



German
Historical
Institute
London



Pop Nostalgia

The Uses of the Past in Popular Culture

Thursday, 10 November 2016

12:30-13:00 REGISTRATION

13:00-13:30 Welcome and Introduction

MICHAEL SCHAICH (London), DION GEORGIU (London), TOBIAS BECKER (London)

13:30-15:00 Panel 1: Alternative Pasts, Presents and Futures

Chair: DEBORAH SUGG RYAN (Portsmouth)

SUSAN BAUMERT (Jena), The Creative and Joyful Play with the Aesthetics of the Past: A comparative study on the three main retro events

HELEN WAGNER (Duisburg-Essen), Past as Future? Nostalgia as a way of building a future

TOBIAS STEINER (Hamburg), Nazi flags on Times Square! Obverted nostalgia and the renegotiation of cultural memory in U.S. alternate history TV drama

15:00-15:30 COFFEE BREAK

15:30-17:00 Panel 2: Gendering the Past

Chair: SABINE SIELKE (Bonn)

ELENA CAODURO (Luton), Femme Rétro: The gendered politics of retro pop stars

KIM WILTSHIRE (Ormskirk), Re-making the Hegemonic British Male 1960s Icon in the New Millennium

CHRISTINA BUSH (Berkeley), 'Have You Ever Been Mistaken for a Man': Aliens, sneaker nostalgia, and (im)proper performances of gender

17:00-17:30 COFFEE BREAK

17:30-19:00 Panel 3: Embodying the Past

Chair: MICHAEL DWYER (Philadelphia)

HEIKE JENSS (New York), Nostalgia Modes? Vintage and Heritage in Fashion

JOSETTE WOLTHUIS (Coventry), 'Nostalgia Feels Like an Old Tweed Coat': Dressing the fifties and sixties on television

MICHAEL WILLIAMS (Southampton), 'I dream in #mycalvins': Sculptural longing and celebrity poses from Gloria Swanson to Justin Bieber

19:00-22:00 DINNER (Tas Restaurant, 22 Bloomsbury Street)

Friday, 11 November 2016

9:30-11:00 Panel 4: Sensory Nostalgias

Chair: GARY CROSS (State College)

ELODIE ROY (Glasgow), The Consumption of Time

BODO MROZEK (Berlin), Olfaction and Ostalgia: A sensory approach to nostalgia

LILY KELTING (Berlin), From Fried Chicken to Kimchi Grits: Restaurants and the nostalgia industry in the U.S. South

11:00-11:30 COFFEE BREAK

11:30-13:00 Panel 5: Digital Nostalgias

Chair: CLAIRE MONK (Leicester)

ALINE MALDENER (Saarbrücken), Remembering Youth: Internet forums as digital "media memory" of 1960s and 70s youth media and their popular culture

RIEKE JORDAN (Frankfurt), Once Upon a Time on the Internet: The music album as an object in the 21st Century

DION GEORGIU (London), 'Fuck you, I won't do what you tell me!': Intermediality, temporality and consumer resistance in the 2009 campaign to get Rage Against the Machine to Christmas Number One

13:00-13:30 LUNCH BREAK

13:30-15:00 Round Table

Chair: TOBIAS BECKER (London)

GARY CROSS (State College), MICHAEL DWYER (Philadelphia), CLAIRE MONK (Leicester), SABINE SIELKE (Bonn), DEBORAH SUGG RYAN (Portsmouth)

Panel I: Alternative Pasts, Presents and Futures

SUSAN BAUMERT (Jena)

The creative & joyful play with the aesthetics of the past: A comparative study on three main retro-events

The recently growing communities of retrophilics share one common way of celebrating past decades: The so called retro-events. As a means to reactivate the symbolic characteristics of a preferred and hence selected era, these events serve as an exclusive time frame and platform for retrophilic individuals and groups. In order to highlight the different ways of engagement with past periods, I would like to interpret three major events of the nostalgic subculture in a comparative approach: The Jazz Age Lawn Party in New York, The Blitz Party in London and The Bohème Sauvage in Berlin. To analyse the relationship between the original event and their contemporary versions in the shape of a revival, a reflection on event theories is essential. Furthermore I will focus on the different multi-sensual stimuli constituting these events as there are music and dance, entertaining shows, glamorous costumes and a certain kind of habitus. Not only do these events strengthen group identities and evoke excessive emotions. More crucially they both trigger and satisfy the bittersweet longing for yesterday at the same time. Accordingly I want to point out the difficulties of nostalgia and revival-parties. The engagement with certain eras of the past as a play with cultural quotations is always to be seen in the context of the interpretation by a contemporary audience. Hence the dualism of selection and omission of certain elements of a period become evident in the allegedly diverse appearances of different retro-event types. When questioning the playful homage on former lifestyles of the 1920s until 1940s, one should hence not only focus on the elements which constitute such events on a pure aesthetic level. More importantly an intense examination of retro-events should include a critique on the eclectic and affirmative ways of dealing with a reinterpreted past history.

Susan Baumert has studied Art History, Ethnology and Cultural History as well as Sociology in Jena (FSU). Her main research interests are focusing the theory and historical changes of festivities and event cultures, the cultural history of travelling and tourism and also historical and literary testimonials of Count Harry Kessler (1868-1937). Currently, she is a lecturer and scientific assistant in Cultural History (FSU Jena).

HELEN WAGNER (Duisburg-Essen)

Past as Future? Nostalgia as a way of building a future?

The former industrial Ruhr Area plays a decisive role in German popular culture – be it for example in cinema as in the recent movie “Junges Licht” about a 1960s coal-mining family or in TV-shows such as the highly popular 1980s crime show-character “Schimanski” who became a figurehead of the image of the whole region.

Remarkably such popular representations of the Ruhr Area all seem to make strong reference to the local industrial history. While especially the cities of the region tried cast off their image as dirty industrial areas at least until the 1980s, industrial culture developed to make up the core of the regional identity. Starting with the first coal mines being turned into monuments in the early

1970s, the development culminated in the title of the European Capital of Culture in 2010 that turned the UNESCO World Heritage Site Zollverein Coal Mine into a regional landmark. Today, the Ruhr Area seems so addicted to its industrial past that the historian Lutz Niethammer ironically called it a “landscape of *rustalgia*”.

Using the examples of “Junges Licht” and “Schimanski” mentioned above, I intend to explore how this development finds its expression in pop cultural representations of the Ruhr Area. The presentation argues that this pop nostalgia is not merely a longing for the industrial past of the Ruhr Area but also a strategy of creating a regional identity for the future, which was at stake due to the structural change of economy caused by the coal and steel crisis beginning in the late 1950s. The Ruhr Area thus serves as an example for analysing how history is used to build a future for certain groups of people and discovering the risks lying in creating an identity based on the past but aimed at the future. In a wider context, the presentation questions common explanations of the nostalgia wave that are based on paradigms of the experience of acceleration and loss in modern society.

Born in Essen in 1990. Studied philosophy in Münster, Germany, from 2008-2011 graduating with a Bachelor's degree. Internships and free-lancing for the Ruhr Museum situated at UNESCO world heritage site Zeche Zollverein since 2012. Additionally, internships and free-lancing for a local radio station and a city archive. Studied public history in Berlin and Amsterdam from 2012-2015 graduating with a Master's degree from Free University of Berlin. PhD candidate in the DFG-graduate programme "Precaution, Prevision, Prediction: Managing Contingency" since November 2015.

TOBIAS STEINER (Hamburg)

Nazi flags on Times Square! Obverted Nostalgia and the Renegotiation of Cultural Memory in popular U.S. Alternate History TV drama

Beginning with television's popularization and mass availability in the 1950s, TV has extensively been employed to transport and mediate history. From the early televisual experiments of *The Twilight Zone* and *Star Trek* to *Quantum Leap*, *The X-Files* and *Continuum* – Science Fiction television and its subgenre of Alternate History drama have used historical events as a foil upon which a variety of uchronic “What if”-scenarios has been played out.

Incurring Jason Mittell's call for historical situatedness in regards to genre analysis (2004: xiv), my proposed presentation will briefly outline the genre's evolution, and then introduce two of its most recent specimens: 'The Man in the High Castle' (Amazon, 2015-) and '11.22.63' (Hulu, 2016). Via short analyses of the shows and their peritexts (trailers and opening sequences), and building on Alison Landsberg's notion of 'historically-conscious drama' (2015), I will identify strategies at work in these Alternate History dramas that play with, transcend, and obvert common notions of Retro and Nostalgia. With two of the U.S.' major cultural traumata of the 20th century – WWII and its aftermath, and the assassination of John F. Kennedy – at the core of their stories, these series construct uncanny “What if?”-narratives of daily life during the 1960s in the United (or in one case: Divided) States of America.

I argue that, by creating affective proximity as well as detachment through an evocation of nostalgic feelings and simultaneous distancing effects through creative remediation and modulation of U.S. cultural memory [epistemologically understood in this context as an extension of effective

(Gadamer 2004) as well as affective history (Olick 2008; Tamm 2008)], these recent cases of Alternate History TV persuade us into re-considering our received conception of U.S. popular history, thus making us see the past with new eyes.

Tobias Steiner is a part-time PhD candidate at Universität Hamburg's Department of English and American Studies. His PhD project (working title: "Complex TV's (Hi)Stories of Transnational Pasts: U.S. Period Drama as Medium of Cultural Memory") focuses on an integration of the televisual medium into the context of Cultural Memory Studies through an analysis of US-American television series. Parallel to that, he works as a research fellow at Universität Hamburg's Universitätskolleg and has been teaching American Television history at the university's Department for Media and Communications. Tobias currently also acts as postgraduate representative of ECREA's Television Studies section and is enthusiastic about all things Complex television, both as a fan and a Cultural Studies-focused academic.

Panel 2: Gendering the Past

ELENA CAODURO (Luton)

Femme Rétro: The Gendered Politics of Retro Pop Stars

Over the past few years retro and vintage have emerged as umbrella terms used to categorise a set of fashion styles and other cultural and consumption practices which heavily draw on distinctive visual aesthetics from the twentieth century. This paper examines the cultural phenomenon of retro femininity, a spurious notion that groups different subcultures from 'nanna-style' practices of domesticity (old-fashioned crafting and cooking) to rockabilly and new burlesque performances.

In this paper I consider the retro-pop music scene, focusing on the intersection between online fan communities, advertisement and pop stars such as Lana Del Rey and Meghan Trainor. As McRobbie (2008) did not fail to notice, recent feminist scholarship stressed the gendered nature of retro and vintage culture and in particular the tension towards regressive or progressive femininity. Here I argue that retro femininity prompts a rethink of current consumption practises, conjuring countercultural values within mainstream cultural forms.

This paper offers a framework to understand how retro culture and femininity have been mobilised discursively and ideologically in the interstices between post-feminism, neoliberalism and feminist critique. Drawing upon Foucault's concept of heterotopia and Koiijman's notion of 'cultural karaoke', images of retro femininity exemplify the tension between countercultural expressions of alternative gendered subjectivities and mainstream cultural productions of retro marketing. By analysing music videos and reading retro fashion websites, fan online communities alongside the public image of music celebrities, this paper examines how the transmedial phenomenon of retro femininity reclaims traditional normative forms of identity, producing in some instances platforms of resistance.

Elena Caoduro is a Lecturer in Media Arts at the University of Bedfordshire and a member of the Executive Committee of BAFTSS (British Association of Film, Television and Screen Studies). She received a PhD in Film Studies from The university of Southampton in 2015 with a thesis on the cultural memory of left-wing terrorism in post-2000 German and Italian cinema. Her work on multiculturalism, political cinema

and analogue nostalgia was published in edited collections and journals such as Frames Cinema Journal, Networking Knowledge and NECSUS: European Journal of Media Studies. She is currently co-editing a special issue of Alphaville Journal of Film and Screen Media entitled: "The New Old: Archaisms and Anachronisms Across Media".

Kim Wiltshire

Re-making the Hegemonic British Male 1960s Icon in the New Millennium

Some of Michael Caine's most famous films were made between 1966-1972, creating a mythic British Working Class male hero who was irresistible to women, tough, funny and instinctively intelligent. These films portrayed the era of the 'swinging sixties' where British society was in flux – new technology, feminism and the rise of the working class combined to change the old order and usher in a more carefree, sexually free, brighter and more exciting era. Or so the films tell us. What I will consider in this paper is the question of why five of Caine's early films were remade from 2000 onwards, three of them before 2003? Referring to Constantine Verevis' work (2006) and the Forrest and Koos collection of essays on the remake (2001), I will explore the different types of remakes in terms of updates, homages and the 'not-quite a remake' type, where the title is used but a very different film is made. I will consider what the remake suggests about the how men were portrayed in Western media as we moved into the new millennium, linking this to the New Lad archetype of masculinity as well as the masculinity in crisis phenomenon which emerged in the late 1990s and was still being considered into the 2000s as the metrosexual took centre stage. The paper will concentrate on the original and the remakes of *Alfie* (1966/2003) and *Sleuth* (1972/2007) both of which starred Michael Caine in the original and Jude Law in the remake, with Caine taking the older role originally played by Lawrence Olivier in the remake of *Sleuth*. I will also consider *The Italian Job* (1969/2003), *Get Carter* (1971/2000) and *Gambit* (1966/2012), as well as exploring the mythical status afforded to Caine in cameo roles in nostalgia driven films such as *Austin Powers: Goldmember* (2002).

Dr Kim Wiltshire is a writer and academic, currently Programme Leader for Creative Writing at Edge Hill University. She completed her PhD in English and Creative Writing at Lancaster University in 2010, with her thesis exploring representations of gender and masculinity through both critical and creative work. Much of her creative work is issue-based or explores health and well-being; her first commission from Burnley Youth Theatre in 2004 was to work with young people to write a play about the riots of 2001, Polarised, which was later adapted as a film for schools. Other commissions include a short film for Lets Go Global/Mothers Against Violence (Living To Die) and several commissions from Activ8 at Bolton Octagon exploring a range of issues including alcohol misuse (Hammered) and social cohesion (Sing When You're Winning). Her first short play, The Loser, a piece that came out of her PhD study, was produced by Scenepool at Camden People's Theatre in 2009, and her first full length play, Joy With Child, was produced by Organised Chaos in 2010 in Manchester. In 2013 she was a curator and writer for two of the Alligator Club productions, Blackout at The Dukes in Lancaster and Pages From My Songbook at The Royal Exchange in Manchester, and in 2015 her monologue Triple The Price Of Fruitcake was part of the Come Closer event at the Royal Exchange. In 2014, supported by The Octagon Theatre, Bolton, she toured Project XXX, a multimedia play co-written with Paul Hine, published by Aurora Metro, which led to Kim forming Laid Bare Theatre. Kim has had several pieces of short fiction published, including 'The Rose

Seller' in Commonword's Migration Stories and a monologue in The Good Ear Review. She has written two articles reflecting on her arts and health work, one for the UNESCO e-journal examining a project with young people who have cystic fibrosis and one for the Journal of Applied Arts and Health exploring the process of creating Project XXX. In December 2015 her book Writing For Theatre: Creative and Critical Approaches was published by Palgrave Macmillan.

CHRISTINA BUSH (Berkeley)

“Have You Ever Been Mistaken for a Man”: A liens, Sneaker Nostalgia, and (Im)proper Performances of Gender

On April 26, 2006, in celebration of the thirty-year anniversary of the acclaimed film *Aliens* Reebok released the Reebok Alien Stomper – the sneaker donned by the film’s main character Ellen Ripley (played by Sigourney Weaver). The shoes were met by an unprecedented amount of consumer fervor--reportedly selling out in online vendors less than forty minutes after their release. The Alien Stompers, however, were also subjected to a healthy dose of consumer backlash. Many consumers criticized Reebok for failing to release the shoes in women’s sizes--an oversight that seemed all the more curious given the brand’s history as the producer of one of the best-selling and most iconic women’s sneakers of all time-- the Reebok Freestyle. In this paper I investigate how the confluence of objects (the Reebok Alien Stomper) and text (*Aliens*) of yesteryear come to highlight broader cultural anxieties and issues of identity in the contemporary moment. More specifically, I explicate how the Reebok Alien Stomper functions as sign and synecdoche both within and outside of the text with which it was originally located indexes both the overdetermination and inchoateness of dominant notions of gender, and query how the interplay between the sneaker as an object with a particular gendered life and *Aliens* as text, work to trouble and/or codify ideas of (im)proper gender performance to reveal issues of gender performance broadly and female masculinity specifically.

Christina Bush is a PhD candidate in the department of African American Studies at the University of California, Berkeley earning a designated emphasis in Gender and Women's Studies. Her broad research interests include popular culture theory, masculinity studies, fandom studies, and performance studies and she is currently working on her dissertation, a mixed methods cultural biography of the racialization of the sneaker from 1985 to the present.

Panel 3: Embodying the Past

HEIKE JENSS (New York)

Nostalgia Modes? Vintage and Heritage in Fashion

With its sophisticated organization of time, and providing the things in closest proximity to the body, fashion is a particularly prominent agent in the production and experience of emotions – including affective dynamics of memory and nostalgia. As an industry and substantial part of everyday life and popular culture, fashion entangles bodies and identities with temporal and

commercial rhythms: from the desire to have and wear the newest things to their deep-felt disliking; from the discarding and forgetting of former fashions to their recollection and reevaluation as vintage, heritage and/or things with varied mnemonic and nostalgic potencies. Drawing on my research on vintage and the consumption of 1960s fashion and pop culture among youth in the 21st century (Jenss 2013, 2015), as well as on the recent mobilization of heritage in fashion, for example in American “bench-made” denim, the proposed paper examines some of the uses of the past in the context of fashion consumption and production. It bridges perspectives on fashion with debates around practices or modes of nostalgia and the mediation and commodification of memory, and further considers how terms or concepts such as vintage and heritage act in the creation of value (and narratives/ feelings) around time, age, memory, history and craftsmanship, that come to appeal in a time context of an accelerating circulation of fashion as object and image but also an increasing waste and devaluation of clothing as material objects.

Heike Jenss is Associate Professor of Fashion Studies at Parsons School of Design/ The New School in New York. Located in the School of Art and Design History and Theory she was the founding director of Parsons' MA Fashion Studies program. Jenss received her Ph.D. from TU Dortmund University, Institute of Art and Material Culture. Her recent research interests include material/performative engagements with the temporal dynamics of fashion; connections between material culture, mediation and cultural memory; workwear and uses of nostalgia and heritage in fashion. She is author of Fashioning Memory: Vintage Style and Youth Culture (Bloomsbury 2015) and Sixties Dress Only: Mode und Konsum in der Retro-Szene der Mods (Campus 2007), and editor of Fashion Studies: Research Methods, Sites and Practices (Bloomsbury 2016). Her article “Cross-temporal Explorations: Notes on Fashion and Nostalgia” is published in Critical Studies in Fashion and Beauty. Further work has appeared in journals and edited volumes, including Fashion Theory, Design Studies: A Reader (Bloomsbury), Die Medialität der Mode (Transcript), Old Clothes, New Looks: Second Hand Fashion (Berg), Berg Encyclopedia of World Dress and Fashion.

JOSETTE WOLTHUIS (Coventry)

‘Nostalgia Feels Like an Old Tweed Coat’: Dressing the Fifties and Sixties on Television

Television has a complex relationship to nostalgia (Holdsworth 2011), in which, I argue, costume plays a central role. Yet, whilst there is considerable scholarship on period costume in cinema, there has been little analysis of costume and nostalgia in television. Since thinking about nostalgia has developed from its early definitions of (home)sickness and its later status as an incurable condition of regressive sentiments, nostalgia is now often used as a critical tool to complicate, rather than simplify the past (Boym 2001; Atia & Davies 2010). In today’s media culture, the Fifties and Sixties are once again back in vogue. After making a comeback in the 1970s (Marcus 2004; Sprengler 2009; Dwyer 2015) and 1990s (Storey 2001; Grainge 2002), their styles and objects have been dusted off anew to serve the ‘trend towards the nostalgic’ in recent television (Niemeyer & Wentz 2014: 129) and the craze for vintage fashion (Jenss 2015). As an interviewee in Fred Davis’ 1979 study remarks, nostalgia ‘feels like an old tweed coat’, but one that is incorporated into a contemporary reality (35). Hit dramas *Mad Men* (AMC 2007-2015), *Call the Midwife* (BBC 2012–) and *Masters of Sex* (Showtime 2013–) use fashion to picture an ostensibly

sudden transition from the strict norms and values of the Fifties to the revolution and change of the Sixties. In *Masters of Sex* a single scene's costume change marks its transition from 1958 to 1960, and *Call the Midwife*'s arrival at the 1960s in Series 5 saw a prominent introduction of new uniforms. Compared to more gradual changes in characters' everyday dress, such design choices suggest a forcible sweep to modernity. Through a textual analysis of costume in these series, this paper shows how television drama constructs an image of the past that can be used and read critically.

Josette Wolthuis is a PhD candidate in Film and Television Studies at the University of Warwick and has a background in Cultural Studies from Radboud University in the Netherlands. Her current research focuses on costume design and fashion in serial television drama.

MICHAEL WILLIAMS (Southampton)

'I dream in #mycalvins': Sculptural Longing and Celebrity Poses from Gloria Swanson to Justin Bieber

Calvin Klein's Spring 2016 advertising campaign prominently featured musician Justin Bieber in one of two images in which the models were posed next to classical sculpture. Beneath the tagline 'I flaunt in #mycalvins', Bieber leans against a female classical nude, echoing her pose. While serving their function as ephemeral advertising, it is the juxtaposition of modern and ancient idols that interests me. This taps into a long nostalgic tradition of placing contemporary figures on a pedestal – literal or figurative – that frames them within the reflected past. In many of these images, the past is embodied by sculpture, a remnant whose patinated survival from the past adds cultural aura to the present. The same mechanism has been operating within Hollywood stardom since the silent era. As well as providing mythic inspiration for its narratives, and Pygmalionesque metaphors that speak of cinema's ability to bring the past 'to life', the ancient world could provide a readymade discourse of 'gods and goddesses', to promote its stars to fans as symbols of desire and aspiration.

This paper traces a backwards chronology from the images of Bieber to explore the nostalgic relationship to the past that underscores similar star images from earlier eras. I discuss a series of images ranging from the present day back to the likes of the Apolline Olympian body promoted by American swimmer and star Buster Crabbe in the 1930s, and Gloria Swanson's poses with a statuette of the Venus de Milo in the 1920s. The paper draws from extensive archival research into film fan-magazines, as well as advertising and other online promotional material. These sources also tell us about the modern world's use of the past itself, in often implicit and oblique ways, a cultural history that is filtered through innumerable receptions and mediations on its way to us.

*Michael Williams is an Associate Professor in Film at the University of Southampton. His monograph *Film Stardom, Myth and Classicism: The Rise of the Hollywood Gods*, exploring the use of antiquity in the creation of Hollywood stardom, was published by Palgrave Macmillan in 2012. He is also author of *Ivor Novello: Screen Idol*, a contextual study on Britain's first major film star (BFI, 2003), and co-editor of *British Silent Cinema and the Great War* (Palgrave Macmillan 2011). He is currently working on a monograph for*

Palgrave Macmillan, Film Stardom and the Ancient Past, which examines stardom's relationship to antiquity from the 1930s to the present.

Panel 4: Sensory Nostalgias

ELODIE A. ROY (Glasgow)

The Consumption of Time

The sleeve of Comet Gain's latest vinyl record, released in 2015, looks faded already. A distracted observer may take the record to be an old artefact – one which progressively, 'naturally' wore out, as it passed from owner to owner in the course of its 'life-cycle' or 'biography' (Kopytoff 1986). But the visual traces of aging (the yellowed, stained back cover of the record) and clues of the 'past' (such as the warm 1970s look of the front photograph) are completely artificial.

This paper will examine the 'feel', look or sensation of the past (be it aural, visual or haptic) as it is industrially implemented in new cultural artefacts. More precisely, it will seek to theorise the ontological implications of artificially "producing" and mirroring processes of aging. Why is it that we can, and do, buy new records which already look battered, or shoes with an 'authentic worn look' (as an advertisement for Gola trainers put it), or distressed, worn-out denims? Is this only a matter of aesthetics?

Drawing from Rosa's theses on 'social acceleration', this paper will posit that, because we do not have the time to fully experience duration or wait for objects to age, we ask them to offer us, instead, the signs of duration itself: the 'preworn' shoes, as it were, have already walked for us, on our behalf. In a context of accelerated production, consumption and discarding of objects (Thompson 1979; Hulme 2015), retro-consumption may indicate a desire to reclaim – symbolically and superficially – a sense of duration, of time passing.

This contemporary process where age (and, by extension, experience) is pre-built within new consumers' goods will be connected to what Macaulay (1953) called the 'pleasure of ruins'. It will be contrasted with the Victorians' building of artificial ruins, the vogue for historical replicas and imitations. It will reflect upon the capitalist, industrial aestheticization and fetishization of experience (rather than history) itself. What are the implications of turning duration (time) into an aesthetic? To which extent is popular nostalgia a manifestation of longing not so much for the idealised past, but for the sense and experience of time itself? Could pop nostalgia be inseparable from capitalist acceleration?

*Elodie A. Roy is a music and material culture scholar. She received her doctorate from the International Centre for Music Studies (Newcastle University, UK); her work principally examines the cultural history of phonography from the late nineteenth century onwards. She is the author of *Media, Materiality and Memory: Grounding the Groove* (Ashgate, 2015). In early 2016 she completed a short postdoctoral fellowship at the Centre Marc Bloch (CNRS/Humboldt University) in Berlin. She is currently curating a new training programme in material culture studies at the University of Glasgow.*

BODO MROZEK (Berlin)

Olfaction and Ostalgia: a sensory approach to Nostalgia

Nostalgia in many cases turns objects into fetishes. Ancient media such as the vinyl record, old furniture or retro - fashion serve as transmitters for a desire for the past. Whilst new fields of historical research such as sound studies, visual history, and material culture studies analyse objects and practises, those approaches are usually limited to the senses hearing and sight (seldom even touch). The so called “close senses” such as taste and especially smell are to a less extent on the agenda of historians.

This is not true for older periods: Classical studies of Lucien Febvre or Alain Corbin conducted research on perfumes in Early Modern times or the desodorisation of cities such as Paris during the 19th century. Those studies prepared the ground for further historiographical research. But they also discouraged researchers of the 20th century by claiming that the so called close senses underwent a decline in modernity. Instead, in wake of the phonographic and the photographic revolutions, modern culture relied primarily on images and sounds.

My paper is going to contest this thesis. I am going to analyse the role of olfaction for the reconstruction of the GDR in memoirs and oral history. The smell of the East - German environment played not only an important role for the othering of East - Germans (in contrast to West - Germans), but also as an indicator of state failure. Criticism against air pollution was a way to criticize GDR politics. In the long and for many East-Germans painful process of unification after 1989, a new form of nostalgia emerged: “Ostalgie” became a generic term for a sentimental longing for the everyday culture of the former GDR. Recalling the smell of the GDR played a crucial role in this process, which led even to attempts in reconstructing the historical indoor and outdoor smell of the GDR chemically.

In my paper I will answer questions about the materiality of smell, its function for memory, and especially Ostalgia – and probably I can even present some sensory sources.

Bodo Mrozek is a historian. He teaches popular music history at Humboldt University Berlin and is an associated fellow at the Center for Contemporary History (ZZF) in Potsdam. He wrote his doctoral thesis about the emergence of a transnational youth and pop culture in the 1950s and 1960s. He is the co-editor of two volumes “Popgeschichte” (Theorie und Methoden / Zeithistorische Fallstudien) and he is an editor at the multi-lingual blog pophistory.hypotheses.org. His post-doctoral project focusses on the history of the senses.

LILY KELTING (Berlin)

From fried chicken to kimchi grits: restaurants and the nostalgia industry in the U.S. South

In the U.S. South, nostalgia isn't a concept—it's an industry. Several scholars explicitly address the relationship between Southern popular culture and nostalgia (see McPherson 2003, Cox 2011, Cox 2013); this paper focuses more specifically on popular food culture in order to show the heterogeneity of nostalgic negotiations with Southern history and cultural memory. The three restaurants which form my case studies demonstrate a range of nostalgic, pop-cultural

engagements with U.S. Southern history in Atlanta, Georgia: Aunt Pittypat's Porch, Mary Mac's Tea Room, and Empire State South. Aunt Pittypat's Porch, named after Scarlett O'Hara's aunt-in-law in *Gone with the Wind*, taps into the novel's substantial tourism industry in Atlanta. By eating "antebellum" foods in a "plantation" environment (historical accuracy is not a driving motive here), diners are scripted into dominant nostalgic narratives about Dixie familiar from the novel. Mary Mac's Tea Room, on the other hand, stresses the importance of the restaurant's own history; the nostalgia at work relies on the unchanged recipes, interior, and even staff since 1945 (indeed, many of Mary Mac's diners are elderly). Lastly, Empire State South is part of a recent boom of up-scale restaurants marked by a renewed interest in the lost culinary history of the U.S. South, such as the heirloom grains and vegetables served at Empire State South. The use of traditional and authentic ingredients in a modern setting stresses not the past but rather the rebirth and reinvention of southern food. These restaurants point to the ways in which nostalgia, even in a region deeply associated with the concept, works in multiple ways—nostalgic restaurants can serve to recreate a Southern history that never was, or they can serve as "time capsules" to revisit more personal pasts. They might, too, be where the future of the South is served, one heritage pork chop at a time.

Lily Kelting was a postdoctoral fellow associated with InterArt at the Freie Universität Berlin. Her two academic research projects focus on agrarian nostalgia within new food movements around the world and the relationship between food and the concepts of theatricality and performativity, respectively, with recent publications in Food, Culture, and Society and Performance Research. Before that it was all Aristophanes all the time. As a journalist, she reports on arts and culture for NPR Berlin and works as an editor for the English-language magazine Exberliner. She is originally from New York, NY and holds a Ph.D. in Theatre from University of California, San Diego.

Panel 5: Digital Nostalgias

ALINE MALDENNER (Saarbrücken)

Remembering Youth. Internet Forums as digital "media memory" of 1960s and 70s youth media and their popular culture

Social media like Twitter, Facebook, Instagram and co. definitely changed the structures, spaces and conditions of social communication – not just for a contemporary "generation head down" but also for its parents. Thereby, for those "best agers", the internet and especially certain blogs and (fan) forums function as a kind of "media memory" for remembrances and self-reflections on their own youth and media as entities of the popular culture of former times.

Against this background, from a transnational and historically comparative point of view, the paper seeks to analyse exactly these kind of current digital forums in which (nostalgic) remembrances of German, British and French youth magazines, TV and radio programmes of the 1960s and 70s are generated, transformed and distributed.

As a general assumption the paper discusses these digital media as modernised and developed forms of 1960s and 70s mass media elements (like penpal forums, swap meets etc.) which were

often strategically launched and coordinated by the youth media' editors in their magazines and radio programmes to force media-bonding and community building of their young recipients. So here we deal with a peer group that already during the 1960s and 70s had the possibility to exchange views on popular culture like preferred pop music, fashion etc. by letter and which is now able to reactivate these patterns of communication in new, digital media forums in a changed way.

Thereby the paper stresses the idea of integral media history and of transforming popular culture, but in the context of genuinely new, digital media technics. Internet forums with strong participative and interactive elements enable like-minded people to swap their ideas on youth and youth media, also anonymously, and so they function as platforms of self-assurance and self-stylization for a 1960s and 70s "generation pop", as well as collecting point not just for (sometimes long-lost) remembrances and nostalgia but also for physical products like contemporary youth magazines or films burned on DVD which are often demanded for sale or exchange.

Aline Maldener has studied Cultural Studies at Saarland university focusing on cultural and media history from the 19th century to the present time. She finished her studies in January 2013 with a diploma degree. Her diploma thesis was a comparative and transnational analysis of the young consumer's image in contemporary youth magazines of the 1960s and 1970s in Great Britain and Germany. Since April 2014 Aline Maldener has been a research associate at the chair of cultural and media history at Saarland university. Her research and publishing focuses on the history of European youth media, the history of popular culture, film and cinema history, and women's and gender history, mainly in the twentieth century.

RIEKE JORDAN (Frankfurt)

Once Upon a Time on the Internet: The Music Album as an Object in the 21st Century

My talk investigates (alleged) offline gestures of contemporary music albums: I argue that a (nostalgic?) re-discovery or re-visiting of music's materialities brings forth innovative and novel ways for the fan to engage with music. At the moment, according to Simon Reynolds, music is being "liquefied, turned into data that could be streamed, carried anywhere, transferred between different devices" (122) – yet, Wu-Tang Clan's *Once Upon a Time in Shaolin* (limited to one copy, released as a wooden box / museum's piece, and then sold off to the highest bidder), Beck Hansen's *Song Reader* (published as sheet music through the publishing house McSweeney's) or even Taylor Swift's *1989* (initially released as a CD (!) along with polaroids) counter this liquefaction by remaining haptic and decidedly offline, thus in a sense recalcitrant to digital processes. By employing a distinct "mode retro" (i.e., polaroids, sheet music, a wooden box), they entice their audience to reflect on their engagement with music (obsolescent) materials and what producing and consuming music means today.

This begs the question if "offline" equals inaudible – and issues of (digital) circulation and production emerge. My talk understands these nostalgic guises of the albums as highly productive means to investigate how the music album is an object to long for, but which might not be able to be restored in digital times – but brings forth something entirely new and innovative. I hence investigate music's (shape-shifting) materialities and illuminate on how the nostalgically-tinted

material qualities of music today produce new and surprising ways of fan involvement and our offline / online habits.

Rieke Jordan is a wissenschaftliche Mitarbeiterin (equivalent to assistant professor) at the Department of English and American Studies at Goethe University Frankfurt am Main. She obtained her PhD in North American Studies from the Graduate School of North American Studies at the Free University in July 2016. Her research interests include American cultural studies, media archaeology, nostalgia, film noir, and material studies, among others.

DION GEORGIU (London)

'Fuck you, I won't do what you tell me!': Intermediality, temporality and consumer resistance in the 2009 campaign to get Rage Against the Machine to Christmas Number One

Over the second half of the 2000s, victory in the once highly anticipated battle to be top of the UK singles charts at Christmas became a by-product of winning ITV's hugely popular Saturday night music reality television show X-Factor. 2009 winner Joe McElderry was expected to repeat his predecessor's achievements with his forthcoming single, 'The Climb', but that same month, DJ Jon Morte launched a campaign to get rap metal band Rage Against the Machine's 1992 single 'Killing in the Name' – with its infamous refrain of 'Fuck you, I won't do what you tell me!' – to Christmas number one instead. Aided by a Facebook group whose membership approached one million members, the campaign proved a success and 'Killing in the Name' beat 'The Climb' to the number one slot, the first time a song available as a download only had topped the charts in the UK.

In this paper, I argue that this event comprised a digital-age confluence of and conflict between media and temporal schemata. The campaign's primary advocates and the song's downloaders contested popular music's compliance to the values and prerogatives of prime time weekend television through their own concerted actions via new media channels. In particular, they challenged the subjugation of the late twentieth-century national tradition of the Christmas number one single to X-Factor's pervasive weekly and yearly cycles. They did so through the retrospective appropriation and veneration of a song emblematic of the alternative rock canon, and in particular its 1990s commercial zenith, when bands like RATM could apparently attain mass popularity and penetrate the musical mainstream without compromising on their values or aesthetics, rooted in a particularly American version of authenticity.

The campaign's success was, moreover, illustrative of how digital platforms facilitated a partial power shift away from cultural industries and towards their customer base, and the retention and accessibility of cultural artefacts in the present. Digitisation lessened media conglomerates' capacity to act as gatekeepers to cultural meaning and the cultural archive, allowing music buyers to delve into that archive to disrupt presentist, amnesiac media narratives marrying ritual with linearity, albeit in ways that operated through the existing framework of consumption and left economic relationships between mass media and their users primarily intact.

Dion Georgiou is a Postdoctoral Research Fellow in the Arts and Humanities Research Institute at King's College London, and an Assistant Lecturer in the School of Social Policy, Sociology and Social Research at the University of Kent. He recently completed a PhD on suburban street carnivals in Edwardian London at Queen Mary University of London. His publications include *Sport's Relationship with other Leisure Industries: Historical Perspectives* (forthcoming, edited with Benjamin Litherland), as well as articles in *London Journal*, *Sport in History* and *Urban History*.

Round Table

TOBIAS BECKER is a research fellow at the German Historical Institute London, where he works on the "nostalgia wave" in the 1970s and 1980s. Currently he is also co-authoring a textbook on the history of popular culture in Europe since the eighteenth century. Publications include *Weltstadtvergnügen. Berlin 1880-1930* (with Daniel Morat, Kerstin Lange, Johanna Niedbalski, Anne Gnausch and Paul Nolte; Göttingen: Vandenhoeck & Ruprecht, 2016), *Inszenierte Moderne. Populäres Theater in Berlin und London, 1880-1930* (München: de Gruyter/Oldenbourg, 2014), and *Popular Musical Theatre in London and Berlin, 1890-1939* (ed. with Len Platt and David Linton; Cambridge: Cambridge University Press, 2014).

GARY CROSS is Distinguished Professor of Modern History at Pennsylvania State University. He is the author of a dozen historical books on childhood, consumption, technology, popular culture, and work, notably *Men to Boys: The Making of Modern Immaturity*; *The Cute and the Cool: Wondrous Innocence and Modern American Children's Culture*; and *An All-Consuming Century: Why Commercialism Won in Modern America*.

MICHAEL D. DWYER is an Assistant Professor of Media and Communication at Arcadia University, teaching courses in film, writing, and media studies. In various outlets, he writes about fandom, DIY culture and politics, pop music, memory, Hollywood film, cultural geography, American soccer and the Internet. He lives in Philadelphia with his partner Rachel.

CLAIRE MONK is Professor of Film & Film Culture at De Montfort University Leicester. Her core field is the cultural, socio-political and contextual understanding of contemporary British film and film culture since the 1970s, spanning films with both period and contemporary settings – including bringing the perspectives and insights of audiences and fans into debates, which have historically excluded them. She is known especially for her contributions since the mid-1990s to the debates around the cultural politics of the 'heritage film' and her wider socially and contextually situated work on contemporary representations in British film, 1990–present, with particular reference to the politics of the Thatcher and Blair eras. Other interests include 'pre-heritage' British period cinema and TV drama in long 1970s; 1970s–1980s punk and post-punk music cultures and their impacts on British film; post-2000 trends in the 'retro' or historical representation of recent, late-20th-century decades in film and media in convergence with wider cultural, music and style trends; and new trends in the mediated representation of history/'the past' considered in relation to digitised archives and social media.

Her work on 'heritage cinema' (and especially the films of Merchant Ivory Productions) has been driven by a commitment to focusing attention on questions of gender, sexuality and pleasure, in a counterpoint to the overemphasis on nostalgia and 'ideologies of Englishness' which dominated the most influential critiques of these films from the early 1990s onwards.

Her more recent work has returned to 'heritage films' as viewed from the perspectives of real audiences and fans: represented in the monograph *Heritage Film Audiences: Period Films and Contemporary Audiences in the UK* (Edinburgh University Press, HB 2011, PB 2012) – to date, the only detailed empirical study of audience perspectives on heritage films or heritage culture – and its refereed-journal sequel 'Heritage Film Audiences 2.0', which explores the forms and implications of (time-shifted, transnational) 21st-century online fandom and fan productivity, centrally around Ivory's E. M. Forster adaptations *Maurice* (1987) and *A Room With A View* (1985).

In her work in progress, she is increasingly interested in the connections and parallels between these perspectives and the insights yielded by textual histories and production studies. Her latest publication is 'From "English" Heritage to Transnational Audiences: Fan Perspectives and Practices and Why They Matter' (2016), in *Screening European Heritage: Creating and Consuming History on Film*, eds Paul Cooke & Rob Stone (Basingstoke: Palgrave).

SABINE SIELKE is Professor and Chair of North American Literature and Culture, Director of the North American Studies Program and the German-Canadian Centre, as well as spokesperson of the "Zentrum für Kulturwissenschaft/Cultural Studies" at the University of Bonn. Her publications include *Fashioning the Female Subject* (1997) and *Reading Rape* (2002), more than 120 essays and book chapters on poetry and poetics, modern and postmodern cultures, literary and cultural theory, gender studies, cultural studies, African American studies, 20th century art, popular culture, and 19 (co-)edited volumes, among them *Knowledge Landscapes North America* (2016); the collection *Nostalgia: Imagined Time-Space in Global Media Cultures* is forthcoming. Currently, she is working on nostalgia, ecologies of knowledge, and projects at the crossroads of cultural studies and the sciences.

DEBORAH SUGG RYAN is Professor of Design History and Theory and Associate Dean (Research) in the Faculty of Creative and Cultural Industries at University of Portsmouth. Her research focuses on popular modernisms, nostalgia, domesticity and spectacle in the twentieth and twenty-first centuries. Her most recent book is 'Ideal' Homes: Domestic Design and Suburban Modernism, 1918-39 (Manchester University Press, 2017). She has also written extensively on the historical pageant movement. She is currently developing a collaborative research project on vintage fashion brands, markets and consumers.