In the first part of her talk, Dr. Müller will take a brief look at *Deadwood*'s use of genre conventions, in particular with regard to the Western’s celebration of powerful individuals. Her focus will be on the portrayal of George Hearst as representative of corporate interests within the series. *Deadwood*'s debunking of the trope of individualism in the Western, Dr. Müller argues, is closely tied to its treatment of corporations – especially pertaining to their paradoxical status as “legal persons” and the moral and political conflicts implied by the concept of “corporate personality.”

An investigation of how the show presents national and economic incorporation will constitute the talk’s second part. Playing on the double meaning of “incorporation,” the series depicts the town as incorporated both politically and economically, in effect suggesting that one process hijacks the other. *Deadwood*, it will be demonstrated, pitches the myth of frontier democracy against the economic motives of westward expansion.

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