

## Dell Upton: Defining a Public Realm

An SRO crowd of over 200 filled the School of Architecture & Urban Planning's auditorium on November 13 to take in Dell Upton's insightful talk on America's long running battle over the use of public space. Upton started off reminding the audience that although privatization efforts have been especially dominant since the Reagan years, and even more so since 9/11, tensions between the private and public spheres have been going on since the dawn of the republic. American ideas of public space, at least in the antebellum city, have developed congruently with ideas about how people should act, that is, their demeanor.



Upton sees three possible common notions of “the public” operating throughout American cultural history:

- The public is a “person” with an identity different from any one individual—for example, a military base that technically belongs to the public yet strictly limits admittance.
- The public is something from which each person can take something—for example, our traditional notion of the commons, as well as national park land in the western U.S. that contemporary cattle ranchers argue should be made available for grazing.
- The public is something enjoyed in common by everyone, but it is not intended for just one individual, as demonstrated by the motto of today's national parks: “take only pictures, leave only footprints.”

Over time, the first two notions of “the public” gradually gave way to the third. To exemplify this process, Upton highlighted the history of New Orleans' levees and batture (portions of the Mississippi river bed left dry when the water is low). Under Spanish and French law, the levees and batture were considered public

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### From the Director

One of the inspirations for the Center's current theme, "Figuring Place and Time" was the French anthropologist Marc Augé's *Non-Places: Introduction to an Anthropology of Supermodernity*, an extended essay in which Augé considers the shopping malls, airports, fast-food restaurants, airplanes, and highways in which people spend an increasing amount of their time today. Augé defines these as "non-places," in contrast to "places" that have historical meaning and create social life, and notes they often acquire their identity from being on the way to "places." The hurried condition of "supermodernity" means that we often rush by (or over) the actual places, noting only the signs indicating their existence.

Over the holiday break I had many opportunities to think about Augé's essay. We drove from Milwaukee to southern New Mexico, following the course of old Route 66 for much of the way. ("Go through Saint Loey, Joplin, Missouri, and Oklahoma City is mighty pretty...") At some points the old two-lane highway is right next to the interstate, looking now like a thin thread rather than a major cross-country route. At other points the old road is far enough away from the interstate that the motels and restaurants along it are all closed, a sort of horizontal ghost town with sections scattered over hundreds of miles. We watched roosters walk along one of these, crowing. At still others the route of the interstate is exactly that of the old road, its asphalt no doubt forming part of the new road bed. Whether Route 66 was there or not, however, it was virtually present everywhere, with signs indicating where it once had been, or pointing toward tiny segments that remained, sometimes only a block of broken pavement. Many, many towns had Route 66 museums, some more than one, and proclaimed themselves "Route 66 historical communities." What would Augé make of these? Are these "places"? Does it matter that what gives them meaning is a celebration of a highway, that is, a "non-place"? If non-places become old enough, and famous enough, do they become places, even if they no longer actually exist? (Route 66 was decertified as a highway a quarter-century ago.) So does time matter in the determination of place and non-place? Augé appears to affirm this, as he has just published a second edition of *Non-Places*; clearly if time made no difference, there would be no need for a new edition.

And what happens when "Route 66" becomes a matter of time instead of space, that is, when it becomes a song? At our December faculty symposium on "timelessness," Mitch Brauner noted that time is the center of all music. Though he decried the ascription of "timeless" to certain pieces of music—especially those from the 1980s—I suspect he might agree that the Bobby Troup classic (another time reference!) deserves it, especially in its original Nat King Cole version. But what about "Route 66" as my cell phone ring tone? (I can get the original, or several other covers.) Does this make Route 66 more of a place, or less of a place? Augé does not talk about electronic media very much—this was one of the key critiques of his essay in the fellows' seminar when we discussed it—but perhaps his second edition might provide an answer. And no matter—what better way to while away the days watching brown and white, largely flat landscape go by than with cultural theory?

—Merry Wiesner-Hanks

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Making a strong showing at Dell Upton's lecture was a group of Art History PhD candidates from UW-Madison. These students were part of a unique "Building-Landscapes-Cultures" collaboration between Madison's Art History program and UWM's School of Architecture and Urban Planning. (While Madison does not have a school of architecture, UWM does not have a PhD program in art history.) The collaboration offers students exposure to both disciplines, thereby providing a more comprehensive study of the physical, cultural, and social aspects of the built environment. Arijit Sen (UWM, Architecture; Center fellow 2007-08), is heading up the program. Details can be found at <http://arthistory.wisc.edu/architecturaloption/index.html>.

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*Symposium participants (l to r) Carlos Galvao-Sobrinho, Mitch Brauner, Margaret Atherton, and Robert Schwartz, Curtin 118, Friday, December 11*

**Dell Upton***continued from front cover*

land: no private structures could be built on the levees and citizens were allowed to take dirt from the batture to help elevate their own land. During the first half of the nineteenth century, however, as the notion that “public” meant “not available for private use” took hold, a series of lengthy lawsuits successfully converted these public lands to private, and individuals built piers and other structures on them.

In the antebellum American cities, an urban grid took hold—essentially a framework of individual nodes of private property, with public areas considered simply “negative space” between the positive nodes. In this case, public property was conceived as merely a buffer, insulation, between private interests, or as a “circulatory system” to encourage a free exchange of goods. This spatial structure mimicked concepts of the economy in general as a system of relationships among private properties, with the public realm existing solely “to keep the arteries clear.”

In reality, however, no clear wall stood between the nodes of private property and the public circulatory system. The wall was more like a permeable membrane since the public realms co-opted the city’s transitional zones—the sidewalks and streets. At ground level, older notions of the public still remained in the role of the street vendors—to get business, they had to “block” the arterial streets—while those prototypical nodes of private property, the storefronts, contained volumes and volumes of merchandise

that flowed out onto the sidewalks. Moreover, street parades and processions were common sights in the antebellum city: this particular ability to claim the rights to the street was a descendant of ancient practices of ritually moving through the landscape to take possession of a particular space.

While the idea of private property as discrete nodes was privileged over more amorphous notions of the commons, one’s demeanor—the way one presents one’s self to the world—was

*The prescribed code of genteel conduct read at times “like Mao’s ‘Little Red Book’: one must have the right associations, take the right actions, and own the right possessions.”*

— Dell Upton

being articulated through the code of gentility. Gentility prescribed standards of conduct that read at times “like Mao’s ‘Little Red Book’: one must have the right associations, take the right actions, and own the right possessions.” The ideal genteel body was a “discretely bounded form disciplined to remain within a narrow but impen-

etrable shell of personal space.” The genteel body was bounded so, partly as a response to the overwhelming nature of the street: its multitude of sounds, smells, noises, and varieties of peoples, all “invading one’s mental and domestic space, challenging one’s identity.” Expressing its anxiety at instability, the code of gentility sought a visible social order with clear distinctions, social clarity and transparency, and order and fixity. Violators of the code were those who “took up too much space”: they wore hats that were too high, dresses too billowy, coats too colorful; lounged on street corners with arms and legs akimbo; and blew tobacco smoke on passersby.

Before his lecture, Upton graciously met with a group of Center fellows, architecture faculty, and graduate students for a brown bag lunch. Using Upton’s meditations on the temple of Baalbek and the fluidity of architectural history as a starting point, the group waxed pleasantly digressive, covering anything from new academic urges to identify grand schemes and unifying themes, to the use of labels as both identifiers and segregators, and to how New York’s Central Park really did not become “the machine that would make people the way Frederick Law Olmstead intended them to be.”

# EVENTS

## Art is Social: The Space Exploration Works A Lecture by Robert Mattison

The Center was pleased to co-sponsor Robert Mattison's lecture on Robert Rauschenberg's Stoned Moon series of prints at Marquette's Haggerty Museum of Art on September 16. A standing-room only audience, surrounded by Rauschenberg's prints on the Haggerty's mezzanine, made for an electric evening.

The Stoned Moon series was Rauschenberg's spirited affirmation of space exploration in general and, more specifically, the Apollo 11 moon landing mission. Invited by NASA to witness the momentous launch in July 1969, Rauschenberg, with armloads full of NASA documentation and images from popular culture, worked obsessively with the printmakers at Gemini G.E.L. in Los Angeles to create 33 collage prints in 34 days. While at Gemini, Rauschenberg continued to invent new solvent-transfer techniques for transferring images to the lithographer's stone printing plate.

Although Rauschenberg was working with space exploration themes in his silk screens from the early 1960s, the Stoned Moon series allowed this thematic interest to, well, take flight. Mattison places Rauschenberg in a long line of artists interested in flight as a metaphor for the artistic imagination and invention. Moreover, the series allowed Rauschenberg to give form to his many other concerns: harmonious interactions between technology and nature, a merging of art and everyday life, a collective search for knowledge, the demystifying of the arcane and the embracing of the commonplace, and the intertwining of chance and control.

Increasing interest in space exploration marked Rauschenberg's transition from a local, New York City-based artist to an artist with an international perspective. For Mattison, Rauschenberg's "urbanism" of the Combines and silkscreens of the 1950s and early 60s exhausted itself and became a "lost cause," matching the decay of his own working-class neighborhood, as well as the disturbing political and social climate of the late 60s: assassinations, race riots, Vietnam. At the same time, however, Rauschenberg was also becoming more confident in his skills, primarily through his approval by the art world. His ascendant self-confidence coupled with the sense of loss in his neighborhood and the world at large led Rauschenberg to identify strongly with the Apollo 11 mission.

Although support for the space program was often identified with a more conservative constituency, Rauschenberg felt that the moon landing was an event for everyone. As befitting the tripartite pun in "Stoned Moon"—moon rocks, the lithographer's stone plate, and the drug culture—Rauschenberg felt that he could very well "bring the hippies over to the conservatives." Indeed, by creating and distributing his art in the form of multiples, rather than as single pieces, Rauschenberg felt he was able to bring more people into the event through a shared aesthetic experience.



ROBERT RAUSCHENBERG, American (1925-2008)  
*White Walk*, 1970, from the Stoned Moon Series  
Lithograph, 42 ¼ x 29 ½ inches, Edition 8/53.  
Printed by Gemini, G.E.L.  
2008.17.8  
Museum Purchase with funds from Mrs. Martha  
Smith (by exchange)  
Courtesy Haggerty Museum of Art, Marquette  
University

Anticipations of the Future provides a remarkably accurate description of the New York City riots—even though the novel was published three years before the riots!  
— Glenn Hendler

### Riot Acts: A Lecture by Glenn Hendler

On September 24, the Center for 21st Century Studies co-hosted Fordham's Glenn Hendler who spoke on the nature of 19th century American riots through the lens of American and British cultural studies.

Scholarship into the politics of affect in American cultural studies has focused on sympathy and sentimentality, typically the province of the individual, while British cultural studies have focused more on class formation. Hendler borrows from both in exploring the representation of emotion (anger) and collective public violence in 19th century American literature, especially the way riots were construed as "misguided outbursts of emotion."

For his lecture, Hendler highlighted three texts that are concerned with the shockingly violent 1863 New York City Draft Riots: Edmund Ruffin's 1860 novel, *Anticipations of the Future*; Anna Dickinson's 1868 novel, *What Answer*; and Herman Melville's poem, "The House-top: A Night Piece," from his 1866 collection *Battle-Pieces and Aspects of the War*.

Edmund Ruffin's novel *Anticipations of the Future* provides a remarkably accurate description of the New York City riots—even though the novel was published three years before the riots! For Hendler, the novel is interesting because it assumes that the riots were "affectively generated." And although written in epistolary form, the novel is particularly devoid of any individual emotive content: the letters are written as a series of updates to the *London Times*, and this objective, reportorial voice distances the narrator from the acts of extreme violence.

Famed abolitionist orator Anna Dickinson wrote her only novel, *What Answer*, as the sentimental, but ultimately doomed, romance of an interracial couple. Two-thirds of the way through the novel, when the Draft Riots erupt, Dickinson replaces her omniscient narrator with a new narrator—"a grave recorder of historical events," much like Ruffin's distanced, reportorial voice—to provide an account of the riots in one chapter. The "grave recorder" lays the cause of the riots onto people who cannot feel any sympathy and who have a basic lack of feeling.

Melville's *Battle-Pieces and Aspects of the War* is a collection of poems that follows the war chronologically, and is Melville's attempt to deal with "epic historical events in a lyric form." Melville's narrator of "House-top" is, appropriately enough, situated on a housetop looking down upon the atrocities of the riots, providing the distant, long view on the causes and ramifications of the conflict. The narrator indicts the white, Irish mobs for their brutality and atavistic behavior, often through a reversal of images of tropical oppression typically used to describe the African-American population, yet at the same time he cannot support the agents of the state who bring order to the town through martial law and which just might sound the death knell of democracy. Melville's ambiguous relation to the state begins in "House-top," leading him to conclude that with the draft riots "there are no heroes here."

## Space, Power, and Fear in Modern America: A Symposium

On November 20, a robust crowd filled Curtin 175 for “Space, Power, and Fear in Modern America.” The symposium featured Bruce D’Arcus (Geography, Miami of Ohio), speaking on “Sovereignty, Law, and the Spatial Architecture of Rights,” and Joseph Masco (Anthropology, Social Sciences, University of Chicago) on “The American Enemy.”

To talk about the relations among law, rights, and space, Bruce D’Arcus distinguished between “the topography of law” and “the territory of law.” He defined the topography of law as the “qualitative legal-spatial distinctions that structure relations among citizens and the state, and that define the key rights associated with these distinctions: privacy, habeas corpus, and assembly.” He next defined “territory of law” as those “nested, horizontal distinctions that contain certain regimes and exclude others—a spatial expression of sovereignty.”

On the topic of extraordinary rendition, D’Arcus argued that such a practice functions as a “territorial fix to the entanglements of rights and responsibilities associated with law and territory.” It achieves through territorial means what the government could not (or would not) achieve through topographic (that is, domestic) intervention. The effect, however, remains the same: to suspend law for certain classes of people. “Extraordinary rendition annihilates law by space.”



*Guest speakers Bruce D’Arcus (l) and Joseph Masco (r) converse prior to symposium*

Joseph Masco also addressed ways in which political authorities draw distinctions, and focused especially on “the way the United States has consistently constructed an enemy against which it can wage war.” Working from political theorist Carl Schmitt’s distinction between friend and enemy in the establishment of the modern state, Masco identified three key constructed American enemies over the years: the pro-labor Anarchist arising from the late 19th century Haymarket Square riots, the cold war Communist, and the contemporary Terrorist.

For Masco, the creation of each type of American enemy follows a similar arc, in which an incipient act of terror, utilizing a new “explosive” technology, generates a militarized response from the state while the media sensationalize the event and refuse to investigate underlying causes. Accompanying the responses to each American enemy is the inculcation of a “phantasmatic fear” that helps consolidate power

with the state. In each age of insecurity we are left with the impression that Anarchists, Communists, or Terrorists are hiding under every bed. The fear of the Communist is based upon a particular apocalyptic sense—worldwide nuclear destruction—that the Bush administration carried into the War on Terror by equating the smoking gun of the (non-existent) WMDs with the mushroom cloud.

The War on Terror is especially troubling for Masco since both the terrorists and the WMDs are lacking any specific referents—these are essentially “purified of time, space, and culture”—leading us into a “post-Schmittian war,” that is, a permanent war. At the 2007 dedication of the Victims of Communism Memorial, George Bush continued his conflation of Communists and Terrorists, calling for a future without an enemy. Yet under careful analysis of the construction of “the American enemy,” the call for a future without an enemy really results in a world with an enemy forever.

*“Extraordinary rendition annihilates law by space.” — Bruce D’Arcus*

## EVENTS

### Virtuality and Metaopticality: A Lecture by Whitney Davis

As befitting art historian Whitney Davis's breadth of knowledge, a quite interdisciplinary audience crowded into Curtin 118 on October 16 to hear Davis speak on "Virtuality and Metaopticality."

Davis opened his lecture by summarizing the three waves of "extra-art historical studies" that have been washing over the discipline: 1) the rise of world art studies, through which the investigation of less-studied traditions has led to a rethinking of the western tradition; 2) the proliferation of digital imaging and computational art; and 3) greater interest in interdisciplinary visual studies, involving disciplines such as cognitive psychology and ophthalmology.

Against this background, Davis focused on "metaopticality," a concept introduced by David Summers in his book *Real Spaces: World Art History and the Rise of Western Modernism* (2003). In *Real Spaces*, Summers traced the evolution of images through three major stages:

- Planar images – such as ancient Egyptian bas-reliefs that depict static profile and frontal figures in very shallow spaces
- "Virtual" images – such as Renaissance perspective paintings that create the illusion

of great depth from an individualized point of view

- Metaoptical images – such as computer-generated animation, in which objects are represented within "an infinitely extendable three-dimensional grid" – and, as such, are centerless and independent of an individual viewer

This metaoptical space is our current space: "the universal metric space of modern Western physics and technology." As "an infinitely extended homogeneous spatiality," the metaoptical space is contrasted with Summers' "real spaces," where human beings exist and operate in very physical and cultural places and times. For Davis, in the metaoptical, "places give way to space" and "space is not a place" – it is an "unbounded field."

Through his forays into the history and theoretical underpinnings of metaopticality, Davis noted that although metaopticality may be seen as an extension of Renaissance perspective projection, it is more so a descendant of Descartes' coordinated space and analytic geometry. And although we may want to make clean divisions between the three stages of the evolution of images, the divisions are not always so neat and tidy: the bas-relief from the ancient Egyptian tomb of Hesy (Hesire), although a rep-

resentative example of planar profile and frontality, also suggests a virtual three-dimensionality determined by the use of a "a virtual co-ordinate plane."

*In the metaoptical, "places give way to space" and "space is not a place" – it is an "unbounded field." – Whitney Davis*

In a wide-ranging question-and-answer session, Davis fielded technical questions on the projection of depth and on non-metaoptical images (such as Upper Paleolithic cave paintings), as well as more theoretical questions on the relation between metaopticality's destabilization of perspectival space and Foucaultian issues of gender and power. In reference to expressed fears about the art history profession losing ground to other image-studying disciplines, Davis delivered a spirited defense of the profession, indicating that this era of great interdisciplinarity also presents art historians an opportunity to show that their skills and training provide a unique perspective on the study of images, something not supplied by other disciplines.

### THANK YOU!

The Center would like to express its sincere gratitude to the following people who in the past year have made financial donations to the Center: Aneesh Aneesh, John Blum, Erica Bornstein, Chris Burns, Debra Castillo, Thomas Haigh, Thomas Hubka, Kate Kramer, Peter Paik, Carol Tennessen, Florence Vatan, Eleanor and William Wainwright, and Merry Wiesner-Hanks.

# EVENTS

## In Time/Beyond Time: What does it mean to be timeless? A Symposium

Panelists and audience alike were in warm, festive spirits for the Center's last event of the fall semester, held on December 11. The symposium "In Time / Beyond Time" featured four UWM faculty—Margaret Atherton (Philosophy), Mitch Brauner (Music), Carlos Galvao-Sobrinho (History), and Robert Schwartz (Philosophy)—speaking on matters both timely and timeless.

Margaret Atherton felt it important to teach philosophy through the historically great philosophers, yet she also recognized one problem with this approach, especially as practiced by some analytic philosophers. Primarily interested in solving contemporary problems, these philosophers will often isolate an argument in an historical text and prove how frightfully wrong it was, thereby confirming progress in their long march toward solving great problems in philosophy. For a historian of philosophy, however, pulling out such historical problems for contemporary ends makes "a great philosopher look stupid out of context." She also noted that "there is something 'timeless' about what historians of philosophy are doing but it has nothing to do with the inspection of 'timeless' problems in philosophy." Rather, it has more to do with "a set of practices that one can bring to doing philosophy."

In approaching the idea of timelessness and music, Mitch Brauner was struck by how music and time are inseparable. So in dealing with any notion of time, including timelessness, one is dealing with the notion of music itself. Brauner also noted the irony of the composer John Adams' quotation in the Center's promotional materials: "Great art should create something out of time." As it turns out, Adams' works, such as *Nixon in China* and *Death of Klinghoffer*, both reflect and contradict very specific places and times.

In reference to recent developments in "transgressive opera," Brauner reminded attendees that draping opera in contemporary trappings is not really a new phenomenon; contemporary opera productions, however, should still strive to make some sense. In the final tally, however, "performance should draw out the affect of the music. Its success of doing such is what urges us to label a musical work as timeless."

Carlos Galvao-Sobrinho noted that Thucydides' *History of the Peloponnesian War* introduces an intriguing paradox: although Thucydides is writing about events anchored to a specific time and place, he also states that his work will be a "possession for all time." As such, *History* has often been judged by its utility—it serves as a guide for future statesmen, or it offers insight into the conduct of war. For Galvao-Sobrinho, however, these sorts of justifications give short shrift to the intellectual sophistication and complexity of Thucydides' project.

As both a historian and a social theorist, Thucydides presupposed some constancy in human nature, centered on a "will to power" that lies behind all individual actions and sociopolitical developments. Thucydides referred to this will to



Background (l to r): History professors Nan Kim and Kristin Ruggiero; foreground (l to r): College of Letters & Science graduate students Lea Gnat, Kris Knisely, and Ashley Zampogna

power as a natural law that is immutable and everlasting, and from which he can claim that "events in the future will bear resemblance to those in the past."

Robert Schwartz, in whimsically recounting an earlier attempt at titling his presentation ("Timeless Questions/Untimely Answers"), noted that although some questions may be timeless, the answers aren't. Some of the basic questions in philosophy are really basic human issues—how do we find out about, and fit into, the world. Whether in ancient times or now, we still have the same questions, but the answers shouldn't be the same. At the same time, the view that philosophical problems are timeless can actually be a stumbling block for doing work in philosophy. Philosophers tend to look for timeless answers, but they really need history to understand the premises under which the questions were asked.

### Representing the Detained: A Symposium

Attendees filled Curtin 118 on October 30 for “Representing the Detained,” an overview of current laws and practices governing the U.S. Immigration Detention system, followed by an exploration into both legal and literary representations of immigrant detainees. Moderated by Rachel Ida Buff (History), the symposium featured Davorin J. Odrčić, an attorney who specializes in removal defense before the immigration court in Chicago, and Kristin E. Pitt (French, Italian, and Comparative Literature; Center fellow 2006-07), whose research explores the discourses of the body in the literature and politics of the Americas.

After providing the audience with some key legal definitions, Odrčić focused on “the paradox of immigration detention”: if foreign nationals challenge their deportation, the result will be prolonged detention. In reality, then, the law and practices of U.S.

Immigration and Customs Enforcement (ICE)—whose stated policy is to remove 100 percent of detained foreign nationals—essentially dissuade anyone from challenging his or her deportation. Additionally, asylum seekers will most likely be subjected to prolonged detention if they pursue the asylum claim in immigration court.

The plight of the asylum seeker is especially poignant for Haitian-born author Edwidge Danticat, the focus of Pitt’s presentation, “The Detained Body: Discourse of Detention and Security in Edwidge Danticat’s *Brother, I’m Dying*.” A narrative thread of the autobiographical *Brother, I’m Dying* concerns Danticat’s uncle Joseph, a pastor in Port-au-Prince. Late in 2004, Joseph’s life was threatened by an angry mob after the ouster of President Aristide, and he was forced to flee his church. The frail, eighty-one-year-old Joseph made his way to Miami, where he thought he would be safe by applying for asylum. It was as an asylum seeker

that he was detained by ICE, brutally imprisoned, and refused his medications. He was dead within days.

Of the many troubling aspects of Joseph’s story, one involves the changing perceptions of the immigrant body. With the advent of the Guantanamo detention facility, the Bush administration erased any legal status of the individual, thereby creating a legally unnamable and unclassifiable being. They are not really prisoners or persons accused, but simply “detainees.” They are objects of a detention that is “indefinite” both temporally but also existentially since the detention is removed from the law and from judicial oversight.

In Joseph Danticat’s situation, these shifting perceptions and governmental policies conspired to invalidate Joseph as a human being. Although he begged for his medications, he was not trusted to give an account of his own medical needs. And even though Joseph went into a seizure, started vomiting, and soiled himself, the medic on duty still considered him to be faking his illness, claiming he felt confident in his own “interpretation of Joseph’s body” because of his many years of experience.

To conclude the symposium, Odrčić related many of the obstacles faced by detainees in appealing their cases, leading him to conclude that “our immigration system is rickety and broken.” Odrčić’s first two fixes would be that all mandatory detentions be repealed, and that the law be amended to require individualized custody determinations based on flight risk or danger to the community.



(l to r) Rachel Ida Buff, Davorin J. Odrčić, and Kristin Pitt

# EVENTS

## Making It New Again: The Center, Modern Studies, and a New Competitive Program for Humanities Dissertators

Longtime co-conspirators in the study of contemporary culture, the Center for 21st Century Studies and the Modern Studies programs felt that their missions were drifting apart, so they've undertaken measures to shore up the relationship. As part of this recommitment, the Center, better known for its support of faculty research, is redoubling its support of graduate student research.

A mainstay of the Center and Modern Studies collaboration has been the graduate course English 820, a 1 – 3 credit practicum that focuses on professional development and connecting to UWM's broader intellectual community. Coursework will now be more closely integrated with Center events, and the Center's conference room will again be made available as a classroom.

One way that the Center encourages quality research is through its robust calendar of public events at which visiting scholars present their work. It is in this spirit that the Center announces its inaugural Humanities Dissertators Presentations program. Through this competitive program, awardees will be provided a scholarly forum at which they can present their work to the Center's traditional audience of faculty, graduate students, and Center supporters. Please visit the Center website for details.

To kick off the program, three humanities dissertators presented their work on December 4: Kate Haffey (Literary Studies, English), Susan Kerns (Modern Studies, English), and Brice Smith (Modern Studies, History).

Kate Haffey presented "'That Fleeting Moment': Narration and Genealogical Time in *Absalom, Absalom!*," part of her dissertation, "Eddies in Time: The Narrative Dimension of Queer Temporality," that argues that a good number of 20th century texts create and use temporalities that avoid normative human development—the goal of which is typically marriage and reproduction—and that these temporalities are connected to queer forms of sexuality. *Absalom, Absalom!*

considers how time might function if other kinship relations—in this case, sibling relations—were prioritized over that of father and son. The novel employs a queer form of narration in order to enter a temporality not defined by genealogy.

As part of her dissertation, "When We Were a Child: Conjoined Twins and Popular Culture," Susan Kerns' presentation focused on the conjoined twins Daisy and Violet Hilton, best known for their roles in Todd Browning's movie *Freaks*. Kerns provided close readings of scenes from *Freaks* that addressed complex issues surrounding gender, identity, and the "double," all part of her longer argument showing how conjoined twins remain bodies onto which normative-bodied people project their own emotions, fears, and fantasies—and thereby effectively removing some of the "humanity" from conjoined people.

Brice Smith gave a whirlwind overview of the life and times of Lou Sullivan, the subject of his dissertation, "'Yours in Liberation': Lou Sullivan and the Construction of FTM Identity." Smith's dissertation brings together the fields of queer history and transgender studies in a socio-cultural biography of gay female-to-male (FTM) pioneering activist Lou Sullivan (1951-1991). Because of the intersection of Sullivan's gay sexual identity and FTM gender identity, he was instrumental in changing the medical diagnosis and treatment of transsexualism, and in forging an FTM community based upon a shared sense of gender identity that included all sexual orientations.



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(l to r) Susan Kerns, Kate Haffey, and Brice Smith

## Imagining America Annual Conference, October 2009

Imagining America (IA)—a consortium of colleges and universities that supports public scholarship and practice—held its national conference “Culture, Crisis, and Recovery” in New Orleans, October 1-3, 2009. Topics included methods to reward engaged scholarship; developments in PAGE (Publicly Active Graduate Education); and cross-sector partnerships created to face crises, both physical and fiscal. Deputy director Kate Kramer represented the Center at this meeting.

In “Tenure Team Initiative on Public Scholarship,” presenters Julie Ellison (Director Emerita of IA; Professor, Michigan) and Tim Eatman (IA Research Director; Assistant Professor, Syracuse) summarized the best practices, focus points, and action plans various campuses have adapted to move the publicly engaged scholarship agenda forward via campus tenure and promotion initiatives. Two professors from Missouri State University, Marc Cooper and W.D. Blackmon, then gave a blow by blow (and entertaining) account about their successful navigation through their university and state mission statements and controlling documents.

UWM provost Rita Cheng and faculty members Cheryl Ajitrotutu and Gregory S. Jay presented “Strategies for Organizing Your Campus IA Initiatives.” Jay, Professor of English and Director of UWM’s Cultures and Communities Program (CC), emphasized mission alignment and community partnerships throughout his narrative about CC’s inception, administration, and development in areas such as the Institute of Service Learning. Ajitrotutu outlined the processes, challenges, and progress of CC’s annual Community-University Partnership Grants. Provost Rita Cheng addressed UWM’s vested interest in service learning and all of the activities fostered and supervised by CC.

The following afternoon, Professor Ajitrotutu and Provost Cheng presented, with Joyce Marie Jackson (LSU-Baton Rouge), “From Milwaukee to New Orleans: Organizing a Public Scholarship Project Within and Between Campuses and Communities.” This panel presentation addressed institutional infrastructure, community partnerships, and student learning through active civic engagement. Professor Ajitrotutu’s Winterim anthropology course, which features service learning placements in the post-Katrina

Lower 9th Ward community in New Orleans, functioned as a case study in this presentation. At various points during each of these UWM presentations, the Wisconsin Campus Compact was identified as UWM’s foundational commitment to civic engagement and service-learning possibilities.

On the final day, the conference moved from the Omni Royal Orleans Hotel to two sites of cultural community engagement: The New Orleans African American Museum and The New Orleans Jazz & Heritage Foundation. Workshops addressed the variety of challenges facing public scholarship.

The keynote address “Traditional New Orleans Jazz as a Metaphor for American Life” was delivered by Dr. Michael White, Professor of Spanish and African-American Music, Keller Endowed Chair in the Arts and Humanities at Xavier University, and renowned jazz clarinetist. Dr. White and his jazz band performed an intricate presentation that walked a mesmerized audience through a historical and musical narrative of jazz and New Orleans. To cap off the keynote, conference participants followed Dr. White’s “main line” band out of the hall as a “second line,” a traditional New Orleans’ parade of dancers.



Photo: Tim K. Eatman

“NY to NO”: Nat Turner, local organizer and educator, discusses his work in sustainable urban agriculture in New Orleans’ Lower 9th Ward.

**Former Fellows**

**Aneesh Aneesh** (Sociology and Global Studies, 2008-09) had two articles published: “Bloody Language: Clashes and Constructions of Linguistic Nationalism in India,” *Sociological Forum*, 25, 2, (June 2010), and “Global Labor: Algoratic Modes of Organization,” *Sociological Theory*, 27, 4 (2009).

**Michelle Bolduc** (French, Italian, and Comparative Literature, 2007-08) published “Mourning and Sexual Difference in Hans-Jürgen Syberberg’s *Parsifal*” in *Queer Movie Medievalisms* (Aldershot: Ashgate, 2009), edited by Kathleen Coyne Kelly and Tison Pugh. She also participated in an NEH Summer Seminar on Dante’s *Divine Comedy* in Prato, Italy, and was awarded a grant to participate in the MARCO Medieval Manuscript Workshop at the University of Tennessee where she presented “Textual Traumas and Manuscript Cultures: The Case of Newberry Library MS 158.”

**Luca Ferrero** (Philosophy, 2008-09), currently on sabbatical, had a busy 2009. He published “Conditional Intentions” in the philosophy journal *Noûs*, 2009, 43.9: 700-741, and “Constitutivism and the Inescapability of Agency” in *Oxford Studies in Metaethics*, 2009, IV: 303-333. He presented at two conferences: “On Tenenbaum’s Intention and Commitment” at RoME, Rocky Mountain Ethics Conference at UC-Boulder in August, and “Self-Knowledge and Agency in O’Brien’s Self-Knowing Agents” at the American Philosophical Association, Pacific Division conference in April.

Additionally, he was invited to give two talks: “Intending, Acting, and Doing” at Northern Illinois University in April and “Practical Reason and the Possibility of Failure” at the American Philosophical Association, Pacific Division in February.

**Barbara Ley** (Journalism and Mass Communication, 2006-07) had an article, “Media Use and Public Perceptions of DNA Evidence,” co-written with Paul R. Brewer, pre-published online by *Science Communication* in September, 2009. Their study uses survey data to examine how various forms of media use are related to public perceptions of DNA evidence.

**Michael Oldani** (Anthropology, UW-Whitewater, 2008-09) delivered a paper to the Center’s Science, Technology, Medicine, and Society research workshop. Entitled “From ‘Good Compliers’ to ‘Drop-em’ Status’: Assessing the Relative Value of Diabetic Patients Treated through a Corporate/Medical Compliance Model,” the paper stems from work he did while in residency at the Center.

**Lisa Silverman** (History, 2008-09) co-edited with Deborah Holmes (Ludwig Boltzmann Institute for the History and Theory of Biography, Vienna) *Interwar Vienna: Culture between Tradition and Modernity*, published by Camden House (Rochester, NY) in September, 2009. This volume of new essays provides a wide-ranging cultural, social, and political picture of Vienna during those volatile times between the two world wars.

**Florence Vatan** (French, Italian, and Comparative Literature, 2008-09) had four articles published: “Au chevet de Monsieur Bovary” (“Revisiting Charles Bovary”), *Bulletin Flaubert-Maupassant* (2009): 313-328; “Beruf: Entzauberer? Robert Musil und Max Weber” (“The Craft of Disenchantment: Robert Musil and Max Weber”), in *Terror und Erlösung. Robert Musil und die zwanziger Jahre (Terror and Salvation. Robert Musil and the Twenties)*, ed. Hans-Georg Pott, Munich: Fink Verlag, 2009: 65-91; “‘Outrage à la morale publique’ et aux ‘bonnes mœurs!’ Gustave Flaubert et la ‘morale de l’Art’”, in *Pensée morale et genres littéraires*, ed. Jean-Charles Darmon & Philippe Desan, Paris: Presses Universitaires de France, 2009: 133-152; and “La ‘puissance de l’image’: Bouvard et Pécuchet, disciples de Taine?” (“The Power of images’: Bouvard and Pécuchet read Taine”), special issue of *Gustave Flaubert – La revue des lettres modernes* 6 on “Fiction et philosophie,” ed. Gisèle Séginger (2008): 109-141.

**Current Fellows**

During the autumn, **Manu Sobti** (Architecture, 2009-10) delivered his paper, “The Hues of Paradise: Examining Color Design Layout in the Persian Garden,” at the prestigious Hamid bin Khalifa Symposium on Color in Islamic Art and Culture in Cordoba, Spain. His paper looked at two sixteenth century Persian manuscripts from Herat and Qazvin to reconstruct prescriptive “color palettes” in the ephemeral garden context.

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In the News, *continued from page 13*

### Staff

*ARTnews* devoted a half-page in the June 2009 issue to Center director **Merry Wiesner-Hanks'** account of the Gonzales sisters in her book, *The Marvelous Hairy Girls* (Yale, 2009).

On November 18, the Center's deputy director, **Kate Kramer**, was interviewed on WUWM's Lake Effect show regarding the business of art.

Center office manager **Maria Liesegang** graduated from the University of Wisconsin–Milwaukee with a Bachelor of Fine Arts, Inter-Arts Program, with Honors, December 2009.

**John Blum**, formerly the Center's associate director for advancement and planning, was appointed Center associate director and editor, December 2009.

## Spring 2010 Calendar of Events

### FRI FEB 12

**Matt Coolidge** (Center for Land Use Interpretation, Culver City CA)  
Keynote for the Midwest Interdisciplinary Graduate Student Conference:  
Obsolescence  
"Monuments of Disintegration"  
*co-sponsored by UWM College of Letters & Science*  
2:00 pm, Curtin 175

### FRI FEB 26

**Jeffrey Wasserstrom** (History, University of California-Irvine)  
"Shanghai and the History of the Future," a lecture  
*co-sponsored by UWM Department of History*  
3:30 pm, Curtin 118

### THU MAR 11

**Antoinette Burton** (History, University of Illinois at Urbana-Champaign)  
"Every Secret Thing?' Racial Politics in Ansuayah R. Singh's *Behold the Earth Mourns*" (1960), a lecture  
*co-sponsored by UWM Center for Women's Studies, Department of English, Department of History, and the William F. Vilas Trust*  
2:00 pm, Curtin 368

### FRI MAR 12

#### What is the Place of Public Scholarship?

a forum facilitated by **Cheryl Ajrotutu** (Anthropology; Associate Director, Cultures and Communities Program), **Jasmine Alinder** (History; Co-coordinator, Public History), **Gregory S. Jay** (English; Director, Cultures and Communities Program), and **Kate Kramer** (Center deputy director)  
*co-sponsored by UWM College of Letters & Science and Cultures and Communities Program*  
3:30 pm Curtin 118

### FRI APR 2

**Barney Warf** (Geography, Kansas University)  
a lecture  
*co-sponsored by UWM Department of Geography, Geographic Information Sciences Council, and American Geographical Society Library at UWM*  
3:30 pm Curtin 175

*continued on next page*

# SPRING 2010

## Center Staff

Merry Wiesner-Hanks

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Kate Kramer

*Deputy Director*

John Blum

*Associate Director  
and Editor*

Maria Liesegang

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*UWM) unless otherwise indicated*

## FRI APR 9

**Tara McPherson** (Cinematic Arts, USC; Editor, *Vectors Journal*)

a lecture

*co-sponsored by UWM Department of English and Department of Film*

3:30 pm Curtin 175

## FRI APR 16

**C21 Annual Panel on Academic Publishing**

2:00 pm Curtin 118

**Spring 2010 Humanities Dissertator Presentations** by Modern Studies

Program dissertators **Lee Abbott**, **Daniel Brown**, and **Donte McFadden**

3:00 pm Curtin 118

**DEBT**, a Center for 21st Century international conference organized by **Peter Y. Paik** (FICL) and **Merry Wiesner-Hanks** (History); performance by **Theaster Gates** (Chicago); keynote by **Michael A. Gillespie** (Duke); speakers include **Morris Berman** (Tecnológico de Monterrey), **Susan Crate** (George Mason), **Elaine Lewinnek** (CSU, Fullerton), **Mary Poovey** (NYU), **Steven Shaviro** (Wayne State), **Genese Sodikoff** (Rutgers), **Michael Tratner** (Bryn Mawr), and **Richard Wolff** (U Mass)  
*co-sponsored by the Chipstone Foundation*

For a complete program, please visit [www.21st.uwm.edu](http://www.21st.uwm.edu):

## THU APR 29

**Theaster Gates** performance related to the Potter Dave exhibition

"To Speculate Darkly"

6:15 pm, Lubar Auditorium, Milwaukee Art Museum (700 North Museum Drive)

## FRI APR 30

Conference commences

12:30 pm, Curtin 175, UW-Milwaukee (3243 N. Downer Ave.)

## SAT MAY 1

Conference continues

11:00 am, Hefter Conference Center, UW-Milwaukee (3271 N. Lake Drive)

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## center for 21st century studies



*Dell Upton and Cheryl Ajitutu, AUP 170, Friday, November 13*