May 6-8, 2013
ZIF, CENTER FOR INTERDISCIPLINARY RESEARCH
Wellenberg 1
D-33615 Bielefeld

(Trans)Cultural Mobility
Traveling Ideas, Images, Sounds, Texts in the Americas

Inaugural Conference of the BMBF-Project “The Americas as Space of Entanglements”

Conference Organizers
Prof. Dr. Wilfried Reussert, Bielefeld University
Prof. Dr. Maryemma Graham, The University of Kansas

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Conference Organizers: Wilfried Raussert, Bielefeld University and Maryemma Graham, The University of Kansas

Conference Location: ZiF, Center for Interdisciplinary Research, Bielefeld University
Methoden 1, 33615 Bielefeld, Germany

Conference Time: May 6th to May 8th, 2013

Conference Sponsors: BMBF, Bundesministerium für Bildung und Forschung
DFG, Deutsche Forschungsgemeinschaft
DLR-Projektträger Luftfahrtforschung und -technologie
The University of Kansas

Brochure, Cover: Sylvia Saldarriaga, sms-design
Layout and Design: Alexandra Kenter, Bielefeld University
Inaugural Conference of the BMBF-Project “The Americas as Space of Entanglement(s)”: 

(Trans)Cultural Mobility in the Americas—Program

**Monday, May 6th, 2013**

**Opening of Conference**

8.00-9.30  Registration

9.30-9.40  Address of Welcome by the Dean of the Fakultät für Linguistik und Literaturwissenschaft, Kai Kauffmann

9.40-9.45  Address of Welcome by the Conference Organizers, Wilfried Raussert and Maryemma Graham

9.45-10.00  Presentation of the BMBF-Project “The Americas as Space of Entanglement(s)” by Angelika Epple, Olaf Kaltmeier, and Wilfried Raussert

10.00-11.00  Keynote, Walter Mignolo: The “Western Hemisphere” in the Colonial Horizon of Modernity and the Irreversible Historical Shift to the “Eastern Hemisphere” (Moderation: Angelika Epple)

11.00-11.30  Coffee Break

|---------------|-------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|

13.00-14.00  Lunch Break
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<th>Panel 3 (Plenarsaal): Multiculturalism and Transculturality (Moderation: Julia Andres)</th>
<th>Panel 4 (Long Table): Diaspora and Nostalgia (Moderation: Roberta Maierhofer)</th>
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| 14.00-15.30 | *Afeh Benessaieh*: From Mestizaje to Multiculturalism: Reconceptualizing ‘Culture’ in the Americas  
*_Ulfried Reichardt*: Aesthetic Forms and the Concept of the Individual: Transcultural Mobility, Adaptation, and Reinterpretation within a Global Network | *Eve E. Dunbar*: The Dangers of Diaspora: Rethinking Welfare Queens and “Black Power” in Helene Cooper’s *The House at Sugar Beach*  
*Diana Fulger*: Ride into the Past: Christopher P. Baker’s *Mi Moto Fidel: Motorcycling through Castro’s Cuba* |

15.30-16.00 Coffee Break

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<th>Time</th>
<th>Panel 5 (Plenarsaal): Narrating and Performing Identities (Moderation: Miriam Brandel)</th>
<th>Panel 6 (Long Table): Narrating the Americas (Moderation: Julia Roth)</th>
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| 16.00-17.30 | *Giselle Liza Anatol*: From Granny’s Knee to Graduate Seminar: The Travels of the Soucouyant  
*Dorothea Gail*: Identity and In-betweenness: Ethnicity, Nation, State, and Style in the Music of R. Carlos Nakai and the “SynthacoustipunkarachiNavajazz” of Jackalope | *Luz Angélica Kirschner*: Narrating Otherwise: The Ethics of Unintelligibility in Reina Roffé’s *El cielo dividido*  
*John Wharton Lowe*: CircumCaribbean Sisterhood: Patterns of Migration in Cristina García’s *The Agüero Sisters* |

18.30-20.30 Reception and Opening of the Photography Exhibition (University Library): *C.B.Claiborne*: “Transcultural Mobility”—A Celebration through African American Cultural Production. Images by C.B. Claiborne, Exhibit co-curated by Maryemma Graham and Wilfried Raussert, narrated by Brian Rozema

**Tuesday, May 7th, 2013**

9.00-10.00 Keynote, *Rüdiger Kunow*: Living Connections: Reflections on Global Mobility and the Ecology of Human Relationships  
(Moderation: Wilfried Raussert)

10.00-10.30 Coffee Break
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<th>Time</th>
<th>Panel 7 (Plenarsaal): Media Flows (Moderation: Diana Fulger)</th>
<th>Panel 8 (Long Table): New Media and Narratives of Mobility (Moderation: Stephan Gramley)</th>
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| 10.30-12.30 | **Sebastian Thies**: United Colors of Belonging? Cultural Diversity 2.0 in Ridley Scott’s Crowd-Sourced Documentary *Life in a Day*  
**José-Carlos Lozano**: Audiovisual Media Flows in the NAFTA Region  
**Josef Raab**: The Mobility of Hope and Violence in *Sin Nombre* | **Kirsten Kramer**: Narratives of Mobility: Vampires and Zombies as Global Migrants in Bolaño's *2666*  
**Julia Andres**: I @Cyberspace or Where do I Belong? Transcultural Mobility in Digital Storytelling: Alina’s Story |

12.30-13.45 Lunch Break

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<th>Time</th>
<th>Panel 9 (Plenarsaal): Traveling Sounds (Moderation: Klaus Weinhauer)</th>
<th>Panel 10 (Long Table): Migration in the Americas (Moderation: Cornelia Giebeler)</th>
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| 13.45-15.45 | **Julia Roth**: Las Krudas Cubensis’ Queer Diaspora Hip Hop as Politics of Trans-Americanity  
**James Moreno**: Choreographing Cultural Mobility: José Limón Dances *The Emperor Jones*  
**Rodolfo Casillas**: La transmigración centroamericana por México: ¿Qué se sabe de ella y qué se ignora?  
**Elisabeth Tuider**: Empoderamiento y (Trans)Migración. Relaciones de Care y la maternidad en distancia en los borderlandias de Mexico |

15.45-16.15 Coffee Break

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<th>Time</th>
<th>World Café (Cafeteria): Afghan American Culture (Moderation: Serena Wördenweber)</th>
<th>Talk Shop (Long Table): Music in the Americas (Moderation: Wilfried Raussert)</th>
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<td>16.15-17.45</td>
<td><strong>Serena Wördenweber</strong>: An-Other Dialogue</td>
<td><strong>Wilfried Raussert, Michelle Habell-Pallán, Yolanda Campos</strong>: The Cultural Study of Music in the Americas</td>
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18.30 Optional Dinner (Univarza, University building, self pay) — until 19.30

20.00 *Jens Barnieck* (Piano) and *Frank Mehring*: Multimedia event. *Vogue Mexico*: Multimedia Journey With the Diary of Winold Reiss 1920 (ZiF Plenarsaal).
# (Trans)Cultural Mobility—Program

**Wednesday, May 8th, 2013**

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<th>Time</th>
<th><strong>Panel 11</strong> (Plenarsaal): Travel and Globalization (Moderation: Anne Tittor)</th>
<th><strong>Panel 12</strong> (Long Table): Comunidad, seguridad y fronteras (Moderation: Yolanda Campos)</th>
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| 9.00-10.30 | *John Carlos Rowe:* Moby-Dick and Globalization  
*Martin Butler:* Tattoo Travels: On the Roots and Routes of American Skin Art | *Clara Buitrago Valencia:* Nuevas estrategias en la seguridad ciudadana en América Latina. La “policía comunitaria” como mito organizacional  
*Sarah Corona Berkin:* La mirada inversa: la construcción simbólica indígena de la ciudad |

10.30-11.00 Coffee Break

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<th>Time</th>
<th><strong>Panel 13</strong> (Plenarsaal): Historical Perspectives (Moderation: Sarina Schnatwinkel)</th>
<th><strong>Panel 14</strong> (Long Table): Multilingualism and Mobility (Moderation: Brian Rozema)</th>
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| 11.00-12.30| *Thomas O. Beebee:* The Four-Square City: *Translatio* of the New Jerusalem to the New World  
*Olaf Kaltmeier:* Entangled Americas: Elements for a Transcultural Understanding of the Mexicanness  
*Barbara Frank-Job and Bettina Kluge:* Multilingual Practices and Negotiations of Identity in Virtual Communities of Immigrants to Québec  
*Paula Prescod:* On Movement and Rootedness of Garifuna Culture |

12.30-14.00: Lunch Break and Presentation of the Exhibition Project “Entangled Americas: Histories of Power and Identity” (MA Study Project)

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<th>Time</th>
<th><strong>Panel 15</strong> (Plenarsaal): Sound and Mobility (Moderation: Marius Littschwager)</th>
<th><strong>Panel 16</strong> (Long Table): Transcultural Narratives (Moderation: Stefanie Quakernack)</th>
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</table>
| 14.00-15.30| *Monica De La Torre:* Traveling Across Sonic Borders: Chicana/o Radio Production in the Pacific Northwest  
*Sherrie Tucker:* Dance Floor Democracy: The Social Geography of Memory at the Hollywood Canteen  
*Maryemma Graham:* Reading Toni Morrison and Edwidge Danticat: Toward a Critical Geography of the Literary Text  
*Astrid Haas:* Transcultural Narratives of a Region in Motion: German Travelogues of Texas, 1821-1861 |

**End of Conference: 15.30**
Abstracts

Giselle Liza Anatol (The University of Kansas)

From Granny’s Knee to Graduate Seminar: The Travels of the Soucouyant

This paper is an excerpt from my manuscript-under-review, The Things That Fly in the Night: Images of Female Vampirism in Literature of the African Diaspora. The project was inspired by Trinidadian folktales I heard as a child: stories of the soucouyant—an old woman by day who shed her skin at night, transformed into a ball of fire, and flew from house to house to suck the blood of her unsuspecting victims.

As a graduate student, I interrogated the gendered implications of these narratives in which women were demonized for their failure to comply with the social norms of marriage, lifelong childcare, and domestic containment. In the current monograph, I have expanded my exploration to include a transnational array of vampire figures in African diasporic folk traditions and in the recent proliferation of narratives by writers of African descent (e.g. Edwidge Danticat, Octavia Butler, Nalo Hopkinson, and David Chariandy) who take up the demonic character and reconfigure it to urge for female mobility, racial and cultural empowerment, and/or anti-colonial resistance.

Julia Andres (Bielefeld University)

I @Cyberspace or Where do I Belong? Transcultural Mobility in Digital Storytelling: Alina’s Story

On its homepage, the Center for Digital Storytelling proclaims: “We surface authentic voices around the world through group process and participatory media creation.” Digital Storytelling has become a strategic tool in transcultural processes since cyberspace is held to be without borders or limits. Stories float freely and may reach and connect—at least in theory—global audiences.

Alina’s story, created as a project in a class of mine, sheds its own light on transcultural mobility in terms of concept and content. A native of Costa Rica, Alina now studies in Bielefeld and finds herself shuttling between two worlds and engages with the repercussions of her particular mobility with the help of a digital story. In my paper, I will use Alina’s question “Where do I belong?” as a point of departure, seeking to explore the challenge to position the self in a transcultural context and an age of global mobility as well as the (im)possibility of anchoring an individual story in uncharted cyberspace.
Thomas O. Beebee (Pennsylvania State University)

*The Four-Square City: Translatio of the New Jerusalem to the New World*

This paper contemplates the religio-political notion of *translatio*, which conforms to our conference theme of cultural mobility. The concept of *Translatio imperii et studii* (literally, “the transfer of rule and of learning”) can be found as early as the allegory of successive empires in the Hebrew Book of Daniel. The last book of the New Testament posits a *translatio* from Rome to a New Jerusalem that descends from the heavens as an enormous cube—a piece of science fiction that subsequent millennial movements have attempted to fulfill, positing their own urban center as the “four-square city” of Revelation. The discovery and colonization of the New World, for example, allowed for planning from the ground up, and there is evidence that New Jerusalem ideas played a role in creating the urban spaces of the Americas. Jaime Lara, for one, insists that “the New Jerusalem—mediated through the design of Fray Eiximenis—is the model for New World cities. ... It is highly likely ... that the urban-planning treatise employed most frequently in Hispanic America was the Book of Ezekiel.”

Many of the millennial movements of the Americas are driven by a similar idea of *translatio*, yet also opposed to the regularities of official planning. Occurrences—from the métis Louis Riel proclaiming the Archbishop of Montréal to be the new Pope, to the Conselheiro ruling over the sprawling “mud-hut Jerusalem” of Canudos, Brazil—have posited local urban centers as the seats of translated theocratic rule not because of their architecture, but because they contain the hybridized, mestizo populations that are intended as God’s final chosen people, the cosmic race.

Afeef Benessaieh (Télé-université [TÈLUQ])

*From Mestizaje to Multiculturalism: Reconceptualizing ‘Culture’ in the Americas*

Mobility, pluralism, and mixedness have long characterized New World societies, particularly those of the American hemisphere, taken since their modern foundation with a heightened diversity of native, settler and migrant populations, while often constructing senses of cultural nationhood away from European models of ethnoracial unity. Capturing the uniqueness of the continent’s experiences with diversity and starting in the 20s, new ideas about ‘mestizaje,’ ‘fusion’ and ‘multiculturalism’ have emerged throughout the continent, forming a pathway for the articulation of a framework of transcultural orientation proposing to reconceptualize the notion of ‘culture’ away from ‘race’, and in terms closer to the highly mobile dynamics of American societies. This talk will discuss some of the common points in the work of leading Latin American scholars and intellectuals—Manuel Gamio (Mexico, 1883-1960), Gilberto Freyre (Brazil, 1900-1987) and Fernando Ortiz (Cuba, 1881-1969)—drawing parallels with current reflexions about transculturalism as a form of ‘deep multiculturalism.’

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1 Lara, City, Temple, Stage, 102, 103.
Martin Butler (Carl von Ossietzky Universität Oldenburg)

Tattoo Travels: On the Roots and Routes of American Skin Art

Attached to the (traveling) human body, tattoos are constantly on the move, crossing social, cultural, ethnic, national, and other borders and boundaries. Paradoxically, then, their physical fixity and permanence goes hand in hand with a semantic and aesthetic fluidity, as a tattoo’s signifying potential as well as its visual make-up depend on and emerge from the historically and culturally specific environments in which it is ‘worn’ as a marker of difference and/or belonging. Starting from these observations, my contribution sets out to shed light on the emergence, the refinement, and the popularization of American tattooing as a distinctively hybrid and inherently mobile form of expression and discusses its significance as a cultural practice and commodity within the contexts of a global(ized) fashion industry. Through a close analysis of a range of examples, which is supposed to highlight the diverse roots and routes of this form of skin modification, my contribution thus contributes to sketching a (trans-)cultural history of American tattooing.

Yolanda Campos (Universidad de Guadalajara), Michelle Habell-Pallán (University of Washington), and Wilfried Raussert (Bielefeld University)

The Cultural Study of Music in the Americas

The talkshop provides an opportunity to exchange ideas about current and future projects in relation to “Music in the Americas” in a dialogical workshop fashion. The cultural study of music is still a fairly marginalized topic in American Studies, Latin American Studies, and InterAmerican Studies. The talkshop intends to function as think-tank and starting point to create an international network for the cultural study of music.

Rodolfo Casillas (FLACSO Mexico)

La transmigración centroamericana por México: ¿Qué se sabe de ella y qué se ignora?

El secuestro y el asesinato masivos de migrantes centroamericanos en México ha sido una noticia internacional en los últimos años. Cuando se abordan los aspectos cuantitativos, generalmente se asume que los registros estadísticos del Instituto Nacional de Migración son datos ciertos e incuestionables. La verdad gubernamental dice que el flujo migratorio se ha reducido y tiende a una mayor reducción; el menor número de indocumentados detenidos se toma como sinónimo de reducción del flujo migratorio, justo en los años en que se desarrollan, ramifican y sofistican las redes delictivas que tienen a los migrantes como su nicho delictivo por excelencia. Las empresas delictivas, como empresas, crecen cuando se amplía el mercado, no cuando se reduce. Eso llevaría a cuestionar no sólo la verdad oficial, sino también cómo se construye el conocimiento sobre la migración indocumentada. En la ponencia se abordará qué se sabe de qué flujos y qué se ignora de los actores y procesos migratorios internacionales. Por citar un ejemplo: se
dice que ocurre una mayor presencia de las mujeres en la migración, y también de niños y niñas migrantes. Pero si se analizan los registros estadísticos gubernamentales y de organismos humanitarios se encuentra débil evidencia empírica. Sin embargo, es innegable la presencia de más mujeres, niñas y niños centroamericanos en Estados Unidos, que llegaron a su destino de manera indocumentada, ¿por dónde pasaron?, ¿quién los pasó?, ¿cuándo los pasaron? No se sabe.

**Claudius B. Claiborne (Texas Southern University)**

*Transcultural Mobility—A Celebration through African American Cultural Production*

This multimedia exhibition explores the theme of transcultural mobility in the Americas through images, sound and text. The core of the exhibition will be 20 images that transmit moments and feelings from different cultural experiences. Literary references will provide context for the images. Image and text will be integrated through sound. The overall effect of the exhibition is to show a passage through American cultures.

There are 30 images captured by C. Claiborne along with the literary texts selected by Maryemma Graham, commentaries written by Wilfried Raussert and narrated by Brian Rozema. The exhibit is part of the inaugural conference of the BMBF-Project “The Americas as Space of Entanglement(s)” and is co-curated by Maryemma Graham and Wilfried Raussert.

**Sarah Corona Berkin (Universidad de Guadalajara)**

*La mirada inversa: la construcción simbólica indígena de la ciudad*

El concepto visual actual de la “indigenidad” está construido a partir de la fotografía hecha en gran medida por antropólogos y artistas del siglo XX. Esta imagen, si bien se formó en diálogo con otros discursos educativos, políticos, científicos, etc, no considera la visualidad indígena y su propia imagen. Por otro lado la construcción visual de la ciudad moderna y del mestizo urbano mexicano también es una construcción occidental hegemónica y poco conocemos de la mirada indígena.

En este lugar expondremos la mirada inversa, es decir, el análisis de la fotografía realizada por un grupo de jóvenes huicholes en su primer viaje a una ciudad. Se observa así una visualidad propia indígena que se construye con los discursos propios y los ajenos con los que están en diálogo permanente. Nos acercamos en este corpus a su propia mirada sobre ellos mismos. Estas fotografías también nos devuelven una mirada externa de la ciudad moderna y de los mestizos que la habitamos.

**Monica De La Torre (University of Washington-Seattle)**

*Traveling Across Sonic Borders: Chicana/o Radio Production in the Pacific Northwest*

On December 19, 1979, Radio KDNA (pronounced cadena, meaning chain) transformed the airwaves becoming the first Spanish-language, non-commercial radio station in the
United States. Located in Granger, WA, Radio KDNA’s goal was to utilize the accessibility of radio to build community while serving as a resource for the mostly Mexican and tejano migrant farm workers in the Yakima Valley. The founders of Radio KDNA believed radio was an accessible tool for Mexican and Latino farm worker communities who had little access to other media. Community radio production provides Chicanas and other marginalized groups the space to harness digital technologies and engage in the process of producing traveling sounds that speak back to discriminatory and oppressive practices. This case study of Radio Cadena offers an example of the ways in which sound traveling through radio airwaves can carry a message of decolonizing Chicana feminist epistemologies.

There is lack of research exploring Chicana/o and Latina/o radio production in the Pacific Northwest, particularly gendered analyses within the development of Radio KDNA. The research that does exist focuses on male radio producers, which perpetuates gender politics that fuel privileged knowledge productions and obscure the active roles women played in broadcasting to Spanish-speaking audiences. I situate my analysis of community radio production through a Chicana feminist perspective that is theoretically grounded by Emma Pérez’s (1999) concept of the decolonial imaginary, which is “a theoretical tool for uncovering the hidden voices of Chicanas that have been relegated to silences” (xvi). As my primary cultural artifact, I recount an oral history I conducted with Rosa Ramon, the only female co-founder of Radio KDNA who served as the station manager from 1979 to 1984. Ramon’s oral history reveals the importance and central role women played in the founding and development of this station, in particular in its focus on programming for, by, and about women. This case study of Radio KDNA explores the central role Chicanas played in generating radio content to address the needs and interests of their Yakima Valley audience, while infusing into the programming feminist understandings of Chicana/o identity.

Eve E. Dunbar (Vassar College)

*The Dangers of Diaspora: Rethinking Welfare Queens and “Black Power” in Helene Cooper’s The House at Sugar Beach*

In this paper I will explore how a nation “founded” upon the Black American quest for freedom from white supremacy and dehumanization might complicate our notions of the Black Diaspora, especially around issues of nationalism, gender, and power as they are represented in Helene Cooper’s *The House at Sugar Beach* (2008).

Well-received by critics, *The House at Sugar Beach* is a coming-of-age story of Cooper’s experience as a member of an elite Liberian family in the 1970s and 1980s. The Cooper family are direct descendants of the families of African Americans sent by the American Colonization Society in the 1820s to set up a colony in Liberia. Cooper describes the ramification of this 1820 settler group on her life as such: “When presented the choice of America and Africa, they chose Africa. Because of that choice, I would not grow up, 150 years later, as an American black girl, weighed down by racial stereotypes
about welfare queens” (29). While her vision of what it means to be a black American woman is one-dimensional, Cooper’s particular trajectory suggests that she is part of a group of African Americans spared the history of inhumanity that come with post-bellum, Jim-crow, and post-racial American life.

But the text is not so simple as to let that statement stand. Not only is Cooper’s family forced by a coup to “repatriate” to the United States in the early 1980s; they re-enter, albeit at a different moment in the American racial timeline, into the very time-space when welfare queens haunted the white imaginary: Reagan-era American.

How might Cooper’s memoir encourage us to think of the ramifications and consequences of diaspora? I’ll explore the lasting ramifications of American slavery and racial inequity, even while abroad. I hope to move us away from notions of diaspora as palliatives to American empire, especially when explored through the lens of black womanhood.

Barbara Frank-Job and Bettina Kluge (Bielefeld University)

*Multilingual Practices and Negotiations of Identity in Virtual Communities of Immigrants to Québec*

In our contribution we will present preliminary results of an ongoing qualitative analysis of a corpus of blogs written by hispanophone and francophone immigrants to Québec, Canada (Frank-Job & Kluge 2011, Kluge 2012, in press a and b). Our analyses reveal the spectrum of communicative strategies used by bloggers and their public to express and negotiate their joint social identity as migrants or future migrants. The choice of particular languages and their regional varieties as well as participants’ linguistic practices form an important part of these negotiations. Thus migrant identity is indexed, for example, by use of several languages and/or language varieties and evaluations of languages and languages varieties. Within the dynamics of media and communication practices the negotiation of languages allows to highlight linguistic aspects of transnationalization and transculturalization processes.

References:


Kluge, Bettina (in press a) “La integración es una negociación permanente’ – die Québécer Integrationsdebatte in der Blogosphäre der lateinamerikanischen Immigranten,” in: Klump, André/Felbeck, Christine (Hg.): Ergebnisse der Ringvorlesung America Romana. Frankfurt: Peter Lang (Reihe America Romana, Bd. 4)

Kluge, Bettina (in press b): “The collaborative construction of an outsider as a troll in the blogosphere of Latin American immigrants to Québec, Canada,” in: Maaß, Christiane/Bedijs, Kristina/Bachleitner-Held, Gudrun (Hg.): Face Work and Social Media. Münster: LIT.

Diana Fulger (Bielefeld University)

Ride into the Past: Christopher P. Baker’s Mi Moto Fidel: Motorcycling through Castro’s Cuba

Migration, travel, and media enable the flow of culture beyond national borders, allowing people, information, goods, ideological trends and discourses to circulate freely across the globe. Along with trends and discourses, myths and legends also travel and influence cultures elsewhere, eager to integrate into a new community consciousness and prone to adaptation in the suitable milieu. The myth that grew around Latin-American guerilla fighter, Ernesto Che Guevara constitutes the perfect example for the success of socialist propaganda worldwide.

The Cuban Revolution of 1959 was possible because of its good timing, with an economic crisis and class divide devastating the country, plus a charismatic leader, who promoted the ideals Cubans believed in. However, its real success consisted in the longevity of its mythical figures, which captured its core values, such as Che Guevara. El Che was kept alive and promoted (many times to the point of commercialization) with the help of socialist propaganda in Cuba and outside its borders, influencing leftist movements and ideologies in the rest of Latin America and on the African continent, or even in the United States. Considering the history that Cuba and the U.S. share, I find it particularly interesting to encounter among contemporary U.S.-American travel narratives one which re-enacts the famous motorcycle journey of Che Guevara through Latin America, this time however solely on Cuban soil.

In Mi Moto Fidel: Motorcycling through Castro’s Cuba journalist Christopher Baker promises to awaken the myth of a great guerilla soldier and manages to conjure up a guide for sex tourism instead. Assuming that people start on a journey with a certain ideological baggage, my interest for this paper is to question the mechanisms at work behind Baker’s colonial construction and exotic rendering of a society whose myths and guiding ideology he formally embraces.
Maryemma Graham (The University of Kansas)

Reading Toni Morrison and Edwidge Danticat: Toward a Critical Geography of the Literary Text

In this paper, I place an emphasis upon critical geography as an imaginative field for examining spatial, social, and literary implications of the works of two authors, from different generations and ancestries. Focusing on Paradise and Home, I argue that Morrison’s global expansiveness, her materialist understanding of human subjectivity not only drives her intellectual preoccupations and aesthetic choices, but they also profoundly affect the movement of her texts across time and location. In Danticat’s writing, especially Brother, I’m Dying, I suggest the novel is already transected by global concerns and forces, despite the story’s origin in the local context of Haiti. Together Morrison and Danticat present ordinary as well as unusual characters to whom we are attracted, because of the their locations within a physical environment and the social spaces that they occupy. In these authors’ works, diasporic diversity is a given, migratory cultures abound, and the idea of home must constantly be reimagined.

Dorothea Gail (Johannes Gutenberg-Universitaet Mainz)

Identity and In-betweenness: Ethnicity, Nation, State, and Style in the Music of R. Carlos Nakai and the “SynthacoustipunkarachiNavajazz” of Jackalope

In the more than three decades of his career, Carlos Nakai, a Navajo/Ute Native American musician, has demonstrated an unusually high degree of trans-cultural mobility, with an accomplished record in classical and jazz trumpet, Native American flute, the New Age genre and synthesizer music. With his Mexican-Anglo-Native band Jackalope, a mystic hybrid animal, Nakai investigates sites and states of in-betweenness, constructing a hybrid style with allusions and influences ranging from the Eagles’ “Hotel California,” through the soundtracks of filmic Westerns, to New Age meditative composition. I investigate the “glocal” cosmopolitanism of Nakai and Jackalope, through which they negotiate the relationship between “authenticity” and their flexible identities in their music. Is Nakai selling out his Native tradition by producing music for wider markets dependent on ideas of the “exotic” as defined by mainstream or white culture? Or is his very accessibility also his authenticity, because he does not pretend to have a reservation upbringing and does not act or create in a safely “Native” manner? Or is he authentic because he IS Native and also makes traditional alongside experimental music?

My paper must tread carefully to avoid the trap of colonizing, gatekeeping curatorialism. It acknowledges and problematizes the fact that as a scholar within a Western university system, I engage in pre-existing relations of unequal power. The impossibility of escaping these power relations informs the development of my paper.
Cornelia Giebeler (Bielefeld University)


In relation to the theme of the conference this panel will discuss mobility in transmigration processes as a part of the “normality” of societies. The particular transmigration movement of Mesoamerican people to the American Dreamland US will be seen as part of mobility in poor and oppressed regions all over the world—but here on one of largest scales in the history of transmigration. This observation focuses on the movements of women and children—both seen in most investigations as especially vulnerable and oppressed groups on the migration routes.

Which perspective do we use to concern about and with them? How do we use categories of distinction to differentiate their histories and biographies on the move? What can we know about them, what do we do with them and which kind of interaction is or should be used in communication processes? Which roles are taken by the migrant houses and refugee centers on the way through Mexico?

Contrary to an engendered mobility approach of labeling Women and Children belonging to homes and static life worlds and men discovering the world, we will discuss the intergenerational, gender and ethnic heterogeneity of migration mobility in Mesoamerica.

Yaatsil Guevara González (Bielefeld University)

Flujos transnacionales y redes sociales: El caso de los albergues y casas para migrantes en la ruta migratoria "Tapachula-Orizaba", México

The paper will present an analysis of the social networks that are built through the Migrants’ houses and migrants’ refuges in southern Mexico (specifically in the route “Tapachula-Matamoros”). The objective is to analyze the social organizations and the social networks that interact within this migratory route in Mexico and also to analyze the established migrant aid structures, which are created around the routes used by migrants transiting through Mexico.

Central Questions: How does the national migration policy connect with the rise of social networks in the migration process? What local and regional policies are implemented to face migration? What are the social organizations, social networks or principal actors in the routes of migration? How is the operation in migrants’ houses and migrants’ refuges? What are the impacts of mobility in this context?

Key words: Migratory policy, social networks, policy networks, social mobility.
Astrid Haas (Bielefeld University)

**Transcultural Narratives of a Region in Motion: German Travelogues of Texas, 1821-1861**

The paper will look at the way selected German travel accounts of Texas from the time between Mexican independence and the U.S. American Civil War narratively construct the region with particular regard to the mutual influences of travel and travel writing; the transculturation processes the itinerant German authors encountered and themselves informed; as well as the political and cultural “mobility” of the region they passed through.

Especially in the nineteenth century travel writing played a prominent role in cultural constructions of U.S.-American national and regional identities, cultures, and territories. Between 1821 and 1861 Texas shifted from being a state of Mexico via a period of independence to being a state of the United States. More than any other textual genre of the period, travelogues were not only thematically concerned with but also actively contributed to the transcultural mobilities of people and ideas in/to/through the region. Mostly written to attract prospective immigrants from Germany, German travelogues of Texas from 1821 through 1861 provide such a case in point.

Looking at Detlef Dunt’s Reise nach Texas (1834), Carl Prinz zu Solms-Braunfels’s Texas (1846), and Ferdinand Roemer’s Texas (1849), the paper will analyze the narrative constructions of Texas from a German immigrant(-promoting) perspective during the region’s Mexican, independent, and antebellum U.S. periods.

Michelle Habell-Pallán (University of Washington)


The Women Who Rock Oral History Archive & Research Project is an inter-generational experiment in collective and decolonial archive building, what we call “archivista” praxis, that documents women’s bridging of music and activism to create music scenes that anchor social justice movements in the Americas. Developed in partnership with University of Washington Libraries Digital Initiative Program, our Digital Archive brings together scholars, musicians, and digital media-producers in project-based scholarship that explores the politics of performance, social identities and material access in trans-local grassroots music scenes and cultures. As Daphne Brooks suggests, the “confluence of cultural studies, rock studies, and third wave feminist critical studies makes it possible now more than ever to continue to critique and re-interrogate the form and content of popular music histories.” WWR reshapes conventional understandings of popular music studies by initiating collective methods of research and scholarly/community collaboration that account for the central role of women and women of color (broadly conceived) in the creation of music scenes. The form of WWRP Digital Archive is just as significant as its aim. As a collaborative and synergistic method of conducting popular
music research, the project advances a dynamic, critical, and engaged praxis that centers community-based knowledge production and builds feminist media production skills.

Clara Buitrago Valencia (Bielefeld University)

*Nuevas estrategias en la seguridad ciudadana en América Latina. La “policía comunitaria” como mito organizacional*

La seguridad ciudadana es un tema de preocupación en Latinoamérica, al punto de ser uno de los principales reclamos de la ciudadanía a sus gobiernos. Por lo general, en aras de dar una respuesta legítima al problema de la criminalidad y la falta de confianza en los cuerpos de policía, los gobiernos democráticos de la región han optado por implementar aquellas prácticas que se consideran “buenas prácticas” en los Estados Unidos.

Esta comunicación pretende indagar en las reformas policiales implementadas por los gobiernos latinoamericanos basadas en las estrategias de “policía comunitaria”, modelo de policía que goza de buena acogida en Estados Unidos y Canadá. Las experiencias de policía comunitaria en Latinoamérica son en realidad pocas, pues si bien desde los años 1990s hubo una multiplicación de programas que llevaban este nombre, no todos merecían dicha calificación. Según datos del Banco Interamericano de Desarrollo (BID) en América latina sólo pueden identificarse cuatro proyectos que cumplan los requisitos de una policía comunitaria. Estos son los programas de policía comunitaria de Villa Nueva (Guatemala), Bogotá (Colombia), Sao Paulo y Belo Horizonte (Brasil). Estos programas constituyen actualmente las llamadas “buenas prácticas” de la región en materia de estrategias de policía comunitaria.

Nuestra comunicación examina las estrategias de policía comunitaria que se han implementado en las ciudades de Bogotá y Sao Paulo a la luz de las aportaciones teóricas del neo-institucionalismo sociológico, especialmente las expuestas por Meyer y Rowan. Nuestra hipótesis es que las experiencias de “policía comunitaria” son una mera reforma en las estructuras formales de la organización policial, que a través de la incorporación muchas veces irreflexiva de ciertos “mitos organizacionales” que se expanden de un país a otro, desde los Estados Unidos hacia los países de America Latina, produce una suerte de apariencia de cambio que garantiza legitimidad, recursos y expectativas de futuro de los cuerpos policiales, sin la necesidad de alterar sus estructuras efectivas de funcionamiento.

Olaf Kaltmeier (Bielefeld University)

*Entangled Americas: Elements for a Transcultural Understanding of the Mexicanness*

Departing from the critique of methodological nationalism in the recent debates on transnational history, the aim of this contribution is to understand the construction of Mexican national identity in the first half of the 20th century in the context of an inter-American space of entanglement. Outstanding elements which are considered to be part of the cultural matrix of the Mexican nation *sui generis* are thus reflected in an inter-
related and transnational way while focusing on the transcultural mobility and the itineraries of ideas and political programs.

Luz Angélica Kirschner (Bielefeld University)

Narrating Otherwise: The Ethics of Unintelligibility in Reina Roffé’s El cielo dividido

By including bisexuality as a sexual orientation in its own right, Roffé’s El cielo dividido takes in a form of desire that the binary discourse male/female, masculine/feminine, and heterosexual/homosexual along with the majority of theories of sexuality have refused to historicize and leave untheorized. The category of bisexuality as a long-term sexual orientation is repeatedly overlooked, casually treated, or understood to be a combination of heterosexuality and homosexuality without maintaining a unique identity of its own. In this intervention, I propose that the centrality of bisexuality in El cielo dividido can be interpreted as a narrative gesture that reveals Roffé’s most radical critique of the heterosexual matrix and the binary world view that sustains the prevalent western symbolic order. Focusing on the lesbian romantic relationships that Eleonora, who is still married to Frank Brunner, enters after her return to Buenos Aires from exile in the U.S., I suggest, that El cielo dividido displays an ethical subjectivity that refuses to become intelligible to the widespread symbolic order thus advancing the disruption of the very regime that demands, at the risk of her own life, unconditional intelligibility from her. But most importantly, Roffé’s narrative construction of Eleonora contradicts ideas about the futility of human agency through a character that proposes radical social change and transformation by refusing to become an intelligible self-defeating tragic protagonist who, by abandoning life, would become complicit in the reaffirmation of the Law which would prefer her to put an end to her unintelligible/unthinkable existence. In the context of an increasingly globalized world that too often triggers the reemergence and/or desire to return to essentialized identities, by way of Eleonora’s unintelligibility, Roffé challenges a compartmentalized view of the world, destabilizes heterosexual as well as homosexual identities while fundamentally questioning them as hegemonic scripts that are complicit with the system of oppression that frames them while failing to transform or refine the ways in which difference is politicized or advance more diverse ways of being intimate, of being communal, of being in the world.

Kirsten Kramer (Bielefeld University)

Narratives of Mobility: Vampires, Zombies and Revenants as Global Migrants in Bolaño’s 2666

In Roberto Bolaño’s novel 2666, transcultural mobility primarily manifests itself in the form of long-winded geographical itineraries that lead the protagonists of the novel through a wide variety of places spread all over the world; they end up in the fictitious Mexican city of Santa Teresa, the incarnation of the real Ciudad Juárez, which marks the narrative intersection point where all spatial movements described in the novel appear
to converge. At the same time, these topographical itineraries increasingly combine with topological movements which are related to the appearance of revenants or undead figures who, in Bolaño, are not only represented by vampires or zombies but also include the innumerable dead persons and corpses who intermittently make their appearance throughout the entire novel and therefore persistently transgress the physical boundaries of time and space on which the narrative relies. Eventually, these spectral figures prove to be true global migrants whose spatial mobility extends beyond the borders of socially defined communities thus constituting an all-encompassing network of transcultural exchange processes.

Comparing Bolaño’s novel with selected film narratives centered on the representation of zombies and other revenants, my presentation will focus on the narrative construction and (trans-)cultural significance of the emergence of spectral figures who cause sensible irritation in communal everyday-life, who serve to shape the relationship between the living and the dead and who thereby contribute both to the affirmation and the disquieting destabilization of the cultural, social and political ordering underlying the organization of human community in the age of globalization. I will argue that the fictitious city of Santa Teresa not only represents a contact zone for dynamic exchange processes related to transcultural mobility linking the Americas but, in a wider sense, comes to constitute a metastable ciudad completa in which cultural centre and periphery persistently appear to coincide.

Rüdiger Kunow (Potsdam University)

Living Connections: Reflections on Global Mobility and the Ecology of Human Relationships

In this paper I seek to examine forms of transnational and transcultural mobility which are based on the biology of human beings and which I seek to summarize under the term living connections. Characteristically, these operate in the same transnational spaces as other mobility practices, but also in the intimate spaces of the body. A recent addition to living connections are practices of organ trade, biobanking, or biopharming which are “mobilizing” the human body in hitherto unimaginable ways while also drawing it insistently into the logic of global markets and capital flows.

Moreover, living connections which aggregate around processes of biological transmission and exchange involve sites of intense anxieties, individual or collective, as notions of belonging and unbelonging, of risk and security, are increasingly often negotiated with reference to preemptive biologistic arguments. Living connections is thus a forceful domain of transcultural mobility and exchange, which presents important challenges also for transnational studies and cultural critique.
John Wharton Lowe (University of Georgia)

CircumCaribbean Sisterhood: Patterns of Migration in Cristina Garcia’s The Agüero Sisters

One of the most consequential events in twentieth-century hemispheric history, the Cuban Revolution, generated a complicated set of migrations, at first away from the island, and then, increasingly, journeys back. Castro’s shift to communism divided families—sometimes permanently—and generated a simulacrum of Havana in Florida’s Miami. Over the sixty-odd years since this social and political earthquake, many Cuban and Cuban American writers have created fictions of migration that meditate on both the original rupture and the subsequent and continuing consequences. One of the most powerful narratives in this vein is Cristina Garcia’s novel The Agüero Sisters, which portrays the immigration (at two widely separated times) to the U.S. of two sisters. The first, Constantia, flees soon after Castro’s ascendency; after years in the Northeast, she relocates to Miami and founds a cosmetics empire. Her sister, Reina, stays in Cuba for decades, becoming an Amazonian electrician. Their joint past, which involves naturalist parents (whose history contains a dark mystery) is a virtual metaphor for Cuba’s history, but as it radiates into the present it forms a vision of a circumCaribbean culture that illuminates our post-national present. The two sisters’ reunion, the complicated and complementary stories of their daughters, and the violent men in all their lives help us to understand avatars of exile, transmutations of cultures, and the rise of Cuban simulacra in Miami and Florida. Garcia’s careful depiction of the flora and fauna of both Cuba and South Florida, along with a devastating description of its despoliation, constitutes a secondary commentary on the costs of political conflict and cultural admixtures. This paper will concentrate on the role of both confinement and mobility in the novel, as Garcia traces a complex network of travels across generations, geography, and cultures.

This paper is drawn from my forthcoming book, Calypso Magnolia: The Caribbean Side of the South.

José-Carlos Lozano (Texas A&M International University)

Audiovisual Media Flows in the NAFTA Region

The paper reviews the audiovisual flows between Mexico, the United States and Canada since the North American Free Trade Agreement (NAFTA) was put into effect in 1994 and discusses the supply and consumption of movies and television programs from each country in the other two. Through a transnational and transcultural perspective, the paper examines the mobility and heterogeneity of media flows in a geographical and cultural region characterized by deep economic asymmetries and striking social and cultural differences. On one hand, Latino immigrants in the US and Canada benefit from the Mexican audiovisual contents available in Spanish-language television and Spanish-language cinema venues and rental stores in major cities, with non-Latino Canadians and Americans ignoring them almost completely. On the other hand, US films and some US television series are widely consumed by Mexican and Canadian audiences, while Cana-
dian productions hardly circulate in the audiovisual space of its two partners. The paper concludes discussing the cultural and ideological implications of the asymmetry of flows between the three countries and of the complex, mixed and dynamic consumption patterns of national and transnational media by both the local and the migrant populations in each region.

**Sophia A. McClennen (Pennsylvania State University)**

*Where is Inter-American Culture? From the Location of Culture to the Ethics of Culture*

While much has been written about the ideologies of Cultural Studies, both Latin American and otherwise, less attention has focused on its ethics. There are reasons this has been so, but shifts in global power dynamics, structures of resistance, and critical approaches to thinking through the present indicate that it is time to vigorously confront the ethical questions at the heart of Inter-American Cultural Studies as a first step in our theories and practice. What I hope to show in this presentation is that a turn to ethics, especially one that derives from a critique of neoliberal biopolitics, reveals a need to move from an emphasis on the location of culture to the ethics of culture.

**Walter D. Mignolo (Duke University)**

*The "Western Hemisphere" in the Colonial Horizon of Modernity and the Irreversible Historical Shift to the "Eastern Hemisphere"*

About 15 years ago I advanced the argument of the first part of the title in a panel organized by Edgardo Lander at the International Sociological Association, in Montreal, 1998. The Spanish version was published in 2000, and a translation into English, with a slight variation in the title: “Coloniality at Large: The Western Hemisphere in the Colonial Horizon of Modernity.”

I would revisit this essay and introduce two variations in conversation with the title of this conference “(Trans)Cultural Mobility in the Americas.” The first variation, and the first part of my talk, would ask whether it is “Hemispheric Studies” we should theorize or the “Invention of America(s).” In this regard, I would ask the following questions: what kinds of knowledge/understanding are necessary today and for what? “Necessities” are always goal related, and not "natural" unfolding of "universal history." The second question, related to the first, and to the conference, would be: what kinds of knowledge/understanding are "necessary" to understand the present and the future at the moment in which we are all witnessing the irreversible shift to the “Eastern Hemisphere”?
James Moreno (The University of Kansas)

Choreographing Cultural Mobility: José Limón Dances The Emperor Jones

In 1956, the Mexican-American modern dance choreographer, José Limón, presented The Emperor Jones, a dance based on Eugene O’Neill’s play of the same name. To portray the play’s lead character, an African-American man named Brutus Jones, Limón wore black body paint. My presentation examines how a brown man using white privilege to wear black paint complicated the production and viewing of transnational bodies. I explore how Limón’s embodiment of Mexican-ness, whiteness, and blackness presented mid-twentieth-century audiences with multiple cultural identities within one body. I ask, how did Limón’s performance reveal the modern dance stage and “American” society as heterogeneous rather than homogenous and cultural identity as mobile?

Paula Prescod (Université de Picardie Jules Verne—Bielefeld University)

On Movement and Rootedness of Garifuna Culture

The Garifuna have been the centre of heightened anthropological attention for a number of decades, since their plight as a displaced ethnic group obtained international focus (Hulme & Whitehead 1992, Allaire 1997, Gullick 1998). A ‘transnational ethnic group’ (González 1988) spread across Central America and the Lesser Antilles, the Garifuna see their heritage as threatened with extinction. In 2001, at a time when their language and traditions appeared to be destined to oblivion, UNESCO declared the Garifuna culture a masterpiece of the oral and intangible heritage of humanity. This declaration came two decades following the exile of virtually all the Garifuna from St Vincent and the Grenadines to Roatán Island.

In this talk, we will examine the paradox of the sense of rootedness, primarily in the light of efforts being made to re-establish links between Garifuna descendants in St Vincent and the Grenadines and Central America as well as to ensure continuity through music, language and dance. If anything, the Garifuna in St Vincent and the Grenadines can be seen as a newly-formed local culture whose sensation of up-rootedness and cultural dilution dawned on them only very recently; a feeling that has augmented their desire to revitalise the language, dance and music of their ancestors.

References:
Josef Raab (University of Duisburg-Essen)

The Mobility of Hope and Violence in Sin Nombre

The 2009 film Sin Nombre, written and directed by Cary Joji Fukunaga, joins two narratives. The one revolves around Willy, alias Casper, a young gang member in Tapachula, Chiapas, Mexico, who has to flee from his fellow gang members after killing their leader; the other centers on the Honduran Sayra, her father, and her uncle, who are on their way to New Jersey, where they have family. The picture is framed by scenes of extreme violence involving Casper and the 12 year-old boy Smiley: a little way into the film Smiley, introduced to the gang by Casper, has to undergo a violent initiation, during which he is severely beaten; toward the end of the film, Smiley kills the runaway Casper to prove his loyalty to the gang. In between these scenes the film is dominated by a journey motif, the journey of illegal migrants from Central America on top of a train heading toward the United States. The violence of gang life encroaches into the migrants’ journey, and the migrants’ hope for a better future is echoed by hopes in the gang environment. Violence and hope are thus intertwined. They are also mobile concepts, since the film takes us from Mexico’s border with Guatemala to Mexico’s border with the United States, always projecting onto the U.S. notions of a promised land of consumer culture, financial prospects, and relative safety.

My paper will demonstrate the intricate linkages between violence and hope that the film establishes in its transnational framework. In the process the concepts of nation and borders will be examined in their permeability (especially with regard to the making of the film and the background of the writer/director) as well as in their walling-off function. This duality is reflected in the film’s duality of hope and violence on the move.

Wilfried Raussert (Bielefeld University)

Mobility Studies in the Americas—History and Art on the Fly? A Look at The AIRPORT ART PROJECT at Hartsfield-Jackson Atlanta International Airport

Departing from recent paradigms of mobility studies, this paper intends to explore the current Atlanta History and Airport Art project at Hartsfield–Jackson Atlanta International Airport, U.S.A; a cooperation of the Atlantic History Center, Georgia State University and Airportart. This collaborative art project brings together a series of artists and has lead to a synthesis of museum, archive and art gallery in the international section of Atlanta Hartfield International Airport. In the traveler’s encounter with the project the conscious observer can find a most compelling entanglement of uneven even conflictive temporalities. While the traveler in the transit of the here-and-now moves toward a future destination, the history showcases not only interrupt the sojourner’s progressive move, they compellingly force him back in time by relating the “no-place” of transit to a place of and with history, the city of Atlanta and the American South as larger cultural imaginary. The art exhibits provide a meta-level on which mobility is aesthetically and philosophically reflected. As the paper argues, the various spatio-temporalities
presented in this experience may be linked to larger time-space connections that link the airport, the city, the American South and the Global South as part of a transcultural imaginary I like to call “Entangled Americas.”

**Ulfried Reichardt (University of Mannheim)**

*Aesthetic Forms and the Concept of the Individual: Transcultural Mobility, Adaptation, and Reinterpretation within a Global Network*

In my paper I want to investigate some of the basic patterns of transcultural mobility. I will focus on the network structure of exchanges within a globalizing world, and I will look at the structures and conditions enabling cultural forms to travel and to be adapted to multiple contexts. I will discuss the notion of “the global popular” (Stäheli) in order to explore how forms which evolved within a specific cultural and national context can make sense in a culturally different environment—without taking recourse to the notion of “Americanization” as standardization. Examples will include literary texts (f. ex. Novels by Yamashita and Diaz) as well as musical and cinematic ones. In a second step, I want to focus on the concept of the “individual” as one of the decisive grounding notions of contemporary cultural practices. While today’s dominant version has evolved in the US, it has, in the meantime, been “globalized,” i.e. appropriated as well as reinterpreted and modified within different cultural contexts. A comparative approach will look south as well as north of the US borders. As this notion can be found “underneath” many patterns in politics, economics, culture, as well as in the arts, a look at the vicissitudes of this traveling concept will allow us to renegotiate “Americanness” within the increasingly polycentral global field.

**Julia Roth (Bielefeld University)**

*Las Krudas Cubensis’ Queer Diaspora Hip Hop as Politics of Trans-Americanity*

Las mujeres Resistiendo. 
Emigrante Resistiendo
Black people Resistiendo, 
Cuban people Resistiendo
Queer people Resistiendo
El Caribe Resistiendo, 
Black sister Resistiendo
Krudas Cubensi Resistiendo
Krudas Cubensi de Cuba Internacional.
*Las Krudas Cubensi, ”Resistiendo”*

In their lyrics and their performance, the Afro-Cuban Feminist Hip Hop band Las Krudas Cubensi challenge and queer multiple forms of oppression and the related binaries and hierarchies such as sexism, racism, homophobia, coloniality. By situating these oppressions as inherent to the logic of western capitalism and colonial legacies, queer Hip Hoppers like Las Krudas follow an implicitly transnational and decolonial approach. They
point to the ways in which the Caribbean as the ‘cradle’ of colonialist capitalist exploitation and of transatlantic as well as inter-American geo-politics and body-politics is especially affected by colonial legacies as well as by their radical reinforcement under current paradigms of crisis. Since Las Krudas have by now migrated to the United States, their performances moreover incorporate a Queer Cuban Diaspora position, creating a heterotopic music which “expands diasporic space, transgresses geographic borders (...) fashioning a musical aesthetic that allows for the articulation of the local as well as the global.” (Armstead 2008)

Las Krudas thus not only capture and appropriate the traditional male and (homo-)sexist genre of Hip Hop taking “intersectional” feminism back to its radically political roots. The talk examines the ways in which bands like Las Krudas practice a sort of “postcolonial piracy,” dedicated to a “media redistribution from below” (Ramon Lobato) of knowledge and cultural goods that would otherwise have no chance to reach the US-dominated market or gain access to cultural-political representation. Moreover, their politics re-directs the focus on transnationalism and globalization from pure “flows,” “circulations of people, capital, culture” to the often neglected subjective mediation of such processes (see Elizabeth Povinelli). The paper discusses in how far Las Krudas thus contribute to a radical questioning of the “concept of Americanity” (as U.S. epistemic hegemony, as coined by Aníbal Quijano and Immanuel Wallerstein) by practicing and imagining a new Idea of Trans-Americanity (José David Saldívar), dedicated to a Black Diaspora understanding of connectedness and conviviality (Paul Gilroy) based on solidarity and alliances, embedded in an implicit critique of capitalism and coloniality.

John Carlos Rowe (University of Southern California)

*Moby-Dick and Globalization*

Although much has been written about Herman Melville’s Moby-Dick (1851) as a major work of nineteenth-century U.S. transnationalism, little consideration has been devoted to how Captain Ahab manages to control the “Anacharsis Clootz deputation from all the isles of the sea, and all the ends of the earth” assembled on board the Pequod. I contend that Ishmael is the key figure regulating the global diversity on board the Pequod, working in effect as an agent of Ahab’s tyrannical rule. The relationship between Ishmael and Queequeg has so often been sentimentalized by scholars as to obscure its function to regulate racial, sexual, and ethnic diversity. Melville creates in Queequeg a hybrid figure of the “noble savage,” composed of African, African-American, Middle Eastern, Native American, Papuan New Guinean, Hawaiian, Marquesan, Samoan, Maori, and Fijian qualities. I consider these different characteristics of Queequeg in order to judge Melville’s understanding of the relationship of U.S. democracy to peoples and communities outside its geopolitical control.
Heinrich Schäfer (Bielefeld University)

Mission Inverted: Missionary Flows and Religious Identity Affirmation

Protestant mission in Latin America is one of the most important factors in a deep cultural transformation on the Latin American continent that began in the mid 19th century. Today, in some countries the percentage of Protestant, mostly Pentecostal, population is of some 30% to 40%. Contrary to the opinions of some researchers, this did not result in a ‘US-Americanization’ of the Latin American societies. Rather, the new religious praxis mixed into a complex process of ‘fundamental politization’ (Senghaas) under the premises of a Latin American modernity. For the most part of Protestantism this meant an adoption of a new, Latin, collective identity. In relation to the USA this meant, first, religious independence and, second, a reversal of the mission flows. Latin American mega-churches take their pride in deliberate large and mid-scale mission activities in the US. Their mission-churches in the US gather mostly Latin population. Migrants open Latino-churches in the US and maintain communicative connections to their home congregations. In Latin America all of these activities cause an increase of symbolic capital of these new mission actors—and enhance chances of active political engagement.

Sebastian Thies (University of Tübingen)

United Colors of Belonging? Cultural Diversity 2.0 in Ridley Scott’s Crowd-Sourced Documentary Life in a Day

Crowd-sourced filmmaking constitutes one of the innovative approaches to redefining authorship, polyphony, and interactivity in documentaries of the Youtube-age. I will exemplify this trend by focussing on Ridley Scott’s 2011 production Life in a Day, a pioneer of a new kind of sub-genre. This film compiles a vast number of self-representational videos from many parts of the world, contained within the particular discursive framework of Geographic Society media and its occidentalist imagination. Questions to be asked are: How does the film create global imagined communities based on Internet’s new social networks? Which kind of cosmopolitan aesthetic is employed in order to produce this transnational feeling of “belonging”? How does the film revamp the heterogeneity of crowd-sourced video production in order to comply with the exigencies of the international festival circuit and film markets.

Sherrie Tucker (The University of Kansas)

Dance Floor Democracy: The Social Geography of Memory at the Hollywood Canteen

This paper is drawn from my recently completed book based on oral histories with civilian volunteers and military guests at the Hollywood Canteen, a USO-like nightclub in Los Angeles. Operated between 1942-1945, the Hollywood Canteen was the most famous such spot where “junior hostesses” jitterbugged with enlisted men of the Allied Nations
during World War II—and it is also the subject of much U.S. national nostalgia about “Good War” and the “Greatest Generation.” In this paper, I will talk about the ways that interviewees navigated the forceful narrative terrain of gendered and raced national nostalgia, sometimes supporting it, sometimes pulling away from it or pushing it in critical ways, and usually a little of each. I will argue for an interpretative method drawn from oral history, improvisation studies, and dance studies that I call “torquing back,” or a way of engaging.

Elisabeth Tuider (University of Kassel)

Empoderamiento y (Trans)Migración. Relaciones de Care y la maternidad en distancia en los borderlandias de México

Al interior de la investigación sobre la migración así como en los estudios de género ha ganado el análisis de la “feminización de la migración” y la “familia transnacional” en los últimos años un papel importante. La posibilidad de encontrar trabajo en las regiones fronterizas, por ejemplo en las fincas del café y frutas en el Sur de México, o el trabajo doméstico en las ciudades, así como el trabajo en una Maquila en el borderland en el norte de México han incentivado la migración mexicana y de otras países de latinoamerica. Pero la region sur de México se caracteriza por la paradoja de un rearmento militar de la frontera y al mismo tiempo un aumento de la inseguridad civil, a través de una variedad de actos de violencia contra los inmigrantes, especialmente mujeres y adultos migrantes quienes son las personas mas afectadas o vulnerables.

Tomando los borderlandias de México como ejemplo reflexionaré en mi ponencia sobre los efectos de la (Trans)Migracion en la familia, sobre la construcción de maternidad y los regimenes de genero. A través de la migración se abre así un espacio de acción para mujeres, que se puede con Naile Kabeer explicar como “ability to make a choice”. Por otra parte argumentare que la transmigracion no solo significa un empoderamiento sino tambien una refeminiacion del care-work.

Pia Wiegmink (Johannes Gutenberg Universität Mainz)

Transatlantic Routes of Abolitionism in The Liberty Bell

In this paper, I will examine the transatlantic exchanges and mediations of abolitionist ideas in the cultural medium of the gift book. More precisely, I will talk about the probably most prominent, consistent, and profitable gift book, The Liberty Bell (1839-59), edited by Maria Weston Chapman and published by the Boston Female Anti-Slavery Society for their annual fair. Chapman’s position as editor of and writer for The Liberty Bell, I argue in this paper, enabled her to not only negotiate socially confined notions of womanhood, but also create a political and literary medium which attacked U.S. America’s “peculiar institution” from various national but also transnational vantage points. In addition to my discussion of contributions from intellectuals from Europe, I will focus on translations of the black Cuban poet Plácido (Gabriel de la Concepción Valdés) as well
as the various writings commemorating the Haitian Revolution. Taken together, these writings in *The Liberty Bell* not only chronicle the multifaceted transatlantic routes of abolitionism but also form a kaleidoscopic anti-slavery narrative that transgresses the confines of race, class, gender, and nation.

**Serena Woerdenweber (Bielefeld University)**

*An-Other Dialogue*

If at conferences the coffee breaks are the best part, why not integrate these communication structures into the framework of the conference? The World Café does just this, as it enables a conversational process that thrives on collective intelligence. The World Café *An-Other Dialogue* invites academics across disciplines to participate in collective discussions on the topic of marginalization in cross-cultural & transnational research areas. You are invited to explore the question: How can we theorize, uncover and deconstruct marginalization effectively without remaining entangled in the battle ‘us’ versus ‘them’? Based on the complications of othering that Afghan Americans endure due to post 9/11 political, racial and religious sentiments, this question addresses critical issues felt especially by Muslim Americans today. Complementary to the World Café the typography exhibition *Kaleidoscopic Perspectives: Afghan American Writers* will display the unique, cross-cultural voices of this ethnic minority.
Giselle Liza Anatol is an Associate Professor and the Director of Graduate Studies in the English Department at the University of Kansas. She received her doctoral degree from the University of Pennsylvania in 1998, with a dissertation exploring representations of motherhood in Caribbean women’s writing. She currently teaches classes on Caribbean and African-American literature, including a Major Authors course on Toni Morrison’s fiction, and on literature for young people. In Spring 2011, Anatol published Bringing Light to Twilight: Perspectives on the Pop Culture Phenomenon, an edited collection featuring essays from an international array of scholars. The vampire theme crosses over from Anatol’s study of children’s and young adult literature to her work in Caribbean and African diasporic literature; she is in the midst of a booklength manuscript entitled The Things That Fly in the Night: Images of Female Vampirism in Literature of the African Diaspora. Anatol has also edited two volumes of essays on J.K. Rowling’s Harry Potter series—Reading Harry Potter: Critical Essays (Greenwood/Praeger 2003) and Reading Harry Potter Again: New Critical Essays (2009)—and published numerous articles on the works of authors such as Jamaica Kincaid, Audre Lorde, Nalo Hopkinson, Derek Walcott, and Langston Hughes.

Julia Andres has been a faculty member and PhD student at the American Studies Department at Bielefeld University, Germany since 2007. She submitted her PhD thesis with the title: “Cuéntame algo-Narrating Chicana Lives beyond the Borderlands” in July 2012 and received her doctoral degree in 2013. Her main research interests are Chicana and Latina oral histories and testimonials as well as race, class, gender, and sexuality studies, vampire narratives and dance in cultural studies.

Publications:
“Tú eres mi otro yo—Your Story is my Story.” “Caramelo: Strands of Memory Woven into a Universal Pattern,” In FIAR Vol 1, No.2 2009.

Jens Barnieck is German pianist who performs in major concert halls and festivals, including the Ravello Festival, Italy, the Konzerthaus Berlin and the Musikfestspiele Saar, Germany, 2 Days and 2 Nights of New Music in Odessa, Ukraine, the festival Roaring Hooves in Mongolia, Performing Tangier, Morocco, Harvard University, USA, etc. He also
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Jens Barnieck studied at the Staatliche Hochschule für Musik in Detmold and at the State University of New York at Buffalo with the late Yvar Mikhashoff. Scholarships took him to the Cité Internationale des Arts in Paris, France, the German Study Center in Venice, Italy, and the Virginia Center for the Creative Arts.


**Afef Benessaieh** is Professor of International Studies at the Télé-université of the University of Québec (TÉLUQ). Her research interests include: sociocultural approaches to globalization, international migration and multiculturalism, transcultural approaches to diversity, and international relations theories. Among her most recent publications: Transcultural Americas/Amériques transculturelles. Ottawa: Ottawa University Press, 2010; the chapter with Patrick Imbert “Bouchard-Taylor à l’UNESCO : ambivalences interculturelles et clarifications transculturelles” (in K. Ertler, S. Gill and S.Hodgett, Peter Lang, 2011); the article (2012) “Multiculturalisme dense ou violence massive: quatre scénarios possibles”, in RELIEF Revue électronique de littérature française, January, 5 (3).

**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 songs and on the forms, media, and agents of popular cultural mobility, as well as cultural memory studies. His publications include *Voices of the Down and Out: The Dust Bowl Migration and the Great Depression in the Songs of Woody Guthrie* (Heidelberg, 2007), a volume on protest songs (*Da habt Ihr es, das Argument der Straße: Kulturwissenschaftliche Studien zum politischen Lied*, co-ed., Trier, 2007), *Hybrid Americas: Contrasts, Confluences and Conflicts in New World Literatures and Cultures* (co-ed., Münster/Tempe, AZ, 2008), *Sound Fabrics: Studies on the Intermedial and Institutional Dimensions of Popular Music* (co-ed., Trier, 2009), and *EthniCities: Metropolitan Cultures and Ethnic Identities in the Americas* (co-ed., Trier/Tempe, AZ, 2011).
**Yolanda Campos** is research professor at the University of Guadalajara, Mexico. She teaches in the History Department and offers courses on the history of Mexican cinema and on Mexican cinema and literature. Her field of investigation is the history of Mexican cinema and the history of cinema's critical press. Among her publications are “José María Sánchez García, historien pionnier du cinéma mexicain” in *Histoire et Sociétés de l’Amérique latine, ALEPH, Dossier Cinéma et Histoire*, Paris, L’Harmattan, 2001/2 número 14; “La adaptación cinematográfica de Dos Crímenes de Jorge Ibargüegoitia” in Hub Hermans (ed.), *México en Movimiento. Cine y Literatura, Centro de Estudios Mexicanos*, Groningen, 2006 and “La trayectoria de periodística de José María Sánchez García” in *Pablo Mora y Ángel Miquel, Españoles en el periodismo mexicano. Siglos XIX y XX*, UAEM-UNAM, Morelos, 2008. She is co-editor of the online journal *FIAR: Forum for Inter-American Research* and member of the Advisory Board of the International Association of Inter-American Studies since 2009.

**Rodolfo Casillas** is a senior professor and researcher at FLACSO Mexico. Professor Casillas has conducted extensive research on Central American undocumented migration through Mexico’s Southern border. His research interests include the study of the conditions of un-recognized refugees, international transmigration through Mexico, Central American migrant children, humanitarian networks and migration, human smuggling and sex and human trafficking. He is the author of three books on human smuggling as well as of multiple reports (over 100) on the conditions of Central American migrants traveling through Mexico. His most recent work explores the role of organized crime in the smuggling of undocumented immigrants in Mexico. His article *Masacre de Transmigrantes: Reflexiones e Interrogantes sobre los Significados del Asesinato de 72 migrantes* investigates the massacre of a large group of undocumented immigrants in San Fernando, Mexico, and was published in the December 2010 edition of *Foreign Affairs Latin America*. He is currently working on a volume on violence and migration.

**C.B. Claiborne** is a photographer and behavioral scholar, with twenty-seven years experience teaching and consulting in areas of business development. He has led the development of three distance learning business programs, organized international managerial training workshops and participated in business assessment activities in Malawi and Tanzania. In 2008, Dr. Claiborne edited a collection of working papers focused on doing business in the emerging East African economy. He has, for over twenty years, used photographs and photo elicitation methods to help explore and understand cultural meaning. Currently, Dr. Claiborne is Professor of Marketing at the Jesse Jones School of Business at Texas Southern University, Houston, TX.

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**Monica De La Torre**’s scholarship bridges New Media and Sound Studies by analyzing the development of Chicana feminist epistemologies in radio and digital media production. A member of Soul Rebel Radio, a community radio collective based in Los Angeles, Monica is specifically interested in the ways in which radio and digital media production function as tools for community engagement. She is an active member of the UW Women of Color Collective and the Women Who Rock Collective. Monica earned a B.A. in Psychology and Chicana/o Studies from University of California, Davis and an M.A. in Chicana/o Studies from California State University, Northridge; her master’s thesis was entitled “Emerging Feminisms: El Teatro de las Chicanas and Chicana Feminist Identity Development.” Monica received a 2012 Ford Foundation Predoctoral Fellowship, which recognizes superior academic achievement, sustained engagement with communities that are underrepresented in the academy, and the potential to enhance the educational opportunities for diverse students.

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**Barbara Frank-Job** studied Romance philology, German philology, and Latin philology of the Middle Ages in Freiburg and Toulouse. She received her PhD at the University of
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Trans)Cultural Mobility—CVs

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Frank Mehring is professor of American Studies at Radboud University, Nijmegen. He teaches 20th-century visual culture, theories of popular culture, ethnic modernism, and processes of cultural translation in a transatlantic context. He recently received the biennial EAAS Rob Kroes Award for his monograph *The Democratic Gap* as the best book manuscript in Europe in American Studies. Professor Mehring is the author of *Sphere Melodies*, published in 2003, which examines the intermediary work of the avant-garde artists Charles Ives and John Cage. In 2004, he published a biography on the German-American freedom fighter Charles Follen (2004) and edited his writings (*Between Nativists and Foreigners*, appearing in 2007). He co-edited *Transcultural Spaces: Challenges of Urbanity, Ecology, and the Environment in the New Millennium*, which appeared in 2010. Frank Mehring has been a member of the German National Merit Foundation, he was awarded a DAAD stipend at the music department of Harvard University (1997-8) and a Fulbright American Studies Fellowship to the Department of English and American Literature and Language at Harvard University (2004-5). After 2006, Mehring worked as an assistant professor at the the John F. Kennedy-Institute for North American Studies/-Free University of Berlin and from 2009-2012 as a guest professor.

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Darker Side of Western Modernity: Global Futures, Decolonial Options was released in December of 2011. With Madina Tlostanova he published Learning to Unlearn. Decolonial Reflections from Eurasia and the Americas (2012). He holds an Associated Research Position at the Universidad Andina Simon Bolivar in Quito; has co-organized with Rolando Vazquez the Summer Schools on “coloniality and decoloniality” at the Roosevelt Academy of the University of Utrecht at Middleburgh, The Netherlands. His work as co-editor of books and editor of journals is extensive. He is a member of numerous international advisory boards, including the advisory board of the Hong Kong Advanced Institute for Cross Disciplinary Studies.

James Moreno joined the University of Kansas Dance Department as Assistant Professor in 2012. Prior to this, Moreno was Visiting Professor of Dance at the University of Panamá in Panamá City, Panamá and Visiting Guest Artist at the National School of Dance of Panamá. Moreno holds a Masters and PhD in Performance Studies from Northwestern University, as well as a Certificate in Gender Studies. He is a Fulbright Scholar (2011-12) and McNair Scholar (2004-05). His current project explores how José Limón’s story-ballets of the 1950s cut across gendered and raced categories to re-shape the nexus of whiteness and heteronormativity at the foundation of post-war “American” identity. Before entering academia, Moreno worked as a professional modern dancer and choreographer, performing with the J. Parker Copley Dance Company, Ann Arbor Dance Works and Repertory Dance Theatre (RDT). While with RDT, Moreno performed the choreography of Martha Graham, Merce Cunningham, José Limón, Lucinda Childs, and Zvi Gotheiner, among many others. Moreno has also worked as Facilitator for The Field’s Fieldwork Workshops and accompanist for the University of Utah’s Dance Department.

Paula Prescod from St Vincent and the Grenadines, holds a first degree in Language Sciences from the Université Paul Valéry, Montpellier, and a postgraduate degree from the Université des Antilles et de la Guyane, Martinique where she did research on the influence of the L1 on foreign language learning. She holds a PhD from the Université de Paris III—Sorbonne-Nouvelle, having completed her linguistic description of the noun phrase in Vincentian Creole. She is a lecturer in Linguistics and Didactics at the Université de Picardie Jules Verne, Amiens and a member of the Centre d’Etudes des Relations et Contacts Linguistiques et Littéraires (CERCLL) - Laboratoire d’Etudes Sociolinguistiques sur les Contacts de Langue et la Politique linguistique (LESCLaP) research teams. Her interests include syntax, contact linguistics, phonology and language acquisition.

Josef Raab is Professor of American Studies at the University of Duisburg-Essen in Germany. He received his PhD from the University of Southern California in Los Angeles (U.S.A.) in 1993 with a dissertation on Elizabeth Bishop’s Hemisphere. From 1993 to 2000 he was Assistant Professor at the Catholic University of Eichstätt in Germany, where he wrote a post-doctoral thesis on The Borderlands of Identity in Mexican Ameri-
can Literature. Between 2000 and 2004 he was Associate Professor of American Studies at the University of Bielefeld. From there he moved on to becoming Chair of American Studies at the University of Duisburg-Essen in Germany, where he has been since 2004. Josef Raab’s research interests include Inter-American Studies, ethnicity, borders, cultural hybridity, and the whole range of U.S. American literature, with emphases on writers like Benjamin Franklin, Emily Dickinson, Walt Whitman, Mark Twain, Elizabeth Bishop, August Wilson, Toni Morrison, Tony Kushner as well as on Mexican-American literature and culture. He has also written on José Martí, Jorge Luis Borges, U.S. television, and film. So far, he has edited or co-edited eight books. Most recent among those eight books is a bilingual volume of essays entitled Screening the Americas: Narrations of Nation in Documentary Film/Proyectando las Américas: Narración de la nación en el cine documental. This book is the first volume in a book series, which Josef Raab co-edits together with Sebastian Thies and Olaf Kaltmeier: the series is called Inter-American Studies/Estudios Interamericanos and it is co-published by a publishing house in Germany and by Bilingual Press/Editorial Bilingüe in Tempe, Arizona in the United States. From 2008 to 2010 Josef Raab was one of three organizers of the international and interdisciplinary research group “E Pluribus Unum?: Ethnic Identities in Transnational Integration Processes of the Americas.” It is at the concluding conference of this research group that the International Association of Inter-American Studies was founded in the Summer of 2009. Since this founding conference, Josef Raab has been the president of the International Association of Inter-American Studies.

Wilfried Raussert is Chair and Professor of North American Literary and Cultural Studies and Director of Inter-American Studies at Bielefeld University, Germany. He is founder and general editor of the ejournal fiar-forum for inter-american research (www.interamerica.de), the online journal of the International Association of Inter-American Studies. Since 2009 he has been executive director of the International Association of Inter-American Studies. Currently he is head of the BMBF-project The Americas as Space of Entanglement(s) at Bielefeld University which brings together interdisciplinary projects of three postdoc and ten doctoral students working on cultural, political, and historical aspects of the Americas. Moreover he is Fulbright representative and head of the DAAD exchange program with the Universidad de Guadalajara. Among his recent publications are the edited volumes Cityscapes in the Americas: Representations of Urban Complexity in Literature and Film (2011), Cornbread and Cuchifritos: Ethnic Identity Politics, Transnationalization, and Transculturation in American Urban Popular Music (2011), (Re)Discovering ‘America, (Re)Descubriendo ‘América’: Road Movies and Other Travel Narratives in North America 2012). He is currently working on a book project entitled (Trans)Cultural Mobility and the New American Studies. He received his MA and PhD at the University of Mississippi, Oxford and completed his ‘Habilitation’ at Humboldt University Berlin. He held visiting professorships at the University of Mississippi, at the Universidad de Guadalajara and at Humboldt University Berlin. From 2004 until 2006 he was Professor of North American Literatures at University College Cork, Ireland.
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John Carlos Rowe is USC Associates’ Professor of the Humanities and Professor of English and American Studies and Ethnicity at the University of Southern California, where he has served as Chair of the Department of American Studies and Ethnicity. He was Professor of English and Comparative Literature at the University of California, Irvine from 1975-2004, where he was a founding member of the Critical Theory Institute. His recent books include: A Concise Companion to American Studies (2010), After-

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**Sherrie Tucker** holds a Ph.D. in History of Consciousness (UC Santa Cruz) and is Associate Professor in American Studies at University of Kansas. She is the author of Swing Shift: “All-Girl” Bands of the 1940s (Duke, 2000) and co-editor, with Nichole T. Rustin, of Big Ears: Listening for Gender in Jazz Studies (Duke, 2008). She is co-editor, with Randal Jelks, of the journal, American Studies. She was a member of the Jazz Study Group at Columbia University, and currently facilitates the “Improvisation, Gender, and the Body” team for an international Collaborative Research Initiative of the Social Sciences and Humanities Research Council of Canada, entitled, Improvisation, Community, and Social Practice. In 2004-2005, she was the Louis Armstrong Visiting Professor at the Center for Jazz Studies, Columbia University. Assisted by a National Endowment of the Humanities Fellowship, she recently completed a book on swing culture and war memory, entitled, Dance Floor Democracy: the Social Geography of Memory at the Hollywood Canteen (Duke 2014).

**Elisabeth Tuider** is Professor at the University of Kassel (chair: Sociology of Diversity with a special focus on gender). Her research interests include gender- and queer-theory, cultural- and postcolonial-studies, diversity and sex-education, social movements,
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**Pia Wiegmink** is lecturer (wiss. Mitarbeiterin) in American Studies at the Johannes Gutenberg-University Mainz, Germany. From 2011 to 2012, she was visiting scholar at Georgetown University. She received her PhD from Siegen University, Germany in 2010 and has published articles on political performance as well as two monographs (*Theatralität und Öffentlicher Raum* [Theatricality and Public Space], Tectum 2005 and *Protest EnACTed*, Winter 2011). Her current research interests include abolitionist literature, feminism, and transnational American studies.

**Serena Wördenweber** is a doctoral candidate at Bielefeld University. Her current academic work focuses on Afghan American cultural productions. The first outline of which can be gleaned in her MA thesis “Dismantling Dualism: The Deconstruction of Social Stigmatization in Afghan American Literary and Media Projects”. For her PhD she is engaging in a collective dialogue with InterAmerican authors and artists, thus participating in action research with instead of ‘on’ people. At present, she is organizing a World Café with Afghan American author Zohra Saed in New York. She is currently working at a small consultancy that deploys behavioral-oriented coaching techniques.
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