

The Informant

the weekly Newsletter of the

The Department of Anthropology • University of California, Santa Barbara



Number 87

April 25, 2008

DEPARTMENTAL EVENTS:

Anthropology Spring Proseminar Speakers: Speaker 3 - May 15 and May 16, 2008

**Dr. Tim Pauketat, Professor, Department of Anthropology, University of
Illinois, Urbana-Champaign**

Round Table Discussion - Thursday, May 15, 2008; 1:30-3:30 PM ~ HSSB 2001A

Talk - Friday, May 16, 2008; 3:30-5:00 PM; HSSB 2001A

Prophets, Peace-Makers, and the Civilizing Process in Ancient Native North America

Religion, violence, and political centralization are all entangled in larger fields of human experience, perception, and agency. The latest archaeological evidence from Poverty Point in Louisiana and Hopewell in Ohio to Cahokia in Illinois indicates that complex regional orders in ancient eastern North America arose as political-religious movements, probably based around prophets not unlike those known from historic accounts across North America. Such views hinge on understanding agency as a dispersed phenomenon and history as a physical experience. And they lead us to elevate singular events or encounters as historic phenomena that afford prophetic movements in the first place.

Reception -
5:00-6:00 PM ~ HSSB 2024
Faculty Host: Dr. Gregory Wilson

EVENTS:

- **Staff Celebration Week is May 5-9.** Plenty of time for you to think of ways to thank our staff. Chocolate is always appreciated!! Susan Cochran will be on vacation that very week so we will postpone the Chair's outing with the staff until she returns.
- The Center for Black Studies Research presents

Paradise as an Ecological Proposal

Dr. LeGrace Benson

Director, Arts of Haiti Project

Tuesday, April 29, 2008

11:00 - 12:15 pm at 1940 Buchanan Hall

From the mid-twentieth century to the present, Haitian painters have created landscapes that seem on the surface to have only an ironic relationship with the actualities of their increasingly deforested, eroded country. The tropical beauty of the works could be dismissed as superficial tourist art, colorful blandishments for visitors from the pale north countries to take a piece of the colorful warmth back home. But closer attention to the themes and their details leads to revelations of attitudes of realistic distress coupled with directional signals of hope. This presentation includes a selection of Haitian paintings and sculptures from 1950 to 2007.

Dr. LeGrace Benson, a recent visiting researcher at the UCSB Center for Black Studies Research, holds a Ph.D. from Cornell University and an M.F.A. from the University of Georgia. Currently she is Director of the Arts of Haiti Research Project and an Associate Editor of the Journal of Haitian Studies. Author of a number of articles in scholarly journals concerning Haitian art, she has also contributed chapters to books concerning educational, environmental and art issues in Haiti and the wider Caribbean.

For additional information, contact the Center for Black Studies Research
(805) 893-3914

- UCSB is proud to host Prof. Andy Kirk, professor of history at UNLV for a public talk on May 6, 3:30 PM in the McCune Room, 6th floor of HSSB. The title of Prof. Kirk's talk is: "Thing-Makers, Tool Freaks, and Prototypers: The Whole Earth Catalog and the Roots of Sustainability."

CONFERENCES AND CALL FOR PAPERS (details are posted under "Conference Papers and Symposia" in the Departmental Reading Room):

- **CALL FOR PAPERS**

**JOHN HOPKINS UNIVERSITY
DEPARTMENT OF ANTHROPOLOGY**

ANIMALITIES: Critical Approaches to the Question of the Animal in Anthropology

Keynote Speaker

Cary Wolfe

Bruce and Elizabeth Dunlevie Professor
Department of English, Rice University

Saturday October 25th, 2008

What do we mean by “the animal” and how do animals fold into discourses of the human? Anthropology, with its classical inquiries into kinship, religion, myth, taboo and totemism, has remained attentive, if inadvertently, to the salience of the animal in social, political and cultural life. Yet, animals - while pictured as vital - often figure as the raw material or passive objects of human thought and action. Following Western philosophical and scientific traditions, humanity has been passed off as the *telos* of animality, while the animal has remained as the constitutive outside of the human and its potential. However, a certain ‘crisis of humanism’ in critical theory, as well as the explosion of work in fields such as cognitive ethnology and field ecology, have made it more difficult in our present moment to cling to radical ontological divides between the human and the non-human.

What notions are challenged by an anthropology that recognizes the labor of the animal in constituting the human? How can ethnography explore spaces of indistinction and blurring in which zones of animality in the human and humanity in the animal slide into anthropos? Can we think of an anthropology that does not depict animal forms of life as passive objects of the will, desire or imagination of human subjects? Is the category of ‘personhood’ exclusive to the human? How does the humanness of the person, or the personhood of the human get shaped by the animal?

In the fall of 2008, the graduate students of the Johns Hopkins Department of Anthropology invite fellow graduate students in the humanities and social sciences to reflect on these and other possible questions in a daylong conference setting.

Other topics can cover (but need not be confined to):

- Religion and Science. What kinds of border crossings in human-animal forms are made possible by both religion and science?
- Politics and Law. How might we understand the appropriation of animal languages in political struggle and in defining zones of legality and illegality?
- Ecologies and Economies. How have concerns with hunted whales, poached tigers, abandoned dogs and threatened pandas invested the animal with crucial sociopolitical and ethical meanings?
- ‘Viral Vectors’. How has the inhabitation of organisms in and with human beings been addressed by discourses of science, technology and medicine?
- Art, History, Media. How do the works of artistic, textual, and other media on and with living bodies spur a rethinking of the ethics of aesthetics and representation?
- Racial Discourses, Desires and Affections. How has anthropology engaged and critiqued the racial essentialisms that link the animal to the sensual, the child-like, or the carnivalesque?

- Spaces of Nature, Culture and Rupture. How are spaces marked, occupied and proliferated by the movements, planned and unplanned of living bodies, both human and animal?

Please send title and a brief abstract (up to 250 words) by **July 31st, 2008** to:
animalities@gmail.com

- **Call for papers - Distributed creativity and Design**

Online journal Re-public invites contributions for its upcoming special issue (or issues, depending on the number and quality of submissions) entitled "Distributed Creativity and Design". Design practice has been dominated in the past by the mythology of the lone creator or star designer. However this view has been challenged in recent discourse informed by history, biology, anthropology, linguistics, and other fields. Design is increasingly regarded as an interdisciplinary, collaborative activity, established on a collective process of creation.

The term "distributed creativity" is used to describe networked cultural production that allows for the creative interplay of geographically dispersed participants. Internet-based tools greatly contribute to our new understanding of design by providing novel platforms for communication, co-creation, and dissemination. The obsession with objects and individual designers-heroes is replaced with an enthusiasm for the process and the dynamics of social interaction.

Papers submitted may be about, but not restricted to, the following:

1. Critically assessing the conditions of interaction between design professionals and academics with society at large
2. Identifying and exploring challenges to the design community by the new technologies of communication
3. Exploring alternative, network-based practices that question existing models of the design profession
4. Re-assessing design education by considering new tools and methodologies
5. Conceptualising desirable futures stemming from a new participatory design culture
6. Analysing the political character of design practice and discourse

Essays should be approximately 1,500 words long.

Please submit contributions in any electronic format to:
artemis AT yagou.gr

Issue editor: Artemis Yagou

Deadline for submissions: Friday 30 May 2008

For more information, see <http://www.re-public.gr/en/?p=306>

IHC EVENTS:

SYMPOSIUM: Catalan Culture

Monday, April 28 / 9:30 AM - 2 PM

McCune Conference Room, HSSB 6020

Composing in the Key of Identity

Salvador Brotons (Vancouver Symphony Orchestra)

McCune Conference Room / 9:45 AM

In the history of western music, often it can be seen that a composer's music is a direct reflection of the geographical territory where he had been born or brought up. Lately however, in contemporary music written in the last 40 years, there has been a noticeable internationalization of musical styles, and progressively we have more and more difficulty identifying a composer with a specific nationality. It is interesting to see the great amount of Catalan composers who have overcome this trend, imprinting a patina of Catalanism in their works: freshness, brightness, strength, lyricism, nostalgia.

Delenda est Catalonia: The Unwelcome Memory

Joan Ramon Resina (Iberian Studies Center, Stanford University)

McCune Conference Room / 1:30 PM

In the 1980s, the Spanish Civil War seemed remote and the Franco dictatorship anecdotal to a point that some historians disputed its fascist nature. When discussion of historical memory picked up in the 1990s, it became evident that such processes encourage selective forgetting, in line with Renan's crucial condition for the formation and maintenance of national consciousness. Largest among the muted or entirely forgotten motivations of the military coup against the Republic is the nationalist attempt to destroy Catalonia. The pervasive "disremembering" of this defining aspect of Spanish politics in the twentieth century proves the extent to which the nationalist forces (of the right and the left) succeeded in achieving their goal.

Sponsored by the Department of Spanish & Portuguese, the Music Department, the Institut Ramon Lull - Barcelona, and the IHC.

TALK: The Eyes of the Beholders: Spanish and Central European Visions of the Christ of Limpias, 1919-1936

William A. Christian, Jr.

Monday, April 28 / 4:00 PM

McCune Conference Room, HSSB 6020

Starting in 1919, hundreds of thousands of pilgrims went to the parish church of Limpias, in northern Spain, where it was said that the crucifix could be seen to move. On the order of one in fifteen pilgrims said they saw it come to life in some way. Based on their written testimony, one can examine what kinds of people reported what kinds of movement, and how the visions as a whole evolved over time. William A. Christian Jr. is an independent scholar who writes about Catholicism in Spain and Southern Europe from the Middle Ages to the present, combining archival research with anthropological fieldwork. His most recent book is *Visionaries: The Spanish Republic and the Reign of Christ*.

Sponsored by the Department of Religious Studies, and the IHC's Catholic Studies RFG.

VISITING ARTISTS: Eiko & Koma

Japanese-born choreographers Eiko & Koma create riveting theater of movement out of stillness, shape, light and sound. Honored for their exquisitely wrought productions, they continue to explore new

challenges while bringing their artistry to new environments and audiences. Eiko & Koma are the recipients of Guggenheim and MacArthur Fellowships, the 2004 Samuel H. Scripps Award for lifetime achievement in modern dance and two Bessie Awards.

Tuesday, April 29 / 4:00 PM

CCS Old Little Theater

Conversation with pianist Margaret Leng Tan and UCSB composers. Hosted by College of Creative Studies faculty member Leslie Hogan.

Wednesday, April 30 / 10:30 AM

Theater and Dance 1507

Conversation with Eiko. Hosted by Department of Theater and Dance faculty member Jeff Mills. Space is limited. RSVP: jmills@theaterdance.ucsb.edu.

PERFORMANCE: Mourning

Thursday, May 1 / 8:00 PM

Campbell Hall

Eiko & Koma will perform their original work Mourning, a collaborative celebration of the artists' idiosyncratic spirits that delves into themes of dislocation, death and remembrance, accompanied by pianist and collaborator Margaret Leng Tan.

Sponsored by the National Dance Project of the New England Foundation for the Arts, the Doris Duke Charitable Foundation, The Andrew W. Mellon Foundation, The Ford Foundation, JP Morgan Chase, UCSB Arts & Lectures, and Visiting Arts Program of the IHC.

WORKSHOP: A Wagner Act for Public Workers: Labor's Deferred Dream and the Rise of Conservatism in the 1970s

Joe McCartin (History, Georgetown University)

Friday, May 2 / 1:00 PM

HSSB 4041

McCartin is currently working on a book that traces the decline of organized labor in the U.S. since the 1960s, using the 1981 strike of air traffic controllers as its narrative pivot.

Sponsored by the Center for the Study of Work, Labor and Democracy.

TALK: Complaints and I-Mean Prefaced Utterances: Repair to Include I-Mean

Doug Maynard (Sociology, University of Wisconsin)

Friday, May 2 / 1:30 PM

Phelps 2536

More a workshop than a talk, this session explores the use of I-mean prefaced utterances in relation to complaint sequences in conversation. I will bring three instances in which a speaker, in the context of complaint talk, starts an utterance that would appear to embellish the complaint and that does not have an I-mean preface, and then, before completing the utterance, repairs it to include an I-mean preface. Such repairs may give some clues as to the work that I-mean does in relation to the talk in which the I-mean preface is embedded.

Sponsored by the IHC's Language, Interaction, and Social Organization RFG, and the Departments of Education, Sociology and Linguistics.

TALK: *Social Action and Prosody of Syntactic Reduplication in Estonian*
Leelo Keevalik (Anthropology, UCLA)
Friday, May 9 / 1:30 PM
Phelps 2536

Syntactic reduplication is a grammatical pattern that has been shown to mean increased intensity, duration or emphasis. This study demonstrates that reduplication in Estonian is regularly used in responsive positions in action sequences, constituting specific social practices. Rather than expressing increase or emphasis, syntactic reduplication is a sedimented linguistic pattern grounded in the social actions it recurrently performs, such as confirming and encouraging. Different actions furthermore display contrasting prosodic contours. Grammar and prosody are combinatory means of achieving communicative actions in specific sequential positions in interaction. The reduplicative practice discussed involves an exact repetition of a word or a word combination within one coherent prosodic contour, forming a whole turn construction unit.

Sponsored by the IHC's Language, Interaction, and Social Organization RFG, and the Departments of Education, Sociology and Linguistics.

TALK: *The Form of History: Nineteenth-Century Experimental Photography and A Tale of Two Cities*
Susan Cook (English, UCSB)
Friday, May 9 / 2:00 PM
South Hall 2716

On September 4, 1857, English photographer William Jackson announced that he had “discovered” a photographic process that came to be known as solarization or, after a photographer who later claimed responsibility for the discovery in 1862, the Sabattier Effect. Exposed to unfiltered light during the development process, solarized images emphasize the distinction between reality and representation: hardly faithful copies of real life, these pictures look metallic and contain properties of both the positive and the negative image. In the nineteenth century, solarization was generally treated as a mistake: a failure of photography's scientific method as well as an artistic failure. Yet solarization was, as Jackson's and Sabattier's documentations reveal, not always accidental. Furthermore, its simultaneous purpose and contingency embodies a nineteenth-century ambivalence towards photography and representational realisms more generally. This paper reads Charles Dickens' 1859 historical novel *A Tale of Two Cities* as photographic in a precisely solarized way. Arguing that Dickens was aware of and incorporated visual realism into his own literary realist fictions, the paper discusses the way in which this focus on realism is destabilized when we consider his work alongside solarized photography. Susan Cook is a Doctoral Candidate in the Department of English at UCSB.

Sponsored by the IHC's Culture, Gender and Aesthetics RFG.

TALK: *Mingei and the Emergence of Japanese Folk-Modernism, 1925-1955*
Kim Brandt (History, Columbia University)
Friday, May 9 / 4:00 PM
Marine Sciences Institute Auditorium (Room 1302)

Mingei, or “folk-craft,” is in Japan today a well-known category of artistic production, a widely diffused type of commodity, and a seamless part of national cultural identity. Yet the word itself - along with the

idea that the everyday pottery or furnishings of the pre-industrial farming household had great aesthetic value - was new in the 1920s. Between 1925 and 1955, various groups within Japanese society worked to define and redefine mingei. By the 1950s the result was a successful and highly marketable new articulation of Japanese national style. Kim Brandt is the author of *Kingdom of Beauty: Mingei and the Politics of Folk Art in Imperial Japan*.

Sponsored by the IHC's East Asian Cultures RFG, Japanese Arts & Globalizations MRG, and the Department of the History of Art and Architecture.