Unpopular Culture
Pohlmann, Sascha, Luthe, Martin

Published by Amsterdam University Press

Pohlmann, Sascha and Martin Luthe.
Unpopular Culture.
Amsterdam University Press, 2016.
Project MUSE. muse.jhu.edu/book/66356.

For additional information about this book
https://muse.jhu.edu/book/66356

For content related to this chapter
https://muse.jhu.edu/related_content?type=book&id=2327963
Contributors

Catherine Bouko is a postdoctoral researcher and associate professor at the Department of Information and Communication Sciences at the Université Libre de Bruxelles (Belgium). Her works primarily concern digital performances as well as the use of social media in order to transmit cultural heritage. She has published the book *Théâtre and réception. Le spectateur postdramatique* (2010) and edited *Corps et immersion* in 2012.

Martin Butler is junior professor of American literature and culture at the University of Oldenburg. His main areas of research include the study of popular culture, particularly focusing on the history of political music, forms and figures of cultural mobility as well as cultures of participation in Web 2.0 environments. Apart from a number of articles in these areas, he has published a monograph on Woody Guthrie (*Voices of the Down and Out: The Dust Bowl Migration and the Great Depression in the Songs of Woody Guthrie*, 2007) and has co-edited an essay collection on protest songs (*Da habt Ihr es, das Argument der Straße: Kulturwissenschaftliche Studien zum politischen Lied*, 2007, with Frank Erik Pointner), *Hybrid Americas: Contacts, Contrasts, and Confluences in New World Literatures and Cultures* (2008, with Josef Raab), *Sound Fabrics: Studies on the Intermedial and Institutional Dimensions of Popular Music* (2009, with Patrick Burger and Arvi Sepp), *EthniCities: Metropolitan Cultures and Ethnic Identities in the Americas* (2011, with Jens Gurr), *Pop / Wissen / Transfers: Zur Kommunikation und Explikation populärrkulturellen Wissens* (2014, with Susanne Binas-Preisendörfer and Jochen Bonz), and a special issue of *Popular Music and Society* on musical autobiographies (2015, with Daniel Stein).

Jeroen de Kloet is professor of Globalisation Studies and Director of the Amsterdam Centre for Globalisation Studies (ACGS) at the University of Amsterdam. His work focuses on cultural globalisation, in particular in the context of East Asia. In 2010 he published *China with a Cut - Globalisation, Urban Youth and Popular Music* (Amsterdam University Press). He wrote, together with Yiu Fai Chow, *Sonic Multiplicities: Hong Kong Pop and the Global Circulation of Sound and Image* (Intellect, 2013) and edited together with Lena Scheen *Spectacle and the City—Chinese Urbanities in Art and Popular Culture* (Amsterdam University Press, 2013). See also www.jeroendekloet.nl.
James Dorson is an assistant professor at the John F. Kennedy Institute for North American Studies, Freie Universität Berlin, where he received his doctoral degree in 2011. Among his publications are essays on the critical reception of ‘9/11’, Cormac McCarthy and the law, Edith Wharton and emotional labor, and David Foster Wallace. His research interests include critical theory, narrative theory, the affective turn, and science and literature. His current project deals with the relationship between American literary naturalism and the rise of managerialism around the turn of the twentieth century.

Dominika Ferens teaches American literature at the University of Wrocław, Poland. Most of her research explores minority literatures through theories of race, gender, and sexuality. In *Edith and Winnifred Eaton: Chinatown Missions and Japanese Romances* (2002), she examined the paradoxes of Orientalism in the work of two writers of Chinese-English-Canadian descent. Her book *Ways of Knowing Small Places: Intersections of American Literature and Ethnography since the 1960s* (2011) looked at literature’s quarrels and affinities with ethnography in the age of multiculturalism. Using the framework of postcolonial and gender studies, she has also analyzed the fiction of such popular American and European writers as Karl May, Henryk Sienkiewicz, Zane Grey, and Ernest Hemingway.

Paola Ferrero holds a Ph.D. in English Language Literatures from Sapienza University of Rome, Italy. Her research work focuses on African-American culture, specifically music and performance, African-American women’s literature, and American music. She is currently working on a research project on the diaspora of African-American blues and jazz musicians in Europe between the 1890s and the 1920s.

Sebastian M. Herrmann works as assistant lecturer at American Studies Leipzig. His dissertation on Presidential Unrealities: Epistemic Panic, Cultural Work, and the US Presidency was published in 2014, and he has co-edited several volumes on the politics of popular culture, among them Poetics of Politics: Textuality and Social Relevance in Contemporary American Literature and Culture. He is also the founding head editor of aspeers, the first and currently only graduate journal for European American studies, a teaching and publication project on the MA level he has also chaired for five years. He is a grantee of stipends from the Evangelisches Studienwerk Villigst, the Fulbright Commission, and the DAAD, and he has been awarded a Christoph Daniel Ebeling Fellowship to do research for his postdoc project on Big Data Imaginaries in the nineteenth century.

C. Richard King, professor of Comparative Ethnic Studies at Washington State University, has written extensively on the Native American mascot controversy, race and popular culture, and white power. He is also the author/editor of four books, including Team Spirits: The Native American Mascot Controversy, a CHOICE 2001 Outstanding Academic Title, Unsettling America: Indianness in the Contemporary World, Beyond Hate: White Power and Popular Culture, and most recently Redskins: Insult and Brand.

Jaap Kooijman is associate professor in Media Studies and American Studies at the University of Amsterdam. His articles on pop culture and politics have been published in journals such as The Velvet Light Trap, The Journal of American Culture, Post Script, GLQ, Celebrity Studies, and Thamyris, as well as in essay collections published by New York University Press, University Press of Mississippi, Routledge, Ashgate, Edinburgh University Press, Wallflower Press, and University Press of Kentucky. He is the author of Fabricating the Absolute Fake: America in Contemporary Pop Culture (Amsterdam University Press 2008), for which he won the 2009 ASCA Book Award. A second, extended and revised edition was published in 2013. Kooijman is associate editor of the European Journal of Cultural Studies and co-founding editor of NECSUS: European Journal of Media Studies.

Elizabeth Kovach is a doctoral candidate and Publications Coordinator at the International Graduate Centre for the Study of Culture, Giessen. Her dissertation is entitled ‘Novel Ontologies after 9/11: The Politics of Being in Contemporary Theory and U.S.-American Narrative Fiction’. She received her BA in English from Barnard College, New York and her MA in Comparative Literature from Ludwig-Maximilians-Universität, Munich.
Susanne Leikam is assistant professor of American studies in the American Studies Department at the University of Regensburg, Germany. In her research, she focuses on visual culture studies, memory studies, disaster studies, and ecocriticism and currently works on a project located at the nexus of environmental justice and transnational American studies. Her dissertation *Framing Spaces in Motion: Tracing Visualizations of Earthquakes into Twentieth-Century San Francisco* (Winter; 2015) analyzes the development of the visual repertoires and interpretive framings of earthquakes from early modern Europe into the twentieth-century United States. Further publications include, among others, *Iconographies of the Calamitous in American Visual Culture* (special issue of Amerikastudien/American Studies; co-edited with Ingrid Gessner; 2013), “‘Transnational Tales’ of Risk and Coping: Californian Disaster Narratives in the Late Nineteenth and Early Twentieth Centuries” (*Transnational American Studies*, ed. Udo J. Hebel; 2012), ‘Environmental Imaginations of the California Channel Islands and Ecological Crisis in T.C. Boyle’s *When the Killing’s Done*’ (*Ecozon@*; 2014), and ‘Picturing High Water: The 2013 Floods in Southeastern Germany and Colorado’ (*Extreme Weather and Global Media*, eds. Julia Leyda and Diane Negra; 2015).

Martin Lüthe is assistant professor at the John-F.-Kennedy Institute for North American Studies (FU Berlin). Lüthe published the monographs ‘We Missed a Lot of Church, So the Music Is Our Confessional: Rap and Religion’ (Lit Verlag, 2008) and *Color-Line and Crossing-Over: Motown and Performances of Blackness in 1960s American Culture* (WVT, 2011) and is currently working on a project tentatively titled *Wire Writing: Media Change in the Culture of the Progressive Era*.

Dietmar Meinel is currently working as a research assistant in American Studies at the University of Duisburg-Essen. He has written his dissertation as a doctoral fellow at the Graduate School of North American Studies at the John F. Kennedy Institute (FU Berlin). Meinel published the monograph *Pixar’s America: The Reanimation of American Myths and Symbols* (Palgrave MacMillan 2016). Together with Laura Bieger he also edited *Black, White & In-Between* (2008). His research interests include popular culture, visual culture, the colonial period, and literary and cultural theory.

Sascha Pöhlmann is associate professor in American Literary History at Ludwig-Maximilians-Universität Munich. He has published the monographs *Pynchon’s Postnational Imagination* (Winter, 2010) and *Future-Founding
Poetry: Topographies of Beginnings from Whitman to the 21st Century (Camden House, 2015). He is the editor of essay collections on Pynchon and Mark Z. Danielewski as well as the co-editor of collections on places of beginnings in Modernity (with Maha El Hissy), electoral cultures (with Georgiana Banita), and America and the musical unconscious (with Julius Greve). Pöhlmann is a senior co-editor of the open access journal Orbit: Writing Around Pynchon, and he has written essays on topics such as Walt Whitman, assassinations, queer theory, poetry and 9/11, Western films, The Cremaster Cycle, Ludwig Wittgenstein, Don DeLillo, Sesshu Foster, Shelley Jackson, and Black Metal.

Christian Schmidt is assistant professor for American and Intercultural Anglophone Studies at the University of Bayreuth. In addition to his most recent book publication, Postblack Aesthetics: The Freedom to Be Black in Contemporary African American Fiction, he has published widely on various aspects of postblack literature (in particular on the oeuvre of Percival Everett). He has also published a number of essays on American country music, most recently “Nashville—The Authentic Heart and Soul of Country Music?” (2015) and “All Kinds of (Queer) Rednecks: The Sexual Politics of Contemporary Country Music” (2015). Together with Jeanne Cortiel he has co-edited a special issue for the online journal Act: Zeitschrift für Musik und Performance entitled Sounds of the Future: Musical and Sonic Anticipation in American Popular Culture. Currently, he is studying the (un)popularity of Taylor Swift as a country artist and her role as the pop star of the 21st century.

Karsten Senkbeil is assistant professor at the University of Hildesheim, teaching Cultural Studies and Intercultural Communication Studies, particularly with a transatlantic perspective. He is the author of Ideology in American Sports: A Corpus-Based Discourse Study (Winter, 2011). His research interests include sports cultures around the world, intercultural transfer processes of popular culture, and the application of cognitive and pragmatic linguistic theories and methods to inter- and transcultural communication.

Barry Shank is professor and chair of the Department of Comparative Studies at Ohio State University, where he teaches courses in American studies, popular music studies, cultural theory and interdisciplinary methods. He is the author of The Political Force of Musical Beauty (Duke University Press, 2014), A Token of My Affection: Greeting Cards and American Business Culture (Columbia University Press, 2004), and Dissonant Identities: The

Dan Udy is a doctoral candidate in the Department of English at King’s College London, working on a dissertation titled “Going Viral: Queer (Re) Mediations in the YouTube Decade”. He holds a BFA in Fine Art and MSt in the History of Art and Visual Culture from the University of Oxford, and his research interests include Reality television, video streaming and HIV/AIDS activist media.

Florian Zappe is assistant professor of American Studies at the Georg-August-University Göttingen. He is the author of books on William S. Burroughs (‘Control Machines’ und ‘Dispositive’—Eine foucaultsche Analyse der Machtstrukturen im Romanwerk von William S. Burroughs zwischen 1959 und 1968, 2008) and Kathy Acker (Das Zwischen schreiben – Transgression und avantgardistisches Erbe bei Kathy Acker, 2013) and has published essays on a variety of topics. His research interests range widely from the theory and history of the avant-garde, critical and ‘French’ theory, pop(ular) culture, the history of European and American cinema (with a focus on independent and experimental film), modern and postmodern literature to surveillance practices and their effects on our culture.