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ORIGINS

FEBRUARY 28-29, 2008

EIGHTH ANNUAL GRADUATE HUMANITIES FORUM CONFERENCE

PENN HUMANITIES FORUM | UNIVERSITY OF PENNSYLVANIA

Origins

Eighth Annual Graduate Humanities Forum Conference

Contents

February 28–29, 2008

University of Pennsylvania
3619 Locust Walk
Philadelphia, PA 19104-6213

Graduate Humanities Forum

A program of the Penn Humanities Forum, the Graduate Humanities Forum (GHF) was established in 2000 as an interdisciplinary research forum for Penn doctoral students in the humanities and social sciences. The GHF hosts faculty and students in a series of seminars, roundtables, special colloquia, and more informal gatherings. Other GHF activities include outreach within the Penn community and mentoring PHF undergraduate fellows.

Penn Humanities Forum

Established in 1999, the Penn Humanities Forum is charged with taking a fresh look at ideas that touch on the human experience. The Forum's goal is to introduce humanistic perspectives to the sciences, professions, and public, and to bring ideas, long confined to the ivory tower, into popular discourse. Addressing a different topic each year, which in 2007–2008 is Origins, the Forum offers an integrated program of research, teaching, and outreach, inviting students, scholars, the cultural community, and the general public to discover common ground.

Cover image: Kim, Hee Soo: *Glory Days #2*, 2007

Welcome and Acknowledgments

On behalf of the Graduate Humanities Forum and the University of Pennsylvania, it is my pleasure to welcome you to our eighth annual conference, entitled "Origins."

Since 2000, the Graduate Humanities Forum has served as a research forum for Penn doctoral students in the humanities and social sciences, bringing them together in an interdisciplinary environment designed to foster connections across academic boundaries. The GHF hosts faculty and students in a variety of research seminars, roundtables and special colloquia. In addition, the GHF works to foster connections between graduate students and other groups within the Penn community, as well as mentoring Humanities Forum undergraduate fellows. The centerpiece of our yearly program is this conference: an opportunity to bring Penn graduate students together with other grads from across the country.

All of it would be impossible without the help of many hands. The Andrew W. Mellon Foundation and the Penn Humanities Forum provide generous financial support for this conference and all of our other events.

I'd also like to offer my heartfelt thanks to the Forum's Executive Committee, for all of their support and encouragement: to Wendy Steiner, the PHF's Founding Director; Gary Tomlinson, who has acted as this year's Topic Director and GHF Co-Advisor; Phoebe Kropp, our GHF Faculty Advisor, and Catriona MacLeod, the faculty advisor for the Undergraduate Humanities Forum.

Many thanks also to our sixteen commentators, who have generously offered their time and expertise to us from across the Forum and the Penn community.

This year, I had the great fortune to work with Joseph Benatov, the previous Chair of the GHF, who had a guiding hand in organizing the "In the Beginning" art exhibition, which has nearly completed its month-long run. Aside from this herculean task of organization,

Joseph also provided invaluable advice to the GHF, as well as his unfailing enthusiasm throughout the year. His foray into exhibit organization was helped along by Sharka Hyland, Martha Lucy and Shayna McConville, who acted as jurors and curators of this fantastic exhibit. I hope you will join me in celebrating their success at a reception to close the exhibition and the conference tomorrow evening.

Every conference requires the help of others to make things run smoothly, and I have enjoyed the support of a particularly amazing group. The GHF executive committee worked hard to keep things on-track, ask the right questions and provide their expert advice and good humor when it was needed most. To Claire Jones, Adrian Khactu and Sarah Van Beurden, my thanks to you, for everything.

My deepest gratitude is reserved for the two people at the Forum who make the place hum. Jennifer Conway, Associate Director of the PHF, made everything run with Swiss precision. Finally, I owe Sara Varney my deepest thanks for offering her help, kindness and professionalism to the GHF, which made every step along the way both easy and enjoyable. She remains "the hardest working woman in show businesss" and her skill is on display in the program you hold in your hands.

For the past eight years, the GHF has worked to foster an academic environment in which graduate students can thrive. I hope everyone who takes part in this conference will enjoy themselves and I thank you for being part of it.

Erik Mathisen
Chair, Graduate Humanities Forum

Program

Thursday, February 28, 2008

8:15 | Registration and Breakfast

8:45 | Opening Remarks; Moose Room
Phoebe Kropp, Assistant Professor of History, University of Pennsylvania; Co-Advisor, Graduate Humanities Forum

9:00–10:30 | Session 1

Pre-Modern Genres; Seminar Room
Commentator: Kevin Brownlee, Professor of Romance Languages, University of Pennsylvania

Megan Cook, University of Pennsylvania
> *Making the Sinner Signify: Origin and Revision in the* Legenda Aurea a*nd* South English Legendary *Lives of Mary Magdalene*

Ian Cornelius, University of Pennsylvania
> *Cultural Promotion: The Latin Origins of Middle English Alliterative Poetry*

Geoffrey Shamos, University of Pennsylvania
> *Lords of Lords: Courtly Depictions of the "Children of the Planets"*

Tangled Origins: Identities and the Myths of Nations in the United States; Moose Room
Commentator: Phoebe Kropp, Assistant Professor of History, University of Pennsylvania; Co-Advisor, Graduate Humanities Forum

Stefan Heumann, University of Pennsylvania
> *The Origins of the American Empire: British Imperial Policy at the Dawn of the American Revolution*

Matt Karp, University of Pennsylvania
> *"Upon The Arena of Nations": Foreign Policy and the Ideological Origins of the Southern Confederacy*

Hannah Kim, University of Delaware
> *Death in Philadelphia: The Murder of In-Ho Oh and the Politics of Cold War America*

10:30–10:45 | Break

10:45–12:15 | Session 2

The Excavation of Identities and the Genealogy of Nations; Moose Room
Commentator: H. Rosi Song, Associate Professor of Spanish, Bryn Mawr College; Regional Faculty Fellow, Penn Humanities Forum

Raquel Albarrán, University of Pennsylvania
> *Primordial Knots: Disentangling Text and Territory in Colonial Peru*

Geoffrey Shullenberger, Brown University
>*That Obscure Object of Desire: Machu Picchu as Myth and Commodity*

Charlotte Whittle, Brown University
>*Hymns Among Ruins: Archaeology and the Museum in Octavio Paz*

Narratives of Nation and Universe in the Cold War; Seminar Room
Commentator: Robert Vitalis, Associate Professor of Political Science, University of Pennsylvania; Faculty Fellow, Penn Humanities Forum

Eric Dean Bennett, Harvard University
>*Paul Engle: Creative Writing Cold Warrior*

Erik Christiansen, University of Maryland
>*"Where Time has No Meaning": Turning History into Myth on Du Pont's* Cavalcade of America

Nasser Zakariya, Harvard University
>*Contemporary Universal History and the NASA Origins Project*

12:15–1:00 | Lunch

1:00–2:30 | Session 3

Gender and the Origins of "Herstory" in the Postwar United States; Moose Room
Commentator: Kathy Peiss, Roy F. and Jeannette P. Nichols Professor of American History, University of Pennsylvania

Nicole Eaton, Brown University
>*"Enough About History, Let's Hear about Herstory": The Search for a Usable Past and the Creation of a Feminist Identity during the Women's Liberation Movement*

Christina Larocco, University of Maryland
>*Confessions of the Real: Gender and the Culture of Authenticity in the Postwar United States*

Political Negotiations and Local Color: Nationalisms in Europe; Seminar Room
Commentator: Camille Robcis, Assistant Professor of History, Cornell University; Mellon Post-Doctoral Fellow, Penn Humanities Forum

Ian MacMillen, University of Pennsylvania
>*Local Color and the Search for the Origin of the Nation*

Vasilis (Bill) Molos, New York University
>*From "Nation-as-Concept" to "Nation-as-Discourse": A New Approach for the Study of Greek Nationalism*

Heather Romano, University of Pennsylvania
>*The Political and Cultural Mitigation of Revolutionary France*

2:30–2:45 | Break

2:45–4:15 | Session 4

Concepts of European Identity in History; Moose Room
Commentator: Kevin Platt, Associate Professor and Chair, Slavic Studies Department, University of Pennsylvania

Lisa Nersesova, University of North Texas
>*Origins of Norodnost: Definitions of Russianness and East-West Hybridity in the Work of Mikhail Vrubel*

Maria Cristina Pangilinan, University of Pennsylvania
>*John Gower's History of England (Or the other Geoffrey in John Gower's Life)*

Erwin Rosinberg, Princeton University
>*"Before time was": The Origins of Ahistorical Consciousness in Virginia Woolf's* Between the Acts

Man, Nature and Symbolism; Seminar Room
Commentator: Gary Tomlinson, Annenberg Professor of the Humanities, University of Pennsylvania; Acting Director, Penn Humanities Forum; Co-Advisor, Graduate Humanities Forum

Luke Fleming, University of Pennsylvania
>*Delocutives, Devocatives, and the Origins of Human Symbolism*

Rachel Marie Mundy, New York University
>*Birdsong and the Origins of Man*

Yasmine Shamma, Georgetown University
>*Drenched: Wet Poetries of the Caribbean Diaspora*

5:00–6:30 | Keynote Address; Rainey Auditorium, Penn Museum
Siva Vaidhyanathan, Professor of Media Studies, University of Virginia
>*Googlization of Everything: One Company's Disruption of Culture, Commerce, and Community*

Program

Friday, February 29, 2008

8:30 | Registration and Breakfast

9:00–10:30 | Session 5

Origins of the Ancients; Moose Room
Commentator: Ralph Rosen, Rose Family Endowed Term Professor of Classical Studies, University of Pennsylvania; Faculty Fellow, Penn Humanities Forum

Sophia Bender, Columbia University
A Poetic History: The Greek Literary Past and Present in Callimachus' Acontius and Cydippe Episode

Courtney E. Rydel, University of Pennsylvania
Medieval Romance as Rewriting the Origins of Rome

Leif Weatherby, University of Pennsylvania
Nietzsche's Origin: Formulating the Question of Literature and Philosophy

Subaltern Communication & Representation; Seminar Room
Commentator: Lisa Mitchell, Assistant Professor and Graduate Chair, South Asia Studies Department, University of Pennsylvania; Faculty Fellow, Penn Humanities Forum

Alex Fattal, Harvard University
War in the Age of Digital Dissemination: A Colombian Weird Media Event in Context

Liz Shesko, Duke University
Children of the Inca and of the Patria: Representations of Indigeneity at Bolivia's 1945 Indigenous Congress

Kyle Wanberg, University of California at Irvine
Orature and Orality in Pima Ant Songs

10:30–10:45 | Break

10:45–12:45 | Session 6

Mutable Origins in a World of Artifacts; Seminar Room
Commentator: Gregory Urban, Professor of Anthropology, University of Pennsylvania

Elizabeth Emrich, Cornell University
From Painting to Performance: Mutability of Origin and Context in Artwork of the Ramayana

Deirdre Kelly, University of Pennsylvania
"Orné du Fac simile": The Origins of Music Facsimile

Kyung-Nan Koh, University of Pennsylvania
Brands and Branding: Transferable Ownership and the Formation of Modern Mediated Communities

Kedron Thomas, Harvard University
Piracy, Originality and Indigeneity: Maya Entrepreneurs in Guatemala's Apparel Industry

Authentic Voices, Irish Spaces; Moose Room
Commentator: Josephine Park, Assistant Professor of English, University of Pennsylvania

Andrew Belton, University of North Carolina at Chapel Hill
Savage Speech—The Transatlantic Roots of a Developing Global Discourse: Irish Dramatists, Negro Poets & the Origins of a "New Globalism" in Literature

Katherine Harrison, Yale University
Originality and Sonic Modernity: From Joyce's Cybernetic to Ellison's Bebop Aesthetic

Sarah Marsh, University of North Carolina at Chapel Hill
The Tuberculosis Epidemic in Ireland and James Joyce's "The Dead"

Christin M. Mulligan, University of North Carolina at Chapel Hill
Nuala Ni Dhomhnaill and Revising "Prince Charming"

12:45–1:45 | Lunch

1:45–3:00 | Session 7

Between The Oriental and The Modern; Moose Room
Commentator: Ellen Welch, Ph.D. Candidate, Comparative Literature, University of Pennsylvania

Emily Gustafson, Harvard University
The Political-Ideological Origins of Public Space in French Morocco

Tara Mendola, New York University
Before Orientalism: The Feminine "Orient" in French Medieval and Early Modern Literature

Beata Potocki, New York University
Genealogical Interruptions: Literary Modernity and the Problem of Origin in Kateb Yacine and Rachid Boudjedra

Digital Origins; Seminar Room
Commentator: Peter Decherney, Assistant Professor of English and Cinema Studies, University of Pennsylvania

Michael Brownstein, Penn State University
Bourdieu Online: The Origins of Distinction in Online Emergent Communities

Beth Fukumoto, Georgetown University
The Infinite Frontier: Imperialism, Frontierism and Nostalgia in the World of Warcraft

Andrew Mamo, University of California at Berkeley
Intelligent Artifice: Constructing Rationality in Postwar America

3:00–3:15 | Break

3:15–4:30 | Session 8

Political Space & Violence in 20th Century Theory; Moose Room
Commentator: Jeffrey Green, Assistant Professor of Political Science, University of Pennsylvania

Chelsea Harry, Boston College
Thinking Towards the Possibility of Departing from Society in Ibn Bājja and Heidegger

Lisa Renk, University of Pennsylvania
Myth, Motivation and the Origins of Violence

Lucas Wood, University of Pennsylvania
The Work of Community: Heidegger, Poiesis & Political Space

The Roots and Routes of Black Culture and Black Identity; Seminar Room
Commentator: Carol Muller, Associate Professor of Music, University of Pennsylvania

Cameron Van Patterson, Harvard University
Unmasking Modernism: The Body in Contemporary African American Art

Emily Petermann, Yale University
Musical Ekphrasis: Re-Creating the Origins of Jazz in Michael Ondaatje's Coming Through Slaughter

Kwame Zulu Shabazz, Harvard University
"King Tut is Back and He's Still Black": The Contested Roots of Afrocentric Cultural Knowledge, A View from Ghana

5:00–7:00 | Art Reception; Fox Gallery, Logan Hall
In the Beginning: Exploring Origins in Contemporary Art

Keynote Address

Googlization of Everything:
One Company's Disruption of Culture, Commerce, and Community

Siva Vaidhyanathan
Professor of Media Studies, University of Virgina

Thursday, February 28, 2008, 5:00–6:30 pm
Rainey Auditorium, Penn Museum, 3260 South Street

The sudden rise and universal influence of the Internet search company Google has raised new and powerful challenges to the traditions of reading, writing, and publishing, as well as privacy and publicity. Cultural historian and media scholar Siva Vaidhyanathan plots the worrisome influence of Google's ubiquity and wealth. How has Google affected the production and dissemination of knowledge? And how has it changed the rules and practices that govern other companies, institutions and states?

Siva Vaidhyanathan is a cultural historian, media scholar and is currently an associate professor of media studies and law at the University of Virginia. From 1999 through the summer of 2007 he worked in the Department of Culture and Communication at New York University. He is a frequent contributor on media and cultural issues in various periodicals including *The Chronicle of Higher Education*, *New York Times Magazine*, *The Nation* and Salon.com. He also regularly contributes to National Public Radio and to msnbc.com and has appeared in a segment of "The Daily Show with Jon Stewart." Vaidhyanathan is a fellow of the New York Institute for the Humanities and the Institute for the Future of the Book. In November 2004 the *Chronicle of Higher Education* called Vaidhyanathan "one of academe's best-known scholars of intellectual property and its role in contemporary culture." He has testified as an expert before the U.S. Copyright Office on the Digital Millennium Copyright Act.

Vaidhyanathan is the author of *Copyrights and Copywrongs: The Rise of Intellectual Property and How it Threatens Creativity* (New York University Press, 2001) and *The Anarchist in the Library: How the Clash between Freedom and Control is Hacking the Real World and Crashing the System* (Basic Books, 2004). His most recent book is the co-edited collection entitled *Rewiring the Nation: The Place of Technology in American Studies* (Johns Hopkins University Press, 2007).

Abstracts

Raquel Albarrán, Romance Languages, University of Pennsylvania
Primordial Knots: Disentangling Text and Territory in Colonial Peru
In his *Royal Commentaries* (1609), historian and writer Inca Garcilaso de la Vega creates a complex representational space based on his position as a subject of the Spanish crown of mixed Spanish and Amerindian ancestry (*mestizo*) and on his ability to understand and interpret the *khipu*. *Khipus* are complex topographical and tactile systems of strings and knots documenting official information and history, traditionally interpreted by highly specialized record-keepers, khipucamayos. This paper explores the place of the *khipu* in the *Royal Commentaries*, where textuality and representations of the materiality of the Incan heritage often go hand in hand. It also inquires into the author's attempt to establish a primordial unity between text and territory in colonial Peru. The Inca Garcilaso envisions an early Peruvian history grounded on a politics of threads and knots; a textuality in which both material and discursive referents are intended to antecede colonial territorial orderings, thus dispelling Spanish metropolitan notions of the "foundation" of the New World.

Andrew Belton, English, University of North Carolina at Chapel Hill
Savage Speech—The Transatlantic Roots of a Developing Global Discourse: Irish Dramatists, Negro Poets & the Origins of a 'New Globalism' in Literature
"What the colored poet in the United States needs to do is something like what Synge did for the Irish…" – *The Book of American Negro Poetry*, James Weldon Johnson
What happens when the *savage*-voice speaks? What dark thoughts lay hidden beneath the *Other's* diabolic visage? In the two decades between 1907 (when John Synge's *Playboy of the Western World* was first performed in Ireland) and 1927 (when James Weldon Johnson published his prose translations of traditional Negro sermons: *God's Trombones*), artists in both the Irish and Harlem Renaissances had articulated an essential political and cultural agenda befitting their specific local, and indefinite global, audiences. Among their stated (and shared) goals was a wish to speak subjectivity, to articulate culture in an authentic language and voice, to identify and express distinct racial essences that laid claim to universal rights of self-determination. In this paper I examine what makes this transatlantic relationship so predictive (and illustrative) of recent trends in an emergent global literature and transnational discourse. Through the reevaluation of ideas of mutuality and conviviality inherent in any critical understanding of Homi Bhabha's 'Third Space,' I want to transhistorically examine (and reassign value to) a particular moment of multicultural connectivity.

Sophia Bender, Classics, Columbia University
A Poetic History: The Greek Literary Past and Present in Callimachus' Acontius and Cydippe Episode
Living in Alexandria, broken off physically from the origins of Greek literature in mainland Greece, Hellenistic poets of the 3rd Century B.C. were constantly reminded of vast gulf between the mighty past and their present as they catalogued literary history at the library of Alexandria. In order to come to terms with this anxiety about the relationship between past and present in a productive way, in the Acontius and Cydippe Episode of his magnum opus, the *Aetia*, or "causes," Callimachus makes use

of aetiology not simply to explain the present by means of the past but also to find and celebrate his own creative voice in the present and furthermore his ability to play with the past in his poetry. In this poem, Callimachus teasingly reworks an older historian's aetiological text of the founding of Acontius' clan on the island of Cos into poem about the origins of his own discovery and manipulation of that text in the library, at the same time playfully mis-reading Aristotle's ideas about history and poetry from the *Poetics*. In this paper, I suggest that Callimachus' self-conscious reshaping of a work of history into a poem about his own act of creation becomes a working model for how one can interact with a past that can appear so insurmountable and distant at times without loosing a sense of playfulness and enjoyment.

Eric Dean Bennett, English, Harvard University
Paul Engle: Creative Writing Cold Warrior
For two decades following World War Two, five graduate programs in creative writing existed at universities in the U.S. In the 1960s, almost fifty new programs were founded—astonishingly, over half of them by graduates of the University of Iowa Writers' Workshop. Histories of creative writing programs give due deference to Iowa, but tend to emphasize the internal story—a wave of growth under the GI Bill and a later one following the baby boom; the institutionalization of the New Criticism that transformed literary studies; and the new willingness, under the New Criticism, to include the artist in the academy. Memoirs and reminiscences ascribe to the movement a spontaneous and self-evident logic.
This paper places the emergence of creative writing programs in the context of the Cold War and its ideological and cultural campaigns. At the center of Iowa's early prosperity and influence was Paul Engle, the Workshop's most influential director, a mediocre poet and unrivalled fundraiser. Engle's success promoting the workshop depended heavily on the political language he used in pitches to foundations, corporations, and conservative businessmen. The vast majority of Iowa's funding came from outside sources; important donors were also sponsoring the C.I.A.'s Congress for Cultural Freedom in Western Europe. The paper makes use of evidence from unpublished letters and documents from the Paul Engle Papers at the University of Iowa, as well as more familiar texts in the history of the discipline.

Michael Brownstein, Philosophy, Penn State University
Bourdieu Online: The Origins of Distinction in Online Emergent Communities
The internet is often described as an "emergent" phenomenon, meaning that it is a complex system whose whole is somehow greater than the sum of its parts. Emergent social systems resist the reductive tendencies of social scientists to understand the origins of complex social behavior in terms of the beliefs, desires and intentions of individuals. This paper consists of two major arguments. First, I argue that online "user-generated" communities, such as Wikipedia, are strongly emergent collective phenomena. That is, online social communities are irreducible to, and not merely surprising with respect to, the individual agents who create them. This argument warrants my second claim, which is that an indispensable tool for interpreting online practices must be something akin to Pierre Bourdieu's notion of "distinction." Bourdieu argues that all forms of social space are carved up or articulated by positions of mutual exclusion, or "distinction," which constitute the content of "social capital."

The internet is often heralded as a radically democratizing force, one that flattens distinctions. I argue that this view is naive with respect to the self-perpetuating logic of social practices. I argue that the creation of distinction online is clarified by the strongly emergent nature of online communities.

Erik Christiansen, History, University of Maryland
'Where Time has No Meaning': Turning History into Myth on Du Pont's Cavalcade of America
Du Pont's *Cavalcade of America*, which ran on radio from 1935 to 1953, and on television from 1952 to 1957, constructed a usable past out of the not-so-raw material of American history. By retelling stories from the past with which its audience had some familiarity, but subtly reshaping them into self-serving fables, *Cavalcade* offered an easily digestible weekly history lesson that, over time, may have affected the historical consciousness of millions of Americans. Due to the participation of leading historians, and the widespread use of episodes for instructional purposes by schools, historical societies, and other organizations, Du Pont's series obtained a high level of credibility as an accurate source of historical information. This paper explores the objectives behind the series, the character of the history it produced, and the implications of transforming history into televised myths that serve the interests of the sponsor.

Megan Cook, English, University of Pennsylvania
Making the Sinner Signify: Origin and Revision in the Legenda Aurea *and* South English Legendary *Lives of Mary Magdalene*
The cult of Mary Magdalene, perhaps the most perennially popular female saint after the Virgin Mary, has its origins in the four canonical gospels, which locate her at the crucifixion and at the tomb on Easter morning. Mary's status as the first person to see the risen Christ led church fathers to identify her as the *apostola apostolorum*, the apostle to the apostles. Yet in hagiography Mary's discursive origin in these explicit references is downplayed in order to accommodate the medieval conflation of the Magdalene with two other Biblical women: Mary, the sister of Martha, in John 11 and the anonymous sinner who washes Christ's feet with her hair in John 12. Taking its cue from these references, hagiographical accounts of Mary's life typically begin with her noble birth and consequent fall into a life of sexual sin, followed by conversion and an evangelical peregrination that takes her from the Holy Land to Marseilles and beyond. In many cases, such as the three late-medieval versions of her life I examine here, her theologically significant presence at the tomb on Easter morning is eclipsed entirely by this expansive and extremely popular account, suggesting how, as it changes in response to shifting religious and devotional practices, a hagiographical narrative may exceed and even erase its own origins.

Ian Cornelius, English, University of Pennsylvania
Cultural Promotion: The Latin Origins of Middle English Alliterative Poetry
This paper reopens an old question in scholarship on Middle English literature: "Where did the alliterative poetry come from?" I argue that the origins of this verse are to be found not in earlier English writing, but in contemporary trends in Latin prose composition. In the second half of the fourteenth century, the Latin *ars*

dictaminis changed the way that English alliterative verse sounded to literati: the *ars dictaminis* disposed its pupils and practitioners to systematically misrecognize existing English rhythmical patterns as being akin to the Latin rhythmical prose. The effect of this misrecognition was an elevation in the symbolic value of the alliterative verse, an expansion of the form's perceived capacities, and hence its employment in prestige-productions. This expansion marks the origin of the Middle English alliterative poetry, such as we know it today. Thus, my paper engages this conference's organizing theme by arguing that the origin of a literary-historical phenomenon should be sought in the uses for which, at particular times and places, an existing form was perceived to be suitable. An origin would only ever know how to appear in the middle of things, as the displacement and revaluation of existing differences.

Nicole Eaton, History, Brown University
"Enough About History, Let's Hear about Herstory": The Search for a Usable Past and the Creation of a Feminist Identity during the Women's Liberation Movement
This paper explores how feminists during the women's liberation movement connected the history of women to political activism. While "the personal is political" was a fundamental notion of the feminist movement, in many respects, an important foundation for the second wave of feminism was appreciating that the *historical* is political, as witnessed by the phenomenal growth of women's studies. Like previous generations of women's rights advocates, feminists in the 1960s and 1970s attempted to "liberate" history from masculine definitions to ensure "Herstory" was finally told. The widespread practice of consciousness raising in creating a personal and collective identity for women was closely linked with a search for feminist origins. The establishment of National Women's History Week, the feminist art project *The Dinner Party,* the coinage of the Susan B. Anthony Dollar and political protests held to commemorate significant anniversaries of women's history all signify how central the search for a usable past was to second wave feminism. Examining how feminists sought to uncover foremothers "hidden from history," gives insight into the process of identity formation among activists and suggests how the discovery of women's history helped create a politics of empowerment. As artist Judy Chicago proclaimed: "Our heritage is our power."

Elizabeth Emrich, Art History, Cornell University
From Painting to Performance: Mutability of Origin and Context in Artwork of the Ramayana
This paper will examine the problematic nature of the "origin" of artwork within the context of a museum collection. Specifically, it will focus on painting, sculpture, and performance art related to the Indian epic the *Ramayana*, contained with the permanent collection of the Johnson Museum of Art at Cornell University.

As seen in the basic structure of a museum label, the concept of an artwork's "origin," or literally, its place and time of creation, is deliberately emphasized as a marker by which the museum visitor can neatly categorize the work into one culture, time period, or political affiliation. There are two main problems with this process. The first is that much of the artwork inspired by the *Ramayana* epic cannot be neatly classified into one cultural context. Secondly, the meaning of the artwork, similar to the literary tradition from which it was conceived, does not remain static, based solely

on the object's "origin." I will argue that the plurality of forms of artwork related to the *Ramayana* epic, along with each object's history of creation, ceremonial use, and commodification, greatly complicate the connotation and significance of the work's "origin."

Alex Fattal, Anthropology, Harvard University
War in the Age of Digital Dissemination: A Colombian Weird Media Event in Context
On April 11, 2002 members of Colombia's most potent leftist insurgency, the FARC, stormed a government building dressed as the military and evacuated twelve provincial parliamentarians in an audacious kidnap heist. The event and its preparations were carefully videotaped and edited into a thirteen minute propaganda video. Using that video as a point of departure this article engages in a tracking exercise to trace how fragments of the video circulates online, in more established media forms, and in the wider public sphere. I argue that the contemporary media environment, marked by the emergence of digital dissemination and video streaming, is an increasingly imbricated and dense media field where recombinable media elements sharply heighten the instability of both genres of presentation and media content. The unfolding of this media event is placed in political and historical context to emphasize that scrutiny of changing media environments must be situated, and sweeping techno-determinist arguments should be read with caution.

Luke Fleming, Anthropology, University of Pennsylvania
Delocutives, Devocatives, and the Origins of Human Symbolism
In trying to understand the evolutionary emergence of language we must look to its semiotically unique functional modality vis-à-vis other forms of animal communication—symbolism. Since other animals communicate with indexical signs it may be profitable to look at how indexical formulae become symbolic in natural languages in order to get an idea of how symbolism might have emerged in the first place. Delocutionary verbs and nouns—symbols derived from indexical or "illocutionary" acts—provide just such a model. Taking examples from the ethological literature on animal communication I suggest how such a derivational process could have supplied a first argument-predicate structure. Particular attention will be paid to the problems of deriving a nominal argument. I argue that signature calls used by individuals within the hominid group may have subsequently developed, in the conventionalization of what I will call "devocative" usage, into proper names or even kin terms—truly symbolic signs capable of filling a non-first person argument role. Cross-cultural examples of the devocative derivation of kin terms are used to show the manner in which ontogenetic tendencies in child language acquisition are related to this derivational strategy of word formation and suggest phylogenetic parallels.

Beth Fukumoto, English/American Studies, Georgetown University
The Infinite Frontier: Imperialism, Frontierism and Nostalgia in the World of Warcraft
Arthurian legends, Westerns and Science-Fiction have always had their place in the American imagination. Yet, Americans seem to cling most to the mythic hero in times of national crisis. Many scholars have observed that when America is in distress, Americans resort to a kind of nostalgia, dwelling on the imperial successes of the past when the present empire is waning. Today, amidst new fears, uncertainties and George W. Bush's War on Terror, Americans are employing an entirely new

medium as means for nostalgia. Through Massively Multiplayer Online Role-Playing Games (MMORPGs), such as the World of Warcraft, Americans can participate in colonization and empire building in online worlds. These games uniquely combine medieval legends, Science-Fiction and Western motifs to produce ideal frontiers for exploration. Through online worlds, Americans can perform the imperialist activities they can no longer find an outlet for in the real world. In this paper, I combine previous scholarship on the role of the mythic hero in America, a close analysis of the World of Warcraft and interviews with actual players to show how Americans use these spaces to cope with fears of displacement and decline.

Emily Gustafson, Political Theory/Government, Harvard University
The Political-Ideological Origins of Public Space in French Morocco
The French colonial project in Morocco (1912-1956) included ambitious urban planning efforts, and French rule transformed the built landscape of existing cities such as Casablanca, Fez, and Rabat. Among the many French modifications to Moroccan cities was the addition of public and monumental spaces, as "traditional" Moroccan cities generally lacked these spaces in a form recognizable to the colonizers. While French-planned public spaces in Morocco had an aesthetic function, they also served as political symbols based on European ideologies of citizenship. In much "Western" political thought, public spaces were understood to have a political dimension in aiding and locating civil procedures, with historical roots in ideals of the Greek *agora* and the Roman *forum*. Indigenous public spaces - the streets and *souqs* - existed throughout Morocco prior to colonization, but did not appear to have a formal civil function. Additionally, colonial administrators such as Hubert Lyautey and planner Henri Prost saw the urban design efforts they lead as having a political cast, and they viewed Morocco as a site for experiments in politics and urban planning. This paper will argue that public spaces in Morocco can thus be "read" as doubly politicized, first as symbols of a domestic political order based on European notions of citizenship and second as symbols of a colonial power's efforts to establish its political authority.

Katherine Harrison, English, Yale University
Originality and Sonic Modernity: From Joyce's Cybernetic to Ellison's Bebop Aesthetic
What happens to ideas of authenticity and the voice when sound technologies such as the phonograph and radio allow voices to be captured, stored, and re-broadcast outside of the human body? How do such capabilities challenge authors' conceptions of originality and the unique "voice" of their work? Records and radio serve as models for modernist authors both of the dislocated and dispersed nature of subjectivity and of the artistic potential to reclaim expression from the compromised realm of mechanical reproduction. Abruptly shifting voices in Joyce, for example, mirror the experience of spinning a radio dial; the sleeper in Finnegan's Wake even has a cybernetic radio body: a "harmonic condenser enginium" brain, "vitaltone speaker" mouth and "umbrella antennas." This paper considers how Ralph Ellison's novels *Invisible Man* and *Juneteenth* engage with Joyce as the foremost of a number of modernist authors whose encounters with sound recording technology inform their thinking about identity and the novel. Ellison, particularly through his consideration of the politics of jazz and bebop style, constructs what Alexander Weheliye has called a "subject of sonic Afro-Modernity." Bringing together diasporic signifying traditions

and technology to negotiate the frequencies of contemporary expression, such a subject challenges the boundaries between body/machine and original/copy, and indeed, undermines disciplinary divides between the modern and the postmodern, and among African-American, Irish, and Anglo-American modernisms.

Chelsea Harry, Philosophy, Boston College
Thinking Towards the Possibility of Departing from Society in Ibn Bãjja and Heidegger
Aristotle, in his work *Politics*, claimed that man is by nature social. Some later philosophers challenged this assertion, questioning whether man is necessarily social or simply socialized. Ibn Bãjja, a twelfth century philosopher from Muslim Spain, and Martin Heidegger, a twentieth century German philosopher, approached this question in paradoxical terms, claiming in their respective works that despite having been born into social origins (a necessary framework of existential and social conditions), human beings are able – and even mandated – to escape these origins, and thus society, to some degree. In my paper I work through Ibn Bãjja's essay, "The Governance of the Solitary," and a portion of Heidegger's magnum opus, *Being and Time*, to draw out what these thinkers each posit to be a person's social origins, and the respective epistemological justifications they provide to suggest that man should work to depart from them. To conclude, I appropriate the claims of Ibn Bãjja and Heidegger to address the "real world" plausibility and potential benefits – both to society and to man himself – of man's departure from society.

Stefan Heumann, Political Science, University of Pennsylvania
The Origins of the American Empire: British Imperial Policy at the Dawn of the American Revolution
This paper challenges the myth of the American Revolution and the U.S. Constitution as origins of an anti-imperial republic. It argues that British forms of imperial governance in North America served as a model for the newly independent United States as they struggled to devise policies for western expansion. After exploring British imperial governance of its North American colonies and her policies towards the Native population, the paper will flesh out, how during the 1780s American political leaders enshrined principles of imperial governance in American government and policies. The Northwest Ordinance, the institutional core of an aggressively expanding U.S. settler colonialism, gave the national government extensive authority to establish and govern quasi-colonies (officially called territories) at the periphery until their admission to statehood. At the same time the U.S. also adopted British Indian policies. American political leaders justified the dispossession of the Native population referring to the discovery doctrine. They practically organized the acquisition of Native American lands through treaties and their control through the use of Indian Agents and the military. In 1787 the authority to rule western settlers as colonial subjects and to subdue the Native population was vested in the newly created federal government.

Matt Karp, History, University of Pennsylvania
"Upon The Arena of Nations": Foreign Policy and the Ideological Origins of the Southern Confederacy
The foreign policy of the Southern Confederacy was a scattered, self-contradictory

mess. Desperate for European recognition, Confederates alternately issued threats and promised favors, rattled sabers and made supplications—anything to secure British or French help against the Union. But amid this tangle of apparent contradictions lay a clear pattern: Confederates consistently depicted themselves as a modern, progressive nation, on the vanguard of history. In their official diplomacy, and in the press's unofficial musings on international politics, Southern thinking on foreign policy cast light on their deepest assumptions about the Confederate experiment.

Historians have long understood Southern secession as a defensive reaction to the rising power of the antislavery North. Scholars with an international perspective have argued that the Confederacy represented a conservative counter-reaction to the larger Atlantic political currents of nationalism and liberalism. An examination of Southern attitudes toward foreign affairs—the rhetoric and practice of diplomacy, from the secession crisis in 1860-61 until 1865—may well unsettle these judgments. My paper argues that such an examination allows us to see the Confederacy as many Confederates saw it themselves: a bold, progressive venture, whose origins were not merely in reactionary panic at a world gone awry, but in excited, nationalistic fervor at the possibility of setting the world aright.

Deirdre Kelly, Music, University of Pennsylvania
"Orné du Fac simile": The Origins of Music Facsimile
Music facsimiles today are conceived primarily as useful tools for scholars, providing wider and easier access to primary source materials worthy of study. The first music facsimiles to match this conception appeared in 1868. Music facsimiles led a prior life, however, in such prominent music journals as the *Revue et Gazette Musicale* de Paris. There, the music facsimile had a different status: presented in the same manner as facsimiled letters and pages covered in various composers' facsimiled signatures, music facsimiles served not as written documents to be read, but as collectable objects to be looked at, traces of composer-celebrities. "Traces," here, constitutes a fact of the facsimiles' production: pre-dating photographic methods, these facsimiles required the printer to hand-trace the original onto translucent transfer paper using lithographic ink. The tracing could then be transferred to lithographic stone for mass printing. The intervening hand, far from cleaving the facsimile's proximity to the composer, in fact underwrote it: its removal proved a pre-condition for the scholarly investment in music facsimiles, and the cultural divestiture from facsimiles as objects of value apart from their musical or verbal content. This paper locates origins of facsimile in the hand, origins of the scholarly in the photographic, and examines the changing conception of "the original" along the way.

Hannah Kim, History, University of Delaware
Death in Philadelphia: The Murder of In-Ho Oh and the Politics of Cold War America
My paper is about ethnic relations and the forging of an ethnic identity among Koreans in Philadelphia. I examine five key "moments" in Korean and American ethnic relations in Philadelphia, spanning a period between the 1880s to the 1980s. I believe at these five moments, American ideologies and beliefs about freedom, democracy, and exceptionalism came face to face with Korean sensibilities. These encounters could be hostile and violent. But they could also be mutual beneficial and cooperative.

For the purposes of this conference, I would like to present one of the chapters, "The Death of In Ho Oh." In 1958, a Korean student at the University of Pennsylvania was beaten to death by a group of black youths. The brutal murder shocked the city and the country and elicited a barrage of dialogue about juvenile delinquency and race relations. However, also embedded in the many newspaper articles, editorials, and public letters, were feelings of shame from white Americans that a Korean who came to learn about American politics and democracy received instead a deadly lesson about race and crime in one of the most depressed areas of the city. Five years after the end of the Korean War and in the midst of debate about desegregation, the story of In-Ho Oh can be viewed within the context of how Cold War politics intersected with the issues of the Civil Rights movement. This chapter looks at how Americans confronted their role as big brother to Korea and the curious response from the student's family in Korea. Because the incident occurred before the 1965 Immigration Act, the Korean community in Philadelphia was very small. How did they participate in the debate on race and delinquency? How did they use the incident to change or shape American perceptions about Koreans? How did it bring Koreans together and help create a Korean community in Philadelphia? Although these questions are about Koreans in Philadelphia, I believe there is a connection between this story and larger issue of ethnic relations and ethnic identity in the United States.

Kyung-Nan Koh, Anthropology, University of Pennsylvania
Brands and Branding: Transferable Ownership and the Formation of Modern Mediated Communities

I examine how an ideology of representation that holds that only materially identifiable things can serve as signs facilitates the formation of communities where individuals are not necessarily physically but metaphysically coexistent. Specifically, I take a case of branding where products are developed in relation to a corporate value so that through an act of purchase, consumers not only acquire ownership but also evidence of their relationship to a projected corporate identity. The idea held by contemporary marketers and consumers alike is that it is no longer the product but the image that is the object of transaction, and that branding and brand selection is an image making and consuming enterprise. Then, identification of and with an image is the basis of groupness in modern mediated communities, which exist however fleetingly. I argue that it is an emphasis on the materiality of signs that does two things: it presumes a division between the image and the context while at the same time creates a community of belonging where the ability to identify and use the sign is proof of membership.

Christina Larocco, History, University of Maryland
Confessions of the Real: Gender and the Culture of Authenticity in the Postwar United States

This paper argues that one of the ways in which anticommunism manifested itself in popular culture was through a renewed emphasis on authenticity. The years after World War Two, I will show, witnessed the emergence in the United States of what I have termed "the culture of authenticity"—the belief that a true, natural self exists and can be transparently expressed through art. In its various manifestations—the intellectual treatises of Dwight MacDonald, which castigated conformity; the "natural," spontaneous Beat writing of Jack Kerouac; the "phoniness" despised by Holden Caulfield; and the intensely emotional Method acting of Lee Strasberg's Actors Studio—the culture of authenticity attained prominence against a backdrop of concerns over the instability of identities of race, class, gender, and sexuality: essentials called into question by both the carnage of the war and the destabilizing specter of communism in the postwar world. In the face of this uncertainty, the notion of authenticity performed the cultural work of reaffirming these categories as natural just as they were being called into question.

As I will show in this paper, the notion of authenticity embraced after World War II was constructed in such a way that it rendered women *in*authentic. If authenticity meant casting off the shackles of an oppressive society in favor of the "natural," it was also something which was impossible for most women. This does not mean, however, that women did not attempt to claim these notions of authenticity for themselves. From Joyce Johnson and Sylvia Plath in the 1950s to the identity politics of feminists in the 1970s and beyond, women sought to turn the notion of an authentic self to suit their own needs, ironically appropriating an idea that functioned in mid-twentieth century popular culture and political discourse to exclude them. Moreover, the culture of authenticity had an analog in the world of intellectual discourse, one that can be traced through the postwar anti-communist liberal intellectuals to the New Left, there to be imbibed by the nascent feminist movement. The problem, as Joan Scott has identified and on which I build, is that relying on experience as the barometer of truth necessarily reifies the natural self, with particularly limiting ramifications for those attempting to assert alternative gender expressions.

Ian MacMillen, Anthropology of Music, University of Pennsylvania
Local Color and the Search for the Origin of the Nation

Color emerged in the late 18th century as one of the primary metaphors for explaining musical timbre. The relationship between color and timbre shifted from analogy in the writings of Rousseau and Herder to virtual synonymy in mid-nineteenth-century literature such as Berlioz's orchestration treatise. There, color appeared as a sonic attribute possessed by a particular instrument and as an action ("coloring") that composers and orchestrators performed when they assigned instruments to passages of music. During this same period "local color" became one of the most commonly debated issues in German national music. Arguments centered on the superficiality or pervasiveness of a composer's "coloring" and the search for representations of the nation. The debate was informed by the activities of German intellectuals living abroad who searched for the origin of the nation in local languages and folksongs. I argue that the conflation of timbre and color shaped the way composers conceived of mastering musical parameters and allowed them to treat the "local" as similarly controllable. I situate these issues in the Croatian nationalist experiments of the ethnically German musical folklorist Ljudevit Gaj and relate them back to interest in the origins of language from Rousseau to Jakob Grimm.

Andrew Mamo, History, University of California at Berkeley
Intelligent Artifice: Constructing Rationality in Postwar America

Faith in the project of artificial intelligence peaked in the 1950s and 1960s, built upon specific notions of rational thought and scientific truth. This paper examines theories of rationality in this period through the work of Herbert Simon. Simon's organizational studies from the 1940s called attention to the boundaries of rational

action. Rather than positing rationality as an innate, ahistorical aspect of the human condition, Simon emphasized how particular, contingent conditions created the possibilities of rational behavior and delimited what qualified as rationality. His attempt to construct complex models of thought out of simple building blocks led to his subsequent interest in digital computing. By the end of the 1960s Simon had begun to employ the language of architecture and design as he attempted to synthesize his wide-ranging interests into a coherent whole, and in the process provided the organizing principle of the nascent discipline of computer science. He not only illuminates the significant relationship between early AI research and industrial organization, but also how the study of man-made phenomena relates to the study of natural phenomena and how commonplace ideas of scientific truth and representation were reconstructed for the atomic age.

Sarah Marsh, English, University of North Carolina at Chapel Hill
The Tuberculosis Epidemic in Ireland and James Joyce's "The Dead"
When Joyce published *Dubliners* in 1914, tuberculosis was the leading cause of premature death in Ireland, having reached a peak mortality rate in 1904 when it claimed 13,000 lives. As it became an epidemic, tuberculosis also began to represent a weakness in Irish claims to national self-determination, partly because when the disease was at its peak in Ireland it was on the decline in Scotland, Wales, and England. While Joyce was composing *Dubliners*, tuberculosis, like the famine before it, was understood to be a particularly Irish tragedy, associated as it was with the damp, squalid conditions of life. It has been argued that "The Dead" is haunted by the specter of famine; in this paper I want to offer a critical reading of the additional significance of tuberculosis, particularly the ways in which Joyce's subtle representations of the illness reflect on then evolving understandings of contagion. In my reading I will trace national responses to the epidemic, the historic conditions of patients, the pathology of tuberculosis, and the politics of epidemiology in Ireland during the late nineteenth and early twentieth centuries. Even if "The Dead" is not a story specifically about tuberculosis, the text is inscribed comprehensively with the epidemic's cultural symptoms, symptoms which shaped Irish life at the turn of the nineteenth century.

Tara Mendola, Comparative Literature, New York University
Before Orientalism: The Feminine "Orient" in French Medieval and Early Modern Literature
I propose to present work on a continuing project, which focuses on three temporal moments of interaction between French and Arabo-Islamic, specifically North African, literatures: late medieval/early modern, mid-to-late 19th century, and post-1950s narrative. At the conference, I would read from the medieval section, which takes on the thematic and linguistic appearance of the 'orient' in French medieval and early modern literature, seen through the lens of the feminine figure. In doing so, I wish to explore the ways in which medieval "orientalism" differs from the 19th century cultural phenomenon commonly known as such, and to draw diachronic and cross cultural comparisons between the three periods. In the end, there may prove to be more differences than similarities, but is that not also valuable knowledge? *Can we really speak of an "origin of Orientalism," and if we indeed can, does knowing the source necessarily help us know the future? Finally, in examining the ways in which the Islamic world leaks through into this period of French literature, we also examine

the quintessential Western myth of cultural origin—the Renaissance, and the question of how the entire notion of Western personhood, of Western validity-as-subject, was shaped against arguably its oldest Other.

Vasilis (Bill) Molos, History, New York University
From 'Nation-as-Concept' to 'Nation-as-Discourse': A New Approach for the Study of Greek Nationalism
By and large historians examining the emergence of a Greek national identity have overlooked the significance of the Neohellenic Enlightenment period, preferring instead to focus their attention on the national era. While this seems like the logical approach to employ when examining the question of when exactly a coherent idea of 'Greece' emerged, a great deal of evidence has recently been put forth suggesting that shifting the focus to the Neohellenic Enlightenment period, and perhaps even earlier, may provide new insight on the temporal debate in modern Greek historiography. A certain reluctance has been shown on the part of modern Greek historians however, owing in part to an unwillingness to reconsider the theory that informs their work. I will use linguistic theory in order to demonstrate that 'national culture' has been defined too narrowly, and that this has served to obscure our understanding of the process by which the Greek nation emerged. By positing a new definition of 'national culture,' I will attempt to demonstrate that the origins of Greek nationalism can be located in the Neohellenic Enlightenment.

Christin M. Mulligan, English, University of North Carolina at Chapel Hill
Nuala Ni Dhomhnaill and Revising "Prince Charming"
The modern linguistic hybridization of English and Irish provides an interesting context to discuss the sociopolitical and cultural implications of translation. Like Anne Sexton, Irish poet Nuala Ní Dhomhnaill (translated by Medbh McGuckian) challenges the traditions of "Prince Charming" fairytales in"An Prionsa Dubh/The Ebony Adonis." What does this appropriation of legendary tropes mean when one is writing in Irish and engaged with the language's own folklore? How does her engagement with those tropes and a specifically Irish frame of reference work in translation? Using the theoretical approaches of Homi Bhabha, Eavan Boland, and Gayatri Spivak, my paper examines how Ní Dhomhnaill's revision of the standard masculine narrative of desire enables her to question the structures of patriarchy and British imperialism that are palimpsestically inscribed on the female body and the landscape of the Irish state.

Rachel Marie Mundy, Musicology, New York University
Birdsong and the Origins of Man
For nearly a quarter of Darwin's *Descent of Man* (1871), it is the singing bird whose voice presages the development of human aesthetics. Darwin's argument, like many that have followed it, brought together the elements of a contested debate about whether or not music has natural origins, a debate that uses aesthetics as the measure of humanity's distance from the natural world. But where Darwin used the aesthetics of birdsong to minimize that distance, modern biology does the opposite, allowing the question of aesthetics to disappear in the unbridgeable gap between the sciences and the study of aesthetics we so telling term "the humanities."

This project narrates the terms under which birdsong has become an agent in a modern-day evolutionary hierarchy dividing man from nature by means of aesthetics. Drawing on examples from taxonomical history to zoomusicology, the political and human stakes involved suggest the limitations of hearing birdsong primarily as a sign of evolutionary difference. Finally, a season of observation in 2007 suggests where further research might open doors between aesthetics and the non-human voice.

Lisa Nersesova, Art History, University of North Texas
Origins of Norodnost: Definitions of Russianness and East-West Hybridity in the Work of Mikhail Vrubel
During the 19th century, the assimilation of people the Russian empire perceived as its Eastern "other" was the origin of the idea of "narodnost" (nationalism) and corresponding imperative to redefine "Russianness." The expediency of narodnost resulted from a complex process of the empire expanding to include people of many different ethnicities and the concomitant necessity of treating them as resources contributing to and constitutive of the nation as a cohesive, singular entity. Although some features of the situation may be rendered comprehensible within the theoretical framework outlined by Edward Said in *Orientalism*, scholars have noted that for the Russian empire, the relationship of colonizer to colonized did not function as the binary type Said emphasized. Rather, in some cases the Russian people who settled in remote areas of the empire took on the traditions, social and economic practices and languages of the empire's "other." At the same time, the political expediency of narodnost served as a catalyst for artists to explore hybridity as a strategy to manifest Russianness visually. As one example, I will explore how the art of Alexander Vrubel proposes a hybridization of East and West within the context of what these terms meant as a response to an empire grappling with establishing nationalism as a unifying ideology and charging Russianness as its key index and symbol.

Maria Cristina Pangilinan, English, University of Pennsylvania
John Gower's History of England (Or, the other Geoffrey in John Gower's Life)
This paper is an extract from a dissertation chapter about John Gower's Latin poem, the *Vox Clamantis*, and his English poem, the *Confessio Amantis*, in which I argue that John Gower's "bok for Engelondes sake" articulates what I call a fourteenth-century historical consciousness indebted to the chronicle and annalistic writings most often associated with the monasteries. The *Confessio Amantis* presents a model of poetic historiography. Gower's poetic historiography gathers knowledge and methods from thirteenth- and fourteenth-century historical writing and reorganizes them so as to imbue them with renewed pedagogical and ethical as well as local, historical authority. The Confessio is both a testament to the knowledge that has been accumulated by the English and an attempt to present in a form that is potent.

Although John Gower's life and career has always been evaluated against that of his contemporary Geoffrey Chaucer, this paper begins with John Gower's destruction of the historical myths that emerge from Geoffrey of Monmouth's twelfth-century *Historia Regnum Britanniae*. The first chapter of the *Vox Clamantis* presents a dream vision in which John Gower, in various guises, represents the Peasant Rebellion of 1381 and records his affective response. The dream vision has been said to reveal John Gower's political affinities—he is sympathetic to the ruling class and hostile to social

and economic mobility as well as changes to the structure of English society imagined to consist of three estates. But this dream vision also lays to waste the historical and textual heritage of Geoffrey of Monmouth's Latin history and the Latin and vernacular iterations of the *Brut*-legend that follow. Gower's constant preoccupation and lamentation for the decay of his England and his London represent a call for a revision of the now impotent origin myth that constitutes English historical thought.

Cameron Van Patterson, History/Art History, Harvard University
Unmasking Modernism: The Body in Contemporary African American Art
Rawn McCloud's *The History of Rice* could be interpreted as the visual analogy to historian Peter Wood's *Black Majority*, a classic text on the history of slavery in the low-country of the American South during the 18th century. Read closely within the historical context provided by Woods, *The History of Rice* reveals the history of modernity as one that is inextricably linked to the experience of black bodies. Both McCloud's painting and Wood's book construct compelling historical narratives about the institution of American slavery by calling our attention to the physical and cultural presence of those enslaved African subjects whose knowledge of rice cultivation and background in agriculture was central to the transatlantic economy that developed, sustained, and enriched Europe and the Americas during the transatlantic slave trade. These narratives, however, are not commonly identified with the covalent meaning tied to dominant conceptions of what constitutes modernism in art and history, which I purpose to interrogate through an analysis of the representational treatment of the body in contemporary African American art. Ultimately, I argue that the black body lies buried at the bedrock of historical modernity and, subsequently, provided the basis for the development of modernism in 20th century art. In short, modern art and history have their taproots in the imagetext of the racialized black subject.

Emily Petermann, English, Yale University
Musical Ekphrasis: Re-Creating the Origins of Jazz in Michael Ondaatje's Coming Through Slaughter
Michael Ondaatje's postmodern approach to history has received extensive critical attention, mingling as it does the historical and (auto)biographical with the fictional and artistic. The 1976 novel *Coming through Slaughter* presents a historical subject distinct in his evasiveness, remembered more for the rumors surrounding his life than for any hard facts. Though Buddy Bolden is celebrated as the "father of jazz," cited as a major influence by several early jazz musicians, his life and music remain a mystery – he is a musician famous for never having been recorded. It is precisely this indefiniteness that draws Ondaatje to Bolden, allowing him to depict a historical character that yet remains almost entirely fictional. Similarly, the text portrays music that can no longer be heard.

This paper will focus on the role of Bolden's music in the novel, as a historical artifact that must be ekphrastically re-created by the text because there is no recording. While much later jazz was extensively recorded, so that even the spontaneity of improvisation could be preserved for others to listen to or even memorize, Bolden's music in this early period of jazz is characterized as transient, changeable, unpredictable, and fragmentary – providing a mythical origin for the extremely varied musical genre that is jazz.

Beata Potocki, Comparative Literature, New York University
Genealogical Interruption: Literary Modernity and the Problem of Origin in Kateb Yacine and Rachid Boudjedra

In "Literary History and Literary Modernity" Paul de Man writes: "Modernity invests its trust in the power of the present moment as an origin, but discovers that, in severing itself from the past, it has at the same time severed itself from the present." In this description of the constitutive paradox of modernity, the relation of modernity to history is presented not in terms of antithetical opposition, but as co-presence: "Modernity and history seem condemned to being linked together in a self-destroying union that threatens the survival of both." Modernity saves history from sheer regression and paralysis; yet at the very moment when modernity asserts itself (in what it claims is the originary moment), it is swallowed up by a regressive historical process, for without history there would be no modernity.

In this presentation I will discuss the relationship between "foundational texts" of Algerian literary modernity and the notion of origin through the prism of De Man's presentation of temporal confusion implicated in the desire to locate the 'origin' of the modern in the present. The cardinal part of the presentation will be consecrated to reading of Kateb Yacine's *Nedjma* (1956) and Rachid Boudjedra's *Répudiation* (1967), two novels inaugurating contesting visions of what it means to be modern *and* foundational. Already, by calling themselves 'modern', these writers imply that they position themselves in relation to a certain literary history, while competing with each other as to what form this modernity should take. But what history do they have in mind? Both Yacine and Boudjedra write their novels in French, therefore the linguistic continuity with the former colonizer troubles the timeline of their foundational gesture, for their literary modernity inscribes itself in relationship to the Algerian writers of the former generation whose traditional writing they deem as traditional, that is, not modern, while, *ipso facto*, at the same time their novels partake in the literary modernity of French language literature.

Lisa Renk, MLA, University of Pennsylvania
Myth, Motivation and the Origins of Violence

Walter Wink argues that violence is the ethos of our times and the spirituality of the modern world. It is not merely the case that highly publicized accounts of brutality frequently shock the world conscience. We also find violence ingrained in the very social institutions that ought to serve as the antidote to unfettered human aggression. This state of affairs seems to contradict Enlightenment ideals of rationality and liberalism; it suggests that humans are incapable of peaceful coexistence, much less the pursuit of wisdom and clarity of perception. Is biology destiny? This paper examines myths of redemptive, sacred, and tragic violence as envisioned by Walter Wink, Rene Girard, and Frantz Fanon in an attempt to synthesize some basis for the origins of human violence. Commonalities between their works, such as the violent act that creates order out of chaos and the custom of fighting fire with fire, are discussed. It is argued that a conception of evil is a necessary element in the violent myth: either as the justification for the violent act or as the genuine impetus behind it.

Heather Romano, History, University of Pennsylvania
The Political and Cultural Mitigation of Revolutionary France

In the immediate aftermath of war and revolution came the birth of the French Third Republic. Founded on the ashes of the Franco-Prussian War and the Paris Commune, from its inception the Third Republic was influenced and shaped by their legacy. Both events were to be incorporated into the new republic's founding myths, with the Paris Commune serving as the final chapter of France's revolutionary period. This paper tracks the legacy of the 1871 Paris Commune and the influence it had on the development of a republican identity during the first decade of the French Third Republic. The preoccupation with the memory and impact of the Commune among politicians, social commentators and the French working class during the Republic's foundation years makes politics relating to the Commune an important, yet under-appreciated, subject for understanding the solidification of the republican ideal within France. The use and development of the memory of the Commune fundamentally altered French politics during and beyond the turn of the century. This hypothesis is substantiated by a diverse source base including political speeches, contemporary social science journals, newspapers, police records, tourist guide books and published memoirs. This study explores the intersection between state-engineered cultural and political efforts to shape or suppress the memory of the Commune. It also examines popular responses to these efforts and the eventual development of a republican identity among the Parisian working class. My research investigates political, social and cultural transformations during the first decade of the Third Republic in a way that recognizes the primacy of political culture in its burgeoning era of mass politics.

Erwin Rosinberg, English, Princeton University,
'Before time was': The Origins of Ahistorical Consciousness in Virginia Woolf's Between the Acts

In Virginia Woolf's late novel *Between the Acts*—a work composed just before the onset of the Second World War, but with full knowledge that Europe was hurtling towards tragedy—one of the central characters faces a remarkable accusation: "You don't believe in history." The irony of this statement is that the novel itself remains formally concerned with the full scope of English history throughout, both representing and reinventing it in the form of a pageant-play performed at a country estate. My paper investigates the significance of those ahistorical presences that interfere with this performance: the animals, the land, and the wellspring of primitive mythology these two figures represent. Through these figures and the rhythmic rather than discursive qualities of Woolf's prose, the novel asks us whether it is possible, and perhaps deeply necessary, to think and live ahistorically at times, to willfully "not believe in history." Written at a tense and crucial juncture in England's modern history, the novel suggests a need to focus less on recovering or re-scripting our origins in human history, and more on establishing a continuity with a prehistoric realm whose ethos is not barbaric or destructive but rather restorative and productive.

Courtney E. Rydel, English, University of Pennsylvania
Medieval Romance as Rewriting the Origins of Rome

Medieval Arthurian romance, the genre of love, magic, and chivalric quest, has its ultimate origins in classical Latin epic and medieval chronicles. This paper will

examine how romance rewrites Virgilian epic and Anglo-Norman chronicles, and how in turn epic and chronicle history influenced the development of romance as a genre. Considering how history and romance interact opens new possibilities for thinking about romance as a genre and its political significance in terms of vernacularity and *translatio*. Specifically I want to examine a transformative moment in this genealogy, Wace's *Roman de Brut*, which has not been previously recognized as fully part of the history of romance. Despite being a chronicle, the *Brut* forms a crucial link in the story of how medieval romance comes to create a quasi-historical romancing space that both requires Rome as an origin and at the same time, deliberately charts its own moves away from Rome, Latinity, and an exclusive focus on male perspectives.

Kwame Zulu Shabazz, Anthropology, Harvard University
"King Tut is Back and He's Still Black": The Contested Roots of Afrocentric Cultural Knowledge, A View from Ghana
Afrocentricism has generated acrimonious debate on US college campuses and in other public spaces for several decades. Not long ago, African-Americans protested what was, in their view, the "whitening" of an ancient Egyptian exhibition by brandishing placards declaring that "Egypt is in Africa," "King Tut is Back and He's Still Black," and similar slogans. The centrality and tenor of US identity politics can easily lead one to conclude that Afrocentricism is fundamentally about race. My dissertation research on the Afrikania Mission, an Afrocentric social movement based in Ghana, West Africa, affords a more transnational (and less parochial) view of Afrocentrism. In this essay I will argue that what is actually at issue, racial polemics notwithstanding, is the political economy of cultural knowledge: the right to control its production, its consumption, and its rules of evidence. In support of this argument, I employ the tools of ethnography to analyze two central claims of Afrocentric thought: i. that Ancient Egypt is the originary source of world civilizations and ii. that the ancient Egyptians were black Africans. My aim is neither to debunk nor affirm the veracity of these claims. Rather, I ask what historical, cultural, intimate and geopolitical contingencies render them socially meaningful.

Yasmine Shamma, English, Georgetown University
Drenched: Wet Poetries of the Caribbean Diaspora
The effect of oppression on culture is, at very least, erosive. Accordingly, poets of diasporas coat their subjects, describing them as wet, and in this way offer an armor which is at once ever present, resilient and natural. Poetries of diasporas so tend to lean out of the chartered land and into the elements, with the writer arming her subject with natural qualities, so that the subject may take root in something universal, earthly, romantic, and completely free of state-hood. Specifically, Caribbean poets finely and persistently offer the image of a wet subject. Saturated, the subject is anchored in the image of water and so safe from the risk of erosion and erasure. The actual affect of employing images of water so persistently is eventually one of delay; the watered subject is banked, coated and recoated in words and ideas, not moving at all, but staying still in an image for awhile. This paper will consider such turns and stasis, with an attention towards Caribbean poets Olive Senior and Lorna Goodison who root themselves not in place, but in biologic and natural rhythm, which tends to ebb more than flow.

Geoffrey Shamos, Art History, University of Pennsylvania
Lords of Lords: Courtly Depictions of the 'Children of the Planets'
In his *De natura rerum*, Alexander Neckham (1157-1217) observed that, "Seven are the planets that not only adorn the world but also exercise their influence on the lower sphere." Neckham, like many of his contemporaries, believed that the planets affected the course of terrestrial events and determined the temperament, complexion, profession, and even the manner of death of individuals. Such concepts were depicted by late medieval and Renaissance artists in series of the so-called "Children of the Planets," which show the personified planets ruling over their "children," who are grouped according to their susceptibility to particular planetary influences. This simple yet effective convention for representing human origins appeared in manuscripts, prints, paintings, and tapestries throughout central and western Europe for nearly two centuries (1400-1600). My paper addresses depictions of the Children of the Planets in courtly manuscripts from Germany, France, and Italy, including examples belonging to Christine de Pizan and Francesco Sforza. For this aristocratic audience, the series served as a visual source of scientific knowledge and intellectual culture during the late Middle Ages and early modern period.

Liz Shesko, History, Duke University
Children of the Inca and of the Patria: Representations of Indigeneity at Bolivia's 1945 Indigenous Congress
This paper uses the press coverage of Bolivia's 1945 Indigenous Congress to explore how questions of race, indigenous identifications, and modernization were portrayed in public discourse. Examining the similarities and differences between official representations and those of indigenous delegates, I argue that the newspapers portrayed "authentic Indians" in a way that emphasized dress, language, and agricultural labor thereby suppressing alternative indigeneities. Indigenous leaders, in turn, mobilized and subverted these tropes during the Congress in order to obtain concessions from the government. Delegates constructed an identity linked simultaneously to an invented indigenous and nationalist identity, projecting themselves as children of Inca and of the *patria* [country, homeland] who would contribute to (and therefore should also benefit from) national progress. By juxtaposing the disciplinary aspects of official indigeneity with indigenous people's expressions of desire for certain types of "progress" and "modernization," I offer a theoretical corrective to literature that privileges evidence of resistance and the survival of "traditional" epistemologies. This tendency obscures the complex construction of indigenous identifications in Bolivia and suppresses certain types of indigenous desires, creating another version of "authenticity" to which people identifying as indigenous must conform.

Geoffrey Shullenberger, English, Brown University
That Obscure Object of Desire: Machu Picchu as Myth and Commodity
My paper provides a partial genealogy of the unique position that a single Andean ruin, Machu Picchu, has come to occupy in the global imagination. I examine some of the journalistic, archaeological, literary, photographic, and cinematic representations which have played a significant role in converting Machu Picchu into an available locus of knowledge, fantasy, and desire in global and local contexts. I am interested

in how particular representations of this archaeological object participate in broader intersections between the enabling discourses of emerging U.S. hemispheric neo-imperialism and of Peruvian and Latin American nationalisms. Readings of Hiram Bingham, Luis Valcárcel, Pablo Neruda, and Ernesto "Che" Guevara will allow us to trace the elaboration of the mythology of Machu Picchu and identify the common narrative grammar that underpins apparently antagonistic ideological framings of the site. I will also consider the fate of the various myths of origins that emerged around the site in the bewildering symbolic economy of the post-national, globalized age into which we have entered. The endless iterability of the image as a function of its mechanical reproducibility, rather obliterating the site's aura, renders that aura available as a consumable product.

Kedron Thomas, Anthropology, Harvard University
Piracy, Originality and Indigeneity: Maya Entrepreneurs in Guatemala's Apparel Industry
The unauthorized use of fashion brands is a $350 billion industry worldwide. In an effort to eradicate brand piracy, international trade agreements have recently expanded trademark protections in developing countries, where most pirated production happens. These agreements have important consequences for small-scale garment producers, including Maya entrepreneurs in Guatemala who have pirated Western logos for decades. In this paper, I draw on ethnographic fieldwork in Tecpán, a highland town heavily involved in the domestic apparel industry, where most manufacturers affix pirated logos to clothing they sell. I briefly review scholarly debates over trademark protections, which some argue facilitate monopolistic control over images rather than structuring a fair marketplace. I then examine emergent moral discourses regarding the ethics of brand piracy in Tecpán. Finally, I consider an alternative economic strategy some manufacturers have recently adopted. Several producers have created "original" brands based on indigenous symbols such as Classic Maya hieroglyphs. This marketing strategy capitalizes on the postwar revitalization of indigenous identity but is also the privatization of an identity and symbol system generally understood as shared cultural property. Such transformations of how indigeneity is imagined and appropriated are part of how trademark protections touch down in this corner of the apparel industry.

Kyle Wanberg, Comparative Literature, University of California, Irvine
Orature and Orality in Pima Ant Songs
What does the Western episteme that formulates the division between written and oral modes of cultural production as fundamental do to our thinking about the cultural objects produced on either side of this division? What would a shift in this paradigm perform, if we efface this division? In the tradition of American Indian Pima Ant Songs, the role of orality, oral production, and variation reveals a very different episteme in relation to where the division between the oral and the graphic inscription lies.
Even a radical philosopher such as Derrida is ultimately entrenched in the terms of the Western episteme. Rather than collapsing its division, Derrida does more to reverse its order, preserving the dualistic relation between writing and orality. On the other hand, the model of orature, arising from debates about the place of national language departments of colonizing nations begun in African universities represents

an alternative to it that rejects the binary in favor of the dynamism of culturally specific cultural production.
My paper will explore historically burdened issues of translation in works of so-called minor languages by closely reading the translation into English of the Ant Songs collected in a work edited by Donald Bahr. Limits of translation that are produced by differences between languages and relations of their historical contact that can be localized in the problems of translation and transmission represent a challenge to the colonial order that would substitute target language for source language in a logic of total linguistic substitutability.

Leif Weatherby, Comparative Literature, University of Pennsylvania
Nietzsche's Origin: Formulating the Question of Literature and Philosophy
This paper begins with Plato's Socrates rejecting poetry from his utopian Republic (in books 7 and 10 of the dialogue of that name). Since at least Longinus, scholars have called attention to the paradoxical tension of Socrates' poetical rejection of poetry. This line of criticism about Plato reached a modern apex when Nietzsche, examining Socrates not as grounded in logic but as backed by a *daemon*, called his ability to reason a "gift of nature" (Kant's term for the artistic genius). The struggle for the origin in both Plato and Nietzsche is one of *agon*, of the search for the dominance of a discourse. This paper uses the Nietzschean insight to enter into dialogue with the French philosopher Alain Badiou and his revision (and repetition) of precisely the same 'origin' in the *Republic*. I claim that poetry and philosophy *share* their origin, described or even performed in an extremely informative manner by Plato's Socrates. The Nietzschean recognition of this simultaneous (but paradoxical) origin, I maintain, offers a productive and specified problematic for current thought about 'literary theory.' If Nietzsche's polemic against Socrates is now out of fashion, we must turn to its *content* and ask if it can shed light on the Platonic 'trouble' with poetry. Indeed, I will argue, only by *equalizing* the grounds on which poetry and philosophy are to be judged (and thus by originating at least the demand for a common origin) does Socrates gain the ground by which to dismiss it. Nietzsche, as has recently been argued, is in this regard a Platonist.

Charlotte Whittle, Hispanic Studies, Brown University
Hymns Among Ruins: Archaeology and the Museum in Octavio Paz
This paper uses archaeological metaphors to approach the literary corpus of Mexican poet and polymath Octavio Paz. Paz's lifelong interrogation of Mexican collective identity, its origins, history, and viability may be usefully understood in terms of archaological practices such as excavation, classification, decipherment, and exhibition. By providing an overview of the role of archaeology in the post-revolutionary Mexican state's nation building projects, I situate Paz's reflections on the nation in their broader ideological and cultural context. Subsequently, I offer a reading of some of the writer's better-known poems and essays in light of his extensive writings on Aztec and Maya art, his collaborations with archaeologists, and his involvement in exhibitions like "Mexico: Splendors of Thirty Centuries," mounted at New York's Metropolitan Museum of Art in 1992. The development of Mexican collective identity has been tied to the attempt to recover pre-Cortesian origins through the collection and display of objects at least since the projects of late colonial intellectuals like Carlos de Sigüenza y Góngora and Francisco Clavijero; my paper

locates Paz within this tradition. I also assess, with a view to Paz's posture as national public intellectual, the relationship between archaeology and the development of a state cultural apparatus in Mexico.

Lucas Wood, Comparative Literature, University of Pennsylvania
The Work of Community: Heidegger, Poiesis & Political Space
The political imperative to act originates as the task of thinking, and the necessity of thinking through the stakes of philosophy in the 20th century. This implies, not the collapse of philosophy into politics or the supersession of one by the other, but rather a need to discover what Philippe Lacoue-Labarthe calls "the political": a space of potentiality from which to think philosophy's place in modernity. Precisely because Martin Heidegger's work is deeply implicated both in the disastrous politicization of philosophy and, subsequently, in philosophy's quietistic flight from a world denatured by capitalist and authoritarian technologies of domination, it is in some sense singularly appropriate to begin the search for "the political" by reopening the originally Heideggerian question that the late Heidegger closes off—the question, that is, of the meaning of historical human being in the world. By re-reading some of the philosophical texts over which the shadow of Heidegger's (supposed) Nazism has fallen most heavily, we can recover the fruitful vision of an existential *archê*-politics, the essential and indeterminate politicality of a community that poetizes its own origin and its home in the world.

Nasser Zakariya, History of Science, Harvard
Contemporary Universal History and the NASA Origins Project
The contemporary NASA Origins project, in which NASA scientists aim to uncover the origins of the material universe and to shed light on the origins of life, demonstrates the connections between contemporary scientific narratives of cosmological and human origins. Given the thoroughness of the narrative the Origins project attempts to produce, its command of public funds and media attention, and the enormity of its resources and professional base, the history of NASA Origins is absolutely central to an understanding of the character, structure and appeal of the contemporary scientific vision of origins and universal history. In this paper, I examine the more proximate history of the Origins project with its initiation in the mid-nineties. I pay particular attention to the way in which the authors of the project motivate and frame it by appealing to the rhetoric of history and narrative. The story-telling and historical nature of the research is invoked repeatedly throughout the organizational and public literature of the project and is taken, more broadly, to be an essential part of the appeal of origins research to scientists and the wider public alike.

Julia Blaukopf, Fish Pull, 2007

In the Beginning
Exploring Origins in Contemporary Art

February 4–29, 2008, Fox Gallery
Logan Hall, 249 South 36th Street

Closing Reception: Friday, February 29, 5-7pm

Conceived as the visual counterpart of the Graduate Humanities Forum Conference on Origins, the exhibition presents artwork by 46 artists from the US and abroad. The rich assortment of subject matters and artistic techniques clearly demonstrates the need to think of origins in the plural. Indeed, each of the participating artists has found a unique way of establishing a personal, idiosyncratic connection to the show's overarching theme. The result is a striking sense of organic coherence, a resounding harmony between these multiple aesthetic voices.

Organized by Joseph Benatov.
Curated and juried by Sharka Hyland, Martha Lucy, and Shayna V. McConville.

Cosponsored by GAPSA and SPEC.

Rachel Abrams
Second Order Consequences (V), 2006
Gouache, pencil on paper
39.5 x 28 in.

Noelle Allen
Call the Seasons, 2007
Graphite and watercolor on Mylar
17 x 43 in.

AWG
Tracking (Inland), 2005
Silkscreen, boot print
19 x 23 in.

Kate Beck
Untitled, 2007
Charcoal, graphite on architect vellum
22.5 x 24 in.

Pamela Birmingham
Pictogram–Language Drawing Series, 2006
Ink on Mylar, mounted on fine paper
14 x 16 in.

Julia Blaukopf
Fish Pull, 2007
Gelatin silver print
11 x 11 in.

Kendra Bulgrin
It Seems That the Same Half-Drowned Memory, 2007
Oil on panel
9 x 12 in.

Alexandra Copley
Norma, Inspecting Bad Apples, 2006
Digital archival print
24 x 36 in.

Genevieve Coutroubis
Alexandroupolis II, 2007
Archival pigment print
23 x 23 in.

David Edgar
Bluetail Reef Cruiser, 2005
Recycled plastic containers
20 x 36 x 5 in.

David Edgar
Bubble-Bellied Tide Feeder, 2005
Recycled plastic containers
22 x 38 x 4 in.

Curtis Erlinger
First Draft, 2007
Acrylic ink on paper
35 x 49 in.

Pam Farrell
Lacuna 3, 2007
Encaustic on panel
24 x 24 in.

Pam Farrell
Lacuna 7, 2007
Encaustic on panel
24 x 24 in.

Tim Fitts
Atlanta #18, 2007
Archival pigment print
24 x 30 in.

Rebecca Foster
Three Hundred Sixty Degrees, 2007
Etching
16 x 12 in.

Rebecca Foster
Now Isn't Simply Now, 2007
Etching
16 x 12 in.

Rebecca Foster
Home as a Legal Concept, 2007
Etching
16 x 12 in.

Tara Giannini
Faunal Stage, 2007
Oil and acrylic paint, feathers, wood on panel
7 x 9 in.

Tara Giannini
Theater of Artificialia, 2007
Oil and acrylic paint, taxidermied insect, jewels, and glitter on panel
7 x 8.5 in.

Tara Giannini
Plinian Beginning, 2007
Glitter, appliqués, oil and acrylic paint on panel
7 x 9.5 in.

Tanya Bell Gresh
Body, 2003
Driftwood, nails, wax
4 ft. x 12 x 6 in.

Peter Heij
Lost Land IX, 2004
Oil on canvas
19.6 x 19.6 in.

Lori Hepner
Staccato:Manifest, 2007
Archival digital pigment print
24 x 20 in.

Michael Itkoff
Creek behind My Old House, Newtown, PA, 2005
Medium format color negative
20 x 24 in.

Seung Jae Kim
Self Portrait Board #2, 2007
Archival inkjet print
30 x 40 in.

Seung Jae Kim
Self Portrait - Double II, 2007
Archival inkjet print
40 x 30 in.

Kim, Hee Soo
Glory Days #2, 2007
Photo-collage on wood panel
48 x 48 in.

Derek Larson
Two Poplar Discs and Rug, 2007
Wood and rug
36 x 18 in.

Bryan Lauch
Ancestral Celestials, 2007
Wood, steel wool, plaster, roots, wire, wax
4'7" x 4'7" x 5'7"

Hongwei Li
Landscape #3, 2006
Earthenware
18 x 7x 39 in.

Jeni LoDolce
One Room Schoolhouse, 2006
Silver gelatin print
13 x 13 in.

Kieran McGonnell
After the Passing of Felix Gonzales, 2007
Oil on canvas diptych
32 x 48 in.

Katherine McVety
Newly Planted Apple Tree. Orchard House, Concord, MA, 2007
C-print
16 x 20 in.

Patrick Millard
Evening Reboot, 2007
Carbon pigment print
12 x 12 in.

Ken Morgan
Multiple Page Drawing, 2006
Ink on paper
12 x 8 in.

Michael Tyson Murphy
Sunrise, 2007
Archival digital print
20 x 24 in.

Rod Northcutt
Bathtub Genesis (Making Friends Slowly), 2007
Ink on Bristol
25 x 31 in.

Peter Patchen
Evidence of Ritual Damage Lot #073, 2001
Stoneware, digital print, wood, plex
19 x 13 x 4 in.

Nathan Poglein
The Birth of Two Vessels, 2006
Stainless steel
16 x 12 x 12 in.

Carol Radsprecher
Standing at the Ready, 2006
Ink and acrylic on Claybord
14 x 11 in.

John Schmidt
Absent the Buddha, 2007
Photograph
15 x 10 in.

John Schmidt
Fighting for Crapitol, 2007
Photograph
15 x 10 in.

John Schmidt
Missive, 2007
Photograph
10 x 15 in.

Ted Somogyi
Insert.Strie', 2007
Gold, ink and combined process on
Styrene
21.75 x 25.5 in.

Aurora Streger
The Dimensions of Paradise, 2007
Acrylic on wood
24 x 24 in.

Rachel Sussman
Welwitchia Mirabilis #0707-22411
(2,000 Years Old; Namib Naukluft Desert,
Namibia), 2007
Archival digital pigment print
44 x 54 in.

Wendy Tai
Columnation, 2007
Nylon string, cardboard
3 x 3 x 1 ft.

Jeramy Turner
Venezuela, 2006
Oil on canvas
18 x 24 in.

Scott Turri
Poppies + Heroines 75_1, 2006
Acrylic on canvas
45 x 75 in.

Beth Uzwiak
New Lands & Seas, 2007
Altered book (drawing, collage, sewing)
11 x 14 in.

Vivian Wolovitz
What Was Found, 2007
Oil on canvas
12 x 10 in.

Michael Wong
Comet Thrower Assemblage, 2006
Graphite, paper, wood, electric elements
29 x 41 x 3 in.

Damian Yanessa
Sphere, 2007
Acrylic, wood, porcelain, light
3 x 2 x 2 ft.

Kira Yustak
Mushroom Kingdom, 2007
Acrylic on canvas
36 x 36 in.