

# center for 21st century studies

a newsletter from the University of Wisconsin–Milwaukee ■ spring/summer 2008

## SPRING SYMPOSIUM: Picturing the Modern Photography, Film, and Society in Central Europe, 1918-1945

In April, the Center renewed its collaboration with the Milwaukee Art Museum by way of co-hosting a two-day symposium connected to the exhibition Foto: Modernity in Central Europe, 1918-1945. Under the title of Picturing the Modern: Photography, Film, and Society in Central Europe, 1918-1945, the event, organized by Center director Daniel J. Sherman and Lisa Hostetler, Associate Curator of Photographs at the Museum, attracted significant interest from a diverse group of individuals from the greater Milwaukee area.

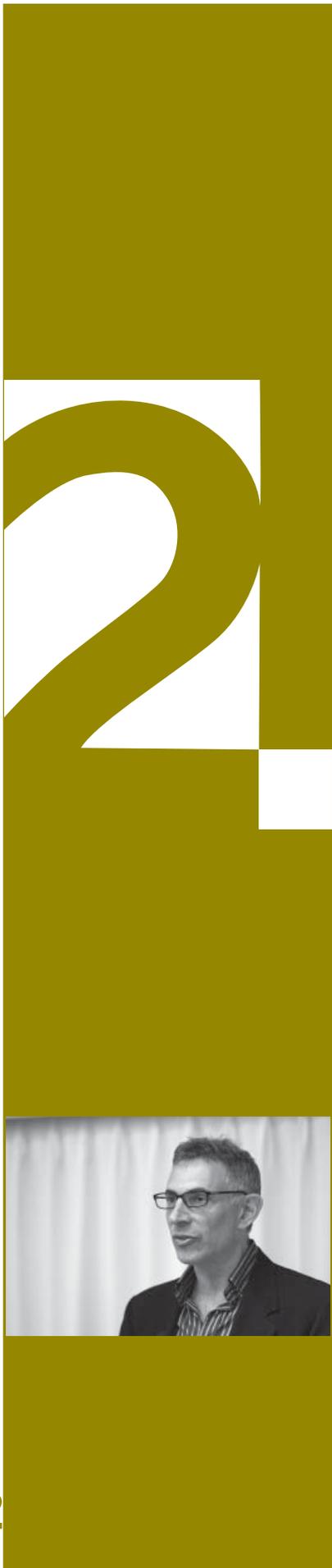


(l to r) Petr Szczepanik, Anson Rabinbach, and Elizabeth Otto

The symposium began on Thursday, April 3, in the Milwaukee Art Museum's Lubar Auditorium with a keynote address by Anson Rabinbach (History, Princeton): "Antifascism, Photomontage and the Image of Nazism." Rabinbach focused on the circumstances surrounding the publication of the *Braunbuch*, which blamed the Nazis for the 1933 Reichstag fire, as an example of how the correlation of Nazism and anti-fascism was promoted throughout the world. He argued that the *Braunbuch*, widely distributed in multiple languages, was the prism through which most people saw Nazi Germany for a generation, and that its narrative of Nazi conspiracy, blackmail, sexual deviance, drug addiction and general brutality was at the core of anti-fascism. Only when *Der Spiegel* ran a five-part series by Fritz Tobias in the early 1960s were the *Braunbuch's* conspiracy theories exposed as fabrications, and a consensus emerged that a lone arsonist set the fire. Rabinbach concluded his presentation by analyzing John Heartfield's photomontages that appeared on the dust jacket of *Braunbuch*, suggesting that they contributed to the book's commercial success.

The symposium resumed on Friday morning. In his presentation "Circa 1930: Art History and the New Photography," Matthew Witkovsky (National Gallery of Art), curator of the Foto exhibition, argued that art history's close entanglement with photography began in the 1930s and that many of the starting suppositions that

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### From the Director

At an Open Forum just after I arrived in Milwaukee in 2002, a colleague laid out two principal types of humanities centers and asked me which one I envisioned for the Center. I no longer remember what defined these “types,” but though I instinctively resisted the idea of having to fit into one of two models, my main reason for evading the question was that I wanted to hear what faculty already at UWM desired and expected from the Center. Such a discussion had been going on since the previous director’s departure in 2000, and I hoped that my appointment would be an opportunity for continuing the conversation rather than concluding it.

It soon became clear to me that the Center served many different roles and constituencies. For UWM and System faculty selected through an open competition, we offer teaching reduction for research and creative work and an intellectual community to nurture and sustain it. To all at and around UWM interested in some aspect of the humanities, we present an extensive program of public events; to self-constituted groups pursuing discussion in more defined areas, we provide space, publicity, and logistical support. Through Indiana University Press we publish peer-reviewed books that serve as a window into cutting-edge research and as a calling card for UWM in the wider academic community. For a small group of dedicated staff members, including graduate student assistants whose education we help support, the Center also represents a workplace, with its attendant web of personal relations, physical amenities and discomforts (who could forget the Year of One Elevator), and occasional bureaucratic frustrations.

Keeping all these balls in the air has been a challenge, as has adding some new ones: research workshops, fellowships for dissertators, electronic working papers, a curricular program to involve more students in our events, and the appointment of a grants specialist to broaden our reach even further, among others. It has also been immensely rewarding, and it is difficult to express how deeply I appreciate the support and interest of innumerable colleagues around UWM, notably those on the Center’s staff, and to many partners on and off campus. With my departure this summer, the discussion of the future of the Center will take a new turn, and it cannot but benefit from new ideas about its programs and, more generally, about the role of the humanities in the twenty-first century.

My own contribution to that discussion—a parting shot, of sorts, based on my six years here—comprises just a few observations. First, whatever direction the Center takes, it should always stand for excellence, which involves, among other things, rigorous and transparent standards of selection not only of fellows but of speakers for public events. Second, if our goal of interdisciplinarity is always elusive and subject to conflicting notions of where the boundaries of disciplines lie and how to cross them, as a practical matter it is not difficult to achieve multi- or pluridisciplinarity, which simply means encompassing as many different disciplines as fit within the broad rubric the Center might be exploring at any given time. Multidisciplinarity strikes me, finally, as a necessary if not sufficient condition for what I have always seen as the Center’s chief goal: to stimulate, perpetuate, and record dialogue at a high intellectual level within the humanities, arts, and social sciences. It has been an honor to participate in that dialogue, which I look forward to following in the years to come.

—Daniel Sherman

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## Message from Dean of the College of Letters and Science, Richard Meadows

Dear Colleagues:

As many of you know, Daniel Sherman is stepping down as Director of the Center for 21st Century Studies to accept appointment (beginning this fall) to the Art History faculty at the University of North Carolina at Chapel Hill. I am very pleased to announce that Distinguished Professor Merry Wiesner-Hanks has agreed to serve as the Interim Director of the Center during the coming academic year while we are engaged in the national search for a new Center director. Although Professor Wiesner-Hanks will assume her official responsibilities this summer, she is already hard at work in planning Center activities for the coming year (including an in-depth discussion involving all interested faculty in planning for the Center's future direction and activities).

We are all very grateful for Daniel Sherman's devotion to the Center and all that he has been able to accomplish during his tenure as the Director.

He will be missed.

—Richard Meadows  
May 2008

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## Picturing the Modern

*continued from front cover*

inform their relationship have endured. As he stated, “The new photography of 1930 was art history by other means.” He referenced several commercial art history and photography texts from the 1930s, several of which identified photography as a “medium,” a new use for the term in reference to photography.

The second speaker on Friday morning was Elizabeth Otto (Visual Culture, SUNY Buffalo), who presented a paper entitled “A ‘Schooling of the Senses’: Visual Experiments, Gender, and the Photomontages of László Moholy-Nagy and Marianne Brandt.” Otto examined Bauhaus luminary Marianne Brandt’s public work in metal, her private work with photomontages, and her personal relationship with Moholy-Nagy. Otto chronicled Brandt’s public career, including her background as a painter, metalsmith, and (for a year) head of the male-dominated Bauhaus Metal Workshop, but focused on recently discovered, never before exhibited, photomontages (45 to date). According to

Otto, Brandt’s photomontages can be read as a visual dialogue with Moholy-Nagy and his teachings.

The final speaker on Friday morning was Petr Szczepanik (Film Studies, Masaryk University, Brno, Czech Republic). In his paper, “Modernism, Industry, Film: A Network of Media in the Bat’a Corporation and the Town of Zlín in the 1930s” he took a different approach from film historians in the Czech Republic, who present avant garde artists in Zlín, many of whom are included in the Foto exhibition catalogue, within a history of the progress of film and nationalized cinema. Instead, Szczepanik looks at the contributions of the Bat’a shoe company and the town of Zlín in relation to avant garde art. What, he asks, do the modern organization of work and aesthetics have in common? Szczepanik presented detailed original research about the symbiotic development of Zlín’s city planning and of Bat’a corporation’s industrial standardization. Szczepanik argued that Bat’a organized the private life and social welfare of its employees through its media network and surveillance, both of which also played a central role in the creation of the new Industrial Man.

After lunch and a viewing of the Foto exhibition, the afternoon session began with a presentation by David Frey (History, West Point) entitled “Dream Cars and Dancing Dandies or Peasants Who Feared Tractors? Competing Conceptions of Modernity in 1930s Hungarian Film.” Frey looked at two opposing film trends from

Hungary in the 1930s to illustrate the complexities of modernity in interwar central Europe. One trend, that of the urbane, cosmopolitan and internationally flavored comedy, embraced all things modern, yet also undermined the process of modernization by constructing an ideal that could never exist in the context of actual Hungarian culture and politics of the time. A second type of film, set in traditional, peasant, and agrarian Hungary, equated these rural landscapes and activities with national identity—thereby setting itself in opposition to an obtrusive and alien modern—yet still managed to undercut its opposition through various common plot lines that ultimately supported modernization efforts.

In the final talk, “Jews, Gender, and Visual Culture in Vienna and Berlin: Madame D’Ora and Lotte Jacobi” Lisa Silverman (History, UWM) explored how the portrait photography of Dora Kallmus (aka Madame D’Ora) and Lotte Jacobi was informed by their Jewish backgrounds during a period when there were few Jewish and few women photographers. In the interwar years, photography was attractive to Jews wanting to acculturate and to pursue careers in journalism, advertising, and fashion, Silverman argued. For women like Dora Kallmus and Lotte Jacobi, photography became an important professional option. Silverman concluded by presenting the enigma of rare photographs taken by Madame D’Ora at displaced persons camps in Austria after World War II.

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David Frey

## Picturing the Modern

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*Matthew Witkovsky*

On both days, a diverse audience of academics and community members eagerly engaged the presentations, making for several animated discussions. The possibility for all symposium participants to view or revisit the Foto exhibition in conjunction with the symposium enhanced the experience of both.

## CHCI Annual Meeting

In an age in which science is often thought to dominate public discourse and the research agendas of higher education, what is the place and role of the humanities? Do our objects or models of research need to be redefined or supplemented in light of the current repositioning of the humanities in higher education and in society at large? To what extent are common or collaborative projects already in the works?

These questions informed the annual meeting of the Consortium of Humanities Centers and Institutes (CHCI), held March 14-15, 2008 at Washington University in St. Louis, with the theme “The Humanities in an Age of Science.” John Blum, associate director for advancement and planning, represented the Center.

The two keynote lectures, delivered by Mary Poovey (NYU) and Peter Galison (Harvard), furthered the theme of the conference. Through her perspective on both economic and literary value in the emergent credit economy of 18th and 19th century Britain, Mary Poovey provided a way to look at contemporary erosions of fact and fiction—“truthiness,” YouTube—and how facts appear to have drifted back to their epistemological opposite, fiction. Peter Galison traced the emergence of the concept of objectivity from the mid-18th century sciences to the present. Of particular interest to Galison was the use of the visual, at least in current nano-sciences, toward more pragmatic concerns such as “building things” rather than older models of objectivity that sought essences.

In that spirit of pragmatism, two workshops proved particularly germane to the multi-dimensional task of running a humanities center. During “Inreach or Outreach? New Versions of an Old Challenge Facing Humanities Centers and Institutes,” panelists spoke of their efforts to develop constituencies beyond university walls, such as hiring a publicist or developing a blockbuster annual event. Pauline Strong, associate director of the Humanities Institute at UT-Austin, spoke of their efforts to reinvent the traditional seminar model—a “top-down” dissemination of knowledge whereby professors create knowledge and students consume it—into a less hierarchical model that depends more upon collaboration and engagement among students.

Participants in the workshop “Models of Collaborative Work in Humanities Centers and Institutes” agreed that the question is no longer why the humanities should undertake collaborative projects, but how. Anthony Cascardi (Berkeley), for example, presented two models of successful collaboration, depending on the circumstances: 1) a “strategic working group”—similar to the Center’s Research Workshops—that functions best if the goal of the group skews toward gaining knowledge, rather than creating a product, and 2) a more corporate “project leader/project team” model where teams have different roles and the work of all teams can be coordinated through the project leader.

## EVENTS

### Tragedy into Melodrama by David Halperin, A Center Presentation and Keynote for the Conference Living Remains

2007-08 was the third successive year in which the Center co-sponsored a national graduate student conference at UWM organized by an interdisciplinary group of graduate students. In coordination with the conference organizers, the Center invited David Halperin, the W. H. Auden Collegiate Professor of the History and Theory of Sexuality at the University of Michigan, as both the conference keynote speaker and a guest of the Center in connection with its 2007-09 research theme Past Knowing.

The author of many books, most recently *What Do Gay Men Want?* (2007), Professor Halperin presented a lecture entitled "Tragedy into Melodrama: Towards a Poetics of Gay Male Culture" on February 15. The material he presented is part of a current project, "the hardest thing" he has ever done, Halperin mentioned during the question-and-answer session following his talk.

From the outset, Halperin emphasized that he approaches gay male culture as a genre of discourse or a set of shared practices—not by way of individuals. Halperin also noted that he examines pragmatic features of gay male culture through poetics (a classic method of analyzing genres), not sociology. Drawing on Esther Newton's work on drag queens, but also Tony Kushner's *Angels in America* and Frank Perry's movie *Mommy Dearest*, Halperin noted that for much of gay male culture little that is tragic is off

limits to humor, and that a camp treatment of serious issues seems to be a preferred method.

Camp, Halperin explained, involves appropriation, as opposed to kitsch, which operates through attribution. The self-mocking method of camp characteristic of much of gay male culture seems to be a way to address the gap gay men confront between what they feel and what they can express socially, as for example in the case of the AIDS epidemic. The gap, Halperin suggested, is acknowledged ironically, through symbolism, as there appears to be no hope for finding adequate compensation for irreplaceable loss. The representation of queer tragedy through melodrama, then, involves a passion that is not so much felt as performed.

Further reflecting on melodrama, Halperin argued that the use of this form of "high drama for the middle class experience," this ridiculing of the middle class by gay males, is a way to resist the straight aspirations of those to whom they do not belong. But melodrama, performed as camp, is also a "cure for romanticism," another problematic concept for gay males, who do not have a social incentive to fall in love and in response resort to a more private or self-authorized validation of their relationships. When you generate your own role like this, according to Halperin, it becomes who you are, and one ends up living one's life knowingly through melodrama, but not, however, without taking it seriously. Referring to the Stonewall riots of 1969, Halperin closed by arguing that melodrama not



only has an erotics but also a politics and might be summed up in this context as an ironic perspective on compulsory personal and social conventions.

The audience of more than 80 conference participants and UWM faculty and graduate students engaged Professor Halperin in a probing discussion of several elements of his presentation, and both prior to and after his presentation Professor Halperin attended sessions of the Living Remains conference. In the context of the Center's curricular project, several UWM graduate students were also able to meet with Professor Halperin separately during his visit.

*"Judy Garland is not Antigone." —David Halperin*

## EVENTS

### Past Anatomy: A Seminar by Peter Mclsaac

On March 14, the Center welcomed back Peter Mclsaac (German Studies, York University, Toronto). A speaker at the 2002 Center conference *Museums and Difference*, Mclsaac presented a new paper on Gunther von Hagens' *Body Worlds* exhibitions, also the subject of his essay in the Center's new book, *Museums and Difference*. Mclsaac's visit was planned to coincide with the *Body Worlds* exhibition at the Milwaukee Public Museum, and following his seminar with Center fellows, and UWM faculty, graduate, and undergraduate students, he toured the exhibition with students and faculty from the medical humanities program at the Medical College of Wisconsin. In the context of the Center's curricular project, Mclsaac was a guest in Anthropology 302, *Anthropology and Popular Culture*, taught by Professor William Washabaugh. WUWM's Lake Effect program aired an interview with Mclsaac on Thursday, March 20 ([http://www.wuwm.com/programs/lake\\_effect/](http://www.wuwm.com/programs/lake_effect/)).

For his seminar, Mclsaac had pre-circulated his paper entitled "Past

*"The stakes of Body Worlds shift depending on the history against which it is viewed."*

—Peter Mclsaac

Anatomy: Figures of Salvage and Transformation in the *Body Worlds* Exhibitions." The paper highlights *Body Worlds*' "straddling" nature: it is an anatomy project, an art project, a business, and it is popular science. No single framework applies. In an attempt to get beyond the limits of these familiar categories, Mclsaac works from the premise that *Body Worlds* "relates past and present through operations of salvage and transformation." A larger objective in approaching von Hagens' project in this way, Mclsaac said, was to "think through processes of cultural recycling."

Yet, *Body Worlds* would rather not acknowledge certain aspects of the past, for example twentieth-century German public health exhibitions, according to Mclsaac. "Viewed through the lens of critical salvage, *Body Worlds*' brand of 'past anatomy' appears much less 'past,' and much more like an evolving moment of modern anatomy's historical underbelly (so to speak), than might be apparent at first glance." Following Walter Benjamin's ideas on exhibitory montage, Mclsaac pointed out how, as "mass anatomy," *Body Worlds* and its twentieth-century German antecedents subtly turn visitors into participants who make small discoveries on their own through their interaction with the exhibits. Also in connection with Benjamin, Mclsaac concluded that *Body Worlds*—depending as it does on modern industrial research and production capacities—should be evaluated as "the twenty-first century expression

of trends running throughout modern industrial capitalism and culture."

Topics in the lively discussion ranged from issues of medical ethics to von Hagens' refusal to acknowledge parallels between his work and Nazi-era experiments on human subjects and corpses. Center fellow Christina Maranci picked up on the notion of "past anatomy" in Mclsaac's title, agreeing with Mclsaac that von Hagens' conception of Renaissance anatomy is largely derived from nineteenth-century reconstructions. Other comments focused on the tendency of visitors to the exhibition to relate displays to the medical problems of people they know, and on the tension between *Body Worlds*' ostensible goal of making death more approachable and its implicit proffer of immortality to those who donate their bodies for plastination. Mclsaac concluded by citing the Adorno essay "Valéry Proust Museum" as a caution against regarding *Body Worlds* as a project with boundless possibilities.



## EVENTS

### **Bruce Holsinger and Gabrielle Spiegel Disciplinary Dialogue: Neomedievalism and the Church of Theory**

On March 28 the Center brought two renowned medievalists to UWM for the third in its series of disciplinary dialogues. Part of the current research theme Past Knowing, disciplinary dialogues aim to explore practices of knowledge gathering, organization, and dissemination that contemporary disciplines and institutions view as parts of their own past, and the narratives through which they construct their relationship to them. Bruce Holsinger (English and Music, University of Virginia) began the event with a lecture entitled “Neomedievalism and the Church of Theory: Academic Prose from the Cold War to the War on Terror.”



(l to r) Gabrielle Spiegel and Bruce Holsinger

Based in part on his recent study *The Premodern Condition: Medievalism and the Making of Theory*, Holsinger’s presentation explored the way medievalists and notions about the Middle Ages have played a role in public debates and policy discussions after the attacks of September 11, 2001, in

particular the treatment of “enemy combatants.” Holsinger pointed out that the roots of this “neomedievalism” stretch back to Cold War modernization theory, which considered the Middle Ages a crucible of modernity. One manifestation has been the justification of the overthrow of allegedly backward regimes standing in the way of progress as defined by the Western model. Sovereignty, according to this theory, is both limited and contingent.

After 9/11, according to Holsinger, this neomedievalism has permeated think tank literature and neoconservative thinking. As an example, Holsinger pointed to the so-called torture memos from the Bush administration, which have assigned enemies such as the Taliban and Al Qaeda to “medieval” status, and released the United States government from its obligations under international law in its dealings with them.

In her response, Gabrielle Spiegel (History, Johns Hopkins) praised Holsinger for his pioneering work in highlighting the affinities between pre- and post-modernity through his reading of French theorists such as Georges Bataille and Pierre Bourdieu—both medievalists by training. She warned, however, against making too much of the similarities, arguing that instead of theoretical genealogies, neomedievalism involves chiefly analogies. Holsinger’s paper, according to Spiegel, effectively shows how analogizing can get out of control, more specifically how neoconservatives have misappropriated neomedievalism.

Spiegel argued that by using the argument—obvious in the “torture memos”—that the Taliban and Al Qaeda can be exempted from treatment under international law, we ultimately take ourselves down to the same level we assign to them. She professed to be extremely skeptical of efforts by medievalists to underscore their “relevance” for current policy debates in the “war on terror,” in part because this kind of thinking is rather anti-critical. “The place to make a real difference,” she concluded, “is in the voting booths and on the streets.”

In addition to their formal presentations, both Professor Holsinger and Professor Spiegel were gracious participants in the Center’s curricular project. Holsinger held an animated brown-bag lunch seminar with Modern Studies graduate students, while Spiegel, the current president of the American Historical Association, conducted a forum on professional issues with members of UWM’s Department of History, as well as meeting with History faculty over breakfast and with graduate students over lunch.

*“We’re all medievalists now.”*

*—Bruce Holsinger*

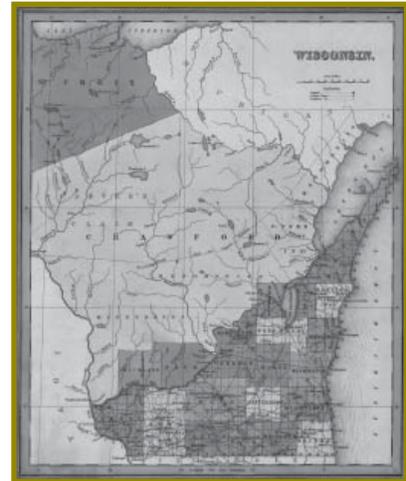
# EVENTS

## The Historical Arc of the Commons: A Symposium

The final event of the fall 2007 semester, a day-long symposium on commons activism on December 7, was a joint effort by the Center, the Tomales Bay Institute (TBI), and the American Geographical Society Library (AGS) at UWM. The idea for the event originated in a submission to the Center's permanent call for conference proposals from Rachel Buff (History, UWM) and Kathryn Milun (TBI), the symposium's organizers. The event sought to bring scholars and activists together to discuss the history of the commons and the relevance of the commons paradigm to causes such as the environment, public media access, and equitable, sustainable urban renewal.

After welcomes by Christopher Baruth, Curator, AGS, and Daniel Sherman, Center director, the day's proceedings kicked off with presentations by Peter Linebaugh (History, Toledo) and Keith Aoki (Law, UC-Davis). Linebaugh lamented the loss of ancient rights embodied by the Magna Carta to forces of privatization, political power, and empire, and argued that commons activism may be a way to recover "things taken from us." Aoki focused on the legal "Public Trust Doctrine" and the notion of common heritage to discuss specific ways in which commons principles can work in land management, academic, and agricultural practice under the motto "it's not about who owns the thing, but about how it is managed."

A scholar/activist roundtable in the early afternoon featured David Bollier (TBI), Kathryn Milun (TBI), and Bernard Perley (Anthropology and Center fellow, UWM). The latter argued for the preservation of aboriginal knowledge from deep time in a presentation addressing environmental questions in general, and that of growing threats to the availability of fresh, clean water in particular. In the second part of the afternoon, an impressive line-up of local activists—Will Allen (Growing Power), Julilly Kohler (Kane Commons Project), Melissa Scanlan (Midwest Environmental Advocates), and Vel Willey (MATA Community Media, who also recorded the entire event on film)—participated in a roundtable. After the speakers introduced their organizations and projects, symposium presenters and the audience of faculty, students, and members of the wider Milwaukee community arranged their chairs in a large circle for a probing discussion of concrete ways to realize commons ideas in local, national, and global contexts. Following the symposium, participants moved from the AGS Library to the Center conference room on the 9th floor of Curtin Hall for an animated reception.



Wisconsin, S. Augustus Mitchell (Philadelphia, Mitchell, ca. 1848) from the AGS Library, UWM

**Current Center Fellows and Staff**

**Michelle Bolduc** (French, Italian and Comparative Literature) has been awarded a Mellon grant to study paleography of French manuscripts this summer. She will be participating in the Mellon Summer Institute in French Paleography at the Newberry Library.

**Diane Canfield Bywaters** (Art and Design, UW-Stevens Point) had a solo exhibition at the Hidell Brooks Gallery in Charlotte, North Carolina in March. Over fifty oil paintings created in 2007 and 2008 were exhibited. She also had three paintings acquired through the competitive Wisconsin Arts Board Direct Purchase program.

**Barrett Kalter** (English) has published a review essay: "Shopping, Collecting, and Feeling at Home: Recent Work in Eighteenth-Century British Material Culture," *Eighteenth-Century Fiction*, Spring 2008. He also delivered a paper entitled "Gloomth" at the 2008 American Society for Eighteenth-Century Studies conference in Portland, Oregon in March.

**Christina Maranci** (Art History) has been named Arthur H. Dadian and Ara Oztemel Professor of Armenian Art in the Department of Art and Art History at Tufts University. She also presented papers at the St. Nersess Seminary, New Rochelle, New York in April and the Byzantine Workshop Series at the University of Chicago in May.

**Bernard Perley** (Anthropology) participated in a symposium on "The Future of American Indian Studies" held at UWM in April. In May he presented a paper at the conference "Endangered Languages: Exploring the Interface between Academia and Native American Communities," at the University of Pennsylvania.

**Arijit Sen** (Architecture) has been awarded the Quadrant residential fellowship at the Institute of Advanced Study at University of Minnesota. He presented papers at the Annual Association of Collegiate Schools of Architecture Conference, Houston, Texas, in March and at the conference "World Making: Art and Politics in Global Media," organized by the Center for International Education, University of Wisconsin-Milwaukee in April.

The Center welcomes **Gregory J. Carman** (Urban Studies) as the 2008 Tennesen Graduate Research Fellow. He will spend the summer at the Center to work on his dissertation entitled "The Third Migration: Milwaukee's Belated Increase in African American Population." He is the fourth successive Tennesen Fellow at the Center.

**Daniel Sherman** (History, Director) delivered the keynote talk, "Circa 1967: French Primitivism and the Ends of Empire" at the Modern European Section Luncheon



*(l to r) Center fellows Michelle Bolduc, Barrett Kalter, Christina Maranci, Diane Canfield Bywaters, and director Daniel Sherman take a closer look at Bernard Perley's project during a fellows seminar.*

at the American Historical Association Annual Meeting in Washington D.C. in January. He also presented his work at a meeting of the University of Chicago Study Group on Modern France in May.

**Ruud van Dijk** (Associate Director for Publications) was a visiting international scholar at Northern Michigan University, January 22-25. The title of his lecture was: "The Cold War is Never Over: Assessing the New Cold War History." On March 14 he gave an invited lecture in the *Graduierenkolleg* at the Duitsland Instituut Amsterdam, the Netherlands, entitled "The German Question in the Early Cold War: Is There Anything Left to Discuss?"

**Former Center Fellows**

**Ellen Amster** (History, 2005-06) has received a UW System fellowship for 2008-09 from the Institute for Research in the Humanities at the University of Wisconsin-Madison.

**Derek Counts** (Art History, 2004-05) has published "The Master of the Lions in Cyprus: Hybridity, Representation and the Culture within Cypriote Cultures," *American Journal of Archaeology* 112:1 (2008). This article grew out of his electronic working paper, published on the Center website in 2006.

**Rina Ghose** (Geography, 2004-05) has published, with W. Lin, "Complexities in Sustainable Provision of GIS for Urban Grassroots Organizations," *Cartographica* 43:1 (2008); and "Politics of Scale and Networks of Association in PPGIS," *Environment and Planning A*, 39:8 (2007).

**Anne Hansen** (History and Comparative Study of Religion Program, 2000-01, 2006-07) has published "Modernism and Morality in Colonial Cambodia" in *People of Virtue: Reconfiguring Religion, Power and Moral Order in Cambodia*, Alexandra Kent and David Chandler, eds. NIAS Studies in Asian Topics, No. 43 (Honolulu: University of Hawai'i Press, 2008).

**Peter Paik** (French, Italian and Comparative Literature, 2002-03) has been awarded a 2008 UWM RGI grant

for his project "As Realistic as God: World-Making in Literature and Media."

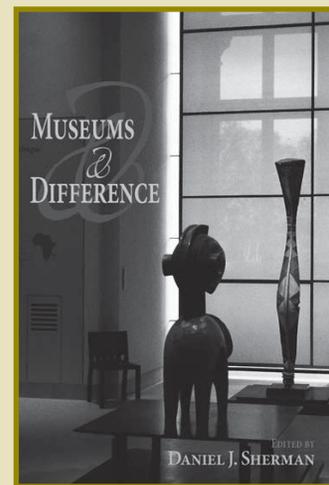
**Tanya Tiffany** (Art History, 2006-07) published "Light, Darkness, and African Salvation: Velázquez's Supper at Emmaus," *Art History*, 31, no. 1 (2008): 33-56. She was also invited to a conference in Seville in March, where she presented a related paper: "La luz cristiana y la salvación africana: El Cristo en Emaús de Velázquez."

**Robert Wolensky** (Sociology, UW-Stevens Point, 2002-03, 2006-07) co-authored *Tragedy at Avondale: The Causes, Consequences, and Legacy of Pennsylvania Anthracite Coal Industry's Most Deadly Mining Disaster, September 6, 1869*, published by the National Canal Museum Press in March.

**Paul Arthur** (Curtin University of Technology, Western Australia and Australian National University, Canberra), a visiting fellow at the Center and the American Geographical Society Library in fall 2004, has been awarded an international fellowship at Rutgers University's Center for Cultural Analysis for 2008-09.

**New Center Book**

Early in 2008 Indiana University Press published a new volume in the Center's book series 21st Century Studies. *Museums and Difference* originates in the 2003 Center conference of the same name and was edited by Center Director Daniel J. Sherman. David O'Brien (Art History, University of Illinois at Urbana-Champaign) offered the following advance praise: "[This collection] demonstrates both the centrality and rapidly changing significance of difference in museum practice and poses a number of critical questions for future scholarship, such as whether or not aesthetic distinctions can ever be employed in museums in a manner that does not privilege the identity of one or another group."



**Thank You!**

We would like to express our thanks to the following people who in recent months have made financial donations to the Center, either in support of the Center's programming, or toward our envisioned endowment for the Tennessee Graduate Research Fellowship:

Ellen S. Ginsberg, Ihab and Sally Hassan, Cristina Hernandez-Malaby, Barrett Kalter, Thomas Malaby, Bernard Perley, Caroline Seymour-Jorn, Zelma Sherman, Tomales Bay Institute, and Katherine T. Wallingford

**Fall 2008 Preliminary Calendar****FRI SEP 19**

**2007-08 Fellows Presentations** by **Michelle Bolduc** (French, Italian and Comparative Literature), **Barrett Kalter** (English), **Christina Maranci** (Art History), and **Caroline Seymour-Jorn** (French, Italian and Comparative Literature)

2:30 pm CRT 118

**CENTER OPEN HOUSE**

4:00 pm CRT 939

**FRI SEP 26**

**George Wilson** (Philosophy, USC)

a lecture

3:30 pm CRT 118

**THU OCT 9****Monique Buzzarté**

"Here Right Now: Live Processing and Improvisation (Where the Present is the Future and the Future is the Past)"

a lecture/recital, trombone and live processing

7:30 pm Recital Hall

co-sponsored by Unruly Music Series, PSOA

**FRI OCT 10****OPEN FORUM**

1:00 pm CRT 939

**THU-SAT OCT 23-25*****SINCE 1968***

a Center for 21st Century Studies 40th anniversary conference organized by **Jasmine Alinder** (UWM), **A. Aneesh** (UWM), **Kumkum Sangari** (UWM), **Daniel J. Sherman** (UNC-Chapel Hill), and **Ruud van Dijk** (UWM) with keynotes by **James Ferguson** (Stanford) and **Carolee Schneemann** (independent artist / filmmaker); speakers include **Martin Berger** (UC-Santa Cruz), **Ann Reynolds** (UT-Austin), and **Kath Weston** (UVA) co-sponsored by William F. Vilas Trust, Department of Film, and an anonymous donor

*continued on next page*

FRI NOV 7

**Jean Comaroff** (Anthropology, University of Chicago)

a lecture

3:30 pm CRT 118

*Please check the calendar page on our website for updates***Center Staff**

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Newsletter design

*Kate Kramer**Photo credits**Alan Magayne-Roshak (Visual Imaging,**UWM) unless otherwise indicated***Past Knowing?: The Practice and Infrastructure of Imitation in Contemporary News Work  
A Lecture by Pablo Boczkowski**

A talk given by Pablo Boczkowski (Communication, Northwestern) on February 29 suggested a meaning of the current research theme, Past Knowing, the Center had not yet considered. Boczkowski presented a story of a technology-driven trend in news reporting where the need for constant news updates leads to widespread imitation and similarity at the expense of original news gathering and genuine knowledge. His lecture analyzed the way news gathering and news reporting in Argentina has changed since 1995 as a result of the rise of newspaper websites.

After an introduction discussing the mechanics of imitation in news work—through elements such as visibility or “observability”; the importance of technology, especially the internet; the interpretation of the preferences of others; and reputation and how it tends to promote conformism—Boczkowski turned to the case of the two major Argentine newspapers, *Clarín* and *La Nación*.

Boczkowski provided a detailed description of how the frequency of user visits to newspaper websites have led journalists at both Argentine papers on an increasingly frantic quest for news updates. In practice, much of this quest takes place as the incessant monitoring of other news sites, “surfing for information,” rather than original news gathering. 96 percent of stories, Boczkowski said, get produced within two hours, and 88 percent of content comes from other news media. Incentives to be different hardly exist, given the newspapers’ main audience: people at the office who check news sites all the time and expect something new every time. If newspapers want to keep their audience, they need to provide constant updates, and they need to make sure that they cover everything the competition covers also. Only the newspapers’ feature writers are rewarded for being original—the others are penalized for being different.

In conclusion, Boczkowski pondered the social and political implications of this process of monitoring-imitation-similarity: What will happen to the watchdog role of the media in a democratic society or the balance of power there? What will be the long-term consequences for diversity in the public sphere? Could it be that we’re living in an information revolution where more is actually less?

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Center guest Pablo Boczkowski, February 29