

# center for 21st century studies

a newsletter from the University of Wisconsin–Milwaukee ■ winter 2011

## Embodied Placemaking in Urban Public Spaces, Part 1

October 8, Curtin 175

For this academic year, the Center's annual conference is taking the guise of a two-part symposium, Embodied Placemaking in Urban Public Spaces. Part 1, organized by Arijit Sen (Architecture) and Lisa Silverman (History), featured the architectural historians Swati Chattopadhyay (U of California, Santa Barbara) and Jennifer Cousineau (Parks Canada); urban planner and artist James Rojas (Latino Urban Forum); the folklorist Joseph Sciorra (Queens College); and professor of urban affairs, Karen Till (Virginia Tech).



*Panelists Lisa Silverman (l) and Jennifer Cousineau (r)*

Arijit Sen introduced the symposium by providing background on the term “embodied placemaking.” Tracing its roots back to Heidegger’s concept of *Dasein* (being-in-the-world), which emphasizes the “dialectical, constitutive relationship between people and their physical environment,” Sen noted that the term “placemaking” became more common in the 1970s as architects and urban planners used it to describe “the ways the human body engages with the material world.” Integrating “embodiment” with “placemaking” allows one “to identify human agency in the social production and construction of place.”

The opening panel was devoted to the Politics of Place. Swati Chattopadhyay, in her paper “Visualizing the Body Politic,” investigated the materiality of political space by using India’s recent ban on political wall writing (“clean walls equal clean elections”) to question both the instituting of a “normative urban visibility” and the political subjectivity that underlies such a policy. The banning of this long-running Indian activity marks the move of democracy from the streets to the parlors of the privileged.

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*“The task of a university is  
the creation of the future.”  
— Alfred North Whitehead*

### From the Director

In “The Future of 21st Century Studies,” my inaugural lecture as director of the Center for 21st Century Studies (see article on page 6), I set forth two broad goals for my tenure as director: to bring the Center into the 21st century and to bring the 21st century into the Center. Roughly speaking the first goal entails attention to the institutional formation of C21 as an interdisciplinary humanities center, while the second entails a concern with the content areas or subject matter that make up the interdisciplinary pursuit we are calling 21st century studies. While accomplishing these goals will be something that happens over the course of several years, I am pleased that we have begun moving forward on both fronts.

One way we have been continuing to work towards the first goal involves our attention to communicating and distributing the work of the Center through different media, particularly the socially networked media that have come to mark our current historical moment. Thus, in addition to our website, we now have a page on Facebook as well; look for us there. The C21 blog offers additional perspectives on our events from undergraduate and graduate students. And we have recruited a UWM undergraduate to help tweet our Center events so that they can be followed by those who spend time in the Twitterverse by searching the hashtag #c21. The trend towards live-tweeting and live-blogging conferences and other academic and artistic events has become quite widespread. The recent annual conference of the Modern Language Association of America, for example, was quite actively tweeted with the hashtag #mla11. As we move deeper into the 21st century, such practices (or their successors) will become commonplace. To that end we are working on plans to begin live-streaming all C21 events on the web, where they will also be archived for your future viewing pleasure. We expect this web-streaming to be in place no later than the beginning of Fall 2011.

Our new research theme, “What Is 21st Century Studies?” helps bring the 21st century into the Center. Because 21st century studies must cross the boundaries separating academic disciplines from one another as well as those dividing the university from the rest of the world, we will continue to support such boundary-crossing work. Thus we are delighted to offer, with the support of Interim Chancellor Mike Lovell and Vice Chancellor for Research and Economic Development Colin Scanes, a new opportunity for such innovative work, a two-year, \$300,000 collaborative research grant for scholars working to address “Transdisciplinary Challenges for 21st Century Studies.” The aim of these awards is not only to generate new research approaches to the complex problems of the 21st century but also to provide models for how researchers from disciplines that do not have a history of collaboration can work together to meet the complex, heterogeneous challenges of the 21st century. More details of this program, as of all of our events and initiatives, are available on our website. Check it out.

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## New Arrivals

C21 warmly welcomes emeritus Dean of Letters & Science, **Richard Meadows**, to his new residence on the ninth floor of Curtin Hall, where he can look at Holton Hall from afar.



Also joining us is **Mike Darnell**, C21's new business manager and lead fix-it guy. Mike holds a Ph.D. in English/Linguistics from UWM. He has worked for a number of departments in Letters & Science, most recently Psychology, before coming to the Center. Along with serving as building chair alternate for Curtin Hall, he is a member of the Digital Futures working group on administration.

Welcome both!

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*Student performers at Embodied Placemaking symposium part one, October 8, Curtin 175*

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In “Vernacular Exegesis of the Gentrifying Gaze: Saints, Hipsters, and Public Space in Williamsburg, Brooklyn,” Joseph Sciorra zeroed in on Williamsburg’s “super-gentrification.” Once a multi-ethnic, working class neighborhood, “the burgeoning bohemian culture of hipsters has greatly shifted power relations in regards to public life and local identity.” This shift is most visible through the many religious processions of the Italian-American Catholics, held since the 1880s: the hipsters, for instance, have no desire to be part of the Catholic community—they snap photographs of processions like they were visiting Disneyland—and they equate the tradition of donating money during the processions with public panhandling.

To open the second panel, Making Jewish Space, Lisa Silverman provided an extended definition of the Jewish *eruv*, a ritualized aggregation of properties that allows observant Jews to carry

objects beyond the boundary of the home. Charlotte Fonrobert (Religious Studies, Stanford), who was unable to attend, had her paper, “Marking Boundaries: The Politics of Mapping Neighborhoods,” read by Silverman. Although historians have typically seen urban Jewish space—e.g., the Jewish quarter, ghetto, and *mellah*—as examples of confinement, segregation, or exclusion from “the right to the city” (David Harvey), Fonrobert suggested that the *eruv* “lent diasporic Jews a coherence to collective dwelling in cities not their own.” In other words, the Jewish *eruv* can be read as not being merely enforced by others, but as “a tactic of diaspora.”

Jennifer Cousineau’s paper, “Rabbinic Urbanism as an Index to Popular Belief in Late 20th Century London,” focused on the establishment, 18 years in the making, of the *eruv* in London’s North West district. As a sacred space, the London *eruv* demonstrates the way contempo-

rary Jews relate to the holy, and to each other, collectively and individually, in a distinctly urban space.

In the afternoon session, Civic Performances, James Rojas spoke about the many interactive urban planning workshops he has run since 2007. Rojas felt there was a disconnect between the way urban planners thought about re-casting the city (“too bureaucratic”) and the way people lived and navigated the city, so he came up with these workshops to get people to think about what it means to “make place.” For these workshops, Rojas’s preferred medium is toys—and plenty of toys!—to help participants design their own idealized public spaces. Because these sessions are generally considered fun, participants across demographic lines break down barriers and talk with one another. Rojas’s ultimate goal with these workshops is to get people involved at governmental levels to inject some humanity into the bureaucracy.



Swati Chattopadhyay



Joseph Sciorra



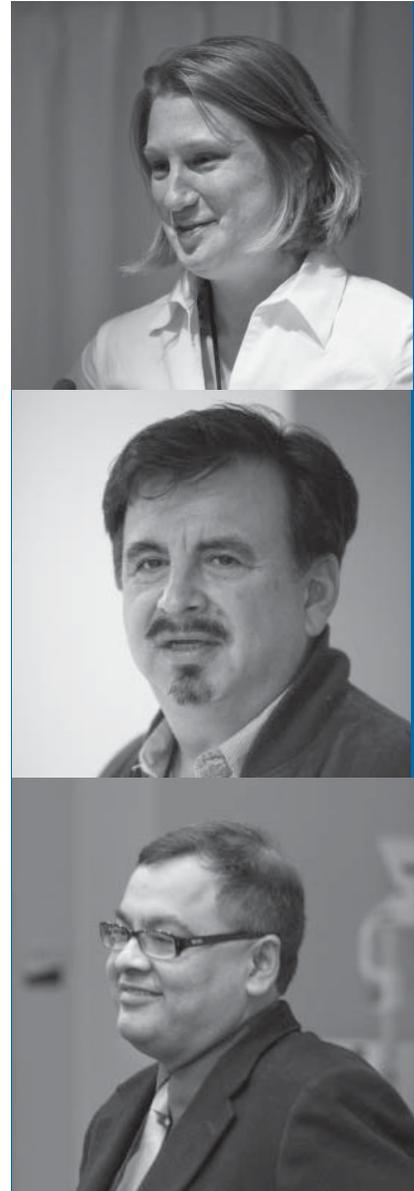
Jennifer Cousineau

## FEATURE

The final speaker, Karen Till, presented “Witnessing and Performing Place: Memory Traces of Displacement in Wounded Cities.” Her main interest is with artists who work collaboratively with communities—especially those communities marked by violence, injustice, economic blight, and displacement—to represent and respect their “memory traces.” She focused particularly on the Colombian-based artistic collaborative, Mapa Teatro, whose *Proyecto Cúndua* is a testimonial to the vanishing of the historic Santa Inés-El Cartucho barrio of downtown Bogotá. Long a place that housed modest shopkeepers, most were displaced by violent criminals selling drugs and guns, then the entire area was razed to create the green—but largely unused!—spaces of the Third Millennium Park. Mapa Teatro worked with former residents to revisit the space and to create maps, memory books, and several performance pieces. For Till, these sorts of artistic practices create a threshold through which “the living can make contact with those who have gone before. Through embodied creative processes, residents and visitors . . . become witnesses to, rather than spectators of, practices of memory and placemaking.”

At the conclusions of the morning and afternoon panels, speakers and audience alike were treated to surprise performances by Dance professor Simone Ferro’s students. In a darkened Curtin 175, dancers literally embodied space by slowly maneuvering themselves down the aisles, projecting expressionistic shadows on walls with bright, head-strapped lights. Working from the writings of many of the speakers, Ferro and dancers effectively shocked attendees’ consciousness from the conceptual into the physical. The use of choreographed “big movements” applied in “constrained spaces” led to many discussions during the concluding plenary on various spatial “bubbles,” both personal and public, and on “the inside” vs. “the outside.” The dancers helped all of the symposium attendees to re-embodiment the place of the assembly hall in new and interesting ways.

*Embodied placemaking describes “the ways the human body engages with the material world.” — Arijit Sen*



Karen Till, James Rojas, and Arijit Sen

# EVENTS

## Richard Grusin: “The Future of 21st Century Studies”

September 21, Curtin 175

New C21 director Richard Grusin formally introduced himself to the UWM community with his inaugural talk on “The Future of 21st Century Studies.” Greeting audience members upon their arrival was a *sotto voce* David Byrne from “In the Future,” which dramatized the contradictory ways in which people anticipate the future: “In the future TV will be so good that the printed word will function as an art form only. . . . / In the future no one will be able to afford TV.”

To open, Grusin wittily noted the paucity of “Centers for 21st Century Studies” on Internet searches, suggesting that *21st century studies* was certainly a wide-open, growth field. But with that entertaining excursion aside, Grusin presented some of his own preliminary definitions of the burgeoning academic field known as 21st century studies:

***21st century studies can be defined as the interdisciplinary studies of the humanities as they are currently being practiced in the 21st century.*** Here, Grusin expressed less interest in establishing an overarching coherency or unity and more in being engaged actively with a multitude of contemporary thoughts and criticisms.

***21st century studies can be defined as the study of the 21st century.*** In addition to studying issues of pressing concern to us in the present, the study of the 21st century now also means studying the 20th century as its “incarnation as the century prior to ours, as well as its role in the final century of the second mil-

lennium. In this sense, the twentieth century is the new nineteenth century.”

***21st century studies can be defined as a synthesis of the first two definitions.*** For Grusin, by “studying what is distinctive about the issues of the present, we are also able to rethink or reconceptualize our study of the past, which in turn allows us to understand our present situation in a different light.”

For the second part of his talk, Grusin addressed the concept of the future in 21st century studies. As a way to enter this topic, he summarized key points from two of his books, *Remediation* (1999, with Jay David Bolter) and *Premediation* (2010). In *Remediation*, Grusin and Bolter argued against the bias of the “new” in “new media”: while many assumed an avant-garde stance toward new media as a set of technologies and practices in the 1990s that disrupted a history of aesthetic and cultural principles, the new media actually achieved their cultural significance by paying homage to, rivaling, and refashioning—“remediating”—earlier media. The past is remediated in the present.

After 9/11, however, Grusin has been observing the emergence of what he terms premediation, something akin to “medial pre-emption,” or a remediation of the future in the present. “The future already exists as a feature on the media landscape of the present.” In the run up to the Iraq War, for example, *premediation* took the form of the proliferation of particular scenarios or possibilities, giving the sense that war



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was inevitable. To generate these possibilities, or Deleuzian virtualities, required their remediation “out of which future actions, decisions, or events might (or might not) emerge.” To see premediation as the remediation of virtualities is to recognize that “there are always multiple competing and incomplete futures.” For Grusin, what’s key is that these virtualities are real. “To think of the future as virtual, and therefore as real, is to insist on the efficacy, or force, of the multiplicity of premediations in and of themselves—no matter how the future might actually turn out.”

With his own research as background, Grusin then argued that the concept of the future that must be embraced in 21st century studies is actually a form of premediation. “21st century studies needs to emphasize not where the humanities are, or where they have been, but where the humanities are going. . . . [It] must not march backwards into the future . . . but must engage the future in the present. Hence the time for 21st century studies is not at the end of the century but at its beginning. The future of 21st century studies is now.”

For the final part of his lecture, Grusin made clear that his priority as new director was to take seriously the concept of 21st century studies—and, consequently, what it means to be a Center for 21st Century Studies. Recognizing that the Center has already begun this task *implicitly*, he is eager to make this project an *explicit* one. Grusin sees this project in terms of two, broad goals: 1) to continue bringing the Center into the 21st century, and 2) to continue bringing the 21st century into the Center.

Grusin’s first goal demands attention to the institutional formation of an interdisciplinary humanities center in the 21st century. Current configurations put an emphasis on *space*—a place away from the quotidian where scholars can exchange ideas—but also on *time*, in the sense that faculty are given time away from teaching and service to do their own research. Given that we are in an age of “always-on” media, however, Grusin would also look at other forms of participation “in which co-presence in a physical space was not essential.”

In detailing his second goal, Grusin focused on the intellectual aims of the Center. In its earlier manifestation as Center for 20th Century Studies, the Center rightly focused much of its intellectual energy on “the multiple and complex questions of modernity.” But now that we are in the 21st century, a structural re-orientation is certainly in order. To conclude, Grusin insisted that the Center cannot be merely a humanities center, but a center for the entire university. This does not mean that it abandons its original mission, but that it actually fulfills it as one of the “four peaks of excellence” that helped establish UWM as a doctoral campus. With an appreciative audience urging Grusin to provide more details during the question-and-answer session, it was clear that the Center for 21st Century Studies has a strong future of healthy dialogue ahead of it.



### THANK YOU!

We would like to express our sincere gratitude to the following people who have made financial donations to the Center: David Allen, Becker Family Foundation, John Blum, Erica Bornstein, Bruce Fetter, Carlos Galvao-Sobrinho, Richard Grusin, Jeffrey Hayes, Lisa Krahn, Kate Kramer, Maria del Pilar Melgarejo, Jason Puskar, Sanford Schram, Carol Tennesen, Deborah Wilk, Robert Wolensky, Eleanor and William Wainwright, and Merry Wiesner-Hanks

Your contributions enable us to extend Center hospitality and programming to our local communities and to visiting scholars from across the globe.

*“The future already exists as a feature on the media landscape of the present.” — Richard Grusin*



### Jussi Parikka: “Media Archaeology as Zombie Media Research”

October 21, Curtin 368

A standing-room-only crowd greeted Jussi Parikka (Anglia Ruskin University, UK), curious to hear his appropriately titled, pre-Halloween talk, “Media Archaeology as Zombie Media Research.”

A self-described “media archaeologist,” Parikka acknowledged that the field is rather loosely defined and should be viewed more as “an emerging attitude” and a congeries of tactics that are most visibly identified with the “uncovering and re-circulating of forgotten, repressed, or neglected media approaches and technologies.”

Media archaeology also has an affinity with the DIY (Do It Yourself) arts, circuit bending, and hardware hacking, and aligns itself with “re-culture” in that it supports re-cycling, re-using, re-mixing, and re-mediating. Parikka’s presentation, in fact, came from a collaborative project with the artist Garnet Hertz intended “to excavate bodies of memory held not only by the human mind but also the memory of things, of objects, of chemicals, and circuits that are returned to nature, so to speak, after their cycle.”

Parikka reminded us of our era of hyper-obsolescence by reporting that the Environmental Protection Agency estimates that 250 million of all our discarded consumer electronics each year are still functioning, and hence can be considered to be “media zombies.” “Ever since the start of the digital information revolution . . . we have been promised a discursive disembodiment” which now is “embedded in a large pile of network wires, lines, routers, switches, and other very material things that will be trashed.”

Planned obsolescence, however, is “not just an ideology, but also a discourse that more accurately takes place on a micro-political level of design.” Technological products are now designed as black boxes, with no user-serviceable parts inside. Things are not supposed to be fixed, but replaced.

Despite this history of planned obsolescence, there has also been a tradition that fights against it: in the art world that resistance can be seen starting with the early 20th century ready-mades, collages, and montages. “Since a significant portion of ready made trash in American and Western society is [now] electronic waste, artists have shifted to working with obsolete electronics. So this ‘standing reserve’ (*Bestung*, in the Heideggerian sense) of available raw materials used by culture has shifted from the traditional raw materials . . . to manufactured consumer waste.”

To conclude, Parikka projected “The Maker’s Bill of Rights” from the DIY website, makezine.com, which includes, among others, the declarations, “Components, not entire subassemblies, shall be replaceable,” “Screws better than glues,” and “If it snaps shut, it shall snap open.” In light of his stimulating talk, it is difficult not to see this as part of a constitution for zombie media.

#### Media archaeology . . .

- is against “dead media”
- is opposed to planned obsolescence
- is opposed to the “punctualization”—the “black-boxing”—of media and technology
- (as an artistic practice) follows in the traditions of appropriation, collage, and remixing of materials and archives
- is based upon the acknowledgement that re-use is an important dynamic of contemporary culture

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### Arun Saldanha: "A Tear in the Fabric of Time: the Immediate Impact of Jan Huygen van Linschoten's *Itinerario* (1596)"

November 5, Curtin 175

Arun Saldanha (Geography, Minnesota) presented a lively talk, "A Tear in the Fabric of Time: the Immediate Impact of Jan Huygen van Linschoten's *Itinerario* (1596)," to a crowded lecture hall, including many geographers and students who arrived early for UWM's 17th Annual Mini-Conference on Critical Geography.

As background to his project, Saldanha first presented some of the philosophies of space and time that help him understand "what an event actually is, and how it can happen." To study the process of event-making, he called upon Henri Bergson, via Gilles Deleuze. Although Bergson might argue that the "entire past of the entire universe is implicated in one's present," Deleuze would refine that by arguing that "gradations" of the past are being implicated in the present, so that "different pasts are being implicated in the present to different degrees." For Saldanha, it's important to acknowledge that there are multiple temporalities. Depending on where one looks in the universe, there will be different rates of time, not just one universal time.

For geographers, anthropologists, and other social scientists, meditations on time and space lead to the question, "Is there then a universal time for human society, for the rates at which cultures develop?" Western culture has, until recently, never critiqued its own conception of time, that of a linear, imperial timeline in which all the events of human history appear in consecutive order. Such a concept does not consider that there are multiple histories, "various temporalities and cultures clashing together and not one being able to subordinate another."

One such history, Jan Huygen van Linschoten's *Itinerario* (1596), published at the outset of Dutch imperialism, is a vast compendium of cartographic, cultural, and economic information on the Indian Ocean rim, especially the spice markets. At the time of its publication, the maritime routes of the spice trade were controlled by Portugal, but the book revealed much information that heretofore had been guarded carefully by the Portuguese. The book was so important that its opening section on navigational concerns was published a year early so it could be used by the Dutch First Voyage to the Indies.

As a geographer, Saldanha is interested in how a particular event can "really change the coordinates, change the ways in which things are organized." In the case of the *Itinerario*, however, the actor instigating this event is not a human, but a book. Saldanha works from Foucault's notion of the *episteme*, a body of ideas or "discursive field" that at any particular time determines what constitutes knowledge. The *episteme* at the time of the *Itinerario* was shaped by the field of Dutch geographical knowledge at the end of the 16th century—which was lacking the



knowledge of the Portuguese regarding the Indian Ocean. The event, then, of the *Itinerario* effectively ripped the discursive field as well as "the fabric of time."

And like the *Itinerario*, Saldanha's presentation also enacted "a tear in the fabric of time" by bringing to bear the 20th century theoretical concepts of Bergson, Foucault, and Deleuze to van Linschoten's fascinating 16th-century text.

*Depending on where one looks in the universe, there will be different rates of time, not just one universal time.*

— Arun Saldanha

**Paula Massood**  
**“Living in the City: Harlem’s**  
**Representational Turn towards**  
**‘Marketable Shock’”**

November 11, Golda Meir Library



C21 was pleased to host Paula Massood (Film, Brooklyn College) for her richly illustrated presentation, “Living in the City: Harlem’s Representational Turn towards ‘Marketable Shock.’” Her talk, co-sponsored by Cultures & Communities Program as well as Center for International Education, marked the 2nd Annual New American Studies Lecture.

For Massood, written and visual texts produced about Harlem between the 1943 and 1964 riots show similar aesthetic and thematic concerns: a continuing examination of the effects of urban life, a conscious interest in African-American representation and self-representation, and a struggle

over “the presumed verisimilitude” of still photographs vs. movies. It is also during this time that Harlem’s social and economic problems began to be embodied by these texts in the persons of young, black men.

Massood provided background on the photo-text, a genre that became popular around the mid-1930s. Initially aided by New Deal programs that sent photographers and writers around the country to document American life, the photo-text found popular appeal in magazines such as *Life* (1936) and *Look* (1937), as well as the books *You Have Seen Their Faces* (1937) and *Let Us Now Praise Famous Men* (1941).

African-American writers were also drawn to the reality of the photo-text, while being highly critical of the Hollywood fiction film. For Massood, this tension between reality and fiction provides a clue to understanding films devoted to African-American urban spaces. One of the earlier filmmakers she discussed was Helen Levitt, acclaimed as a photographer when her images of East Harlem children were shown at the Museum of Modern Art. Her first film, *In the Street* (1948), can be seen as a moving image sequel to her photographs. Although the film was based on real children at play, it moved beyond basic reportage by having an experimental quality to it, as well as being accompanied by a lyrical James Agee text.

Levitt’s *The Quiet One* (1948), although presented as a documentary, uses actors to tell the story of a disturbed boy whose impoverished life

in Harlem leads him into trouble and, eventually, a residential school for delinquent boys. The boy’s experiences question the relationship between image and voice since although presented as his experiences they are narrated by another: the school’s white male psychiatrist as the voice of authority.

Popular explanations of urban deviancy and black male aberrancy, Massood argued, continued into the 1960s. Shirley Clarke’s *The Cool World* (1964), for example, tells the familiar story of a Harlem teen who succumbs to a life of crime for the lack of better options. Despite its familiar narrative, the film also combines documentary and avant-garde filmmaking techniques.

Between the Harlem riots of 1943 and 1964, the nation experienced a multitude of political, social, and aesthetic changes. *The Cool World*, in fact, references one such political change in which a Black Muslim delineates “the problem of the white man.” Yet some continuities between the eras remain, especially in the ways in which African-American urban experience became increasingly connected visually to the themes of poverty and criminality. “The problems of African-Americans at this time may have been the white man, but for the nation as a whole the problem of the city was most often embodied by black male youth engaged in criminal activity.” Massood’s lecture effectively traced both the changes and the continuities in the representation of black men in Harlem during these mid-century decades.

## EVENTS

### Arthur Kleinman, M.D. “Deep China: Remaking the Moral Person in China Today”

December 10, Curtin 175

What is the status of the moral person in 21st century China? Arthur Kleinman, M.D. (Anthropology, Harvard University; Social Medicine and Psychiatry, Harvard Medical School) addressed this question for a near-capacity audience in a lecture based partly on his forthcoming book of the same name, which was co-written with six of his former students.

As a renowned anthropologist and psychiatrist conducting research in Taiwan and China since 1968, Dr. Kleinman has been struck by the recent meteoric rise of the middle class and the development of a deep chasm between rich and poor. For Kleinman, Chinese economic reforms have also changed Chinese moral experience: if the tenet of the “era of radical Maoism” was that individuals owed their lives to the State/Party, the new “era of economic reforms” is built on the notion that the State/Party owes individuals a good life. Some of these changes, however, have been troubling. Materialist and cynical sentiments are on the rise. A near caste-like distinction between rural and urban peoples has developed. “Vertical, ancestral ties have been replaced by horizontal, conjugal ties.” Kleinman noted that China’s one-child policy effectively “delinked sexual desire from reproduction at the juncture of the individual body and the population.” Although this policy had the intended effect of lowering the birthrate, it had the “unintended consequence of encouraging expression and pursuit of sexual desire.”

At the same time, healthier social mores have come to the fore: advancements in the status of women, improved public ethics, increasing global connections, and greater altruism. Of particular interest to Kleinman was that the city of Shenzhen ran counter to the dictates of the Communist Party of China and instituted a blood supply supported by voluntary donations vs. the prevailing use of coercion and payment to professional blood donors (which led to a tragic HIV/AIDS epidemic). Additionally, the televised scenes of ordinary Chinese simply enjoying themselves during the Beijing Olympics produced a situation “largely without precedent in modern Chinese history,” replacing the ancient folk wisdom of having to endure hard times eternally.

In deciding to assemble this book with his former students, Kleinman was struck by the lack of depth in most of the current literature. Analyses of China by scholars and observers in the West have focused mostly on surface elements: government policies, social institutions, and market activities. Kleinman and his co-authors believe, however, that psychiatry and anthropology “produce a different picture of Chinese society,” so they prefer to examine the “perceptual, emotional, and moral landscape.”



Earlier in the day, Dr. Kleinman was the honored guest at an open forum on caregiving, with Kalman Applbaum (Anthropology, UWM) and Claire Wendland, M.D. (Anthropology, UW-Madison) responding to two recent essays Kleinman had published in *The Lancet*. Both essays were precipitated by a tragic turn of events when his wife and collaborator, Joan Kleinman, was diagnosed with a rare form of Alzheimer’s, shifting his customary role of doctor and researcher to caregiver. Discussions among Kleinman, Applbaum, and Wendland highlighted the importance of incorporating caregiving into the medical setting and fighting against the overarching bureaucratic nature of the medical system. After both the open forum and his lecture, Dr. Kleinman proved himself to be very generous with his time, answering at length specific questions from both students and faculty.

**Former Fellows**

**David Allen** (Journalism, 2009-10) presented some of his research done at the Center as the paper, "Zoning Dissent: Public Space and the Regulation of Public Life," at November's Critical Geography Mini-Conference, UW-Milwaukee.

**Thomas Haigh** (SOIS, 2008-09) published "John R. Rice: Mathematical Software Pioneer," *IEEE Annals of the History of Computing*, 32, no. 4: 72-81.

Congratulations are in order for **Michael Liston** (Philosophy, 1998-99) who was named Associate Dean for the Arts and Humanities in the College of Letters and Science starting with the 2011-12 academic year!

**Michael Oldani** (Anthropology, UW-Whitewater, 2008-09) served as guest co-editor, with **Kalman Applbaum** (Anthropology, 2001-02), of *Anthropology and Medicine*, 17, no. 2, a special issue entitled, "Towards an Era of Bureaucratically Controlled Medical Compliance?" Both co-wrote

the Introduction, while Oldani also published the article "Assessing the 'Relative Value' of Diabetic Patients Treated through an Incentivized, Corporate Compliance Model," 215-228. The issue also featured an article by **Paul Brodwin** (Anthropology, 1992-93, 1996-97) entitled, "The Assemblage of Compliance in Psychiatric Case Management," 129-143.

Congratulations to former fellows **Barret Kalter** (English, 2007-08), **Barbara Ley** (Journalism, 2006-07), **Caroline Seymour-Jorn** (Comparative Literature, 2007-08), and Center faculty advisor **Tanya Tiffany** (Art History, 2006-07) on being promoted to associate professors with tenure!

Four of the five fellows in the new Global Studies Fellows program at UWM's Center for International Education (CIE) are former C21 fellows (project titles follow): **Ellen Amster** (History, 2005-06), "Telling the Truth about Colonialism in the Body: Malnutrition and Its Effects on Birth, Reproduction, and Infant Health in Morocco"; **Aneesh Aneesh** (Sociology, 2008-09), "Life and Property: The Ethics of Plant Ownership"; **Kristin Pitt** (Comp Lit, 2006-07), "The Vulnerable Body: Globalization, Migration, and Exposure in Contemporary American Narrative"; and **Manu Sobti** (Architecture, 2009-10), "The Last Apples of Kazakhstan: Modernity, Geo-Politics, and Globalization in Central Asia." The fifth CIE fellow, Kennan Ferguson (Political Science) presented at our DEBT con-

ference, Spring 2010; his project for CIE is on "Political Cookbooks."

The aforementioned are part of a loosely knit and campus-wide congregation of faculty and staff whose research and teaching incorporate examinations of food and culture. Of these, several have strong ties with C21: Timothy Ehlinger (Biology), on the C21 faculty advisory board, researches the transformation of small-scale organic culture by Romanian villagers into a viable, market activity; **Barrett Kalter** (English, 2007-08) teaches a seminar in literary history, "Eating English Literature," which investigates literary representations of food in terms of consumer culture, the body, and theories of taste; **Tasha Oren** (English, 2001-02), also on our faculty advisory board, is working on a study of food-centered formal television around the globe, focusing on program and economic structures that make up the algorithmic "rules" of television cooking competitions—and how such format shows engage with cultural shifts in taste, cooking, sustainability concerns, and food criticism; and **Gabrielle Verdier** (French, 1994-95) teaches several courses that focus on French food and culture and recently delivered the paper, "Whet the Appetite for French Culture through *Cuisine ou le Grand Siècle en plat de résistance*" at the Society for Interdisciplinary French Seventeenth-Century Studies' annual conference at the University of North Carolina at Charlotte in October, 2010.



l to r: Michael Oldani, Kalman Applbaum, and Paul Brodwin at Arthur Kleinman lecture (December 10, 2010)

**Current Fellows**

Provost Fellow **Matthew Burtner's** large-scale multimedia theatre-work, *Ukiuq Tulugaq (Winter Raven)*, was performed at UW-Whitewater in December. In October, music from Burtner's new multimedia opera, *Auksalq* was featured at the Ear to the Earth Festival in New York City. The performance featured a cast of 25 musicians, with soloist Joan La Barbara singing the lead role. The aria from his second multimedia opera, *Kuik*, was



performed at Brooklyn College, featuring soprano Haleh Abghari. "Oceans/Elements," his new solo lecture recital, was presented as part of the UWM Unruly Music Festival at the Marcus Center for the Performing Arts in Milwaukee, and at the University of Missouri-Kansas City Artist Series. The Unruly Music Festival is directed by former C21 Fellow, **Christopher Burns** (Music, 2008-09). Burns and Burtner performed together at the La Crosse New Music Festival, at the Gates of

Heaven in Madison, and shared a concert at the KCEAMA Festival in Kansas City, Missouri. Other highlights of Burtner's fall semester included performances of his music by the Praxis String Quartet, the Musica Nova Ensemble, the New York IEMF Festival, the Dutch Duo X Ensemble, Ensemble 64.8, and NOISE Ensemble.

In October, **John W. Coletta** (UW-Stevens Point) delivered the Presidential Address, "Semiotics in the Age of Symbology: Reading Dan Brown through Eco and Peirce," at the 35th Annual Meeting of the Semiotic Society of America in Louisville, Kentucky. His blog, [www.askarealsymbologist.com](http://www.askarealsymbologist.com), is up and running for anyone with urgent questions about signs and symbols, i.e., semiotics.

**Mick Day** (Geography) had the following articles published: "Human Interaction with Caribbean Karst Landscapes: Past, Present and Future," *Acta Carsologica* 39, no. 1: 137-146; "Challenges to Sustainability of the Caribbean Karst," *Geologia Croatica* 63, no. 2: 149-154; "A Speleological Origin for the Leland Natural Bridge, Wisconsin?," *The Wisconsin Geographer* 23: 50-66; with W. Huang, "Reflections on Fengcong and Fenglin," *Cave and Karst Science* 36, no. 2: 49-51; with A.W. Waltham, "The Pinnacle Karrenfields of Mulu," in *Karst Rock Features: Karren Sculpturing*, ed. A. Gines, M. Knez, T. Slabe, and W. Dreybrodt (Ljubljana, Slovenia: ZRC Publishing, 423-432); and with S. Mauel, "Real-Time Delimitation of Southwestern Wisconsin's Karst Boundaries Using Soils Data, GIS and GPS," *The Wisconsin Geographer* 23: 67-86. Additionally, he made the following presentations: "Five Blues Lake National Park, Belize: A Cautionary Management Tale," at November's Geological Society of America Annual Meeting in Denver, Colorado; and "Politics of Scale in the Designation of Karst Protected Areas" at November's Critical Geography Mini-Conference, UW-Milwaukee.

**Current Staff**

C21 director **Richard Grusin** delivered a keynote presentation, "Premediation and the Politics of Everyday Affects," at the Network Politics: Objects, Subjects, and New Political Affects symposium held at Toronto's Ryerson University, October 22-23. The symposium was co-sponsored by Ryerson's Infoscape Centre for the Study of Social Media and Anglia Ruskin University's New Configurations of Network Politics project, which is funded by the UK's Arts & Humanities Research Council.

## Center for 21st Century Studies PROVOST POST-DOCTORAL FELLOWSHIPS, 2011-12

Applications due: March 31, 2011;  
Awards announced: April 18, 2011

### International Fellowship

\$40,000 stipend for the academic year 2011-12 with up to \$10,000 additional research and travel stipend available.

### Interdisciplinary Humanities Fellowship

\$40,000 stipend for the academic year 2011-12 with up to \$5,000 additional travel stipend available (international applications welcome).

### Residency

August 22, 2011 - May 20, 2012

To apply, please visit [C21.uwm.edu](http://C21.uwm.edu) or email [C21@uwm.edu](mailto:C21@uwm.edu).

## Spring 2011 Calendar of Events

**FRI FEB 4**

**Minding the Gaps: Wikileaks and Internet Security in the 21st Century**, a symposium including **Laura DeNardis** (Yale) and UWM faculty **Sandra Braman** (Communication) and **Richard Grusin** (C21; English)  
*co-sponsored by Center for Information Policy Research*  
2:00 pm CRT 175



**FRI FEB 18**

**[Ø] [zerospace]**, a conference on distance and interaction in music organized by **Matthew Burtner**, C21 Provost Fellow (Associate Professor, Composition and Computer Music; Associate Director, Virginia Center for Computer Music, UVA)

*co-sponsored by Unruly Music (PSOA)*

**NOMADS participatory colloquium & performance @ 3:30 pm CRT 175**

*Bring a laptop to join in this NOMADS happening!!!*

with **Interactive Media Research Group/IMRG** (UVA), **Chris Chafe** (Stanford), and **Scott Deal** (IUPUI); panel discussion moderated by **Christopher Burns** (UWM)

**Concert @ 7:00 pm Peck Music Recital Hall**

Telematic interactive performances between **UWM** and **UVA**, **IUPUI/Indianapolis**, **CCRMA/Stanford**, and **UMKC/Kansas City**, featuring music and performances by **Burtner**, **Chafe**, **Deal**, **Michael Drews** (IUPUI), **Aurie Hsu** (UVA), **IMRG**, **IUPUI Telematic Collective**, **Steven Kemper** (UVA), **John Mayhood** (UVA), **MICE** (UVA), **MiLO** (UWM), **Chryssie Nanou** (Stanford), and **David Topper** (UVA)

**FRI FEB 25 - SAT FEB 26**

**KEYNOTES**

6th Annual Midwest Interdisciplinary Graduate Conference: Ambivalence  
**Heather Love** (English, University of Pennsylvania), "Sticking Together" and  
**Catherine Malabou** (Philosophy, Université Paris-X Nanterre),  
"Plasticity in between Paranoia and Schizophrenia"  
*co-sponsored by UWM College of Letters & Science*  
For program details, please visit <http://themigc.com/>

**FRI MAR 4**

**Jacalyn Harden** (Anthropology, Wayne State University)  
"Twenty-First Century Wish Dreams: Seattle, Detroit, and the Recalcitrant Anthropologist," a lecture  
*co-sponsored by Department of Anthropology*  
3:30 pm CRT 175

*continued on next page*

# SPRING 2011

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**C21 events are free & open to the public.**

## FRI APR 1

**Lauren Berlant** (English, University of Chicago)

"The Desire for the Political," a lecture

3:30 pm CRT 175

## FRI APR 22

**Anna Andrzejewski** (Art History, UW-Madison; buildings-landscapes-cultures initiative, UW-Madison)

"Midwestern Modernism: 'Wrightification' and Domestic Architecture in Madison, Wisconsin, 1930-1970," a lecture

*co-sponsored by buildings-landscapes-culture and SARUP*

4:30 pm AUP 170

## FRI APR 29

**Embodied Placemaking in Urban Public Spaces (part two)**, a symposium

organized by **Kate Kramer** (C21) and **Merry Wiesner-Hanks** (History)

speakers include **Rachel Breunlin** (U of New Orleans), **Elizabeth Currid** (USC),

**Emanuela Guano** (Georgia State U), **Jennifer Geigel Mikulay** (Alverno), **Carl**

**Nightingale** (SUNY-Buffalo), and **Janet Zweig** (Brooklyn NY)

*co-sponsored by UWM buildings-landscapes-cultures, Cultures & Communities and Urban Studies Programs, and Departments of Anthropology and Geography*

9 am – 5 pm, Curtin 175

For program details, please visit [www.C21.uwm.edu](http://www.C21.uwm.edu)

## Watershed: Art, Activism, and Community Engagement

Current fellow **Colleen Ludwig** and former fellows **Lane Hall** (Visual Art, 97-98; 01-02) and **Lisa Moline** (03-04) are participating artists in WATERSHED.

The project uses art as a form of activism to comment on water issues in Milwaukee and the Great Lakes Basin. WATERSHED, 01.28.11 - 02.25.11, at the Union Art Gallery, UWM. For more information, email Andrea Avery, Gallery Manager, [ajavery@uwm.edu](mailto:ajavery@uwm.edu)

*Raoul Deal & Nicolas Lampert (UWM), exhibition organizers*



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