MONUMENTS 2019
The 26th Biennial Conference of the Nordic Association for American Studies
PROGRAM

Conference Location: “The Grand,” Nedre Ole Bulls plass 1, 5012 Bergen

Room Names (Rm.): Grand Festsal, Store Spisesal and Røde Salong

Thursday, 25th April

8:30 – 9:00

Coffee / Registration

9:00 – 9:15

Welcome and official opening [Rm. Grand Festsal]

9:15 – 10:30

“Etched in Stone vs. a Fluid Past: Monuments, Museums, and History-Making in Public”

Keynote: Benjamin Filene, Prof. of History and Chief Curator, North Carolina Museum of History; Fulbright Grant Recipient [Rm. Grand Festsal]

10:30 – 10:45

Coffee

10:45 – 12:15 (Panels 1, 2 and 3)

1. Remembering Forgotten Histories of the American West

Moderator: Janne Lathi [Rm. Grand Festsal]

Janne Lahti (University of Helsinki):
“Genocide or Not? Settler Colonial Killing of the Western Apaches and Yavapais in Arizona”
Benjamin Madley (University of California, Los Angeles):
“Other Argonauts: Native Hawaiian Miners in the California Gold Rush”

Sami Lakomäki (University of Oulu):
“The Belts That Bind Us Together’: Hidden Histories of the Shawnee Archives”

2. Militancy, Memory and Patrimonialization: Materiality and Immateriality in Social Movement Monuments

Moderator: Eir-Anne Edgar [Rm. Store Spisesal]

Angeline Durand Vallot (Université Lyon 1, TRIANGLE):
“Remembering the Ladies of the Woman Suffrage Movement”

Claire Delahaye (Université Paris-Est Marne-la-Vallée, LISAA):
“Monumentalizing the Woman Suffrage Struggle: The National Woman’s Party and the Politics of Memory in the 1920s and 1930s”

Guillaume Marche (Université Paris-Est Créteil, IMAGER):
“A Living LGBTQ Social Movement Monument? Martin B. Duberman, Memoir-writing, and Modes of Self-patrimonialization”

3. ‘Been There, Done That’: Place-Based Studies and American Dreams

Moderator: Brianne Jaquette [Rm. Røde Salong]

Ruth L. Fairbanks (Indiana State University):
“Utopia on the Wabash: Remembering Robert Owen’s New Harmony, Indiana”

Brianne Jaquette (Western Norway University of Applied Sciences):
“Andrew Carnegie, Carrie Furnaces, and Reading the Cultural Legacy of Steel in Pittsburgh, Pennsylvania”

Rachel Cohen (Colchester High School, Vermont):
“A Monumental Range: The Green Mountains loom over the Culture of Vermont”

12:15 – 13:15

Buffet Lunch
13:15 – 14:15

“The Sedimented Screen”

Plenary 1 (Norway): Henrik Gustafsson, Prof. of Media and Documentation Science, UiT (The Artic University), Norway [Rm. Grand Festsal]

14:15 – 15:45 (Panels 4, 5 and 6)

4. Monuments and Political Symbols

Moderator: Robert Mikkelsen [Rm. Grand Festsal]

Mark White (Queen Mary University of London):
“Kennedy as a Political Symbol”

Robert Mikkelsen (Østfold University College):
“The Use and Misuse of Images of the American Revolution; From Minutemen to the Tea Party”

David Jervis (Maria Curie-Sklodowska University):
“Memoirs as Monuments: Examples from the Obama Administration”

John Kirk (University of Arkansas Little Rock):
“Commemorating Kennedy: The making and meanings of the United Kingdom’s John F. Kennedy Memorial at Runnymede”

5. Monuments: Construction and Controversy

Moderator: Tina Langholm Larsen [Rm. Store Spisesal]

John Moe (Ohio State University):

Jodie Childers (UMassAmherst):
“Leifur Eiríksson: Monument, Myth, and Symbol”

Marie-Christine Blin (Savoie Mont-Blanc University Chambéry):
“Monumental Changes: From Th. Roosevelt to D. Trump, the Fate of America's National Monuments”
6. The Monumental South: Collective Memory and Loss

Moderator: Adam Hjorthén [Rm. Røde Salong]

**Dee Britton (SUNY Empire State College):**
“Monumental Wars 2019: Civil War Narratives Cast in Stone”

**David Goldfield (University of North Carolina Charlotte):**
“The Eroding Landscape of Southern White Supremacy”

15:45 – 16:00

Coffee / Snacks

16:00 – 17:30 (Panels 7, 8 and 9)

7. The Monumental South: Texas

Moderator: Anne Magnussen [Rm. Grand Festsal]

**Ben Wright (University of Texas Austin):**
“Subtle Shifts and Tipping Points: Confederate Statues at the University of Texas at Austin, 1919-2019”

**Anne Magnussen (University of Southern Denmark):**
“The Texas Revolution and its Monuments: Conflict, Power and Ethnicity on the Border”

**Lucie Genay (University of Limoges):**
“A Nuclear Monument in the Texas Panhandle: Protesting at the Pantex Plant in the late Cold-War era”

8. Monumental Narratives of Pain

Moderator: Laura Castor [Rm. Store Spisesal]

**Laura Castor (UiT, Arctic University of Norway):**
“Siri Hustvedt’s *The Shaking Woman* and Melanie Thernstrom’s *The Pain Chronicles: Who do I become when there is no triumph?”*

**Laura Roldán-Sevillano (University of Zaragoza):**
“The Dangers of Historical Amnesia: Reading Transgenerational Trauma in Toni Morrison’s *God Help the Child* and Louise Erdrich’s *The Round House.”*
Denisa Krasna (Masaryk University Brno):
“In/visible Gender Violence in Desert Blood: The Juárez Murders by Alicia Gaspar de Alba”

9. Monuments and Reform

Moderator: Alf Tomas Tønnessen [Rm. Røde Salong]

Alf Tomas Tønnessen (Volda University College):
“Temporary Aid and Permanent Pain? The Effects of the Monumental 1996 Welfare Reform”

Eir-Anne Edgar (Norwegian University of Science and Technology):
“A Rational Continuum”: The Legacy of Roe and the Right to Sexual Privacy

Elisabeth Boulot (Université Paris Est Marne-la Vallée):
“The Significance of Controversies about Religious Monuments on Public Land”

17:30 – 17:45
Coffee / Snacks

17:45 – 19:00
“Stone Ghosts: Deconstructing and Reconstructing American Memory”

Keynote: Richard Rodriguez, Essayist and Journalist, San Francisco, CA [Rm. Grand Festsal]

19:00 – 20:30
Reception with Bergen commune [Schøtstuene (Bryggen)]

Friday, 26th April

8:00 – 9:00
Coffee
9:00 – 10:15

“Tactical Drone Use and Vertical Mediation at Standing Rock”

Keynote: Lisa Parks, Prof. of Comparative Media Studies and Director of the Global Technologies and Cultures Lab, MIT [Rm. Grand Festsal]

10:15 – 10:30

Coffee

10:30 – 12:00 (Panels 10, 11 and 12)

10. Monumental TV Series

Moderator: Øyvind Vågnes [Rm. Grand Festsal]

Øyvind Vågnes (University of Bergen):
“What Is and What Should Never Be: Memory and Monument in Sharp Objects”

Janne Stigen Drangsholt (University of Stavanger):
“A Chair is not a House: Sepulchral Intimacies in Sharp Objects”

Synnøve Skarsbø Lindtner (University of Bergen), Dag Skarstein (Oslo Met):
“A Norwegian Monument Goes to America: The cultural decoding of the teenage melodrama Skam for an American audience”

11. Monuments and Recognition

Moderator: Jena Habegger-Conti [Rm. Store Spisesal]

Saara Kekki (University of Helsinki):
“Forgotten Heroes: Heart Mountain Fair Play Committee and Japanese American Civil Rights in World War II”

Marzena Sokołowska-Paryż (University of Warsaw, Poland):
“Monumentalizing War Veterans of the Past / Legitimizing Contemporary Military Conflicts”

Julien Zarifian (University of Cergy-Pontoise):
“When Memory Meets Political Strategies. Monuments Dedicated to the Armenian Genocide on US Soil and the Question of the Recognition of the Genocide by the United States”
12. Memory, Identity and the Material

Moderator: Mikko Saikku [Rm. Røde Salong]

Tina Langholm Larsen (Aarhus University):
“Monuments of “Danishness”: Negotiating heritage in two Danish-American villages”

Julia Lange (Hamburg University):
“Herman the German”: The Role of the Hermann Monument in German-American Commemorative Culture

Alexandra Urakova (University of Helsinki):
“‘Souvenirs’ and ‘Forget-me-nots’: Gift Books as Transient ‘Monuments’ of the Antebellum Culture

12:00 – 13:00

Lunch

13:00 – 14:00

“Monumental Memories: From the Texas Tower Shooting to ‘Campus Carry’”

Plenary 2 (Finland): Benita Heiskanen, Prof. of North American Studies, John Morton Center for North American Studies, University of Turku, Finland [Rm. Grand Festsal]

14:00 – 15:30 (Panels 13, 14 and 15)

13. Monuments and the Media

Moderator: Jane Ekstam [Rm. Store Spisesal]

Jane Ekstam (Østfold University College):
“Modern Mass Media’s Preoccupation with Crime and Punishment: From Puritanism to the Monumental”

Alyn Euritt (Universität Leipzig):
“The Temporality of National Monuments and Recognition in the NPR Politics Podcast”

Ulf Jonas Bjork (Indiana University-Indianapolis):
14. Monuments in Popular Culture

Moderator: Asbjørn Grønstad [Rm. Grand Festsal]

Chang Liu (Heidelberg University):

Dale Carter (Aarhus University):
“In My Tomb: Unveiling the Beach Boys’ State Historic Landmark”

Nina C. Öhman (University of Helsinki):
“Mahalia Jackson’s Monumental Musical Visions”

15. Visuality and the Monumental

Moderator: Martin Padget [Rm. Røde Salong]

Malin Pereira (University of North Carolina at Charlotte):
“Ekphrasis as Resistance: Contemporary African American Poets’ Response to Artistic Monuments”

Martin Padget (Western Norway University of Applied Sciences):
“Monuments to a Lopsided Life: Modernism, Vernacular Architecture and Paul Strand’s Photography of the American West”

Suvi Seppälä (University of Turku):
“The painting as a monument of affects in Donna Tartt’s The Goldfinch”

15:30 – 15:45

Coffee / Snacks

15:45 – 17:15 (Panels 16, 17 and 18)

16. Indigenous Peoples: Sovereignty, Nationhood and Commemoration

Moderator: Rani-Henrik Andersson [Rm. Grand Festsal]

Stephanie Papa (Université Paris 13-Laboratoire Pléaide):
“A Tribute to Intertribal Topography: Form and Lexicon as Preservation in Allison Hedge Coke’s Blood Run”
Reetta Humalajoki (University of Turku):
“Commemorating the Nation?: Indigenous organizations’ involvement in national events in the 1960s U.S. and Canada”

Rani-Henrik Andersson (University of Helsinki/ University of Tampere):

Tina Parke-Sutherland (Stephens College):
“The Blacksnake and the Mile-Marker: When Losing Is Winning”

17. Monuments: Reminding and Warning

Moderator: Jerry Holt [Rm. Store Spisesal]

Tuula Kolehmainen (University of Helsinki):
“Living Legends and the Almost Forgotten: African American Literary Monuments”

Sarah Hentges (University of Maine at Augusta):
“Girls on Fire: Dystopian Monuments for a New America and a New World”

Jerry Holt (Purdue University Northwest):
“The Movie that Won’t Die: Sam Peckinpah’s The Wild Bunch”

18. Confronting Monumental Narratives

Moderator: Nahum Welang [Rm. Røde Salong]

Richard Hardack (independent scholar):
“An Exception to Exceptionalism: Subverting National/Monumental Narratives of Race in Ellison, Baldwin and Morrison”

Nahum Welang (University of Bergen):
“Deconstructing ‘Monuments’ of Protest Art”

Julia Gordina (Universität des Saarlandes):
“Shifting attitudes towards the Holocaust in Russian-American literature”

Zlatan Filipovic (Jönköping University):
“A Light That Never Goes Out: Bare Life and the Possibility of Ethics in McCarthy’s The Road”
17:30 – 19:15

NAAS Annual Meeting [Rm. Grand Festsal]

20:00

Conference Dinner [Opus XVI Restaurant, Vågsallmenningen 16]

Saturday, April 27th

9:15 – 10:15

“Transatlantic Monuments: On Memories and Ethics of Settler Histories”

Plenary 3 (Sweden): Adam Hjorthén, Postdoctoral fellow, John F. Kennedy Institute for North American Studies at the Free University of Berlin, and the Department of Culture and Aesthetics at Stockholm University [Rm. Grand Festsal]

10:15 – 10:30

Coffee

10:30 – 12:00 (Panels 19, 20 and 21)

19. Frontier-Era Myths

Moderator: Cassandra Falke [Rm. Grand Festsal]

Cassandra Falke (UiT, the Arctic University of Norway):
“Longing for Longing for Home in Portrayals of the Late Nineteenth-Century American West”

Juliette Bourdin (Université Paris 8):
“The Pioneer Monument at Donner Lake: a biased historical narrative set in stone?”

Luana Salvarani (Università di Parma):
“Ain’t No School Like the Old School’: Challenging the Monument of 19th-century Common School as the Greenhouse of American Identity”
20. Monuments, Culture, Community

Moderator: Lene M Johannessen [Rm. Store Spisesal]

Sara Watson (Aix-Marseille University):
“Waves of nostalgia: the Atlantic as an American natural monument”

Jamie Korsmo (University of Versailles Saint-Quentin-en-Yvelines Guyancourt):
“The American Library in Paris, A Cultural Landmark and Literary Monument”

Merete Røstad (Oslo National Academy of the Arts):
“The Participatory Monument Remembrance and Forgetting as Art Practice in Public Sphere”

Anders Bo Rasmussen (University of Southern Denmark):
“The 1862 Dakota War in Scandinavian Media and Memory”

21. Monumental Racial Myths

Moderator: Matthew Teutsch [Rm. Røde Salong]

Matthew Teutsch (University of Bergen/Auburn University):
“Why can't we just move on? The past is the past, so why keep bringing it up?":
Deconstructing Mythological Sites of Memory”

Niko Heikkilä (University of Turku):
“Racial Mythologies and the Civil Rights Era Ku Klux Klan”

Simone Knewitz (Universität Bonn):
“The Past Is a Life Sentence, a Blunt Instrument Aimed at Tomorrow”? Confronting Whiteness in Contemporary American Literature and Culture

12:00 – 13:00

Lunch

13:00 – 14:30 (Panels 22 and 23)

22. Gendered Myths

Moderator: Peter Ferry [Rm. Store Spisesal]
Roman Kushnir (University of Jyväskylä):
“Heikki and Hemingway: Michigan Monuments of Masculinity in Finnish American Fiction by Lauri Anderson”

Peter Ferry (University of Stavanger):
“Monumental Beards in American Literature”

23. Urban / Suburban

Moderator: Eric D. Rasmussen [Rm. Røde Salong]

Jeremy Potier (Université Toulouse - Jean Jaurès):
“Monumentality and Counter-Monuments in Jeffrey Eugenides’s Suburban Fiction”

Mikkel Jensen (Aalborg University):
“David Simon’s American City”

Eric D. Rasmussen (University of Stavanger):
“Cloudy Environments in Don DeLillo’s Underworld”

14:30 – 14:45

Coffee

14:45 – 15:45

“Donald Trump’s Wall and the Trajectory of US Migration Policy”

Plenary 4 (Denmark): Jørn Brøndal, Prof. of American Studies, Center for American Studies, University of Southern Denmark [Rm. Grand Festsal]

15:45 – 16:00

Closing remarks
ABSTRACTS

“Etched in Stone vs. a Fluid Past: Monuments, Museums, and History-Making in Public”
Benjamin Filene, Prof. of History and Chief Curator, North Carolina Museum of History; Fulbright Grant Recipient (Keynote)

In addition to surfacing raw racism, the inflamed debates about Confederate monuments have shown that Americans have flawed understandings of how history works. Are historians themselves partly to blame? Public historian Benjamin Filene, Chief Curator at the North Carolina Museum of History, explores how today’s monument controversies reveal a need and opportunity to reimagine the roles that citizens, professional historians, and public institutions such as museums play in pursuing a public past.

Panel 1

“Genocide or Not? Settler Colonial Killing of the Western Apaches and Yavapais in Arizona”
Janne Lahti (University of Helsinki)

“Other Argonauts: Native Hawaiian Miners in the California Gold Rush”
Benjamin Madley (University of California, Los Angeles)

“‘The Belts That Bind Us Together’: Hidden Histories of the Shawnee Archives”
Sami Lakomäki (University of Oulu)

This panel seeks to bring increased attention to previously overlooked aspects in the history of the American West. Focusing on genocide, labor, and archives, the panelists will discuss a West where genocide took place-specific forms while being a contested and complex phenomenon, where Native Hawaiian laborers carved out space for themselves in the midst of a massive gold rush, and where Indigenous peoples combatted colonialism by constructing their own archives, an activity usually associated with Europeans.

Dr. Janne Lahti’s (University of Helsinki) paper “Genocide or Not?: Settler Colonial Killing of the Western Apaches and Yavapais in Arizona,” provides fresh insights into studies of borderlands violence by asking whether it is plausible to think of the settler colonial killing of Apaches and Yavapais in central Arizona in the 1860s and 1870s as genocide. He examines the methods used (from poisonings to massacres), the constant negotiation over the parameters of acceptable forms and levels of violence among white military leaders, the genocidal rhetoric in local papers, and the staggering and completely lopsided death count that resulted. Next, Professor Benjamin Madley (UCLA) explores the largely forgotten participation of 1,000 or more Kānaka Maoli people in a transformative North American event: the California gold rush. Also known as Native Hawaiians, they mined in the gold rush, shaping both the land they called Kaliponia and the Kingdom of Hawai‘i. His paper, “Other Argonauts: Native Hawaiian Miners in the California Gold Rush,” narrates the rise and fall of Kānaka Maoli miners in the gold rush while also exploring the economic, demographic, and political impact of the gold rush on the
Hawai‘i. In our third paper, “The Belts That Bind Us Together”: Hidden Histories of the Shawnee Archives,” Dr. Sami Lakomäki (University of Oulu) places Shawnee multimedia archives that combined diverse kinds of documents, for example wampum belts and pipes, at the center of the colonial encounter in the eighteenth- and early-nineteenth-century North America. He discusses the Shawnee archives as sites of knowledge production as the document collections intertwined with the struggles for power and land that colonialism unleashed. On the one hand, the Native-newcomer conflicts over territory and sovereignty hinged on whose records of the past were accepted as true. On the other, when the shockwaves of colonialism shook Indigenous societies, historical documents took on power to unite or divide people and legitimize or contest leadership. Investigating how the Shawnee archives entangled with these complex struggles helps us to understand the production and silencing of histories across colonial North America.

Panel 2

“Remembering the Ladies of the Woman Suffrage Movement”
Angeline Durand Vallot (Université Lyon 1, TRIANGLE)

The 19th amendment to the constitution was passed by Congress in 1919 and ratified in 1920, giving American women the right to vote. This hard-won struggle for the right of women to vote started in 1848 with the Seneca Falls convention, the first women’s rights convention in the United States. This event, organized by Lucretia Mott and Elizabeth Cady Stanton who were activists in the abolitionist movement, demanded women's suffrage for the first time and launched the women’s rights movement. Joined by Susan B. Anthony, the three women collaborated in the fight for woman’s suffrage. This paper wants to highlight the contribution of these women to the woman’s rights movement by presenting the Memorial of Women’s Rights Leaders. This monument to the pioneers of the woman suffrage movement features portrait busts of its three leaders: Elizabeth Cady Stanton, Susan B. Anthony and Lucretia Mott. It was presented to Congress by the National Woman's Party as a gift to the nation in 1921, placed in the State Capitol and immediately removed before being returned to initial place in 1997. We will analyze the reasons why these women were silenced during those years and will examine how the relative lack of women represented in landmarks and public monuments has spurred a wave of revolt to make women’s contributions in American society visible.

“Monumentalizing the Woman Suffrage Struggle: The National Woman’s Party and the Politics of Memory in the 1920s and 1930s”
Claire Delahaye (Université Paris-Est Marne-la-Vallée, LISAA)

After the ratification of the Nineteenth Amendment in 1920, the radical suffrage group the National Woman’s Party (NWP) pursued a new political agenda focused on eliminating all forms of legal discriminations towards women. In 1923, NWP leader Alice Paul drafted the very contested Equal Rights Amendment (ERA), which was opposed by many working women, who argued that the ERA would make laws protecting female labor unlawful. In this tense and divisive context, which was also characterized by vulnerability as the NWP feared it would lose membership, the organization used the memory of the suffrage struggle to keep its momentum and recruit new militants. This paper will thus analyze the process of monumentalizing the suffrage fight in the 1920s and 1930s. It will examine the different
memorializing strategies used by the NWP – the publication of its official history in 1921, the 1923 pageant in Seneca Falls, the pilgrimages to the grave of Susan B. Anthony in 1923 and NWP’s very own icon and martyr Inez Milholland in 1924, the dedication of the Belmont House in 1931 or the 1939 celebration of Susan B. Anthony’ birthday at the Metropolitan museum constitute a few examples of long-term tactics to shape the group’s political authority and legitimacy thanks to the construction and reactivation of a very specific representation of its own history.

“A Living LGBTQ Social Movement Monument? Martin B. Duberman, Memoir-writing, and Modes of Self-patrimonialization”
Guillaume Marche (Université Paris-Est Créteil, IMAGER)

Like other social movements, the LGBTQ movement in the United States has its monuments. For example, the 1969 Stonewall riots were memorialized with films, books, a statue, and a designation as a National Monument by the National Park Service. The LGBTQ movement also has immaterial and living monuments, especially movement leaders and prominent public figures, their lives, careers, and achievements, as celebrated in their memoirs, biographies, and autobiographies. One such figure is Harvey Milk, who was assassinated in 1978 and has since been turned into a movement icon and monument through various memorialization processes.

This paper focuses on another prominent LGBTQ movement and LGBTQ studies figure, historian Martin B. Duberman, who has written extensively on LGBTQ history, movement, and politics. I will discuss whether, and if so how, Duberman has risen to the stature of a movement monument. I will discuss to what extent he is the main actor of his own memorialization, patrimonialization, and hence “monumentalization.” This will be carried out through the study of Duberman’s autobiographical trilogy (1992-2009) as well as various academic initiatives—e.g. the creation of courses, programs, and grants—to promote LGBTQ studies, that have made him a key player in the recognition, legitimation, and institutionalization of this academic field. I will examine how Duberman can rise to quasi monumental stature, paradoxically, because he is both representative and exceptional—both a movement emblem and an outsider. I will also discuss the specific issues raised by the self-production of a living monument \textit{in his own life-time}.

Panel 3 : “Been There, Done That: Place-based Studies and American Dreams”

When we “engage the local” and look closely at specific places, we find a diversity of stories and dreams and regional nuances amidst the dusts of time. This panel will trace American dreams from the past 200 years through the monuments left behind as buildings and towns, factories and footpaths. By looking at New Harmony, Indiana, Pittsburgh, Pennsylvania, Cleveland, Ohio and Vermont’s Green Mountains, we examine how Americans were shaped by the environments they inherited and how they re-shaped their spaces in the pursuit of different American dreams.

“Utopia on the Wabash: Remembering Robert Owen’s New Harmony, Indiana”
Ruth L. Fairbanks (Indiana State University)

Today, New Harmony, Indiana is a quaint little town filled with art galleries but the town also preserves buildings and traditions from two hundred years of intentional community building
experiments, including Robert Owen’s “new moral world.” In 1825, Owenites tried to meld scientific explorations of frontier Indiana with reforms in gender relations, education, religion, and work. Their attempt lasted two years but this paper finds a lasting mark, not only in the political, educational and scientific contributions of New Harmony’s former residents but also in the small town that remains a monument to community building and to place-based education.

“Andrew Carnegie, Carrie Furnaces, and Reading the Cultural Legacy of Steel in Pittsburgh, Pennsylvania”
Brianne Jaquette (Western Norway University of Applied Sciences)

In 1895, Andrew Carnegie gave the defining gift of a library to the citizens of Pittsburgh. Six miles down the Monongahela River is another monument to the city, the Carrie Furnaces, there blast furnaces that produced iron from 1884-1982. Often these two monuments are read as completely separate parts of the city’s identity. One is the cultural heart of the city; the other is remnants of the industrial past. In this paper, I read these competing monuments together to argue that it is the dialectical space between these two modes, cultural and industrial/high and low, that is necessary to comprehend the history of the city and to complicate our narrative of Pittsburgh, specifically what counts as culture in the city and where that culture comes from.

“A Monumental Range: The Green Mountains loom over the Culture of Vermont”
Rachel Cohen (Colchester High School, Vermont)

The Green Mountains form a 250 mile spine running the length of the state of Vermont, and serve as its namesake, Les Verts Monts, meaning “The Green Mountains” in French. As the second-least populated state in the Union, Vermont is often associated with agriculture, tourism and recreation; each of these industries is intimately tied to the land. These mountains have served as a monument to a rural American lifestyle, a reason for Vermonters’ unique commitment to environmentalism, and a way to foster community in our shared landscape. This paper explores how mountains, farms and forests have defined the culture of a state and the stories of those who inhabit it, providing an alternate view of American sense of place.

“The Sedimented Screen”
Henrik Gustafsson, Prof. of Media and Documentation Science, UiT (The Artic University), Norway (Plenary)

The notion of a “sedimented screen” is deliberately contradictory, since it implies that a surface for projection may be turned into a site of excavation. This idea will be developed with recourse to a crucial passage from the introduction to The Archaeology of Knowledge where Michel Foucault outlines the basis for a new form of historical research by distinguishing between two methods for engaging with traces of the past: either as documents or as monuments. To approach historical artifacts as monuments, Foucault proposes, is to retain their muteness and strangeness, and to resist their integration into a linear, causality-driven narrative trajectory. Here we may be reminded of the etymological derivation of the word “screen,” which originally referred to an obstacle or shield used for protection or concealment long before it acquired the additional meaning of a surface onto which plastic elements are projected. In other words, the screen was a wall before it became a window. Maybe, then, to reverse this etymological shift and turn the
virtual window back into an opaque wall, can help us to prevent the screen from disappearing into its act of mediation? The sedimented screen will be explored through a miscellany of remediations of Monument Valley, the spectacularly sedimented desert plateau on the Utah-Arizona border where John Ford shot a series of canonical Westerns between 1939 and 1964, conducted over the course of half a century by artists including Cindy Bernard, James Benning, Kidlat Tahimik, Spencer Finch, and Trevor Paglen.

Panel 4

“Kennedy as a Political Symbol”
Mark White (Queen Mary University of London)

This paper will explore John F. Kennedy’s status as a political symbol. Two contesting versions of what he represented and achieved will be compared and contrasted. The first is the Camelot interpretation of Kennedy as a man and leader of mythical greatness, as articulated in the early historical literature by Arthur Schlesinger, Theodore Sorensen, and William Manchester. The point will be made that the way he symbolised political greatness was due not only to these hagiographic works but also the power of the image that he created during his lifetime, the tragedy of his assassination and the posthumous burnishing of his image.

The development of the counter-Camelot interpretation of Kennedy as a symbol of personal corruption and political failure will be charted. The reasons for the emergence of this alternative view of JFK will be discussed. These include the calamity of the Vietnam War in which Kennedy had escalated US involvement, revelations about his philandering and his use of drugs, and the declassification of documents on — for instance — his covert policies towards Cuba such as assassination and Operation Mongoose. From this perspective, his fulgent image appeared less a positive attribute and more a means of obscuring the unpalatable truths of the Kennedy years.

“The Use and Misuse of Images of the American Revolution; From Minutemen to the Tea Party”
Robert Mikkelsen (Østfold University College)

Since the American War of Independence ended in 1783, images of its times and actors have been used to claim ownership of the “true” definition America for a variety of reasons by a variety of ideological groups. These have ranged from the American Party (also known as the Know-Nothing Party) of the middle 1800s to the Tea Party Movement of the early 21st century. This panel presentation will briefly review the roots of these images, focusing primarily on their uses in present day politics.

“Memoirs as Monuments: Examples from the Obama Administration”
David Jervis (Maria Curie-Skłodowska University)

Much like monuments seek to preserve and honor persons or events in physical form, political memoirs seek to preserve, honor and defend the policies of leaders in written form. This paper examines the memoirs of leading Obama administration officials who worked on policies toward the Middle East. Numerous new issues emerged in that region during his presidency, including the Iran nuclear program, responses to the Arab Spring, and the American withdrawal from Iraq.
followed by a return to that country to fight the Islamic State, that added to the enduring issues of America’s image in the region and Israeli-Palestinian peace. Among the memoirs considered will be those written by Hillary Clinton, Ben Rhodes, Robert Gates, Derek Chollet, Wendy Sherman, and others.

“Commemorating Kennedy: The making and meanings of the United Kingdom’s John F. Kennedy Memorial at Runnymede”
John Kirk (University of Arkansas Little Rock)

In May 1965, Queen Elizabeth II, along with other dignitaries from the United Kingdom and the United States, attended the unveiling of the John F. Kennedy Memorial at Runnymede. This paper analyses the making and meanings of the Kennedy Memorial in the shifting context of the British-American special relationship since Kennedy’s assassination in 1963, focusing on the campaign for funding, the design and building of the monument, and its status as a contested site of memory and protest. The British government agreed to match pound-for-pound public support for a monument up to a maximum of £500,000. There were a number of early donations but enthusiasm for the project quickly and dramatically waned. To avoid national embarrassment, the government agreed to contribute the full amount. Sir Geoffrey Alan Jellicoe, a pioneering landscape architect, was employed to design the memorial. The monument is today considered one of Jellicoe’s defining works and it was one of the first “buildings of special architectural or historic interest” listed as a grade II structure by the Labour government in 1998. Throughout, the memorial has been a potent symbol of Anglo-American relations. In its early years, the monument was vulnerable to acts of petty criminal vandalism. Subsequently, it became a site of notable political protests, including an attempted bombing in 1968 amid demonstrations over the Vietnam War in nearby London. All the while, it has remained fondly regarded by Americans, not least by the Kennedy family, who have continued to visit the memorial on landmark anniversaries.

Panel 5

John Moe (Ohio State University)

Years in the development, design, and construction, the Martin Luther King, Jr. Memorial in the U.S. Capitol, significantly the only national monument to an individual not in federal service, drew widespread attention and intense scrutiny from the African American community as well as from the American conservative movement. Located in a corner of federal land on the D.C. Tidal Basin, near the iconic Washington Monument and the Franklin Roosevelt monument, the King memorial reflected a national move to address the conflicted history of the U.S. Civil Rights Movement and the long historical moment born of the 1963 March on Washington. This paper examines the development of the monument, from conception of the “mountain motif” and the choice of Lei Yizin as the sculptor, to the subsequent impact on the national discussion of civil rights. Inherent in the monument’s “reminder” is the civil rights dilemma in the United States at the current moment. From the time President Obama dedicated the memorial in 2011, the King monument has been a “flash-point” of national discussion. Criticism focused on the choice of a Chinese sculptor for the project, the subsequent miss-quoting of King on the
monument, and finally, the national consensus over the civil rights of ethnic minorities and newly arrived emigrants. Though recent national focus has been on the removal of statues that celebrated pro-slavery Civil War sentiment, the enduring message of the King Memorial reminds citizens and visitors of a broader embrace of national efforts to achieve legal fairness and social justice.

“Leifur Eiríksson: Monument, Myth, and Symbol”
Jodie Childers (UMassAmherst)

According to Trip Advisor, the Leifur Eiríksson statue in Reykjavík serves as #27 of 121 things to do in the city. The statue’s inscription reads: “Leifr Ericsson, Son of Iceland, Discoverer of Vinland.” Located in front of the stately Hallgrímskirkja, this monument, which was a gift to Iceland from the U.S. in 1930 to commemorate the 1000 year anniversary of the establishment of Iceland’s parliament, now serves as a contemporary photo-op for tourists, many of whom are Americans. Yet the initial construction of the statue was not without controversy. The U.S. insisted upon placing it in a prominent position, and some factions in Iceland preferred a different location.

As this case shows, monument construction is both a political and material act, one that elicits debates not only about how history is represented and interpreted but how and where history is displayed publicly. This paper maps the emergence of Leifur Eiríksson in stone, metal, and bronze, highlighting several case studies and controversies in monument construction in and outside of the U.S. while also examining rhetorical and political appeals to Leifur as myth and symbol. Invoked as inspiration for space exploration during the Cold War, employed as a geopolitical chess piece, or appropriated by white supremacists as part of their ideological symbol system, Leifur Eiríksson has served as and continues to be an uneasy signifier in American cultural and political life, frequently tied to imperial fantasies and anxieties over national identity.

“Monumental Changes: From Th. Roosevelt to D. Trump, the Fate of America's National Monuments”
Marie-Christine Blin (Savoie Mont-Blanc University Chambéry)

In 1906, Theodore Roosevelt promulgated the Antiquities Act, which gave the president discretionary powers to set aside for preservation—with no need for Congressional approval—'historic landmarks, historic and prehistoric structures, and other objects of historic or scientific interest that are situated upon the lands owned or controlled by the Government of the United States.' Shortly after, he created the first American National Monument: Wyoming's Devil's Tower, which was both sacred ground for the Natives and an outstanding natural feature. Since then, a great many other aesthetically remarkable landscapes have been protected as National 'Monuments' invoking the 'scientific interest' argument, perpetuating the long-standing tradition of giving natural features architectural names, of considering America's natural landmarks as the historical artefacts the young republic lacked.

D. Trump being now president, the integrity of the 'natural' Monuments—often of paramount significance to Natives—is endangered. Indeed, he seems more inclined to dismantle than to preserve what almost all his predecessors spent decades building. In December 2017, he cut
Bears Ears N.M., created by Obama in 2016, and Grand Staircase-Escalante N.M., created by Clinton in 1996 (both in Utah), respectively by 85% and 46%, to open them to extractive industries and create year-round jobs. The move has sparked backlash from an unlikely alliance: Big Recreation sides with Native coalitions and conservation groups to defend the Monuments. So what future lies ahead for them while Trump is rekindling the resistance to the creation of Monuments and to the so-called re-wilding of the West?

Panel 6

“Monumental Wars 2019: Civil War Narratives Cast in Stone”
Dee Britton (SUNY Empire State College)

Public memorials and monuments are visual representations of narratives that are important to a society. Their construction and utilization provide important indicators of the social groups that attain the power to control social discourse and the memorial environment. Monuments located in public space allegedly represent a consensus of collective commemoration. However, differing experiences and perspectives of social ruptures create conflicting narratives that may challenge the commemorative status quo.

The United States’ Civil War memorials, ubiquitous in the American memorial landscape, are a focus of conflicting commemorative narratives. Those who support the continued presence of the statues in public space state that they honor Southern history and heritage; those demanding their removal claim that the monuments are racist symbols. This paper examines the role of race and class in the construction and placement of US Civil War Memorials, identifies those “invisible” in the Civil War memorial landscape, and discusses the implications of this ongoing “monumental war”.

“The Eroding Landscape of Southern White Supremacy”
David Goldfield (University of North Carolina Charlotte)

It has not been a good year for the monumental South. Controversies over Confederate statues and memorials – most erected one or two generations after the Civil War – have roiled the South. Why now? The controversy surrounding these icons is often distilled into a conflict between heritage and hate: some white Southerners claiming that these artifacts represent homage to ancestors, not symbols of prejudice; and black Southerners charging that these are marble and stone endorsements of slavery and white supremacy. The controversy, however, is part of a larger drama encompassing a series of “losses” for some white Southerners, of which the monuments are one among many examples of eroding white hegemony in the region. This paper explores these losses and their impact on racial dynamics, including the economic and political advances of African Americans; the transformation of the regional economy to service and knowledge functions; the economic and demographic decline of rural areas and small towns; and the growing prosperity and diversity of Southern cities. The conflict between modernization and tradition – a key theme of Southern fiction – is still being played out in the contemporary South. The central place of whites, especially those residing in small towns and rural areas, has retreated in regional culture, economy, and politics. The embrace of the monuments, then, is less about Southern history, than about the perceived decline of white supremacy in the 21st-century South.
Panel 7

“Subtle Shifts and Tipping Points: Confederate Statues at the University of Texas at Austin, 1919-2019”
Ben Wright (University of Texas Austin)

In 2015 and 2017, the University of Texas at Austin removed four confederate statues from places of honor on campus. Today, three of them sit in offsite storage, while a fourth — a statue of Jefferson Davis — is on display as part of an educational exhibit at UT’s Briscoe Center for American History. The process of removal represents a cultural downgrading of the statues — from commemorative objects and spaces to educational ones. Their history is one of slowly evolving public attitudes punctuated by abrupt cultural tipping points, a process book-ended on either side by vociferous debate and contestation.

The statues were commissioned in 1919 by George Washington Littlefield, a confederate veteran and university regent, as part of a larger war memorial called the Littlefield Gate. The ostensible purpose of the Gate was to commemorate veterans of both the Civil War and World War I. In reality however, Littlefield and his allies conceived the Gate as a way to absorb the memory and glory of a new generation of citizen-soldiers into their own vision of the past, present and future. These efforts were largely unsuccessful and after a decade of wrangling and rancor, Littlefield’s project (finished in 1933) had morphed into a face-saving memorial of dueling monuments that honored the Confederacy and veterans of World War I in segregated spaces.

Confederate statue narratives usually focus on the wave of monument making that occurred in the South between 1890 and 1915, or on their more recent history of demise since 2015. The history of the Littlefield Gate allows us to take the pulse of confederate commemoration in the 1920s, a period marked by fiercely competing landscapes of memory, rather than consensus or indifference.

“The Texas Revolution and its Monuments: Conflict, Power and Ethnicity on the Border”
Anne Magnussen (University of Southern Denmark)

In 1936 Texas marked the centennial of its independence from Mexico. As part of the celebration the state financed the establishment of monuments, parks and museums as reminders of the Texas Revolution. The centennial celebration contributed to a narrative about Texas that defined the border with and relationship to Mexico in a particular way.

In this presentation I discuss how the narrative about Texas and the border with Mexico was shaped, but also contested, in the debate about the Texas revolution and its monuments during the 1930s. I furthermore discuss how the Texas revolution is used in more recent debates about the border and the relationship between Mexico and the US.

“A Nuclear Monument in the Texas Panhandle: Protesting at the Pantex Plant in the late Cold-War era”
Lucie Genay (University of Limoges)
In 1992, the organizers of the Pantex Pilgrimages for Peace, described how participants “circled Pantex in tourist fashion, pointing out salient features of the complex; a concept often referred to as Pantours.” For the people who converged on a regular basis to the Texas Panhandle throughout the 1980s, the facility, which is the sole assembly and disassembly point for all nuclear weapons in the US, was a monument to man’s inhumanity. It was the symbol of the madness of the arms race: a death factory in the desert. When the Peace Farm was established in 1986 across the road to serve as an observation post and a welcome center for the pilgrims, the objective of the protesters was to force the facility out of its long-standing invisibility, to make the site enter the public consciousness and act as a reminder—or a memorial—of what they considered immoral or even illegal operations. Incidentally, they chose to organize these events on the anniversary of Hiroshima and Nagasaki and invited guests to deliver speeches in front of the gates. This paper will address the strategies developed by antinuclear activists and their detractors’ responses, who also made Pantex into a monument but rather to the genius of the US military and to the patriotic pride of participating in the maintenance of national security. The case of Pantex will be included in a larger discussion on nuclear monuments, such as the Trinity test site in New Mexico, the Nevada Test Site, and the Manhattan Project Historical State Park established in 2015 to address their political and polarizing nature.

**Panel 8**

“The Shaking Woman” and Melanie Thernstrom’s *The Pain Chronicles: Who do I become when there is no triumph?*

**Laura Castor (UiT, Arctic University of Norway)**

Whereas conventions of American autobiographical writing assume a backward glance over a unified life, recent autobiographical narratives of chronic pain challenge this perspective. Leigh Gilmore notes that contemporary pain narratives are more concerned with the present “I” of chronic pain: its insecurities, visscissitudes, and everyday quiet desperation. Instead of asking, “Who am I and how did I come to be this way?” writers of pain narratives shift the gravitational pull in a different direction. They ask: Who am I becoming, and how do I navigate the uncertainty at the heart of that question? Siri Hustvedt’s *The Shaking Woman, or a History of My Nerves* (2010) and Melanie Thernstrom’s *The Pain Chronicles: Cures, Myths, Mysteries, Prayers, Diaries, Brain Scans, Healing, and the Science of Suffering* (2010), represent two insightful approaches to these contemporary questions.

Chronic pain confronts the reader and writer with the limits of autobiographical discourse rooted in humanism: neither Hustvedt nor Thernstrom finds redemption in pain, nor can she triumph over it. The issue for many readers is less “Is she telling the truth about what happened?” than “Is this a story I can bear to hear?” What happens if the pain cannot be explained through diagnosis (in Hustvedt’s case) and if the pain doesn’t go away (in Thernstrom’s case)? Both writers doubt whether a humanist mastery of their conditions is possible. Instead Hustvedt’s and Thernstrom’s texts create space for the reader and writer to hear, and to bear, what Leigh Gilmore has aptly called “agency without mastery.”
“The Dangers of Historical Amnesia: Reading Transgenerational Trauma in Toni Morrison’s God Help the Child and Louise Erdrich’s The Round House.”
Laura Roldán-Sevillano (University of Zaragoza)

The building of monuments and other memorials after traumatic events is a psychological necessity for they function as “psychological containers” which sustain and regulate emotions and help victims and their families in the mourning process (Volkan 105-6). In the US the importance of collective memory has been demonstrated by the construction of museums and memorials for the victims of mass violence (e.g the Holocaust, the 9/11 attacks), nonetheless the lack of a general public acknowledgement of slavery and the extermination of millions of Native Americans as national crimes against these ethnicities reveals the States’ “skeleton in the closet” (Fredrickson 1). Precisely the silencing of these traumatic events has given path to unresolved historical/cultural traumas in the Native and African American communities that have been passed on from generation to generation throughout the years. As representatives of their ethnic communities, writers Toni Morrison and Louise Erdrich render the transgenerational transmission of these traumas to contemporary Native and African American generations in their novels God Help the Child (2015) and The Round House (2012), where their young protagonists’ identities and actions are very much determined by the traumas of racism and (neo)colonial oppression. Thus, drawing on recent theories of transgenerational and postcolonial trauma, this paper aims to analyse how each novel presents the inheritance of traumatic past ghosts by non-witness Native and African American generations in order to demonstrate that through these two works, both authors expect to raise a social awareness of how historical wounds need to be properly closed to start healing.

“In/visible Gender Violence in Desert Blood: The Juárez Murders by Alicia Gaspar de Alba”
Denisa Krasna (Masaryk University Brno)

The paper discusses the novel Desert Blood (2005) by a Chicana academic and writer Gaspar de Alba that provides an informed fictionalized account of the femicides in Ciudad Juárez. The paper analyses how the author addresses gender violence in her novel, determines what she identifies as the main causes for the continuance of gender violence on the U.S/Mexican border, and discusses the irony of the reality of marginalized women who are both visible and invisible.

The paper demonstrates that the author implicates the authorities and the media and by exposing their inactivity and indifference, she questions the silence surrounding the crimes which, she argues, protects the perpetrators. The analysis further shows how Desert Blood challenges the conventions of traditional patriarchal detective fiction by introducing a strong, intelligent, queer, Chicana protagonist and how it represents both Mexican and American society’s misogyny and homophobia as well as racism and xenophobia. Gaspar de Alba portrays the crimes as a result of patriarchal, neoliberal economic and political agreements and highlights the transnational aspects of the issue. The analysis also illustrates how she uses Marxist-feminist perspective to explain how neoliberalism capitalizes on poor female victims who, she argues, are first exploited as maquiladora workers and then murdered when they are no longer considered a productive workforce, but instead seen as a reproductive threat. By suggesting that the murder of pregnant women is a precautionary measure to regulate immigration to the US, Gaspar de Alba is able to emphasize the US involvement in the crimes.
“Ethereal Monuments: The Representation of Post-Great War Grief in Irwin Shaw’s 1936 Play Bury the Dead”
Anna Rindfleisch (King’s College London)

This paper deals with how the figure of the theatrical “ghost” was restructured in the 1930s to respond to the universal sorrow caused by the massive death toll of the Great War. The staging of the ghost as a dead Front Soldier returning to their loved ones serves as an ethereal monument which reminded the bereaved of their individual trauma. The six ghosts in Shaw’s anti-war drama return to the land of the living to warn of an upcoming war. The denunciation of the Myth of the War Experience by Shaw’s usage of the very figure that the national rhetorics had used to bolster the validity of their involvement in a “righteous war” represents a fracture between the commemoration of the war experience and the individual’s memory of the War years. It looks closely at key scenes within the play as well as draws from the larger historical field of research dealing with grief, memory, and the culture of coping that emerged at the end of the Great War.

Panel 9

“Temporary Aid and Permanent Pain? The Effects of the Monumental 1996 Welfare Reform”
Alf Tomas Tønnessen (Volda University College)

Aid to Families With Dependent Children (AFDC) may be regarded as a monument of the American welfare state, which emerged as a part of Franklin Roosevelt’s New Deal. This program was terminated with the passage of the welfare reform of 1996, the Personal Responsibility and Work Opportunity Act. The replacement of ADFC with Temporary Aid to Needy Families (TANF) is one of the most significant policy achievements of conservatives during the 1990s and may be regarded as a monument of the Gingrich Congress. After President Bill Clinton’s two vetoes, Newt Gingrich and his Republican colleagues succeeded in persuading the president to sign a third bill that decentralized welfare and in effect reduced the number of eligible recipients. A lifetime time limit of five years was introduced, but as of 2018, 21 states have shorter time limits than 60 months.

The historian Allen J. Lichtman has pointed out that the 1996 welfare reform was the first time a federal entitlement was ended. This paper will discuss reasons why AFDC was replaced by TANF and assess the consequences of this reform. How did conservatives justify this reform? Is the program capable of alleviating poverty? We will particularly examine the situation in the southern states, where the monthly benefits are significantly lower than in the Northeast. TANF benefits will also be discussed in connection with food stamps/Supplemental Nutrition Assistance Program benefits.

“A Rational Continuum”: The Legacy of Roe and the Right to Sexual Privacy
Eir-Anne Edgar (Norwegian University of Science and Technology)

In this talk, I discuss the legacy of Roe v. Wade (1973) as monumental in establishing the rights to personal privacy and reproductive choice. More specifically, I will discuss the ways in which the Roe case utilizes language constructed in previous 60’s era Supreme Court cases in order to establish the right to abortion. However, I find that so-called liberatory cases from the era of the
Sexual Revolution rely on and work to protect conservative structures of marriage and monogamy. Furthermore, later cases such as Planned Parenthood v. Casey (1992) uphold the right to privacy, but also identify a “compelling interest” of states to protect life – the life of a mother and the life of a fetus.

The goal of this talk is to reconsider Roe in relation to successive major Supreme Court cases that address abortion. As well, I will explore the different narratives (regarding women, states’ rights, and the unborn) constructed by the cases, as these narratives shape American identity. I also hope to raise questions about the future of Roe and, more generally, the right to sexual privacy in light of Trump’s Supreme Court Justice nominee Brett Kavanaugh and his statements regarding birth control and abortion.

“The Significance of Controversies about Religious Monuments on Public Land”
Elisabeth Boulot (Université Paris Est Marne-la Vallée)

In a pluralistic society such as the United States the role of religion in public life has persistently agitated the body politics and engendered conflicts over religious values. Since the 1980s, a number of religious monuments on public land, which until then had been uncontested, have spurred heated debates between religious liberals and traditionalists. This paper will consider different types religious monuments erected in public places at various periods in American History and examine the circumstances which led to their construction and why their location was then seen as no source of potential conflict about the message they were meant to deliver.

The second part will study shifting attitudes towards some of these religious monuments: are they signs of fractures in political communities? It will also attempt to account for the motives of groups fighting for their removal or deciding to erect new ones to voice their views. Are these protests legitimate acts of resistance to defend freedom of expression and religious liberty or a threat to Americans believing that such testimonies of core religious values should remain in public places?

Some of these disputes have been fought all the way to the Supreme Court. Key court decisions will be examined to assess whether they have contributed to a better understanding of what the religious clauses of the Bill of Rights may have to say about the place of these religious monuments.

“Stone Ghosts: Deconstructing and Reconstructing American Memory”
Richard Rodriguez, Essayist and Journalist, San Francisco, CA (Keynote)

The rate of cremation has soared in the United States, so Americans have less need of cemeteries and tombstones. At the same time crowds tear down Civil War monuments that others fight to protect. Descendants of European civilization rename Columbus Day as Indigenous Peoples Day, and statues of the Spanish Franciscan priests who colonized California are beheaded or smeared with red paint. Americans avoid a sense of the tragic by refusing irony. Along the Hollywood “Walk of Fame,” new stars to the show business dead are implanted on the sidewalk for tourists to step on.
“Tactical Drone Use and Vertical Mediation at Standing Rock”
Lisa Parks, Prof. of Comparative Media Studies and Director of the Global Technologies and Cultures Lab, MIT (Keynote)

From April 2016 to February 2017 protestors gathered at the Standing Rock reservation in North Dakota — and beyond — to protest the construction of a 1,172-mile-long Dakota Access oil pipeline (DAPL) by Energy Transfer Partners. As the protests went on for months they attracted thousands of Native Americans and non-Native allies and made global news headlines as the activists, who called themselves “water protectors,” engaged in a series of standoffs with federal and local law enforcers and private security teams. A distinguishing aspect of the protests was the creation of a tactical model of civilian drone use by Native American activists, Dean Dedman Jr. (Sioux) and Myron Dewey (Newe-Numah/Paiute-Shoshone). Drawing upon discussions with Dewey and Dedman, anti-DAPL drone media, state documents released in FOIA requests and leaks, Parks conceptualizes and analyzes vertical mediation at Standing Rock, focusing on the drone media aesthetics and tactical positionalities of Dedman and Dewey as well as the surveillance practices of law enforcers. The aim of the analysis is to draw further critical awareness to the relations between vertical power, drone technologies and publics, and to highlight the surveillance strategies and discourses of U.S. state and federal officers in their efforts to criminalize civilian drone use by activists. The paper suggests that the anti-DAPL protests expose state forms of vertical power that are immanent with the globalization of the civilian drone economy, and concludes with a brief discussion of the importance of tribal sovereignty claims over the air space above their lands.

Panel 10

“What Is and What Should Never Be: Memory and Monument in Sharp Objects”
Øyvind Vågnes (University of Bergen)

Noted for its stark meditations on the workings of splintered, unruly and painful human memories, the HBO series *Sharp Objects* (2018), based on Gillian Flynn’s novel of the same name and developed by the author in collaboration with Marti Noxon for television, depicts how journalist Camille Preaker (Amy Adams) returns to her hometown of Wind Gap, Missouri, only to be haunted by her childhood years. A small-town murder mystery set in the present, the story nevertheless revolves around Preaker’s sudden glimpses of a past she has been trying hard to forget in the years since she moved to St. Louis. Masterfully edited by director Jean-Marc Vallée, *Sharp Objects* demonstrates how the film medium enables a depiction of a fraught mind, and its careful selection of music (curated by music supervisor Susan Jacobs) reflects how a soundtrack can contribute greatly to the depiction of a fraught state of mind. Whereas *Sharp Objects* first and foremost is a story about individual trauma, however, it also provides a satirical critique of the still ongoing, contested commemoration of Civil War events in the South. As Preaker drives through the streets of Wind Gap, she keeps circling around a statue in the central square that turns out to be a monument dedicated to its founder, Zeke Calhoun, a Confederate soldier. An annual communal gathering and celebration, Calhoun Day, joins the violence of individual and collective memory, placing Wind Gap’s brutal present in historical relief, implying its roots in a past that is not as distant as it would appear.
“A Chair is not a House: Sepulchral Intimacies in Sharp Objects”
Janne Stigen Drangsholt (University of Stavanger)

In a review in The New Yorker, Troy Patterson describes the HBO series Sharp Objects, based on a novel by Gillian Flynn, as a "domestic thriller with a sultry sense of place". In the series, crime reporter Camille Preaker (Amy Adams) returns to her hometown of Wind Gap, Missouri, in order to investigate the murders of two young girls. Camille's father is missing from the narrative, and thus Camille is reunited with a mother (Patricia Clarkson) and a half-sister (Eliza Scanlen). In this paper, I propose to look closer at the relationship between these three characters, with a particular focus on the "sepulchral intimacies" that simultaneously function to tie them together and tear them apart. The paper will both consider the concept of "intimacy" in the narrative itself, and in a larger cultural context.

The concept of "intimacy" first appears in a Western dictionary in 1632, where it is defined as "inmost or innermost thoughts and feelings" (Plummer 2003, 11). Over the course of modernity, it has come to designate various kinds of relationships that the subject might establish with others, including both physical and non-physical contact (Chambers 2013). The space created by these intimacies comprises what Oswin and Olund refer to as that in which "the self emerges", signalling that they are vital to our sense of becoming (Oswin & Olun 2010). While none of these definitions specifically refer to gender, there are clear cultural and social suggestions that for girls and women, such an emergence of self has frequently been stunted, or even prevented, by another narrative which warrants stasis – or even death. As Marina Warner points From the Beast to the Blonde, moreover, some of the strategies of prevention take the form of female combat, for instance in fairy tales where the young princess (daughters) must fight against the queens (mothers). What we are presented with in Sharp Objects is in many ways a traditional fairy tale setting, where the female protagonist's relationship with her closest family is characterised by conflict, hurt, loss and grief, and where the homecoming itself threatens to unravel, dismantle and sever.

“Skam for an American audience”
Synnøve Skarsbø Lindtner (University of Bergen), Dag Skarstein (Oslo Met)

The Norwegian web drama Skam (“Shame”) gained popularity all over the world, measured for instance by the fact that American Idol creator Simon Fuller, in 2016, bought the rights to develop an American version for Facebook Watch. The serial is deeply inspired by recent trends in popular fiction production, yet developed through extensive research among teenagers in order to portray coming-of-age issues in an authentic and topical manner. When creator Julie Andem was hired to lead the work of remaking this Norwegian “monument” for an American audience, she made several adjustments. Whereas the innovative format - as well as the storyline and dramaturgic structure - are basically the same in both versions, the cultural coding prevalent in Skam, Austin is adjusted in specific new ways. This is for instance manifest in the opening sequence; whereas the original version frames the storyline by pointing to privileged young people's shame in a globalized capitalistic world, the American version is framed by feeling of shame connected to the individual's personal achievements on the school and social arena. Furthermore, the adjustments also concerns the use of intertextuality that also adds meaning to the plot; whereas the Norwegian has references to several non-Norwegian "monuments", the American refer to “American monuments” only. Based on the one season launched so far, the American version construes gender differences in
stronger binary oppositions than the Norwegian does. The talk will compare the two versions, and discuss them in the light of cultural master plots, cultural references and gender.

Panel 11

“Forgotten Heroes: Heart Mountain Fair Play Committee and Japanese American Civil Rights in World War II”
Saara Kekki (University of Helsinki)

Heart Mountain in Wyoming was one of the ten incarceration camps for Japanese Americans during World War II. It was also the site of the largest organized draft resistance movement in all of the camps. The draft resisters of the Heart Mountain Fair Play Committee (FPC) of 1944 have been variously depicted as rebellious troublemakers or as silent heroes promoting the Bill of Rights. A few individuals have in recent years emerged as spokesmen of the movement, giving a voice to events long silenced. It is easily forgotten that at its height in the spring of 1944, more than 200 men had paid their membership dues for the organization. Who were these men? Were they unpatriotic and disloyal or extraordinarily loyal Americans? How were they connected to the rest of the Heart Mountain incarceration network?

This presentation discusses the Heart Mountain draft resistance movement – including the draft resister label – primarily through a network analysis viewpoint. I have reconstructed the entire Heart Mountain, Wyoming, incarceration community networks, of which the FPC forms a part. I will analyze the backgrounds, socioeconomic status, and social network connections of the members, as well as their futures following incarceration in a wider Japanese American community context.

“Monumentalizing War Veterans of the Past / Legitimizing Contemporary Military Conflicts”
Marzena Sokółowska-Paryż (University of Warsaw, Poland)

Arthur C. Danto’s distinction between “monuments” and “memorials” (1985) is, in fact, a differentiation between two distinct ideologically-determined modes of commemoration, encompassing not just architectural ‘symbols’ of the past but also all other forms of cultural ‘remembering’, including documentary versus literary and textual versus photographic ‘representations’/‘narratives’. The starting point for my discussion will be an exceptional photographic war album significantly entitled The Last Good War, edited by Thomas Sanders (2010). The analysis of the ‘monumentalizing’ strategies at the heart of this album aiming for an epistemological and affective impact of the images and stories of the American veterans of the Second World War will constitute the interpretative frame for the discussion of the depiction of the WWII American war veteran in Memorial Day (2012, dir. Sam Fischer) which – all to obviously – serves to legitimize the American military intervention in Iraq. The purpose of this paper is, first and foremost, to underscore the historical/ideological ambivalence at the heart of the ‘monumentalization’ (i.e. heroization) of American WWII veterans in cultural commemorative practices, Sanders’ album to be also compared with the acclaimed Band of Brothers TV-series (2001). Secondly, my aim will be to show the ethically-problematic ideological exploitations of the historical figures of American WWII veterans for the purposes of ‘monumentalizing’ the
contemporary American soldier. The era of promoting figures such as Ron Kovic (*Born on the Fourth of July*, dir. Oliver Stone, 1989) has definitely come to an end.

**“When Memory Meets Political Strategies. Monuments Dedicated to the Armenian Genocide on US Soil and the Question of the Recognition of the Genocide by the United States”**

*Julien Zarifian (University of Cergy-Pontoise)*

The United States has not formally recognized the Armenian massacres of 1915-1917 as genocide – despite the academic consensus to the contrary and the growing tendency to do so in the international community. And yet, a minimum of 45 monuments and memorials dedicated to the Armenian Genocide have been erected all across the United States, particularly during these past four or five decades. In this presentation I intend to discuss this paradoxical situation. I will question the common perception according to which these monuments, sponsored by the Armenian community, are only places of remembrance for Armenian-Americans. I will try to show that their erection and the message(s) they convey have also accompanied the Armenian-Americans’ struggle for the recognition of the Genocide by Turkey (which still vehemently denies that the massacres committed by its predecessor, the Ottoman Empire, constitute genocide), but also by their own country. Indeed, the United States, and especially the Executive branch, has always quasi aligned its position on this issue to Ankara’s one, generating disappointment and anger among the Armenian community, which actively lobbies (particularly through the Armenian National Committee of America and the Armenian Assembly of America) to inflect it.

This presentation will first introduce the Armenian-American community and its political struggle for the U.S. recognition of the Genocide. Second, it will present the Armenian Genocide monuments and memorials on U.S. soil, and it will analyze their political purpose(s), message(s), and significance.

**Panel 12**

**“Monuments of “Danishness”: Negotiating heritage in two Danish-American villages”**

*Tina Langholm Larsen (Aarhus University)*

As their names indicate, the villages of Askov, MN and Danevang, TX stand as monuments representing Denmark in the American landscape. But who do these monuments represent? Is it the Danish pioneers, who founded the villages? Or have they been appropriated by their present partly non-Danish residents, who are revitalizing the Danish heritage as a tourist commodity?

With the support from a religious Danish immigrant organization, the two villages were established as “fortresses for a Danish way of life” around the turn of the 20th century. Despite the hardship that the Texan coastal plains and the burned-out forests of Minnesota caused in the initial years, the Danes fought for keeping their cultural and spiritual heritage alive. The village names were chosen with due care as representations of the immaterial Danish heritage, while also churches and parish halls were built, materializing the firm beliefs of the Danish immigrants. However, the villages have underwent a transformation during the last 100 years: they still monumentalize the “Danishness”, as the pioneers intended, but through processes of museumification their function and representation have been renegotiated.
The purpose of this paper is to examine how ethnic identity, community sustainment, and heritage tourism have become entangled aspects of the monumentalized history of Askov and Danevang. By analyzing events, material culture, and ethnic traditions in the past and present, the paper seeks to illustrate how these villages have told and connected individual, local, and transnational histories, thereby contributing to the preservation of these places as monuments of “Danishness”.

“Herman the German”: The Role of the Hermann Monument in German-American Commemorative Culture
Julia Lange (Hamburg University)

In my paper, based on my monograph *Herman the German: Das Hermann Monument in der deutsch-amerikanischen Erinnerungskultur* (Münster: LIT Verl., 2013), I will examine the shifting significance of the Hermann Monument in German American commemorative culture from the end of the 19th to the beginning of the 21st century. The aim of my talk is to show how the changing role attributed to the Hermann Monument both reflected and shaped the construction of German American identity as well as the position of German Americans as an ethnic group within American society. I will thus try to delineate the dynamics of memory attached to the Hermann Monument so as to draw conclusions about German American politics of memory and its interrelation with other cultural and political discourses within and outside of the United States.

“‘Souvenirs’ and ‘Forget-me-nots’: Gift Books as Transient ‘Monuments’ of the Antebellum Culture
Alexandra Urakova (University of Helsinki)

The paper discusses the paradoxical case of gift books – a short-lived antebellum genre that came into vogue in the 1820s and declined in the 1850s. Collections of poetry and prose, gift books shared common features with books and anthologies, on the one hand, and with periodicals such as literary magazines and ladies’ books on the other. Usually given away for Christmas and New Year and typically inscribed by the giver to the recipient, gift books were literary products designed to be kept as love tokens or cherished family belongings. In many ways, they attempted to immortalize personal history of their owners. At the same time, almost from the beginning of their history, gift books were accompanied by the images of transience, nostalgia, and decline. For example, Nathaniel Hawthorne, once a frequent contributor to *The Token*, refers to “the shabby morocco-covers of faded Souvenirs” that contained his own “obscure” publications. After the Civil War, gift books became a forgotten genre that allegedly left no traces in American literary history – up until its rediscovery in the twentieth century. The paper addresses the peculiar tension between monumentality and transience, memory and forgetfulness, personal and national history that gift books seem to incorporate. It also questions if the theme of memory and remembering inscribed within the pages of gift books in the form of titles, plots, and images was an attempt to counterbalance the feeling of transience inherent in the antebellum periodical culture.

“Monumental Memories: From the Texas Tower Shooting to ‘Campus Carry’”
Benita Heiskanen, Prof. of North American Studies, John Morton Center for North American Studies, University of Turku, Finland (Plenary)
On August 1, 1966, The University of Texas at Austin became a site for the first college shooting in U.S. history leaving 17 people dead and 31 injured. The Tower, which houses the University Main Building, stood as a haunting and omnipresent reminder of the tragedy to contemporaries of the shootings. For decades, The University of Texas’s official policy, save for a nine-by-14-inch plaque, was not to commemorate the tragedy in conspicuous ways. On August 1, 2016—on the fiftieth anniversary of the Tower shootings—a memorial was erected in honor of the victims. The unveiling of the memorial coincided with the implementation of SB 11, the Texas state “Campus Carry” gun legislation that allowed concealed handguns on public university campuses. This presentation establishes a bridge between the fifty years of memory-making and active forgetting from the Tower shootings to the Campus Carry legislation. Drawing on Jacques Rancière’s work on the political dimension of aesthetics, the paper presents Campus Carry as an example of a particular aesthetic-political regime created by the state legislators and negotiated by the university community, exposing multiple linkages between memory-making and forgetting, policy-making, spatial maneuvering, and visual interventions.

Panel 13

“Modern Mass Media’s Preoccupation with Crime and Punishment: From Puritanism to the Monumental”
Jane Ekstam (Østfold University College)

Early New England crime publications bear witness to a major cultural shift stemming from the declining authority of Puritan ministers. The marketplace became increasingly pluralistic as it replaced pious execution sermons with gallows verses, criminal autobiographies, trial reports, newspaper stories and romantic docudramas. This process gave rise to our modern mass media’s preoccupation with crime and punishment. Drawing on the work of associate professor Daniel A. Cohen and his monumental study of New England crime literature and the origins of popular American culture (Pillars of Salt, Monuments of Grace. New England Crime Literature and the Origins of American Culture, 1674-1860), I shall discuss the changing meanings of crime and punishment in the print culture of New England before the Civil War and their relation to our understanding of crime and criminal justice today. My presentation will incorporate the growing secularisation of New England, its displacement of clerical authority by legal authority, the effects of increasing social and ethnic diversity, the impact of class and social conflicts, and the symbiotic relationship between romanticism, legal authority and popular culture in nineteenth-century New England.

“The Temporality of National Monuments and Recognition in the NPR Politics Podcast”
Alyn Euritt (Universität Leipzig)

As new technologies develop alongside changing social relationships to media, the ways in which members of a nation imagine each other also changes. Benedict Anderson’s Imagined Communities describes the relationship between members of a nation as mediated through a historical narrative in which members imagine others as living lives parallel to themselves (49). While this argument is convincing, it relies on the punctuality of traditional media instead of the public liveness of the attention economy. To study the dynamics of national recognition in podcasting, I will look at how the timestamps to the NPR Politics Podcast elicit moments of recognition in the listener using work on photography by Roland Barthes and Marianne Hirsch.
Instead of a national narrative development with members moving in parallel to each other, I will argue that the listener submissions to the podcast promote the simultaneous experience of multiple moments of time. These moments include allusions to what Renan would call the “rich legacy of [national] memories” through reference to specific national monuments and a reminder of the listener’s participation in a “daily plebiscite” to remain part of a national community through a performance of participation in a live national public (10).

Ulf Jonas Bjork (Indiana University-Indianapolis)

This paper discusses how the escalating war in Vietnam was covered and discussed in the Swedish weekly magazine SE. Launched as a Swedish version of the American magazine Life, SE catered to a predominantly male, working-class readership with a mix of photos, sensational stories, and provocative commentary.

The magazine’s editor, Rune Moberg, had a great deal of affinity for the United States, but his publication’s view of the conflict in Southeast Asia was conflicted. On the one hand, SE portrayed Vietnam as yet another flashpoint in the Cold War where the United States fought for Western values; on the other hand, the magazine deplored the brutality of the war and the oppressive and corrupt government in America’s ally South Vietnam. As in the United States, the virtual absence of censorship in Vietnam allowed Moberg’s magazine to bring home the carnage of the war to its readers and its cost both to the civilian population and the American soldiers fighting there through searing images. By 1967, SE, reporting also the growing opposition to the war in America, was asking what exactly the United States was fighting for.

At the same time, rising public disapproval in Sweden toward U.S. policy in Vietnam made Moberg and SE frequent targets of criticism, as the magazine’s moderate stance was seen as too sympathetic to the United States. Consequently, the always combative Moberg widened SE’s view of the Vietnam War to include attacks on the anti-war movement in Sweden.

Panel 14

Chang Liu (Heidelberg University)

Starting from the 1990s when cassettes and CDs became obsolete in the US due to the rise of digital music, a huge amount of these unsalable copies were treated as commercial waste, punched with a cut, and exported to China as plastic material to be recycled. Back to time, only few American artists’ albums were officially released in China, however, American musical waste offered a broader variety of American music to China and were widely distributed and sold in China’s privatized record stores and black markets instead of being recycled as plastic. This paper focuses on how Madonna – as a musician – was introduced to China through the help of American musical waste. In 1986, British duo Wham! became the first Western pop group to tour China and evoked Chinese audience’s interest in Western popular music. Within this context, Madonna and her music was introduced to China through texts and images in Chinese magazines. In the context of China’s nude upsurge in late 1980s, Madonna was soon depicted as sex object in soft porn publications in China. Madonna’s music was only made widely available through the distribution of American
musical waste in China, thus her identity as musician was reestablished. Drawing on Madonna’s case, this paper outlines the challenges that American artists encountered in promoting their music on a global scale and argues that the repurpose of American musical waste opened up a market that was previously unavailable for American artists.

“In My Tomb: Unveiling the Beach Boys’ State Historic Landmark”

Dale Carter (Aarhus University)

To its detractors, popular music signifies the insubstantial and disposable. Even to its advocates, it speaks primarily of the instant and the current or of innovation and the future. Among pop theorists, artist Richard Hamilton’s 1957 catalogue of its semantic associations included terms like ‘transient,’ ‘expendable’ and ‘young.’ By contrast, monuments deal with memory and the enduring, with the old and the past: they therefore lend themselves more readily to wars, for example, than to pop music. A monument to pop might simply bury it – or as a young Bob Dylan insisted in 1965, ‘it’s not the bomb that has to go, man, it’s the museums.’ Yet in the decades since pop spawned rock music, interested parties from fans via the music media to the entertainment and tourist industries have memorialized pop, from museums to the ubiquitous plaque.

This paper rehearses some of the issues involved in such cultural work through the example of The Beach Boys. In their earliest years the very embodiment of pop as shallow, transient, hedonistic, youth-oriented and fad-dependent, subsequently associated with some of pop’s dark sides and damaging excesses, by the early 21st century the group had become one of the nation’s most well-known, successful and enduring of pop institutions. As this paper argues, the unveiling in Los Angeles in May 2005 of a California State Historic Landmark commemorating The Beach Boys’ origins and musical achievements was an occasion at which some of the cultural fault lines of pop as monument were described and tested.

“Mahalia Jackson’s Monumental Musical Visions”

Nina C. Öhman (University of Helsinki)

Mahalia Jackson was a musical visionary and a pioneering architectress of African American gospel music expression. While she is widely recognized as “the World’s Greatest Gospel Singer,” little is known about her creative processes and the strategies she deployed to create music that carries monumental importance in the history of African American music. Hence this paper focuses on the study of Jackson’s vocal craft and the ways in which she chiseled sonic sculptures that stand at the intersection of tradition and originality. While approaching Jackson’s vocal artistry from the perspective of music, I will also consider how she blazed a musical trail despite facing considerable gender, race, and class barriers to acceptance and achievement. This paper will be based on my ongoing research at the Historic New Orleans Collection, especially the sources in William Russell’s Oral History Series, which include the sonic sketches, routine songs, novel numbers, and masterpieces that Russell captured on tape while he was working as Jackson’s assistant. Ultimately, by combining Russell’s materials with other textual sources I will elucidate how Mahalia Jackson fashioned musical mastery of enduring significance and forged path for women in gospel music.
Panel 15

“Ekphrasis as Resistance: Contemporary African American Poets’ Response to Artistic Monuments”
Malin Pereira (University of North Carolina at Charlotte)

Beginning with Phillis Wheatley, African American poets – by necessity – have positioned their poems within Western cultural frameworks in part to demonstrate their intellect and mastery in the face of racist ideology that denied their humanity. Since the black arts movement, several black poets have employed the art of ekphrasis, writing poems referencing significant works of visual art in the Western tradition. These poems declaim the works of art as monuments of racist Western culture, thus helping readers see them anew. The poets provide corrective counterpoint to the blind spots and erasures of Western artistic monuments through ekphrastic poetry on art by artists of color.

This paper will focus on the work of two contemporary poets, Natasha Trethewey in her poetry collection, Thrall (2012), and Claudia Rankine in her book-length poem, Citizen: An American Lyric (2014). Both books rely significantly upon ekphrasis, oscillating between canonical artistic monuments and art by lesser-known artists of color. Trethewey, working to unmask and overthrow the Enlightenment’s racist mindset that is America’s inheritance, bookends her collection with a poem near the beginning on Spanish Golden Age painter Diego Velasquez’s “The Kitchen Maid with the Supper at Emmaus” and another poem near the end on his enslaved assistant Juan de Pareja’s painting “The Calling of Saint Matthew.” Trethewey critiques Velasquez’s – and by extension, Western culture’s – representation of the black blood in mixed race people as a “taint” diminishing their intellect and humanity. Her poem on Pareja, who was of African and Spanish descent, offers a corrective narrative celebrating Pareja’s talent and eventual freedom. Rankine, concerned with the continuing invisibility/hypervisibility of black Americans, creates in Citizen an ekphrastic theme focused on J. M. W. Turner’s painting “The Slave Ship,” a monument of the American Sublime, weaving Middle Passage references throughout the poem. Rankine makes visible what is left invisible in Turner’s epic painting by including in the book multiple works of art by artists of color interspersed with companion lyric sequences expressing black humanity in the face of enduring racism. Both poets employ ekphrasis as resistance to racism’s continuing grip on Western culture and black lives.

“Monuments to a Lopsided Life: Modernism, Vernacular Architecture and Paul Strand’s Photography of the American West”
Martin Padget (Western Norway University of Applied Sciences)

During the early 1930s, the Modernist photographer Paul Strand (1890-1976) ranged through northern New Mexico and Colorado seeking out weather beaten and dilapidated buildings that remained clustered in old mining settlements in northern New Mexico and Colorado. The extractive economy that underpinned rapid cycles of boom and bust in locations such as Elizabethtown, St Elmo and Aspen (long before its development as a vacation destination for the wealthy) provided a set of visual signifiers of a stage of primitive capitalist development. Strand captured weather worn wood and stone-built structures stood in a state of abandonment. In so doing, a larger social element developed in Strand’s photography, even as people remained absent from the frame. As he explained in a letter to Herbert Seligmann, fellow member of the Stieglitz Circle in Manhattan,
the false fronts of ghost town buildings ‘stand there with a kind of courage and an undeniable dignity—A false front with dignity sounds like a paradox—but there it is.’

During this presentation I will explain the appeal of Western American vernacular architecture to Strand and fellow Modernists of the 1920s and 1930s, examine the interplay of formal aesthetics and political concerns in several representative photographs, and account for the place of these images in Strand’s larger career as a leading photographer of the twentieth century. Lying at the centre of this inquiry is a twin concern: to discern what was monumental about the ruins of ghost town buildings, and to explain how Strand strove to imbue his prints with a monumental character of their own that transcended the ephemeral quality of the scenes represented.

“The painting as a monument of affects in Donna Tartt’s The Goldfinch”
Suvi Seppälä (University of Turku)

Visuality and “intermedial narration” (Hartmann 2015, 401) are increasingly relevant in the American literature in the 21st century. Visual elements in literature, particularly in poetry have been approached through the concept of ekphrasis for a long time. In this paper, the focus is on the representation of a painting in the contemporary American novel. This paper explores the role of the painting as a monument in Donna Tartt’s The Goldfinch (2013). I approach the representation of the painting as a monument for personal and collective experiences and affects. What kind of role the painting has in the story? How does it enable to discuss protagonist’s affects and memories? The Goldfinch painting in the novel refers to the actual painting by the 17th-century Dutch artist Carel Fabritius. Due to this connection, I also explore how the European art is represented in the novel and how the intermediality and the ability to recognise the European art tradition can create affects. Is the monumentality of the painting more related to the protagonist’s personal connection with the painting or to the history and value of the artwork?

Panel 16

“A Tribute to Intertribal Topography: Form and Lexicon as Preservation in Allison Hedge Coke’s Blood Run”
Stephanie Papa (Université Paris 13-Laboratoire Pléaide)

The ancient burial, ceremonial and trading grounds of Blood Run, spanning across present-day Iowa and South Dakota, encapsulate a history of native earthworks, widely disregarded throughout colonial contact and industrialization. Allison Hedge Coke’s verse play, Blood Run, an effort to protect these monuments, disrupts the conventional first-person poetic narrative in giving each poem a character, writing from the perspective of the mounds and natural elements. The characters—Moon, Sun, Memory, among others—assume their own voice, but also embody their structure: when The Mounds speak, the stanzas are stacked in a plateaued geometry, and The Snake Mound, an effigy which was destroyed to build a railroad, is rectilinear, no longer a serpentine figure, but an industrial strip. These forms pay tribute to intertribal topography; Hedge Coke’s poetic structure recalls the shape of the mounds—ignored and razed by colonialism—and likewise, mounts her own purpose: to “make testimony”, to “protect, preserve and honor” these monuments. Additionally, Hedge Coke crafts pauses in the persona poems, spaced interruptions in the line,
which act as breaths to reanimate the sacred site. They instill an immortal cultural reverence, a revival which Hedge Coke upholds in the mantra of her first poem: “May she breathe again.” Similarly, using contemporary references—such as the bird-killing chemical DR1339 Starlicide—and a rich lexicon of ancient flora and fauna, Hedge Coke etches both past erasure and present urgency into her poetry, preserving Blood Run’s ecological memory. Through poetic form and thematically identifying loss, Blood Run incites hope for native justice and cultural preservation.

“Commemorating the Nation?: Indigenous organizations’ involvement in national events in the 1960s U.S. and Canada”
Reetta Humalajoki (University of Turku)

On 20 January 1961, the National Congress of American Indians (NCAI) participated in a parade celebrating the Inauguration of President John F. Kennedy. The NCAI, led by Executive Director Helen Peterson, worked with an Indian Organization Committee to arrange four floats for the parade and secured the involvement of over 200 participants from 22 Indigenous nations. Similarly, the Canadian government hoped for the support of the National Indian Council (NIC) in arranging an Indian Pavilion for the 1967 International Universal Exposition (Expo 67), held in Montreal in honor of the nation’s centennial year. However, the NIC and Centennial Commission did not see eye-to-eye on how Indigenous peoples should be incorporated into the event, and the NIC was ultimately little involved.

Through these case studies, this paper will examine Indigenous participation in and refusal of these monumental national events, and their place in the struggle for Indigenous rights. Why did the NCAI and NIC’s approaches differ? How did these events impact on the position of Indigenous peoples within the nation-state? Did participation in such events equate to Indigenous acceptance of national myths and commemoration? By adopting a comparative approach, this paper will show how the U.S. and Canadian settler-colonial governments use celebratory events as a way to perform national unity and undermine Indigenous diversity and externality. It will also show that both the NCAI’s compliance in the Inaugural Parade and the NIC’s reluctance to endorse Expo 67 were responses geared toward securing Indigenous rights on a national level.

Rani-Henrik Andersson (University of Helsinki/ University of Tampere)

The movement for nature preservation and conservation began in the United States in the late 1860s, culminating in the establishment of the world’s first national park, Yellowstone, in 1872. The debate over nature conservation versus preservation has continued ever since. This narrative often revolves around the question, whether protected nature areas should remain as “pristine wilderness” or whether they should be enhanced to, for example, serve tourism. For generations indigenous peoples have suffered from dispossession, violations of treaty, hunting and fishing rights, and loss of sacred places at the hands of national parks and other protected spaces of nature. This has resulted in many indigenous communities having tense relations with government-protected spaces of nature, most of which nation-states had carved out of indigenous homelands. This situation has resulted in the near silencing of indigenous voices and values related to the natural world. In creating protected spaces of nature, such as national parks, nation-states have built their management strategies on Western notions of wilderness preservation and excluded
indigenous worldviews. Thus many of these monuments of nature, such as Grand Canyon or Yellowstone, have actually become monuments of American patriotism.

My presentation will approach the topic from a cultural standpoint, using current methodologies that highlight indigenous agency and decolonization methods. This presentation is part of a large project that investigates examples of successful collaborations between indigenous peoples and non-native stakeholders of protected spaces of nature across the world so that these models will guide nation-states and indigenous communities as they seek new ways to conserve, preserve, and manage the environment.

“The Blacksnake and the Mile-Marker: When Losing Is Winning”
Tina Parke-Sutherland (Stephens College)

In April 2016, First Nations people and other environmental activists from around the world began a direct-action protest encampment on the Standing Rock Reservation in North/South Dakota. Led by women calling themselves Water Keepers, the Standing Rock protesters bitterly opposed the completion of the Dakota Access Pipeline, the “Blacksnake” carrying crude oil from the Bakken shale oil fields to Illinois and crossing under the Missouri River 500 feet from the Standing Rock reservation. The Water Protectors feared a pipeline leak would destroy the tribe’s only source of drinking water and contaminate the supply for millions of people who live downstream.

More than 10,000 people from 350 nations joined the protest. In the early days of the encampment an Onondaga Water Keeper raised a mile-marker post in the Oceti Sakowin camp, and protestors covered it with signs pointing toward their homes and noting the distance they had traveled. The mile-marker came to symbolize the unprecedented coming-together the protest had inspired. Its ubiquitous image became synonymous with the protest. Although the protest did not achieve its original goal, it continues to inspire global environmental activism. The mile-marker post is now housed in the Smithsonian National Museum of the American Indian. There it assumes monument status, attesting to the on-going struggle for Indigenous sovereignty and symbolizing the urgent work of bringing people together to honor cultural heritage, protect the planet, and ensure a sustainable future.

Panel 17

“Living Legends and the Almost Forgotten: African American Literary Monuments”
Tuula Kolehmainen (University of Helsinki)

Novelist, folklorist, and anthropologist Zora Neale Hurston died impoverished in 1960 at the age of 69. Her legacy was fully appreciated only after author Alice Walker started writing about her work in the late 1970s, and having found her grave, had it marked as belonging to “A Genius of the South.” Today, Hurston is perceived as an influential figure in the African American literary tradition. Another African American literary monument, Toni Morrison, has gathered wide success during her lifetime. At the age of 87, she has received—among numerous other honors—both the Nobel prize and the presidential medal of freedom. Since 2006, the Toni Morrison Society has placed memorial monuments, benches, around the United States. The program is called “Bench by the Road,” and it originated from Morrison’s earlier remarks about the absence of memorials that could help remember the enslaved Africans and their history in the United States.
In my presentation, I will talk about the themes of reminding and warning in two novels: Toni Morrison’s *Tar Baby* (1981) and Zora Neale Hurston’s *Their Eyes Were Watching God* (1937). Concentrating on the male characters—William “Son” Green in *Tar Baby* and Vergible “Tea Cake” Woods in *Their Eyes Were Watching God*—I will explore what the narratives would seem to want readers to remember. What do they warn us about?

**“Girls on Fire: Dystopian Monuments for a New America and a New World”**  
*Sarah Hentges (University of Maine at Augusta)*

Dystopian stories are monuments—distilling the past and imagining the future in order to remind and warn. The stories are epic—monumental—and can overwhelm the reader with their weight and clairvoyance. In many dystopian worlds, female protagonists often learn lessons from past monuments through mysteries and misunderstandings. As Girls on Fire dismantle the structures of their corrupt societies, they rebuild monuments, creating new meanings from old structures. As a “transcendent community,” (Joy James) Girls on Fire are monumental and the girls’ stories weave new monuments that inspire social justice.

Drawing on *Girls on Fire: Transformative Heroines in Young Adult Dystopian Literature*, a study of over 140 young adult novels, this presentation will highlight some theoretical frames for understanding monuments in dystopian fiction and illustrate examples of the contemporary and future cultural power of Girls on Fire. It will also draw some parallels between the American dystopic fiction considered in *Girls on Fire* and *Memory of Water*, a recent piece of speculative fiction written simultaneously in English and Finnish by Emmi Itäranta. *Memory of Water* not only parallels and extends the dystopic stories of American futures, it illustrates the ways in which our small world is connected through the monumental challenges of our shared future.

**“The Movie that Won’t Die: Sam Peckinpah’s The Wild Bunch”**  
*Jerry Holt (Purdue University Northwest)*

Since its extremely controversial release in 1969, Sam Peckinpahs’ ground-breaking western has never been out of the public consciousness and indeed has continued to function as a touchstone in discussions regarding All Things Motion Picture—from genre to deconstructionism to the nature of violence. The film is indeed a “monument,” one that continues to be revered and feared in equal parts. Even now, on the eve of its 50th anniversary, we find Mel Gibson moving ahead with plans for a remake of the film.

Is there some definitive reason why a remake of The Wild Bunch should be considered off-limits? None at all. Two other Peckinpah films, The Getaway and Straw Dogs, have already received that treatment. But respected as the originals of both those movies are, they are, after all, not The Wild Bunch. That particular monument embraces the very qualities that this conference has as its stated aims: it is at once a celebration and a warning—and an apocalyptic one at that. Critic Louis Black once wrote that the true immortality of The Wild Bunch lies in the fact that whenever and wherever it is screened, no matter what the climate of the times, it will ALWAYS seem reactionary.
Like few other films, this is the one that is ultimately elusive in its meaning—and yet says so much, particularly in regard to its relationship to the American experience. My paper involves that relationship.

Panel 18

“An Exception to Exceptionalism: Subverting National/Monumental Narratives of Race in Ellison, Baldwin and Morrison”
Richard Hardack (independent scholar)

In this paper, I argue that Ralph Ellison, James Baldwin and Toni Morrison situate mainstream (or monumental) narratives of what I term U.S. racial exceptionalism, and especially narratives of white purity, as predicated on assumptions regarding black impurity. By racial exceptionalism, I refer to a still-influential series of tropes and beliefs that reify notions of white national virtue by excluding and denigrating the black self. Emerson, for example, defined Nature itself, which was anything other than his white male subjectivity, as the “not me,” which was often racialized and categorized as primitive, animalistic, and atavistic. In response to such claims, many twentieth-century African American writers narrativize a version of Fanon’s proviso, that “The real Other for the white man is . . . the black man . . . . The Other is perceived on the level of the body image absolutely as the not-self.”

Many African American writers object to and invert the basic premise of such racialized national identity constructions. In the 1963 film “Take This Hammer,” Baldwin redefines that “not me” as a fantasized figure that continues to haunt white society:

“We have invented the nigger. I didn’t invent him, white people invented him. I’ve always known . . . what you were describing was not me and what you were afraid of was not me. . . . You had invented it so it had to be something you were afraid of and you invested me with it. . . . But you still think, I gather, that the nigger is necessary. Well he’s not necessary to me, so he must be necessary to you. So I give you your problem back. You’re the nigger baby, it isn’t me.”

Effectively channeling Baldwin and this lineage of responses to narratives of U.S. racial exceptionalism, Morrison writes in Beloved:

“It wasn’t the jungle blacks brought with them to this place from the other (livable) place. It was the jungle whitefolks planted in them. And it grew. It spread. In, through and after life, it spread, until it invaded the whites who had made it. . . . The screaming baboon lived under their own white skin; the red gums were their own.

Whites should look for the exception to their exceptionalism in the mirror. In the main part of my paper, I explore the strategies Baldwin, Ellison and Morrison devise to negate the negations of U.S. narratives of U.S. racial exceptionalism.

“Deconstructing ‘Monuments’ of Protest Art”
Nahum Welang (University of Bergen)

If “monuments” refer to recognizable conceptualizations and symbols, then the core monuments of protest art are overt politicization and a goal-oriented attempt at “social change by exposing current injustices such as oppression” (Ansari 2013). The black artist, Richard Wright purported, does not have the luxury of apolitical escapism. He infamously attacked Zora Neale Hurston’s
Their Eyes Were Watching God because he deemed her novel unacceptably romanticized and unaware of the harsh racial injustices of its time (Fabre 1990).

But is this protest epistemology correct? Is the politicized aesthetic the only aesthetic in protest culture capable of addressing and advancing the experiences of marginalized communities? In 1937, the year Hurston’s novel was published, portrayals of black womanhood were stereotypical and limited. Janie’s, the novel’s protagonist, apolitical quest for love was therefore a defiant act of protest because her humanity existed beyond the parameters of the era’s prevalent and offensive black female archetypes like the Mammy and the Tragic Mulatto. If apolitical narratives can humanize dehumanized subjects by deconstructing distorted narratives of marginalized groups, they can also possess elements of protest art. My paper uses elements of American literature and culture to examine the defiance of apolitical narratives. From the Afroturistic deconstruction of structural oppression and race in Octavia E. Butler’s science fiction novel Fledgling (2005) to Oscar Micheaux’s movies of dignified black lives in the 1920s and 1930s to the light-hearted yet consequential normalization of Diahann Carroll’s black femininity on Julia (1968-1971), I argue that there is a place for apolitical escapism in protest art.

“Shifting attitudes towards the Holocaust in Russian-American literature”
Julia Gordina (Universität des Saarlandes)

As Aleida Assmann states in Cultural Memory and Western Civilization, a place will only keep its memories if people care enough to make that effort (311). By the new millennium, it seemed that “Holocaust memory was everywhere” (Arlene Stein, Survivors, Their Children, and the Rise of Holocaust Consciousness 167). For schoolchildren across America, Holocaust history became an integral part of the social studies curriculum. The United States Holocaust Memorial Museum became the most popular attractions in Washington, DC (ibid. 168). If earlier survivors spoke of how others turned away from them, by the first decades of the new millennium, evidence of widespread identification with their suffering was all around North America. Russian Jewish American writers share a critical hindsight for the controversial relationship North American Jews have with the World War II and its memory. Russian Jewish American writers illuminate the American Jewish community’s self-conscious mix of power and victimhood in a way that American-born writers have yet to do. In this paper, I show resistance to, perceptions of and shifting attitudes towards the Holocaust memory in Gary Shteyngart’s novels Absurdistan and The Russian Debutante’s Handbook. I explore how monuments to the Holocaust act as master narratives that impede other voices, simultaneously offering relentless, irreverent critique of what Arlene Stein calls “Holocaust industry” (167).

“A Light That Never Goes Out: Bare Life and the Possibility of Ethics in McCarthy’s The Road”
Zlatan Filipovic (Jönköping University)

Using Agamben’s notion of bare life and Levinas’s writing on the absolute primacy of ethical relation, this paper will explore McCarthy’s vision of a humanity that in The Road has lost both its monuments and its monumental narratives. They have all been consumed by the burning winds of nuclear madness and are now only represented in the falling ashes that cover the earth and testify to the absolute precariousness of their material and symbolic existence. The crisis of political imagination this entails for those who have survived as well as the divestiture of value that life is
now exposed to represent the ontological warrants that allow McCarthy to explore the significance of a humanity abandoned to the threshold of its presuppositions. When life is cut back to its intrinsic terms, when all monuments have fallen and no longer determine our narratives, the only value that seems to remain is pure life (zoē) or life deprived of its political value in Agamben’s terms. In a colorless landscape of the novel where all distinctions have been burnt to cinders, the topography of what makes us human, however, can still be traced as an ethical intrigue that, I will argue, still flickers in the ashes and powers the novel. For McCarthy, in other words, the call of goodness is what constitutes the gravity of being, whose monumental pull, in the end, remains stronger than its fear of death.

“Transatlantic Monuments: On Memories and Ethics of Settler Histories”
Adam Hjorthén, Postdoctoral fellow, John F. Kennedy Institute for North American Studies at the Free University of Berlin, and the Department of Culture and Aesthetics at Stockholm University (Plenary)

When is it acceptable, perhaps even encouraged, to celebrate difficult histories such as colonialism? There is a simple answer to this complex question: whenever everyone agrees that it is a good idea. The commemoration of the short-lived New Sweden Colony (1638–1655), once located on the banks of the Delaware River, is a case in point. In memory, the colony was and is generally considered to be unproblematic. It is so benevolently regarded that in recent years it has been jointly celebrated by representatives of the colonizers—Swedes, Finns, and Americans—as well as by representatives of Indigenous groups. This paper situates the case of the New Sweden colony in a larger memorial landscape, that includes the Plymouth Colony and Christopher Columbus, and it discusses the analytical consequences and contemporary ramifications of applying a transatlantic perspective on monuments and settler histories. Framing memories of European settlement in America as transatlantic encourage us to rethink its meanings and functions, but also to reappraise questions of responsibility. If monuments of settlement have played, and continue to play, a significant role in relations between the United States and Europe, this raises new questions about the ethics of memory in transnational settings.

Panel 19

“Longing for Longing for Home in Portrayals of the Late Nineteenth-Century American West”
Cassandra Falke (UiT, the Arctic University of Norway)

Wallace Stegner writes of pioneer women that the more they “had to give up [home]; and the more they gave it up, the more they carried it helplessly with them” (Angle of Repose 303). He has Lyman Ward, the narrator of his 1971 Angle of Repose contrast the home-sense of these residents of the 1870s and 80s with his own generation who, he says “have had too many divorces…we have lived too shallowly in too many places” (303). My proposed paper examines how two retrospective, first-person novels represent the making and monumentalizing of home in the late nineteenth century. Nostalgia and homesickness are not uncommon on narratives of itineracy, but both Angle of Repose and Willa Cather’s My Antonia (1918) look back nostalgically for the ability to be at home – to have stories that are place-bound and landscapes that circumscribe one’s physical orientation to the world in way one cannot choose. I will focus particularly on the landscapes in these two novels as markers of time and displacement for both narrator and the older characters on whom they reflect.
“The Pioneer Monument at Donner Lake: a biased historical narrative set in stone?”
Juliette Bourdin (Université Paris 8)

At Donner Lake, near the small town of Truckee, California, stands an impressive statue commemorating the daredevil emigrants who, during the Great Migration of the 1840s, faced many hardships on the overland trail(s) while en route to the “land of milk and honey”—or so suggests the name “Pioneer Monument.” Yet, the erection of the statue itself tells a different story. Indeed, the man behind the monumental project was C. F. McGlashan, a journalist from Truckee who published a book to recount the story of the ill-fated Donner Party, the pioneers who were snow-bound in the Sierra Nevada in 1846, and have remained famous (and/or infamous) for their experience of survival cannibalism. McGlashan wanted the statue—just like his book—to restore the image of the unlucky pioneers, particularly the survivors who had become his close friends in the course of his investigation. However, a struggle took place over the project of a commemorative monument: while McGlashan planned to have a statue dedicated only to the Donner Party, others considered that it should honor all overland emigrants. This suggests that, even before its completion, the monument was to shape, or even bend, the national memory through the construction of a national myth.

This paper will seek to explore to which extent the “Pioneer Monument” may be considered to be an example of a biased historical narrative set in stone, by analyzing the history of the commemorative project, as well as the symbols conveyed by the statue itself.

“Ain’t No School Like the Old School’: Challenging the Monument of 19th-century Common School as the Greenhouse of American Identity”
Luana Salvarani (Università di Parma)

In his 1996 essay Forming the National Character, David Tyack pointed out the paradoxical nature of Founding Fathers’ educational ideas: “the free American was to be, in political convictions, the uniform American.” Notwithstanding this contradiction, or precisely because of it, American educational culture up to the Frontier era proved itself incomparably effective in molding the cultural diversity of its inhabitants towards a shared feeling of citizenship. General schooling, and especially the “common school” model promoted in the 1840’s by Horace Mann, Henry Barnard, and several other reformers, is deemed as the main actor of this process both by academic historiography and by the popular idea of “old America education.” This monument has survived the educational revolutions of the 20th century and, even if “revisionist historians” in the 1960’s strongly criticized its racial and cultural bias and its perpetuation of inequalities, its central role in the building of American identity has not been seriously challenged, still influencing contemporary debate and educational policies. In this paper we will outline some possibilities for an alternative history of American education, in which rural schooling, informal education through work and real-life experiences, and religious education are given back the central role they had from the Colonial Era to the 19th century, not only as the expression of denominational and ethnic diversity but also as a forceful agency for literacy and nation-building.

Panel 20

“Waves of nostalgia: the Atlantic as an American natural monument”
Sara Watson (Aix-Marseille University)
In *Realms of Memory (Les Lieux de Mémoire*, 1984-1992), French historian Pierre Nora conceptualizes the idea of the monument as any event, symbol or place which takes in the national collective perception the stature of cultural landmark. Thus, it is less paradoxical than it could seem to posit the Atlantic Ocean as a major national natural monument, alongside the Grand Canyon or the Mississippi River. Indeed, if all oceans are by necessity or strategy shared or contested spaces, the Atlantic holds a special place in the conceptualization of the American past. As a transitional space for early Pilgrims, as a commercial hub during the Triangular trade which helped to shape much of early American history, as the point of departure for those hoping to land at Ellis Island, the Atlantic is a mythical, material and functional entity. Thus we can define an American Atlantic, the monumentality of which functions as a reference point for a specific vision of the United States, deeply steeped in European tradition while claiming its departure from it, from early British immigration to the North Atlantic Treaty Organization. This paper will seek to outline the complex status of the Atlantic as a realm of memory, as well as to analyze its place in an American pantheon of natural monuments.

“The American Library in Paris, A Cultural Landmark and Literary Monument”
Jamie Korsmo (University of Versailles Saint-Quentin-en-Yvelines Guyancourt)

The American Library in Paris, established in May 1920, is an organization which boasts the largest collection of English-language books on the European continent. From its founding, the library has functioned as a space for Americans and Europeans alike to consume and appreciate American literature and culture. Occupying several physical addresses throughout the city over the course of the years, each location has served as a monument to the American community abroad, providing them with a connection to home, as well as access to the heart of American culture for other interested parties.

For one man, Charles Seeger, the library itself is a kind of monument to the memory of his son, Alan Seeger, the poet responsible for the now infamous poem “I Have a Rendezvous with Death,” which was written shortly before his own death during WWI. Charles Seeger was one of the founding members of the library and viewed its establishment as a kind of memorial to his son, even allocating the royalties from the “Rendezvous” poem as funding for the new library. In many ways, the literature of the time breathed life into the library, which then poured the same life back into the community.

My presentation will examine the major role that the American Library in Paris played in disseminating American literature and culture to the community at large, both American and French, during the crucial inter-war period, and how it functions as both a symbol of home and a bridge across cultures.

“The Participatory Monument Remembrance and Forgetting as Art Practice in Public Sphere”
Merete Røstad (Oslo National Academy of the Arts)

This artistic research project deals with what I call the “participatory monument,” the intention of which is to bring members of the public into the artwork, to openly share related experiences with them, thus providing evidence of the existence and potential transformative power of collective
memory. The Participatory Monument – Remembrance and Forgetting as Art Practice in Public Sphere is a practice-based research project and consists of two artworks: Folkets Hus (2015) and Kammer (2017). This reflection investigates collective memory and remembrance through artistic research and practice in the public sphere, that is, in public space and the public imaginary, by means of the artworks Folkets Hus and Kammer. In addition, this research examines how remembrance and memory are transformed into works of art.

The Participatory Monument seeks to expand the understanding of memory by exploring it as an embodiment of sensorial practice and as an extended social vocabulary. Memory resides in our everyday rituals and social relationships as well as in memorials and traditions of remembrance. Accordingly, in my art practice I look at the politics of remembering and forgetting by focusing on our personal experiences as witnesses in the public sphere. Undertaking research through the examination of historical material and the conducting of interviews, I translate these lived experiences into an archive of methodology and a vocabulary of remembrance and forgetting. I contend that the more we delve into the field of collective remembering, the more we glean an understanding of ourselves and our place in the world. Therefore, research into how we choose to remember and what we choose to forget can play an integral part in art, though it requires that informed ethical practices be put in place. Moreover, to an artist working in the public sphere, this offers the opportunity to further probe the role of the artist in the social realm.

1 Folkets Hus was called Peoples Palace in the English translation. The two titles were used in tandem at the time of the project. The multiple works that were made as part of the project Folkets Hus were cumulatively called Framtidsmonument (Future Monument). It contained a series of actions, including a floodlighted façade, centennial dinner, and seminar.

2 Kammer was called Chamber in the English translation. Both titles were used in tandem as the work itself was presented bilingually. This work was comprised of a sound sculpture, an archive bicycle, and a seminar.

“The 1862 Dakota War in Scandinavian Media and Memory”
Anders Bo Rasmussen (University of Southern Denmark)

The Dakota uprising in the fall of 1862 left lasting imprints on Scandinavian and American Indian communities alike. Scandinavian immigrants, as argued by Karen V. Hansen, helped advance “the U.S. imperial project of seizing and transforming North America,” in the 19th century even if they did not arrive as “conscious participants in a colonial scheme.” With economic interests closely tied to land ownership, Scandinavian immigrants had little regard for the rights or interests of native peoples even if Norwegians, Swedes, and Danes first arriving in the United States regularly were in contact with, and at times depended upon, the indigenous people who inhabited the land before, or at the time of, the Scandinavians’ arrival. Consequently, there was no mention of the Dakota people living in Minnesota, or indigenous people living elsewhere, when the Homestead Act’s potential was seized upon and espoused in Midwestern immigrant enclaves as was the case, for example, on August 6, 1862, when the Swedish newspaper Hemlandet published a letter from Andrew Jackson, a Swedish-American pastor living in Minnesota. Less than two weeks later Jackson’s parishioners were attacked when
the Dakota War of 1862 broke out. This paper argues that Scandinavian immigrants’ experiences of loss and violence left mnemonic and physical scars that shaped, and continued to shape, discussions of indigenous people’s citizenship rights in the Scandinavian community for decades to come.

Panel 21

“Why can't we just move on? The past is the past, so why keep bringing it up?": Deconstructing Mythological Sites of Memory”
Matthew Teutsch (University of Bergen/Auburn University)

Explaining the importance of the EJI Legacy Museum and National Memorial, Bryan Stevenson states, “Our nation’s history of racial injustice casts a shadow across the American landscape. This shadow cannot be lifted until we shine the light of truth on the destructive violence that shaped our nation, traumatized people of color, and compromised our commitment to the rule of law and to equal justice.” Monuments, specifically plantation houses and Civil War reenactments, construct narratives of American history that obscure the shadow of racial injustice that covers America. Authors from the nineteenth century through the present have worked to counter these false narratives of American history. This presentation will examine the ways that Attica Locke’s The Cutting Season and T. Geronimo Johnson’s Welcome to Braggsville bring the shadow of racial injustice into the light by showing how we need to reconsider sites of memory if America ever hopes to move forward from its long history of racial oppression. Exploring Locke’s and Johnson’s novels, I will show how these fictional narratives work in correlation with physical sites of memory such as the Whitney Plantation, the EJI Legacy Museum and National Memorial, and even sites like Thomas Jefferson’s Monticello to disrupt and counter the false narratives perpetuated by sites such as the White House of the Confederacy, Oak Alley Plantation, and the Shack Up Inn. Ultimately, my paper will answer the question countless American students ask when studying American literature and encountering narratives that differ from the myths that continue to populate the American psyche: “Why can't we just move on? The past is the past, so why keep bringing it up?”

“Racial Mythologies and the Civil Rights Era Ku Klux Klan”
Niko Heikkilä (University of Turku)

After the founding of the Ku Klux Klan following the Civil War in 1866, there have been two significant mobilizations: one in the 1920s; the other in the 1950s and 1960s. Like the previous waves, the civil rights-era Klan was a reactive movement mobilizing to counter the challenge against white supremacy. Violence and terror were among its main tools. This notoriety was buttressed by racial and racist mythologies as well as other cultural resources that were used to sanctify various practices, including violence. How, then, were these mythologies linked with ongoing civil rights struggles? This paper examines racial mythologies as an important element in both the Klan’s symbolic/expressive and political/violent action. I will analyze general features of racial mythologies and sanctifying practices and examine their implications in connection with the broader social, political, and cultural context of the era. To rationalize and to politicize race and racial identities, the Klan resorted to biblical explanations as a means to sanctify existing hierarchies. By using mythologies, Klan leaders attempted to construct an identity that itself was a
call for activism on behalf of the movement’s aims. I will argue that rather than a being a system of ideas, it was a system of beliefs – but one that was palatable and coherent to its adherents.

“The Past Is a Life Sentence, a Blunt Instrument Aimed at Tomorrow”? Confronting Whiteness in Contemporary American Literature and Culture
Simone Knewitz (Universität Bonn)

Last year, a controversial debate ensued in the US on the question whether Confederate monuments in the south should be removed or left in place. While the monuments’ defenders resisted what they perceived as the erasure of southern history, those in favor of removal argued that the monuments acted as tools of white supremacy in the present. As not least the events in Charlottesville, VA, demonstrated, at the heart of the controversy were current racial (power) relations.

We must thus consider the issue of the Confederate monuments in the context of contemporary racial conflicts, with a resurgence of white nationalists and supremacist extremists, but also with new efforts by contemporary (mostly) black activists and artists to make the naturalized structures of whiteness visible. If, in the US with its still dominant mode of “colorblindness” established in the 1960s, whiteness is no longer overtly put on a pedestal, it works in pervasively to uphold racialized power.

In this talk, I will analyze recent literary and artistic projects that attempt to confront the invisible structures of whiteness and relate them to the larger cultural discourse on race. Drawing on research conducted in the field of critical white studies, the projects I investigate include film maker Whitney Dow’s Whiteness Project (2014, whitenessproject.org), Claudia Rankine’s poetic work Citizen: An American Lyric (2014), and Ta-Nehisi Coates’s Between the World and Me (2015). How do these works engage with the contentious discourse on race and memory in the US? In which ways do they challenge and denaturalize whiteness? Do these projects help to resolve or further entrench racial conflicts?

Panel 22

“Heikki and Hemingway: Michigan Monuments of Masculinity in Finnish American Fiction by Lauri Anderson”
Roman Kushnir (University of Jyväskylä)

Lauri Anderson is a Finnish American author who writes about the experiences of the descendants of Finnish immigrants in Michigan (especially the Upper Peninsula, also known as the UP or Yooperland), which is a hub of Finnishness in the USA. In his fiction, he mostly tells about strong and rugged Yooper Finnish (outdoors)men: hunters, fishermen, poachers, radicals and troublemakers. One of the recurring characters in Anderson's fiction is Heikki, a typical UP Finnish backwoodsman with a passion for hunting and fishing, who can be seen as an epitome and monument of Finnish American Michigan masculinity. My paper seeks to analyze how the imagery of Heikki and other rugged Yooper Finns is intertwined with another more famous icon of Michigan manliness, Ernest Hemingway. Michigan is known as Hemingway's country since this region shaped his life through his exploits in the wilderness and became a setting of his first short stories. In my paper, I am going to demonstrate how Heikki and other Finnish American male characters follow Hemingway's footsteps, relive the events of his Michigan stories and even
compete with him for the title of a "man's man" by their own manly engaging with nature. By portraying Finns as being like Hemingway and Hemingway as a "kind of Finn", Anderson highlights Finnish immigrants' and their descendants' belonging to America and more specifically to Michigan in terms of iconic American images of masculinity.

“Monumental Beards in American Literature”
Peter Ferry (University of Stavanger)

There is perhaps no greater monument in the history of the American nation than that of the beard. Seemingly nothing more than a few hairs on a man’s (or woman’s!) face, this paper will argue that the beard is tied into the narratives that have underpinned the creation of the American nation. And narrative, here, is the key word; for this paper will focus its examination - and celebration! - of the beard with a critical analysis of the engagements with such flocculence in American writing. To appreciate the complex and complicating power of this trope in American Literature, this analysis must start with the bushiest beard in all of American writing – that of Walt Whitman – to see how Whitman’s beard emerged as a site of sanctuary for later poets who sought solace in the image and writings of old father graybeard. The paper will also consider the settings of such textual (self-)reflections with a few points on the socializing space of the barbershop, either in terms of it as a setting for satire and parody or as the scene for the underlying tensions of race and violence. The paper will conclude with a consideration of the move away from the reductive engagement with the beard in post-9/11 writings as a sign of Islamic Otherness to a greater appreciation of the beard as a monumental trope in the continued narrative of masculinities in American literature and culture.

Panel 23

“Monumentality and Counter-Monuments in Jeffrey Eugenides’s Suburban Fiction”
Jeremy Potier (Université Toulouse - Jean Jaurès)

From Herman Melville to Mark Twain, the notion of monumentality resonates throughout the history of American literature. The monumental quality of both the city and the wilderness is obvious enough. But what becomes of monumentality when literature turns to what has been, for the past half-century, America’s dominant—and yet largely overlooked—mode of dwelling: the suburb? If suburban dwellings exist in all forms and shapes, the stereotype—rows of split-level houses, similar manicured lawns—is predicated on the geographical realities of twentieth-century America. In contrast with the mixed-use city, suburbs are fraught with a want of landmarks, folds and contours.

Drawing on Paul Ricoeur’s work on memory and inscriptions, as well as on Girorgio Agamben and Jean-Luc Nancy’s theories of the community, this paper intends to investigate the recurring motif of the “counter-monument” in recent suburban fiction: monuments made to disappear rather than to last, monuments that do not rise but are buried underground. Jeffrey Eugenides’s The Virgin Suicides teems with short-lived traces, imprints and inscriptions speaking of a movement away from what a generation of post-WWII artists sought to denounce as the authority of the monument. Eschewing stable referential markers, the author turns instead to the commonplace, transient material of suburbia, which he explores to delineate new, tentative landmarks. Turning the nondescript landscape of suburbia into a paradoxical monument to the memory of the American
middle class, *The Virgin Suicides* questions traditional forms of monumentality and, therefore, challenges our collective commemorative practices.

**“David Simon’s American City”**  
*Mikkel Jensen (Aalborg University)*

Through five HBO serials, showrunner David Simon has made a monument to the American city. Tackling different troubles facing US cities, serials like *The Wire* (2002-2008), *Show Me a Hero* (2015), and *The Deuce* (2017-) tackle divergent, yet related issues, like deindustrialization, residential segregation, and urban decline. Much lauded by critics, the literature on *The Wire* alone now counts more than five monographs and even more edited collections, but I argue that it is by seeing Simon’s series as a collected whole that we are able to see the consistent through-line of urbanity in his work. I further argue that we may understand these serials’ concerns with US culture through intellectual historian Quentin Skinner’s argument that texts do things in their culture—rather than “merely” mean things. This position allows an understanding of, for instance, how Simon’s first miniseries, *The Corner* (2000), rebuts discourses on urban blight and, conversely, how *Show Me a Hero* eschews traditionalist civil rights narratives—located in the 1950s-60s and in the South—and instead suggests that the civil rights struggle is better understood, vis-à-vis historian Jacqueline Dowd Hall’s argument, as a longer narrative that extends into the 1980s and 1990s in the North and beyond. Looking simultaneously at Simon’s serials in the context of his oeuvre as well in the context of US urban history, I argue that Simon’s serials constitute a narratively ambitious, intricate, and nuanced—even monumental—contribution to discussions on current US urban issues.

**“Cloudy Environments in Don DeLillo’s *Underworld*”**  
*Eric D. Rasmussen (University of Stavanger)*

When published in 1997, Don DeLillo's novel *Underworld* was widely celebrated as a monumental literary achievement. Critics credited DeLillo’s 827-page tome with providing a provocative montage of American life from the post-war era to the end of the millennium. *Underworld* historicized everyday life in the context of the secretive Cold War era, helping readers remember, viscerally, the disruptive impact technoscientific developments had upon individuals and institutions during this tumultuous period. Picking up on Brian Glassic’s “monumental” vision of the Fresh Kills Landfill, I want to discuss *Underworld’s* environmental imaginary. Rather than focusing on the major trope of waste, however, I will foreground a minor motif, clouds. By conducting a surface reading of cloud references in *Underworld*, I intend to suggest how DeLillo’s encyclopedic narrative, when read deliberately, in accordance with its narrative form, prompts readers into practicing modes of ecological thinking. My hypothesis is that *Underworld’s* environmental imaginary turns out to be not exclusively or even primarily post-war American: its temporality is the long duration of the Anthropocene and its scale is planetary. How successful, then, is DeLillo’s narrative in its attempt to integrate and interrogate the spiritual and the material, the religious and technoscientific, forces that continue to shape modern culture in the Anthropocene epoch? How might *Underworld* assist us in inventing less deadly ways of knowing, and living on, the planet?
In his controversial presidential announcement speech on June 16, 2015, Donald Trump portrayed Mexican migrants as criminals, drug smugglers, and rapists and made demands for a wall along the US-Mexican border that Mexico notably was to be forced to pay for. Since being sworn in as president, Trump not only has kept up his harsh rhetoric but attempted to apply extreme pressure on US political institutions with a view to ultimately securing funding for his wall. This presentation analyzes Trump’s rhetoric and migration initiatives in an attempt to identify breaks and continuities between his policies and those of his predecessors in the White House. A picture emerges of a president who has broken decisively with other recent chief executives—Democrats as well as Republicans—but who still represents a number of disturbing continuities in US history, most of them dating back to the late nineteenth and early twentieth centuries.
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