Concept and Organization
Klaus Rieser

Organizing Team
Kathi Bantleon – Assistant Organizer
Sonja Hanauer – Registration Desk
Walter Höbling – Finances
Elisabeth Kraus – AAAS Membership Matters
Kurt-Martin Lugger – Open Space Coordinator
Iris Perstaller – Office Work

Open Space Organizers
Fouad Baradaran-Lilabadi; Georg Bauer; Isabel Flotzinger; Sarah Gruber; Markus Haagen; Tanik Hadzibeganovic; Christoph Hartner; Claudia Kropiunig; Christian Radauer; Tanja Zach.

Other Helping Hands

Supporting Institutions and Sponsors
Embassy of the United States of America, Vienna
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Universität Graz (Rektorat)
Österreichische Forschungsgemeinschaft
AVL Graz
Kulturanamt der Stadt Graz
Geisteswissenschaftliche Fakultät der Universität Graz
Bank Austria Creditanstalt
Amerikanische Handelskammer Steiermark
Introductory Remarks


Presentations and discussions at this conference will engage a plethora of questions concerning US Icons:

How do these icons come into being? Who controls their shaping? What aspects of an emotionally, socially and historically complex phenomenon do they cover? What aspects are left out? What denotations and connotations do they carry? What are cultural or political consequences of these icons? What is their relation to the mass media? How do they or their reception change historically? How are they challenged or toppled? Can we do without iconicity? How are these icons appropriated by those on the margins? Icons being symbols of the ruling ideas, what do they tell us about the relations between classes, ethnic groups and genders? And, above all, are they rather manifestations of hegemonic rule (Gramsci, Foucault, Laclau & Mouffe) or manifestations of a shared body of norms and values and therefore democratic elements (Durkheim, Parsons)?

Most social theories today would accept that icons constitute an attempt to focus and anchor the sliding of signification, to freeze the social indetermination into hegemonic forms, and to foster social cohesion by placing consensus over conflict. They are, in short, a central element in the manufacturing of consent. Through their employment, the underlying relationships of historical processes are hidden from our perception; instead, we build our understanding of the world on (mass mediated) appearances.

On the other hand, icons are perhaps best understood as over-determined, as having multiple causations. They are, moreover, like any sign, readable in different ways, carrying endlessly different connotations, betraying in precisely their structure and structural omissions the intangibility of meaning. Finally, since they depend on being accepted by a large number of people they are to some extent open to challenge by the marginalized and the subordinated.
# Program

## Friday, November 7

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td>12:30 – 13:30</td>
<td>Board Meeting</td>
<td>HS 11.01</td>
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<tr>
<td>12:30 – 16:30</td>
<td>Registration</td>
<td>Foyer</td>
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<tr>
<td>14:00 – 15:00</td>
<td>Opening of Conference</td>
<td>HS 11.01</td>
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<tr>
<td>15:00 – 16:00</td>
<td>Plenary Lecture I – Paul Smith – <em>Bacardi: The Political Economy of a Sign</em></td>
<td>HS 11.01</td>
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<tr>
<td>16:00 – 16:30</td>
<td>Coffee Break</td>
<td>Foyer</td>
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<tr>
<td>16:30 – 18:00</td>
<td>Workshop Session I</td>
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<tr>
<td></td>
<td>Workshop 1 Popular Culture Characters 1</td>
<td>SR 11.11</td>
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<td></td>
<td>Workshop 2 Sacred Sites 1</td>
<td>HS 11.01</td>
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<tr>
<td></td>
<td>Workshop 3 Framing Icons</td>
<td>cancelled</td>
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<td></td>
<td>Workshop 4 Literature 1</td>
<td>SR 11.13</td>
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<td></td>
<td>Route 66 - Presentation of Student Excursion</td>
<td>SR 11.12</td>
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<tr>
<td>18:15</td>
<td>Fulbright Prize in American Studies – followed by Reception and Poetry Reading</td>
<td>Meerschein Schlössel</td>
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## Saturday, November 8

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>08:00 – 12:00</td>
<td>Registration</td>
<td>Foyer</td>
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<tr>
<td>09:00 – 10:00</td>
<td>Plenary Lecture II - Mandy Merck – <em>Mom's Apple Pie</em></td>
<td>HS 11.01</td>
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<tr>
<td>10:00 – 10:30</td>
<td>Coffee Break</td>
<td>Foyer</td>
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<tr>
<td>10:30 – 12:00</td>
<td>Workshop Session II</td>
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<td>Workshop 5 Popular Culture Characters 2</td>
<td>SR 11.11</td>
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<td>Workshop 6 African American Icons in Literature</td>
<td>HS 11.02</td>
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<td>Workshop 7 Body, Sex, Gender</td>
<td>HS 11.01</td>
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<td></td>
<td>Workshop 8 Intellectual Stars</td>
<td>SR 11.13</td>
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<tr>
<td>12:00 – 13:30</td>
<td>Lunch</td>
<td>Mensa</td>
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</table>
13:30 – 16:30  **Open Space Workshops:**  
*Where should American Studies go?*

**Foyer**

16:30 – 17:00  **Coffee Break**  
**Foyer**

17:00 – 19:00  **Workshop Session III**

- Workshop 9  **Historical Characters & Popularizations**  
  SR 11.11
- Workshop 10  **Historical Personae & Events**  
  HS 11.01
- Workshop 11  **Cultural and Political Symbols**  
  SR 11.12
- Workshop 12  **Media Stars**  
  SR 11.13
- Graduate Student Workshop  
  HS 11.02

**19:00**  
**Drinks and Snacks**  
**Foyer**

**19:00 – 19:45**  **AAAS General Meeting**  
HS 11.01

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**Sunday, November 9**

09:00 – 10:00  **Plenary Lecture III - Page Laws**  
*Astaire and Rogers: Icons of American Screen Romance*  
HS 11.01

10:00 – 10:30  **Coffee Break**  
**Foyer**

10:00 – 10:30  **Coffee Break**  
**Foyer**

10:30 – 12:00  **Workshop Session IV**

- Workshop 13  **Literature 2**  
  HS 11.01
- Workshop 14  **Sacred Sites 2**  
  SR 11.11
- Workshop 15  **Music**  
  SR 11.12
- Workshop 16  **Film**  
  SR 11.13

12:15  **Closing of Conference**  
followed by  
**Meeting of the New Board**  
HS 11.01

13:30  **Trip to the Wine Country**  
**Foyer**