

center for 21st century studies

a newsletter from the University of Wisconsin–Milwaukee ■ winter 2006

SPRING SYMPOSIA 2006: Art and Its Autonomies 3.31.06 and In/Dependence: Disability, Welfare, and Age 4.07.06

Continuing its investigation of “States of Autonomy,” the Center featured two symposia in Spring 2006 that underscored the breadth of our programming—in the current year and generally. On two consecutive Fridays, we turned our attention to, respectively, “Art and its Autonomies,” and “In/Dependence: Disability, Welfare, and Age.”

On Friday, March 31 three speakers subjected the concept of the “autonomy of art” to searching critique from a variety of perspectives. After an introduction by Center director and symposium organizer Daniel Sherman—who used the



symposium participants Debra Castillo, Eric Michaud, and Jacqueline Francis

symposium image, Yves Klein’s *Jump into the Void*, as leitmotiv—Debra Castillo (Women’s and Latin American Studies, Cornell) discussed renditions of “Indian” identity under the title “Predicaments and Parameters of Cultural Agency in Latin America.” Castillo explored the concept of what she called “the impossible Indian” by highlighting the cases of a serial novel published by the Chiapas rebel leader Subcommandante Marcos; *La Araucana*, a sixteenth-century Spanish epic poem concerning the conquest of Chile; and the Alisa Valdez-Rodriguez novel *The Dirty Girls Social Club* (twentieth and twenty-first-century United States). She argued these texts all offered different strategies through which indigeneity, whether perceived or imposed, could come to occupy autonomous spaces of subjectivity.

The next speaker, Jaqueline Francis (Art History, Michigan) examined expressionist portraiture in twentieth-century American art in “Type/Face/Mask: The Racial Art Portraiture of Marvin Gray Johnson, Yasuo Kaniyoshi, and Max Weber.” Francis’s talk was a rich and subtle exploration of the works of these artists. Whereas Weber’s work offered idealizing racial types meant to counter prevailing visual stereotypes of his fellow Jews, Kaniyoshi searched for a universal feminine in the facial structures of Japanese-American women, and Johnson employed mask-like depictions of African-Americans that challenged portraiture’s claim to reveal. All of these artists, Francis argued, inhabited, albeit uncomfortably, the stereotypes associated

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From the Director

Although historians claim to care little about dates, most tend to employ fairly fixed categories of time: election cycles, decades, centuries, dynastic runs, and more amorphous but still bounded designations like the Middle Ages and the Renaissance. Rather than challenging epoch-based thinking, such familiar modifications as the “long nineteenth century,” running from the start of the French Revolution in 1789 to the outbreak of World War I in 1914, simply reinforce its use. Some years ago, a French-Israeli historian called Daniel Milo challenged this habit in a book called *Trahir le Temps (Histoire)*, or “Betraying Time (History),” which explores the variety of ways historians and other scholars have thought about time. Milo begins the book with a thought experiment: suppose the modern or common era dated not from the supposed year of Jesus’s birth but from that of the Crucifixion. Under this schema, such emblematic events of the sixteenth century as the Spanish conquest of Mexico and Luther’s ninety-five theses would belong to the fifteenth, Freud’s and Joyce’s careers would have taken place almost entirely in the nineteenth century, and the twenty-first century would still be a fairly distant prospect.

These temporal thoughts have been on my mind because my impending leave next year places a similarly artificial caesura in my ongoing reflections about the Center. After four years, this is not yet a sabbatical, a term derived from the Hebrew Bible’s commandment to let the fields lie fallow every seventh year, a time when the people of Israel were also supposed to reacquire themselves with their laws and traditions. Rather, I have been fortunate enough to secure a research fellowship that will allow me to reconnect with my own research on the culture of French primitivism between 1945 and 1975. My periodization employs a concept coined to describe the remarkable growth of the French economy in that period: “the 30 glorious years,” a term that of course consigns to the background decolonization and political upheaval. By looking at the continuing but changing appeal of supposedly “primitive” cultures in France in these years, I hope to complicate existing narratives of the period that emphasize France’s long-delayed embrace of modern technology and consumer culture. But to simplify, I tell colleagues I am working on “les 30 glorieuses.”

If quadrennial rhythms are fairly familiar to us – Olympiads, the World Cup, presidential elections – they remain quite arbitrary, and as difficult to characterize as any calendrical period. I will therefore resist the temptation to sum up my first four years at the Center except to say that it has been a tremendously stimulating and rewarding time for me. Every year has its own rhythms, surprises, and revelations, and with biennial themes and ongoing research workshops, the Center has added a number of different time frames to our own ways of thinking. I expect that 2006-07, under the leadership of my distinguished colleague Merry Wiesner-Hanks, will be another year of fruitful interdisciplinary conversation at the Center, and I know that the Center’s many loyal constituents will be as welcoming to her as you have been to me.

–Daniel Sherman

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2006-07 at the Center

Daniel J. Sherman, (History, Center director) has been awarded a Paul Mellon Senior Fellow at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C. to pursue his research on French primitivism between 1945 and 1975. His colleague **Merry Wiesner-Hanks** (History) will serve as the Center's interim director in 2006-07. Professor Wiesner-Hanks brings to the Center a record of distinguished accomplishment in research and publication as well as extensive administrative experience, notably as chair of the Department of History (1998-2001), director of the Center for Women's Studies (1992-1996, 2001-2005), coordinator of the Program in the Comparative Study of Religion (2001-2004), and chair of a number of important search committees, most recently for UWM Provost (2004-2005).

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Spring Symposia

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with their “races,” but they claimed to be artists above all.

After a short break, Eric Michaud (Art History, École des Hautes Études en Sciences Sociales) surveyed five key precepts that have framed the construction of autonomy as an aesthetic concept since the eighteenth century. Michaud traced a process that started with the emancipation of “liberal arts” (beaux arts) from the mechanical arts all the way to Adorno’s claim that artistic activity and content are totally independent from their audience. This claimed artistic autonomy, Michaud concluded, has led to a crisis, where art is no longer meeting the demand from the public for a projection of the future that rivals politics. Yet, artists are not renouncing their claim to unlimited freedom. Discussion both before and after Michaud’s talk touched on questions of artistic practice and professional authority, as panelists debated whether a limited concept of artists’ autonomy might yet have some utility.



Center staff and fellows visit with UWM Chancellor Carlos Santiago at the Art and Its Autonomies reception

“No child left behind is the educational equivalent of welfare reform”

—Sanford Schram

On Friday, April 7, the Center welcomed a large audience of academics and practitioners for a day-long discussion of issues of disability, welfare, and age under the title “In/Dependence: Disability, Welfare, and Age” organized by Anne Basting (Theater, Center on Age & Community) and Andrea Westlund (Philosophy, Center for Women’s Studies, Fellow 2004-05) through the Center’s call for conference proposals.

Sanford Schram (Social Work, Bryn Mawr) kicked off the symposium with a detailed, data-oriented presentation aimed to reveal the true nature of Florida’s welfare-to-work program and its impact on the people it ostensibly serves. Emphasizing that rather than a roll-back of government, the Florida program represents a roll-out of a different kind of government, Schram discussed the arrival of a “neo-liberal paternalistic state” as a successor to the traditional welfare state originating in the era of the Great Depression. Critical especially of the sanctions regime built into Florida’s system, Schram concluded that welfare reform in this case is not really compassionate: “tough love is just plain tough.”

The next speaker, Eva Feder Kittay (Philosophy, SUNY-Stony Brook), in a probing and sensitive paper, examined the question of what constitutes equal dignity for a severely disabled person. Recognizing the obvious difficulties that severely disabled have in claiming equal dignity, Kittay argued that it is the role of a just society to help all of its members to acquire the necessary attributes required for a dignified life. (Throughout the day, the quest for such a “just society” emerged one of the central preoccupations of the symposium). One way in which we might begin do so, she suggested, is to locate the source of dignity in the human capacity to care and to need care: “we are all some mother’s child [and] caring is a conduit of worth.”

The third speaker, Margaret Morganroth Gullette (Women’s Studies Research Center, Brandeis), gave an impassioned account of what she called her “year from hell” under the title “My Mother and I Fall.” Her account of the aftermath of her 90-year-old mother’s accident conveyed directly and movingly the obstacle a daughter encounters when called upon to care for an injured elderly mother living in another part of the country. In addition, Gullette raised questions about what she identified as “decline” or “duty to die” narratives in our society and abroad, suggesting that instead we should move away from the emphasis on cost and burdens and talk more about the possibilities for recovery and quality of life in old age.

Finally, under the guidance

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EVENTS

Religion, Violence, and the Limits of Liberalism: A Symposium organized by Peter Y. Paik

The final event of the Center's Fall 2005 calendar was a lecture by Calvin College philosopher James K.A. Smith entitled "Whose City? Which Freedom? Augustinian Reflections on Empire, the Market, and American Foreign Policy." Originally envisioned as a symposium entitled "Religion, Violence and the Limits of Liberalism" in response to a conference proposal by Peter Paik (Comparative Literature; Fellow 2002-03), the event had to be pared down due to cancellations by several speakers.

As Professor Paik pointed out in his introduction, since the start of "the wars of 9/11," the relationship between religion and liberalism has attained much new significance, with both the Bush administration and enemies such as Al Qaida reaching for both ideologically charged language and violence to make rivaling cases.

In addition, he argued, the Iraq war has shown how fault lines extend far into the United States polity. In his talk, Smith took up especially this last theme, by examining recent conceptions of the United States role in the world, with the United States figuring either as a bully or as a proponent of an under-examined notion of "freedom."

Criticizing the latter, Smith argued that the recent, dominant political rhetoric of "freedom" in the United States refers primarily to economic expansion and is antithetical to any theological conception, in spite of its references to religious authority. Addressing an example of a left critique of United States dominated "empire" in the world today—Hart and Negri's Empire—Smith argued that the denial of any higher authority (including a God) makes alternatives such as these inadequate as well, because they only represent the most radical concept of the liberal freedom they purport to criticize and as such are still part of the problem.

As an alternative, Smith proposed what he called "participatory freedom"—a positive freedom "for the good" inspired by Augustine's theology. Participatory freedom conceived in accordance with Augustine's critique of empire in *The City of God*, Smith argued, allows God in as a final cause—a God not pushing human beings, but pulling them to self-betterment. Such a concept would, Smith said, be adopting a pre-modern idea, dating from before the secularization of political thought, to create a post-modern, genuinely different alternative to notions of freedom handed down by liberal modernity.

Professor Smith's talk led to a spirited debate with the large audience of UWM faculty and graduate students and community members, a debate we trust will continue in February 2007 with a talk by Mark Lilla (Chicago), one of the other speakers originally scheduled for this event.



Peter Y. Paik and James K. Smith

Spring Symposia

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of Atwood Gaines (Anthropology, Bioethics, Nursing, and Psychiatry, Case Western Reserve) the audience and speakers further reflected on the state of the welfare state in the United States and abroad. The symposium concluded with an art exhibition and reception and a dance performance.



Sanford Schram, Eva Feder Kittay, Margaret Morganroth Gullette, and Atwood Gaines

EVENTS

The Loudest Muttering Is Over: Documents from the Atlas Group Archive: A Lecture by Walid Raad

It was standing room only in Curtin 175 for the Center's first event of the Spring 2006 semester, a multi-media presentation by Cooper Union artist Walid Raad, which also served as the keynote address for the UWM graduate student conference "Archival Bodies," co-sponsored by the Center. A founder of "The Atlas Group," a designation for research into and documentation of the history of contemporary Lebanon, Raad presented parts of the "Archive" under the title "The Loudest Muttering Is Over: Documents From the Atlas Group Archive."

With the help of a graph, Raad began by explaining the structure of the Archive, which consists of different kinds of documents, all addressing

some aspect of Lebanese history during the period of that country's civil war in the 1970s and '80s. Introducing the Archive, Raad explained its three different kinds of documents: those attributed to concrete, imagined persons, those produced by anonymous, imagined sources, and documents produced by the Atlas Group itself.

With the help of several examples, Raad showed how the Archive is a multi-media collection. One subfile documents a group of historians, idled by the civil war, betting on horse races, with detailed descriptions of the winners, as well as an extensive set of notes on car bombings between 1975 and 1991. The archive also contains, and the UWM audience got to see, several videos, one involving "interviews" with an Arab man held hostage together with Westerners

of experience is itself in question?" The problem of how to make this time period of great violence immediate has been central in the choice of "documents" for the Archive, and it has also driven the way the collection presents its information. Regardless where one comes out in interpreting the Archive's presentation of recent Lebanese history, Raad's presentation provided a wealth of thought-provoking material for the Center's interdisciplinary audience. A lively



image courtesy of Walid Raad

during the Lebanese civil war.

His writing of this history, Raad emphasized, is a process of (re)imagining a time period no longer with us—not an ostensibly simple chronicle of events. As he has written elsewhere, "how do we represent traumatic events of collective historical dimensions when the very notion

discussion probed questions of truth, fiction, and the contemporary political resonance of the Atlas Group Archive.

EVENTS

Kung Fu Hustle and the Globalization of Asian Cinema: A Lecture by Christina Klein

On March 10 the Center turned its attention to the subject of Asian cinema in a globalizing world, a subject that drew interest from around fifty faculty and students from areas such as Film, Film Studies, English, History, Art History, and Comparative Literature. The invited speaker, Christina Klein (English, Boston College), presented "Kung Fu Hustle and the Globalization of Asian Cinema," part of a larger book project tentatively titled "Going Global."

As Klein explained at the outset, her book project investigates the growing transnational nature of Asian cinema through several recent movies, including this successful 2005 Stephen Chow film. The films under study interest Klein both as commodities and in their textual dimensions, and she sees an intermeshed transnationalism in both their commodity and text forms.

By way of introduction to several instructive clips from Kung Fu Hustle, Klein discussed the career of its director, Stephen Chow, a director who for a long time worked in the Hong Kong film industry but who with this film has emerged as an international director. To explain why, Klein discussed how Kung Fu Hustle is a Hong Kong, a Chinese, and a Hollywood film all at once, in terms of both its production process and textual aspects.

While at the core still belonging to Hong Kong moviemaking traditions, Kung Fu Hustle was shot in China, with two of its producers being Chinese (this, Klein explained, also gave the film privileged access to the Chinese market). In addition, the project had as its co-producer Columbia Pictures-Asia, a company originating in the United States. Columbia-Asia's participation gave Chow more money to work with and it provided him with pre and post production help and a world-wide marketing apparatus.

Klein showed three clips to illustrate the textual transnationalism of Kung Fu Hustle— pointing out after each the Hong Kong, Chinese, and Hollywood elements. She pointed, for example, to the 1940s Shanghai setting (China), the rapid action sequences (Hong Kong), and the high production values and references to American films and musicals. Returning to her book project in conclusion, Klein described the conceptual model for all the chapters of her manuscript as "deep-into-a-genre-postmodernism." Chow and other Asian directors are expanding, but not breaking, the boundaries of traditional genre films. Professor Klein's talk led to a lively discussion with a Center audience that, in addition to its regular crop of scholars, artists, and writers, turned out to contain a good number of Kung Fu Hustle fans.



A Special Farewell

Center Project Assistants **Amity McGinnis** (2004-06) and **Niamh Wallace** (2005-06) have completed MAs in, respectively, French Translation and Modern Studies. They will leave the Center at the end of the Spring 2006 semester, and we are very sad to see two such exceptionally capable, reliable, and kind colleagues go. We wish both of them all the best in their new pursuits. Their final assignment is to keep in touch, please! The Center also says farewell to **Ruhi Demiray**, Fullbright research student from Middle East Technical University, Ankara, Turkey, who will return to his home institution and whom we will also miss.

Current Center Fellows and Staff

Jasmine Alinder (History) published "Displaced Smiles: Photography and the Incarceration of Japanese Americans During World War II," in *Prospects: An Annual of American Cultural Studies* (Cambridge University Press): 519-537. She also presented a paper entitled "The Right to Representation: Toyo Miyatake's Camera as a Symbol of Japanese American Resistance to Incarceration" at the conference *Constant Capture: Visibility, Civil Liberties, and Global Security*, organized by UWM's Center for International Education, April 21. Finally, she delivered a public lecture: "Ansel Adams at Manzanar," Manzanar National Historic Site, Manzanar, CA, May 13, 2006.



John McGuigan, K.E. Supriya, Ellen Amster, and Susan Laikin Funkenstein

Ellen Amster (History) will present papers at three international conferences this spring and summer: "Midwifery in Morocco, or How Greek ('Unani') Medicine became Muslim," at the International Conference on Traditional Asian Medicine April 27-30 in Austin, Texas; and "Medicine and the Saints: Healing as Politics in Pre-Protectorate Morocco" at the International Congress on Medieval Studies, Kalamazoo, MI, May 4-7. She has been invited to present a paper entitled "Magic of the Moors: Judeo-Islamic Exchange and Medical Practice in Morocco" at the Society for the Social History of Medicine Conference at the University of Warwick, UK, June 28-July 1. Amster has also received a Coolidge fellowship from Crosscurrents to develop this paper into an article-length piece this summer in New York City, NY. She will work collaboratively with Dr. Amina Wadud and scholars at the Jewish Theological Seminary in New York.

Ruud van Dijk (Center assistant director and editor) has contracted with MTM Publishing in New York to co-edit a new encyclopedia of the Cold War, a three-volume work to be published by Routledge in 2008.

Susan Laikin Funkenstein (Art History, UW-Parkside) will present her paper "Picturing Palucca: Abstraction, Mass Culture, and the Dancing New Woman at the Bauhaus," at the Society of Dance History Scholars Conference, Banff, Canada, June 2006. This summer, the Center welcomes **Aaron Krall** (Modern Studies), the 2006 recipient of our annual Tennesen Graduate Research Fellowship. At the Center he will work on his dissertation entitled "Chicago's Theatrical Urbanism."

Melanie Mariño (Art History) presented a lecture, "Out of Place," at New York University in October. She also presented a paper on the work of Santiago Sierra at the UWM conference, *Constant Capture: Visibility, Civil Liberties and Global Security*, April 22.

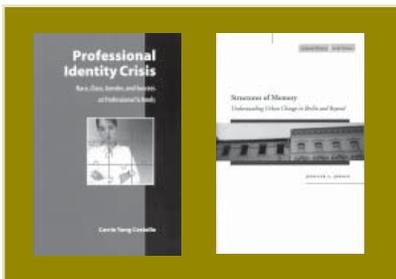
John McGuigan (English, UW-Whitewater) presented a paper entitled "From Quagmire to Epic: The Strange Cinematic Adaptation of *Black Hawk Down*" at the International Conference on Narrative, April 6-9 in Ottawa, Ontario.

K.E. Supriya was selected to be on the editorial board of the *Journal of Religion and Communication*, a National Communication Association-accredited journal.

Former Center Fellows and Speakers

George Clark (English; Fellow 2002-03) has been awarded the 2006 O. Henry Prize, a national award for short fiction, for his story "The Center of the World" (first published in 2003 in *The Georgia Review*).

Carrie Yang Costello (Sociology; Fellow 2000-01) has published *Professional Identity Crisis: Race, Class, Gender, and Success at Professional Schools* (Vanderbilt University Press). The fact that women and people of color tend to underperform at professional schools is a source of controversy. Conservatives blame affirmative action, while liberals blame intentional discrimination. The extensive research reported in *Professional Identity Crisis* belies both conspiracy theories.



Jennifer Jordan (Sociology; Fellow 2001-02) has published *Structures of Memory: Understanding Urban Change in Berlin And Beyond* (Stanford University Press). Jordan turns to the landscape of contemporary Berlin to understand how some places are for-

gotten by all but eyewitnesses, whereas others become the sites of public ceremonies, museums, or commemorative monuments. Remembering leaves its marks on the skin of the city, and the goal of this book is to analyze and understand precisely how.

Karen Keddy (Tennessee Graduate Research Fellow, 2005) defended her dissertation entitled "Embodied Professionalism: The relationship between the physical nature of nursing work and nursing spaces" on Friday, April 28. Her committee consisted of Sherry Ahrentzen (Architecture and chair), Eleanor Miller (Sociology), Beth Rodgers (Nursing), Linda Krause (Architecture), and Brian Schermer (Architecture).

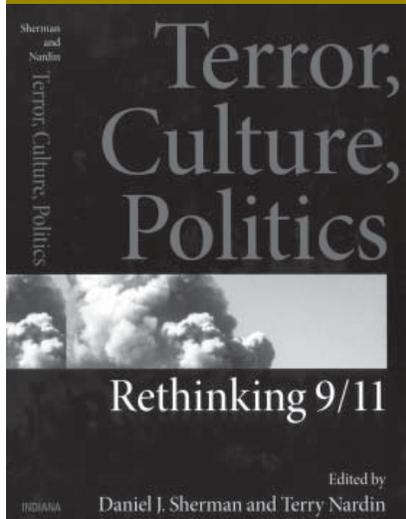
John Koethe (Philosophy; Fellow 1979-80, 1993-94) has published *Sally's Hair: Poems* (HarperCollins) and *Scepticism, Knowledge, and Forms of Reasoning* (Cornell University Press).

Eileen Scully (Social Sciences, Bennington College), speaker at the Center's Fall 2005 conference "Art of the State," was awarded the American Historical Association's Eugene Asher Distinguished Teaching Award for Postsecondary Teaching at the organization's 2006 annual meeting in January.

Center Curricular Project and Research Workshops

The Center urges all UWM faculty and graduate students to take note of its **Curricular Project**. This permanent project seeks to incorporate Center programming with other academic activities on campus, in particular the graduate and undergraduate classroom. We encourage all instructors to keep a close eye on the Center calendar of events, and, if they see a Center speaker whom they would like to visit their class, contact us to explore special arrangements (sometimes involving a longer stay in Milwaukee for a willing speaker). Special, brown-bag lunch meetings between groups of faculty and/or graduate students with Center speakers and even one-on-one meetings between a graduate student and a Center speaker have proven successful in the past.

The following Center-supported **Research Workshops** have completed another active year of meetings: *Ancient Mediterranean/Classical Studies, Cognitive Studies, Early Modern Studies, Feminist Theory, Race and Justice, and Science, Technology, Medicine and Society*. **Research Workshops** can receive Center support to bring in their own outside speaker(s) and are welcome to integrate Center events or Center speakers into their own meetings. All workshops receive logistical support from the Center. Proposals for new (or revived) interdisciplinary groups are always welcome! For more information, visit <http://www.uwm.edu/Dept/21st/>.



Center Program News

As part of its mission to serve the research interests of UWM faculty and graduate students, the Center now has on its website a permanent Call for Conference Proposals (<http://www.uwm.edu/Dept/21st/conferences.shtml>). While time has run out for proposals for 2006-07, UWM faculty are encouraged to submit proposals for multi-speaker events such as conferences, seminars, and symposia for the 2007-08 academic year. In the past, we have coordinated and supported many successful events proposed by faculty. With this permanent call we look forward to building on this record in a more systematic fashion. Faculty

can propose events individually or as part of a group; groups can include graduate students and colleagues from other institutions. As part of a multi-stage evaluation process, all proposals will receive serious consideration (including substantial feedback, if necessary) by the Center's Faculty Advisory Sub-Committee on Fellowships and Programming. All accepted proposals will be completely coordinated and supported by Center staff. Two-day conferences as a rule produce manuscripts for the Center book series with Indiana University Press; conference proposers/organizers usually serve as volume editors.

Center Book News

Early during the Spring 2006 semester the Center welcomed the release of a new volume in its renamed book series, Twenty-first Century Studies, with Indiana University Press. *Terror, Culture, Politics: Rethinking 9/11* emerged out of the 2002 Center conference "9/11 Reconstructions," and was edited by Center director **Daniel Sherman** and UWM Distinguished Professor of Political Science, **Terry Nardin**. In March, as part of our local publicity campaign, the editors appeared on "AtTen," a interview program on WUWM, Milwaukee's NPR station. They also presented the book at a well-attended "author appearance" at Harry W. Schwartz, a Milwaukee bookstore. To listen to the "AtTen" interview or to view a complete table of contents, please visit the Center homepage at <http://www.uwm.edu/Dept/21st/>.

The Center is also very excited to report that its next manuscript, coming out of its Fall 2003 conference "Museums and Difference," edited by **Daniel Sherman**, is now scheduled for publication in late 2007/early 2008. Other manuscripts in preparation for submission to the press are "Routing Diasporas," edited by 2003-04 fellows **Sukanya Banerjee** (English), **Aims McGuinness** (History), and **Steve McKay** (Sociology), and "Art of the State," edited by 2004-05 fellow **Douglas Howland** (History) and **Luise White** (History, University of Florida).

We Value Your Support!

If you value the work of the Center as a nationally-known humanities research center, please consider making a financial donation in support of our programming or Tennesen Graduate Research Fellowship. To discuss how your support can best help the Center achieve objectives you value, please contact deputy director Kate Kramer: kkramer@uwm.edu; 414-229-5044.

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IN MEMORIAM

The Center mourns the passing of Garrett Scott, a UWM Modern Studies alumnus (1996), former Project Assistant at the Center, and a former speaker at the Center, who died unexpectedly at the age of 37 on March 2 in Santa Monica, California. It was one day before he was to receive an Independent Spirit Award in the "Truer than Fiction" category for his latest film, *Occupation: Dreamland*, a powerful documentary on the life of U.S. soldiers in Falluja early in 2004, co-directed with Ian Olds. Just last fall Scott returned to the UWM campus for a screening of his new, critically acclaimed film, which received an Oscar nomination for In Fall 2002, Scott Center for a screening of *Suburban War Story* very successful film. co-coordinator Jon ten the following of Scott's death: alumnus of the Modern Univ. of Wisconsin-



Studies program at Milwaukee, which came through Milwaukee last fall to give a talk after a showing of *Occupation: Dreamland*. I contacted him to see if he'd meet with current students beforehand, which he gladly did. He told us he came up with the idea for *Cul de Sac* while still in grad school. No film training, he simply set out to make a film. As others have noted here, Garrett was a very open, intelligent, and "good energy" person, with a great sense of humor. We stayed in email contact, exchanging lively messages about Iraq, the 82nd, and film. I'm stunned by this news: the world's too dark right now to lose such a bright and caring guy. Slow fade to white."

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UWM Chancellor Carlos Santiago visits with Center staff and Associate Dean of Letters & Science Charles Schuster in the halls of the Center for 21st Century Studies