



**CONFERENCE
SUSHI IN ROME.
On travelling objects to and from Europe since 1945**

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Abstracts

Moritz Baßler

White Punks on dope in Germany: Nina Hagen's Punk covers

The history of pop music is a history of transatlantic negotiations. As far as German pop music is concerned, musical and textual material has been transferred not only across the Atlantic and the Channel, but also across linguistic and cultural borders. When Nina Hagen's ground-breaking first album appeared in 1978, a girl who had made her first merits as a GDR starlet and, after being exiled, made friends with the London punk group The Slits single-handedly introduced punk to a Western German audience – covering an American Tubes song from 1975 and backed by an ex-leftist political cabaret band, Lok Kreuzberg. The CBS-album "Nina Hagen Band" thus represents an interesting "tissue of quotations" from different centers of pop culture. Processing contested topics like feminism, abortion, sexual agency and lesbianism, while heavily drawing on forms of Camp, it adapted punk gestures for a German reality of the 1970s. In more than one way, her punk covers were paving the way for an indigenous German pop scene (Neue Deutsche Welle) as well as for her own international career, which retransformed some of these features into markers of 'Germanness'.

Theodore C. Bestor

Sushi as a global product

In the past generation or so, outside of Japan, sushi has gone from being a highly exotic – and to some people, an almost inedible – foodstuff, to something that is now in many parts of the world a wildly popular delicacy and even a mainstay of relatively cheap box lunches. How did this transformation take place, and on what global commodity-scapes did this occur?

Based on research in Japan on sushi, Japanese food culture, and the structure of seafood markets that Ted Bestor has been conducting since the early 1990s, as well as related research he has undertaken in other parts of East Asia, North America, and Europe, he will explore several interacting trends in the globalization of sushi. On the one hand, sushi and appreciation for Japanese cuisine is now a signifier of global cosmopolitanism, a projection of "Cool Japan's" "soft power," and an icon of hip post-modernity. At the same time, however, the global spread of sushi depends upon an increasingly integrated global seafood industry, in which fisheries production in one location is intimately tied to market demands half a world away. The global fishing and seafood industry, which sustains the sushi boom, is simultaneously integrated by markets but fragmented by: national jurisdictions; patterns of ownership; capital and labor intensity; technological innovations; and local environmental conditions.

Ted Bestor's paper will demonstrate ways in which consumption and production – popular culture and primary harvesting – are integrally linked, two sides of the same platter of sushi.

Liz Buettner

'Indian' restaurants in British culture: struggles for acceptance and authenticity

'Going for an Indian' – or 'out for a curry' – has become an increasingly prominent aspect of British cultural life since the 1960s. Today, South Asian restaurants are widely celebrated as epitomising multiculturalism in Britain, but their current popularity follows an early postwar history when most white Britons rejected the cuisine of one of the nation's largest ethnic minority communities. In the 1970s and 1980s, initial white reluctance and hostility gradually declined and Asian restaurants proliferated. As their clientele expanded, however, both the dishes and the overall atmosphere of these restaurants acquired a standardised, homogenised, and widely ridiculed image. 'Indian' food as it was served in most so-called 'curry houses' was accused of being downmarket and 'inauthentic', paving the way for the establishment of new restaurants catering to more elite diners that claimed to offer genuine dishes from the subcontinent. Between the 1980s and the present day, the South Asian restaurant sector in Britain has become increasingly divided along the national, socio-economic, and (implicitly) religious lines of their Asian owners as well as along the class and cultural lines of their (largely white) customers. In the process, restaurants that assert themselves as 'authentically Indian' are contrasted with those serving 'inauthentic' dishes run by families of Bangladeshi or Pakistani origin. In this contest over what properly constitutes 'Indian' food in postcolonial Britain, representations of both the cuisine and the material surroundings of the restaurants serving it shed considerable light on the racism that coexists with multicultural celebration along with the fractured nature of Britain's diverse South Asian diaspora.

Ursula Frohne

Artistic appropriations and the re-encoding of brands and luxury products

Insertions of popular culture and consumer products into the field of art have a history beginning with Dada's objet trouvé and Marcel Duchamp's first ready-made gesture in 1913 to Pop Art's celebration of mass produced artifacts in the 1960s and their revival in monumental kitsch-assemblages of neo-pop positions in the 1980s. Such tendencies have been widely discussed as ironic, melancholic or critical reflections of the artwork's strategic dismissal of representational function and aesthetic originality in favor of its conceptual qualities and as a reference to its discursive context.

A new generation of artists has expanded this appropriative repertoire of transforming popular symbols and objects from material culture into artistic concepts since the 1990s by various forms of incorporations and reframings of brand names and actual products of global luxury labels. The paper will discuss examples of such current art practices as neo-materialistic incarnations of the notion of "aura", which is reclaimed from the status of high-end consumer products and recycled within the conceptually "mundane" sphere of art. It will also focus on contact zones between Western and non-Western production codes by exploring the dynamics of industrial plagiarism in globalized production and consumption processes which is addressed in artistic concepts based for example on the commissioning of forgeries of luxury automobile brands or exclusive fashion in Asia or Africa. Questions concerning the implied economies of desire, relations between the symbolic order, contemporary consumption modes and global image transfers and the interchangeability of material and cultural values under the conditions of neo-liberal market and dissemination principles will frame the aesthetic and conceptual aspects of the discussed artworks.

Elke Gaugele

Smart travellers: Blurring the boundaries between art and everyday life

Analysing the permeability between the spheres of art, design, new media, fashion and brand spaces this contribution starts with an investigation of the Prada Store in New York/Soho. Planned by Rem Koolhaas, Prada has launched an Epicentre fashion store as a space where the choice of a

personal physical identity should meet with the selection of art. Therefore the brand space works as a digital image technology transforming customers, commodities and artworks into the hybrid status of 'new media art objects'. Ubiquitous screens create a 'mirror stage' of global intermedial and spatial connectedness. This branding concept blurs not only the boundaries of art and everyday life, of the virtual and 'real', image and object, the global and the local, but also those between human subjectivities and brand economies. It has been even named by the brand designers in terms of Walter Benjamin "the aura". This paradox will be examined here from an 'arcade fieldwork' perspective including interviews with media designers, visual ethnography and dialogues with the staff. Referring to 'smart materials' and their changing abilities the term 'smart travellers' wants to point towards a shift within material culture. It will contextualize the transfers between art, life and consumer culture as biopolitical movement within globalization. At the same time the traffic between artworks, luxury objects and brands can be also seen in terms of global mobility and transit conditions. Smart travellers signify also class distinctive boundaries as they built brand spaces for the new kinetic elites.

Thomas Hecken

German adaptations of Pop in 1960's literature

Not only objects are able to travel. Words can travel, too. "Pop" and "popular culture" are new terms in the German language of the sixties. Since the 1920's German intellectuals and writers have used the terms "Massenkultur" and "Volkskultur". By the introduction of the English term "pop" in the 1960's a new concept of mass culture and popular culture is established. A starting-point for this had been delivered by the acceptance of Pop Art and beat music among some German artists, literary columnists, politicized students and younger theorists. "Pop" for them was not an abbreviation for "popular culture", but for a culture that consciously removed itself from restricted taste and the conventional, bourgeois morality of the "people". Above all, "pop" took on a progressive quality for these groups, because it fell outside the claim staked by the educational-elitist canon. For them, the act of distinction from the conservative intellectual seemed much more important than a turn toward the "people".

The lecture aims at a short reconstruction of this discussion and its ideological conditions.

Kaspar Maase

Learning to sense your car: Media and aesthetic experience

Particularly since World War II, consumer durables have become a prime resource of aesthetic experience for most people of the Western World. The paper will deal with this topic by focussing on the example of cars: on the sensual and emotional perception of automobiles and of driving. In this respect, the paper suggests, the language of automobile test reports is a prime source. These texts do not only represent the patterns of perception and feeling which the authors share with the average car user. In a historical perspective, the genre of test reports has been a prominent force in the development and differentiation of how people aesthetically experience cars and driving. Test reports have shaped our patterns of sensual and emotional perception. Interestingly, differences in terms of national origin of automobile brands do not influence German language test reports in this regard; the authors apply an identical aesthetic canon to all cars irrespective of from where they have been travelling.

Johannes Paulmann

Framing wild animals: African wildlife in the German *Heimat* after the Second World War

We can see "wild" animals in zoos as part of European material culture and specifically ask what the function was of living animals imported from Africa into Germany after the Second World War. Like other objects on display they had an international pedigree, came from the non-Western world, were procured if not produced under specific market conditions and had certain properties as commodities and, finally, were submitted to a dynamic semiotic process when they were fitted into the context of the German *Heimat*. Still, their peculiar nature as objects has to be kept in mind.

The question needs to be raised how far they were treated by contemporaries as items of material culture or as natural beings with a life of their own. Animal traders, for example, tended to view their goods differently from zoologists. Bernhard Grzimek, the director of the Frankfurt Zoo and prolific popular writer on animals, consciously blurred the difference between human beings and animals when he persistently declared that Man was also a mammal. In his report on a scientific expedition to Africa in 1951/52 he wrote that 'who finally manages for once to get out of Germany, where we were imprisoned for so long, realizes that Man is also a pretty interesting mammal even if he is more degenerated and has developed more into a domestic animal than our pigs, cattle, and dogs.' Besides the obvious cultural criticism, such declarations also reflected a genuine interest to learn about and from "wild" animals. This biological science approach to some degree contradicts the material culture approach of my paper but both are equally subject to historical change. Whichever way animals are looked at, the meaning attached to them reflects on the self-perception of the human observers. While many studies on intercultural transfer investigate the changing meaning of traveling objects this paper particularly investigates the changing frames for wild animals in post-war Germany and asks how the animals contributed to the moving frames.

Bernhard Rieger

The VW Beetle in German and American advertising

This paper examines how advertising contributed to shaping the public image of the Volkswagen Beetle in the US and West Germany during the 50s and 60s. In the Federal Republic, the Beetle quickly established itself as the most popular car during the Fifties and, despite its prehistory in the Third Reich, emerged as a symbol of a return to normalcy for a country under reconstruction. Advertising played only a minor role in VW's early economic success in West Germany as long as demand exceeded supply. Moreover, public relations initiatives continued to be widely regarded with suspicion in the 50s due to connotations with political "propaganda" that stemmed from the Nazi era. It was in the United States, where the Beetle had gained a prominent foothold in an expanding small car market, that Volkswagen mounted its first prominent media drive under the aegis of the budding agency Doyle, Dane and Bernbach (DDB) in response to tougher competition in 1959. Frequently hailed as singularly successful, DDB's campaign bundled existing public associations and cast the Beetle as a quality product that differed fundamentally from the large and ostentatious automobiles dominating the American market. Placing the car's distinctiveness at the center of its advertisements, the agency consolidated the Beetle's reputation for unconventionality. In 1963, the Volkswagen works decided to initiate an advertising campaign in West Germany not only to react to intensifying competition but to maintain public visibility in a media environment in rapid transformation. DDB established a German office and re-used numerous ads that had first run in the US. While successful in maintaining sales at high levels in West Germany, the promotional material achieved different semantic effects than in the US because they primarily responded to public concern that the Beetle was becoming obsolete rather than casting the vehicle as a marker of unconventionality.

Emanuela Scarpellini

American Supermarkets in Italy: food, techniques and culture

This paper deals with the first appearance of 'American supermarkets' in Italy in the late 50s. Their presence affects the traditional trade structure, formed by a net of small family-owned stores, as well as the local food industry. These new 'containers' change the traditional urban environment in many ways and become symbols of a new world of affluence, mirrors of a certain image of modernity.

Part of their message lies in the kind of food they offer to consumers. New exotic products are now available from distant countries; frozen food appears for the first time; cans of every kind are at hand; international brands are present on the shelves (promoted by an increasing advertising). Even the everyday traditional products look different: they are already prepared, washed, processed, packed and ready to use. This change in material culture deeply influences traditional patterns of consumption and the way customers prepare and conceive their meals.

The paper will analyse consumers' reactions and examine different categories of clients (according to class and gender differences) and finally the way supermarkets change the relation with food itself.

Anna Schober

Art, protest and transitional objects on the way to democracy

At demonstrations in Eastern Europe after 1989 not only did new nationalistic and religious symbols crop up, but also objects and goods of all sorts: flags of makes of cars such as Ferrari, Fiat, Opel and Alfa Romeo, vacuum cleaners and old cooking pots, inflatable plastic crocodiles and dummy TVs. At the same time, these public forums were used as stages in order to bestow visibility and presence upon spectacular self-performances: the style of the British punks was equally imitated as the glamour outfits of fashion models. This not only shows that – compared to explicitly articulated political messages – entertainment and the acting out of one's own aesthetic existence in the world comes to the fore, but that at the same time the possibility of sharing in consumption and in differentiated lifestyles appears in a new way as element of public conflict. In these political spaces a totalitarian tendency becomes visible, which precipitates in the establishment of "demokraturas", usually accompanied by fabulous, glamorous, nationalistic and folklore-infused "Turbofolk" cultures. Against such phenomena, other groups try to advocate a more international, "democratic" form of social being-together. These vivid struggles in the newly emerging public spheres are also carried out by way of the re-signification of objects, in which new established positions in the arts are just as much involved as political movements or subcultures. Drawing on examples from Serbia, Moldavia, Bulgaria or the former Soviet Union, this paper deals with the dual nature of this use of goods and things as transitional objects on the way to democracy: because objects here are being used in order to reject and combat other world views, and at the same time these utilisations themselves also participate in the various appearances and processes – such as commodity fetishism, individualism and self-marketing – that they are contesting.

Curricula Vitae, Publications and References

Moritz Baßler, Prof. Dr., studied German and Philosophy in Kiel, Tübingen and Berkeley, 1993 graduation in Tübingen (Gotthart Wunberg), until 1998 editor of „Reallexikon der deutschen Literaturwissenschaft“, until 2003 assistant of Helmut Lethen in Rostock, until 2005 Professor of Literature at the International University Bremen, since then Professor für Neuere deutsche Literatur at the Westfälische Wilhelms-Universität Münster. Fellow at the IFK (2001) and at ZfL Berlin (2007). Numerous publications, mainly on literature of the classical modernity, theory of literature and on contemporary literature.

Publications (among others): (ed.), *New Historicism. Literaturgeschichte als Poetik der Kultur*, Tübingen 2001 (= UTB 2265); *Der deutsche Pop-Roman. Die neuen Archivisten*, München 2002, 2005 (= Beck'sche Reihe 1474); "Watch out for the American subtitles!" Zur Analyse deutschsprachiger Popmusik vor angelsächsischem Paradigma, in: *Text + Kritik* 10, 2003, Sonderband: Heinz Ludwig Arnold und Jörgen Schäfer (eds.), *Pop-Literatur*, München 2003, S. 279–292; *Die kulturpoetische Funktion und das Archiv. Eine literaturwissenschaftliche Text-Kontext-Theorie*. Tübingen 2005 (= KULI Studien und Texte zur Kulturgeschichte der deutschsprachigen Literatur Bd. 1); *Rammsteins Cover-Version von Stripped. Eine Fallstudie zur deutschen Markierung angelsächsischer Popmusik*, in: Eric Achermann und Guido Naschert (eds.), *Mitteilungen des Deutschen Germanistenverbandes* 52, 2005, Heft 2: Songs, S. 218–232.

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Publications (among others): *Neighborhood Tokyo*, Stanford University Press 1989; with P. Steinhoff, and V. L. Bestor (eds.), *Doing Fieldwork in Japan*, University of Hawai'i Press 2003; *Tsukiji: The Fish Market at the Center of the World*, University of California Press 2004 (Best Book Award, Society for Economic Anthropology, 2006; Special citation, Society for East Asian Anthropology, 2005); *Tsukiji*, Tokyo 2007 (translation by M. Wanami and S. Fukuoka); *Global Sushi: Soft Power and Hard Reality* [in preparation].

Elizabeth Buettner, Dr., received her B. A. in History at Barnard College of Columbia University in 1989 and her M. A. and Ph. D. at the University of Michigan, Ann Arbor in 1998. She has been Lecturer in History at the University of York, UK, since 2000. Her research concerns modern British social, cultural, colonial, and postcolonial history since the late nineteenth century, focusing to date particularly on British families in India, colonial and postcolonial migrations, and memories of empire in contemporary Britain. Her work has been funded by the Mellon Foundation, the Royal Historical Society, the Arts and Humanities Research Council, and the British Academy. Her book "Empire Families" was Joint Winner of the Women's History Network Book Prize for 2004, and she was shortlisted for the Young Academic Author of the Year Award in 2005 by the "Times Higher Education Supplement". She is currently writing a comparative book for Palgrave on "The Impact of Empire: Cultural Decolonisation in Europe".

Publications (among others): *Problematic Spaces, Problematic Races: Defining "Europeans" in Late Colonial India*, *Women's History Review* 9, no. 2, 2000, p. 277–97; *Haggis in the Raj: Private and Public Celebrations of Scottishness in Late Imperial India*, *Scottish Historical Review* LXXXI, 2: No. 212, October 2002, p. 212–39. (This essay was awarded the David Berry Prize for 2001 by the Royal Historical Society.); *Empire Families: Britons and Late Imperial India*, Oxford, 2004; *Cemeteries, Public Memory, and Raj Nostalgia in Postcolonial Britain and India*, *History & Memory* 18, no. 1, Spring/Summer 2006, p. 5–42; "We Don't Grow Coffee and Bananas in Clapham Junction You Know!": *Imperial Britons Back Home*, in: Robert Bickers (ed.), *Settlers and Expatriates: Britons Over the Seas*, Oxford History of the British Empire Companion Series, Oxford [forthcoming, 2007].

Ursula Frohne, Prof. Dr., received her Ph. D. in art history at the Freie Universität Berlin in 1995. Between 1995–2002 senior curator at the ZKM | Center for Art and Media in Karlsruhe with an adjunct teaching affiliation at the Staatliche Hochschule für Gestaltung in Karlsruhe where she has continued to participate as Associate Professor in the Graduate Research Program "Body – Image – Medium" since 2003. Visiting Professorship at the Department of Modern Culture and Media at Brown University, Providence in 2001/2002; between 2002 and 2006 Professor for Art History at the International University Bremen (Germany). Since 2006 Professor for Art History of the 20th and 21st centuries at the University Cologne. Research grants and Fellowships include DAAD, New York University (1990), the J. Paul Getty Center for the History of Art and the Humanities, Santa Monica (1990/91), the American Council for the Learned Societies (1994/95) and the Pembroke Center, Providence (2001/02). Publications focus on discourses in contemporary art, photography, film, new media and theory of image media, art geography and market phenomena in art.

Publications (among others): *Maler und Millionäre, Erfolg als Inszenierung. Amerikanische Künstler im späten neunzehnten Jahrhundert*, Dresden, 2000; *Berührung mit der Wirklichkeit: Körper und Kontingenz als Signaturen des Realen in der Photographie der Gegenwart*, in: Hans Belting, Dietmar Kamper und Martin Schulz (eds.), *Quel Corps?*, Eine Frage der Repräsentation, Munich, 2002, pp. 401–426; *Corporate Identity: Von der Lust und dem Verlustgeschäft neoliberaler Selbstgestaltung*, in: Johann Gerhard Lischka (ed.), *Selbst::Darstellung*, Bern 2003, pp. 27–52; 'Success is a job...' – Zur kulturellen Konstruktion des amerikanischen Künstlers, in Peter J. Schneemann and Thomas Schmutz (eds.), *Masterplan. Konstruktion und Dokumentation amerikanischer Kunstgeschichten*, Bern, Berlin, New York, et. al., 2003, pp. 15–42; *New Economies: Das Surplus der Kunst*, in: *Österreichische Zeitschrift für Geschichte*, 17, no. 3 and 4, 2006, pp. 10–34.

Elke Gaugele, Dr. phil., is Cultural Anthropologist (Empirische Kulturwissenschaftlerin) and works as Professor at the Academy of the Arts in Vienna. She has been Assistant Professor at the Department for Art and Art Theory at the University of Cologne and Research Fellow at Goldsmiths College (Dept. for Visual Arts) in London. She is member of the research group Image. Body. Medium at the Hochschule für Gestaltung in Karlsruhe. She lives in Vienna and Cologne.

Publications (among others): with Kristina Reiss (eds.), *Youth, Fashion and Gender. Staging the Body in a Culture of Consumption* (=Jugend, Mode und Geschlecht. Die Inszenierung des Körpers in der Konsumkultur), Frankfurt am Main/New York 2003; *There is always Flesh beneath the Dress. Sculptural Bodies and shaping Perceptions of the 1900 Reform Movement in Clothing*, in: Patricia Brattig (ed.), *Femme Fashion 1780–2004*, Stuttgart 2003; *Style-Post-Productions. Paradoxies of Sampling* (=Style-Post-Produktionen. Paradoxien des Samplings), in: Gabriele Mentges/Birgit Richard (eds.), *The Beauty of Uniformity* [=Schönheit der Uniformität], Frankfurt a. M./New York 2005; *Fashion-Scans. Körperformate und Bildgeschichte im digitalen Spiegelstadium*, in: Birgit Mersmann/Martin Schulz (eds.), *Kulturen des Bildes*, München 2006; with Petra Eisele (eds.), *TechnoNatures. Intersections between Design, Body and Technology* (=TechnoNatures. Verschränkungen zwischen Design, Körper und Technologie), Vienna [forthcoming].

Thomas Hecken, Priv.-Doz. Dr., 1995 graduation on „Gestalten des Eros. Die schöne Literatur und der sexuelle Akt“. 2003 Habilitation on the subject „Witz als Metapher. Der Begriff des Witzes in der Literaturkritik und Poetik des 18. Jahrhunderts“. Since 2004 Privatdozent for German Philology at the Ruhr-University Bochum.

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Publications (among others): ‚Stil‘ und ‚Manier‘ in der Alltagskultur – Volkskundliche Annäherungen, in: Wolfgang Braungart (ed.), *Manier und Manierismus*, Tübingen 2000, S. 15–46; „...ein unwiderstehlicher Drang nach Freude“ – Ästhetische Erfahrung als Gegenstand historischer Kulturforschung, in: *Historische Anthropologie* 8, 2000, H. 3, S. 432–444; *Der Banause und das Projekt schönen Lebens. Überlegungen zu Bedeutung und Qualitäten alltäglicher ästhetischer Erfahrung*, in: *Kulturation* 1/2004; URL: <http://www.kulturation.de>; *Hunger nach Schönheit. Überlegungen zur Ästhetik des Alltags*, in: Beate Binder u. a. (ed.), *Ort. Arbeit. Körper. Ethnografie Europäischer Modernen*. 34. Kongress der Deutschen Gesellschaft für Volkskunde Berlin 2003, Münster 2005, S. 283–290; *Reiz der Alltagsdinge. Zur Ästhetisierung der Lebenswelt in den Nachkriegsjahrzehnten*, in: Dirck Linck/Gert Mattenklott (ed.), *Abfälle. Stoff- und Materialpräsentation in der deutschen Pop-Literatur der 60er Jahre*, Hannover 2006, S. 91–106.

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Publications (among others): gem. mit R. Muhs u. W. Steinmetz (ed.), *Aneignung und Abwehr: Interkultureller Transfer zwischen Deutschland und Großbritannien im 19. Jahrhundert*, Bodenheim 1998; gem. mit Martin H. Geyer (ed.), *The mechanics of internationalism: culture, society and politics from the 1840s to the First World War*, Oxford 2001; *McDonald's, Brockhaus, and the chances of transgression: perspectives on nineteenth and twentieth century international history*, in: Freia Hardt (ed.), *Mapping the world: new perspectives in the humanities and social sciences*, Tübingen 2004, S. 159–177; *Grenzüberschreitungen und Grenzräume: Überlegungen zur Geschichte transnationaler Beziehungen von der Mitte des 19. Jahrhunderts bis in die Zeitgeschichte*, in: Eckart Conze, Ulrich Lappenküper u. Guido Müller (ed.), *Geschichte der internationalen Beziehungen: Erneuerung und Erweiterung einer historischen Disziplin*, Köln 2004, S. 169–196; gem. mit Daniel Leese u. Philippa Söldenwagner (ed.), *Ritual – Macht – Natur: Europäisch-ozeanische Beziehungswelten in der Neuzeit (= TenDenZen Sonderband)*, Bremen 2005.

Bernhard Rieger, Dr., has taught European history at University College London since 2005. As an undergraduate, he studied at Erlangen University, Humboldt University Berlin and Oxford University. Upon receiving his Ph. D. from UCL in 1999, he taught at Iowa State University and International University Bremen. A comparative and transnational historian, he has particular interests in the cultural history of technology and economics. He is currently working on a book tentatively entitled "The Volkswagen Beetle: the History of an International Success 'Made in Germany.'" His research has been supported by the British Academy and the National Science Foundation, Washington, DC.

Publications (among others): *Meanings of Modernity: Britain from the Late-Victorian Period to the Second World War*, with Martin J. Daunton (eds.), Oxford and New York 2001; 'Fast Couples: Technology, Gender, and Modernity in Britain and Germany during the Thirties', *Historical Research* 76, 2003, p. 364–388; *Technology and the Culture of Modernity in Britain and Germany, 1890–1945*, Cambridge 2005; *Was Roland a Nazi? Victims, Perpetrators and Silences During the Restoration of Civic Identity in Bremen, c. 1945–1955*, *History and Memory* 17:2, 2007 [forthcoming].

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Publications (among others): *Comprare all'americana. Le origini della grande distribuzione in Italia (1945–1971)*, Bologna 2001; with A. Castagnoli (eds.), *Storia degli imprenditori italiani*, Torino 2003; "Shopping American-Style: The Arrival of the Supermarket in Postwar Italy", *Enterprise & Society*, vol. 5 no. 4, December 2004 (Newcomen Article Prize); with C. Cavazza (eds.), *Il secolo dei consumi. Dinamiche sociali nell'Europa del Novecento*, Roma 2006; *La spesa è uguale per tutti*, Venezia 2007.

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Publications (among others): *Blue Jeans: Vom Leben in Stoffen und Bildern*, Frankfurt/New York 2001; (ed.), *Ästhetik des Politischen*, ÖZG (Österreichische Zeitschrift für Geschichtswissenschaften), No. 03/ 2004; *Image worship, parody and image destruction in Serbia in the 1990s*, in: *kakanien.at*, 06.07.2005, <http://www.kakanien.ac.at/beitr/fallstudie/ASchober1.pdf>; *Lumpen Design, Penis Fashion and Body-Part Amplifiers. Artistic Responses to the New Image-Environments in Former Socialist Countries since 1989*, in: *Performance Research*, "On Form", Vol. 10, No. 2, October 2005, p. 25–37; *Political Squats: Cinema and City as Movers of the Real*, in: Christian Emden, Catherine Keen and David Midgley (eds), *Imagining the City*, Volume 1, Oxford 2006, p. 249–271.

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