

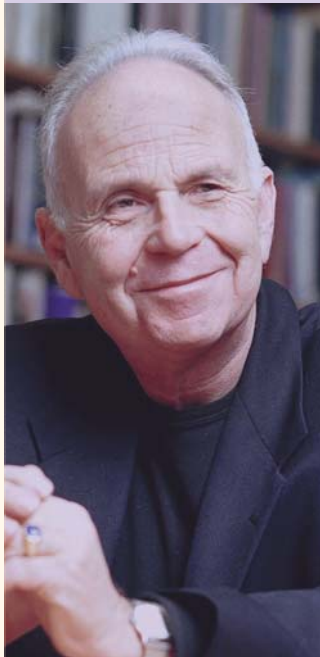


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On the Cover, clockwise from upper left:  
George Saunders ("Tenth of December")  
Natalie Diaz, Santee Frazier, and Orlando White ("Indigenous Poetry")  
Christine Sneed ("Little Known Facts")  
Anne K. Knowles ("Geographic Imagination's Role in the Digital Humanities")  
Stanley Fish ("What Are the Humanities Worth?")

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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

Director  
Jonathan Gross,  
Professor, English

Associate Director  
Anna Vaughn Clissold, Ph.D.

Center Assistant  
Alecia Person

Student Worker  
Laura E. Mena

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Department Chair, English

Eric Selinger  
Associate Professor  
English

H. Peter Steeves  
Professor  
Philosophy

# 2012-2013 SPEAKERS DIGITAL HUMANITIES SERIES



DIGITAL HUMANITIES  
Paul Grant-Costa and Tobias Glaza  
The Yale Indian Papers Project

Tuesday, September 25th  
5:30 p.m. Reception - 6:00 p.m. Lecture  
Richardson Library, Room 400  
2350 N. Kenmore Ave.



## PAUL GRANT-COSTA & TOBIAS GLAZA

### YALE INDIAN PAPERS PROJECT

### ACCESS AND COLLABORATION: THE CHALLENGES OF EDITING NATIVE AMERICAN DOCUMENTS

Dr. Paul Grant-Costa is the Executive Editor of the Yale Indian Papers Project. His expertise is in New England Native peoples and their communities, and in the Native Atlantic World. Dr. Grant-Costa has served as the Senior Researcher at the Mashantucket Pequot Museum & Research Center and as a partner in Greymatter, a historical research consultancy. As a lead historical researcher on a number of federal recognition projects, he has worked with tribal councils, tribal historians, lawyers, and anthropologists across New England. He holds a Ph.D. in theoretical linguistics from the University of Connecticut, a Law Degree from the University of Connecticut School Of Law and a Ph.D. in American Studies from Yale.

Tobias Glaza is the Assistant Executive Editor of the Yale Indian Papers Project. With over 15 years of experience in Native American historical research, Mr. Glaza has worked with Indian communities on a variety of natural resource, land use, museum and history projects both in New England and the Upper Midwest. A former senior researcher at the Mashantucket Pequot Museum and Research Center and land management coordinator for the Eastern Pequot Tribal Nation, he holds an M.A. in ethnobotany from Connecticut College.

While working with tribes attempting to gain federal recognition Paul Grant-Costa heard several tribal elders express frustration about obtaining the necessary historical documentation. Documents were scattered at different institutions, were sometimes difficult to access, and often hard to read due to age. Together with Tobias Glaza he started the Yale Indian Papers Project to publish high quality images of these primary historical documents online, free to the public and accompanied by transcriptions and annotations. Having primary documents collected in a single, searchable place allows scholars to understand the historical significance and continuing history of Native people, and allows tribe members to learn about and share their own history. By bringing together as many primary sources as possible in a single place, the Yale Indian Papers Project hopes to present a broader picture of history.



““ What our project seeks to do is to take all of these pieces about small local events or correspondences, getting both sides together and having these pieces talk to one another and be able to tell a fuller, richer story.””

...

““ It really is an imbalance; you only get the colonial perspective. How do you get these other perspectives? And one of them is by recovering a body of work, and that’s what we do.””

....

““ A project that doesn’t ask Native People what these documents are about, doesn’t recognize that the Native voice is so important, is missing a big thing.””

—Paul Grant Costa & Tobias Glaza

**ANNE K. KNOWLES**

## **GEOGRAPHIC IMAGINATION'S ROLE IN THE DIGITAL HUMANITIES**

“The Iron Manufacturers Guide” is, according to Anne K. Knowles, the most boring book she has ever worked with. Nevertheless, she found it to contain a wealth of unmined data, which became the foundation for her book *Mastering Iron*. Using Geographic Information Systems (GIS), which can be used to process any information connected with a location, she mapped and interpreted this data to show the progress of the Industrial Revolution in the United States. Her book focused on a central question: why did it take the United States steel industry seventy years to catch up to Great Britain? Knowles and a team of geographers and historians were recently commissioned by the U.S. Holocaust Museum to answer a different, but very historically significant question: how did the system of S.S. Concentration Camps progress? They have used digital mapping to further illuminate and illustrate the experiences of concentration camp prisoners at Auschwitz, including a map of emotions woven throughout one prisoner’s diary. Using animated maps Knowles is able to demonstrate progression and give visual representations of historical occurrences, which creates a more immediate understanding of and connection with the history and people the maps represent.



Anne Kelly Knowles is Associate Professor of Geography at Middlebury College. For more than fifteen years, she has been a pioneer in historical GIS. Her two edited books, *Past Time, Past Place: GIS for History* (ESRI Press 2002) and *Placing History: How Maps, Spatial Data, and GIS Are Changing Historical Scholarship* (ESRI Press 2008), along with special issues of the journals *Social Science History* and *Historical Geography*, have become benchmarks in this interdisciplinary field.

As an historical geographer, Knowles has specialized in American immigration and industrialization, the subjects of *Calvinists Incorporated: Welsh Immigrants on Ohio's Industrial Frontier* (University of Chicago Press 1997) and *Mastering Iron: The Struggle to Modernize an American Industry, 1800-1868* (University of Chicago Press, 2013). Her research has been supported by fellowships from the American Council of Learned Societies, the National Endowment for the Humanities, and the National Science Foundation. Anne is currently finishing her work as lead editor of *Geographies of the Holocaust*, a collection of essays issuing from the interdisciplinary Holocaust Historical GIS project.



“ Cultivating a geographic imagination has something extra to offer to the digital humanities.”

....

“ Where it all matters is being able to tell human stories that are embedded in place, space, and landscape; and the more real place and landscape become the more vivid our stories and the better we can convey our geographic understanding to others.”

....

“ I want to know how things actually happened, how places developed and how they changes and how people experienced life and death in those places.”

—Anne K. Knowles

## STEVE INGEMAN

### FREQUENTLY THE MESSAGES HAVE MEANING

Steve Ingeman calls the digital age the age of ephemera, an age of time sensitive mass produced messages moving across our feeds. Calling on the information theories of Claude Shannon and Neil Postman, he asks how this medium affects the humanities and how scholars view the world. Views are shifting about how to define the humanities, ownership and even information. What are the unintended messages of digital communication and how does removing information from its original context affect the message? While the digital humanities attempts to look at raw data, Ingeman contends that it is impossible to have a message without meaning, as humans will inherently ascribe meaning to most everything. Ingeman calls for us to look back to the work produced when information was difficult to obtain as a solution to living in this digital, ephemeral era.



Steve Ingeman received his MA in philosophy from Indiana University and his MLIS from the University of Tennessee. Now a professional librarian, he still works in areas of ancient Greek philosophy, critical thinking, information theory, and the philosophy of technology. He is the co-author, with H. Peter Steeves, of a popular series of humorous Platonic dialogues that address contemporary issues. He currently lives in Falls Church, Virginia.



“We trade privacy for convenience. I don't think Steve Jobs set out to change the whole concept of ownership, but I don't think we have had someone track our spending habits this way before. The technology, though, has a logic of its own, has demands of its own.”

....

“Information in the humanities is not so much a thing as it is an act, and act of meaning-making or meaning-recovery. Human life is finite and each new generation has to recapture the meaning of the past in its own way. The humanities are fundamentally pedagogical.”

—Steve Ingeman

# NOSTALGIA AND THE AGE OF ENLIGHTENMENT




NOSTALGIA AND THE AGE OF ENLIGHTENMENT  
 Matthew Girson, H. Peter Steeves  
 Irony and Excellence after the Enlightenment? Yeah, Right. Sure.

Thursday, January 17th  
 5:30 p.m. Reception - 6:00 p.m. Presentation  
 DePaul Art Museum  
 935 W. Fullerton Ave.

DePAUL HUMANITIES CENTER  
 NOSTALGIA AND THE AGE OF ENLIGHTENMENT SERIES

WEDNESDAY  
 MAY 08

6:00 p.m.  
 DePaul Student Center  
 Room 334  
 2350 N. Dearborn Ave.,  
 Chicago, IL 60614



**STANLEY FISH**  
 What are the Humanities Worth?


What do you expect to find in the "Enlightenment's" grand and noble history of progress? Or what, for that matter, is the "Enlightenment" in the first place? In this lecture, Stanley Fish will explore the question of what the humanities are worth in a world of "progress" and "excellence" and what the humanities are worth in a world of "irony" and "excellence" after the Enlightenment. He will also explore the question of what the humanities are worth in a world of "progress" and "excellence" after the Enlightenment. He will also explore the question of what the humanities are worth in a world of "irony" and "excellence" after the Enlightenment.

DePaul University  
 2350 N. Dearborn Ave.  
 Chicago, IL 60614  
 www.depaul.edu

DePAUL HUMANITIES CENTER  
 NOSTALGIA AND THE AGE OF ENLIGHTENMENT SERIES

THURSDAY  
 FEBRUARY 28

6:00 p.m.  
 DePaul Student Center  
 Room 334  
 2350 N. Dearborn Ave.



**ALASTAIR BONNETT**  
 The Problem of the Past in English Socialism

Alastair Bonnett has written the definitive study of the English socialist movement. In his new book, *The Problem of the Past in English Socialism*, Bonnett explores the complex relationship between the past and the present in the history of English socialism. He argues that the past is not just a source of inspiration, but also a source of constraint. He explores the ways in which the past has shaped the present, and how the present has shaped the past. He also explores the ways in which the past has been used to justify the present, and how the present has been used to justify the past.

DePaul University  
 2350 N. Dearborn Ave.  
 Chicago, IL 60614  
 www.depaul.edu

## 2012-2013 SPEAKERS

# NOSTALGIA AND THE AGE OF ENLIGHTENMENT

**MATTHEW GIRSON**

**H. PETER STEEVES**

## IRONY AND EXCELLENCE AFTER THE ENLIGHTENMENT? YEAH, RIGHT. SURE.

When modernity and the Enlightenment project revealed their final stages—a move toward irony, a rejection of authority, and a willingness to put the past aside—what became of art? And what became of our ability to talk about excellence, merit, and quality in art? An ironic culture may seem different from all that came before it, and yet, there are ways in which irony has, in some form or another, always been part of Western culture. Together, Girson and Steeves fleshed out some of the important questions concerning the status of art—and questions of value—in a fully-ironic postmodern age.

The experimental format for this event was a “public and participatory discussion.” Girson and Steeves opened the event not with lectures, but instead began a conversation with each other. They then invited the audience to join in on the conversation, to “think together” about irony and excellence.

Matthew Girson, a 2005-2006 Humanities Center Faculty Fellow, is Associate Professor and teaches all levels of painting and drawing in DePaul's Department of Art, Media and Design. He also teaches for the Honors program and has offered courses in the First Year Program. His artworks have been exhibited locally, nationally, and internationally. Recently, an article that he wrote on Holocaust representation appeared in *Lessons & Legacies XII*, published jointly by the Holocaust Education Foundation and Northwestern University.

Please see page 15 for biographical information about H. Peter Steeves.



# NOSTALGIA AND THE AGE OF ENLIGHTENMENT

ALASTAIR BONNETT

## THE PROBLEM OF THE PAST IN ENGLISH SOCIALISM

*Radical* derives from a Latin word meaning root. So does political radicalism refer to the pulling up of roots, or the emergence of movements from those roots? Nostalgia may be a dirty word in radical thought, the opposite of looking forward, yet no political party can escape from looking to the past, and it needs to be acknowledged or the movement will damage itself.

Thomas Spence was an 18th century radical and founder of the only political ideology to be outlawed by the English Parliament. He looked to the past to create concrete plans for the future, with a plan to return the land to the people for communal governance. Spence would later be considered a “proto-socialist” and his ideas rebranded by the communist movement, as an example of how even future-valuing movements must necessarily look to the past for authority and inspiration. The past cannot, however, be interpreted on its own terms.”



Alastair Bonnett is Professor of Social Geography in the School of Geography, Politics and Sociology at Newcastle University (UK). He is the author of *Left in the Past: Radicalism and the Politics of Nostalgia* (Continuum, 2010), *The Idea of the West: Politics, Culture and History* (Macmillan, 2004), and *White Identities: Historical and International Perspectives* (Longman, 1999). Bonnett has also written extensively on psychogeography and the geographical avant-garde, and runs a web site about Thomas Spence: <http://thomas-spence-society.co.uk>.



“How many years does it take before a revolutionary tradition becomes a tradition which has to be resurrected, which has to have its own forms of nostalgia and backwards-lookingness to survive?”

....

“All politics is nostalgic in the presence of capitalism and other forms of economic revolution. They are changing and churning people around, and what politics does, and what voting and joining political movements does, is to give us a sense of togetherness and solidarity and group dynamic in quite temporary and perhaps superficial ways.”

....

“Socialism and nostalgia have a long, often creative, relationship.”

—Alastair Bonnett

## STANLEY FISH

### WHAT ARE THE HUMANITIES WORTH?

As universities are changing to new models of teaching, with more focus on preparing students for the workforce, how can colleges justify spending on humanities programs? For Stanley Fish, the answer does not lie in marketable skills or bottom lines. After outlining the argument for and against the humanities by drawing on recent publications Fish stepped back and gave an example of exactly what the study of the humanities preserves. Using two poems by George Herbert, a 17th century poet who largely wrote on the ineffectuality of man, he led a close reading of the texts, demonstrating the importance of an educated instructor when facing literature. The humanities cannot be justified by their ability to prepare students for careers or citizenship, but exist for their own sake.



Stanley Fish is the Davidson-Kahn Distinguished University Professor and a professor of law at Florida International University, and dean emeritus of the College of Liberal Arts and Sciences at the University of Illinois at Chicago. He has also taught at the University of California at Berkeley, Johns Hopkins and Duke University. Fish is the author of 10 books, including *How Milton Works*, *The Trouble With Principle*, *Professional Correctness: Literary Studies and Political Change* and *There's No Such Thing as Free Speech, and It's a Good Thing, Too*. His essays and articles have appeared in *The Chronicle of Higher Education*, *Harper's Magazine*, *Esquire*, *The Atlantic* and *The New York Times*.





“What higher education is being accused of is nostalgia. Not only nostalgia in the sense of trying to preserve an educational life that is no longer truly working, but trying to preserve a way of educational life that doesn't even exist.”

....

“If liberal education disappears or becomes an experience available only to a few elite students at a few elite colleges what does it matter?”

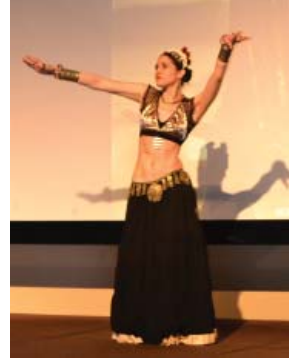
—Stanley Fish

## H. PETER STEEVES

### THE ABOUT TIME SHOW

Using a multi-sensory, multi-disciplinary approach, H. Peter Steeves explored a deceptively simple question: what is time? He called the audience to examine time and memory for themselves through music, dance, painting, poetry, and taste. How long is the moment we call “now”? How much truth is in our memory? Are we able to escape from the influence of nostalgia, or are we doomed to always remember the past as better than the present?

Classical and Enlightenment theories of time were presented, along with speculations from the world of theoretical physics about the ability to reverse time by harnessing the power of wormholes. These thoughts were brought together with an autobiographical thread about a young boy who lost the people closest to him, and the desire to go back and change it all. Steeves concluded with the metaphorical accomplishment of that desire, as he is replaced on stage by his younger self to recite Dylan Thomas’ “Fern Hill.”



H. Peter Steeves is a Professor in the department of Philosophy at DePaul University. His books include *The Things Themselves: Phenomenology and the Return to the Everyday*, (SUNY Press, 2006), *Animal Others: On Ethics, Ontology, and Animal Life* (SUNY, 1999), and *Founding Community: A Phenomenological Ethical Inquiry* (Kluwer, 1998). Steeves is currently working on a variety of research topics, including the origin of life, postmodern aesthetics, the nature of mourning, and cosmology.



“Time is not a thing to be experienced, but the way in which we experience it.”

....

“Now actually extends into the past to include a thick slice of time.”

....

“The past is open, open enough for something new to be taking place within it.”

—H. Peter Steeves

2012-2013

BLACK HAWK HANCOCK

SOCIOLOGY

## AMERICAN ALLEGORY: RALPH ELLISON AND THE QUESTION OF AMERICAN IDENTITY

My fellowship year afforded me the opportunity to revisit Ellison's two volumes of critical essays—*Shadow and Act* and *Going to the Territory*—and consider what this work continues to offer our ongoing explorations of American identity. In doing so, I wrote an article which explores Ellison's arguments that we must move beyond sterile concepts of race and fictitious notions of ethnicity towards a much deeper notion of American identity, an identity defined through our shared syncretic culture, where we celebrate rather than denigrate cultural appropriation as the backbeat of creativity, identity, and social transformation. Reading Ellison from the perspective of the Humanities, rather than my home discipline in the Social Sciences, provided an intellectual milieu and cohort to explore how Ellison's aesthetic sensibility illuminates culture's collective forms of identity, sensuous expressions, interactions, gestures, and styles as of a way of life.



In addition to my article, I taught a cross-listed undergraduate-graduate course on this material, entitled “Ralph Ellison and the Ethnographic Imagination.” The course drew upon Ellison's work to bridge the Humanities and Social Sciences by exploring how music and literature need to inform the Sociological enterprise, and how in doing so, that enterprise can pose new cultural and historical questions to the Humanities.

## FACULTY FELLOWS



My outreach event, which was a book launch and panel discussion about my recently released Ellisonian inspired ethnography, *American Allegory: Lindy Hop and the Racial Imagination* (The University of Chicago Press) took place at the University of Chicago Seminary Co-Op Bookstore. With Paul Willis and Mary Patillo as interlocutors, the discussion focused on the ways that the book drew on Ellisonian themes to capture new forms of appropriation in an era of multiculturalism, underscore the institutionalization of racial disparities and provide insight into the intersection of race and culture in America.

I would like to thank all the participants in this year's cohort for their support and much needed constructive criticism along the way, and Anna Vaughn Clissold for making all logistical arrangements seamless. A special thanks goes to Jonanathan Gross, as both colleague and Director of the Humanities Center, whose unflagging support and ongoing conversations about literature and literary criticism kept my ongoing Sociological work, my Humanities Fellowship project, and my outreach event at the Seminary Co-Op, firmly grounded where it should be—in the Humanities.



**MICHELE MORANO**

**ENGLISH**

**THIRTEEN WAYS OF THINKING ABOUT LOVE:  
A LITERARY ESSAY**



The Humanities Center Fellowship has helped further my current book project, *Crushed*, a collection of literary essays that explore infatuation as an altered state, like grief or acute illness, that occasions deep reflection on who we are and how we live.

With the time and research assistance provided by the fellowship, I wrote a central essay, “Thirteen Ways of Thinking About Love,” which draws on philosophy, psychology, neurobiology, literary history, and linguistics to explore how we define and measure romantic love. In addition, I used some of my research findings to ground outreach programming at 826Chi, a Wicker Park writing center dedicated to supporting students ages 6 to 18 with their creative and expository writing skills. In February and March, I led a three-part workshop called “What’s Love Got to Do With It?” for students in fourth through seventh grades. With the guidance of two teaching assistants from my DePaul service-learning course, workshop students discussed the nature of romance and wrote and revised off-beat stories that subverted traditional storylines about love. The workshops culminated in a celebratory reading attended by the students, their parents, 826Chi staff, and Humanities Center fellows and administrators.

In addition to enjoying the time and resources provided by the Humanities Center this year, I have also benefitted from the intellectual exchange with other fellows. My research presentation in May was followed by a productive and inspiring conversation, and throughout the year I have found my colleagues’ research challenging and stimulating. It’s been a pleasure to exchange ideas with such engaged, innovative scholars.



**JAMES H. MURPHY**

**ENGLISH**

**THE DUBLIN QUARTET:**

**A CULTURAL, INTELLECTUAL AND LITERARY HISTORY**

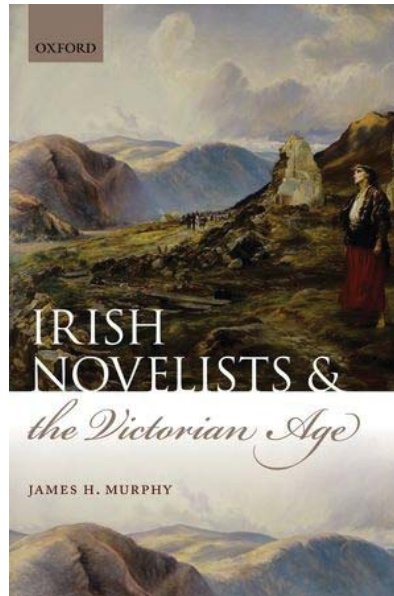


I was delighted to receive a fellowship at the Humanities Centre for the year 2012-2013. It enabled me to work on a long-term project, a cultural, intellectual and literary history of the city of Dublin over the thousand years of its existence. The fellowship enabled me to spend time reading my way into the vast literature concerning Dublin. I was helped in this by a student assistant (part of the fellowship) who helped with bibliographical work in the 'Bibliography of British and Irish History Online.'

One of the most enriching aspects of the fellowship is the interaction one has with the other fellows. This year other fellows came from a variety of disciplines--history, political science, philosophy and sociology--though there was often an interdisciplinary aspect to their work. I was able to attend a large number of the presentations and outreach events of the other fellows. For my presentation I chose the option of combining with a class experience. I was teaching a class on the Irish literary revival and structured one ninety minute class period to look at issues of cultural geography and authenticity within Ireland and between Britain and Ireland, centred on Dublin and using texts by Joyce and other novelists.

'Biography' work on cities is very prevalent these days and for my community outreach I was delighted to be able to arrange for Dr. Eamonn Hughes of the English Department of the Queen's University of Belfast, to give a talk which was open to the public and entitled 'Belfast, the Biography'. It was held on 5 November 2013 at the DePaul Student Centre at Lincoln Park and was well attended.





**ELIZABETH ROTTENBERG**

**PHILOSOPHY**

## **FROM DEATH DRIVE TO DEATH PENALTY: JACQUES DERRIDA AND THE FUTURE OF PSYCHOANALYSIS**



My Humanities Center project consisted in bringing together three separate but interrelated activities: I wrote a scholarly essay about Jacques Derrida's late work on psychoanalysis and the death penalty; I finished translating the second year of Derrida's Death Penalty Seminar; and, finally, I planned and hosted a two-day "Death Penalties" conference at DePaul University. In my opinion, this conference, which was the community piece of my Humanities Center project, best reflects the inspiration and culmination of the project as a whole.

This conference was magnetized by two events (one recent, one upcoming). The first was the abolition of the death penalty in Illinois, which, on July 1st, 2011, made it the 16th US state to abolish the death penalty. Since 1999 (and 1999 is the peak year for the number of executions in the US since the reinstatement of the death penalty in 1976), six more states, six new states—New York and New Jersey in 2007, New Mexico in 2009, Illinois in 2011, Connecticut in 2012, and Maryland in 2013—have eliminated the death penalty. In fact, according to the Death Penalty Information Center Website, the number of death sentences per year has "dropped dramatically" since 1999. The second event was the publication of Jacques Derrida's Death Penalty Seminar, a two-year seminar he gave at the École des Hautes Études in Paris from 1999-2001. The first volume of the Death Penalty Seminar has just appeared in French, and Peggy Kamuf's English translation of it will appear later this year. The second volume should appear in both French and English in the next year or so. With its focus on the history of cruelty, a history that takes us from the bloody experience of the guillotine in France to the end of blood by lethal injection in the United States, Derrida's seminar takes on not only the philosophical literature on the death penalty (or the absence thereof) but also the political and legislative histories of the practice of capital punishment, and the movement toward abolition in both Europe and the United States. So it was my hope that by bringing together the very people who helped to make these two events possible—those people whose work on the death penalty made abolition both thinkable and actual in the United States—this conference would not only contribute to a principled, philosophical abolitionist discourse (without which, I fear, the death penalty will not stay abolished—Marine Le Pen is now talking about reinstating the death penalty in France), but would also forge new ways of speaking and strategizing about abolition across disciplinary boundaries.

I am especially thankful that the DePaul Humanities Center recognized the timeliness of my project. The resources provided by the Center were invaluable to me.




# DEATH PENALTIES

Speakers  
 Geoffrey Hodgson, Emory University  
 Ellen Ball, University of California at Irvine  
 Richard Dieter, Death Penalty Information Center  
 Claude Gauthier-Picard, University of Clermont-Ferrand, France & European Centre for Policy & Law  
 Peggy Kamuf, University of Southern California  
 Andrea Lyon, DePaul University College of Law  
 Randy Sidel, Wisconsin Innocence  
 Alan Tierschwell, Office of the Chief Justice, Criminal Justice Commission  
 Robert Weider, Northwestern Law School Legal Clinic  
 David Wolf, State University of New York at Albany

**April 19-20, 2013**  
 DePaul University  
 Cortelyou Commons  
 2324 N. Fremont Street  
 Chicago, IL 60614

CONFERENCE ORGANOIZED BY THE DEATH PENALTY REFORMERS - DEATH & INMUNITY, CHAIRS OF PEACE AND

CONFERENCE SPONSORED BY:

DePaul, Missouri Humanities Center, Government of Philosophy, Department of Music, Louisiana State University Research Council,  
 The Chicago Council on the Death Penalty, Office of Peace in Chicago, and the NEH J. Paulson

For more information go to [www.deppd.org](http://www.deppd.org) or [www.deppd.org/Chicago2013](http://www.deppd.org/Chicago2013)

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**ROSHANNA SYLVESTER**



**HISTORY**

**STARGAZING:**

**SCHOOLGIRLS, SCIENCE, AND TECHNOLOGY**

**IN COLD WAR AMERICAN AND THE SOVIET UNION**

My time as a Humanities Center Fellow was filled with intellectual and creative provocations, which made the year-long association one of the richest periods of my career so far at DePaul. A huge component of the experience was getting a chance to meet with colleagues from other departments to share work and ideas. The combination of disciplinary perspectives represented at our sessions (English, philosophy, political science, sociology, history) encouraged lively, engaged scholarly exchange. In terms of my own project, the fellowship allowed me to work on my book – *Stargazing: Schoolgirls, Science, and Technology in Cold War America and the Soviet Union*. As the title suggests, the project is a comparative study of girlhood in the two superpower countries in the 1960s and 1970s. With much of the research completed, my attention this year has been on the writing itself. I found it particularly useful and inspiring to work with other scholars who are experimenting with narrative form. I was also able to attend several of the center's outstanding events during my fellowship year. The series showcasing rising work in the digital humanities was especially foundational since my own interests are moving in that direction. But the readings by outstanding literary writers were also extremely enriching. My outreach event (organized in concert with DePaul's STEM Center) let me bring my ideas to a group of science and history teachers, whose own experiences and on-the-job classroom expertise deepened my understanding of how to interpret some of the most crucial primary sources I use in the book. The session with them also helped me think in concrete terms about how to contextualize my argument in ways that will make the book appealing and useful to a wider audience. In sum, the opportunities afforded by the Humanities Center Fellowship truly are unique, and very much appreciated.



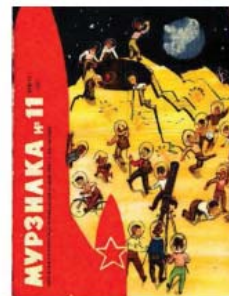
# STARGAZING

Schoolgirls, Science & Technology  
in Cold War America  
and the Soviet Union

A History-in-Your-Hands Workshop  
with Roshanna P. Sylvester  
Associate Professor of History and  
DePaul Humanities Center Faculty Fellow

Monday, March 18, 2013  
DePaul University STEM Center  
990 W. Fullerton Ave, Suite 4400

Arrival: 4:30-5:00  
Keynote: 5:00-6:15  
Light supper buffet  
Workshop: 6:30-7:30



This event is free but registrations are needed for planning.  
Please RSVP by Friday, March 8 to Victoria Simek at 773.325. 4790 or vsimek@depaul.edu.

A joint production of the **DePAUL HUMANITIES CENTER** FACULTY FELLOWS PROGRAM and the **DePAUL STEM CENTER**

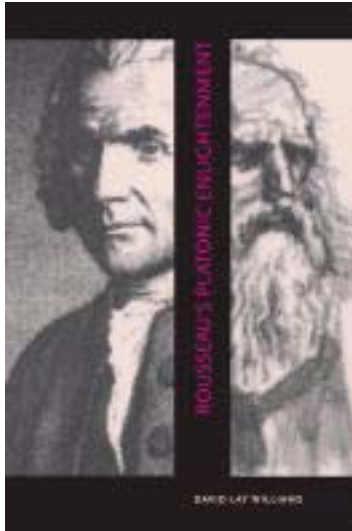
**DAVID LAY WILLIAMS**

**POLITICAL SCIENCE**

**SPINOZA'S POLITICAL THEORY:  
REPUBLICS OF FEAR, LOVE, AND REASON**

My 2012-2013 DePaul Humanities Center fellowship provided the opportunity to write the first substantive chapter of my new book project, *Spinoza's Republics of Fear, Love, and Reason*. The book argues that Spinoza's political thought has been at best only partially understood because scholars have failed to recognize that he in fact advocates three different republics, according to the capacities of the people at their particular stages of political history. In the chapter drafted at the Humanities Center, I focused on Spinoza's conception of a republic grounded in fear. Like Hobbes (and to a degree Machiavelli), Spinoza argues that states must be founded in fear, since unsocialized peoples are largely unresponsive to appeals to their more admirable passions or faculties. Yet unlike Hobbes, Spinoza is acutely aware of the limits of this approach. While the earliest stages of a commonwealth can be grounded in fear, it is unwise to rely on it for too long, since it cultivates suspicions, hatred, and machinations to circumvent the laws. This chapter sets up my next stage, to be drafted in the summer 2013, in which Spinoza shepherds his republic from being grounded in fear to being grounded in civic love, or fraternity. I have already been in discussions with an editor at Cambridge University Press, and have been encouraged to send these two chapters in at the end of the summer for consideration for a provisional book contract.

Also with the help of the Humanities Center, I have scheduled two talks to be held on December 6 and 13 at the Beth Emet Synagogue in Evanston. These talks will be part of its adult education lecture series, focusing on the intersection of Judaism, intellectual life, and politics. The first lecture will address Spinoza's extraordinary life as an intellectual, innovator, and exile. Special attention will be paid to his conception of God and scriptural interpretation. The second lecture will focus on his political innovations, including the fact that he was the first modern philosopher to advocate democracy, freedom of conscience, and freedom of speech.





# EVENTS

## DEATH PENALTIES CONFERENCE

The Death Penalties Conference brought together experts on the death penalty in the light of two recent events: Illinois' abolition of the death penalty in 2011 and the upcoming publication of the English translation of Derrida's Death Penalty seminars. Speakers included translators and professors of Derrida, as well as lawyers and advocates who were instrumental in abolishing the death penalty in Illinois.

## PEGGY KAMUF

### AT THE HEART OF THE DEATH PENALTY

Derrida's two year seminar on the death penalty, from 1999 to 2000, was the first major philosophical argument for abolishing the practice. Derrida argues that the death penalty is supported by the dual scaffolding of the state and theology, granting the state the power to pronounce someone unforgiveable while allowing religion to do the impossible by forgiving that person. It creates the phantasm of finishing off finitude, "exonerates me of my experience of finitude," but that phantasm must be "assessed and denounced." While previous philosophical work had been complicit with the continuation of the death penalty, Derrida considered abolition a necessity, even if anti-death-penalty thinking essentially becomes something besides philosophy. Reason is not the only tool at our disposal and an opposition to the death penalty is linked to the heart, to the impulse to "fight so that the heart of the other will continue to beat."



Peggy Kamuf is a scholar of French philosophy and literature. She has translated and edited several volumes of Derrida's works, including the English publication of his two-year seminar on the death penalty. She has also published several books, including *A Derrida Reader: Between the Blinds* (1991, with Derrida) and *Derrida's Gift* (2006, with Naomi Schor and Elizabeth Weed).



2012-2013

“Philosophy cannot just reason with the death penalty, it also must let its heart beat with the others.”

....

“The death penalty thus marks the place of a calculated division between possibility and impossibility, or rather a place that produces the phantasmatic delusion that such a calculation is possible in general.”

—Peggy Kamuf



## GEOFFREY BENNINGTON

### EX LEX

The death penalty operates with an exemplary, quasi-transcendental status within the law, and possibly outside and above the law as well. It cannot be looked at in a purely philosophical manner, complicating its transcendental status. Prior to the Derrida seminar on the death penalty only philosophical defenses of capital punishment existed, and Derrida quoted heavily from these defenses, particularly the work of Kant. Murder had a special place in thinking about crime, as human life was beyond value an equivalent punishment for murder could not exist. For Kant, however, the death penalty was not appropriate in every case of murder but was applicable in every case of treason. The transcendental status of the death penalty aligned with the transcendental status of the sovereign, and to question the status of the latter would incur the former.



Geoffrey Bennington is Professor of French Thought and Comparative Literature at Emory University. He is a member of the French editorial team comparing Derrida's seminars and co-editor of the English editions. He is the translator of Derrida's final seminars, *The Beast and the Sovereign, volumes I and II*, published in 2009 and 2011. He has also translated other works by Derrida and other French speakers. He has written over 100 essays and 15 books in French and English, including *Interrupting Derrida* (2000) and *Jacques Derrida* (in collaboration with Derrida, 1991, 2009.)

“The death penalty because of its exemplary status tends to depart from the sphere of law, become separate from it, to become something outside the law, the law outside the law. It is *ex lex*.”

—Geoffrey Bennington

## ELLEN BURT

### CONFESSION AND THE DEATH PENALTY

There was an autobiographical, confessional element to Derrida's 1999-2000 seminar on the death penalty, though Derrida and his audience had little direct experience with its effects. He instead shared his role as a removed spectator, thinking about how the populace at large is affected by the existence of state executions, by how the scheduled ending of life creates the illusion of control over life and death. Derrida also recalled the dog catcher in his town as a boy, and how the children became abolitionists of a sort and would chase the dogs away to save them from the dog catcher and almost certain death. Derrida thus questions the death penalty as only the confessional subject can, by looking at it as a matter that effects many more than the condemned.



Ellen Burt is Professor of French and Comparative Literature at the University of California. She is the author of *Regard for the Other: Autobiography and Autothanatography in Rousseau, De Quincey, Baudelaire and Wilde* and *Poetry's Appeal: The Nineteenth-Century French Lyric and the Political Space*.

“[Derrida was] removed from the role of condemned man, and even from direct spectatorship, since he saw the picture in the newspaper and never witnessed an execution. So the ‘I’ confesses his personal implication in the class of spectators, as one secure in his class and privilege, and knowledge about the death penalty as inflicted upon another.”

....

“The confessional subject is a haunted subject, one who professes faith, and so enables the work of skeptics and not believing. That subject is the only one who can question the blind victim of the state that takes it for granted that there is an equivalence between one death and the other.”

—Ellen Burt



## ANDREA LYON

### THE DEATH PENALTY AS A POLITICAL TOOL

The first step Andrea Lyon takes when she begins work on a potential capital case is to schedule the case to be heard in an uneven year so that it will not coincide with anyone's reelection campaign. She does not want her client's life to be a part of an official's attempt to "look tough on crime." The next step is to learn her client's story, the life events that led them to court. Her goal is for the jury to gain an understanding of her client, and thus spare this person's life. The effort it takes to do the research necessary to win in a capital case is a significant expense of time and money, and in cases with a state-appointed attorney (such as every capital case in Texas) those resources are not available.



Andrea Lyon is a Clinical Professor of Law and Associate Dean for Clinical Programs at the Center for Justice and Capital Cases. She is the first woman to ever lead counsel in a death case in the United States and has tried over 138 homicide cases, defended over 30 potential capital cases at trial level, taken 19 of these through the penalty phase and won all 19. In 1990 she founded the Illinois Capital Resource Center and served as its director. As such she fought against the death penalty in court and in public opinion resulting in the Illinois moratorium on executions and the eventual repeal of the statute.

“To understand the death penalty you have to understand that its purpose isn't punishment so much anymore. There is a way to punish without killing people. Maybe there wasn't before we had prisons, but we have prisons. We have the ability to isolate.”

....

“We do not have to kill anyone in order to punish them and in order to protect ourselves, and so the purpose of it has become a political purpose and a retributive purpose, that is, the desire for revenge.”

....

“An ignorant populace is what the folks in power want, and one of the ways to do that is to keep us angry about crime.”

....

“If you do the work and learn your client's story and learn how to tell it, you can save your client's life, and if you don't, they will die. It's that simple.”

—Andrea Lyon



## ADAM THURSCHELL

### THE SENTENCE OF DEATH AND THE IMPOSSIBILITY OF DYING

In his seminar on the death penalty, Derrida states that the United States Supreme Court's decision to abolish the death penalty in 1972 was due to its methods being found excessively cruel. Thurschwell states that this is an accidental misreading of the ruling and puts the actual reason to Derridian analysis. Execution was not found cruel because of its methods, but because of its arbitrariness. It was "cruel in the way being struck by lightning is cruel." The paradox of this ruling and the death penalty's reinstatement in 1976 is based on two contrary desires. The 1972 case was decided on the basis that equal cases should have equal punishments, that rulings should be consistent, and that consistent rulings would be impossible in capital cases. In 1976 this ruling was overturned in favor of the belief that there are no two like cases, that each one is individual and that it is the responsibility of the jury to "consider the life of the individual."

Adam Thurschwell is General Counsel for the Office of the Chief Defense and the Public Defender for the Guantanamo Military Commissions. He has taught law for 15 years at Oklahoma City University, Cleveland State University, and the American University School of Law and has guest-taught regularly at Georgetown Law Center since joining the defense counsel office. He has been on the defense team for a number of significant cases, including the Terry Nichols Oklahoma City bombing case. His academic writing focuses on contemporary continental philosophy, specifically that of Jacques Derrida.



“ The instant of execution and the meaninglessness that Derrida asserts of sovereignty in the moment of its sovereign decision. He says in Rogues that it has no meaning, necessarily is has no meaning.”

—Adam Thurschwell

# NEW VOICES IN THE HUMANITIES

## INDIGENOUS POETRY WITH NATALIE DIAZ, SANTEE FRAZIER AND ORLANDO WHITE

Natalie Diaz, Santee Frazier, and Orlando White demonstrate the depth and breadth of indigenous poetry. What brings them together is that they are young indigenous poets, but that is where most of their similarities end.

How do we define Native American Literature, and what are the possible limitations that come with identifying as a Native Poet? After presenting readings of their richly diverse poetry, the authors spoke widely about the impact of language, from the use of stereotyped “Native” language and how it contrasted with their own language, to how they chose which language to write in and how language use affects how they see the world. Employing a variety of forms and recitation styles, they illustrated that there are many young, native voices, and that none of them sound alike.



Natalie Diaz, a member of the Mojave and Pima Indian tribes, attended Old Dominion University on a full athletic scholarship. After playing professional basketball in Austria, Portugal, Spain, Sweden, and Turkey she returned to ODU to complete an MFA in Creative Writing. Her poems have appeared in *Prairie Schooner*, *Iowa Review*, *Narrative*, and *Crab Orchard Review*, among others. Her work was selected by Natasha Trethewey for *Best New Poets* and she has received the Nimrod/Hardman Pablo Neruda Prize for Poetry. Her first book of poems, *When My Brother Was An Aztec*, was published by Copper Canyon in early 2012.

Santee Frazier is a citizen of the Cherokee Nation of Oklahoma. He holds a BFA from the Institute of American Indian Arts and an MFA from Syracuse University. He is the recipient of various awards, including a Syracuse University Fellowship, a Lannan Foundation Residency, and most recently was selected as The School for Advanced Research Indigenous Writer in Residence. His poems have appeared in *American Poet*, *Narrative Magazine*, *Ontario Review*, *Ploughshares*, and other literary journals. His first collection of poems, *Dark Thirty*, was released by the University of Arizona Press in 2009.

Orlando White is the author of *Bone Light* (Red Hen Press, 2009). Originally from Tólikan, Arizona, he is Diné of the Naaneesht'ézhi Tábaahí and born for the Naakai Diné'e. He holds a BFA in creative writing from the Institute of American Indian Arts and an MFA from Brown University. His poems have appeared in *The Florida Review*, *The Kenyon Review*, *Omnidawn Poetry Feature Blog*, *Salt Hill Journal*, *Sentence*, and the *American Indian Culture And Research Journal*, and elsewhere. He has taught at Brown University, the Institute of American Indian Arts and The Art Center Design College of Santa Fe, and Naropa University's summer writing program. He currently teaches at Diné College.

“If it's not diverse in your mind already, after tonight you'll have a really good sense of that diversity that's currently going on with some of us younger poets.”

—Santee Frazier

....

“When I identify myself it's not so that you know what my poetry's about, but it's because I'm telling you where I'm from. But in my mind it doesn't limit me. I know in other people's minds it does.”

—Natalie Diaz

....

“For me, poetry has always been there-- the rhythm and the silences within my own language. Our language is very heavy with metaphors, imagery, and it's a verb-based language. . . . It's just the way my mind works.”

—Orlando White



## CHRISTINE SNEED

### LITTLE KNOWN FACTS

Christine Sneed's first published novel, *Little Known Facts*, peeks into the lives of those surrounding the aging movie star and director Renn Ivans. While some reviewers have been left with the impression of an author who has lived and worked in Hollywood, she claims her most significant connection to the city and industry is the connection we all have with Hollywood. Films affect our perception of the world, and the fascination with celebrity leads us to speculate on the lives of people we will likely never meet. Switching between eight point-of-view characters over eleven chapters, the novel explores and demystifies the celebrity class and explores the intersection of fame and family bonds. Three chapters from Ivans' son's perspective launch the novel, as he leaves his life of shopping and possibly preparing for law school to work on the set of his father's new project, an Oscar-grab about Hurricane Katrina. Despite Ivans being the focal character there is more attention paid to how his fame impacts everyone around him.



Christine Sneed teaches creative writing at DePaul University. Her first book, *Portraits of a Few of the People I've Made Cry*, was a 2009 AWP Grace Paley Prize winner, a finalist for the 2010 *Los Angeles Times* Book Award, winner of the 2011 John C. Zacharis First Book Award from *Ploughshares*, and winner of the Chicago Writers Association 2011 Book of the Year. *The San Francisco Chronicle* also chose *Portraits* as one of the fifty best fiction books of 2011. Her short fiction has appeared in a number of literary journals, including *PEN/O. Henry Prize Stories*, *Best American Short Stories*, *Ploughshares*, *The Southern Review*, *Meridian*, and *Pleiades*.



“Film, family, and fame are three things I’m really interested in, and that coalesced into this book.”

....

“More times than he would care to count Will has witnessed his father silence a room merely by entering it. He has seen his father’s expression change in an instant from utter exhaustion to the bright, sometimes false pleasure of being the center of attention, the person on whom every pair of eyes is fastened, some with desire, others with envy.”

....

“It’s so clear that so many of the famous are miserable, and I just thought, why is everyone so convinced that they’re always having the time of their lives?”

....

“All of us have a relationship with Hollywood, because it’s a big part of what we know about the world. A lot of us have not gone to Ghana, but we’ve seen films about Ghana, so what we know about Ghana is often based on these very political films that are made by people who maybe have gone to Ghana.”

—Christine Sneed

## MAHMOUD SAEED

### *BEN BARKA LANE: FROM A LANDMARK ARAB NOVEL TO AN ENGLISH-LANGUAGE AUDIENCE*

Mahmoud Saeed wrote *Bin Barka Lane* in 1970, after returning to Iraq from a year of exile in Morocco. Out of work and isolated in Iraq, he wanted to recapture a happier time. Inspired by his own life, current events, and his impressions of Morocco--which he describes as a “completely different world” from Iraq, in both language and culture, he created a novel about an exile who escapes Iraq only to be pulled into more political intrigue in Morocco. He was unable to publish the book in Iraq however, as it was prohibited by the Ministry of Information, an act which Saeed suspects was an attempt by the examiner to increase the sales of his own book, rather than an objection to content. Due to constraints on publishing in Iraq, Saeed, like many other authors writing in Arabic, depends largely on translations of his work in order to be read.



Mahmoud Saeed is an instructor and author-in-residence at DePaul University. He has written over twenty novels and short story collections, including *Saddam City* (Saqui Books, 2004) and *The World Through the Eyes of Angles* (Syracuse University Press, 2011). *Bin Barka Lane* is his third novel translated to English. It is banned in Iraq despite winning the Ministry of Information Award in 1993.



“When I write a novel I put headlines and the figures in my mind and they stay there until I finish the novel.”

....

“When I write any novel I only think about one thing: I have to create something new.”

—Mahmoud Saeed

## EAMONN HUGHES, QUEENS UNIVERSITY

### WRITING BELFAST



Belfast is an anomalous city, a large urban center contrasting with rural Ireland. Not quite British or Irish, it is largely ignored by British literature and rarely looked upon favorably in Irish works. Its place in popular culture comes from the view of it as a city of political unrest during The Troubles, making it infamous in the media as a city divided. Understood historically, however, Belfast is three cities. The Belfast built during The Enlightenment is orderly, the streets laid out in a grid pattern. This Belfast was a mercantile center open to democratic views and supportive of the French Revolution. When the linen and shipbuilding industries started growing rapidly in the 19th century, the streets grew to match them, with little attention paid to order. This mess of alleys and dead ends would become the battle grounds for guerilla warfare during the 1960s. The third area, possibly built in direct response to political violence, has wide streets and intersections that can be easily blocked off in case of a riot. In a changing and increasingly urbanized world, a history of Belfast not only elucidates this one city, but can improve our understanding of cities and the effects of urbanization worldwide.

Dr. Eamonn Hughes is Senior Lecturer in the School of English and Assistant Director of the Institute of Irish Studies at Queen's University Belfast, Northern Ireland. He specializes in Irish Literary and Cultural Studies, on which he has published widely, and his current interests are in Irish autobiography and concepts of place in Irish writing. He is the editor of several volumes, including *A Further Shore: Essays in Irish and Scottish Studies* (2008), *Ireland (Ulster) Scotland: Concepts, Contexts, Comparisons* (2003), and *Northern Ireland: Culture and Politics 1960-1990* (1991). His current projects are a book on Irish autobiography from the seventeenth century to the present, and a book on ideas of place in contemporary Northern Irish poetry. In addition to his academic work he also organizes the English Society and has been a member of the Steering Committee of the Between the Lines literary festival since its inception in 1996.



“If you understand Belfast as a city you will understand other cities--Berlin, Tallinn, Warsaw, New York.”

....

“Belfast becomes a kind of adventure playground for thriller writers... You get this strong sense that we're not having Belfast represented, but this particular image of Belfast represented.”

....

“Even during the worst years of The Troubles people lived the kinds of normal lives that get represented in literature and other forms of cultural representation.”

—Eamonn Hughes



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