

## Faculty Showcase Reception



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## *Message from Dean Haber*

Each year, in the School of Liberal Arts, we celebrate the importance and creativity of words, images, and music. Far more than simply brushes on a canvas, paragraphs on a page, or notes recorded on a cd, these works serve to inspire, enlighten and provoke. As reflected by those we showcase this year, the scholarly and creative accomplishments of our faculty demonstrate the breadth and depth of the liberal arts. Through the lenses of our many disciplines and approaches, the books and artistic works challenge us to think in new ways, both about ourselves and the world in which we live. As dean, I am delighted to recognize the impressive contributions of our scholars and artists and I am honored to be able to share them with the Tulane community.

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*Music provided by*  
Margaret E. Hebert

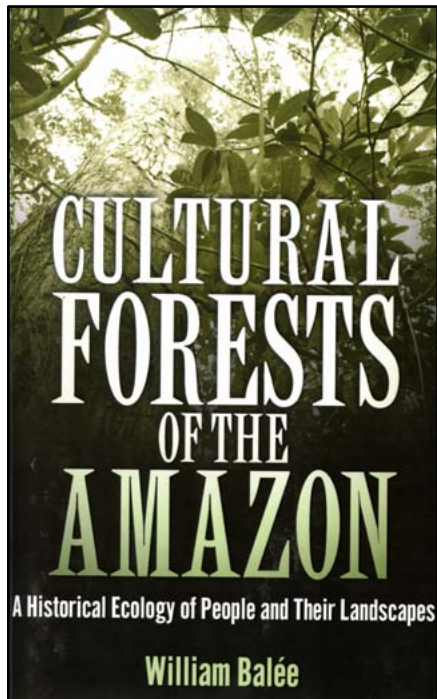
## William Balée

*Anthropology*

*Cultural Forests of the Amazon: A Historical Ecology of People and their Landscapes*  
{University of Alabama Press, 2013}

*Cultural Forests of the Amazon* is a comprehensive and diverse account of how indigenous people transformed landscapes and managed resources in the most extensive region of tropical forests in the world.

Until recently, most scholars and scientists, as well as the general public, thought indigenous people had a minimal impact on Amazon forests, once considered to be total wildernesses. William Balée's research, conducted over a span of three decades, shows a more complicated truth. In *Cultural Forests of the Amazon*, he argues that indigenous people, past and present, have time and time again profoundly transformed nature into culture. Moreover, they have done so using their traditional knowledge and technology developed over thousands of years. Balée demonstrates the inestimable value of indigenous knowledge in providing guideposts for a potentially less destructive future for environments and biota in the Amazon. He shows that we can no longer think about species and landscape diversity in any tropical forest without taking into account the intricacies of human history and the impact of all forms of knowledge and technology. Balée describes the development of his historical ecology approach in Amazonia, along with important material on little-known forest dwellers and their habitats, current thinking in Amazonian historical ecology, and a narrative of his own dialogue with the Amazon and its people.



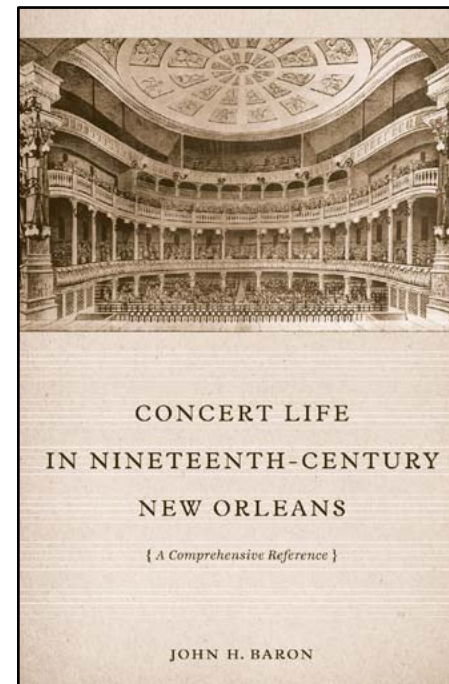
## John H. Baron

*Music*

*Concert Life in Nineteenth-Century New Orleans*  
{Louisiana State University Press, 2013}

During the nineteenth century, New Orleans thrived as the epicenter of classical music in America, outshining New York, Boston, and San Francisco before the Civil War and rivaling them thereafter. While other cities offered few if any operatic productions, New Orleans gained renown for its glorious opera seasons. Resident composers, performers, publishers, teachers, instrument makers, and dealers fed the public's voracious cultural appetite. Tourists came from across the United States to experience the city's thriving musical scene. Until now, no study has offered a thorough history of this exciting and momentous era in American musical performance history. John H. Baron's *Concert Life in Nineteenth-Century New Orleans* impressively fills that gap.

Baron's exhaustively researched work details all aspects of New Orleans's nineteenth-century musical renditions, including the development of orchestras; the surrounding social, political, and economic conditions; and the individuals who collectively made the city a premier destination for world-class musicians. Baron includes a wide-ranging chronological discussion of nearly every documented concert that took place in the Crescent City in the 1800s, establishing *Concert Life in Nineteenth-Century New Orleans* as an indispensable reference volume.



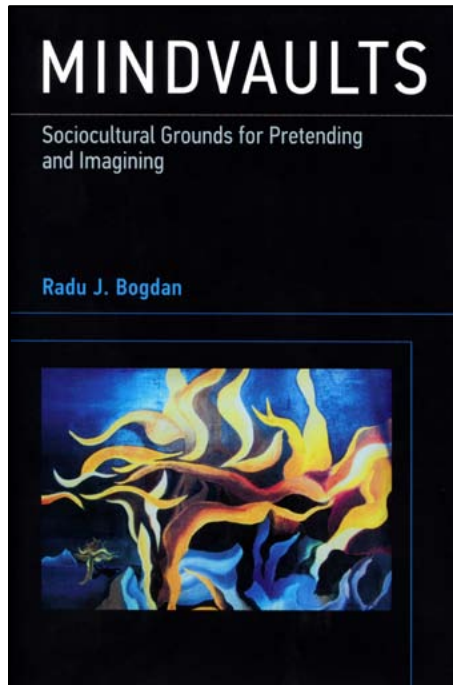
Radu J. Bogdan

*Philosophy*

*Mindvaults: Sociocultural Grounds for Pretending  
and Imagining*  
{The MIT Press, 2013}

The human mind has the capacity to vault over the realm of current perception, motivation, emotion, and action, to leap – consciously and deliberately – to past or future, possible or impossible, abstract or concrete scenarios and situations. In this book, Radu Bogdan examines the roots of this uniquely human ability, which he terms “mindvaulting.” He focuses particularly on the capacities of pretending and imagining, which he identifies as the first forms of mindvaulting to develop in childhood.

Pretending and imagining, Bogdan argues, are crucial steps on the ontogenetic staircase to the intellect. Bogdan finds that pretending and then imagining develop from a variety of sources for reasons that are specific and unique to human childhood. He argues that these capacities arise as responses to sociocultural and sociopolitical pressures that emerge at different stages of childhood. Bogdan argues that some of the properties of mindvaulting – including domain versatility and nonmodularity – resist standard evolutionary explanations. To resolve this puzzle, Bogdan reorients the evolutionary analysis toward human ontogeny, construed as a genuine space of evolution with specific pressures and adaptive responses. Bogdan finds that pretending is an ontogenetic response to sociocultural challenges in early childhood, a pre-adaptation for imagining; after age four, the adaptive response to cooperative and competitive sociopolitical pressures is a competence for mental strategizing that morphs into imagining.

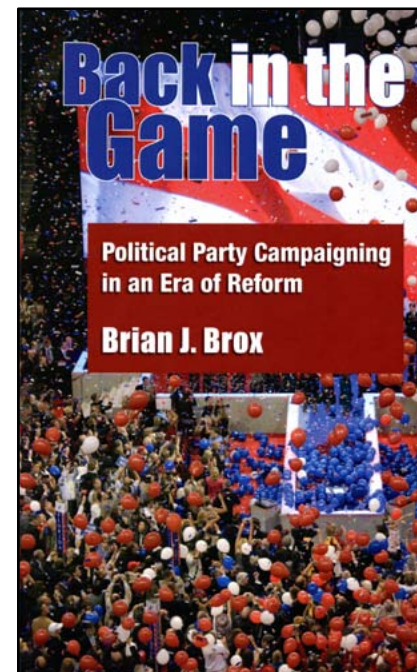


Brian J. Brox

*Political Science*

*Back in the Game: Political Party Campaigning  
in an Era of Reform*  
{State University of New York Press, 2013}

The years from 1996 to 2008 mark an important watershed in American politics. During this period changes in the political, demographic, regulatory, and technological landscape created an opportunity for political parties to increase their relevance in the electoral system. In *Back in the Game*, Brian J. Brox argues that while political parties still provide services to candidates, as they did in the 1970s and 1980s, they have now become influential and independent campaigners in their own right. In addition to providing services, parties now work with candidates as true partners, and increasingly parties act independently of their candidates to pursue collective party goals. Drawing on sources such as interviews with top party staffers and Federal Election Commission data, Brox carefully reveals how modern parties choose among races in an effort to allocate resources in a way that satisfies individual candidates, while simultaneously advancing broader party goals.





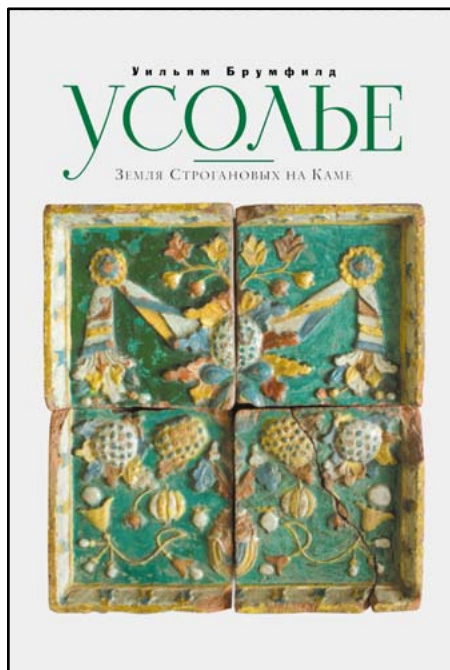
## William Craft Brumfield *Germanic & Slavic Studies*

*Usolye: Land of the Stroganovs on the Kama River*  
{Moscow: Tri Kvadrata Publishers, 2013}

*Usolye: Land of the Stroganovs on the Kama River* is devoted to the rich architectural heritage of the Usol'e region on the Kama River. The volume begins with the author's text in Russian on the history and architecture of the Usol'e region. Brumfield gives particular attention to the development of the Stroganov dynasty from the mid-sixteenth century. During the seventeenth century Usol'e became the center of the Stroganov's vast Urals operations, based primarily on salt production. By the nineteenth century Usol'e salt production was divided among other major families, such as the Golitsyns and the Abamalek-Lazarevs, who built their own neoclassical houses in the town.

The architectural heritage of historic Usol'e was severely threatened by the creation of the Kama River reservoir in the early 1950s. Fortunately, the most valuable architectural monuments were saved by extensive work in reinforcing the riverbanks. But other parts of the local heritage, such as the superbly built brick warehouses, are under imminent threat of collapse. The text includes a selection of black/white archival photographs that show Usol'e and its salt works before the fundamental changes of the mid-20th century.

The main part of the book is devoted to a detailed photographic survey of the region's main settlements. The photographs were taken by the author in June 2011 and July 2012, with a few photographs from the author's first trip to Usol'e in August 2000.



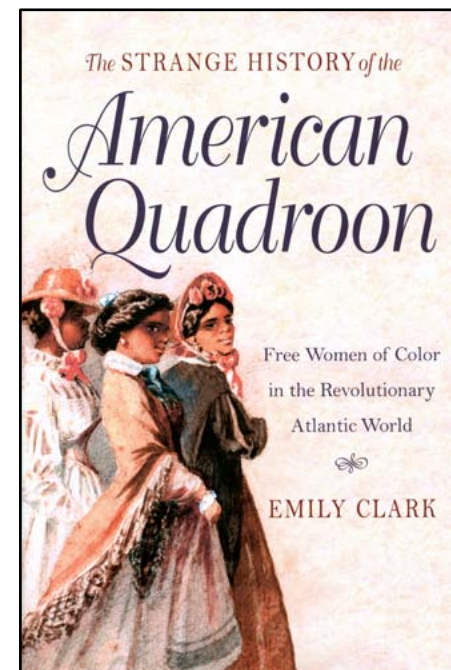
The first photographic section surveys historic Usol'e. Following are sections on: Pyskor, Oryol, Taman, Romanovo, Berezovka, and contemporary buildings in Usolye. The photographs – over half in color – display parish churches and their interiors; neoclassical houses in Usol'e; and many examples of wooden houses throughout the region. Of special note is a selection of color photographs taken in the remarkable Church of Praise of the Mother of God, located in the village of Oryol.

## Emily Clark

*History*

*The Strange History of the American Quadroon:  
Free Women of Color in the Revolutionary Atlantic World*  
{University of North Carolina Press, 2013}

Exotic, seductive, and doomed: the antebellum mixed-race free woman of color has long operated as a metaphor for New Orleans. Commonly known as a “quadroon,” she and the city she represents rest irretrievably condemned in the popular historical imagination by the linked sins of slavery and interracial sex. However, as Emily Clark shows, the rich archives of New Orleans tell a different story. Free women of color with ancestral roots in New Orleans were as likely to marry in the 1820s as white women. And marriage, not concubinage, was the basis of their family structure. In *The Strange History of the American Quadroon*, Clark investigates how the narrative of the erotic colored mistress became an elaborate literary and commercial trope, persisting as a symbol that long outlived the political and cultural purposes for which it had been created. Untangling myth and memory, she presents a dramatically new and nuanced understanding of the myths and realities of New Orleans's free women of color.



## Teresa Cole

Art

### *Mantras of Form and Pattern*

{Solo Exhibition, Callan Contemporary Gallery, 2012}

A dynamic interplay of simplicity and complexity delights the viewer's eye in Teresa Cole's *Mantras of Form and Pattern*. In an immersive installation of handmade paper and a suite of abstract compositions, Cole mines her explorations of Indian art and philosophy, illuminating just how intertwined these disciplines are. The works were inspired by Cole's visits to India and by paintings collected in French poet Franck André Jamme's ground-breaking book, *Tantra Song*. Those paintings, Cole remarks, "are so unbelievably beautiful and simple – the author, Jamme, describes them as 'almost everything and almost nothing.'" Her own works are informed by a similar dialogue between form and absence, a dialectic heightened by the physicality of her process. The papers' edges are feathery and deckled; colors bleed through with sensual organicism; and the sandwiching of linen and abaca fibers creates passages of alternating opacity and translucence.

Utilizing stencils that depict a treasure trove of patterns culled from her research in India, Cole evolved a vision in which subject matter and technique, ornamentation and structure, became one and the same. The exhibition complements wall-based works with an installation comprised of nearly 100 shaped pieces of handmade paper, divided among six symmetrical forms and hues of pink, indigo, saffron, and black. Hung from strips of Indian saris, the forms appear to float beneath a wooden armature. Viewers walk around the installation's curves and reach an enveloping, curtain-like center, a space for reflection and contemplation.

Throughout the exhibition, pigment and paper pulp coalesce into sculptural wholes, yielding subtle variations in texture, pattern, and color. "I view them as meditations, repetitions, and mantras," Cole says. "I'm hoping the viewer can stand in front of

them and become mesmerized by the complexity of some, the simplicity of others, or by both of those aspects in the same piece."



## William DePauw

Art

### *Volumes*

{Solo Exhibition, Staple Goods Gallery, 2013}

In a solo exhibition of recent sculptures and drawings, William DePauw considers contained space and the subjective departures from that simple observation. In the artist's words, "I enjoy the idea of the simple evaluation of a form by calculating its volume. It's a judgment that is without question or argument, a purely objective evaluation. It also leaves out a lot of very important information. I playfully ask the viewer to consider the objects as volumes knowing that it's only going to get more complicated."

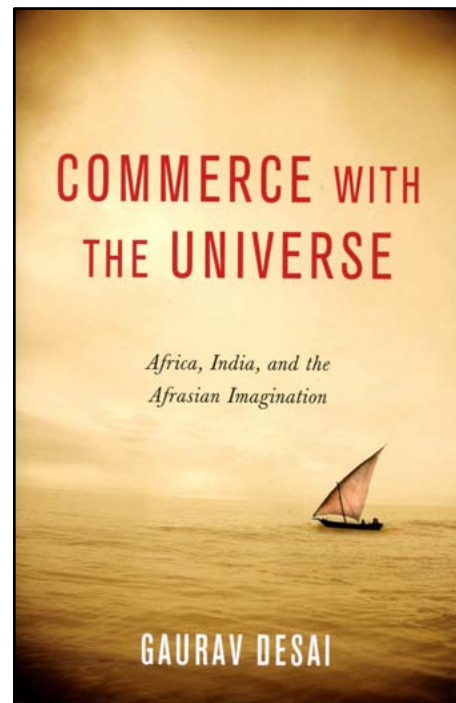


Gaurav Desai

*English*

*Commerce with the Universe: Africa, India, and  
the Afrasian Imagination*  
{Columbia University Press, 2013}

Reading the life narratives and literary texts of South Asians writing in and about East Africa, Gaurav Desai builds a new history of Africa's encounter with slavery, colonialism, migration, nationalism, development, and globalization. Rather than approach literature and culture from a nation-centered perspective, Desai connects the medieval trade routes of the Islamicate empire, the early independence movements galvanized in part by Gandhi's southern African experiences, the invention of new ethnic nationalisms, and the rise of plural, multiethnic nations to the fertile exchange taking place across the Indian Ocean.



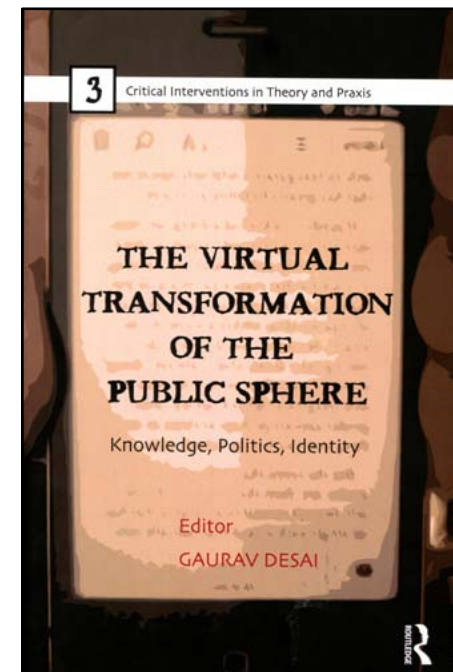
Gaurav Desai

*English*

*The Virtual Transformation of the Public Sphere:  
Knowledge, Politics, Identity*  
{Routledge, 2013}

This book explores how new media technologies such as e-mails, online forums, blogs and social networking sites have helped shape new forms of public spheres. Offering new readings of Jürgen Habermas's notion of the public sphere, scholars from diverse disciplines interrogate the power and possibilities of new media in creating and disseminating public information; changing human communication at the interpersonal, institutional and societal levels; and affecting our self-fashioning as private and public individuals.

Beginning with philosophical approaches to the subject, the book goes on to explore the innovative deployment of new media in areas as diverse as politics, social activism, piracy, sexuality, ethnic identity and education. The book will immensely interest those in media, culture and gender studies, philosophy, political science, sociology and anthropology.



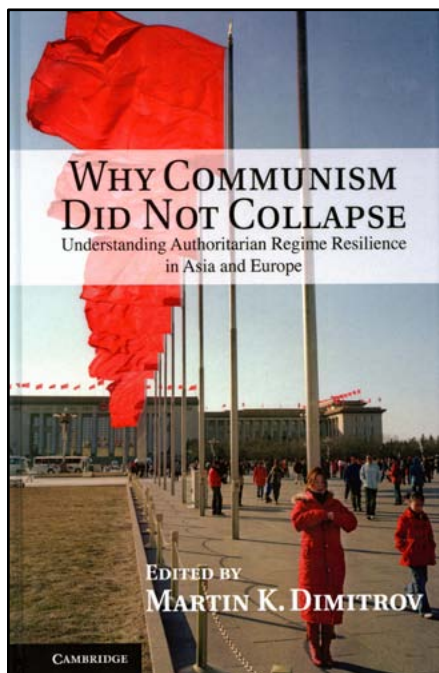


Martin K. Dimitrov

*Political Science*

*Why Communism Did Not Collapse: Understanding Authoritarian Regime Resilience in Asia and Europe*  
[Cambridge University Press, 2013]

This volume brings together a distinguished group of scholars working to address the puzzling durability of communist autocracies in Eastern Europe and Asia, which are the longest-lasting type of nondemocratic regime to emerge after World War I. The volume conceptualizes the communist universe as consisting of the ten regimes in Eastern Europe and Mongolia that eventually collapsed in 1989-91, and the five regimes that survived the fall of the Berlin Wall: China, Vietnam, Laos, North Korea, and Cuba. Taken together, the essays offer a theoretical argument that emphasizes the importance of institutional adaptations as a foundation of communist resilience. In particular, the contributors focus on four adaptations: of the economy, of ideology, of the mechanisms for inclusion of potential rivals, and of the institutions of vertical and horizontal accountability. The volume argues that when regimes are no longer able to implement adaptive change, contingent leadership choices and contagion dynamics make collapse more likely. By conducting systematic paired comparisons of the European and Asian cases and by developing arguments that encompass both collapse and resilience, the volume offers a new methodological approach for studying communist autocracies.



AnnieLaurie Erickson

*Art*

*Slow Light*  
[Solo Exhibition, Antenna Gallery, 2013]

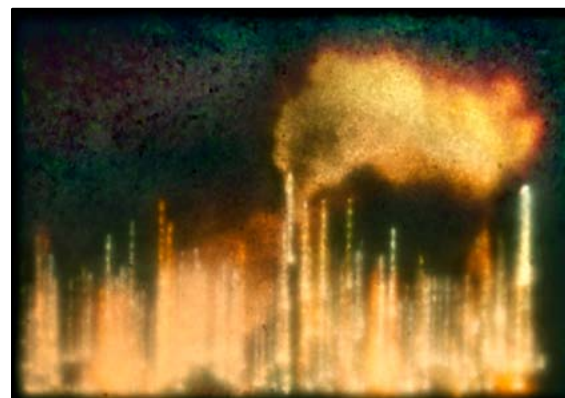
In this series of photographs, AnnieLaurie Erickson addresses the phenomenon of afterimages – the latent imagery that remains on our retinas after we look at the sun or bright objects in the dark. Using handmade artificial retinas that absorb and release the remains of light, Erickson simulates an essentially unphotographable visual experience. Her afterimage process renders the oil refineries of Louisiana (also “unphotographable” according to post-9/11 regulations) into ghostly, mysterious constellations of light marked by unearthly color shifts.

From the Artist: “My artistic practice focuses on generating alternate modes of representation by isolating and exposing various aspects of sensory perception, using photography to create images outside the spectrum of human vision. This series, titled *Slow Light*, addresses the phenomenon of afterimages – the latent imagery that remains on our retinas after we look at the sun or at bright objects in the dark. Using handmade artificial retinas that register the remains of light, I am able to simulate an essentially unphotographable visual experience.

Afterimages have a transgressive quality that appeals to me. They appear when we use our eyes in ways that we shouldn’t – by staring at something too bright or holding our gaze for too long. When I first moved to Louisiana, I was struck by the appearance of oil refineries at night, which looked like strange forbidden cities. Soon after I started to photograph them, I was stopped by the police and told that refineries are indeed ‘unphotographable’ according to post-9/11 regulations. This experience heightened my interest in them as photographic subjects.

Keeping a low profile, I began to systematically document refineries up and down the Mississippi River, using the afterimaging camera to render them as ghostly, mysterious constellations of light marked by unearthly color shifts. For me, these images evoke both a presence and an absence. They are points along a continuum between strict representation and subjective abstraction, or between our immediate

visual reality and the decaying, remembered imagery that subconsciously shapes our perception.”

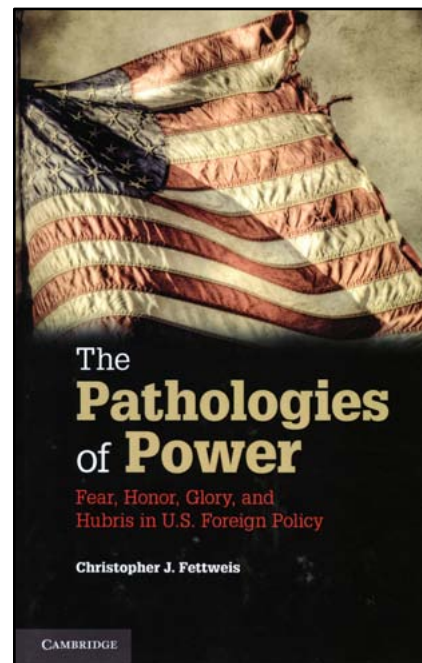


Christopher J. Fettweis

*Political Science*

*The Pathologies of Power: Fear, Honor, Glory, and  
Hubris in U.S. Foreign Policy*  
{Cambridge University Press, 2013}

The foreign policy of the United States is guided by deeply held beliefs, few of which are recognized much less subjected to rational analysis, Christopher J. Fettweis writes, in this, his third book. He identifies the foundations of those beliefs – fear, honor, glory, and hubris – and explains how they have inspired poor strategic decisions in Washington. He then proceeds to discuss their origins. The author analyzes recent foreign policy mistakes, including the Bay of Pigs, the Vietnam war, and the Iraq war, and he considers the decision-making process behind them, as well as the beliefs inspiring those decisions. The American government's strategic performance, Professor Fettweis argues, can be improved if these pathological beliefs are recognized and eliminated.



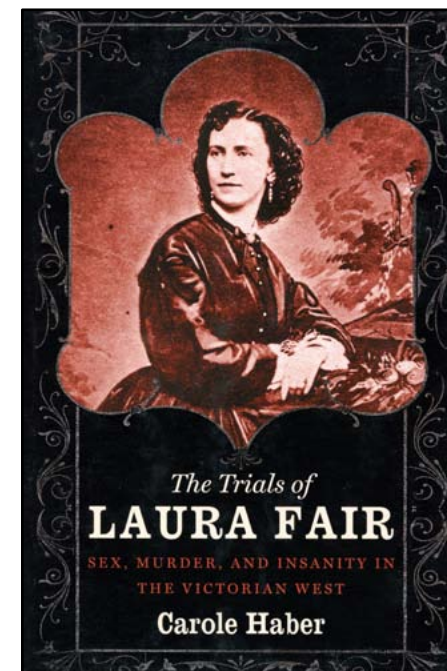
Carole Haber

*History*

*The Trials of Laura Fair: Sex, Murder, and  
Insanity in the Victorian West*  
{The University of North Carolina Press, 2013}

On November 3, 1870, on a San Francisco ferry, Laura Fair shot a bullet into the heart of her married lover, A. P. Crittenden. Throughout her two murder trials, Fair's lawyers, supported by expert testimony from physicians, claimed that the shooting was the result of temporary insanity caused by a severely painful menstrual cycle. The first jury disregarded such testimony, choosing instead to focus on Fair's disreputable character. In the second trial, however, an effective defense built on contemporary medical beliefs and gendered stereotypes led to a verdict that shocked Americans across the country. In this rousing history, Carole Haber probes changing ideas about morality and immorality, masculinity and femininity, love and marriage, health and disease, and mental illness to show that all these concepts were reinvented in the Victorian West.

Haber's book examines the era's most controversial issues, including suffrage, the gendered courts, women's physiology, and free love. This notorious story enriches our understanding of Victorian society, opening the door to a discussion about the ways in which reputation, especially female reputation, is shaped.



Laura Heins

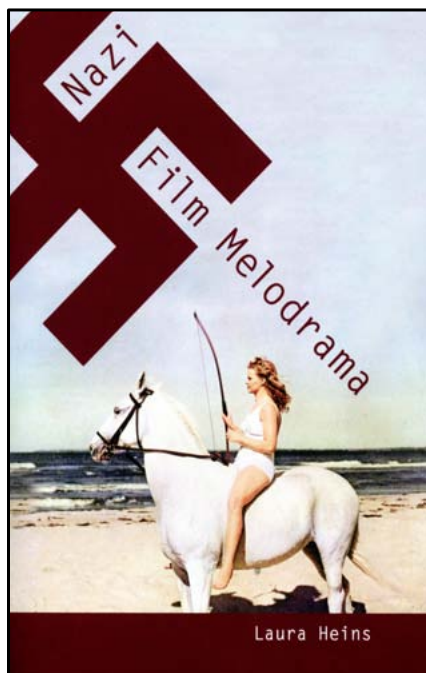
*Nazi Film Melodrama*

{University of Illinois Press, 2013}

*Germanic & Slavic Studies*

Cultural productions in the Third Reich often served explicit propaganda functions of legitimating racism and glorifying war and militarism. Likewise, the proliferation of domestic and romance films in Nazi Germany also represented an ideological stance. Rather than reinforcing traditional gender role divisions and the status quo of the nuclear family, these films were much more permissive about desire and sexuality than previously assumed. Focusing on German romance films, domestic melodramas, and home front films from 1933 to 1945, *Nazi Film Melodrama* shows how melodramatic elements in Nazi cinema functioned as part of a project to move affect, body, and desire beyond the confines of bourgeois culture and participate in a curious modernization of sexuality engineered to advance the imperialist goals of the Third Reich.

Offering a comparative analysis of Nazi productions with classical Hollywood films of the same era, Laura Heins argues that German fascist melodramas differed from their American counterparts in their negative views of domesticity and in their use of a more explicit antibourgeois rhetoric. Nazi melodramas, film writing, and popular media appealed to viewers by promoting liberation from conventional sexual morality and familial structures, presenting the Nazi state and the individual as dynamic and revolutionary. Some spectators objected to the eroticization and modernization of the public sphere under Nazism, however, pitting Joseph Goebbels' Ministry of Propaganda against more conservative film audiences in a war over the very status of domesticity and the shape of the family. Drawing on extensive archival research, this perceptive study highlights the seemingly contradictory aspects of gender representation and sexual morality in Nazi-era cinema.



Yuri Herrera-Gutiérrez

*La transmigración de los cuerpos*

{Editorial Periférica, 2013}

*Spanish & Portuguese*

With language that mixes violence and poetry, this crime novel tells the life of Mexican mobsters and drug dealers and their relationship with the outside world in the midst of an epidemic. The action takes place over the course of a single day, in which a much-desired woman, Thrice Blonde, meets The Rescuer, a man who embodies all fears and contradictions and whose words seem to heal everything. Themes of tragedy, liberation, family, sex, and death intertwine with social elements distinct to life south of the border in this intense story.





Brian Horowitz

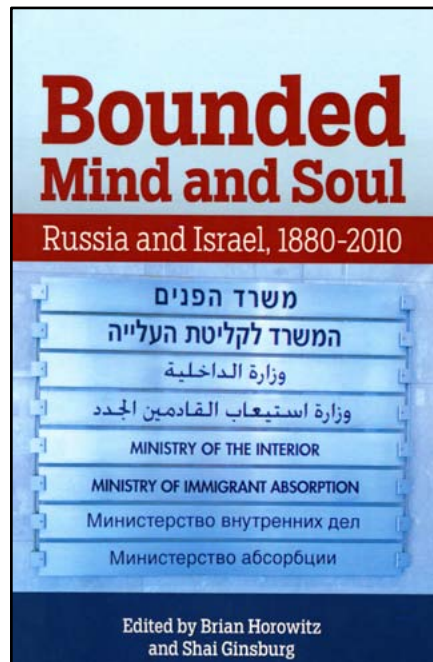
*Jewish Studies*

*Bounded Mind and Soul: Russia and Israel, 1880-2010*

[Brian Horowitz, Shai Ginsburg, eds.]

{Slavica Publishers, 2013}

In *Bounded Mind and Soul*, twelve leading scholars grapple with questions about the complex relationship between Israel and Russia. What are their mutual interests? What are the areas of conflict? And how has the immigration of more than one million Jews from the former Soviet Union affected Israeli culture, society, and politics? These essays range from studies of literature and intellectual history to in-depth examinations of the treatment of Jewish dissidents in Soviet times and new immigrants in Israel. The collection provides unexpected answers to the questions: what is the extent of Russia in Israel and Israel in Russia?



Brian Horowitz

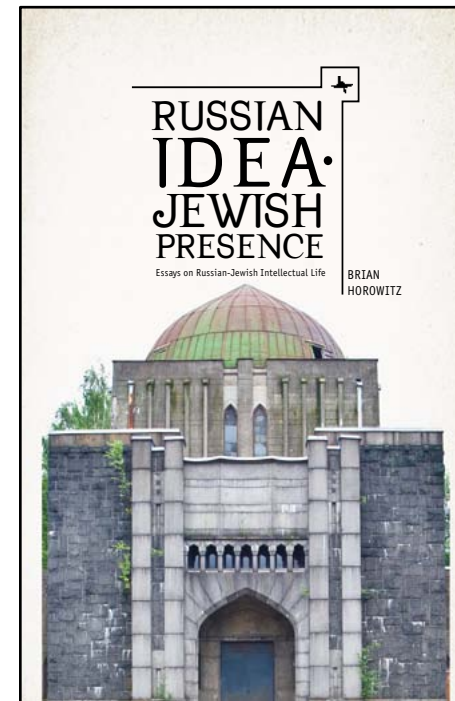
*Jewish Studies*

*Russian Idea – Jewish Presence: Essays on*

*Russian-Jewish Intellectual Life*

{Academic Studies Press, 2013}

Professor Brian Horowitz follows the career tracks of Jewish intellectuals who, having fallen in love with Russian culture, were unceremoniously repulsed. Horowitz relays the paradoxes of a synthetic Jewish and Russian self-consciousness in order to correct critics who have always considered Russians and Jews as polar opposites, enemies, and incompatible. In fact, the best Russian-Jewish intellectuals Semyon Dubnov, Maxim Vinaver, Mikhail Gershenzon, and a number of Zionist writers and thinkers were actually inspired by Russian culture and attempted to develop a sui generis Jewish creativity in three languages on Russian soil.





## Gene Koss

*Art*

### *Sunrise*

{Solo Exhibition, Arthur Roger Gallery, 2013}

Gene Koss blends simple process with advanced fabrication techniques to create glass sculptures that reveal the constant inspiration provided by the rural landscapes of his youth and life. The internationally known artist's vision remains profoundly humanist, yet this recent work presents an intentional rawness. Several of the works in this exhibition incorporate found object pieces that have been woven in with the artist's own dialogue. The work ranges in scale from large cast glass and steel sculptures to smaller blocks dubbed "glass drawings."

The featured sculpture, *Sunrise*, is inspired by a view in west central Wisconsin where Gene Koss grew up and regularly returns. The artist describes the view as, "that of the people who work the land and look up a valley at the Wisconsin ridges and hills as they toil."



## Vicki Mayer

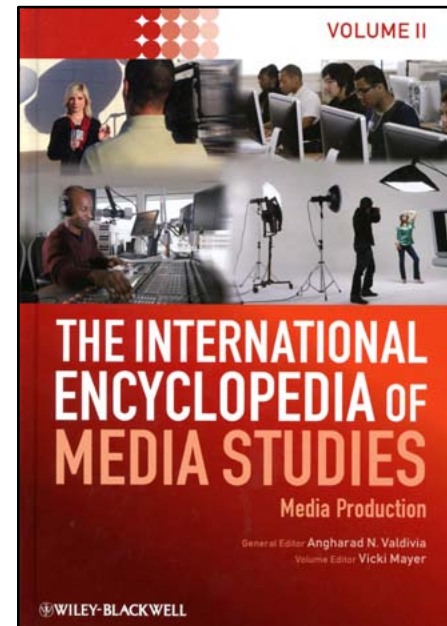
*Communication*

### *The International Encyclopedia of Media Studies:*

*Media Production* [Angharad N. Valdivia, Vicki Mayer, eds.]  
(Wiley-Blackwell, 2013)

*The International Encyclopedia of Media Studies* brings together over 200 critical essays to redraw the boundaries of this rapidly evolving and dynamically complex area. Global in scope, wide-ranging in its inclusion of topics, and edited by an international team of the world's best scholars, this is the definitive resource for the field.

- Includes more than 200 essays written by over 230 leading and emerging scholars from across the globe
- Arranged across 7 thematic volumes edited by an international team of expert scholars
- Accessible volume introductions provide overviews of key themes
- The most definitive resource available in this complex, heterogeneous, multi-methodological and multi-theoretical interdisciplinary field
- Explores media as it is being practiced, produced, and analyzed in Asia, Africa, the Americas, Australia, and Europe
- All volumes pay close attention to issues of gender and ethnicity so necessary to understanding contemporary media
- Probes the many dimensions of the subject: history, production, content, audiences, effects, and futures



Felicia McCarren

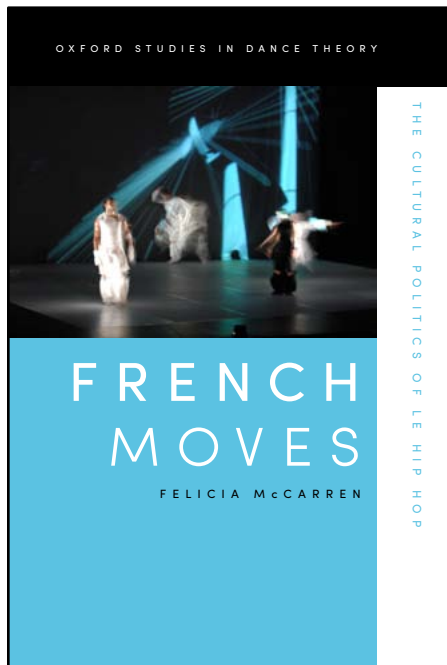
*French & Italian*

*French Moves: The Cultural Politics of le hip hop*  
{Oxford University Press, 2013}

For more than two decades, *le hip hop* has shown another face of France: danced by minorities associated with immigration and the suburbs, it has channeled rage against racism and unequal opportunity and offered a movement vocabulary for the expression of the multicultural difference that challenges the universalist discourse of the Republic.

French hip-hoppers subscribe to U.S. black culture to articulate their own difference, but in France hip-hop was championed by a Socialist cultural policy, subsumed into the cultural heritage, and instituted as a pedagogy. France supported hip-hop dance as an art of the suburbs: a multicultural mix of North African, African and Asian forms that circulate with classical and contemporary dance performance. French hip-hop develops into concert dance, becoming a civic discourse and legitimate employment, not through the familiar model of a culture industry, but within a Republic of Culture. It nuances an Anglo-Saxon model of identity politics with a francophone identity poetics and grants its dancers a national profile as artists who develop dance techniques and transmit body-based knowledge.

This book, the first in English to introduce readers to the French hip-hop movement, analyzes the choreographic development of hip-hop into *la danse urbaine*, touring on national and international stages, as hip-hoppers move beyond the suburbs, figuring new forms within the mobility brought by new media and global migration.

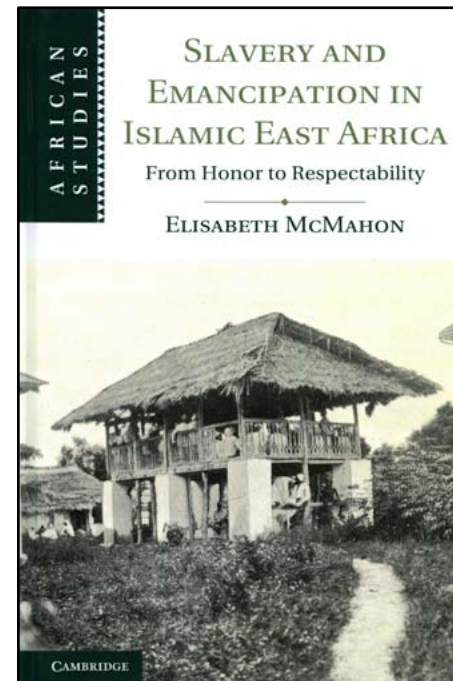


Elisabeth McMahon

*History*

*Slavery and Emancipation in Islamic East Africa:  
From Honor to Respectability*  
{Cambridge University Press, 2013}

Examining the process of abolition on the island of Pemba off the East African coast in the late nineteenth and early twentieth centuries, this book demonstrates the links between emancipation and the redefinition of honor among all classes of people on the island. By examining the social vulnerability of ex-slaves and the former slave-owning elite caused by the Abolition order of 1897, this study argues that moments of resistance on Pemba reflected an effort to mitigate vulnerability rather than resist the hegemonic power of elites or the colonial state. As the meanings of the Swahili word *heshima* shifted from honor to respectability, individuals' reputations came under scrutiny and the Islamic *kadhi* and colonial courts became an integral location for interrogating reputations in the community. This study illustrates the ways in which former slaves used piety, reputation, gossip, education, kinship, and witchcraft to negotiate the gap between emancipation and local notions of belonging.



## Adam Mysock

VOLTA9 – BASEL, SWITZERLAND

{Solo Exhibition, Jonathan Ferrara Gallery, 2013}

Art

In early June 2013, Senior Professor of Practice Adam Mysock presented a solo exhibition of his paintings as part of the VOLTA9 art fair in Basel, Switzerland. The show, titled *Backward, Inward, Outward, Forward*, consisted of 21 paintings dealing with exploration and ambition. During their presentation in Europe, the paintings were reviewed in an article in the Swiss economic and finance publication *L'Agefi*.

From the artist: "I'm told that long ago our ancestors spent a great deal of time looking up at the night sky, bonding with the celestial lights that passed overhead, and relating those distant forms to the mythology of their time.

It's noteworthy, however, that after generations of dreaming about those astronomical bodies, after generations of yearning to visit our celestial neighbors, something happened after we made it to the moon. We lost interest; once the inaccessible became accessible, it lost its luster. Since the last man walked on the lunar surface more than 40 years ago, we've lived in an age of declining fascination. Somehow, it seems, we spoiled the mystique of the heavens by visiting the moon.

That's precisely where the visual conversations in my most recent work begin. Throughout the paintings, I examine the motivations, rewards, and realities of exploration and ambition. Whether transforming the moon into the characters of an elusive narrative or veiling Space Race illustrations as a means of measuring past enterprise against present inquiry, each piece tests the perspective from which we progress. Looking backward, inward, outward, and forward, the work quietly asks where we are and what we're going to do about it."



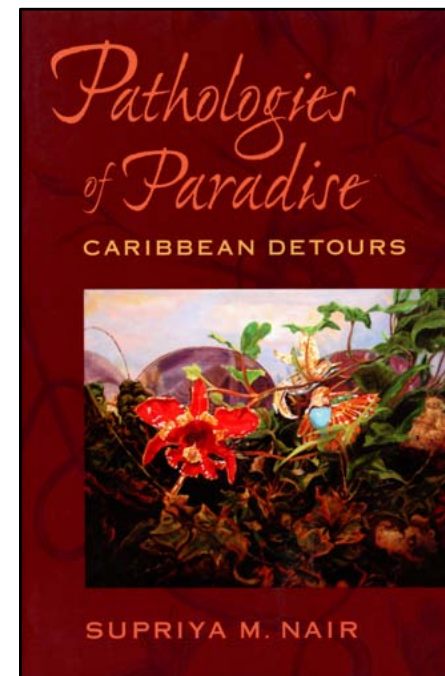
## Supriya M. Nair

*Pathologies of Paradise: Caribbean Detours*

{University of Virginia Press, 2013}

English

*Pathologies of Paradise* presents the rich complexity of anglophone Caribbean literature from pluralistic perspectives that contest the reduction of the region to Edenic or infernal stereotypes. But rather than reiterate the familiar critiques of these stereotypes, Supriya Nair draws on the trope of the detour to plumb the depths of anti-paradise discourse, showing how the Caribbean has survived its history of colonization and slavery. In her reading of authors such as Jamaica Kincaid, Michelle Cliff, V. S. Naipaul, Zadie Smith, Junot Díaz, and Pauline Melville, among others, she examines dominant symbols and events that shape the literature and history of postslavery and postcolonial societies: the garden and empire, individual and national trauma, murder and massacre, contagion and healing, grotesque humor and the carnivalesque. In ranging across multiple contexts, generations, and genres, the book maps a syncretic and flexible approach to Caribbean literature that demonstrates the supple literary cartographies of New World identities.





Carol McMichael Reese *Latin American Studies*  
Thomas F. Reese

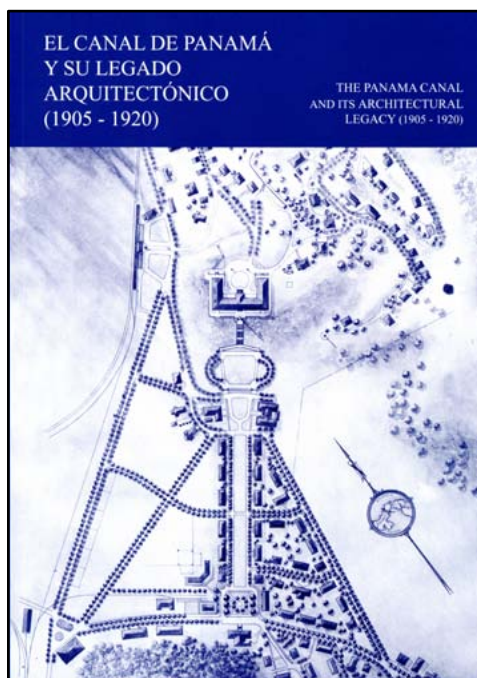
*The Panama Canal and its Architectural Legacy (1905-1920)*  
{Ciudad del Saber, 2013}

The Panama Canal Authority, the Art and Culture Foundation and the City of Knowledge Foundation have joined forces to publish a significant research work carried out over several years by Carol McMichael Reese and Thomas F. Reese, originally submitted as a conference in the 8th Panama Art Biennial.

As a prelude to the 2014 commemoration of the centenary of the opening of the waterway, the publication of the book *The Panama Canal and its Architectural Legacy (1905-1920)* and the parallel exhibition at the City of Knowledge aims to contribute to a better understanding, by the Panamanian society and the international community, of the valuable architectural, urban and landscape legacy dating from the time of the construction of the canal project and its first years of operation.

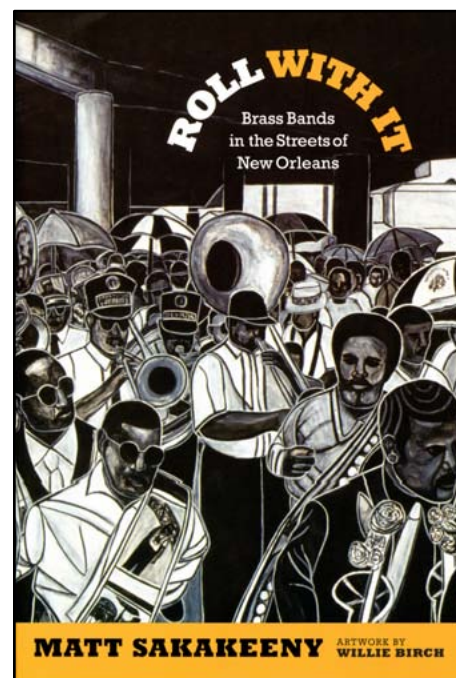
Beyond names like Stevens, Goethals, and Gorgas, the individuals who designed and built the architectural canal environment have remained anonymous. Historiography has insisted much on the effectiveness of the bureaucratic apparatus that made possible the construction of a pharaonic work as the Panama Canal, yet the achievements and contributions of the great majority of architects, planners and landscapers who participated in this effort have received little recognition. The

Reese's present in the pages of this book "those figures whose ideas and work served largely to form the character of architecture and landscape of the former Canal Zone."



Matt Sakakeeny *Music*  
*Roll With It: Brass Bands in the Streets of New Orleans*  
{Duke University Press, 2013}

*Roll With It* is a firsthand account of the precarious lives of musicians in the Rebirth, Soul Rebels, and Hot 8 brass bands of New Orleans. These young men are celebrated as cultural icons for upholding the proud traditions of the jazz funeral and the second line parade, yet they remain subject to the perils of poverty, racial marginalization, and urban violence that characterize life for many black Americans. Some achieve a degree of social mobility while many more encounter aggressive policing, exploitative economies, and a political infrastructure that creates insecurities in healthcare, housing, education, and criminal justice. The gripping narrative moves with the band members from back street to backstage, before and after Hurricane Katrina, always in step with the tap of the snare drum, the thud of the bass drum, and the boom of the tuba.





## Oliver Sensen

### *Kant's "Tugendlehre"*

[Andreas Trampota, Oliver Sensen, Jens Timmermann, eds.]  
{De Gruyter, 2013}

*Philosophy*

In recent years there has been renewed interest in the "Doctrine of Virtue", the ethical part of Kant's late systematic treatise on moral philosophy, the *Metaphysics of Morals*. The present volume responds to these demands. Following a series of research workshops, 18 scholars from Germany, Italy, Britain and the United States provide a seamless commentary on the "Doctrine of Virtue", discussing topics such as suicide, truthfulness, moral perfection, beneficence, gratitude, sympathy, respect and friendship as well as Kant's moral psychology, philosophy of action and theory of moral education. This book will be an invaluable resource for moral philosophers and Kant scholars alike.

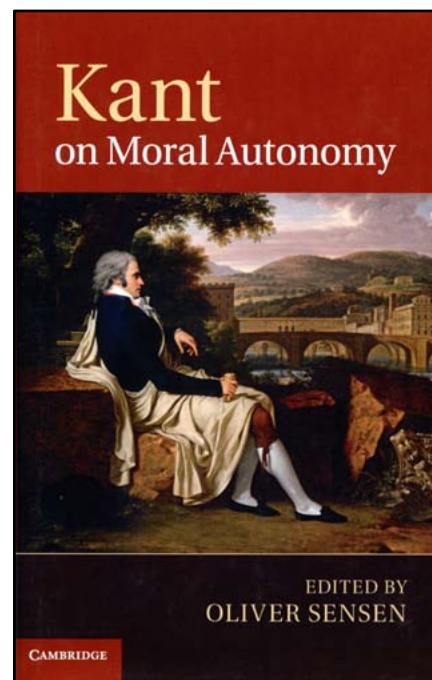
## Oliver Sensen

### *Kant on Moral Autonomy*

{Cambridge University Press, 2013}

*Philosophy*

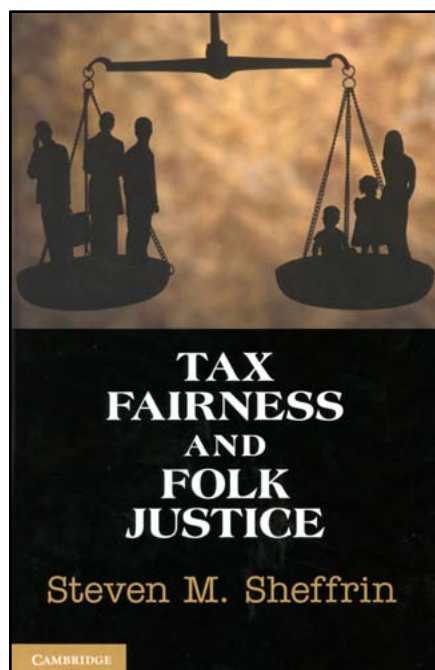
The concept of autonomy is one of Kant's central legacies for contemporary moral thought. We often invoke autonomy as both a moral ideal and a human right, especially a right to determine oneself independently of foreign determinants; indeed, to violate a person's autonomy is considered to be a serious moral offence. Yet while contemporary philosophy claims Kant as the originator of its notion of autonomy, Kant's own conception of the term seems to differ in important respects from our present-day interpretation. *Kant on Moral Autonomy* brings together a distinguished group of scholars who explore the following questions: what is Kant's conception of autonomy? What is its history and its influence on contemporary conceptions? And what is its moral significance? Their essays will be of interest both to scholars and students working on Kantian moral philosophy and to anyone interested in the subject of autonomy.



Steven M. Sheffrin  
*Tax Fairness and Folk Justice*  
{Cambridge University Press, 2013}

*Economics*

Why have Americans severely limited the estate and gift tax – ostensibly targeted at only the very wealthy – but greatly expanded the subsidies to low-wage workers through the Earned Income Tax Credit, now the single largest poverty program in the country? Why do people hate the property tax so much, yet seemingly revolt against it only during periods of economic change? Why are some groups of taxpayers more obedient to the tax authorities than others, even when they face the same enforcement regime? These puzzling questions all revolve around perceptions of tax fairness. Is the public simply inconsistent? A sympathetic and unified explanation for these attitudes is based on understanding the everyday psychology of fairness and how it comes to be applied in taxation. This book demonstrates how a serious consideration of “folk justice” can deepen our understanding of how tax systems actually function and how they can perhaps be reformed.



David Shoemaker

*Philosophy*

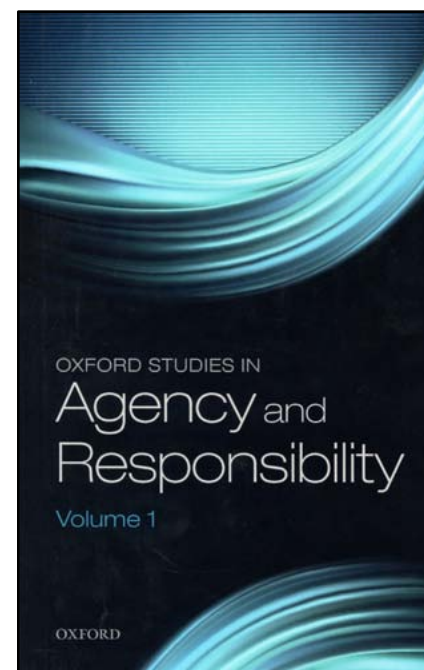
*Oxford Studies in Agency and Responsibility: Volume I*  
{Oxford University Press, 2013}

*Oxford Studies in Agency and Responsibility* is a series of volumes presenting outstanding new work on a set of connected themes, investigating such questions as:

- What does it mean to be an agent?
- What is the nature of moral responsibility? Of criminal responsibility? What is the relation between moral and criminal responsibility (if any)?
- What is the relation between responsibility and the metaphysical issues of determinism and free will?
- What do various psychological disorders tell us about agency and responsibility?
- How do moral agents develop? How does this developmental story bear on questions about the nature of moral judgment and responsibility?
- What do the results from neuroscience imply (if anything) for our questions about agency and responsibility?

OSAR thus straddles the areas of moral philosophy and philosophy of action, but also draws from a diverse range of cross-disciplinary sources, including moral psychology, psychology proper (including experimental and developmental), philosophy of psychology, philosophy of law, legal theory, metaphysics, neuroscience,

neuroethics, political philosophy, and more. It is unified by its focus on who we are as deliberators and (inter)actors, embodied practical agents negotiating (sometimes unsuccessfully) a world of moral and legal norms.



Dale Shuger

*Spanish & Portuguese*

*Don Quixote in the Archives: Madness and Literature in Early Modern Spain*  
(Edinburgh University Press, 2012)

*Don Quixote in the Archives* is a new reading of madness in *Don Quixote* based on archival accounts of insanity. From the records of the Spanish Inquisition, Dale Shuger presents a social corpus of early modern madness that differs radically from the 'literary' madness previously studied. Drawing on over 100 accounts of insanity defences, many of which contain statements from a wide social spectrum – housekeepers, nieces, doctors, and barbers – as well as the testimonies of the alleged madmen and women themselves, Shuger argues that Cervantes' exploration of madness as experience is intimately linked to the questions about ethics, reason, will and selfhood that unreason presented for early modern Spaniards. In adapting, challenging and transforming these discourses, *Don Quixote* investigates spaces of interiority, confronts the limitations of knowledge – of the self and the world – and reflects on the social strategies for diagnosing and dealing with those we cannot understand. Shuger discovers an intimate connection between Cervantes's integration of this discourse of madness and his part in forging the new genre of the European novel.



Eduardo Silva

*Political Science*

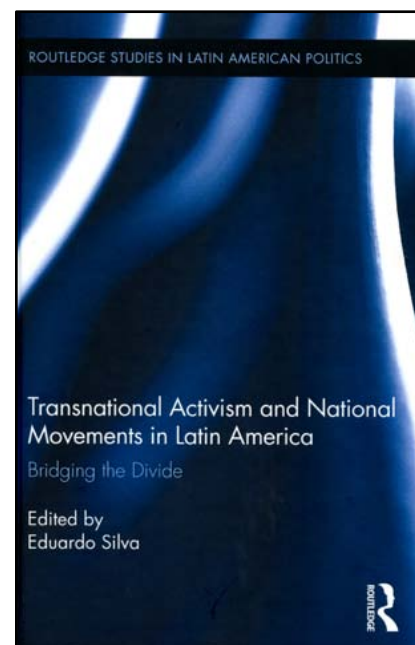
*Transnational Activism and National Movements in Latin America: Bridging the Divide*  
(Routledge, 2013)

During the 1990s, as widespread perception spread of declining state sovereignty, activists and social movement organizations began to form transnational networks and coalitions to pressure both intergovernmental organizations and national governments on a variety of issues. Research has focused on the formation of these transnational networks, campaigns, and coalitions; their objectives, strategies and tactics; and their impact. Yet the issue of how participation in transnational networks influences national level mobilization has been little analyzed. What effects has the experience of social movement organizations at the transnational scale had for the development at the national scale?

This volume addresses this significant gap in the literature on transnational collective action by building on approaches that stress the multi-level characteristics of transnational relations. Edited by noted Latin American politics scholar Eduardo Silva, the contributions focus on four distinct themes to which the empirical chapters contribute: Building a Transnational Relations Approach to Multi-Level Interaction; Transnational Relations and Left Governments; North-South and South-South Linkages; and The "Normalization" of Labor.

*Bridging the Divide* will add considerably to empirical knowledge of the ways in

which transnational and national factors dynamically interact in Latin America. Additionally, the mid-range theorizing of the empirical chapters, along with the mix of positive and negative cases, raises new hypotheses and questions for further study.

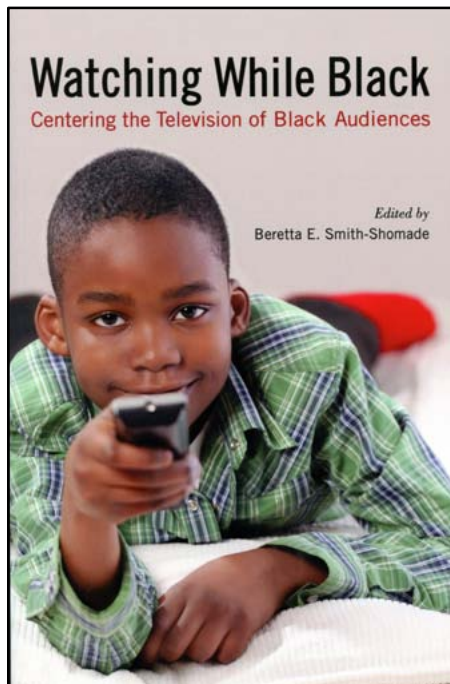


Beretta E. Smith-Shomade

*Communication*

*Watching While Black: Centering the Television  
of Black Audiences*  
{Rutgers University Press, 2012}

Television scholarship has substantially ignored programming aimed at Black audiences despite a few sweeping histories and critiques. In this volume, the first of its kind, contributors examine the televisual diversity, complexity, and cultural imperatives manifest in programming directed at a Black and marginalized audience. *Watching While Black* considers its subject from an entirely new angle in an attempt to understand the lives, motivations, distinctions, kindred lines, and individuality of various Black groups and suggest what television might be like if such diversity permeated beyond specialized enclaves. It looks at the macro structures of ownership, producing, casting, and advertising that all inform production, and then delves into television programming crafted to appeal to black audiences – historic and contemporary, domestic and worldwide.



Randy J. Sparks

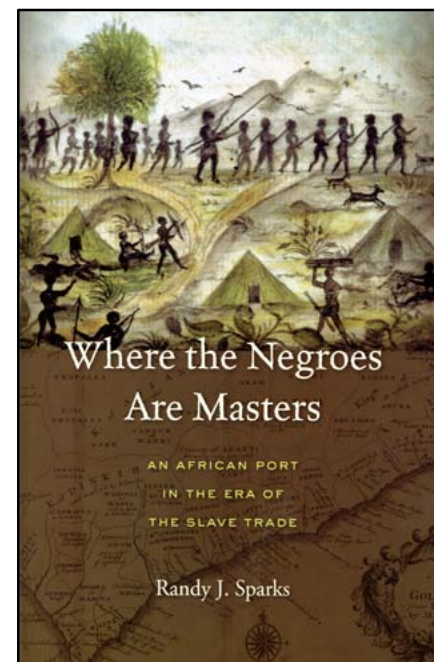
*History*

*Where the Negroes Are Masters: An African  
Port in the Era of the Slave Trade*  
{Harvard University Press, 2014}

Annamaboe was the largest slave trading port on the eighteenth-century Gold Coast, and it was home to successful, wily African merchants whose unusual partnerships with their European counterparts made the town and its people an integral part of the Atlantic's webs of exchange. *Where the Negroes Are Masters* brings to life the outpost's feverish commercial bustle and continual brutality, recovering the experiences of the entrepreneurial black and white men who thrived on the lucrative traffic in human beings.

Located in present-day Ghana, the port of Annamaboe brought the town's Fante merchants into daily contact with diverse peoples: Englishmen of the Royal African Company, Rhode Island Rum Men, European slave traders, and captured Africans from neighboring nations. Operating on their own turf, Annamaboe's African leaders could bend negotiations with Europeans to their own advantage, as they funneled imported goods from across the Atlantic deep into the African interior and shipped vast cargoes of enslaved Africans to labor in the Americas.

Far from mere pawns in the hands of the colonial powers, African men and women were major players in the complex networks of the slave trade. Randy Sparks captures their collective experience in vivid detail, uncovering how the slave trade arose, how it functioned from day to day, and how it transformed life in Annamaboe and made the port itself a hub of Atlantic commerce. From the personal, commercial, and cultural encounters that unfolded along Annamaboe's shore emerges a dynamic new vision of the early modern Atlantic world.





## Dmitry Troyanovsky

Carlo Gozzi's "The King Stag"

Directed by Dmitry Troyanovsky

Sets and Costumes by Zane Philstrom

{Co-produced by the Shanghai International Performing Arts Research Center (in residence at the Shanghai Theatre Academy) and Ke Center for Contemporary Arts, 2013}

*Theatre & Dance*

The classic Italian *fiabe* or fairy tale about Prince Deramo's search for true love becomes a sophisticated neo-Constructivist playground for actors under the visually imaginative direction of Dmitry Troyanovsky. Everything from the use of space and props and the heightened physicality of the actors to the circus like atmosphere builds upon the rich heritage of the experimental Russian directors such as Vakhtangov, Tairov and Meyerhold. Drawing from a variety of Western and Asian disciplines – clowning, acrobatics, vaudeville, Grand Guignol, Tai Chi, Peking Opera – Troyanovsky seeks to establish a dynamic synthesis between these aesthetic traditions. The non-literal approach to the text serves a dual purpose. The style creates an exuberant mood, which invites the audience to share in the carnivalization of the event; at the same time, it becomes a distancing device for examining the play's more profound themes of love, death, betrayal, and identity. Troyanovsky's production challenges the audience to confront important issues: Do we fall in love with the body or the soul? Is love achievable without risk or sacrifice? Is it our physical or mental life that defines our identity?

Taking over a year to bring all the elements of this performance to fruition, Troyanovsky brilliantly delivered the Chinese premier of *The King Stag* over a six day run in Shanghai, China. Performed solely in Chinese, this exceptional production transcended language through its greater exhibition, and proved that Troyanovsky's visual journey through various theatrical traditions can truly be appreciated by all.



## Allison J. Truitt

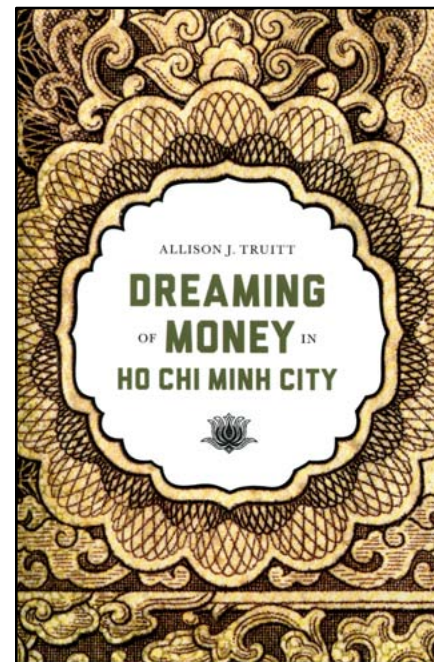
*Dreaming of Money in Ho Chi Minh City*

{University of Washington Press, 2013}

*Anthropology*

The expanding use of money in contemporary Vietnam has been propelled by the rise of new markets, digital telecommunications, and an ideological emphasis on money's autonomy from the state. People in Vietnam use the metaphor of "open doors" to describe their everyday experiences of market liberalization and to designate the end of Vietnam's postwar social isolation and return to a consumer-oriented environment. *Dreaming of Money in Ho Chi Minh City* examines how money is redefining social identities, moral economies, and economic citizenship in Vietnam. It shows how people use money as a standard of value to measure social and moral worth, how money is used to create new hierarchies of privilege and to limit freedom, and how both domestic and global monetary politics affect the cultural politics of identity in Vietnam.

Drawing on interviews with shopkeepers, bankers, vendors, and foreign investors, Allison Truitt explores the function of money in everyday life. From counterfeit currencies to streetside lotteries, from gold shops to crowded temples, she relates money's restructuring to performances of identity. By locating money in domains often relegated to the margins of the economy-households, religion, and gender, she demonstrates how money is shaping ordinary people's sense of belonging and citizenship in Vietnam.



mission

place

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