

**DEPAUL
HUMANITIES
CENTER**

**ANNUAL REPORT
2009-2010**



On the cover:

Danielle Meijer performs the Serimpi, a classical Javanese Court dance, in *Let It Bleed*, part two of the 09-10 series *Shifting Perspectives and the Mediated View*, created by H. Peter Steeves for the Humanities Center

Cover photo: Anna Vaughn Clissold



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DEPAUL HUMANITIES CENTER

The DePaul Humanities Center, founded in 1999, serves as a site for discussion and research in the arts and humanities at DePaul University.

Bringing together faculty, staff, students, scholars, community leaders, and artists, the Center engages our communities in the most recent and impressive scholarship in the humanities. Central to the Center's community engagement is the exchange of ideas across disciplines, the communication of interests through active outreach, and the chance to learn from those outside of the academy.

Our goals are to:

- Support and nourish humanities scholarship and teaching throughout the university;
- Support interdisciplinary work in the humanities;
- Increase public visibility of work in the humanities conducted by university faculty, staff, and students;
- Initiate and encourage the consideration of contemporary problems and solutions from the vantage point of humanistic thinking;
- Build and strengthen links with other institutions, community groups, and educators.

Humanities Center Staff

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Jonathan Gross,
Professor, English

Associate Director
Anna Vaughn Clissold, Ph.D.

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Associate Dean, LA&S
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Eric Selinger
Associate Professor
English
H. Peter Steeves
Professor
Philosophy



FROM THE DIRECTOR

For our visual studies series, we invited three scholars who have been on the edge of this field, both in shaping it and questioning its value. W.J.T. Mitchell explored the topic of icons and iconography in the work of William Blake, Nicolas Poussin, and Friedrich Nietzsche. He argued that much of human history represents a conflict between idolaters and iconoclasts, one that runs through ground zero in NY no less than the Gaza strip.

“ You shall not make for yourself a carved image, or any likeness of anything that is in heaven above, or that is in the earth beneath, or that is in the water under the earth; you shall not bow down to them nor serve them. For I, the Lord your God, am a jealous God, visiting the iniquity of the fathers on the children to the third and fourth generations of those who hate Me, but showing mercy to thousands, to those who love Me and keep My Commandments. ”

Deuteronomy 5:8, *ESV*

After a close reading of Exodus 32 and the second commandment against worshipping graven images, Mitchell explored the use of images by nation states, paraphrasing Oliver Wendell Holmes: it is not enough to have justice done, it must be seen to be done. The destruction of iconic images is an expression of a nation state's will to power: the various attacks on the World Trade Center, Mitchell argued, provide one example; Al Qaeda's



destruction of Buddha statues in Afghanistan suggests another. Mitchell then explored, as a worthy goal, philosophers who could “sound” idols without destroying them (Walter Benjamin, Michel Foucault and, especially, Jacques Derrida). Surveying the nineteenth century, he saw this tendency in Nietzsche’s *Twilight of the Idols* and in Blake’s critique of *Nobodaddy*. He then concluded by exploring two paintings by Nicolas Poussin, “The Adoration of the Golden Calf” (1633) and “The Plague of Ashdod” (1631). The “Shakespeare of visual arts,” Poussin issued an orthodox condemnation of idolatry, though he was a classicist in love with graven forms. Alluding to William Blake’s critique of Milton (that he was of the devil’s party without knowing it), Mitchell concluded this stimulating lecture by wondering if Poussin was a true painter, and also of the devil’s party without knowing it (with regard to this crucial issue of iconoclasm).

James Elkins noted that in 1995, when W.J.T. Mitchell set up a course on visual culture at the University of Chicago, he called it “visual studies” because the latter seemed “too vague.” “It could mean anything at all to do with vision,” he told Margaret Dikovitskaya in an interview, “while ‘visual culture’ suggests something more like an anthropological notion of vision...as culturally constructed” (7). Where Mitchell viewed pictorial art through the written criticisms of William Blake and Friedrich Nietzsche, James Elkins encouraged an “unconstricted, unanthropological interest in vision” in order to move visual studies “beyond its niche in the humanities” (7). At DePaul, where art and the history of art constitute separate departments, Elkins’ lecture did much to explain why this is so. At times the academy can seem like an island unto itself, with its own rules, practices, and lecture series, as Elkins shrewdly pointed out.

Dave Hickey, our third speaker, offered the most critical assessment of the academy's role in fostering a love of beauty. He recounted his career as a graduate student at the University of Texas/Austin and his dramatic decision to open a gallery displaying beautiful works of art rather than pursue a career in academia. The need for such a re-dedication to the beautiful became apparent in an academic environment that discouraged

“Beauty is not a thing ...The Beautiful is a thing. In images, beauty is the agency that causes visual pleasure in the beholder, and, since pleasure is the true occasion of looking at anything, any theory of images that is not grounded in the pleasure of the beholder begs the question of art's efficacy and dooms itself to inconsequence! ”

Dave Hickey, *Invisible Dragon* (1)

original thought. In *Invisible Dragon*, he wondered “whether contemporary images are really enhanced by being interned in a museum at birth and assembled as one might a movie, whether there might not be work for them to do in the world among the living” (11). Equally provocatively, he questioned the role of the “therapeutic institution” (the American academy) that dictates artistic value and discourages fresh responses to the visual. In *Air Guitar*, Hickey expanded on *Invisible Dragon*, and penned a memorable metaphor worthy of William Hazlitt. “Colleagues of mine will tell you that people despise critics because they fear our power. But I know better. People despise critics because people despise weakness, and criticism is the weakest thing you can do in writing. It is the written equivalent of air guitar—flurries of silent, sympathetic gestures with nothing at their heart but the memory of the music. It produces no knowledge, states no facts, and never stands alone. It neither saves the things we love (as we would



wish them saved) nor ruins the things we hate. *Edinburgh Review* could not destroy John Keats, nor Diderot Boucher, nor Ruskin Whistler; and I like that about it. It's a loser's game and everybody knows it. Even ordinary citizens, when they discover you're a critic, respond as they would to a mortuary cosmetician—vaguely repelled by what you do yet infinitely curious as to how you came to be doing it" (163). Hickey's brio, evident in his recent review of Terry Castle's book, *The Professor*, in *Harper's*, offered his cult following yet another reason to man the barricades against Blake's Nobodaddy. Above all, Mitchell, Elkins, and Hickey managed to show the power of philosophical interventions in the world of the visual.

Our fellows at the Humanities Center were particularly successful in their outreach projects this year. Christopher Einolf's conversation with Karen Greenberg at Cortelyou Commons was a cutting-edge exploration of torture at the beginning and end of the 20th century. Einolf's research offered a shrewd assessment of Theodore Roosevelt and the politics of torture in the war in the Philippines. In the adjacent discipline of History, Tom Foster continued work on the founding fathers, in a book that is forthcoming from University of Chicago press; for his outreach event, he organized a symposium exploring gender and sexuality, which drew on graduate students from DePaul, Loyola, Northwestern, UIC, and the University of Chicago. The proceedings were published by the Humanities Center with an introduction by Prof. Foster. Simone Zurawski treated Humanities Center fellows and the public to a slide show at the rare book room at DePaul and an in-depth discussion of the multiple influences on architect Jacques-Ignace Hittorff's designs for the Basilica of St. Vincent DePaul in Paris. She is the leading scholar, internationally, in this field, and has been active in major events celebrating the 350th anniversary of the legacies of Sts. Vincent de Paul and Louise de Marillac, including serving as curator for the recently concluded exhibition at the DePaul Art Museum, "The Basilica of St. Vincent DePaul: Architecture of the

Catholic Renouveau in Paris,” and organizer of its related lecture series. Laura Kina, whose outreach event included a symposium with well-known writer Jessica Hagedorn and her important fiction featuring mixed race protagonists, launched more than three major exhibits, all within a single year, at locations as varied as Mumbai, India, the Siskel Film Center in Chicago, and Los Angeles. She shared her work on a catalogue/book that will treat the subject of critical mixed race studies (currently under consideration by University of Washington press), which informs her own widely exhibited, provocative paintings. Dan Stolar read from his novel in progress, tentatively titled *Family Values*, which focuses on the on-going conversation between Christian fundamentalists and secular Jews in Texas and Chicago. He placed his short story, “Emma Won’t Get Better,” with *The Missouri Review*, and “Twenty Years Later” with *Gargoyle*.

This year we engaged the talented Peter Steeves to serve as a playwright-in-residence. He produced three stunning events, each of them pitched at a very high level. In the second of these, “Let It Bleed,” he explored the topic of violence and the sacred in the work of filmmaker Michael Haneke, with a discussion and lecture by Michael Naas on Homer’s *Iliad*. Prior to this, he produced “The Mourning Show,” where portions of *Hamlet* were read alongside striking visual representations of the work of Edward Hopper, and musical interludes accompanied readings of poetic prose. The audience left with an original interpretation of major issues in philosophical thought, including the work of Emmanuel Levinas. The Humanities Center is particularly grateful to Prof. Steeves for the energy he brought to these productions and to the dedicated cast and crew who made the performance of “The Mourning Show” at the Chicago Cultural Center such a success.

Sincerely,

Jonathan Gross, Director

2009-2010 SPEAKERS VISUAL CULTURE/VISUAL STUDIES

DEPAUL HUMANITIES CENTER

2347 North Racine Ave -- Chicago, Illinois -- 773-325-4580 -- contact: aperson@depaul.edu

VISUAL CULTURE

Speakers 2009-2010

Monday, September 28, 2009
DePaul Student Center, 314

John Barrell

Centre for Eighteenth Century
Studies
University of York
"Edward Pugh at Carreg Carn
March Arthur"



Thursday, November 12, 2009
Cortelyou Commons

W.J.T. Mitchell

Editor, Critical Inquiry
University of Chicago
"Idolatry: Nietzsche, Blake,
Poussin"



Monday, April 12, 2010

Munroe 114

James Elkins

Visual and Critical Studies
School of the Art Institute
of Chicago
"Farewell to Visual Studies"



Wednesday, May 19, 2010
McGowan South, 108

Dave Hickey

University of Nevada,
Las Vegas
"Art and Democracy"



For all events:

Reception 5:30 p.m.
Lecture 6:00 p.m.

Locations:

DePaul Student Center,
2250 Sheffield Ave.

Cortelyou Commons,
2323 N. Fremont St.

Munroe Hall,
2312 N. Clifton Ave.

McGowan South
1110 W. Belden Ave.



VISUALSTUDIES

JOHN BARRELL, UNIVERSITY OF YORK

EDWARD PUGH AT CARREG CARN MARCH ARTHUR

“This lecture is about the little-known Welsh-speaking artist Edward Pugh (1760-1813), who in 1794 published a series of six engravings of the area around his home town, Ruthin in Denbighshire, 200 miles away. I shall argue for the hybrid character of these images, and analyse the strains and compromises involved in making them: between the expectations of a metropolitan audience and the local and provincial nature of the material; between Pugh’s status as an aspiring artisan-class artist and the genteel Welsh squirearchy to which he looked for patronage; between the anti-industrial ideology of the ‘picturesque’ and his concern for the development and modernisation of the Welsh economy; between the grand style to which as a relatively humble artist he did not aspire, and merely topographical illustration which he hopes to transcend. Perhaps Pugh thought that his pictures could show a metropolitan audience that landscapes were also places, and a Denbighshire audience that the places they knew so well could also be seen as landscapes. But how can you represent places as landscapes without traducing their particularity and the meanings they have for the people



that inhabit them? How can you show that landscapes are also places without producing what Henry Fuseli dismissed as ‘tame delineations of a given spot?’”

John Barrell is Professor at the Centre for Eighteenth Century Studies at the University of York in England. He has published widely on the literature, history and art of the eighteenth and early nineteenth centuries in Britain. Professor Barrell is Fellow of the British Academy and of the English Association. He is the author of several books including *Imagining the King's Death* (2000); and *The Spirit of Despotism: Invasions of Privacy in the 1790s* (2006).

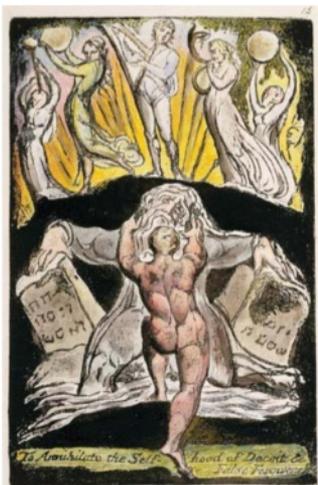


W.J.T. MITCHELL, UNIVERSITY OF CHICAGO

IDOLATRY: NIETZSCHE, BLAKE, POUSSIN

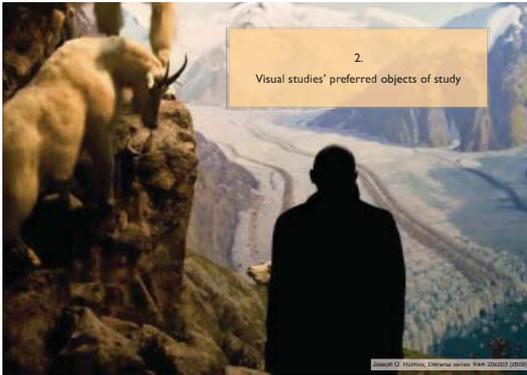
W. J. T. Mitchell is Professor of English and Art History at the University of Chicago. He is editor of the journal *Critical Inquiry*. A scholar of media, visual art, and literature, he is known especially for his work on the relations of visual and verbal forms social and political issues. His publications include: *What Do Pictures Want?* (2005); *The Last Dinosaur Book: The Life and Times of a Cultural Icon* (1998); *Picture Theory* (1994); and *Art and the Public Sphere* (1993).

“The emphasis on cursing idolaters for numerous generations is implicitly a program for genocide and ethnic cleansing. It is not enough to kill the idolater; the children must go as well, as potential idolaters. All of these barbaric practices might be thought of as merely the past of idolatry, relics of ancient primitive times when magic and superstition reigned. But a moment’s reflection reveals that the discourse of iconoclasm and the accusation of idolatry has persisted throughout the Modern era: from the Renaissance and Francis Bacon’s idols of the marketplace, the theatre, the cave, and the tribe, to the 19th century and the evolution of a Marxist critique of ideology and fetishism that builds on the rhetoric of iconoclasm. This latter critique is focused on commodity fetishism and what might be called “ideolatry,” that is, the worship of false ideas, which is manifested chiefly in the critique of ideology. You might think of ideology as a kind of displaced form of idolatry: the worship of mental images. One of the strangest features of iconoclasm, then, is its sublimation into more subtle strategies of critique, skepticism, and negative dialectics.”



FAREWELL TO VISUAL STUDIES

“Visual studies continues to grow very rapidly; it has at least four different forms in North America and the UK, in Scandinavia and German-speaking countries, in Latin America, and in China and Taiwan.



Yet it has not fulfilled its initial promise as a place to study visibility and visual practices of all sorts, and it has not consolidated a common set of purposes or methods. In this talk I survey the original purposes of the field and its current condition, and I suggest several reasons why it may be time to say farewell to visual studies.”

James Elkins is the E.C. Chadbourne Chair in the Department of Art History, Theory, and Criticism at the Art Institute of Chicago. His writing focuses on the history and theory of images in art, science, and nature. Some of his books are exclusively on fine art (*What Painting Is, Why Are Our Pictures Puzzles?*). Others include scientific and non-art images, writing systems, and archaeology

(*The Domain of Images, On Pictures and the Words That Fail Them*), and some are about natural history (*How to Use Your Eyes*). Current projects include a series called the Stone Summer Theory Institutes, a book called *The Project of Painting: 1900-2000*, a series called *Theories of Modernism and Postmodernism in the Visual Art*, and a book written against *Camera Lucida*.

DAVE HICKEY, UNIVERSITY OF NEVADA, LAS VEGAS

ART AND DEMOCRACY

Dave Hickey is one of America's best known cultural critics. He has served as writer and editor for publications including *Art in America*, *The Village Voice*, *Rolling Stone*, *The New York Times*, and *Harpers*. His acclaimed books of critical essays include *The Invisible Dragon* and *Air Guitar*. The former director of A Clean Well-Lighted Place gallery in Austin and Reese Palley Gallery in New York City, Hickey is Professor of Art Theory and Criticism at the University of Nevada, Las Vegas.

“What I would like to talk to you about today is art and democracy. In my view, they are absolutely inextricable. Nearly all the great art in the history of the world is the product of good artists and wise subcontractors....

The peculiarity of works of art, or things that we treat as works of art, is that they have no intrinsic value, which is to say that all the value in a work of art is invested into it from without. Works of art are elected. And just like our senators, they have no virtue, beyond their being elected, for us to particularly like them. Which means that they aren't the truth. They are just who got elected....

What art and literature and music and dance and theatre do is what we need done at that moment. And so they tend to offer us what I would call a counterpoise to technology.

What technology took away from Victorian society, Wagner restored. What black and white movies took away from America in the 50's and early 60's, Warhol restored. And what the triumph of Warhol and

Lichtenstein and the pop ethic of multi-color took out of the culture, conceptual art restored in the 1970s. This has traditionally been the function of art: to do what needs to be done.”



DEPAUL HUMANITIES CENTER

VISUAL CULTURE
Speakers 2009-2010 presents

MacArthur Fellows Program
Genius Award Recipient

Dave Hickey
University of Nevada, Las Vegas

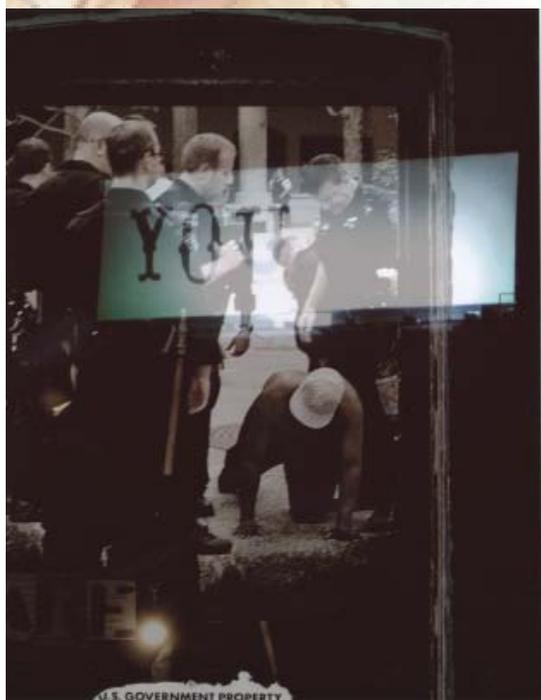
on
“Art and Democracy”

Wednesday, May 19, 2010
Reception 5:30 p.m.
Lecture 6:00 p.m.

DePaul University
Lincoln Park Campus
McGowan South, rm. 108
1110 W. Belden Avenue
Chicago

VISUAL STUDIES

232 North Racine Ave. Chicago, Illinois 773-325-4300
contact: art@depaul.edu



U.S. GOVERNMENT PROPERTY



FACULTY FELLOWS

DEPAUL HUMANITIES CENTER

Congratulates Our 2009-2010 Fellows

Christopher Einolf

School of Public Service
*The First Debate on Torture:
America in the Philippines, 1899-1902*

Thomas Foster

History
*Sex and the Founding Fathers:
Eighteenth-Century Lives, Modern Biographies*

Laura Kina

Art, Media, and Design
*War Baby/Love Child:
Mixed Race Asian American Art*

Dan Stolar

English
Family Values: A Novel

Simone Zurawski

History of Art and Architecture
*The Basilica of Saint Vincent de Paul:
Art and Architecture of the
Catholic Renouveau in Paris
of the Mid-19th Century*

Each year the Humanities Center supports a group of DePaul Faculty with faculty fellowships.

These fellowships provide partial reductions in teaching load and a research assistant.

Fellows engage in rich interdisciplinary conversations throughout the year, and work with the Center to plan a program that shares their work with the broader community.

We welcome applications from any full-time tenure-track DePaul faculty member pursuing research in the humanities, regardless of departmental affiliation.

Applications for appointment in 2010-2011 will be due January 15, 2010.
Please contact the Humanities Center for further details.
773-325-4580; aperson@depaul.edu
<http://las.depaul.edu/humanitiescenter>



THE FIRST DEBATE ON TORTURE: AMERICA IN THE PHILIPPINES, 1899-1902



THE DUKAKIS HUMANITIES CENTER FACULTY FELLOWSHIP PROGRAM PRESENTS
THE TORTURE DEBATES IN AMERICA: 1902 and 2010
with Christopher A. Einolf, Cornell University
Karen Greenberg, New York University

Thursday, April 15, 2010
Registration: 5:30 p.m.
Discussion: 6:00 p.m.

Location: Allen Center for
Interdisciplinary Research
200 N. UNIVERSITY ST.
I-80/84th St. Exit 10

Also, Einolf was the first 5th American cabinet member
prosecutor, and was not the first time torture became a public
scandal. During the 1899-1902 war against Filipino nationalist
rebels, American soldiers used torture against rebels and
prisoners of war. The torture issue became a national scandal,
and Congressional hearings placed the issue on the front pages
of newspapers for months.

In this presentation, Einolf and Greenberg will describe the
parallels and contrasts between the first torture scandal and the most recent one, and talk about
what the torture scandals tell us about the military, the media and our political system.

Chris Einolf is a sociologist and military historian who studies torture. He teaches at Cornell
University's School of Public Service and is a 2009-2010 Faculty Fellow at the Dukakis Humanities
Center. Karen Greenberg, author of *The Least Worst Place: Guantanamo's First 100 Days*, and
editor of *The Torture Debate in America*, directs the Center on Law and Security at New York
University.



Dukakis Humanities Center
at (607) 255-4520 or admin@dukakiscenter.org
For more information: visit dukakiscenter.org or www.dukakiscenter.org

The Humanities Center fellowship enabled me to begin research on the public debate over the first torture scandal in American history, that occurred after news broke of American soldiers using torture on prisoners in the war to take control of the Philippines after the Spanish-American War. The course reduction freed up the hours of time I needed to research contemporary newspapers and accounts of Congressional debates, and the research assistant was valuable for this also. I begin writing a book on this subject in the summer, and I will also write academic articles and a piece for a popular journal. In the meantime, we were fortunate to have Karen Greenberg, director of the law and security program at NYU and editor of *The Torture Papers* and *The Torture Debate in America*, speak with me at a Humanities Center event.

SEX AND THE FOUNDING FATHERS: EIGHTEENTH-CENTURY LIVES, MODERN BIOGRAPHIES

With the Humanities Center Fellowship I was able to continue working on my book project on the way that sexuality has figured in national memory of the Founding Fathers. Specifically, the course release allowed me to focus on drafting two new chapters and to continue revising the existing chapters while deepening analysis of the book as a whole. Working with the student



research assistant has also been gratifying and productive and has allowed me to spend additional time exploring the history of the book (authors, production, etc.) As a Humanities Center Fellow I also benefitted from my own community outreach activity as well as from the connection to the activities and projects of the other Fellows. For my outreach event I organized and participated in a one-day

informal workshop on gender and sexuality. The event consisted of 3 panels and a lunch-time lecture that I delivered. This one-day workshop brought together undergraduate and graduate student presenters and faculty chairs and commentators from DePaul, Loyola, Northwestern, the University of Chicago, and the University of Illinois at Chicago. Fields represented include Anthropology, English, History, Psychology, Theology, and Women's and Gender Studies. It was fascinating to hear about all of the exciting work that Chicago-area university students are doing in the area of gender and sexuality. The conference proceedings were brought together and published by the Humanities Center.

LAURA KINA
ART, MEDIA, AND DESIGN

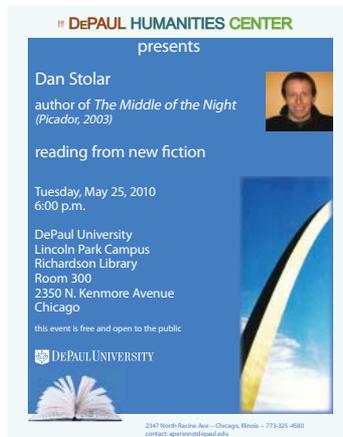
WAR BABY/LOVE CHILD: MIXED RACE ASIAN AMERICAN ART

During my fellowship year, I continued my work on a co-curated exhibition and co-authored anthology, *War Baby/Love Child: Mixed Race Asian American Art*, which investigates the construction of mixed race/mixed heritage Asian American identity through the arts. The exhibition will feature works by 20 artists, including Mequitta Ahuja, Albert Chong, Kip Fulbeck, Li-Lan, Richard Lou, Laurel Nakadate, and Amanda Ross-Ho. It will debut at the Wing Luke Asian Museum in Seattle February-July 2012 and will then travel to the newly built DePaul Art Museum September 2012--March 2013. My public outreach event, "Miscegenating the Discourse: Jessica Hagedorn in Conversation with Wei Ming Dariotis and Laura Kina," helped frame the larger discussion for the project. The Humanities Center Fellowship gave me valuable time, student research assistance, and critical feedback from my faculty fellows, as I spent the year organizing the structure of the book, inviting authors, conducting interviews and studio visits with the artists, writing the introduction to the book, finalizing the book proposal and object list for the exhibition, and beginning to write the book's main historical essay. I was also able to organize, along with two other colleagues, a related national conference, "Emerging Paradigms in Critical Mixed Race Studies," which will be held at DePaul November 5-6, 2010.



DAN STOLAR
ENGLISH

FAMILY VALUES:
A NOVEL



Being a Humanities Center Fellow this past year enabled me to make substantial progress on my novel, “Family Values,” about two brothers-in-law who embody opposite ends of the Red State/Blue State divide in the United States. Though they are married to sisters and care for each other deeply, they find the other’s views frankly reprehensible. Their political and religious beliefs come to a head when the Christian Conservative’s son rebels and leaves Tyler Texas to live for a time with his secular progressive uncle in Chicago. Showing the first section of this novel to other fellows was particularly helpful in providing my first outside feedback. I also completed two new short stories, and had three short essays accepted for publication during this time.

THE BASILICA OF ST. VINCENT DEPAUL: ART AND ARCHITECTURE OF THE CATHOLIC RENOUVEAU IN PARIS OF THE MID 19TH CENTURY

The Fellowship enabled me to act as guest curator in undertaking the research and planning for an international loan exhibit, along with its attendant lecture series and concert, which takes place in the DePaul Art Museum in autumn quarter 2010. These complementary events, and the essay I am composing for the catalogue, offer a preview of my forthcoming book on the Vincentian art and architecture of Paris. The exhibit is organized around St. Vincent's namesake parish church, a landmark of immense historical importance, which was raised and splendidly decorated from 1824 to the 1860s by the royal architect, Jacques-Ignace Hittorff (1792-1867). In respect to the international nature of this exhibit, its core consists of the brilliant hand-colored drawings owned by the University of Cologne, which shall be installed next to a parallel set, previously unknown, that Hittorff personally presented to the pastor of the church. Also to be shown in public for the first time are a number of original objects from the Vincentiana holdings in DePaul Special Collections. My vision in showcasing a single building as expression of both French and Vincentian art history involved re-uniting a range of component parts that effectively inhabit several academic realms. This would not have been actualized without the generous support of the Humanities Center.



**Jacques-Ignace Hittorff &
The Basilica of St. Vincent de Paul in Paris:
A Preview of the 2010 Exhibition**
by Simone Zurawski

Monday, March 1, 2010
10:00am - 12:00pm
Lecture - 1:30pm - 3:00pm
Room 104

Join a free introductory lecture
before the exhibition and discussion
open to students and faculty
www.depaul.edu/exhibitions

History of the heart of this job is the town-historical significance of the St. Vincent, the second largest parish in Paris, which was founded in 1622 to serve as headquarters for the Congregation of the Mission, which functioned as such until 1792. In the aftermath of the French Revolution under a competing Vincent de Paul branch the national Bourbon monarchy, in concert with the restored French Church, supported the building and decoration of a transitional new parish church which the pre-eminent architect, Jacques-Ignace Hittorff, raised as one of the finest neoclassical in grand neoclassical style in France in that and his Congregation.

Guests: Contact the DePaul Humanities Center
at (773) 325-4555 or humanities@depaul.edu
For more information, visit www.depaul.edu/humanitiescenter.

SOPI - St. Vincent de Paul
at (773) 325-4555 or sope@depaul.edu

EVENTS



Laura Kina (near left), with Jessica Hagedorn:
"Miscegenating the Discourse: Mixed Race Asian American Art & Literature"



Christopher Einolf and Karen Greenberg
"The Torture Debates in American: 1902 and 2010"



Thomas Foster (r) and student presenters
"Gender and Sexuality: A One-Day Interdisciplinary Symposium"



2009-2010



Jonathan Etes (l) and LA&S Dean
Chuck Suchar (below)
"The Ever-Present: Photos by
Jonathan Etes"



The year at a glance

(below) Chris Green, Christina Pugh,
and Michael O'Keefe: "New Works of Poetry"

(lower left) Michael O'Keefe with DePaul Theatre Students



H. PETER STEEVES

SHIFTING PERSPECTIVES AND THE MEDIATED VIEW



DEPAUL HUMANITIES CENTER
VISUAL CULTURE / VISUAL STUDIES SERIES

SHIFTING PERSPECTIVES and the MEDIATED VIEW

Presented by
H. Peter Steeves



The Mourning Show

Tuesday, **February 9**
7:00–9:00 p.m.

Chicago Cultural Center
Claudia Cassidy Theater

Moving from the work of Edward Hopper to Francis Bacon, from William Shakespeare to Donald Hall, from Aristotle to Jacques Derrida, "The Mourning Show" investigates how, why, and for whom we mourn. The evening features live music, dance, theatre, and more, as Professor Steeves examines the boundaries between life and death, mourning and madness, art and grief, performing and living.



Let it Bleed:

The Nature of Visualized Violence in Dance, Cinema and Literature

Tuesday, **February 16**
7:00–9:00 p.m.

DePaul University
Student Center
Room 120AB

"Let it Bleed" focuses on the way in which art allows us to visualize different forms of violence. The evening includes visualizations of violence through live Indonesian dance, a reading by a novelist from her latest work, a discussion of violence in the films of Michael Haneke, and an analysis of the way in which Greek depictions of violence founded our cultural traditions.

NOTE: DUE TO SOME GRAPHIC IMAGERY AND LANGUAGE, THIS EVENT IS FOR ADULTS ONLY.



The Reality Reality Show

Wednesday, **May 26**
7:30–9:00 p.m.

DePaul University
Student Center
Room 120AB

"The Reality Reality Show" is a production involving lecture, performance, dance, music, singing, acting, and other interactive elements that will involve the audience. Ostensibly an analysis of the construction of reality, Steeves' production takes as its starting point the way in which television—specifically the so-called reality TV genre—plays a major role in our conception of what is real.

excerpt from

THE MOURNING SHOW



“Edward Hopper’s wife, Jo, assures us that the book the man is reading in “Excursion Into Philosophy” is something by Plato. Whether or not that’s the case, it’s clear that the man in the painting does seem rather depressed. And reading philosophy can certainly do that to you. To be honest, it has always seemed to me that he looks both confused and sad; and in my experience, that probably means he’s reading Hegel. But let’s say that it’s Plato for now.

It has long been said, as well, that what the Platonic man is pondering is the lure of the material world—how depressing it is that to find Truth he must abandon this world of particulars and flesh, and instead turn his thoughts to the abstract world of Forms and universals. The lure of sex, of carnal entanglement, is directly behind him, perfectly within reach, but he has dressed himself, fought the urge, and is moving on toward enlightenment outside, outside his small room, outside the cave like one of Plato’s prisoners suddenly freed and able to see that his whole life before had been spent in darkness believing a lie. Refusing flesh, matter, and the transitory passing shadows before him, he will thus become a true philosopher.

Perhaps. But we must remember that Hopper has entitled the work “An Excursion Into Philosophy.” We are, no doubt, being too hopeful if we think that the man is about to be saved forever by a dualistic metaphysics. Look closely at the play of shadows and light in the painting. Some imagine the rectangle on the floor to be caused by the light coming through the window we see on the right, and the panel of light on the wall behind the bed then must be coming from a window we cannot see. But this cannot be. Light doesn’t work that way when there is a singular source. The sun, we assume, is the singular source in this painting. For Plato, it is also the Form of the Good. And here, on Hopper’s canvas,



it can only be casting such a strong image in one direction. The best candidate for this, then, is the white light on the wall behind the bed. This seems to be direct sunlight, coming—indeed—from a window we cannot see. The way the man's face is shaded and the way the bed is lit tell us that there is no light actually coming from the window that we can see on the right. But what, then, is the bright rectangle on the floor? If it is not really light, then it is darkness masquerading as light. It is that future spot on the ground that will someday open up to claim us. It is his grave. And he already has one foot in it.

In painting the grave as an illusory box of light on the floor rather than a dark hole in the Earth, Hopper is drawing our attention to the way in which the immaterial realm is a lie as well—a lie that dresses itself up and makes us think there is something to hope for when we are drawn into it. Look at this man's room. This is not a wonderful world of matter and flesh as most critics would claim. This is not really something that is tempting at all. Let's be honest: that looks like the least comfortable bed that has ever been made. It's tiny; it has no support. In fact, it has been painted to look more like a slab of solid stone wrapped in gray sheets than an actual mattress and bed. And the woman? Her unresponsive, inattentive, half-naked body seems to speak less of sexual availability than it speaks of the consequences of death. It looks as if her lifeless corpse has been laid out on a stone slab. She is long gone; and he will soon be next. First a toe in the grave, then a foot, then all of this already-rotting flesh. This is not, I think, a man pondering which direction to turn—toward the world or away from it, toward the rewards of the flesh or the truth of enlightenment. It is a man realizing that there is only one direction after all. The books have lied to him. Philosophy has lied to him. The light from outside the cave was just as fake as everything inside the cave. There is only this world, only these shadows before us, this falsehood. And our main mode of being is to mourn here.

As in a canvas painted twenty years earlier in Hopper's life, it might appear that there are two worlds, but we have been

fooled. This is the ultimate fear, the dread that gnaws at us: what if there is only this world? Hopper's "New York Movie" almost looks like two paintings—we could practically split it down the center and have two separate works. And so its theme is, to be sure, an attempt to show us two separate worlds. On the left is Plato's cave. The theatre-going prisoners live in the dark. They watch passing images flicker on the wall in front of them and attend to them as if they were real. A whole life unfolds before them: a life of art, of cinema, of fiction, of lies. They are content to live in darkness and the illusion of their cave. On the right is the philosopher who has escaped. She stands at the exit of the cave and the theatre, at what we might think is the cusp of knowledge. We do not see her interested, though, in the ascending staircase to her right. She doesn't move toward it. She doesn't even look at it. She has already been up and outside and discovered the sad truth: beyond the theatre is the city, outside of the cave are just more lies. She stands alone, worried and sad and mourning all of those who have passed and never really passed into anything else, unable to muster the strength of the philosopher to rush into the theatre and announce the truth. Because, in the end, why bother?

Socrates, in the final hours of his life, tells us that he is not worried about dying. As Plato paints it, though, all of Socrates' students are already mourning their master, the wisest man in Athens. Socrates assures them that his immortal soul will survive the hemlock and there is no reason for him to be afraid and certainly no reason for them to cry. This doesn't help much.

"I could hardly believe that I was present at the death of a friend," says Phaedo. "I did not pity him, but I had not the pleasure which I usually feel in philosophical discourse....I was pleased, but in the pleasure there was also a strange mixture of pain, for I reflected that he was soon to die, and this double feeling was shared by us all; we were laughing and weeping by turns." Interestingly, as Plato, through Phaedo, goes on to describe how Socrates' final hours played out, one of the first things we are told is that Socrates sends the women home so that he can be alone



with his students. And it is at this point that “Socrates, sitting up on the couch, bent and rubbed his leg, saying, as he was rubbing: How singular is this thing called pleasure, and how curiously related to pain; for they are never present to a man at the same instant and yet he who pursues either is generally compelled to feel the other; their bodies are two, but they are joined by a single head.”

What are we to make of this? Is Socrates denying the experience Phaedo has already told us is the true experience of mourning? The impossible mixing of pleasure and pain? Is Socrates truly taking pleasure in his own embodiment, the fact that a leg can be rubbed—the pleasurable fact that we are now alive and able to feel pain? For a man who has preached that he is not his body and will not miss his body after he is dead, this would be quite an admission.

As the hemlock sets in, it works its way up the body. Socrates’ legs are the first parts to go numb. No pain; no pleasure. Only death. At the sight of the poison working, Phaedo begins to weep. “In spite of myself, my own tears were flowing fast,” he tells us. “I covered my face and wept; not for him, but at the thought of my own calamity in having to part from such a friend...whom I may truly say, that of all of the men of his time whom I have known, he was the wisest and the most just and the best.” Such was the end of Socrates.

We are, in the end, always left alone. Phaedo loved Socrates. But even that must end.

Freud tells us that loving the dead is a pathology. Healthy mourning, he explains, is the process of retrieving the libido from each memory, association, and thought that used to connect us to the now-lost loved-one. It is a process. Eventually, I have my psychic energy back and available to connect with the world in other relationships. Mourning thus means that we must stop loving the dead. Freud uses the trappings of capitalism to make his point: we invest our love in a more healthy relationship where it will return us dividends. This libidinal economy does not admit the possibility of boundless love, of a non-commodified love, of an



energy whose use-value exceeds its exchange-value. Mourning, then, is also about admitting that there is no hope. Hope, in the end, is always the thing that brings our ruin.

When Del Close, the founder of the Second City comedy troupe, was dying here in Chicago, he called his closest friends to him and told them a story. Much like Socrates, Del—the comedian—taught using allegory and metaphor. And his last lesson may have been his best.

A master skydiver jumps from a plane and does his tricks for a full minute. On the ground below, his fans and family watch him through binoculars, proud and cheering. He finishes his show and pulls his cord. The parachute expands out...and rips to shreds in the wind. Un-phased, the skydiver pulls the cord for his reserve chute. And the reserve chute expands out...and rips to shreds in the wind. On the ground below, everyone starts to cry. There is nothing to be done, nothing that can help him now. There is only the earth rushing up to meet him, brown and green, an impossible blur. The skydiver thinks it all over for a few seconds—and for the rest of his fall, he continues doing his tricks and his stunts. The most beautiful spins and tucks and figures carved out of the rushing air, each more wonderful than the last, up—down—until the Earth swallows him.

We are, each of us, headed for that same Earth. The question is whether we fall screaming in agony or we fall doing our tricks. It is, perhaps, hope that constitutes the agony. As long as there is hope that it could turn out otherwise, we scream. But when all hope is gone, that is when we truly shine. When we lose all hope that it can ever turn out otherwise and mean something else, that is what frees us up to do our tricks all throughout the long fall into the grave.

The risk in mourning is that we speak for the Other. The risk is also thinking only of ourselves. But we risk that most modern of notions as well: closure. We risk screaming and thus failing to recognize the Other's tricks.”

JONATHAN ETES

THE EVER PRESENT



“What the photograph reproduces to infinity has occurred only once: the photograph mechanically repeats what could never be repeated existentially.”

-Roland Barthes

On April 6, 2010, the Humanities Center opened an exhibition of photographs by DePaul alum Jonathan Etes, featuring twenty-five recent photographs.

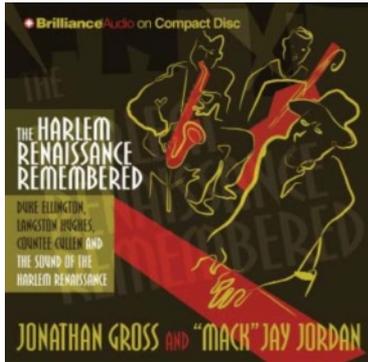
It is the reproduction of what has occurred--only once according to Barthes--that has interested Etes since he first watched the past express itself under an inch or so of chemicals in a darkroom in Italy. What did he mean, Barthes, when he pitted the mechanical against the existential? Through his photography, Etes has collected thousands of passing moments. Exhibited were a few of those moments, some double or even tripled, some all alone. Each one seen, captured and seen again is, according to Etes, the past's resurgence, its becoming present again.



“ One wonders, however, whether we do well to ground our standards for the pleasures of art in the glamorous tristesse we feel in the presence of these institutionalized warhorses—whether contemporary images are really enhanced by being interned in a museum at birth and assembled as one might a movie, whether there might not be work for them to do in the world among the living. ”

Dave Hickey, *Invisible Dragon* (11)

THE HARLEM RENAISSANCE REMEMBERED



In 2010, *The Harlem Renaissance Remembered* was performed, for its 7th year, at Old Town School of Folk Music, and also at Bloom Trail High School, Bloom High School, and Elmwood Middle School. A CD version of this show, which features the poetry of Langston Hughes and Countee Cullen--set to the music of Duke Ellington--has been released by Brilliance Audio.

The album is featured on the Duke Ellington website: www.dukeellington.com, and received a starred review in AudioFile Magazine.

“ The recording of a one-man show by Mack Jay Jordan features songs such as “Take the ‘A’ Train,” “It Don’t Mean a Thing” and “It’s a Wonderful World.” Between songs, listeners get a taste of the writings of Langston Hughes, Ralph Ellison, and others. Jordan’s narrative voice, which makes the scenes set by descriptive passages seem real, brings listeners to the nightclubs and streets of Harlem between the world wars. His singing brings fond memories of Duke Ellington and Louis Armstrong. Jonathan Gross introduces and closes the production with his thoughts on jazz and the show. This seamless blend of history, poetry, and music serves as an entertaining introduction to an exciting period of African-American culture. ”

AudioFile, December 2010

DEPAUL HUMANITIES CENTER PRESENTS

New Books
Of Poetry

Thursday, October 15
5:30 Reception
6:00 Reading

DePaul Student
Center, 314
2250 N. Sheffield
Chicago, IL



Chris Green



Christina Pugh



Michael O'Keefe



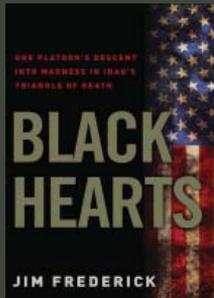
DEPAUL HUMANITIES CENTER

PRESENTS

TIME Magazine contributing editor

JIM FREDERICK

discussing his book



Tuesday, April 27, 2010
Reception 5:30
Lecture 6:00
DePaul Student Center
Room 314
2250 N. Sheffield Avenue
Chicago

Black Hearts is an unflinching account of the epic, tragic deployment of a small group of soldiers from the 101st airborne division's fabled 502nd Infantry Regiment—a unit known as "the Black Heart Brigade." Drawing on hundreds of hours of in-depth interviews with Black Heart soldiers and first-hand reporting from the Triangle of Death, *Black Hearts* is a timeless story about men in combat and the fragility of character in the savage crucible of warfare. But it is also a timely warning of new dangers emerging in the way American soldiers are led on the battlefields of the twenty-first century.

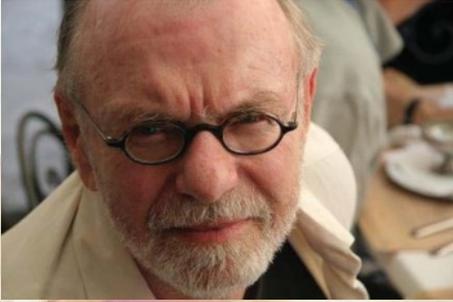
Jim Frederick is a Contributing Editor at TIME Magazine and author of *Black Hearts: One Platoon's Descent Into Madness in Iraq's Triangle of Death*. From 2006 to 2008, he was a Senior Editor in TIME's London office and, before that, the magazine's Tokyo Bureau Chief. He is co-author, with former US Army Sergeant Charles Robert Jenkins, of "The Reluctant Communist: My Decision, Court-Martial, and Forty-Year Imprisonment in North Korea" (University of California Press, 2008). He graduated with a BA in English Literature from Columbia University and has an MBA from New York University's Stern School of Business. He lives in New York City.



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