* of contemporary Latino/a theatre have drawn much less scholarly interest. In the present paper, I will examine three brown *Medeas*—namely *La Malinche*, by Carlos Morton (1996-97), *The Hungry Woman: A Mexican Medea*, by Cherríe Moraga (2002), and *Mojada: A Medea in Los Angeles*, by Luis Alfaro (2015)—as important instances of fin-de-siècle and post-millennium Latino/a mythic revisionary drama representing a later phase in U.S. identity politics than do most of the black *Medeas*. These brown *Medeas* embody and promote a new, critical, yet inclusive and flexible *mestizaje* ethos that calls for and brings forth a new cultural reality which endorses hybridity and transculturation; which no longer rejects cultures like the Greek—often excluded as the hegemonic Other of the Latino/a paradigm—in its effort to construct a meaningful mythico-cultural past for Latin/o/a American *mestizo/a* people(s); and which preserves its therapeutic and even emancipatory value without devolving into a narrow ethnocentrism, ethnic/racial essentialism, or masculinist/heterosexist nationalism.

Delmas, Lise, PhD Candidate, Brest University

"America in Shades of Black : Construction of an African American Visibility in the Photographic Work of Gordon Parks"

The American photographer and filmmaker Gordon Parks (1912-2006) is often celebrated as a man of many first times. He was, in 1941, the first black photographer to join the photography program of the Farm Security Administration. Eight years later, in 1949, Parks became the first African American to join the staff of photographers of *Life* magazine, where he worked until the early 1970s. As well as his career as a photojournalist, Parks acquired recognition in 1969 as the first black filmmaker to direct a motion picture for a major Hollywood studio (an adaptation of his 1964 semi-autobiographical novel, *The Learning Tree*). In all of these achievements, the essential qualifier seems to be the adjective referring to the color of Gordon Parks's skin : black. If Parks is nowadays recognized as a major American artist, it is, at least partly, because of his role as a trailblazer for the African American community. Yet, throughout his decades-long career, documenting the depth and complexity of black American experience for a predominantly white public, Parks strived to transcend what W.E.B Du Bois called the 'color line'. His photographs tried to reveal and inform rather than shock or provoke. This communication will seek to explore Gordon Parks's visual strategy in creating a new black visibility, at a time of political, social and cultural upheaval in the United States.

Dunaway, David, Professor, University of New Mexico

"Musically Red"

Whether “red” (meaning radical) originated from the Soviet Flag or from the matador’s cape American Communists waved in the face of fascist bulls in the Fifties, the term stuck. This presentation looks at “red” music in the U.S., in the twentieth century, specifically the labor and civil rights movements of the 1940s and ‘50s, and how they used and were used in making political songs. The presenter, biographer of Pete Seeger, reflects on the tenuous relationship between the Party and the musical Left: once they told Seeger to consider playing the clarinet, for example, to match the musical traditions of Eastern Europe, among whom the Party had considerable support. Would Seeger have made a better jazz performer than singing the political and environmental tunes for which he’s famous? What kind of political group would tell a musician what instrument they should play?

There was a tension between the immediacy of retail politics (and the songs needed to keep up with campaigns) and the challenge of creating music which would outlast the moment. Was music the force driving movements forward, like the tide Or was it the spume left behind from the revolutionary wave, the epiphenomena of political change—these questions were debated. And most important to understanding Communist tunes of the period—such as “The Red Boogie”—was the role the Federal Bureau of Investigation played in wire-taping, mail-stealing, and eavesdropping on the musicians who made this music. Thanks to a successful five-year suit against the FBI, under the Freedom of Information Act, the presenter has declassified files which detail this surveillance and deposited them in the Library of Congress. The tale of FBI agents chasing folksingers is oddly illustrative of the power of music in sustaining community.

Fjellestad, Danuta, Professor, Uppsala University
Swedish Association for American Studies (SAAS) Plenary Lecture
"Touching Color: Toni Morrison’s "Epidermal" Fiction"

Flavin, Francis, U.S. Department of the Interior
"New Perspectives on the Human Experience: Using Network Modeling to Enhance Interdisciplinary Research in the Humanities and Social Sciences"

One of the most exciting developments in the world of computer science in the last decade has been effectiveness with which graph modeling can be used to model and analyze social networks. Additionally, increasingly large quantities of data—about individuals, families, events, institutions, and places—are becoming available to researchers who study the human experience. The pairing of social network analysis (SNA) and large datasets (“big data”) will open up vast new terrain for exploring the human experience and provide strong incentives for humanists and social scientists to collaborate with computer scientists, mathematicians, and data scientists. This presentation will briefly survey the modeling techniques and analytical methods used for social network analysis. It will also look at several social science data sets, ranging from multigenerational families to multigenerational American Indian communities and show how the computer can illuminate patterns in networks that suggest important themes and trends how communities are structured and how they evolve.

Then, in keeping with the conference’s theme of “American Colors: Across the Disciplinary Spectrum,” this presentation will show how using *color* in social networks to represent community boundaries, kinship networks, and shared experiences can provide extraordinarily valuable insights to sociologists, anthropologists, historians, economists, and other researchers who study the human experience.

Freij, Maria, Senior Lecturer, Kristianstad University
"The Many Colours of the Expatriate Poet: Lars Gustafsson's "Austin, Texas""

Swedish poet Lars Gustafsson's work during his expatriate stint in America for over twenty years provides fertile ground for investigation. The additional impact of spatial dislocation on the expatriate writer atop the temporal displacement of the passage of time manifests in an internalisation of the childhood landscape, its colours, scents, and experiences, and their projection onto other spaces. The ever present, ever distant, childhood, and the quest for homecoming, are key themes in Gustafsson's "Austin, Texas," which is the focus of this paper. The use of colour in the poem is poignant: the solitary trumpet playing "blue as night", "sunrises when the whole world is on fire", and beards, first black, then white, as time passes. The rise and fall of light and darkness lends itself to be read alongside the passage of time, and the fragility of space. Rather than notions like *Heimweh* or *Maladie du Pays*, the twofold loss discussed here addresses the notion of an identity that can only come into existence in the (imaginary) homeland. Faraway Sweden, and (deteriorating) Austin, Texas, are lost and found places within the fragile space of the poem. Gustafsson's deceptively simple and sparse diction becomes the vehicle for a complex layering of time, space, and (re)invention of self: in Austin, before darkness falls again, and the glass fronts of the office buildings become "black as the river", the homeland lost is briefly recovered.

Gardner, Sarah E., Professor, Mercer University, Georgia

Roundtable: "The Field of Honor"

Contribution: "*Honor in Red: "The Secret of Vengeance": Honor and Revenge in Andrew Lytle's *The Long Night**"

Full description of the Roundtable

Participants:

Sarah E. Gardner, Mercer University

Todd Hagstette, University of South Carolina Aiken

Kathleen M. Hilliard, Iowa State University

Anna Koivusalu, University of Helsinki

Lawrence T. McDonnell, Iowa State University

This roundtable discussion will feature five contributors to the recent essay collection titled *The Field of Honor: Essays on Southern Character & American Identity* (University of South Carolina Press, 2017, Eds. John Mayfield & Todd Hagstette). Drawing on their contributions to the volume, panel participants will consider the full spectrum of honor that appeared in the American past, thus offering revision and elaboration of existing assumptions about the monochromatic function or limitations of honor in American culture. The reach and foci of these discussants' work will encapsulate the current state of honor studies, offering a kaleidoscopic gaze, while anticipating the field's future development. How, the panelists will ask, has scholarly understanding of honor changed in the third of a century or so since the foundational works of Bertram Wyatt-Brown, Dickson D. Bruce, and Edward L. Ayers. Drawing on a wide array of methodologies and disciplines, ranging from literary analysis through legal history to gender studies, the volume highlighted in this panel will challenge the traditional southern and antebellum location of honor studies in the United States; ultimately, the panelists and other contributors to the collection will demonstrate the many ways in which "the South" and "the North" in America were not as fundamentally different culturally as the older literature suggests. The work to be discussed will blur boundaries in a thought-provoking way, especially through considerations of honor and the marketplace, violence, the law, and their literary and behavioral refractions in post- as well as pre-Civil War America. Honor will emerge as a "tool" used to negotiate modernity's challenges rather than as a rigid tradition and set of assumptions expressed in rules and rhetoric. Its appearance will

be prismatic, revealing previously unexplored contexts, populations, venues, and periods. We anticipate that this will be a colorful discussion that will expand the international dialogue on this often described but still not fully understood value, as well as its influence on southern character and American identity.

Ge, Yuwei, PhD Candidate, Philipps-Universität Marburg

"Women in Red/Black: Colors and Female Political Leadership in American TV Series"

Female politicians, although being a minority group in the political world, have brought many colors to this field of politics. When thinking about the color relating to female politicians in the United States, one image which is very likely to appear in our mind is the image of Hillary Clinton, dressed in beautiful and stunning red suit, standing out amidst a group of male politicians all dressed in formal black. In contemporary American history, there are many colors which have been used to represent women suffragists and feminists, such as green, yellow, purple, white, and gold. Alongside these symbolic colors standing for women, what we can see are also the spirit of democracy and equality, the diversity of ideas and perspectives, and the prospect for a better future. The present essay aims to investigate the visual presentations of colors relating with the female politicians in American TV series, such as Alicia Florrick in *The Good Wife*, and Claire Underwood in *House of Cards*. Although sharing similar experiences as well as professional goals, Alicia Florrick and Claire Underwood are two very different women in many aspects—Alicia in red and Claire in black. The contrast of red and black leads to my discussion of how these two colors underline the stereotypical contrast of femininity and masculinity of the presentation of female images in political TV series. The research theories and methodologies of this essay combine visual culture studies, American TV series studies, and gender studies. The research objective is to interpret how popular culture views and presents female politicians and leaders in the political field, how gender stereotype works in these visual presentations, and whether there are breakthroughs which no longer limit or restrain women's images.

Gerits, Frank, Lecturer, University of Amsterdam

"The American Politics of Pity on the Black Continent (1961-1975)"

The 'American Politics of Pity' explores the cooperation and competition among non-governmental development agencies, religious organizations, trade unions and state-run foreign aid agencies from 1961 to 1975 within the context of a dwindling belief in modernization and the advent of dependency theory in the United States. An area of high symbolism for the NGO community, Africa, will be the main geographical focus of this paper. Specifically: CARE activities in Ethiopia and the emergence of hunger as a security challenge are the topics of research. To understand why NGOs became so successful as the belief in state-led modernization plummeted in the mid-1960s the interaction of different types of organizations will be studied. Specifically, the Cooperative for American Remittances to Europe (CARE), Church World Service, the American Federation of Labor-Congress of Industrial Organizations (AFL-CIO) and the Peace Corps are the selected case-studies.

NGO fund raising campaigns, the relationship between the state and NGOs and the links between NGOs, trade unions and religious organizations are the three topics that will be examined. This paper allows for a better understanding of the role NGOs played in the Cold War, broadens the understanding of trade unionists as aid workers and provides insight in the rise of neoliberalism. The offering and political use of food aid, education, the promotion of human rights and the construction of health care infrastructure – what is called here the politics of pity – created an arena where state and non-state actors fought over what development in Africa was supposed to achieve.

A broader cultural understanding of the American NGO enterprise relies on a dual working hypothesis. First it is argued that development NGOs – consciously or unconsciously – exploited the cynical views on modernization of the late 1960s in fund raising campaigns and negotiations. A preliminary reading of the sources further suggests that state institutions such as the United States Agency for International Development (USAID) collaborated, but were also irritated by development NGOs that tried to convince the public that top-down modernization had created continents haunted by hunger and poverty. Moreover, NGO officials began to establish ‘best practices’ in an attempt to defeat their most important competitors: trade unionists, religious organizations as well as state agencies such as the Peace Corps. Connecting the intellectual history of the 1970s with the Cold War dimensions of NGO scholarship requires us to answer three questions: First, how did dependency theory affect the policy-making of CARE and the US-government? The ties between modernization theorists and policy officials in the 1950s and 1960s have been thoroughly studied. How changing views on modernity permeated decision making is under-analysed. Second, which role did governments want to play from the mid-1960s onwards? Why did NGOs get intrusted with the task of development? Conversely, how did NGOs utilize the capabilities of the state? How much did Cold War tensions influence the NGO strategy? Third, how did development NGOs exploit the criticism of modernization theory in fund raising campaigns and negotiations? Is the so-called ‘Gresham’s law’ – the assumption that NGOs will increasingly prioritize fundraising over long-term development planning – an empirical reality with historical roots? In what ways and why did governments, NGOs, trade unions and religious organizations cooperate or compete with each other?

Goddard, Joe, Associate Professor, University of Copenhagen

"Down the Rabbit Hole with Hillary and Donald: Six Months after the Presidential Election"

This paper explores the general election held in November 2016 which saw Donald Trump and Hillary Clinton in competition to assume the nation’s highest office. It asks whether the 2016 election campaign and its ultimate outcome lie within the realm of the expected within American politics, or whether the election signified a marked change in both the electorate and in politicians’ attempts to harness that electorate. Trump and Clinton tended towards the conventional in some ways, in that both attempted to gather together support from within their parties, but exceptional in others, in that political novice Donald Trump and the nation’s first woman candidate for the presidency Hillary Clinton met toe-to-toe. Using a range of sources and interpretations within the public domain by journalists and experts since the election, the paper will attempt to make sense of the results and close by asking what the results might mean for coming elections: might they be as psychedelic as 2016?

Godfrey, Alice, PhD Candidate, Bordeaux Montaigne University

"Reclaiming Colours: Identity Building Process in Maya Angelou, Andre Lorde, and Olive Senior"

Throughout the 20th century, colour is seen as a divisive issue as well as a reason to rally or unite, that is dealt with at length by Afro-American and Caribbean authors. Studying Angelou, Lorde and Senior’s use of colours in their literary works emphasizes how the use of colours is one of the keys of their identity building processes.

The most obvious example might be skin colour, which is capitalised and linguistically formalised into an aspect of one’s identity. Colours thus differentiate and can lead to ostracism and racism sometimes leading to other types of discriminations. Confronting these authors emphasizes the importance of deconstructing Manichean views. Furthermore, postcolonial studies and black feminist critique highlight the links between colours and power. As such, one could wonder to what extent is colour depicted a strength and weakness in their writings from the Caribbean and North America?

Focusing on Angelou, Lorde and Senior, this presentation would show how colour is used as a pretext to weaken or strengthen and a pretext to ostracise. Through their different writing processes colours are reclaimed and transformed as a new source for unity and acknowledgement. While Audre Lorde uses colour as political force, Maya Angelou adds on to using it as an aesthetic force. Furthermore Olive Senior reminds us of colours' power within nature. As such, through their distinct perspectives (poetry, life-writing and essays), all three authors show how reclaiming colours forms part of their own identity building process.

Goldfield, David, Professor, University of North Carolina-Charlotte

"The 2016 Presidential Election: Is Class the New Race in American Politics?"

The paper will focus on the class divisions evident in the voting patterns for both the Republican and Democratic presidential candidates. These divisions manifest themselves within racial and ethnic groups more than between them. For example, during the 2012 presidential election, Barack Obama received a majority of the white working class vote in Pennsylvania, Ohio, Michigan, Wisconsin, and Iowa. He won all five states. During the 2016 presidential election, Hillary Clinton lost the white working class vote in all of these states, and the states as well. While some analysts have claimed "white backlash" or overt racism as the prime motivators of these voters, it is unlikely that, during the four years between their votes for Obama and their votes for Donald Trump, these white working class voters suddenly transformed into rabid racists. My analysis offers a different explanation, one based both on class politics and on the transformation of the Democratic and Republican parties over the last thirty years.

Gomer, Justin, Assistant Professor, California State University, Long Beach

"We Are What We Were: Reagan and Hollywood Imagine Our Colorblind Past"

While "color" defines America, and the United States remains racially unequal in virtually every social indicator, the racial project of colorblindness has proved the most influential racial ideology in the post-civil rights era. I define colorblindness as a "race-neutral" ideology that incorporates much of the language of Dr. Martin Luther King's "I Have a Dream" speech, that "All men are created equal" and should be judged on the "content of their character, not the color of their skin," in order to challenge race-conscious government programs, aimed at eliminating racial inequality.

My talk will examine two key actors in the rise, or "life," of colorblindness—Ronald Reagan and Hollywood. Together, the Reagan Administration and the film industry reveal colorblindness as a racial project that was shaped largely through struggles over American memory that relied on the union of Democrats and Republicans (i.e. Red & Blue).

I will begin with an overview of the emergence of colorblind ideology in the 1970s. From there, I will examine the establishment of the federal Martin Luther King Jr. Holiday by Ronald Reagan in 1983. I then conclude by exploring the manner in which Hollywood took up Reagan's project of imagining a colorblind American past through their representations of black freedom struggles—i.e. abolition and civil rights. To do so, I will offer close readings of select scenes from two films—*Glory* (1989) and *The Long Walk Home* (1990).

Beginning in the latter half of the 1980s, Reagan and the movies frequently represented civil rights and abolition as driven by a colorblind ethos. For Reagan, the efficacy of this project was clear; for Hollywood, perhaps less so. Yet together, the re-imagining of colorblind black freedom struggles by both factions proved integral to the growing influence of colorblindness, which had become and would continue to be the driving force behind dismantling key civil rights programs in the post-civil rights era. Hollywood has played an integral role in the "life" of the discourse both at the level of narrative and, more importantly, aesthetics. Hollywood has, in the period since the 1970s,

developed what I term a “colorblind aesthetics,” that has proved instrumental in the growing influence of colorblind ideology.

Graulund, Rune, Associate Professor, SDU

"Expanding the Speculative Spectrum: H.P. Lovecraft and "The Colour out of Space""

Looking at the writer of horror and weird fiction H.P. Lovecraft in the light of ‘American Colors’, it is hard to ignore the question of race. Openly racist, Lovecraft would in many of his stories describe Africans, Jews and others in highly disparaging terms, complaining of their detrimental effect on Anglo-Saxon culture, blood and white skin. However, while miscegenation and (fear of) multiculturalism are central themes of his authorship, Lovecraft’s horror of color and race extends far beyond the human. Indeed, with most of his fictional universe constructed around the mythology of an alien race too outlandish for the human mind to comprehend, the effect of Lovecraft’s horror relies on descriptions of alien anatomies that are at one and the same time shockingly and overwhelmingly present while also despairingly opaque. The extra-terrestrial beings encountered by Lovecraft’s protagonists – ‘Elder things’ so alien to the human mind that most of his characters go insane at the mere sight of them – are inevitably always described as being ‘indescribable’, ‘unspeakable’ and ‘unnameable’ (even as he goes on to do just that).

With this in mind, it is telling that one of the most effective of Lovecraft’s stories of extra-terrestrial horror revolves around color. In ‘The Colour out of Space’, a meteorite from ‘out of space’ begins affecting the local crops and populace with a color that supposedly lies outside the spectrum of the eye. In pointing to color as a way of delineating difference and otherness, then, Lovecraft returns to his typical trope of that which is ‘unspeakable’ and ‘unnameable’. Yet he also eschews his telltale obsession with the otherness of the physical body (the swarthy skin of immigrants/the tentacled faces of monsters) in order to replace it with a ‘riot of luminous amorphousness, that alien and undimensioned rainbow of cryptic poison from the well—seething, feeling, lapping, reaching, scintillating, straining, and malignly bubbling in its cosmic and unrecognisable chromaticism.’

The talk will present a reading of ‘The Colour out of Space’ as of the cosmic chromatic chaos of Lovecraft’s authorship in the light of color, difference and otherness.

Greenhill, Jennifer, Associate Professor, University of Southern California

""Where Black Is Too Beautiful": Gordon Parks’s Atmospheres of Color"

‘I want a continuity of beautiful pictures and beautiful movement,’ Gordon Parks is quoted as saying about his first feature-length film, *The Learning Tree* (1969), in a *Time* magazine piece entitled ‘Where Black Is Too Beautiful.’ Reviewing the chromatically vibrant and lush visual language Parks uses to tell his autobiographical story about racial prejudice in the American Midwest, the *Time* critic draws attention to the politics of beauty in the film, which Parks structures according to an expansive understanding of color. Experimenting with a host of techniques that dynamized color in various ways, Parks put pressure on the restrictive social and political contours of color that he negotiated as an African American artist, extending and refining the strategies of the color work he produced for *Vogue* fashion spreads and *Life* magazine photo-essays. This paper brings these seemingly disparate bodies of work together to explain color’s complex significance to Park’s aesthetic and to late 1960s American culture more broadly.

Gretlund, Jan Nordby, Associate Professor, SDU

"Multi-Colored Southern Fiction"

Gretlund has published numerous books and dozens of articles on Southern books and Southern writers. Writers include William Faulkner, Eudora Welty, Walker Percy, Flannery O’Connor, Barry

Hannah, Ernest Gaines, Shelby Foote, Cormac McCarthy, Natasha Threthaway, and several others. All these writers, and more contemporary ones may be included for comment and presentation, and although “color” immediately makes one think in racial terms, the colorful, lush, rich landscape of Southern fiction should also be addressed. With the emphasis on McCarthy’s novels *Child of God* (1973) and *The Crossing* (1994), and with some reference to his later plays *The Sunset Limited* (2006) and *The Counselor* (2015).

Flannery O’Connor once wrote a note to herself (unpublished) that said: “to know oneself, is to know one’s region” [Dunn 239A, p. 10]. It is obvious that a writer’s relationships with her/his region, place, and home change over the years. The early Cormac McCarthy of South-Eastern Tennessee carefully describes the world he sees it in terms of ‘the world *and* I,’ e.g. in his novel *Child of God*, which is about a man who does not fit into the world around him, although he very much wants to. This is the early McCarthy, who saw himself as a potential part of the world he wrote about, and yet felt somewhat apart. McCarthy’s border novels and plays closer to the present describe a move from ‘the world and I’ to ‘*the world is in fact oneself*’! The trilogy called ‘the border novels’ highlight even more despicable human behavior than the earlier fiction. McCarthy’s finally very Christian thinking becomes clear in *Cities of the Plain* (1998) and in the plays, in which ‘the world’ *is* in fact oneself.

Guðsteinsdóttir, Guðrún Björk, Professor, University of Iceland

"The Colors of a “Happy Ending”: Kate Chopin and Mary E. Wilkins Freeman"

“And they lived happily ever-after” is the familiar formulaic ending of fairy tale and romance. In this paper I will examine how two women authors apply this formula for the happy ending in stories but add an ironic and subversive twist: Kate Chopin (1850–1904), in her companion stories “At the ‘Cadian Ball” and “The Storm,” and Mary Eleanor Wilkins Freeman (1852-1930) in “A New England Nun.” In their day, both writers were celebrated for their depiction of local color – Chopin for painting the ethnically diverse Catholic South in colorful hues and Freeman for her rendering of New England in the duller colors of the Protestant North. In later years, however, both writers have been reconsidered and celebrated for their feminist interrogation of their rigidly codified social environment. My paper will examine how the two authors throw into relief the colors of their respective localities, and of popular romance, problematizing both with gentle irony.

Habegger-Conti, Jena Lee, Associate Professor, Bergen University College/Western Norway University of Applied Sciences, President of ASANOR

Chair, the ASANOR Plenary Lecture

**Haberski, Raymond, Professor, Indiana University-Purdue University Indianapolis
Fulbright Scholar Roundtable: "Teaching American History in Denmark"**

For a full description of the roundtable, go to Bjerre-Poulsen, Niels

Haevens, Gwendolyn, Independent Scholar

"O well they picked poor Robin clean: Blues Mentality vs. the Scripted-Self in Ralph Ellison’s *Invisible Man*"

This paper explores the ambivalent attitude of Ralph Ellison’s epic novel towards American post-war society’s burgeoning cultural confidence in the therapeutic capacity of narrative. Based on textual analysis and a “blues mentality” for survival that Ellison develops in his critical essays, it argues that the novel posits an alternative sense of psychological healing than the prevailing norms and assumptions of the era. Specifically, this paper illustrates how the text problematizes standard notions of the self created and healed through narrative, and how it proposes utilizing the form and

philosophy of blues and jazz music to improvise with these designs. Ultimately, this paper attests to the continued relevance of mid-century literary responses to this vital debate by exploring how the text proposes enduring rather than curing psychological difficulty, as an ironically *performed*, rather than narratively *scripted*, self.

Hagstette, Todd, Assistant Professor, University of South Carolina Aiken

Roundtable: "The Field of Honor"

Contribution: "*Honor in Black*. Writing the Duel: Rhetorical Negotiation & the Language of Honor in the Nineteenth-Century South"

For a full description of the roundtable, go to Gardner, Sarah E.

Hartman, Andrew, Professor, Illinois State University

Fulbright Scholar Roundtable: "Teaching American History in Denmark"

For a full description of the roundtable, go to Bjerre-Poulsen, Niels

Hedstrom, Matthew S., Associate Professor, University of Virginia

Panel: "Political and Cultural Conflicts That Defined 20st-Century American Protestant Christianity"

Full description of the panel

Participants:

Raymond Haberski, Indiana University-Purdue University Indianapolis, chair

Matthew S. Hedstrom (University of Virginia)

Hilde Løvdal Stephens (Independent scholar)

Randall J. Stephens (University of Northumbria)

Deep and often vicious political and religious conflicts within America's Christian communities have defined both the faith of those on the left and the right. This panel will investigate the ways that anti-communism, early battles over the UN, and debates about the government and family profoundly shaped American religious communities. Such conflicts drew believers into new political and cultural realms. For individual abstracts, go to the names of the participants.

Hedstrom, Matthew S., Associate Professor, University of Virginia

"United Nations, Divided Nation: The Religious Battles over the UN in the US, 1945-1957"

The establishment of the United Nations in 1945, in the wake of the Second World War, stands as one of the great liberal political achievements of the 20th century. It marked both the culmination of decades of work toward an international legal and diplomatic order and the dawn of a new era in global relations. Yet it was more than a political achievement—it was a religious one as well. And just as the UN generated deep political controversy in the United States, it sparked fierce liberal-conservative religious battles as well. This paper tracks those debates and battles in the 1940s and 1950s, and uses the UN controversy as an opportunity to consider how liberal and conservative religious identities in the post-war US have formed not in isolation but rather in deep dialectical relation to one another. This paper concludes with an examination of Hammarskjöld's efforts to establish a meditation room at the UN, an episode that came to symbolize these deep and abiding liberal-conservative divides. This abstract is part of the panel, "Political and Cultural Conflicts That Defined 20th-Century American Protestant Christianity."

For a general panel description, see the first Hedstrom entry above.

Heikkilä, Niko, PhD Candidate, University of Turku

"Coloring Subversion, Visualizing Repression: The FBI's COINTELPRO and the *Black Panther Coloring Book*"

As social movements and radical activism fostered changes in the cultural and political climate throughout the 1960s, this also altered signals by which the FBI identified "subversive" threats. The initiation of the FBI's counterintelligence program against "Black Nationalist/Hate Groups" (1967) shifted the focus of "subversiveness" beyond communism and its red tint, while assuming the form of "black/hate"-based narrative – as the program's title suggests. My paper seeks to examine the ways in which this characterization manifested in repressive counterintelligence action against the Black Panther Party (BPP).

I will specifically focus on how the bureau's countersubversion played out in the case of the *Black Panther Coloring Book*. The coloring book, which includes graphic illustrations of Panther militants killing "pigs," was rejected as improper by the BPP. During the FBI's ongoing attempts to neutralize the BPP, however, FBI agents managed to uncover a copy of the book, and then produced and distributed it to strategically selected targets as an official BPP publication. I further examine the "black/hate" narrative by considering repressive possibilities within the visual narrative form of the coloring book and assessing it in the context of popular visual culture of the late 1960s.

Heiskanen, Benita, Docent Director, University of Turku

"Coloring the Presidential Election: Memes as Political Participation"

The Washington Post recently characterized the 2016 presidential campaign as "the most-memed election in U.S. history," a process that energized voters active in social media in unprecedented ways. This presentation discusses memes as a form of visual political participation. The visual imagery of memes, comprising text superimposed on an image, modified and remixed by users and circulated in social media, colors the most contested hot-button issues during the election cycle. Such imagery also serves as a means of influencing opinion outside of official political discourses. To highlight particularly controversial electoral issues, the presentation will focus on memes around individual candidates, campaign strategies, and the broader electoral process.

As brief, to the point, and quickly modifiable visual-textual messages, memes make it possible to call attention to contradictory or incongruous statements and events in real-time on Internet platforms that are within the users' comfort zones. In so doing, the act of meme-ing mobilizes a group of voters that would likely not be active in electoral politics, but now have a vested interest in the political process. With examples from both the Republican and Democratic campaigns, the paper demonstrates the intersection of grassroots activism and cyber-politics. As evidenced by the 2016 presidential election, memes enable users to rapidly take a stand on and react to developing political events, to provide alternative parallel discourses to mainstream media viewpoints, and to explicitly influence voting practices.

Heiskanen, Benita, Docent Director, University of Turku

Presentation and Debate: American Studies as Accompaniment

Full description of the presentation and debate

Participants:

Benita Heiskanen, University of Turku (chair)

George Lipsitz, University of California-Santa Barbara

Barbara Tomlinson, University of California-Santa Barbara

In their 45-minute presentation, George Lipsitz and Barbara Tomlinson will take point of departure in their article, "American Studies as Accompaniment," *American Quarterly*, vol. 65, no. 1 (March 2013):1-30. That article opens with the following paragraph: "This is no ordinary time for American studies. It has never been more difficult—yet never more important—to explain how the abstract idea of "America" works in the world, to analyze the social relations it both enables and inhibits, to examine both the bright promises and the bitter betrayals of egalitarian and democratic aspirations that are voiced in its name. At this moment of danger, scholars in the field are asking, where does American studies stand and what do we do now?" In their presentation, Lipsitz and Tomlinson will show how their piece relates to recent events, including Black Lives Matter and the presidential election. After the 45-minute presentation, there will be ample time for debate.

Helo, Ari, Senior University Lecturer, University of Oulu

"Politics in the Founding Era Historiography"

Even a cursory look at early American history writing conveys an oddly pejorative view of the notion of politics whenever the founding era is at stake. The political theorist Judith Shklar, for example, once argued that under the Constitution "bargaining replaces the tumult of popular assemblies, as order and freedom are reconciled *pre-politically*." If order and freedom were reconciled pre-politically in the Constitution, how should one understand Thomas Jefferson's efforts to persuade James Madison to incorporate the bill of rights into it or his struggle with Hamilton and Adams over the right interpretation of the document? Were his attempts perhaps post-political in character?

On a closer look, Jefferson, the quintessential American high priest of minimal government, tends to appear as elementally indifferent to the very concept of politics. According to the historian Gordon Wood, the "Jeffersonian modern virtue" that "flowed from the citizen's participation in society, not in government" should be distinguished from "participation in politics." Jefferson's attitude looks distinctly modern in being antigovernment, if not entirely anti-political—as if "citizen participation in society" has nothing to do with the concept of politics. In Joyce Appleby's legendary revisionist view of the Jeffersonian era, *Capitalism and a New Social Order* (1984), the forward-looking Jeffersonian liberals aimed at nothing less than a "retreat from politics." This paper will examine the American historians' general unwillingness to consider the founders as politicians and the scholarly repercussions of this trend.

Hieta, Eric, University of Turku

"Red Skins, Red Lands: Ethnographic Representation and the Politics of Indigeneity, 1930s–1940s"

What is indigeneity? Who gets to define it? Who gets to claim it? First, this talk will explore how representations of cultural difference, as well as narratives of travel and rootedness (i.e., modernism versus antimodernism), contributed to discussions of "Indian-ness" during a crucial period, the 1930s–1940s, when ethnographic representations of indigenous identity served as a means of critiquing changing ideologies. Scholars and activists at the time sought to reverse decades of assimilationist policies and argued for a unique cultural identity for American Indians, one that needed to be protected from the influences of mainstream society. In the wake of promoting a reservation system to protect local tribal identities, academics in no small part collected the data for later indigenous/ethnic resurgence movements. They also, however unwittingly, reinforced stereotypes of racial difference and cultural authenticity that American Indians still struggle against when voicing their identities. Do they/we look or act Indian enough? The tension between image and reality, imagination and social encounter, poses dilemmas for indigenous peoples and mainstream society alike and is at the very heart of studies on race and minority/ethnic relations. Second, the talk will situate the field of indigenous studies within the context of burgeoning

transnational movements, thereby highlighting the extent to which twentieth-century practices of ethnographic representation helped define indigenous peoples not just at a local level but also an international level. Archival sources reveal how international scholars of the time increasingly debated the politics of being and becoming indigenous, challenging the modernizing agendas of nation-states.

Hilliard, Kathleen, Associate Professor, Iowa State University

Roundtable: "The Field of Honor"

Contribution: "*Honor in Yellow: Bushels of Corn, Tubs of Trouble: Measuring Honor at the Pendleton Farmer's Society, 1823-1824*"

For a full description of the roundtable, go to Gardner, Sarah E.

Hinds, Matthew Fallon, Visiting Researcher, Danish Institute for International Studies

"Tangled Up in Red White and Blue: Bob Dylan's Rolling Thunder Revue of 1975 and Making America Anew"

This paper will discuss the American artist, Bob Dylan, and his 1975 Rolling Thunder Revue tour which – being far more than a folk rock concert - came to constitute a new national anthem for an America, which then - much like today – found itself at a definitive crossroads. By 1975, the “American Century” had been fully consecrated following the crises of Vietnam, assassinations, race riots, Watergate, and a lasting school of thought has summarized this period by emphasizing the theme of American decline. By analyzing the undertones of the Rolling Thunder Revue, this study offers an alternative perspective of a new kind of America emerging from the shadows, one that was compelled to move forward by dialing back. These concerts therefore unfolded within a context of America in the full bloom of change. Politically, the country was undergoing a shift in thinking with respect to curtailing executive power, the fundamental reassessment of American hegemony, the growth of the human rights agenda in US foreign policy, all playing alongside Jimmy Carter's road to the White House. Further still, an occasion like Dylan's Rolling Thunder Revue tour, and its deeper lineage to the recesses of American history and cultural place, will give pause to scholars, reminding them that the meaning of a term like “American exceptionalism” stretches far beyond the banks of the Potomac. On this note, this study aligns with the conference's intrinsic aim of encouraging scholars to embrace a multi-disciplinary approach towards their research.

Hjorthén, Adam, Postdoctoral Fellow, Stockholm University

"Swedish-American Genealogy on Twenty-First Century Television"

Between the 1840s and 1920s, some 1.3 million Swedes emigrated to the United States. The emigration created deep and enduring connections between the countries, both as a result of the Swedes who stayed in America and of those (roughly twenty percent) who returned. It also gave rise to a sense of Swedish-American relatedness based on notions about ancestral relations that span the Atlantic.

Acknowledging how ideas about Swedish-American genealogical connections has evolved since the end of the mass migration, this paper investigates how transatlantic ancestry is imagined today. More specifically, the paper analyzes the Emmy Award winning TV-show *Allt för Sverige* (“The Great Swedish Adventure,” 2011-). Each season, *Allt för Sverige* follows a group of Americans of Swedish descent who travel to Sweden to discover their family history. The show provides television viewers with prime-time representations of emigration history and Swedish-American

relatedness. The paper demonstrates that the ideas about genealogy in the show are ambivalent, shifting between promoting a cultural constructivist and a biologicistic view on identity. Ultimately, however, the Americans of the show are “welcomed home” to Sweden because of their claimed “Swedish blood.” The possession of this blood governs the selection of which Americans that are casted in the show, and informs the participants’ feelings in their search for cultural and historical rootedness.

Howe, Larry, Professor, Roosevelt University

"Color-Struck in Toni Morrison's *The Bluest Eye*: Identity, Literacy, and the Color Line"

Looking back from our current historical position, W. E. B. DuBois showed remarkable foresight in predicting that “the problem of the twentieth century is the problem of the color-line.” However, DuBois’s concern was the discriminatory barrier that United States culture constructed between races. Another color-line has operated within African-American society itself. This intra-racial discrimination is a primary theme in Toni Morrison’s *The Bluest Eye* (1970). In this paper, I will show how Toni Morrison’s examines this phenomenon as a construction of multiple cultural processes, with literacy being chief among them.

The association of class with degrees of blackness has long been recognized. An entire sub-genre of African-American literature on the topic of passing suggests the attraction of approaching if not impersonating whiteness. In addition to highlighting this notion in the title of her play *Color Struck* (1925), Zora Neale dramatized the psychological implications of social acceptance based on a person’s proximity to the white standard of beauty. This implies an internalization among blacks of the aesthetic superiority of whiteness described by Thomas Jefferson in *Notes on the State of Virginia* (1787). However, Morrison’s novel interrogates the condition of being color struck as more than social psychology or cultural anthropology, attributing it to a problem of literacy. Opening her narrative with the Dick and Jane narrative, which was used to teach more than one generation of Americans to read, she suggests that the process of literacy entails much more than understanding the code of letters and words. Providing three differently formatted versions of this primer text, Morrison suggests that the process of becoming, or not becoming, literate entails the ability to see oneself within the normative framework of whiteness. *The Bluest Eye* then appropriates fragments of this “master narrative” as epigraphs of its chapters, particularly noting how the vividness of colors in the Dick and Jane primer become recast in the experience of working class and underclass African Americans in pre-war Lorain, Ohio.

In emphasizing literacy, Morrison’s text joins a long tradition of African American writing—from Frederick Douglass to Malcolm X—that has identified the intellectual awakening of literacy. However, *The Bluest Eye* is finally a tragic text about the cultural power that converts enlightenment into exclusion.

Howe, Larry, Professor, Roosevelt University

Fulbright Scholar Roundtable: "Teaching American History in Denmark"

For a full description of the roundtable, go to Bjerre-Poulsen, Niels

Huhta, Aleks, PhD Candidate, University of Turku

"Red Shade of Whiteness: Finnish-American Communists and the Race Question in the 1930s"

This paper examines how Finnish-American radicals were involved in the U.S. Communist Party’s (CPUSA) campaigning against racial chauvinism in the 1930s. The militant anti-racism of the interwar CPUSA has been thoroughly studied, but much of this scholarship has centered on the

party's English-speaking membership. The foreign-born members, who made up the majority of the rank-and-file well into the 1930s, have received less such scholarly attention.

This lack of scholarship on immigrant communists' involvement in CPUSA anti-racism is noteworthy. Previous scholarship has illustrated how the party leadership often blamed immigrant members of the white chauvinism that purportedly plagued the party ranks. It deemed the immigrant members as ethnically insular and lacking in internationalist spirit. We thus know much about how the party leadership perceived its supposedly parochial immigrant base, but we know less about how these immigrant radicals actually thought about race.

This paper addresses this gap in scholarship. It examines how Finns, one of the largest nationalities within the CPUSA, related to the party's anti-chauvinist politics in the 1930s. It discusses how these immigrant radicals understood the U.S. racial system and their own position within it. It addresses the antipathy that many Finnish communists felt towards black Americans but discusses also how engagement with CPUSA's anti-racism encouraged many of them to critically reflect on racial privilege. The paper contributes to studies on U.S. radicalism, race, and whiteness. By engaging with immigrant radicals' views on race, the paper argues, we can better appreciate the complexity of European immigrants' socialization into whiteness.

Høeg-Mikkelsen, Mads, MA Student, SDU

"Are the Yellow and Blue Dogs gone? The current state of the Democratic Party in the South"

It has been said that when Lyndon B. Johnson signed the Civil Rights Act of 1964, he believed that he "had handed over the South to the Republicans for a generation." Democrats, who would rather "vote for a yellow dog than a Republican", had then dominated the South for over a century. This all changed in just a generation so that the South is now considered Republican heartland with only a handful of conservative, "Blue Dog" democrats hinting at the party's former glory. This paper aims at outlining the state of the Democratic Party in the South and assess its potential. This will be done through an examination of how the base of the Democratic Party has changed in the South in the last 50 years, an analysis of how the Democratic Party is organized in the South today and a discussion of the Democratic Party's competitiveness in the South in the near future. This paper will combine analyses of demographics, voting patterns and electoral structures with examinations and discussions of recent Southern history and political developments. Topics, which could come under scrutiny in this paper is the immediate party realignment in presidential elections after the Civil Rights Act, the limited presidential election resurgences of Democrats lead by Jimmy Carter and Bill Clinton, the culture war cementing the realignment in Congress and the DNC's recent 50-50 strategy aimed at reconstructing the Democratic party at ground level. All this will be done in order to determine whether the Yellow- and Blue Dog democrats have disappeared for good or if a resurgence of Democrats in the South is imminent.

Höglund, Johan, Associate Professor, Linneaus University

Panel: "Horrorific Noir: Nordic-American Gothic Relations"

Full description of the panel

Participants:

Maria Holmgren Troy, Karlstad University, chair and participant

Johan Höglund, Linneaus University

Sofia Wijkmark, Karlstad University

This panel focuses on different relationships between American and Nordic Gothic in different media: TV series, movies, and literature. American horror and Gothic have had a large impact on Nordic productions, but at the same time Nordic Gothic – as well as Nordic Noir – has become extremely popular in the US.

One example of the latter is Stephen King's TV series *Kingdom Hospital* (2004), which is based on Lars von Trier's Danish TV series *Riget* (1994, 1997). In her paper, Troy will employ Linda Hutcheon's notion of transcultural adaptation in order to analyze some of the differences between King's and von Trier's TV series in regard to, for example, Gothic humor; the representation of the history of the setting, social institutions, the provincial vs. the urban, gender and class hierarchies; and media-specific features that guide the viewers' perception, such as the title sequences and musical themes that frame the episodes as well as the special effects, camera angles, and the color and quality of the footage.

Höglund's paper examines the violent B-movie Gothic of Swedish director Sonny Laguna. Inspired by, and frequently referencing, US splatter and gore cinema, Laguna explores a Nordic geographic and social context with the help of US gore and slasher cinema. Frequently set in the cabin endemic to low-budget US horror, the terror that rises to rend bodies asunder in Laguna's films is located in a complex historical past. *Madness* (2010) portrays the emigrant Swede (canonized in Swedish national literature) as monstrous redneck, and *Blood Runs Cold* (2011) and *Wither* (2012) allow horror to ascend from a Swedish mythological, underground past. Thus, Laguna's movies show a present that, in Gothic fashion, is rent asunder by a past that refuses to forget the violence and injustice whitewashed by historiography, and which demands terrible retribution exacted on the society that has neglected it.

Wijkmark's paper explores the relationship between violence, consumerism and ecology in the Swedish novel *Min röst skall nu komma från en annan plats i rummet* [*My voice will now come from another place in the room*] (2006) by Lotta Lotass. The author experiments with the Gothic subgenre of serial-killer fiction, particularly focussing on the American tradition, utilizing its critical potential to comment on the destructive forces of contemporary society. Lotass' novel conflates the graphic violence against the human body, performed by the character of the serial killer, and anthropogenic violence against nature, with the systematic exploitation of the environment through history. The setting, Las Vegas and the surrounding desert landscape of southwestern USA, is described in terms of a nightmarish Baudrillardian hyperrealism, the ultimate consequence of capitalism where simulacra has replaced reality and the fragmented non-identities of the serial killers can be regarded as mirroring this condition.

Höglund, Johan, Associate Professor, Linneaus University

"Wither the Past: The US Slasher and New Nordic Horror"

Höglund's paper examines the violent B-movie Gothic of Swedish director Sonny Laguna. Inspired by, and frequently referencing, US splatter and gore cinema, Laguna explores a Nordic geographic and social context with the help of US gore and slasher cinema. Frequently set in the cabin endemic to low-budget US horror, the terror that rises to rend bodies asunder in Laguna's films is located in a complex historical past. *Madness* (2010) portrays the emigrant Swede (canonized in Swedish national literature) as monstrous redneck, and *Blood Runs Cold* (2011) and *Wither* (2012) allow horror to ascend from a Swedish mythological, underground past. Thus, Laguna's movies show a present that, in Gothic fashion, is rent asunder by a past that refuses to forget the violence and injustice whitewashed by historiography, and which demands terrible retribution exacted on the society that has neglected it.

This abstract is part of the panel, "Horrific Noir: Nordic-American Gothic Relations." For a full panel description, see the first Höglund entry above.

Ivol, Ambre, Senior Lecturer, University of Nantes

"The Many Flags of Howard Zinn's Internationalism"

Historian Howard Zinn's intellectual trajectory offers a unique window onto the political colors of the American Left. His awareness about the narrowness of "whiteness" expanded during the 1960s thanks to his involvement in the Southern Black liberation movement as well as to voyages to Asia (Japan and North Vietnam) and France between 1966 and 1968. Such travels deepened his identification with various "others." Learning about the plight of victims – of racism at home and of war abroad – indeed triggered reminiscences about his own youthful superficial understanding of race, namely during his years in the US Air Force in World War Two which led him to take part in brutalizing acts of destruction that would haunt him for the rest of his life.

This presentation proposes to look at the turning points which led Zinn to deconstruct his *color-blind* fusion of patriotism and internationalism as an anti-fascist and to move toward a more coherent, ie *colorful*, internationalism which discarded any identification with the nation-state and the hues of the American flag. Special attention to Zinn's scholarly research and personal correspondence will be given, so as to shed light on the need to *decenter* Zinn's life trajectory, away from US-focused narratives.

Jensen, Mikkel, PhD Candidate, Aalborg University

"The Colors of David Simon's American City"

Since *The Corner* (2000), David Simon's productions have almost consistently analyzed the condition of the American city in relation to issues of race, class, crime, and deindustrialization. Especially *The Wire* (2002-2008) has been lauded by critics for its aesthetic qualities and political ambitions. While this paper also, to some extent, considers aspects of *The Wire*, it aims to broaden the perspective so as to also include Simon's other productions. As such, it examines how his latest effort, *Show Me a Hero* (2015), breaks new ground in his conception of the American City. This paper proposes that *Show Me a Hero*, though dealing with a real case of residential segregation in Yonkers, NY in the 1980s and 1990s, may well be read as a complimentary text to *The Wire*. I thus advance the claim that while *The Wire* represents a synchronic analysis of the contemporary American city, *Show Me a Hero* serves a diachronic, or historical, perspective, and in this sense, by reading these two series in relation to each other, there emerges a cultural critique that remains invisible to the audience if one does not read these television serials in the context of one another.

Jeong, Sangjun, Professor, Seoul National University

""Clash of Colors": Representing the Los Angeles Riots of 1992"

The 1992 LA riots was the first multiracial and multiethnic conflict in the US. The city was burned and looted almost for a week after the acquittal of four white police officers charged with the beating of Rodney King. More than fifty people died, and over 3,500 businesses were inflicted with total or partial damages, which amounted to more than 800 million dollars. For African Americans what happened following the verdict was an uprising and political protest rather than a riot.

Comparably, Hispanic immigrants participated in violence and looting, because they had experienced treatment similar to African Americans. Korean immigrants got hit the hardest economically. With no political power representing them, Koreatown was largely ignored by city politicians and the LAPD. Korean Americans felt they did not belong to American society and were betrayed by it. Within the Korean American community, the riots was a kind of a conversion experience that made Korean Americans re-examine what it means to be a Korean American in

multiethnic and multiracial American society. Chinese and Japanese Americans did not want to be lumped together with Korean immigrants as Asian Americans, blaming Korean immigrants for causing racial unrest. This paper delves into the significance of different ways of remembering and representing the LA riots by different racial and ethnic groups in literature, documentaries, solo performances and others with focus on their visions for building multiethnic and multiracial community.

Jeppesen, Torben Grøngaard, Museum Director, Odense City Museums

"Scandinavian-American Descendants Crossing the Color Line"

When Scandinavian immigrants entered the United States and Canada in the late 19th century and beginning of the 20th century only few got in contact with other races than the white. The Danes, Norwegians and Swedes settled in areas dominated by whites, the social contact was to other whites, and they married into their own race.

In the late 20th century and especially in the beginning of the 21st century more and more Americans cross the color lines, both in social contact and by interracial marriage. Based on data from American Community Survey, U.S. and Canada Census, General Social Survey, and Wisconsin Longitudinal Study, the presentation analyzes if and how Scandinavian descendants take part in the growing interaction between races in the modern United States and Canada.

First, the presentation will give an overview description of the situation and development from 1970 until today. Second, it will try to unveil factors which play an important role in the color line crossing. In the analysis, the focus will primarily be centered on independent variables such as settlement pattern, residential segregation, education, and socioeconomic status.

Juncker, Clara, Associate Professor, SDU, co-presenter with Anna Stecher

"Color Coding Art: Jacob Lawrence's *The Migration Series*"

American artist Jacob Lawrence combined in his *Migration Series* (1940-41) sixty paintings of the Great Migration with factual captions so as to interfere with racial injustice. This color-conscious young man helped create a new visual identity for a disempowered race. Jutta Lorensen sees Lawrence as "a painter who worked very consciously in the space of historical elision" (571).

Lawrence wanted to adapt American history to include African American contributions, and he wanted to bring about change. His interventionist aspirations surface not only in his topical choice of subject matter, the mass exodus of black Southerners to the North, but also in his choice of color and form. In "Fighting Blues," Leah Dickerman quotes from a 1972 interview with Lawrence, in which he recalls the multiple strands of African American culture he met in Harlem: "During the '30s there was much interest in black history and the social and political issues of the day—this was especially true at 306 [his studio]. It became a gathering place. . . . I received not only an experience in the plastic arts—but came in contact with older blacks from the theater, dance, literary and other fields. At sixteen, it was quite a learning experience. . . ." (Dickerman and Smithgall 16). The four divisions of the WPA cultural program—Writers, Theater, Music and Art—further inspired his formal innovations by drawing on various political and artistic sources. His colorful paintings move across image to text, sound, photography and film, so as to transfer and transform.

Kantrowitz, Stephen, Professor, University of Wisconsin-Madison

Fulbright Scholar Roundtable: "Teaching American History in Denmark"

For a full description of the roundtable, go to Bjerre-Poulsen, Niels

Kekki, Saara, PhD Candidate, University of Helsinki

"From Assimilation to Multiculturalism: Japanese American Community Change during and after Internment"

Internment disrupted the lives of some 110,000 Japanese Americans, including US citizens, for the duration of World War II. In addition to being excluded from their homes on the West Coast, however, many lost their former homes and enterprises and had to start their lives over after the war. Internment also had a very concrete impact on the communities: about 50% of those interned did not return to the West Coast.

This paper explores the social changes that took place in the Japanese American community as a result of the World War II internment and assimilation policy. My aim is twofold: on the one hand, to discuss the aims and results of the policies, and on the other, to introduce some of the new computer tools available for historical research.

In my study of the Japanese American internment period I am employing new methodology through the use of new computer software. Social network analysis has been a widely used method in the social sciences, but it has been little used in historical research. The increasing availability of digitized archival material and big data, however, are making it more appealing for historical studies as well. I will address some opportunities and challenges presented by the method for the study of history.

Kirk, John A., Professor, University of Arkansas, Little Rock

"Coloring a Crisis: Sixtieth anniversary reflections on the 1957 desegregation of Little Rock's Central High School"

Sixty years after the dramatic events surrounding the 1957 desegregation of Little Rock's Central High School, which led to President Dwight D. Eisenhower deploying federal troops to ensure the safety of nine black students, this paper offers a reflection on how historical and popular culture representations of events in Little Rock have located the school crisis within the context of the broader civil rights movement of the 1950s and 1960s. The paper examines how different approaches to the school crisis by historians from local, state, regional, national, and international perspectives have produced different understandings of the events that unfolded in the city. In many ways, the historiography of the 1957 Little Rock school crisis provides a microcosm of the wider trends that have shaped historical representations of the civil rights movement. The paper also explores how popular culture representations of the school crisis have influenced and shaped intellectual debate in a wide variety of media including theatre, film, essays, poetry and music. Finally, the paper assesses how and why various approaches to and representations of the school crisis have changed and developed over time, how they have affected the various meanings attributed to events in Little Rock, and how they shape our contemporary understanding of the episode and its relationship with other episodes in the civil rights movement.

Koegeler-Abdi, Martina, PhD Candidate, University of Copenhagen

"'White, but not quite white' – *Anna Ascends* (1920) and Syrian American Womanhood"

Early Arab migrant populations in the U.S. had a very complex position within the American racial color scheme. They could pass as 'white,' but due to the increasingly negative orientalist sentiments toward Arabs in the twentieth century Arab American communities remained in an ethnically ambivalent position: being perpetually 'white, but not quite white.' US popular culture particularly cast "Arabs" in highly racialized orientalist terms and in this context the musical *Anna Ascends* offers a fascinating case study to analyze not just the ambivalent racial situation of Syrian Americans in the 1920s, but also the intersections of race and gender in the representation of Syrian American womanhood. *Anna Ascends*, written by Henry Chapman Ford, an Anglo 'admirer of the

great Syrian race', presents a tale of uplift and successful assimilation centered on the Syrian waitress Anna. The musical casts Syrians as a 'model minority' that can quickly assimilate into American 'whiteness' and aims to fight against the growing spike in nativist sentiment that would lead to the cut off of further migration in 1924. However, despite the positive representations of Anna's 'whiteness,' directly linked to her mastery of the codes of True Womanhood, the musical also casts her in ethnic stereotypes with nods to minstrelsy and racialized specters of prostitution. My paper will explore the ambivalences in this 'not quite white' representation of Syrian American womanhood and link the musical's reception in the Syrian American press to the forgotten role of women in the development of Syrian American ethnic identity.

Koivusalo, Anna, PhD Candidate, University of Helsinki

Roundtable: "The Field of Honor"

Contribution: "*Honor in Blue*: "He Ordered the First Gun Fired & He Resigned First": James Chesnut, Southern Honor, and Emotion"

For a full description of the roundtable, go to Gardner, Sarah E.

Koval, Marta, Professor, University of Gdansk

"The Experience of Color as the Experience of Home in Marilynne Robinson's Novels about Gilead"

The paper will analyze the use of colors and light in Marilynne Robinson's trilogy about Gilead (*Gilead* (2004), *Home* (2008), and *Lila* (2014)) from the perspective of Wittgenstein's concept of color. For the characters of the novels, color (as well as smell) is one of the characteristics of home. Colors of garden plants, furniture and the play of sunlight and moonlight create the atmosphere of domesticity which is essential for the characters of the novel as home in the broadest sense of the word is the center of their world – either because they lost it or it is deteriorating, or because they don't have it. In *Remarks on Color*, Wittgenstein notices that everything in color seems to be an exception because it is an ever-changing phenomenon, thus ascribing a specific meaning to color is an attempt to give it an identity (III, §326). For Robinson's characters colors are closely linked to their personal experience of the past and family home as they knew it. Reconstruction of the past for Jack and Glory takes place through the reconstruction of the memory of colors from their childhood while for the old Ames the sunlight and the moonlight that fill the surrounding world with joy and beauty are only a reminder of the approaching end. For Lila, colors are part of her new happy and quiet life. In *Gilead*, the concept of color acquires an additional racial meaning: Jack's civil wife Della is black. His white protestant family would not accept her in their home. Thus color becomes an obstacle he will not be able to overcome because his home will not open to other colors.

Kreiberg, Julia Højme, MA Student, SDU

"Capitalism In American Protestant Megachurches: A Commodification of Religion"

The number of Protestant megachurches in the United States experienced a tremendous growth in the late 1970s and 80s, despite the fact that the phenomenon 'megachurch' can be traced back to the 16th century. This paper examines how and why Protestant megachurches experienced such sudden growth by illustrating and discussing the link between capitalism and Protestant Christianity; by identifying socioeconomic developments in the late 1970s and 80s; and by analyzing the connection between megachurches and big business. Sociologist Max Weber uncovers an historical and natural relationship between capitalism and Protestantism, to which Professor of History, Kevin M. Kruse, expound on the structural similarities between the two concepts. Furthermore the paper identifies religious instability and a growing consumer culture as two essential socioeconomic factors, which in part contributed to the megachurches' growth. The other contributing factor is asserted to be the analogy between megachurches and businesses. The paper concludes that the reason Protestant

megachurches prospered in the 1970s and 80s was because they were able to exploit their relationship with capitalism and implement business-like structural changes that attracted those people affected by the socioeconomic conditions. As a result, megachurches turned religion into a commodity.

Kolehmainen, Pekka, PhD Candidate, University of Turku

"From Neon-Tinted Extravaganza to Monotone Blandness: Depictions of Televised Music Award Shows and the Transformation of Musical Experience in the 1980s"

In this paper, I will explore the written depictions of televised musical award shows during the 1980s, focused primarily around the Grammys and the newly introduced MTV Music Awards, written for various forms of print media with particular emphasis on daily newspapers and other, non-music-centric magazines. My goal is to analyze how in the process of writing about these shows, the critics and columnists engaged with articulating differing and competing visions of not only the state of popular music in the United States, but also about contemporary culture in general.

Whether they saw the events as neon-tinted spectacles of empty commercialism, demonstrating the excesses and vapidness of modern popular culture, or conservative and monotone affairs incapable or unwilling to engage with more vibrant scenes and styles of popular music, the writers would tap into several layers of cultural critique, ranging from dynamics between industry and artists, through generational conflicts of rock music audiences (those who grew up during the 1960s versus the "MTV generation") to relationship between popular culture and the U.S. society at large. Over the course of my examination, particular focus will be placed on the presence of MTV and its cultural ramifications, as the emergence of MTV as a pop music "kingmaker" in the 1980s had brought along fears bordering on technological determinism. Many rock critics feared that MTV would negatively shape not only popular music but also its audiences, creating a generation who had lost the ability to experience music outside its audiovisual trappings.

Kolehmainen, Tuula, PhD Candidate, University of Helsinki

"Noticing *The Color Purple*"

"I think it pisses God off if you walk by the color purple in a field somewhere and don't notice it" (*The Color Purple*, 167). This is probably the most famous quote from Alice Walker's 1982 novel, *The Color Purple*. With the metaphor of the color purple, Shug refers to the importance of noticing and enjoying the good things in life, no matter how much one is struggling. The novel tells the life story of Celie, who, after having been abused by both her stepfather and husband, falls in love with her husband Albert's mistress. Considering the author's womanist activism and the protagonist's gender and sexual orientation, the criticism on this novel has understandably focused on the central female character. However, some early criticism argued that Walker represented African-American families and especially their men stereotypically, and it certainly seems that all the men in the novel are dominant, violent, and emotionally weak. In this paper, however, I argue that the fact that Albert's actions are filtered through Celie's eyes allows the readers to see the color purple in him from the beginning of the novel. Instead of causing readers to judge the male protagonist, the novel offers many ways of understanding the motives for his behavior. I shall argue that Walker's representation of Albert challenges a reading of African-American males as stereotypically violent by focusing on understanding through careful contextualization and the provision of knowledge and extenuating circumstances.

Kongerslev, Marianne, External Lecturer, SDU

"Precarious Desire: Yellow Women and Holosexual Tricksters as Proto-Speculative Fiction"

In the Laguna Pueblo literary tradition, one of the central culture heroes is Kochininako, Yellow Woman. Symbolic of resistance and survival, Yellow Woman symbolizes fertility and futurity. Her name illustrates the cultural and gendered connotations of colors, and ties her to central nature symbols of life and creation, such as corn and the sun.

This paper discusses Leslie Marmon Silko's use of color and desire in the alternative history novel *Gardens in the Dunes* (1999), focusing on the Yellow Woman imagery and Silko's articulation of land(scape) and desire. The novel portrays nature as a polysemic site of violent contest, pleasure, and survivance, a site where the vivid colors of nature evoke intense feelings in the women who observe them. Simultaneously, the natural world also forms the basis for the characters' formations of queer kinships that resist erasure and insist on survival and futurity. Thus, *Gardens in the Dunes* challenges settler colonialist discourses through an almost utopian (and paradoxically sometimes dystopian) version of the Southwest. By returning her main characters to their matrilineal community separate from the violent masculine society of the settlers and arrivants, Silko critiques US settler colonialism and offers a counter-narrative to the dominant narrative of Native erasure.

For a full description of the corresponding panel, "The Colors of Future Indigeneity," see Bańka, Ewelina.

Kristensen, Kristoffer Pagh Voss, MA Student, SDU
"Inequality at University – Academia Achillae"

Before an advanced age of technology, it made sense that the best students were the best within the field of reading and writing. Children in an early age who do not spend time on reading books, will have less chance to attend university later on, due to their low grades, even though they might be more intelligent than the fellow classmates. Very often it is colored people from certain communities who cannot attend university due to their grades or because of high tuition fees.

Universities today have reached a level where teachers earn money on writing and selling books, and are paid by the number of pages they write, not the knowledge they pass on. Universities have a universal responsibility, in order to work towards a future where the brightest students can attend, regardless their ability to read and write, their color or community relations. We are on the break of entering a world of machines with voice-controlled computers, mindreading technology, Artificial Intelligence that can understand our thoughts before we think them, and 3D teaching abilities in classrooms. Computers with 3D possibilities might lift books and theories in 2D to a new level, where reading and writing no longer will be a necessity. Universities create inequality in society by upholding social norms where it is not necessarily the brightest students who can attend university. Furthermore, Universities holds back advanced technology development by focusing on books as the most important mean to gain knowledge.

Lahti, Janne, Adjunct Professor, Finnish Cultural Foundation Fellow, University of Helsinki,
Editor of *American Studies in Scandinavia*
"Settler Colonialism and Violence against Indigenous Peoples in American and German Empires"

Blending comparative and transnational approaches, my paper zooms on the "dark side" (massacres, war, extermination) of settler colonial projects in the American Southwest (Arizona and New Mexico) and in German Southwest Africa (Namibia). It addresses the ongoing debate by American historians of whether there was a genocide committed against Native Americans, while it also reformulates the German history debate of whether the Herero genocide was a prelude to the Holocaust by looking instead to spaces and connections between empires. It shows that extreme violence was closely linked with the obsessive emphasis in settler societies with notions of "civilization" and "respectability" in both the American and German empires. It also shows how the

negotiation over the parameters and shapes of violence was constant in both empires, but had quite different connotations, trajectories, and outcomes in each case.

While the U.S.-indigenous conflict took a turn toward extermination of the Apaches with the increased settler influx in the early 1860s, alternate policies of diplomacy, internment, and management placed extreme killing as federal power in the region grew during the next decade. In German Southwest Africa, extermination was, instead, taken to its genocidal extreme in 1904-1908, executed by the representatives of the German government despite settler protests. Interestingly reservations/camps functioned more as avenues for the civilizing mission in the United States, while they worked as killing sites for the Germans.

Laug, Katja, PhD Candidate, University of Warwick

"'Hope collapses into monochrome": Colour-coding Bodies and Spaces in Cormac McCarthy's Work"

Characters in Cormac McCarthy's novels frequently find themselves at the bleak end of the colour spectrum. The Coen Brothers brilliantly adapted *No Country for Old Men* in sepia, while John Hillcoat's *The Road* presented a landscape as devoid of colour as the novel itself. Yet, not only McCarthy's latest and perhaps more postlapsarian novels adhere to a monochrome logic. *Blood Meridian* most expressly creates an "optical democracy" (*Blood Meridian* 251) in which the colours of the land pose a solid, uniform space into which the characters merge as the dust of the land settles on them. McCarthy's application of colour and colourlessness renders bodies and spaces indistinguishable and interchangeable. "Looking for anything of color" (*The Road* 4), in McCarthy's work, is no longer synonymous with the quest for signs of life and hope, but deviations from the monochrome logic of the texts foreshadow an occurrence of abject violence. Even spectacles of nature are thus invested with an abject physicality as a "urinecolored sun" rises or "the sun in the east... a deeper run of color like blood seeping up" (*Blood Meridian* 49, 44). This paper will examine the extent to which McCarthy utilises colours and colourlessness to position bodies within their environment and to foreshadow the hopeless situations of all life and omnipresence of death and decay.

**Lipsitz, George, Professor, University of California-Santa Barbara
Keynote Address**

"Decorating the Way to Other Worlds: Why American Studies Matters Now"

**Lipsitz, George, Professor, University of California-Santa Barbara
Presentation and Debate: "American Studies as Accompaniment"**

For a full description of the presentation and debate, go to Heiskanen, Benita

Lloyd, Brian, Associate Professor, University of California Riverside

"Abraham, Elvis, and John: Myth and History in the Music of Gillian Welch"

Folk singer Gillian Welch incorporates a motley assortment of characters and events from American history and American folk legends so that she might comment on the perils of technological progress and the reality of national decline. Her songs are not indictments or calls to action but narratives designed to draw us into these tragedies as they are enacted in the lives of ordinary people. Listeners both feel the weight of momentous events (e.g., the sinking of the Titanic, the assassination of Lincoln) and encounter the yearning for redemption that lies at the heart of her music. But, as it turns out, there is no redemption: musicians too are drawn into the maw of progress and, like John Henry the steel-driving man, devoured. Like Casey Jones the train

engineer, the world Welch invokes hurtles blindly towards certain destruction. Hers is a desolate beauty, a wind-blasted rather than a lush landscape. The power of her songs – sparse, haunted, only slowly and grudgingly taking shape – flows from her ability to pull listeners into a seemingly cosmic desolation and, as the chords change and the melodies unfold, to orchestrate our joyous participation in the madness. This, I argue, is message enough in an age of certain environmental devastation.

This abstract is part of the panel, “Songs Sung Red, White and Blue: Spectra of Nationalism in American Music”

Luccarelli, Mark, Associate Professor, University of Oslo

"Reflections on “Green”: Frederick Law Olmsted and the Greening of American Space"

Well before the age of oil, in the period of iron and rail was replacing wood and sea-lanes, FLO asserted the priority of a green landscape as a framework for the new metropolises of his era. In the process “green” came to subsume both the living landscape and public space. This move toward landscape and away from urban space reflected a considered position both political and techno-environmental part. It was neither a “mistake” nor a misconceived ontology. Indeed the greening of space might be seen as a displacement, but the only possible path, of what has proven to be impossible quest for bringing wild, rural and urban spaces into harmony. One might go so far as to argue that the projection of a rural picturesque landscape kept alive this older and more profound dream. It also set into motion an inversion of green space: a space designed to counteract/countervail our quest endless economic development. In this sense green space becomes a metaphor of limitation, of opposition directed by architects and planners and ecologists – green space as “belts” “watersheds” and “pathways” into and through zones of continuous and unruly urbanization. This formulation is not unrelated to contemporary notions of nature as ‘human made’ – reflected in the concept of the anthropocene – in which green space becomes the nature of global economy come back to reclaim the city through flood zones.

Luczak, Ewa Barbara, Associate Professor, University of Warsaw

"Interrogating American Whiteness: Charlie Chaplin’s Critique of Racial Eugenics"

My presentation focuses on selected films directed and made by Charlie Chaplin at an early stage of his career and discusses how they interrogate, satirize and lampoon positive and negative eugenics and its construction of whiteness.

Eugenics was undoubtedly one of the most controversial pseudo-scientific discourses of the 20th century. Conceived as a science of racial improvement and tapping into a desire for perfecting the nation and providing solutions to the pressing conflicts of modernity, eugenics quickly changed its status in the U.S. from a scientific curiosity to that of an important scientific discourse that was ultimately responsible for forced sterilizations and the strengthening of anti-miscegenation and anti-immigration statutes. Coming from an underprivileged British background, with his mother hospitalized in a psychiatric facility and his father an alcoholic, Charlie Chaplin could not accept the eugenic premises of the theory of degeneration and of social engineering. My paper investigates how Charlie Chaplin’s early films can be viewed as posing a challenge to the discourse of eugenic whiteness. For example, the film *The Immigrant* (1916) scorns American nativism and engages in a debate with American immigration policy propelled by the rhetoric of racial decline. On the other hand, *The Cure* (1916) exposes limitations of eugenically-inspired medical practices in the famous sanitarium at Battle Creek, Michigan, run by Dr. J.H. Kellogg in hope of perfecting white Americans.

McClintick, Kiana, Undergraduate Student, Fisk University

"Trapped in the Portrait: American-Danish Intersectional Literature"

Postcolonial race and gender discourses typically focus on United States representations. Moreover, studying race relations has been limited to dichotomies of "black" or "white" and their interactions. However, as scholars of the "global south" have demonstrated, these are not limited to the United States. This paper brings postcolonial and gender theory to a seemingly understudied geographic space: the Nordic north Atlantic, where Harlem Renaissance novelist Nella Larsen lived for a time. I examine how Larsen negotiates black-white biracial and gender identity in a Danish context in her novel *Quicksand*.

Scholarship about *Quicksand* has centered on Larsen as she published during the Harlem Renaissance, and her text sheds light on one particular Black experience in the United States. Studying *Quicksand* squarely within the United States Harlem Renaissance highlights the unique experiences that African Americans faced post Jim Crow. Scholars regard her novels as African American texts, or texts part of the larger Harlem Renaissance canon, and representative of one of many African American experiences. However, Larsen spent time in Denmark, so *Quicksand* can be approached through a transnational lens.

Quicksand presents a look into a biracial experience distinct from the African American canon and should be reclassified as such. Larsen's novel takes place in New York and Denmark, and her character's unique transatlantic experience presents a distinctive perspective of race and gender intersecting into a fetishized experience among the Danish characters. Examining the main character Helga Crane only within the parameters of the Harlem Renaissance negates her transatlantic experience in Denmark.

McDonnell, Lawrence T., Assistant Professor, Iowa State University

Roundtable: "The Field of Honor"

Contribution: "*Honor in Motley* "The Deceivingest Fellow": Honor, Respectability, and the Crisis of Character in the Old South"

For a full description of the roundtable, go to Gardner, Sarah E.

Madsen, Michael, External Lecturer, SDU

"The Reality of Red: Real Blood in the Make-Believe World of Professional Wrestling"

"Red equals green" is an old adage in professional wrestling: for decades, the anticipation, and the spectacle, of blood attracted crowds and gave the promotor a good day at the box office. Today, however, the biggest wrestling organization in America presents a family product where blood is banned, and therefore, the bloodletting is reserved for small independent shows that make up a subculture attracting a particular hardcore audience.

Pro wrestling makes for an interesting area of study, since it blurs the lines of reality and make-believe as 'real' and 'fake' converge: the outcome of a match is predetermined and the wrestlers cooperate to put on a show, but the blood is always real and often self-induced as wrestlers will draw blood by cutting themselves with a piece of razorblade, hidden e.g. in their wrist tape.

This paper will discuss how pro wrestling builds on a tradition of violent entertainment that can be traced to the arena violence of the Roman games, a spectacle which, according to Garrett Fagan, was also fixed between reality and a stylized, staged package meant to be enjoyed by the audience. With an approach in theories and perspectives on violence in popular culture, this paper will examine the (pseudo-)violence of American professional wrestling, focusing on the element of blood: what is the allure and effect of the red, as it flows and stains the ring canvas?

Magnussen, Anne, Associate Professor, SDU

"Whiteness and the Challenge of Progress in Central Texas at the Beginning of the 20th Century"

At the turn of the 20th century in the small town of Gonzales in central Texas, white people dominated the economy, politics and social life generally. The white population included different ethnic groups (primarily Anglo American or German American) and some had lived in Gonzales since the 1830s, others had arrived during the last years of the 19th century. However, together they constituted "a refined and progressive people" that, according to the local paper, would "Build Up and Push the City Forward in the Industrial Race for Supremacy."

In this paper I discuss the significance of color in *The Gonzales Inquirer* and its reproduction of a "narrative of progress and civilization" that had white men as its heroes. One of the key characteristics of the narrative was that its heroes were only distinguished as whites by not being marked either as either "colored" or "Mexican." At the time, central Texas went through important socio-economic and demographic changes that during the last ten years of the 19th century had more than doubled the population of Gonzales and turned it into an important administrative, commercial and (small-scale) industrial center in the region. The paper argues that the narrative of progress represents one of a series of efforts – others were the use of violence and the exclusion of African Americans and Mexican Americans from the political process – to maintain the racially defined relationship of power in Gonzales in the face of a more differentiated white community, a relatively new Mexican population and the creation of more stable African American institutions within urban life.

Mason, Robert, Professor, University of Edinburgh

Panel: "Red America and the Republican Party from Nixon to Trump"

Full panel description

Participants:

Randall J. Stephens, University of Northumbria, chair

Robert Mason, University of Edinburgh

Alf Tomas Tønnesen, Volda University College

Oscar Winberg, Åbo Akademi University

In his 2006 book *Building Red America*, Thomas Edsall argued that "[o]ver the past forty years, the Republican Party and the conservative movement have together created a juggernaut – a loosely connected but highly coordinated network of individuals and organizations – with a shared stake in a strong, centralized political machine." (p. 5) This machine, which in many ways was created in the pivotal decade of the 1970s, helped the GOP win major victories in the 2000 and 2004 presidential and congressional elections. After the setbacks of 2008 and 2012 the Republican Party nominated Donald Trump for president in 2016, whose opposition to immigration reform and free trade, struck a chord with Republican primary voters the way the Tea Party had done in the 2010 midterm elections. In his acceptance address, Trump focused on law and order, echoing Richard Nixon and trying to appeal to the "silent majority."

First, this panel will examine the enduring strength of the Republican Party in Red America in a historical perspective. Oscar Winberg of Åbo Akademi University will give a paper entitled "I Turned the Goddamn Thing Off?: The Political Battles over Television Entertainment on CBS in the 1970s." Since the premier of the sitcom *All in the Family* in 1971, the Nixon White House tried to subvert the politics of the most popular show on television. This paper explores the battles

between the Nixon White House and CBS over the political leanings of television entertainment. Nixon's attempts to attack and manipulate not only the news media but entertainment television foreshadowed the rise of Rush Limbaugh, Fox News, and eventually the ascendancy of Donald Trump.

Robert Mason of the University of Edinburgh will give a paper entitled "Populism and the Republican Party: Spiro Agnew and the limits of electoral polarization." In speaking of his appeal to a "silent majority," Donald Trump has implicitly asserted a connection with the electoral strategy of the Nixon administration; this paper argues that the Nixon administration pioneered a form of right-wing populism that achieved influence among later Republican politicians, and Trump has placed himself powerfully within this tradition. By employing a case study of Spiro Agnew, as Vice President a leading exponent of this populism, the paper makes the case not only that the strategy promoted political polarization, but also that it achieved much less success than conventionally assumed.

Moreover, the panel will discuss the enduring electoral power of the so-called red states. Alf Tomas Tønnessen will address the question of how the nomination of Trump has changed the Republican Party and assess the future of the party in light of the 2016 election results. The historian Julian Zelizer believes that Trump's takeover of the party "is going to have real lasting impact." Discussing the consequences of the election results, Tønnessen will assess the validity of this statement in his paper.

Mason, Robert, Professor, University of Edinburgh

"Populism and the Republican Party: Spiro Agnew and the Limits of Electoral Polarization"

In speaking of his appeal to a "silent majority," Donald Trump has implicitly asserted a connection with the electoral strategy of the Nixon administration; this paper argues that the Nixon administration pioneered a form of right-wing populism that achieved influence among later Republican politicians, and Trump has placed himself powerfully within this tradition. By employing a case study of Spiro Agnew, as Vice President a leading exponent of this populism, the paper makes the case not only that the strategy promoted political polarization, but also that it achieved much less success than conventionally assumed.

For a full description of the panel, "Red America and the Republican Party from Nixon to Trump," go to the first Mason entry.

Mauk, David, Professor Emeritus, University of Oslo

"African and Norwegian Americans Negotiating Common Ground in the Twin Cities, 1945-1969"

The topic of my presentation proposal is an analysis of inter-group relations between one major non-white community in the Twin Cities and the local Norwegian-American community between 1945 and 1969. The emphasis will be on economic, political and religious contacts between the ethnic group and African Americans. Phases of the relationship receiving closer attention will be the adjustments of returning veterans after the war, the arrival of a relatively large new contingent of young African Americans who settled close to areas of concentrated Norwegian-American residence, and the crescendo of interaction and conflict that led to the race riots, renewed intergroup negotiation and beginning of the backlash against minority protest locally in 1969.

Arguably, this period witnessed both the Norwegian ethnic group's pinnacle of public influence as an established ethnic presence in Minneapolis-St. Paul. In the same years, however, local Norwegian Americans faced unprecedented challenges from African-Americans, both leaders and recently arrived youth, who expressed critical notions of the nature of community as they asserted

their civil rights and demanded political and economic support. The responses of Norwegian Americans, never uniform, included cooperation with other white groups to preserve the status quo as well as concerted efforts by political and religious leaders to develop greater inter-group understanding and mutual respect. The presentation explores patterns of initiative and response between the groups as it strives to reach conclusions about the 'lessons learned' on all sides.

Moe, John F., Senior Lecturer, Ohio State University

""How the Porcupine got his Quills": Art and Humor in the Odawa Quill Basket Making Tradition of Quillworker Yvonne Walker Keshick"

Yvonne Walker Keshick is an Odawa tribal member and a member of the Grand Traverse Band of The Grand Traverse Band of Ottawa and Chippewa Indians. She lived her entire life in northern Michigan, currently in Petoskey, in the northern part of the Lower Peninsula of Michigan. She makes traditional baskets, quill work, cornhusk dolls, and other traditional handmade objects. Yvonne Keshick is primarily known for her basket making and as a quill worker, skills recognized in the Woodland Indian traditional material culture tradition. In 2015, Keshick was honored with a National Heritage Fellowship by the National Endowment for the Arts for her traditional craftwork and her continued work of sustaining the craft of Odawa traditional material culture through teaching.

This paper reports my folklife fieldwork with Keshick and her extended family with biographical data, photos of four generation basket-making sessions, and illustrations of her artwork and basket. In traditional society, group activities are accompanied by related stories. Communal making of baskets, like quilting bees, encourage shared stories, often humorous, related to the activity. Yvonne Keshick is fond of telling traditional humorous narratives of "How the Porcupine got His Quills", a story she heard first from her aunt.

Yvonne Keshick was born in 1946 and descended from a long line of Odawa/Ojibwa quill workers, a tradition that extends to the 19th century. According to Yvonne, her aunt Anna Odei'min was one of the finest quill workers in her region. Yvonne learned most of her stories, both humorous and serious, from the traditional oral repertoire of her aunt and other Odawa/Ojibwa tribal members.

Yvonne Keshick worked hard as a young adult, raising four children as a single parent. She enrolled in community college as part of a federal program for Indians to attend college. She maintained her traditional quill working and basket making throughout her early adult life. She mastered the traditional cultural designs, as well as wildlife and floral designs, incorporated in quill basket decoration that are passed down through the generations in her Odawa and Ojibwa community.

**Mønsted, Marie, Executive Director, The Danish-American Fulbright Commission
Fulbright Scholar Roundtable: "Teaching American History in Denmark"**

For a full description of the roundtable, go to Bjerre-Poulsen, Niels

Mørk, Anne, Assistant Professor, SDU

"George Romney and the Rise of Compassionate Conservatism"

Between 1960 and 2000, the development of national service programs and the federal institutionalization of volunteer organizations were specifically Democratic ideas, and they were met often with fierce criticism from the Republican Party. The creation of the USA Freedom Corps by George W. Bush after 9/11 served as the culmination of several decades of slowly building conservative acceptance of the concept. The leading conservative voice in that journey was Republican Governor and one-time presidential candidate George Romney.

As governor Romney was one of the few Republicans of the mid-1960s to embrace aspects of civil rights and the War on Poverty, especially the use of VISTA in fighting urban poverty. In the Nixon Administration, Romney was named head of the Office of Voluntary Action and sought volunteerism and national service as a natural extension of his moderate and civic-minded Republicanism. After his career as an elected official came to the end, he devoted his time to developing strong civic institutions for the promotion of service, such as the National Center for Voluntary Action and Points of Light.

Through the case of national service, this paper examines Governor Romney's bipartisan and moderate policies and attitudes. As the leading conservative voice in the national service movement in the second part of the twentieth century, the study of Romney serves as an introduction and deeper understanding of the conservative approach to civic culture.

Nagy, Judit, Associate Professor, Károli Gáspár University of the Reformed Church in Hungary

"Cultural Encounters between East and West in Chang-rae Lee's *On Such a Full Sea*"

As Stephen Lee observes in an article published in *Entertainment Weekly*, Chang-rae Lee's focus on "realistic fiction about displaced characters of Asian descent" has become a trademark of his fiction. In his most recent novel, *On Such A Full Sea*, this feature seems less prominent. Indeed, secondary literature about the work abounds in the analysis of its standard dystopian features and environmental/ climate fictional implications. However, the question the author poses in the title of his own essay on the work may be revealing: "Isn't All Immigrant Fiction Essentially Dystopian Fiction?", he asks. In accordance with this, the paper will make an attempt at locating some of the novel's features which would allow it to be classified as immigrant fiction.

Rather than simply pointing out the genre-related features of the work, the analysis will focus on the cultural encounters between East and West in the novel, using socio-cultural information on East-Asians in the United States, the concept of Richard D. Lewis's cultural types and Min-Sun Kim's independent and interdependent self-construals. Facilitating the better understanding of cultural differences, self-construals pertain to "how people define themselves and their relationships with other people" (Kim 2002: 26) with consequences to characters' cognition, emotion and motivation.

Nielsen, Jesper Præst, PhD Candidate, University of Copenhagen

"Writing Between the Personal and the Political: A Reading of Paul Auster's Novel *4 3 2 1*"

This paper concerns the political dimension of the American author Paul Auster's fiction and focuses specifically on his most recent novel, *4 3 2 1* (2017). In this historical novel, which takes place in New York in the 1950s, 60s and early 70s, Auster (1947-) tells the story of the multiple lives of Ferguson, a Jewish boy with literary aspirations who grows up in a middle-class family, goes to college, and struggles with love and sex, solitude and friendship, writing and politics, and above all, with finding his place in a society that is radically changing around him. Many of Auster's narratives tend to oscillate between the personal and the political, and *4 3 2 1* is no exception. As Ferguson witnesses the student uprising, the growing tensions between white and black America, the rise and fall of the New Left, and the Vietnam War, which concurrently escalates in the background of the narrative, Auster is simultaneously telling a story of American political history from the sensitive perspective of the personal.

In my paper, I will discuss in detail how this motif of oscillation manifests itself in the novel, draw a few comparisons to Auster's earlier work, and finally, touch upon some of the questions Auster continues to raise regarding the relationship between fiction and history, self and society, and aesthetics and politics.

Nyborg, Johannes Martin, MA in American Studies, SDU
"The Color of Democracy"

While democracy has no natural color it could be argued that American democracy dons the colors of red, white, and blue, as these colors of American democracy are represented in its most recognizable symbol: The Star-Spangled Banner. Yet because the banner itself is a symbol and thus has little practical application for everyday democracy this proposed paper will contend that the color of another recognizable symbol more accurately reflects the hue of American democracy, namely the color green, that of the American dollar bill. Thus this paper will propose that the actual color of American democracy is the green of the dollar bill as money is the ultimate prerequisite for political life, agency, and activity in the United States in the twenty-first century.

To argue this point the paper will explore the financing of recent congressional and presidential elections, as well as data released through the Federal Election Commission following the forthcoming election in November 2016 and analyze whether or not contemporary trends of donating and spending are sustained through the election cycle or whether major changes occur that diverge from current trends. The paper will explore campaign expenses for members of Congress and the presidential campaigns, with comparisons to earlier campaigns, and investigate the role of the wealthiest Americans in contemporary politics, especially in the context of the Citizens United-ruling of 2010.

Nye, David E., Professor, SDU
Danish Association for American Studies (DAAS) Plenary Lecture
"Colors of the Night: The American Hierarchy of Space 1880-1915"

Nyman, Jopi, Professor, University of Eastern Finland
"Lost on the Human Highway? Neil Young's Green Posthumanism"

This paper will examine the recent work of the Canadian/US singer, songwriter and author Neil Young in the context of contemporary posthumanism, ecocriticism and critiques of anthropocentrism. Focusing on the emphatic role of animals in Young's recent cultural production, the paper will argue that his work decentres humanity and argues for new modes of subjectivity and human-animal spaces. In so doing, I will discuss his animal-inspired work in two ways. First, I will address his new album *Earth* (2016), a work that combines his old nature-focused work with more recent songs condemning genetic manipulation and recontextualizes them in the animal world by using animal sounds as part of the album thus decentering alleged anthropocentrism. Second, I will examine the role of human-animal relationships in Young's recent memoir *Special Deluxe: A Memoir of Life & Cars* (2014). While the title appears to centre Young's lifelong fascination with cars and technology, the memoir also narrates his relationships with his animal companions such as the Labrador-mix Skippy and the hound dog Elvis who features in his song "The Old King". In addition to showing the interrelatedness of humans and non-humans, the memoir addresses issues of planetary responsibility by delving into issues that green identity faces in the contemporary United States through the narrator's reflections on cars, CO₂, and the juxtaposition of "freedom lovers" and those desiring to act responsibly in the context of climate change. In other words, the paper will contextualize Young's green turn and post-humanism in debates concerning the problems of anthropocentrism.

Olsson, Anders, Associate Professor, Mid Sweden University
"Colors in Flux: New Orleans and Literary Mapping"

The title of Lawrence Powell's recent book about the history of New Orleans, *The Accidental City: Improvising New Orleans*, refers both to accident and improvisation, a sense of happy-go-lucky,

colorful lightness of touch, which could be true in the historical formation of the city, but also terribly untrue in reference to the dark colors of ecological disaster or racial tension. This blend of colors – literally and metaphorically – is a constituent element in the setup of New Orleans. The meaning of color and colors changes with time, space, language, culture, migration, movement. The city is the repository of many dreams, and a city many times hit by reality.

Such constant presence of colors and color-lines draws on a long history of flux and a diverse history of human culture-nature relationship, evident for instance from the volumes in the numerous New Orleans book stores, in their literary portrayals of color. It is the intention of this contribution to *American Colors* to trace some of the stories and sketches in New Orleans literature – by among others George Washington Cable, Lafcadio Hearn, William Faulkner – to discuss the blend of colors in the literary mapping of cosmopolitan and multicultural New Orleans. Color defines the United States of America.

Parke-Sutherland, Tina, Professor, Stephens College, Columbia, Missouri

"Silko's "Yellow Woman" as Ecofeminist: Fried Potatoes Make the Difference"

Ancient female-centered Native American myths reveal pre-colonial attitudes about gender, gender roles, and sexuality as well as about human persons' essential relations with the non-human world. Girls and women in these stories variously function as creators, embodiments of the sacred, and culture-bringers. For Inuit people **Sedna's** refusal to stay with an abusive, shape-shifting (bird) husband ends up creating sea mammals, the mainstay of life on the Arctic coast. The **Woman Who Fell From the Sky (Out of the Blue)** tells the story of a girl who marries a sorcerer, gets pregnant by a tree, falls in love with the blue void, and creates the earth and all its creatures--with the help of Grandmother Turtle. **White Buffalo Calf Woman** teaches the Lakota people to dance for the Sun and establishes the subsistence contract--the deal between human persons and buffalo persons--that makes group survival possible. But it is sacred **Kochininako, Yellow Woman**, one of the Pueblo peoples' four Corn Sisters, who has received the most contemporary literary attention, thanks largely to Leslie Marmon Silko's short story, first published in the multi-genre collection *Storyteller*. In Silko's re-telling, as in the ancient myth, Yellow Woman's transgressive sexual liaison with a Mountain Ka'tsina makes the spring rains come and life continue. With the agency of her female body, she reasserts the bedrock primacy of ecofeminism's first principle: the sacred interrelation of all living things.

Paulauskienė, Aušra, Associate Professor, LCC International University

"Revisions of Race and Gender in Willa Cather's *My Antonia* and Anzia Yeziarska's *The Bread Givers*"

In the Progressive Era (1890-1920) the entrenched ideals of American femininity, commonly known as the "cult of true womanhood," piety, purity, domesticity and submissiveness, were challenged by the new womanhood transported from overseas. *Antonía* Shimerda of Willa Cather's *My Antonia* (1918) and Sara Smolinsky of Anzia Yeziarska's *Bread Givers* (1925) are not only "new" women but also "new" European immigrants whose newness implied a racial difference, or whiteness of a different color (Jacobson). The female protagonists of these texts demonstrate how immigrant women break the domesticity cycle by doing the "man's work" and even flashing their "unwomanly" self-sufficiency, ambition and selfishness. Differently from urban New York, on the frontier new immigrants from East/Central Europe constituted a minority represented predominantly by Bohemian, or Czech, immigrants. In Cather's design, the "new" immigrant woman, Bohemian *Antonía*, "births" an American "nation" (Rosowski) in Nebraska, thus replacing race with place and offering an alternative definition of American-ness. The paper will discuss the mass immigration of racially other Europeans as a catalyst for change in the turn-of-the-twentieth-century America by focusing on two iconic representations of doubly "new" women, created by two

American women writers. Cather encountered East/Central European immigrants both in Nebraska where she grew up and New York City where she lived, while Yeziarska herself was a “new” immigrant.

Pedersen, Anne Bettina, Teaching Assistant, SDU

“A Yellow Smell”: Literary Echoes of Tragic, Traumatic, and/or Toxic Experiences of Motherhood”

This paper traces the literary legacy of Charlotte Perkins Gilman’s short story “The Yellow Wall-Paper” (1890) through works such as, for example, David Meltzer’s novel *The Martyr* (1969) and Margaret Atwood’s novel *The Handmaid’s Tale* (1985). By taking as its starting point the phrase “a yellow smell” from Gilman’s story, this paper suggests that when “The Yellow Wall-Paper” is referenced in various texts, the purpose seems to be to highlight the complexities of motherhood. In these texts, as well as Gilman’s story, motherhood is depicted as tragic, traumatic, or even toxic, as well as linked with the concept of revulsion. These stories draw on the Gothic staple of the house as a suffocating womb or wounded body – as a haunted space of mystery and secrets – thus mirroring the image of the maternal body and motherhood as prisons. In its investigation of the significance of 1) the specific phrase (“a yellow smell”) and 2) the referencing of Gilman’s story, this paper employs theories on psychological concepts dealing with problematic experiences of motherhood, such as post-partum PTSD, postpartum depression, and obliteration of self and/or crisis of identity as consequences of pregnancy, birth, child-rearing, and/or the loss of a child.

Poks, Malgorzata, Assistant Professor, University of Silesia in Katowice

“Green Matters and Brown Bodies: How Chicana*s Negotiate Environmental Issues”

At the beginning of the new millennium environmental racism was still a “somewhat unexplored tradition of Chicana/o writing” (Claudia Sadowski-Smith). Recently, however, more and more Chicana/o authors have been addressing the issue of their communities’ disproportionate exposure to toxic contaminants. This is often accompanied by an effort to imagine healthier, reciprocal relations between humans and the land, often explicitly indebted to the decolonial theory. Visions of the “good life” based on ancestral wisdoms, the feminine value of care, and community cohesion can be found in works of both well-established Latino/a authors — like Cherríe Moraga (with her ecological trilogy) or Ana Castillo (*So Far from God* and *The Guardians*) — and newly emerging minority voices — like Ito Romo (*El Puente/Bridge*), Richard Yañez (*El Paso del Norte*), or Lucrecia Guerrero (*Chasing Shadows*). Limiting my research to 21st century Chicano/a writings set on the US-Mexico border, I will examine the unique ways of negotiating environmental issues by Chicana authors.

Poulsen, Philip Gyde, MA Student, SDU

“Deciphering Oriental Meanings: Dos Passos’s Journey through the Middle East”

John Dos Passos’s travel memoir *The Orient Express* (1927) deciphers cultural aspects of Islam that seem entirely forgotten in today’s political and cultural debate. Recently, Presidential candidate Donald Trump advocated for a temporary ban on all Muslims trying to enter the United States. In his journey through the Middle East, Dos Passos reflected on religion and its intricate practices: “With the name of Allah for all baggage you could travel from the Great Wall of China to Niger and be fairly sure of food, and often money, if only you were ready to touch your forehead in the dust five times a day and put away self and the glamorous West.” The quote reveals in Dos Passos a respectful chronicler who combines aesthetic language with profound insights on a religion that in the wake of terror and trauma is not easy to decipher. Dos Passos rambles along Syrian dirt roads,

from Marrakesh to Qazvin and beyond, searching for the essence of Middle Eastern life, and he continuously explores how East meets West in matters of holiness and hostility. As such, *The Orient Express* proposes more than simply a tale of a man on the road. It offers something beyond its vivid descriptions of ancient prayers and Bedouin warriors in Muslim robes: it presents a way for us to understand Islam in its myriad interpretations. Alongside Edward Said's groundbreaking *Orientalism* (1978) and M.A.S. Abdel Haleem's recent translation of the Qur'an into contemporary English, *The Orient Express*, with its sights, smells, and painterly qualities, reveals a three-way entrance into life behind the hijab. As his daughter, Lucy Dos Passos Coggin, explains: "He didn't like labels and 'isms' because they fell short of describing a person." *The Orient Express* reminds us that humanity transcends religious beliefs and that popular conceptions of Islam differ radically from its true teachings.

Pratt, Adam, Assistant Professor, University of Scranton

"The White Man's Chance: State's Rights and Race in Jacksonian America"

In the 1820s and 1830s, as the United States underwent a profound transformation that resulted in what historians call Jacksonian Democracy, similar strains of egalitarianism were also at work in the state of Georgia. That state's conversion to democracy was hastened by the proximity of the Cherokee Nation, which held thousands of acres of land that the state desired. To do so, the state claimed sovereignty over Cherokee land, defended that claim with violence, and then maneuvered the Cherokees into signing away their land. At the heart of their argument for doing this, state leaders declared that the "white man's chance" depended upon the ability of its citizens to own land, vote, and reap the economic promises of land distribution.

My paper will analyze the dual meaning of the white man's chance. First, the land was distributed through a lottery. Every white male in the state, therefore, had a chance of winning. Second, land given to citizens by the state also promised a chance at economic success. By declaring this the "white man's chance," authorities, by extension, indicated that people of color would not benefit or partake in state-sponsored spoils. Moreover, certain whites were also excluded from the lottery to own land, namely those who were seen as criminals and those who had fraternized with the Cherokees. Therefore, this paper uses whiteness as a category of analysis to explain the state's rights stance taken by Georgia in its search for a clearly delineated racial hierarchy.

Rasmussen, Anders Bo, Assistant Professor, SDU

""Should the Freed Negroes have the Vote?": Scandinavian immigrants and debates over racial equality during the impeachment of President Andrew Johnson"

The 2017 NAAS Conference marks the sesquicentennial of the political struggle that led to the first ever impeachment proceeding against a sitting American president. President Andrew Johnson's removal of Secretary of War Edwin Stanton in August of 1867 shortly thereafter pitted the president against the so-called Radical Republicans in Congress in a power struggle over how to readmit the recently defeated Southern states into the Union.

The main point of disagreement was the role of government in integrating more than four million newly liberated slaves and reconstructing the 11 states that had taken part in the rebellion between 1861 and 1865. The questions prompted by this conflict, especially access to citizenship and voting rights, were questions of great importance in the Scandinavian immigrant community at this time as well.

As such, Norwegian, Swedish, and Danish immigrants' reaction to the impeachment of Andrew Jackson in early 1868 affords a key moment when important fault lines centered around questions of belonging in American society were revealed. The Scandinavian immigrants, who professed to

have come to the United States because of “liberty and equality” were here afforded an opportunity to advocate for those ideals being extended to groups in a more precarious situation. Yet, this paper finds that the Scandinavian press used the impeachment of Andrew Johnson as a reason to move away from concern for freedmen and instead embrace free market ideology.

Rasmussen, Kasper Grotle, Assistant Professor, SDU

"Nuclear Feelings: Emotions and Foreign Policy in Kennedy's New Frontier"

This paper investigates the role of emotions in relation to the Kennedy Administration's policy-making on nuclear weapons, 1961-1963. It examines Kennedy's inner circle as what historian Barbara Rosenwein has called an *emotional community* – a group defined by shared emotions and shared emotional norms and practices – and seeks to discover 1) which emotions were important and how they were constructed; 2) what impact these emotions had on policy-making in the nuclear field. A study of the emotional aspects of foreign policy foundations and foreign policy-making allows us to crack the veneer of cool, rational action-intellectuals through which Kennedy's New Frontier sought to portray itself.

Reddig, Jesper, Lecturer, Münster University

""The Unbearable Whiteness of Being"": Post-Soviet Jewish American Fiction Writers and Their Engagement with Race"

Since the Soviet Union's dissolution, and ensuing waves of emigration, Jewish communities in several parts of the world have undergone profound transformations. What American studies has been witnessing in this context is the emergence of a new generation of Jewish fiction writers in the United States: born in the 1970s in Russia or Ukraine, these are hugely successful authors like Gary Shteyngart, Anya Ulinich, Michael Idov, Yelena Akhtiorskaya, and about a dozen others, who have developed a distinctive approach to the historically raced genre of American migrant literature. There are pointed instances of “color-attentiveness” in these texts, such as Shteyngart's reflection about the “unbearable Whiteness of being” or Ulinich's staging of an Afro-Russian-Jewish protagonist. Yet such rather explicit negotiations of race are oftentimes complemented by less explicit, structural ones, which have remained curiously unaddressed in scholarship. At its core, my paper aims at tackling this desideratum. To attain that goal in comparative fashion, I will challenge the postulate that the post-Soviet authors as a rule deconstruct the aesthetics employed by Jewish migrant writers from the turn of the century, like Abraham Cahan or Anzia Yeziarska. It is of small wonder that these two Russian stemming groups have triggered comparisons among scholars. But the dominant assumption that the turn-of-the-century writers made use of patriotic American formulas to enter the White mainstream society, while the contemporary writers enact “a radical reversal of the tropes of classic immigrant literature,” as one critic has put it, is too simple and awaits differentiation.

Reisner, Philipp, Lecturer, Heinrich Heine University Düsseldorf

"Sonic Colors and Visual Sounds: Akira Kurosawa's *Ran* as Synesthetic Art"

Akira Kurosawa (1910–98), whose directing work has had the greatest influence of all East Asian filmmakers on American film, in *Ran* (1984), his version of Shakespeare's *King Lear* set in the Japanese Middle Ages, created a masterpiece of color design. The costumes by Emi Wada, which were at the heart of this, won an Academy Award. In filming his rewriting of *Lear* inspired by Noh theatre, Kurosawa's team attained to a new level of synesthesia. Toru Takemitsu in his Mahleresque score for the film employed visual sounds that round off the film's impressive aesthetic cohesion, which consists in a complex conflation of Japanese and Western visual and sonic traditions. Takemitsu uses a main feature of East Asian compositional technique: every musical component

equally contributes to the general mood, including associations of space and sound color. The music supports the atmosphere by balancing melodic and harmonic aspects, regarding them as a unity. The sparse, but effective use of music and ambient sound modeled on traditions of Japanese theatrical and spiritual music has influenced American remakes of Kurosawa's films.

In *Ran*, these visual sounds are made effective by an orchestral instrumentation and the use of sonic colors in costumes, props, and the painterly layout of scenery that take up motifs from European Romanticism and Expressionism. Through these intersections *Ran* not only reinterprets Shakespeare's *King Lear* in its appropriations of the Book of Job, but it can also be shown that the apocalyptic visions of the Book of Revelation inspire much of its synesthetic art.

Rom-Jensen, Byron, PhD Candidate, Aarhus University

"Yellow-Blue Collars: American Labor and the Pursuit of Swedish Policy, 1961-1963"

John Kennedy's election in 1960 appeared to open up new possibilities for millions of Americans, none more so than America's labor unions. After more than a decade of setbacks, stretching from the passage of Taft-Hartley to the managerial revolution, labor finally had an ally in the White House as they prepared to reassert their position in the U.S. economy. However, questions remained about the nature of that position and the best means of achieving it. Searching for solutions, prominent American labor leaders undertook a trans-Atlantic voyage, eyes locked on a much different nation.

Previous research has treated connections between the Kennedy administration and Swedish labor primarily as an attempt to project a Swedish model abroad; however, I will emphasize the importance of American labor leaders' desire to adapt to the major economic and social phenomena of midcentury America: automation, white flight, equal pay, and the labor-management accord. My proposal follows the transnational relationships of the men and women who defined the Kennedy administration's approach to labor—Arthur Goldberg, Walter Reuther, and Esther Peterson—and their attempts to replicate Swedish labor-market policy in the United States. Their domestic concerns amplified the appeal of Swedish progress in collective bargaining, gender equalization, and retraining programs, and spawned a rhetoric of emulation. Consequently, their attention to Swedish policy helps reveal labor's visions of a modern U.S. and its promises for the American worker. Ultimately, I seek to understand the interest in Sweden as a moment of policy transfer and judge its success as such.

Rossinow, Doug, Associate, Professor, University of Oslo

"The Blue-and-White and the Red-White-and-Blue: "Zionist Dilemmas" in American Judaism, 1954-1982"

In 1982, amid political turmoil over Israel's invasion of Lebanon, Rabbi Balfour Brickner took to the pages of the new publication *Sh'ma: a journal of Jewish responsibility*, to lament what he called "My Zionist Dilemmas." Brickner embodied liberal Jewish American politics and social concern in the post-1948 era of Israeli statehood – and also American Zionism. By 1982, what had seemed a smoothly meshing nexus of American patriotism, progressive politics, and loyalty to the State of Israel for many American Jews was, in Brickner's view, breaking down. Yet what he termed his "dilemmas" were far from unprecedented. In fact, the political reckoning of 1982 ended a long cycle of about thirty years in American life, when the imperative of commitment to Israel had dominated organized Jewish life in the United States, and had cloaked a deep-rooted set of tensions and conflicts beneath what appeared, in public, as an easy synthesis of loyalty to both the blue-and-white and the red-white-and-blue.

By examining a set of events, conjunctures, and conversations among Reform Jewish religious leaders in the United States – and in Israel – I will excavate tensions and dualities between U.S. and Zionist commitments. These tensions were hidden in plain sight within organized Jewish life in America between 1954 and 1982. It is time that scholars noticed them too.

Ruotsila, Markku Mikael, Adjunct Professor, University of Helsinki

"Beyond Black and White: Rethinking the Christian Right and Massive Resistance"

The continuing "Black Lives Matter" protests have made the racism still entrenched in parts of U.S. society again a most topical issue. The moment calls for reinvigorated study of white racism in its various historical and ideological contexts. Particularly needed are new approaches to the study of the U.S. Christian Right, commonly seen as a prime culprit in the perpetuation of contemporary racial prejudice.

It remains commonplace to suppose that the Christian Right represents a new "backlash" encoding of a longer tradition of evangelical and fundamentalist "theologizing of race". Notions of evangelical antistructuralism put forth by Michael O. Emerson and Christian Smith have proven particularly influential in explaining this phenomenon. Supposedly, the Massive Resistance movement's hard core lay in the white evangelical and fundamentalist communities, its public doctrine perpetuated in the contemporary Christian Right's new idiom.

This paper will interrogate the issue anew by examining previously unavailable documentary evidence from the Civil Rights and Massive Resistance era's fundamentalist communities. Particular attention will be paid to the early Christian Right's racial and religious construction of American-ness. This new evidence corroborates much of the antistructuralist argument but also exposes practises of faith-based inter-racialism among Christian fundamentalists that have been obscured in the literature thus far.

Saari, Paula, PhD Candidate, University of Helsinki

Panel: "Green Nature: The Cultural Construction of National Identities"

Full description of the panel

Participants:

Mikko Saikku, University of Helsinki, chair

Paula Saari, University of Helsinki

JuhoTurpeinen, University of Helsinki

Mark Luccarrelli, University of Oslo

This panel interweaves three ideas about nature that have shaped national identity in North America: how nature has been used to construct ideal masculinities; how national parks have been constructed as an ideal American invention; and how questions of land use have shaped understanding of democracy. The three papers aim to provide a better understanding of the role of landscape and nature in shaping North American cultures and identities, and whether or not those ideas are as uniquely American as are sometimes thought.

Saari, Paula, PhD Candidate, University of Helsinki

"Transnational Connections, International Conservation Co-operation, and the Construction of the National Park Idea as 'America's Best Idea' during the Cold War"

Paula Saari's paper examines how the national park idea was constructed as "America's Best Idea" during the Cold War, focusing on the international work of the National Park Service, the influence of its park programs, and the meaning and uses of the park idea more broadly. The paper suggests that even if Yellowstone NP had not necessarily been a globally accepted model for national parks at its inception, it later became the ideal to which parks around the world were linked. During the Cold War, the park idea was forcefully articulated as a positive, American contribution to world culture and international nature conservation. National parks were not just national means for preservation but about much more than nature, as along with exporting the technical knowledge of park management, American park programs connected the park idea with modernization and democracy, as well as promoted a good image of the US abroad.

For a description of the corresponding panel, "Green Nature: The Cultural Construction of National Identities," go to the first Saari entry.

Saikku, Mikko, Professor, University of Helsinki, President of NAAS
Chair, the George Lipsitz keynote address; chair, the FASA plenary lecture

Sandeen, Eric J., Professor, University of Wyoming
"Colors of Confinement: Looking at Japanese American World War II Internment Beyond Black and White"

In his excellent presentation of World War II color images of the Heart Mountain Relocation Center, the title of which this presentation borrows, Eric Muller presents a unique window into what has been portrayed as a black and white world. Amid the deprivations of forced relocation and the unjust abrogation of civil rights that brought over 10,000 West Coast Japanese and Japanese Americans to an arid basin in northwest Wyoming, Muller points to the purposeful injection of color into life behind barbed wire. My presentation also interprets this wartime experience through colors – not just the red, white, and blue of patriotism, but also the blue and green of a particular landscape, and the brown of the temporary barracks that were constructed to house the evacuees.

The internees battled over definitions of patriotism, both contributing to the Fightin' 442nd and producing the largest draft resistance trial of WWII, centering on the Fair Play Committee. Japanese farmers began a transformation of the landscape that was then completed by post-World War II homesteaders. Both internees and homesteaders used the austere, brown barracks as building blocks for settlement. The Heart Mountain site is now the home of irrigated fields, a few remaining camp structures, and the Heart Mountain Interpretive Center, a national historic site. This presentation draws from years of field study in the Heart Mountain area, identifying some of the hundreds of barrack fragments that are still visible as elements of farms and ranches, even as they were the building blocks for a remarkable community during the Second World War.

Schwebel, Sara, Associate Professor, University of Southern California
Chair, "Intersections for Women of Color: Gender as a Category of Human Rights"

For a full description of the panel, go to "Cahill, Cathleen."

Slovic, Scott, Professor, University of Idaho
Keynote Address: "From *Getting Over the Color Green* to *Prismatic Ecology: Ecotheory beyond Green: Chromatic Thinking and American Ecocriticism*"

Sommer, Tine, PhD Candidate, SDU

"Beyond Rosy: Green, Hot Red, and Cool Grey Maternal Emotions in American Middlebrow Fiction"

This paper will explore the spectrum of colors maternal emotions represent in four works of American middlebrow fiction of the modernist period. Certain colors are associated with specific emotions and this paper intends to employ this connection to reveal transgressive maternal emotions.

Scholars of middlebrow culture have established that middlebrow fiction reflects and negotiates issues that preoccupied its middleclass readers in their everyday lives. As such, middlebrow texts add to our understanding of the modernist period's middle class culture. Specifically, the proposed paper explores Louis Bromfield's *Mrs. Parkington* (1943) and *A Good Woman* (1927); James M. Cain's *Mildred Pierce* (1941); and Harlan Ware's *The Wonderful Mrs. Ingram* (1948). While these texts were widely read by their contemporaries they are overlooked and considered conventional today compared to canonized modernist texts and texts retrieved in feminist, queer, and race literary scholarship.

However, a closer look reveals that these four novels convey representations of motherhood that transgress the rosy shades that are conventionally assigned to mother-child relationships. These texts represent maternal emotions elsewhere on the color spectrum as motherhood here is colored green with envy; hot red with excessive love or rage; or cool grey with indifference. Engaging with theorists such as Judith Butler, Sarah Ahmed, and Sianne Ngai, this paper argues that these transgressive emotions negotiate gender constructions and convey alternatives to the conventional representation of maternity in dominant discourse adding more colors to our image of American motherhood.

Stecher, Anna, A-Line Productions Film Company, co-presenter with Clara Juncker

"Color Coding Art: Jacob Lawrence's *The Migration Series*"

To read the abstract, go to Juncker, Clara.

Stephens, Hilde Løvdal, Independent Scholar

"Family Values in Red, White, and Black"

Faith and family are two of the most important sites for discussing race in America. Faith and family were sites where racial difference mattered. Many white evangelicals, particularly in the South, were staunch supporters of segregation based on a folk theology of race. They vehemently opposed miscegenation and feared that the civil rights movement challenged God's design. But in the past few decades, evangelicals have tried to build unity across race through faith and family. At the same time, they described out the black family as a victim of big government. Taking the group Focus on the Family and its founder James Dobson as a starting point, my paper will explore how evangelicals have negotiated their understanding of race since the 1970s through the lens of faith and conservative, anti-government family values. This abstract is part of the panel, "Political and Cultural Conflicts That Defined 20th-Century American Protestant Christianity." For a general panel description, go to Hedstrom, Matthew S.

Stephens, Randall J., Associate Professor, Northumbria University

"Seeing Red: Evangelical and Fundamentalist Anti-Communism and Political Engagement"

Since at least the late 1940s, anti-communism has been a critical feature of the Christian right and has led the movement into greater political and cultural engagement. This paper will examine some of that anti-communism through the work of evangelists, pastors, denominational officials, grassroots organizations, and Christian media. From the early Cold War era when evangelist Billy Graham built his career on strident religious red baiting, up to the late 20th century, when popular writers and preachers made the Soviet Union a critical player in apocalyptic scenarios, believers have been seeing red. This paper will suggest that anti-communism—along with related anti-statism and anti-liberalism—are basic to the DNA of the modern movement, a movement that today amounts to roughly 26% of the current American population. This abstract is part of the panel, “Political and Cultural Conflicts That Defined 20th-Century American Protestant Christianity.” For a general panel description, go to Hedstrom, Matthew S.

Struthers, David M., Adjunct Assistant Professor, University of Copenhagen

"The World in a City: Interracial Organizing and a Culture of Affinity in Los Angeles, 1900-1930"

This paper explores the interracial and transnational radical movement in Los Angeles in the early twentieth century to uncover the affinities and solidarities that sustained radical activism and engendered some of the broadest examples of multiracial cooperation in United States history. Focusing on the first quarter of the twentieth century, when Los Angeles experienced a remarkable period of economic development and population growth, I examine the ways in which anarchists, unionists, and other leftist radicals created spaces of affinity and resistance within the city. Through the stories of the successes and failures of organizations such as the Japanese Mexican Labor Association and the Oxnard strike; the Mexican Federal Union, the IWW, and the Partido Liberal Mexicano incursion into Baja, the paper chronicles the constantly reforming radical solidarities in this cosmopolitan city as participants forged alliances to advance antinational and international class-based revolutionary goals. This paper explores the transnational dimensions of race within the Los Angeles based radical movement and its network that reached most strongly into Mexico, but also the rest of the Americas, the Pacific, and Europe.

Svensson, Fredrik, PhD Candidate, Karlstad University

""Rigid homologues of viscera": Autonomy and Heteronomy in the Novels of Cormac McCarthy"

This paper explores how the complete oeuvre of Cormac McCarthy tends to erase the distinction between subjects and objects, nature and human, only to suggest simultaneously that, from an environmental perspective, humanity is a uniquely destructive agent with the capacity to damage the planet beyond recovery. More specifically, by way of formal characteristics such as polysyndeton, anthropomorphic adjectives, and similes, McCarthy's novels establish the idea of a seamless object-subject totality that may be construed as a kind of strategic aesthetic autonomy: an attempt at thinking the world as a harmonious whole in spite of a global economic system that arguably privileges the Western human subject over other humans and other forms of life. This, then, results in a dialectic that both problematizes and reifies capitalism, and that paradoxically renders humanity both insignificant and agentially powerful. Drawing on different schools of literary formalism, ranging from the Russian Formalists, via Marxists such as Pierre Macherey and Fredric Jameson, to recent contributors such as Caroline Levine, this paper discusses the challenge of linking McCarthy's novels to the extra-textual world—a challenge with which the novels themselves are also very much concerned.

**Svrljuga, Zeljka, Associate Professor, University of Bergen
American Studies Norway (ASANOR) Plenary Lecture**

Title: "Nat Turner: From Gray to Sepia"

Søndergaard, Rasmus Sinding, External Lecturer, University of Copenhagen

"The Colors of Camelot: The "Kennedy Myth" in Danish Newspapers"

John F. Kennedy holds a unique position among American presidents measured in popular appeal across the world. This popularity is closely associated with the so-called "Kennedy Myth," which gained significant traction in the years following Kennedy's assassination. The "Kennedy Myth" idealizes Kennedy as an extraordinarily competent, visionary, and vigorous president who, absent his assassination, would have created a better America and brought peace and freedom to the world.

While the scholarly assessment of Kennedy's presidency has become significantly less celebratory after initially contributing to this myth through the so-called "Camelot School," the American population continues to rank Kennedy among the most popular presidents. Kennedy was also immensely popular among Danes while in office and in the aftermath of his assassination, but no research exists on how the Danish perception of Kennedy developed in following decades. This paper traces the portrayal of Kennedy in Danish newspapers during the Cold War in order to examine any change and determine the persistence of the "Kennedy Myth." Inspired by Richard Slotkin's definition of myth, the paper dissects the content and purpose of the "Kennedy Myth," and examines its presence in the four major Danish newspapers. This analysis is compared to the development in the historiographical assessment of Kennedy. The hypothesis is that the paper will show that the "Kennedy Myth" continues to color Danish portrayals of Kennedy, unaffected by the historiographical development.

Sørensen, Bent, Associate Professor, Aalborg University

"The Power of Song – Nationalism, Inclusion and Identity in Music"

My paper engages with a triple CD-set of gems from the American songbook, entitled *Song of America* (2007) that was created on the initiative of Janet Reno, former Attorney General of the United States, by Ed Pettersen, her niece's musician husband. The set contains American songs in new versions and new settings culled from every part of American history. The selection of songs included in this set testifies to careful attention to inclusiveness, solidarity and sympathy for the down-and-out, the uprooted and the mobile citizens of America, but also features a, sometimes problematic, engagement with national identity.

It is of course the latter that is of particular interest to this panel, and my paper focuses on the songs in the set that engage in a nationalist discourse. These fall into several groups, including officially sanctioned anthems ("Star Spangled Banner", "Battle Hymn of the Republic", "Stars and Stripes Forever"), unofficial, or partisan, 'anthems' ("Yankee Doodle", "John Brown's Body", "Dixie's Land"), more abstract statements of national belonging, unity and sharing ("Home on the Range", "This Land Is My Land"), and, finally, songs that embrace, yet ridicule the enemy ("God Save the King"). My analysis will attempt to uncover and classify the ideological grounds for the project and assign types of 'authorship' to the 'history writing' it performs, and sum up why this is a very different beast compared to a hypothetical "John Ashcroft presents American history in song"-disc.

This abstract is part of the panel, "Songs Sung Red, White and Blue: Spectra of Nationalism in American Music." For a full description of the panel, go to Carter, Dale.

**Tomlinson, Barbara, Professor, University of California-Santa Barbara
Presentation and Debate: American Studies as Accompaniment**

For a full description of the presentation and debate, go to Heiskanen, Benita

Troy, Maria Holmgren, Professor, Karlstad University

"Gothic Transcultural Adaptation: Stephen King's TV Series *Kingdom Hospital*"

TV series, movies, and literature. American horror and Gothic have had a large impact on Nordic productions, but at the same time Nordic Gothic – as well as Nordic Noir – has become extremely popular in the US. One example of the latter is Stephen King's TV series *Kingdom Hospital* (2004), which is based on Lars von Trier's Danish TV series *Riget* (1994, 1997). In her paper, Troy will employ Linda Hutcheon's notion of transcultural adaptation in order to analyze some of the differences between King's and von Trier's TV series in regard to, for example, Gothic humor; the representation of the history of the setting, social institutions, the provincial vs. the urban, gender and class hierarchies; and media-specific features that guide the viewers' perception, such as the title sequences and musical themes that frame the episodes as well as the special effects, camera angles, and the color and quality of the footage. This abstract is part of the panel, "Horrific Noir: Nordic-American Gothic Relations." For a full panel description, go to Höglund, Johan.

Turpeinen, Juho, PhD Candidate, University of Helsinki

"Democracy, Multiculturalism, Sovereignty: A Case Study of the 2016 Malheur National Wildlife Refuge Occupation"

Juho Turpeinen's paper concentrates on how questions of land use in the United States have a complicated relationship with democracy, multiculturalism, and sovereignty. Based on a case study of the armed occupation of the Malheur National Wildlife Refuge in Oregon in early 2016 – predominantly by white males – this paper draws on theories of agonistic pluralism to hermeneutically analyze the land dispute through the social media discourse that both enveloped and interacted with it. This paper aims to identify the peculiarly American cultural manifestations of what is arguably a global crisis of democracy. The roots of these manifestations are deep within American political culture and history. Varying from religious to secular, they both intertwine with neoliberalism as well as appear to contradict it.

For a description of the corresponding panel, "Green Nature: The Cultural Construction of National Identities," go to Saari, Paula.

Tzouni, Maria, PhD Candidate, Aristotle University of Thessaloniki

"X-changing Colors: Spectating Interculturalities in Neo-burlesque"

The reemergence of the traditional American burlesque as neo-burlesque or new burlesque in the 1990s is questioned about its sociopolitical stances and presence both in the American and global popular culture. Neo-burlesque opts to comment on the sociopolitical distresses of the twentieth century through the risqué artistry of female neo-burlesque performers such as Dita von Teese, Coco Framboise, Lola the Vamp and Michelle L'amour. Inspired by inter/national histories and mythologies, these neo-burlesque performers cross physical (bodily and geographic) as well as symbolic (cultural, ideological, and national) borders. By the mastery of their sexuality, the use of satire and parody, and the placement of the colorful body at center stage, these neo-burlesque performers question cultural appropriation and borrowing, hegemonic practices, and racial and gender stereotypical representations such as the exotic "Other" or the "white-faced" domination on burlesque stages. However, neo-burlesque performers are being criticized of becoming mainstream, commercialized, depoliticized and "Janus-faced" as it is "both using and transgressing norms of beauty, gender, and sexuality" as Reisa Klein puts it (248). In this paper, my intention is to explore whether these female neo-burlesque performers through the selection of multicolored neo-burlesque performances from the Asian and African cultures, such as "Cleopatras," "Salomes," "Geishas,"

and “Jezebels” stage counterhegemonic performances and push the boundaries against norms of beauty, gender and race-biased images in the inter/national stage and popular culture or whether, on the contrary, they are conducive to their perpetuation.

Tønnesen, Alf Tomas, Associate Professor, Volda University College

"Donald Trump, Populist Conservatism, and the Future of the Republican Party"

Alf Tomas Tønnessen will address the question of how the nomination of Trump has changed the Republican Party and assess the future of the party in light of the 2016 election results. The historian Julian Zelizer believes that Trump’s takeover of the party “is going to have real lasting impact.” Discussing the consequences of the election results, Tønnessen will assess the validity of this statement in his paper.

For a full description of the panel, “Red America and the Republican Party from Nixon to Trump,” go to Mason, Robert.

Valkeakari, Tuire, Professor, Providence College, Rhode Island

"John Edgar Wideman’s *Brothers and Keepers* and Edwidge Danticat’s *Brother, I’m Dying* as Family Memoirs and Narratives of Black Captivity"

This presentation contributes to the nascent study of the family memoir by examining two works that represent this genre: *Brothers and Keepers* (1984), by the acclaimed African American novelist John Edgar Wideman (b. 1941), and *Brother, I’m Dying* (2007), by the renowned Haitian American author Edwidge Danticat (b. 1969). Each memoir makes the life of an intimately known family member an integral aspect of the narrative, rather than narrowly focusing on the narrator-author’s personal growth and individual achievement. Both *Brothers and Keepers* and *Brother, I’m Dying* address relationality (a key dimension of the family memoir) by thematizing its binary opposite: social isolation in captivity. Both books align themselves with what Robert Stepto, referencing antebellum slave narratives, has called “the great American tradition of the cause narrative.” The term “cause narrative” here denotes an auto/biographical text that serves a political or social cause. While the cause that pre-1863/1865 slave narratives served was the abolition of slavery, *Brothers and Keepers* critiques the mass incarceration of African American males in US prisons—a predicament that has only worsened since the mid-1980s when Wideman’s family memoir was published. *Brother, I’m Dying*, in turn, calls attention to the US Department of Homeland Security’s treatment of newly arrived Haitians on US soil and critiques fatal flaws in the US immigration detention system. Even though *Brothers and Keepers* and *Brother, I’m Dying* narrate contemporary rather than antebellum events, the antithesis of black liberty—black captivity—figures prominently in both memoirs, as does the political cause of advancing black freedom.

Vande Vaarst, Maxine Allison, PhD Candidate, University of North Carolina-Chapel Hill

"Campus Reclaimed: University Landscapes and the Protest Against Rape Culture"

Rape is written into the skin of the American campus landscape. We see this in the placement of walkways and emergency callboxes, and we hear it in the stories shared between women about the places where they should and should not go after dark. In his influential essay “Walking in the City,” Michel de Certeau posits that the act of walking “is to the urban system what the speech act is to language.” If the walker is capable of performing “detours that can be compared to turns of phrase,” then it reasons that the avoidance of walking is analogous to silence. For too many women, the campus at night is a place colored by danger, transformed from a green, pastoral ideal and into what cultural geographer Yi-Fu Tuan calls a “landscape of fear.”

The goal of this essay is to consider how women might repurpose campus space as a means of protest, thereby resisting silence and embracing speech. The classic Take Back the Night rally is a good example, but there are others: SlutWalk marches, smartphone apps that allow students to walk and drive together, and even Emma Sulkowicz's famous mattress-hauling performance, all of which create a place-based discourse of reclamation. These protests are more than a movement, they are *movement*, a chance to renegotiate the terms of campus mobility, thus merging all three aspects of female embodiment: the personal body of the woman, the public body of the landscape and the political body of women's experiences and autonomy.

Warren, Kim Cary, Associate Professor, University of Kansas

"African American Women's Turn toward Civil and Global Human Rights"

Kim Warren examines an African American college president and women's club leader, Mary McLeod Bethune (1875-1955), who used her connections in the federal government to set an agenda for racial uplift that was dependent on gender uplift. Bethune has often been criticized by scholars as conciliatory to her opponents in the midst of discussions about racism, but this paper argues that Bethune was a savvy politician, whose understanding of the need to build bridges between male allies and women and white allies and non-whites, earned her position as the only African American woman who regularly advised President Franklin D. Roosevelt. Dr. Warren's paper will show how Bethune's efforts blurred the boundaries between gender, civil, and global human rights concerns; and how she helped to usher a shift from red to blue among African American voters—from the old Republican party of Abraham Lincoln to the new Democratic party of FDR.

For a full panel description of the panel, "Intersections for Women of Color: Gender as a Category of Human Rights," go to "Cahill, Cathleen."

Weiss, Jane, Literature Program Director, Kingsborough Community College of CUNY

""A Thousand Shades": Colors in New England Textile Mills"

In the August 1845 issue of the Lowell Offering, a magazine written by textile mill hands, a weaver, Josephine L. Baker, asked "Of what value would earth's varied hues and tints have been, had noble and godlike mind never been created?" For Baker's fellow workers in New England fabric factories, urgent subtexts animated these clichéd phrases. The operatives were acutely aware that the new rainbow of calicos and gingham interwove dyeing, staining fabrics and waterways with colorants, and dying, through the enslavement of "colored" workers who grew cotton in the southern United States and wore "negro cloth" manufactured in northern mills.

Mill hands recognized that bright-tinted textiles involved exposure to poisonous substances; they feared "getting blue," even while supervisors assured them, "'Tis a wholesome color, and soap and water will wash it off." Mass production of dyed cloth drained benzene, sulfuric acid, and arsenic into the region's rivers, contaminating the Merrimack with "inky liquid." Mill workers noted the dynamics associating environmental exploitation with caste systems categorizing humans as white or colored. Conscious that their livelihoods depended on American slavery, the predominantly white workforce in Lowell System mills forged support for the abolition movement; as Clementine Averill, a Lowell weaver, argued, "We can appeal to the laws for redress, while the slaves cannot."

Interactions among colors in both senses – shades of fabric and skin – fascinated the mill operatives, who passionately debated whether their work was natural or artificial, examined their roles in the economic system of the United States, and advocated possibilities for moral agency.

White, Mark, Professor, Queen Mary, University of London

"John F. Kennedy: Policy, Character, and Image"

This paper presents my main findings from my current research project, which is a major biography of John Kennedy. My presentation will focus on three main areas: policy, character, and image. On policy, consideration will be given to the nature of Kennedy's ideology. Was he essentially a liberal, as his acolytes claimed after his assassination, or a centrist New Democrat thirty years before that term would become widely used, or was he conservative (he pushed for tax cuts and a military build-up)? His overall policy record will be assessed. The argument will be made that he became a more effective and progressive leader as his presidency unfolded.

Character, as revealed in Kennedy's private life, has become a salient feature of the historiography. My paper will consider whether, as his detractors have asserted, Kennedy's character – his own moral compass – was fundamentally flawed. An assessment will be made on the critical issue of whether any meaningful links can be identified between Kennedy's philandering, drug use, and alleged dealings with the Mafia on the one hand and his public role as president on the other. Kennedy's image has become an iconic feature of his presidency. It's an intrinsically important topic as it helps to explain his election as president in 1960, his popularity during his presidency, and his posthumous impact. A dissection of his image will be made, identifying the components (such as his sex-symbol and war-hero status) that gave him such appeal. A judgment will also be made on whether Kennedy's policy-making was ever influenced by considerations relating more to his personal image than to a sense of the national interest.

Whitmire, Ethelene, Professor, University of Wisconsin-Madison

"Searching for Utopia: The Transnational Experiences of Black Americans in 20th Century Denmark"

This study examines the experiences of Black Americans who studied, visited, lived and performed in Denmark during the 20th century. Educators, painters, social workers, writers, singers, jazz musicians among many others were drawn to this Scandinavian country. While many have written about the experiences of Black Americans in France, their experiences in Denmark have remained unexplored. My project answers several questions including: Why did Black Americans go to Denmark? What were their experiences while there? And, How were both the Black Americans and the Danes transformed by these encounters?

Wijkmark, Sofia, Senior Lecturer, Karlstad University

"Serial Killing in Las Vegas: Lotta Lotass' *Min röst skall nu komma från en annan plats i rummet*"

Wijkmark's paper explores the relationship between violence, consumerism and ecology in the Swedish novel *Min röst skall nu komma från en annan plats i rummet* [*My voice will now come from another place in the room*] (2006) by Lotta Lotass. The author experiments with the Gothic subgenre of serial-killer fiction, particularly focussing on the American tradition, utilizing its critical potential to comment on the destructive forces of contemporary society. Lotass' novel conflates the graphic violence against the human body, performed by the character of the serial killer, and anthropogenic violence against nature, with the systematic exploitation of the environment through history. The setting, Las Vegas and the surrounding desert landscape of south-western USA, is described in terms of a nightmarish Baudrillardian hyperrealism, the ultimate consequence of capitalism where simulacra has replaced reality and the fragmented non-identities of the serial killers can be regarded as mirroring this condition. This abstract is part of the panel, "Horrorific Noir: Nordic-American Gothic Relations." For a full panel description, go to Höglund, Johan.

Williams, Jeremy, PhD Candidate, Freie Universität Berlin

"Fool's Gold: The Lionization of 'Tech Culture' in American Politics"

In recent years, 'tech culture' - broadly defined as a set of values and beliefs associated with start-up and tech companies around Silicon Valley - has heavily permeated American politics and society. In particular, political elites have been keen to embrace tech companies both in terms of creating a favourable regulatory and policy environment, but also more importantly in frequently subscribing to their broader cultural worldview.

While some politicians have displayed a degree of scepticism towards the industry, many have uncritically accepted the framings used by tech culture, where race-to-the-bottom deregulation is viewed as a 'sharing economy', and 'technology' and 'the internet' are cast as neutral inevitabilities, rather than subjects and processes which are subject to legitimate policy and political debate.

Located at the intersection of politics and culture, this paper uses example of the tech industry's engagement with politics to catalogue how political elites have largely accepted tech cultural frames. It argues for the necessity of a more critical perspective on the claims made by Silicon Valley, together with a broader confidence over society's values, many of which may be difficult to reconcile with the worldview and culture espoused by tech companies.

Williams, Stephanie Sparling, Postdoctoral Fellow, Yale University Art Gallery

"Capturing Black, White, and Color: Astride the Lens Labor and Adrian Piper's Radical Self-Portraiture"

In the summer of 1971, American artist Adrian Piper stood in a dark room holding a small 35 mm film camera to her bare flesh and snapped a series of hazy self-portraits in front of a large floor mirror. Largely recognized as some of the first nude self-portraits made by an African American woman, the series became known and exhibited as *Food for the Spirit*. In these images, the artist captures her body in various stages of undress as part of her intensive meditations on Immanuel Kant's *Critique of Pure Reason*.

Historically, the act of self-portraiture is particularly meaningful to African Americans precisely because it has proven an important means of psychic negotiation, amendment, and intervention within dehumanizing and negating visual registers. Introduced in this paper is an original concept of artists working *astride the lens*, which seeks to address the labor involved in staging the self for visual capture. Astride the lens represents a moment when artists move and exist in the space on either side of the camera. This existence is complex, opening up a liberatory potential for pleasure, visual play, and the intellectual and aesthetic transcendence of Eurocentric valuations.

In Piper's case, the artist performs her exclusion, as a black woman, from both theories of the metaphysical and art historical discourse. These performances work against the silence and invisibility both discourses require of her. Through rigorous study of Kant, Piper mobilizes the self-portrait to claim visual space—to stake claims on her material existence, an existence between black, white, and color.

Winberg, Oscar, PhD Candidate, Åbo Akademi University

"I Turned the Goddamn Thing Off?: The Political Battles over Television Entertainment on CBS in the 1970s "

Since the premier of the sitcom *All in the Family* in 1971, the Nixon White House tried to subvert the politics of the most popular show on television. This paper explores the battles between the

Nixon White House and CBS over the political leanings of television entertainment. Nixon's attempts to attack and manipulate not only the news media but entertainment television foreshadowed the rise of Rush Limbaugh, Fox News, and eventually the ascendancy of Donald Trump.

For a full description of the panel, "Red America and the Republican Party from Nixon to Trump," go to Mason, Robert.

Wu, Judy Tzu-Chun, Professor, University of California-Irvine

"The U. S. Congressional Women's Tour of China: Women's Internationalism and Cold War Diplomacy"

Judy Wu examines the work of Patsy Takemoto Mink (1927-2002), U.S. congresswoman and the deputy leader of an eleven-member U.S. delegation to the People's Republic of China (PRC) in 1975. Mink was the first Japanese American female lawyer in Hawaii and the first woman of color elected to the U.S. Congress. She had a long-standing interest in U.S.-China relations and had advocated for détente and the political recognition of the PRC. In addition, Mink, along with many other members of this delegation were inspired by the women's and civil rights movements in the United States. Dr. Wu's paper examines how the delegation's concerns about gender and race shaped their interest in the PRC as a socialist "third world" country.

For a full description of the panel, "Intersections for Women of Color: Gender as a Category of Human Rights," go to "Cahill, Cathleen."