

center for 21st century studies

a newsletter from the University of Wisconsin–Milwaukee ■ winter 2009

CENTER 40th ANNIVERSARY CONFERENCE Since 1968, October 23-25

This fall the Center welcomed an interdisciplinary group of scholars and artists from across the globe for a major three-day conference commemorating the fortieth anniversary of the Center's founding. The conference Since 1968 explored the wide-ranging impact of the year and its aftermath on politics, theory, the arts, and international relations. It was organized by Jasmine Alinder (History, UWM), Aneesh

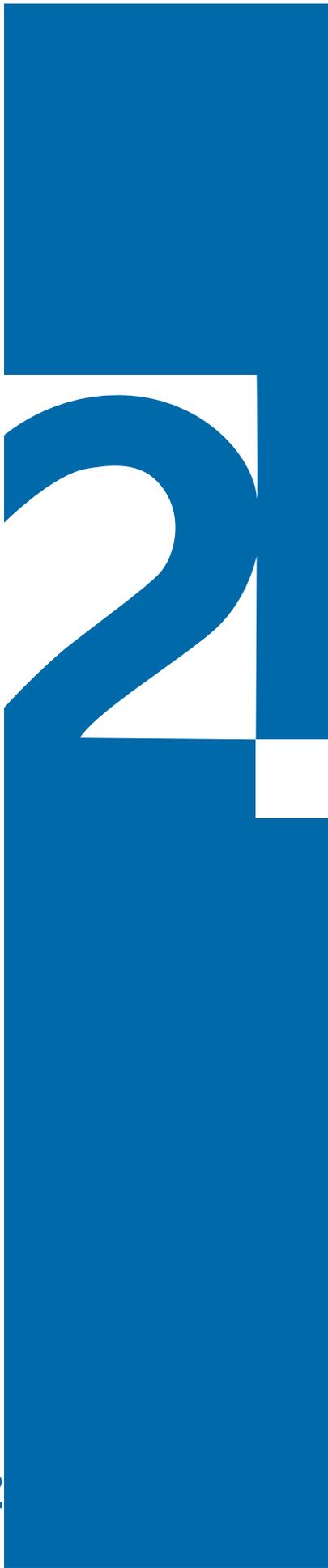


conference participants Ann Reynolds and Michelle Kuo (upper left) and Joe Austin, Richard Langston, and Robert Self (upper right)

Aneesh (Sociology, UWM), Kumkum Sangari (Vilas Professor of Humanities, English, UWM), Daniel J. Sherman (Art History, UNC-Chapel Hill) and Ruud van Dijk (History, University of Amsterdam). With the exception of the keynote speakers, participants did not read papers, but rather were allotted fifteen minutes to present their thoughts on a precise topic within the rubric of each roundtable.

The conference kicked off to a capacity crowd at Union Theatre the evening of Thursday, October 23, with screenings of newly re-mastered editions of *Fuses* and *Meatjoy*, two iconic films from the 1960s by Carolee Schneemann. In a keynote address that spanned her nearly half-century career, Schneemann described her early encounters with a misogynistic art world and her assertion that the body can be both image and image maker. She also explained that her aim was, in part, to “posit erotics and intimacy against the militaristic aggression of American involvement in Vietnam, Cambodia, and the Dominican Republic.” Bookmarking her lecture was an image of a more recent but equally controversial work, *Terminal Velocity*, a series of photographs of people falling from the World Trade Center on September 11, 2001. Speaking of the work in the ensuing discussion, Schneemann

continued on page 4



From the Director

For the younger participants in the Center's Since 1968 conference, that year offers theoretical models and artistic inspiration, but not personal memories. For me it does. I was 15 in 1968, and one of the clearest memories I have of that year is from the kitchen of a brand-new summer camp in northern Wisconsin, where I was working as a cook. We were closing down the dining hall at the end of the summer, and as we worked, we watched the Democratic National Convention on a small black and white television set. Our cleaning and storing got slower and slower as the violence in Chicago increased, and finally we simply sat down and stared at the television. "The whole world is watching," went the chant. I can close my eyes, and see that scene, both what was being broadcast and our reactions to it as we sat among the pots and pans. We cried.

Forty years later I again watched a scene of crowds and police from Chicago, in a space oddly similar to the camp dining hall: cheap tables and chairs, posters tacked on the walls, left-over food, people who had spent much time together away from their normal work and family lives, all wearing nearly-matching T-shirts. Again the whole world was watching, and again I was crying.

In planning the Center's annual conference for this year, the conference organizers noted that 1968 "has taken on new significance at the present moment, which bears certain uncanny resemblances to the earlier time." Conferences take well over a year to bring together, and in early 2007 not even the far-seeing conference organizers—Jasmine Alinder, Aneesh Aneesh, Ruud van Dijk, Kumkum Sangari, and Daniel Sherman—could have imagined, I think, how uncanny those resemblances would be. One of the key questions they asked participants to address was: "To what extent are political and social movements that emerged or were tested in the fulcrum of 1968 taking on new life now, and how are they adapting to the physical and virtual spaces of the twenty-first century?" Articles appearing elsewhere in this newsletter assess the ways this question was addressed at the conference itself. Articles—and blogs, e-mails, cell-phone texts, robocalls, and Facebooks—appearing everywhere over the last several months asked and provided answers to the very same question. We hope always to address, as the words of the Center's statement of purpose in both 1968 and 2008 put it, "topics of compelling interest to us today." This year that hope was fulfilled particularly well.

—Merry Wiesner-Hanks

CONTENTS

2 From the Director

4 Feature

Center fortieth anniversary conference Since 1968,
October 23-25

7 Events

George Wilson lecture, September 26
Monique Buzzarté live processing performance, October 9
Jean Comaroff lecture, November 7

10 In the News

14 Calendar of Events



Since 1968 conference participants and audience members (l to r): back row: Robert Self and Jasmine Alinder; front row: Julian Bourg, Dina Mahnaz Siddiqi, Ann Reynolds, and Jason Puskar

Since 1968 conference

continued from front cover

said that it memorializes victims and “questions American mythologies of righteousness and invulnerability.”



The conference continued the next day with a panel discussion, “Knowing 1968: Terms of Engagement (Theory),” which began with a presentation by Judit Bodnar (History, Sociology, Social Anthropology, Central European University). In “What’s Left of the Right to the City,” Bodnar drew on the work of Henri Lefebvre to describe the Parisian revolts of 1968 as an appropriation of urban space by workers, students, and minority groups. Recounting the “spectacular counter-spectacle” of protests in Paris and Prague, Bodnar portrayed 1968 as “a moment of revolutionary spontaneity” which has left behind a framework for a radi-

cal urban imagination. The second speaker, Rose Brewer (African American and African Studies, University of Minnesota), called for a more “robust and complex” scholarship of the time period in her paper, “1968 and the Black Radical Tradition.” Stressing the “intersectionality” of gender, race, class, and sexuality in the black radical tradition, Brewer concluded by calling the current post-Katrina era “a movement-building moment.” Brewer was followed by Bernard Gendron (Philosophy emeritus, UWM), whose talk, “Foucault’s 1968,” described the year as “a period of severe doubt and transformation” for the French philosopher. While 1968 has been described as a “theoretical dry spell” for Foucault, it also marked his turn to politics, as he became increasingly interested in student uprisings in Tunis and prison conditions. Eventually, Foucault came to see 1968 “more as a period of rapture where a whole new horizon of politics emerged.” The panel concluded with a talk by Richard Langston (German Studies, UNC-Chapel Hill), “Towards a Positive Dialectic: German Theory After Adorno,” which posited the “problem of the anachronistic” for German students in 1968. Calling the year a void for new theory in Germany, Langston discussed how activists appropriated texts from the Frankfurt School without reinterpreting them in the light of recent events.

The second panel, “Landscapes of Protest 1: Revisioning Image and Narrative,” first featured Martin Berger (Art and Visual Culture, UC-Santa Cruz), whose paper, “Black Power, White Power, and the 1968 Olympic Protests,” investigated white reactions to black athletes who raised their fists in protest at the Olympics. Claiming that this protest “touched on white America in ways that have not been fully explained,” Berger contrasted this defiant image with other iconic photographs that depicted African Americans as passive victims of violence. Berger called the 1968 Olympic moment “the birth of modern racial identity” in that the athletes asserted their identities as both black and American simultaneously. In her ensuing talk, “Previously on ‘1968’: Operation Breadbasket and Iconographic Memory in Class/Race Politics,” Kath Weston (Anthropology, Women and Gender, University of Virginia) recounted her childhood experiences listening to Jesse Jackson’s radio broadcasts and described how influential these broadcasts were to both her personal development and to that of Chicago’s black communities, despite their omission in the mainstream iconographic memory. Robert Self (History, Brown) concluded the panel with “Bodies Count: 1968 and the Body in American Politics,” which posited that the decade’s conflicts were so contentious



(l to r) Judit Bodnar, Martin Berger, Rose M. Brewer

FEATURE

because “destabilized human bodies were at their center.” Citing the violence of the civil rights movement and the war in Vietnam, as well as the success of the women’s rights and gay rights movements in politicizing everyday life, Self asserted that the decade “redefined the socially constructed body.”

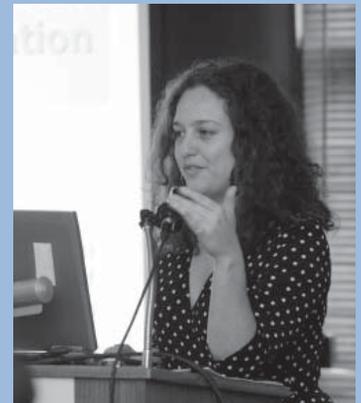
Friday’s last panel, “Screenings: 1968, Film and Media,” was kicked off by Carol Siegel (English, WSU-Vancouver), whose talk, “Recovering Connections between Sex Radicalism and the Left: Fighting Fascism on Film in 1968 and Today,” explored the politics of the sexual revolution in recent film. Siegel declared that “sex is not the problem, it is the solution,” and revealed how several anti-war films depict “sexuality as a means of resisting totalitarianism.” The panel then featured Fred Turner (Communications, Stanford), whose lecture, “Information Technology for Utopia,” traced the origins of cyberculture to the utopian communes of the 1960s. Using *The Whole Earth Catalog* as an example, Turner showed how the new communalists repurposed cold war technology and laid the foundation for the first virtual communities. Julian Bourg (History, Bucknell) delivered the next paper, “Tempered Nostalgia in Recent French Films on *les Années 1968*,” which compared two recent depictions of the protests of 1968. He claimed that in the aftermath of the year, “culture won and politics lost.”

The final panelist, Mark Tribe (Modern Culture and Media, Brown), described his attempts to stage and

film reenactments of important protest speeches from the decade in his talk, “Rhetorics of Resistance: Protest Speech, Public Space, and the Public Sphere.” The day concluded with a screening of a series of six short films by Tribe called *Port Huron Project*.

The conference convened for a final day on October 25 at the Hefter Conference Center. The first panel of the day, “Landscapes of Protest 2: New Connections,” rooted the discussion in international politics. First, in “The Rise and Fall of an International Counterculture in the 1960s,” Jeremi Suri (History, UW-Madison) described how diplomats and public figures such as President Johnson and Henry Kissinger began to reexamine basic assumptions in the late 1960s. The resulting “fundamental shift in the cultural and political underpinnings of society” has had wide-ranging repercussions. Next, Yoshikuni Igarashi (History, East Asian Studies, Vanderbilt), showed how unprecedented economic growth in Japan shifted politics and culture in the country. His talk, “Japan’s Long 1968: Dreaming of Class Warfare in the Age of Mass Consumption,” detailed how a more equitable distribution of wealth transformed Japanese culture by narrowing the gap between urban and rural areas and increasing television consumption. His talk was followed by that of Simon Prince (History, Oxford), who explained how Northern Ireland was part of a worldwide revolt in 1968. Entitled, “We have seen these sort of people at work lately all over the globe’: Northern Ireland

continued on page 6

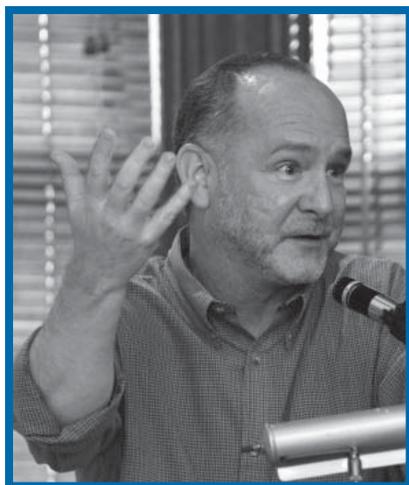


top to bottom: Yoshi Igarashi, Simon Prince, Noit Banai, and Tamara Levitz

Since 1968 conference

continued from page 5

and 1968,” Prince’s paper outlined how activists confronted imperialism locally and internationally. Finally, Dina Mahnaz Siddiqi (independent scholar), in her presentation, “Bangladesh and Nationalism Since 1968” posited that the year has “no immediately apparent relevancy” for South Asia. Siddiqi, in an attempt to “provincialize and decenter 1968,” claimed that the year was mediated through very specific power relations, using state coercion and the policies of international aid organizations as examples.



James Ferguson, pictured above (Anthropology, Stanford), delivered the conference’s second keynote address, “An African 1968: Humanism and Invisibility” to a standing-room-only crowd on Saturday. In an effort to bring

Africa out of the “global shadows” of 1968 and “disrupt the Euro-centrism of the conception of the 1960s,” Ferguson insisted that places regarded as peripheral (such as central Africa) played key roles in the broader phenomenon that we know as “the sixties.” Focusing on Zambia and its neighbors, Ferguson traced the development of an “African socialism” that “put the human at the center of all things” and drew on indigenous notions of cooperation. Ferguson drew stark contrasts between this idealized notion of African humanism and the reality of the brutal dictatorships of the time. Central to Ferguson’s argument was “the principle of simultaneous visibility,” in which a second, invisible world acts in conjunction with a visible reality. A lively 45-minute discussion session concluded Ferguson’s keynote.

After lunch, the conference reconvened for the panel, “Bodies of Art: 1968 as Turning Point?” which started with a lecture by Ann Reynolds (Art and Art History, UT-Austin), “Artistic Practice and New York Film Culture, 1945-1970: Toward a New Historiography of Radical Art.” Calling 1968 “a fetish” among art historians, Reynolds provided a broader history, tracing a vibrant avant-garde film culture back to the 1930s. Next, Noit Banai (Art History, Tufts) gave her talk, “*Jouissance* in May 1968: The Participatory Revolution and the Public of Sensation,” which described “the new art and the new urban experience” brought about by the May 1968 Parisian revolts. Banai argued that the historic conditions of the year caused an agi-

tation of the normative public order, leaving behind a different construction of the body. Banai was followed by Michelle Kuo (*Artforum International*), whose lecture, “Inventing Experiments in Art and Technology” described collaborations between artists and engineers that enabled the breakdown of the traditional boundaries between artist and audience and added elements of uncertainty and risk to art. The panel concluded with Tamara Levitz (Musicology, UCLA), whose talk, “The Effervescent Body in the Cybage,” discussed student reactions to online clips of music and performance art from the 1960s. Describing Jimi Hendrix, Lindsay Lohan, and President Roosevelt as “all curiously equal on YouTube,” Levitz urges her students to reinsert the body into the act of watching.

In a final discussion moderated by Sherman, participants ambitiously attempted to reach closure. Fortunately, the discussion will continue on paper, as work is now underway on a “Since 1968” book manuscript for the Center’s book series, 21st Century Studies, with Indiana University Press. The Center would like to thank Union Theatre, Union Art Gallery, William F. Vilas Trust, and the Film Department for their help in making the conference a success.

EVENTS

George Wilson lecture: “Love and Bullshit in Santa Rosa”

Philosophy professor George Wilson (USC) visited the Center on September 26 to read a working paper entitled, “Love and Bullshit in Santa Rosa: On the Coen Brothers’ *The Man Who Wasn’t There*.” Wilson’s close reading was preceded by a screening of the film.

The Man Who Wasn’t There (2001), done primarily in a film noir style, tells the tale of a “downtrodden, deluded, and doomed barber,” Ed Crane (Billy Bob Thornton), who murders a man. His wife, wrongly accused of the crime, kills herself and he is subsequently convicted of a different murder that he did not commit.

Ed is trapped in a dead-end job in sunny Santa Rosa and his marriage to Doris (Frances McDormand) is barren, both literally and figuratively. However, Ed, reticent by nature, lives in a world of “garrulous gargoyles,” surrounded by a regular pantheon of American characters. According to Wilson, Ed’s alienation is reflected in one of the movie’s subthemes that is usually glossed over by the critics, that of the paranoid space invasion in which aliens occupy the bodies of the human hosts. Although most critics aren’t sure what to make of this subtheme—just what are flying saucers doing in a noir film?—the noir and space invasion motifs merge by the end of the movie to reinforce Ed’s alienation, as well as the alienating behavior of almost everyone else in the film.

For Wilson, the single possibility of hope in this rather dark film is the marriage of Ed and Doris. Although their relationship is, by most standards, bleak and pathetic, they also exhibit an unusual sort of comfortable intimacy, mutually supporting each other from “the outside forces of manipulation, duplicity, violence... and unremitting bullshit.”

Unlike most other events that combine a film and lecture, Wilson’s lecture drew a larger crowd than the film screening. An exhilarating and wide-ranging question and answer session saw both Wilson and the audience musing on parallels with other Coen brother films and allusions to the works of Jean-Paul Sartre, Martin Heidegger, and Dylan Thomas, as well as cinematic investigations into the nature of truth, the pastiche of ambiguity, and the melding of dream and memory.



EVENTS

Time travelling in sound: An evening with Monique Buzzarté

Trombonist and composer Monique Buzzarté led an audience full of captivated listeners on a sonic journey through space and time during an October 9 performance entitled “Here Right Now: Live Processing and Improvisation (Where the Present Is the Future and the Future Is the Past).” Co-sponsored by the Center and the Unruly Music Series at the Peck School of the Arts, the event combined an analytical lecture with a cutting edge recital that incorporated both live improvised performances on the trombone and conch shell as well as real-time recordings and time-delayed playbacks.

Using Max/MSP graphical programming software and multi-channel manipulation to gain control over various parameters of delayed sound transformations, Buzzarté built a complex “canopy of sound” in a “sonic rainforest” that blurred perceptions of time and space.

After performing three pieces, Buzzarté delivered a reflective and inspiring lecture that described the influence of musical pioneer Pauline Oliveros on her work. Citing the transformative power of Oliveros’s concept of “deep listening,” Buzzarté explained how she began to listen in “every possible way to everything possible.” It was not until Buzzarté began studying under Oliveros a decade ago that she launched her career as a composer.

She then performed a piece entitled “Black Hole,” which was accompanied by a video of a corresponding choreographic routine by Morgan Thorson and Company.

In the ensuing question and answer session, Buzzarté fielded questions from diverse audience members ranging from high school students to distinguished professors. Describing the Max/MSP software as a frustratingly unreliable friend, Buzzarté noted that, despite its inconsistencies, the program helps create a heightened sense of awareness that “whatever is put into the sonic world will return,” a concept she termed “musical ecology.”

Buzzarté closed the evening on a positive note, encouraging audience members to explore the full extent of their creativity. “Inside of each one of us is the possibility to do something creative,” she said. “You don’t have to be trained as a composer or musician or artist to create. If everyone knew they have the power to create something unique, it could change the world.”



Photo credit: Peter Jakubowski, UWM Photo Services

EVENTS

Jean Comaroff lecture: “The Politics of Conviction”

Anthropologist Jean Comaroff (Bernard E. and Ellen C. Sunny Distinguished Service Professor, University of Chicago) visited the Center on November 7 to present a lecture entitled, “The Politics of Conviction: Faith in the Neoliberal Frontier.” Comaroff, who was called “one of anthropology’s most prominent and accomplished scholars” in an introduction by Kalman Applbaum (Anthropology, UWM), has written extensively about the religion of the Southern Tswana peoples; colonialism, Christian evangelism, and liberation struggles in southern Africa; healing and bodily practice; and the making of local worlds in the wake of global “modernity” and commodification.

Comaroff began her lecture by positing that “the sacred is becoming more prominent in profane places” and then drew on the controversies surrounding the mysterious appearance of an image of the Virgin Mary under an expressway in Chicago as well as the death of Terri Schiavo as examples that “underlie a new religious realism pervading American life.” Turning her attention to growing Pentecostal revivalist movements in Southern Africa (which have arisen, in part, as a result of the missionary work of American mega-churches), she discussed how religious institutions are assuming a wider array of civic responsibilities in the face of widespread deregulation in the civil sphere and uncertainty in the economic sphere. Mass media, she

argued, has allowed for the unprecedented reach of popular religion in both Africa and Latin America, so that television, film, CDs, and cassette tapes are now integral to the communication of the sacred. Comaroff then examined how evangelical churches in



Africa encourage a sense of “spiritual venture capital,” vying for the competing attentions of patrons, and projecting an image of economic success in an environment rife with destabilized economies and devalued currencies. She concluded that, while faith has never been wholly separate from commerce, the new political economy “erodes the distinction between the sacred and the profane” in ways that question “the rule of liberal humanism” and constitute an “epochal shift of capital, labor, consumption, and place.”

The multidisciplinary audience of approximately fifty Center fellows, UWM faculty and graduate

and undergraduate students eagerly engaged Professor Comaroff in the question-and-answer session following the formal presentation. The discussion continued during the reception the Center hosted at its conference room on the ninth floor of Curtin Hall. The Center is grateful to the Anthropology Department for its contributions to the event.



Natalie Jankowski

Center Launches Student Blog and YouTube Channel

The Center launched a new blog this fall featuring student perspectives on its interdisciplinary events in the humanities. The blog, <http://21stcenturystudies.wordpress.com/>, was made possible by generous support from the Office of Undergraduate Research and features the unique perspectives of two seniors in UWM's Honors College, Natalie Jankowski and Alex Rewey.

The student bloggers were chosen by David Allen (Communications, UWM) based on their performance in a fall 2007 honors seminar, *Controlling Dissent: Legal and Ethical Restraints on Expression in American Society*. Jankowski is a senior majoring in Journalism and Mass Communication with a minor in Theatre, while Rewey is a senior with a double major in English (Creative Writing) and Journalism and Mass Communication (Print Journalism).

The blog debuted in time for the October Since 1968 conference and has since covered the November 20 lecture by Charles Bosk (Sociology and Medical Ethics, University of Pennsylvania). No aspect of Center events is off limit for the bloggers, whose entries have included poetry, rap lyrics, insightful commentary, and a *mélange* of quotes that get to the heart of issues explored at the Center.

The Center hopes that the blog will increase awareness of its events across campus. "I think that the blog will encourage students, especially undergrads, to attend future Center events and help give more visibility to the Center," said Jankowski. "It can give students a taste of the kinds of research done in the humanities and show them that research isn't strictly limited to the sciences." The blog has received more than 380 visits at press.

The Center will continue to update the blog with student perspectives on upcoming events and encourages everyone to participate by posting comments. For more information, visit <http://21stcenturystudies.wordpress.com/>.

The Center is also pleased to announce the launch of its own YouTube channel at <http://www.youtube.com/21stcenturystudies>. The channel currently features video clips from Carolee Schneemann's keynote address at the Since 1968 conference and will be updated regularly with clips from future Center events. The Center encourages everyone to visit the channel, subscribe to get e-mail notifications when new clips are posted, and comment on video clips.

Center Fellows and Staff

Aneesh Aneesh (Sociology, 2008-09) published an article, "Specters of Global Communication" in *Frakcija*, a Zagreb-based performing arts journal. He also gave two invited lectures: "The Rise of Post-Social Communication in the Global Age," at Carroll University in October and "Virtual Migration and Transnational Spaces," at George Washington University in November.

Chris Burns (Music, 2008-09) improvised as a laptop performer in an ensemble with Thomas Gaudynski, Steve Nelson-Raney, and Hal Rammel at Woodland Pattern on November 23, 2008, and presented a live coding performance with Greg Surges at UWM on December 11. Additionally, the Contemporary Keyboard Society (Xenia Pestova, piano, and Fernando Rocha, percussion) performed his composition "Xerox Book" in Montréal and Toronto on December 12 and 14.

Michael Oldani (Anthropology, UW-Whitewater, 2008-09) published two articles: "Uncanny Scripts: Pharmaceutical Emplotment in an Aboriginal Context" in the journal *Transcultural Psychiatry* and "Beyond the Naïve 'No-See': Ethical Prescribing and the Drive for Pharmaceutical Transparency" in the *American Journal of Physical Medicine and Rehabilitation*.

The Center welcomes international scholar **Yuping Rui**, professor of English at Ningbo University in China, who is being hosted by the Center during her



Yuping Rui

seven-month sabbatical. An expert on young adult literature, Rui is researching friendships across gender lines in American adolescent initiation stories after World War II. At the Center, she is participating in the Fellows Seminar, as well as attending lectures and events. By providing a scholarly home for Rui, the Center continues its longstanding tradition of hosting international scholars.

Florence Vatan (French, Italian and Comparative Literature, 2008-2009) published "Flaubert, Musil und der Reiz der Dummheit" ("Flaubert, Musil and the Appeal of Stupidity") in *Robert Musil: Ironie, Satire, (falsche) Gefühle*, edited by Kevin Mulligan and Armin Westerhoff (Mentis Verlag, 2008). She also presented two papers: "De Baudelaire à Le Bon: poésie et phobie de la foule" ("From Baudelaire to Le

Bon: Poetry and Phobia of the Crowd") at the International Nineteenth-Century French Studies Colloquium at Vanderbilt University and "Flaubert, lecteur des Oeuvres posthumes du Docteur Charles le Fèvre" ("Flaubert Reads the Posthumous Works of Doctor Charles le Fèvre") at the Study Days on Bouvard et Pécuchet, at the Ecole Normale Supérieure (Lyon).

Merry Wiesner-Hanks gave the keynote lecture at an international conference, "Political Women 1500 – 1900" at Umeå University, Sweden, in November, and discussed her current research at the Institute for Research in Language and Culture at Tsuda College, Japan, in December. Her article, "Do Women Need the Renaissance?" appeared in *Gender & History* 20 (November 2008).

Former Center Speakers

Alma Guillermopietro has published an article entitled "Days of the Dead," on the culture of violence surrounding the Mexican drug trade in the November 10, 2008 *The New Yorker*. The author visited the Center on April 10, 2003 to deliver a lecture, "Colombia: The Unbroken War."

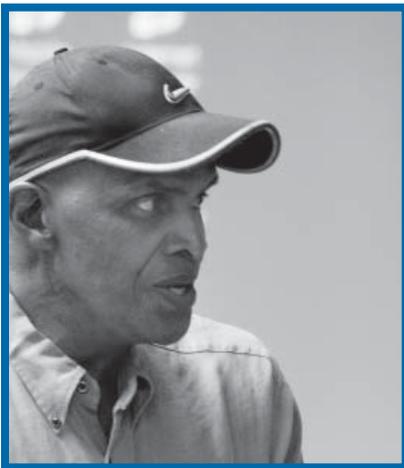
Gabrielle M. Spiegel mentioned the Center in an article entitled, "'Getting Medieval': History and the Torture Memos" in the September 2008 edition of *Perspectives on History*, the news-magazine of the American Historical Association. In the article, Spiegel discusses the impact of the term "medieval" on current debates about

continued on page 12

Former Center Speakers

continued from page 11

the war on terrorism, as addressed in the Center’s March 28, 2008 event, “Bruce Holsinger and Gabrielle Spiegel Disciplinary Dialogue: Neomedievalism and the Church of Theory.”



Will Allen at the Center’s symposium The Historical Arc of the Commons, Friday, December 7, 2007

The Center extends a hearty congratulations to **Will Allen**, Founder and CEO of the Milwaukee-based organization Growing Power and the recent recipient of a 2008 MacArthur Fellowship. The Fellowship will further Allen’s work supporting people from diverse backgrounds and the environments in which they live by helping to provide equal access to healthy, high-quality, safe and affordable food for people in

all communities. For more information, please visit www.growingpower.org.

Former Center Fellows and Staff

Michelle Bolduc (Comparative Literature, 07-08) published “Naming Names: Matfre Ermengaud’s Use of Troubadour Quotations,” in *Tenso, Bulletin de la société Guilhem IX* 22:1-2 (2007): 42-75.

Bernard C. Perley (Anthropology, 2007-2008), had a solo exhibition, “Journeys in Spirited Landscapes,” at UWM’s Union Art Gallery from September 18 to October 11. The exhibition reflected Perley’s journey through American Indian “spirited” landscapes, including homage amidst the effigy mounds, spirits of place in the southwest, and primordial environments in the Maliseet homeland. Perley also delivered a gallery talk on September 19 and a lecture entitled “Discovering Native North America” on October 10.



Ruud van Dijk, the Center’s Associate Director of Publications from 2003 to 2008, served as the senior editor of the recently published *Cold War Encyclopedia* (Routledge). Benefiting from research conducted in newly opened archives, the two-volume set is a landmark achievement in the study of the conflict.

Kathleen M. Woodward, who served as the Center’s Director from 1982 to 2000, was recently named the 2008 faculty recipient of the David B. Thorud Leadership Award at the University of Washington. The annual award honors a faculty member who has demonstrated exceptional abilities to lead, serve, inspire, and collaborate with broad impact.

Additionally, under Woodward’s direction, the Walter Chapin Simpson Center for the Humanities at the University of Washington was recently awarded a \$625,000 Challenge Grant from the National Endowment for the Humanities. The grant supports the creation of the Digital Humanities Commons, an online project that will promote the animation of knowledge, the public circulation of scholarship, and the historical, social, and cross-cultural understanding of digital culture. For more information on the Digital Humanities Commons, visit: <http://depts.washington.edu/uwch/index.php>.

Bernard C. Perley, Journeys in Spirited Landscapes, installation photograph. Union Art Gallery, September 18 - October 11, 2008

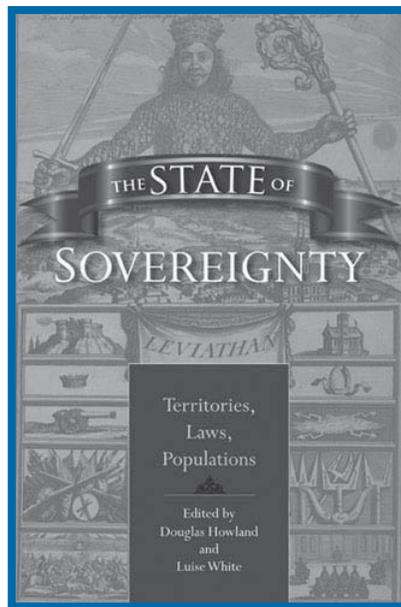
**Center Book News
Indiana University Press
Publishes *The State of
Sovereignty***

In January 2009, the Center welcomes the release of a new volume in its book series, 21st Century Studies, with Indiana University Press. The new volume, *The State of Sovereignty*, emerged out of the 2005 conference Art of the State and was edited by conference organizers Douglas Howland (David D. Buck Professor of Chinese History, UWM) and Luise White (History, University of Florida).

The State of Sovereignty examines how the nation-state became the prevailing form of governance in the world today. Spanning the 19th and 20th centuries and addressing colonization and decolonization around the globe, these essays argue that sovereignty is a set of historically contingent practices, and not something that accrues naturally to states. The contributors explore the different ways in which sovereign political forms have been defined and have defined themselves, placing recent debates about nations and national identity within a broader history of sovereignty, territoriality, and legality.

Work is now underway on the Center's next manuscripts, "Routing Diasporas," edited by 2003-04 fellows Sukanya Banerjee (English, UWM), Aims McGuinness (History, UWM) and Steve McKay (Sociology, UC-Santa Cruz) and "In Terms of Gender," edited by Judith Butler (Rhetoric and Comparative Literature, UC-Berkeley)

and Elizabeth Weed (Modern Culture and Media, Brown). An additional volume based on the Since 1968 conference is in the planning phase.



To order *The State of Sovereignty*, visit the Indiana University Press website at <http://iupress.indiana.edu>.



Spring 2009 Calendar of Events

THU JAN 29 - THU FEB 12

SINCE 1968: Selections from the UWM Art History Gallery and the UW-Whitewater Crossman Gallery

SINCE 1968 features screen prints by renowned printmaker William Weege and includes works by Leonard Baskin, David Hockney, Lester Johnson, Ellsworth Kelly, Donald Judd, Robert Rauschenberg, and Ben Shahn.

Art History Gallery, MIT 154

co-sponsored by UWM Art History Department, Art History Gallery, and UW-Whitewater Crossman Gallery

FRI FEB 6

William Weege (Professor Emeritus, Art)

"Every Way You Look At It You Lose," a gallery talk for the SINCE 1968 exhibition

3:30 pm, Art History Gallery, MIT 154

(period attire encouraged)

FRI FEB 20

Freider Schnock and Renata Stih (Artists, Berlin)

Keynote for Midwest Graduate Interdisciplinary Conference: Faking It! Production, Knowledge, Authenticity

"Memory, Art, and Social Sculpture"

co-sponsored by the Center for Jewish Studies at UWM and the Mosse/Weinstein Center for Jewish Studies at UW-Madison

2:00 pm, CRT 175

FRI FEB 27

Mary C. Francis (Editor, Music & Cinema Studies, University of California Press, Berkeley)

"Academic Publishing in a Global Age," a lecture

2:00 pm, CRT 118

FRI MAR 6

Anne Harrington (History of Science, Harvard)

"Inner Knowledge of Brain Disorder: The Neurological Case History and Its Discontents" a lecture

3:30 pm, CRT 118

SPRING 2009

Center Staff

Merry Wiesner-Hanks
Interim Director

Kate Kramer
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Alan Magayne-Roshak (Visual Imaging,

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FRI APR 3

C21: Celebrating 40 Years

a series of events commemorating the Center's history in the humanities with a reception to follow

Kathleen M. Woodward (Director, Walter Chapin Simpson Center for the Humanities, University of Washington)

"Inexhaustible Feelings: Cultural Politics and Poetics of the Emotions," a lecture

Herbert Blau (Byron W. and Alice L. Lockwood Professor of the Humanities, University of Washington)

"De-Centering the Humanities: A Post-Millennial Retrospective," a lecture

History of the Center with **Victor Greene** (Professor Emeritus, History)

co-sponsored by Dean G. Richard Meadows, College of Letters & Science

2:00 - 5:00 pm, CRT 175

FRI APR 24

Academic Publishing II: Of Proposals and Editors

with **Merry Wiesner-Hanks** (Center interim director, History), **Michelle Caswell**

(Center publications) and **John C. Blum** (Center advancement and planning)

2:00 pm, CRT 118

Another World: Student Life, ca. 1968

In conjunction with the Center's 40th anniversary conference Since 1968, the UWM Union Art Gallery hosted "Another World: Student Life, ca. 1968," an exhibition of black and white photography by Alan Magayne-Roshak. A 1972 graduate of UWM, Magayne-Roshak has been photographing UWM's people and places for more than forty years, including shooting Center events for this newsletter. *verso: installation image of "Another World"*

