



UNIVERSITY of PENNSYLVANIA

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PENN HUMANITIES FORUM



TRAVEL

seventh annual GRADUATE HUMANITIES FORUM conference

a program of the 2006-2007
PENN HUMANITIES FORUM on TRAVEL

• **KEYNOTE** •
BARBARA KIRSHENBLATT-GIMBLETT
~ OLD HISTORIES, NEW ITINERARIES ~

• **ART EXHIBITION** •
~ POINTS OF DEPARTURE ~
INNER AND OUTER JOURNEYS IN CONTEMPORARY ART

FEBRUARY 22-23, 2007

UNIVERSITY of PENNSYLVANIA

Welcome and Acknowledgments

On behalf of the Graduate Humanities Forum of the University of Pennsylvania, it is my great pleasure to welcome you to our seventh annual conference, “Travel.”

A program of the Penn Humanities Forum (PHF), the Graduate Humanities Forum (GHF) was established in 2000 as an interdisciplinary research forum for Penn doctoral students in the humanities and social sciences. The GHF hosts faculty and students in a series of seminars, roundtables, special colloquia, and more informal gatherings. Other GHF activities include outreach within the Penn community and mentoring PHF undergraduate fellows.

We gratefully acknowledge the Penn Humanities Forum and the Andrew W. Mellon Foundation for their generous support. We also sincerely thank the PHF Executive Committee for its unwavering support and encouragement:

Wendy Steiner, PHF Founding Director
Karen Detlefsen, PHF Topic Director
Simon Richter, GHF Faculty Advisor
Catriona MacLeod, UHF Faculty Advisor

To our sixteen faculty conference respondents, we thank you for your generous time and expertise.

And to my colleagues on the GHF Advisory Board, I owe a special debt of gratitude for your invaluable help throughout the year in conceiving, planning, and organizing programs:

Christopher Hunter, Comparative Literature
Jeehyun Lim, English
Shayna McConville, Fine Arts
Tracy Musacchio, Near Eastern Language
and Civilizations

The exhibition “Points of Departure,” conceived as the artistic counterpart to this conference, would not have been possible without Shayna McConville and her co-organizers and art jurors, Liliana Milkova and Naomi Beckwith. Their dedication, curatorial expertise, and all-round good spirit were exceptional.

My final, deepest gratitude is reserved for the two people at the Forum with whom I have worked most closely. Jennifer Conway, PHF Associate Director, has made 3619 Locust feel more like a loving home than a work place. Sara Sherger’s kindness and good humor, combined with her meticulous professionalism, have made working with her a real pleasure.

I wish everyone an enjoyable and enriching time at our conference and thank you for being part of it.

Joseph Benatov
Conference Organizer and
Graduate Research Associate
Penn Humanities Forum

Program

Thursday, February 22, 2007

9:00–9:45 | Registration and Breakfast

9:45 | Welcome; Moose Room

Simon Richter, Professor of German, University of Pennsylvania and Faculty Advisor, Graduate Humanities Forum

10:00–11:15

Session 1: Contemporary Geographies of the Self and the Other; Moose Room

Respondent: Wendy Steiner, Richard L. Fisher Professor of English and Founding Director, Penn Humanities Forum

Yu-lin Liao, National Chiao-Tung University, Hsinchu, Taiwan

Passing through the Past in the Formation of the Self in Kazuo Ishiguro's When We Were Orphans

Shawna Ross, Pennsylvania State University

What the English Lakes Put Together, the Marabar Caves Tear Asunder: Revisionary Geography in Forster's A Passage to India

John Hyland, Brandeis University

Troubling Movements: Memory, Migration, and Identity in V.S. Naipaul's Half A Life and M.G. Vassanji's The Gunny Sack

Session 2: The Local and the Global in Traveling Ideas and Practices; Seminar Room

Respondent: Karen Detlefsen, Assistant Professor of Philosophy, University of Pennsylvania and Topic Director 2006-07, Penn Humanities Forum

James De Lorenzi, University of Pennsylvania

Global Narratives on the Periphery: Listening for History in an Amharic Histoire Universelle, 1917-1924

Kéline Gotman, Columbia University

Migration of the Idea of St. Vitus' Dance in Medical Practice and Missionary Work in the 19th Century: Local and Global Dissemination of an "Epidemic" "Nervous" Condition

Michael Linderman, University of Pennsylvania

Prince's Patronage, Pauper's Praise: Raja Serfoji II's Royal Pilgrim Rest Houses and the Re-constitution of Kingship under British Hegemony in 19th-century South India

11:15–11:30 | Break

11:30–12:45

Session 3: War, Espionage, New Routes; Moose Room

Respondent: Ann Gardiner, PHF Mellon Research Fellow and Assistant Professor, Philadelphia University

Tamar Abramov, Harvard University

Espionage between Literature and Biography: The Journeys of Anthony Blunt

Pu Wang, New York University

"The Map Is Moving": Three Modernist Travel Routes during the Second Sino-Japanese War

Victor Seow, University of Pennsylvania

Factoring in the French: British Imperial Agents in the Second Opium War

Session 4: Voyagers and Seafarers; Seminar Room

Respondent: Catriona MacLeod, Associate Professor of German, University of Pennsylvania and Faculty Advisor, Undergraduate Humanities Forum

Anna Seidel, Humboldt University, Germany

Neptune's Travel: Bernini's First Fountain Sculpture on Its Way from Rome to London

Tarek Kahlaoui, University of Pennsylvania

Islamic Visualization of Mediterranean Traveling

12:45–1:45 | Lunch Break

1:45–3:00

Session 5: Where is Home?; Moose Room

Respondent: Keady McBride, PHF Mellon Research Fellow and Senior Fellow, Political Science, University of Pennsylvania

Anke von Geldern, Albert-Ludwigs-University Freiburg im Breisgau, Germany

Discovering "Heimat" – Literary Accounts of German Travelers in Germany

Jennifer Kyker, University of Pennsylvania

To Climb a Mountain is to Circle Around: Proverbs, Travel, and the Music of Oliver Mtukudzi

Taisuke Edamura, McGill University, Canada

Fabric and Home: The Materiality of Home in the Works of Suh Do-Ho

Session 6: Travel Narratives: Negotiating Tradition and Identity in the American Southwest; Seminar Room

Respondent: Phoebe S. Kropp, PHF Mellon Research Fellow and Assistant Professor of History, University of Pennsylvania

Jennifer Fang, University of Delaware

Between Myth and Reality: Tourism and Identity in the American Southwest

Veronica Ory, University of Delaware

Once Upon a Time in the West: Stories as History in the American Southwest

Lara Pascali, University of Delaware

From the Bosque Redondo to Glen Canyon Dam: Contested Landscapes and Negotiated Identities in the Southwest

Janneken Smucker, University of Delaware

Crafting Traditions: The Production and Consumption of Southwestern Identities

3:00–3:15 | Break

3:15–4:30

Session 7: American Expeditions and Visions; Moose Room

Respondent: Edlie Wong, Andrew W. Mellon Postdoctoral Fellow, Penn Humanities Forum and Assistant Professor of English, Rutgers University

Matthew Schauer, University of Pennsylvania

A Beautiful Savage Picture: Imperialism, Adventure, and Anthropology in the 1896 Hiller-Furness Expedition to Borneo

Daniel Claro, University of Delaware

Meriwether Lewis' Shopping Trip and the Pre-Industrial Body in Motion

Nancy E. Packer, University of Delaware

Cultivated and Composed: American Visions of Britain in the Early Republic

Session 8: Women Writers on Travel and Identity; Seminar Room

Respondent: Simon Richter, Professor of German, University of Pennsylvania and Faculty Advisor, Graduate Humanities Forum

David A. Beckman, Princeton University

Out of Range or Close Enough: Annie Proulx's Post-Tourist Regionalism of the New West

Suzanne C. Costanzo, Duquesne University

"Common Sense and Good Nature": The Performance of Femininity, American National Identity, and Text in Elizabeth Bisland's "The Art of Travel"

Ekaterina R. Alexandrova, University of Pennsylvania

"I'd Like a Hundred Times Better to Live Here, and Still Better at Berne Than in London": Plotting the Self in Isabelle de Charrière's Lettres écrites de Lausanne

5:00 | Keynote Address; Rainey Auditorium, Penn Museum, 3260 South Street

Barbara Kirshenblatt-Gimblett, New York University

Old Histories, New Itineraries: Museum of the History of Polish Jews

Friday, February 23, 2007

9:30–10:00 | Breakfast

10:00–11:15

Session 9: Music and Musicians in Motion; Moose Room

Respondent: Timothy Rommen, PHF Mellon Research Fellow and Assistant Professor of Music, University of Pennsylvania

Carson Phillips, York University, Canada

From Vienna to Theresienstadt: The Nationalism of Leopold Strauss

Darien Lamén, University of Pennsylvania

Capturing Brazil: Fred Figner and the Politics of Early Phonograph Recording in South America

Jennifer Ryan, University of Pennsylvania

“Beale Street Blues”? Reconsidering Musical Tourism in Memphis, Tennessee

Session 10: Folklore on the Road; Seminar Room

Respondent: Susan Lepselter, Andrew W. Mellon Postdoctoral Fellow, Penn Humanities Forum

John Paul Meyers, University of Pennsylvania

Autobiography as Ethnography in Bob Dylan’s Chronicles

Kristiana Willsey, Indiana University

“How They Broke Away to go to the Rootabaga Country” (And Kept Breaking Away When They Got There): American Identity In Motion in Rootabaga Stories

Selina Morales, Indiana University

The Evil Eye: Borrowing Culture To Save Your Life

11:15–11:30 | Break

11:30–12:45

Session 11: The Near East from Antiquity to Modernity; Moose Room

Respondent: Jamal J. Elias, Professor of Religious Studies, University of Pennsylvania

Stephen Kim, University of Pennsylvania

Traveling Gods in Ancient Syria-Palestine

Robert J. Riggs, University of Pennsylvania

Travelling Ayatollahs: The Transnational Character of Arab Shi‘i Clerics

Ailin Qian, University of Pennsylvania

Who Travels in the Maqāmāt of al-Hamadhānī?

Session 12: Walking Through Cities; Seminar Room

Respondent: Kinga Araya, Andrew W. Mellon Postdoctoral Fellow, Penn Humanities Forum

Hoa T. Nguyen, University of Minnesota

Mobility, Migration and the Indochinese Other: A Reading of Monique Truong’s The Book of Salt

Anne Flannery, Johns Hopkins University

Gehen and Lesen in Arthur Schnitzler’s Leutnant Gustl

Andrew Hui, Princeton University

Walking in Rome: The Textual City in Petrarch’s Africa

12:45–1:45 | Lunch Break

1:45–3:00

Session 13: Moving Art in Italy and the U.S.; Moose Room

Respondent: Christine Poggi, Associate Professor, Department of the History of Art, University of Pennsylvania

Emily Modrall, University of Pennsylvania

Destruction Re-formed or Reformed? Alberto Burri’s Gibellina Cretto

Susanne Hagan Coffey, University of North Texas

Museum Effects: Italia Nostra in Venice

Ellery Foutch, University of Pennsylvania

The Gas Station in the American Imagination: A Cultural Icon

Session 14: Tourism and its Effect on Space; Seminar Room

Respondent: Neil Safier, Andrew W. Mellon Postdoctoral Fellow, Penn Humanities Forum

Ryan Chaney, Columbia University

Appalachian Routes: Music, Landscape, and Heritage Tourism in Southwestern Virginia

Hannah Voorhees, University of Pennsylvania

Cultural Tourism, Symbolic Competition, and the Branding of National Spaces

Leif Weatherby, Wesleyan University

A Chase through Paris, Travel to the Limit (and Back): “Pierre Angélique’s” Theoretical Tour

3:00–3:15 | Break

3:15–4:30

Session 15: Sixteenth Century Travels; Moose Room

Respondent: John Ghazvinian, Andrew W. Mellon Postdoctoral Fellow, Penn Humanities Forum

Ameer Sohrawardy, Rutgers University

The Possibilities of Maritime Law in The Merchant of Venice

David Buchta, University of Pennsylvania

Poetics, Theology and Sacred Space: Some Implications of Rūpa Gosvāmē’s Matta-mayūra

Catherine M. Styer, University of Pennsylvania
“Let Fame Speak for You”: Travel, Rumor, and Report in Thomas Heywood’s The Fair Maid of the West, Parts 1 and 2

Session 16: Revisiting the Holy Land; Seminar Room

Respondent: Thomas Weber, Dean’s Mellon Postdoctoral Teaching Fellow,
University of Pennsylvania

Sophia Stamatopoulou-Robbins, Columbia University
“Responsible Tourism” cum Travel Activism: The Case of Transnational Solidarity Movement(s) with Palestinian Resistance

Vida Bajc, University of Pennsylvania
In the Footsteps of Jesus: Framing Pilgrim Experiences in Place and Time

Lucas Wood, University of Pennsylvania
The Pilgrim Eye: Visualizing Sacred Space in Medieval Jerusalem

5:00–7:00 | Art Reception; Fox Gallery, Logan Hall, 249 South 36th Street
Points of Departure: Inner and Outer Journeys in Contemporary Art

Keynote Address

Old Histories, New Itineraries Museum of the History of Polish Jews

Barbara Kirshenblatt-Gimblett

University Professor and Professor of Performance Studies, New York University

Thursday, February 22, 2007, 5:00–6:30 pm
Rainey Auditorium, Penn Museum, 3260 South Street

Among the deepest motives for travel is the need to grieve and to commemorate loss. Not surprisingly therefore, Jewish visitors to Poland have focused on sites of the Holocaust. Eminent scholar Barbara Kirshenblatt-Gimblett asks how this situation may change once the thousand-year story of the Jews in Poland becomes widely available in the new Museum of the History of Polish Jews, a cultural achievement fraught with controversy in post-Communist Poland.

Cosponsored by the National Museum of American Jewish History

Barbara Kirshenblatt-Gimblett is University Professor and Professor of Performance Studies at the Tisch School of the Arts, New York University, where she is affiliated with the Department of Hebrew and Judaic Studies. She teaches courses on the aesthetics of everyday life, world’s fairs, museum theatre, tourist productions, food and performance, and Jewish performance, folklore, and ethnography.

Her many honors include the Guggenheim Fellowship and grants from the American Council of Learned Societies, National Endowment for the Arts, National Endowment for the Humanities, and Memorial Foundation for Jewish Culture. She has served as President of the American Folklore Society and as delegate to the American Council of Learned Societies, is a Folklore Fellow of the Finnish Academy of Science and Letters, and was designated Distinguished Humanist for 2003 by the Melton Center for Jewish Studies at Ohio State University. She is currently chairing the Core Exhibition Development Team of the Museum of the History of Polish Jews, in Warsaw, Poland.

She also has served or currently serves on the editorial boards of *American Ethnologist*; *Cultural Anthropology*; *Journal of Folklore Research*; *Postmodern Culture*; and *Gastronomica*, among others. Her numerous publications include *Destination Culture: Tourism, Museums, and Heritage* (University of California Press, 1998), and *Image before My Eyes: A Photographic History of Jewish Life in Poland, 1864–1939*, with Lucjan Dobroszycki. *They Called Me Mayer July: Painted Memories of a Jewish Childhood in Poland before the Holocaust*, a collaboration with her father, Mayer Kirshenblatt, will appear in September 2007, together with a traveling exhibition to premier at the Judah L. Magnes Museum in Berkeley, California.

Abstracts

Tamar Abramov, Harvard University

Espionage between Literature and Biography: The Journeys of Anthony Blunt
Anthony Blunt (1907-1983) was, arguably, the most fascinating of the group familiarly known as the Cambridge Spies. Recruited in Cambridge in the 30s, Blunt was actively spying for the Soviets from the mid 30s until the early 50s. In 1979 he had been publicly exposed and denounced in parliament by PM Margaret Thatcher. This exposure brought a thirteen-year immunity-in-exchange-for-information agreement Blunt had with the British government to an end. In his other life Blunt was an art historian of great reputation, teacher and scholar of numerous landmark studies, director of the much respected Courtauld Institute in London and Surveyor of the Queen's Pictures. He was also a homosexual at a time and place when homosexuality was forbidden by law. He led a carefully balanced set of parallel lives which hardly ever intersected. Following his exposure, Blunt's character had come to occupy an incomparable place in the British popular imagination. He became, as one of his biographers writes, "a kind of screen on which fiction and fantasy were projected." This interest produced a large number of biographies as well as several literary accounts, all attempting to 'capture' Blunt's exceptionally elusive figure. The biographies, for the most part, fail to decipher the enigma they set out to examine. Some of the fictional accounts, on the other hand, are extraordinarily profound, subtle and compelling. My paper wants to suggest that the journey of Anthony Blunt affords us a unique opportunity: to begin its examination where chronicles and biographies fail and literature succeeds. I will argue that there is an essential /literary/ quality to this success, a quality literature shares with espionage: a form of treason, of deception and masquerade. It is precisely the biographical project's search for the truth that is at the roots of its failure. The journey of the spy can only be rendered in literature, and literature's fascination with spying and espionage is an allegory for literature's own journey.

Ekaterina R. Alexandrova, University of Pennsylvania

"'Tid Like a Hundred Times Better to Live Here, and Still Better at Berne Than in London": Plotting the Self in Isabelle de Charrière's Lettres écrites de Lausanne
In 1785, Isabelle de Charrière, the Dutch-born, Swiss-residing novelist who wrote the majority of her works in French, penned an extraordinary epistolary novel, *Lettres écrites de Lausanne*. Ostensibly, Belle de Zuylen (as she was known to her contemporaries), centered the plot of her novel around a young woman's entrance into the world in quest of a husband. Yet, not only do the heroine's marital prospects not come to fruition—but marriage itself is supplanted within the text by travel/displacement in a highly non-traditional and controversial closure. Marriage cannot occur in the novel because it is equated with a change of class or location, even as the male suitors are locked in place by a paralyzing passivity. The active female heroine, however, challenges the marriage and seduction plots typical for the late eighteenth-century sentimental novel. Progressively gaining moral autonomy throughout the text, she comes to direct her own plot, determining her story by concretely plotting her bodily and geographic position. Ultimately, Charrière's text not only gets to the root of why marriage appeared so unappealing to both sexes, but also challenges the dominant discourse linking female fulfillment to conjugal domesticity.

Vida Bajc, University of Pennsylvania

In the Footsteps of Jesus: Framing Pilgrim Experiences in Place and Time

Christian pilgrims come to Jerusalem to visit specific places that are able to bring to life the biblical story of Jesus. For those who come on organized tours, the pilgrimage is structured through an itinerary which consists of a series of encounters at specific sites that enliven the life of Jesus. These encounters are an interactive process between tour group leaders, particular symbolic sites, and specific narratives that are together purposefully shaped to invoke in pilgrims this reality. This is created through a process of framing by the group's leaders. Framing allows for a cognitive shift from the mundane walking from site to site into a biblical reality. The spiritual leader draws from the religious collective memory of the group. When the group is accompanied by an Israeli-licensed tour guide, the guide draws from the collective memory of the Israelis and their official founding narrative of the Israeli state. In this case, the guide and the spiritual leader together frame pilgrim experiences by interlacing the Christian religious memory with the Israeli secular memory into a single linear meta-narrative.

David A. Beckman, Princeton University

Out of Range or Close Enough: Annie Proulx's Post-Tourist Regionalism of the New West

Studies of late-19th century literary regionalism typically align themselves with one of two attitudes toward the genre, viewing regionalist fiction as either complicit in the ethos of American imperialism and exceptionalism or as resistant to the capitalist imperialist oppressions of its time. But critic Tom Lutz has recently argued that regionalism instead offers "a third space, a vantage point" from which to observe divisions and "arguments alive in the culture." It is in the context of this debate about regionalism's past that I will consider the nature of regionalism in early-21st century literature.

I will discuss in particular the "third space" inhabited and offered by Annie Proulx's two collections of Wyoming stories, *Close Range* (1999) and *Bad Dirt* (2004), suggesting that Proulx is best understood -- professionally, biographically, culturally, politically, formally -- as writing from the vantage point of the "post-tourist": one who rejects authenticity and yet delights in its performance; one who is simultaneously self-conscious and immersed, ironic and sympathetic, troubled and amused, exploitative and accepting. The post-tourist disposition, I will argue, is crucial in Proulx's attempt to portray rural and national experience in our global-capitalist economy and contemporary political geography. In discussing Proulx's Wyoming stories I hope to show what regionalism, often understood as a late-19th century phenomenon, may look like today -- and what today may look like from the regionalist perspective.

David Buchta, University of Pennsylvania

Poetics, Theology and Sacred Space: Some Implications of Rūpa Gosvāmēś Matta-mayūra

Govardhana Hill, situated in the Mathurā District of Uttar Pradesh, India, is an important pilgrimage site for Hindu traditions centered on devotion to Kāñēā. It is given the number two spot in a hierarchical list of sacred places in Rūpa Gosvāmēś (1493-1564) *Upadeśāmāta*. Still, the volume of pilgrimage traffic is noticeably less than that of other places, such as nearby Vāndāvana, ranked third by Rūpa. This paper

examines Rūpa's statements about Govardhana in his short poem, *Matta-mayūra*, and the commentary thereupon by Baladeva Vidyābhūṣa (18th C.), Embedded within the poetic structure of Rūpa's work, and partially extracted in Baladeva's commentary, is a theology of Govardhana's sacrality, which reveals grounds for its distinction. These theological grounds for the ranking of sacred places are considered in light of the sociological method used by Surinder Bharadwaj in his *Hindu Places of Pilgrimage in India* (1973). I note the compatibility between Rūpa's theological framework and Bharadwaj's sociological findings and suggest further insight to be gained on the discrepancy between rank as a sacred space and frequency as a pilgrimage destination.

Ryan Chaney, Columbia University

Appalachian Routes: Music, Landscape, and Heritage Tourism in Southwestern Virginia

In the fall of 2004, the state of Virginia, in connection with the Appalachian Regional Commission and various tourism organizations and regional municipalities, inaugurated "The Crooked Road: Virginia's Heritage Music Trail," designating over 200 miles of state routes stretching through 10 contiguous counties as a "heritage tourism" attraction. The Crooked Road project directs tourists to museums and performance venues dedicated to bluegrass and old time country music, the "traditional" genres of this Appalachian region. In an area where a decades-long exodus of industry and capital has been intensified by the passage of NAFTA, among other recent free-trade agreements, heritage tourism projects like The Crooked Road are increasingly called upon to fill in job and revenue gaps. This paper attempts to disentangle the various evocations, literal and metaphorical, that the "road" thematic brings to this task. What physical landscapes and discursive terrain must The Crooked Road traverse to turn a musical "heritage" into development and tourism revenue, to turn "culture" into economy?

To answer this question, I use ethnographic accounts of my experiences recording and traveling with old time musicians in Appalachian Virginia to suggest an alternative interpretation of the work that the road thematic does to authenticate the folk culture concept in and on which heritage tourism trades, alternative in that it stands in contrast to the always historically retrospective gaze upon Appalachian music found in journalistic accounts and promotional literature on The Crooked Road, but also alternative because heritage tourism generates interest by offering a different orientation to space and place—a semiotic alternative to what has come to be seen as the homogenized American landscape of mass consumption.

Daniel Claro, University of Delaware

Meriwether Lewis' Shopping Trip and the Pre-Industrial Body in Motion

In March 1803, Captain Meriwether Lewis headed toward Philadelphia, carrying a shopping list. His list articulated the objects that he and President Jefferson had selected as essential (or at least useful) for outfitting the trip that would become known as the Lewis and Clark Expedition. Since the journey upriver would be propelled by human strength, with men expecting to live and travel outdoors for at least two years in harsh conditions and rough terrain, Lewis' list of requirements addressed concerns related to managing and sustaining bodies in motion.

Although this cross-country endeavor was extraordinary in its time, Lewis' shopping trip provides a meaningful glimpse into Americans' pre-industrial mobile mentality. Paired with extant receipts, this shopping list materializes early nineteenth-century

expectations about long distance travel and its demands upon the human body. Using letters and diaries, military records, medical literature, and objects, this study contributes a more pedestrian perspective to the existing transport system-focused historiography on travel. Locating people and their baggage at the center of the Lewis and Clark Expedition, this paper argues that concerns of the body were critical to the way travelers approached and understood mobility prior to the transportation revolution.

Susanne Hagan Coffey, University of North Texas

Museum Effects: Italia Nostra in Venice

In *Objects of Ethnography*, 1998, Kirshenblatt-Gimblett discusses "the museum effect": "not only do ordinary things become special when placed in a museum setting, but also the museum experience itself becomes a model for experiencing life outside its walls." Central to my paper are her observations that aspects of the world are perceived as an in situ museum, and that the tourism industry invites travelers to consider their destinations as open-air museums and markets them as such. I argue that this has been the case with Italia Nostra, an organization founded in 1955 by a small group of Italian intellectuals wanting to raise awareness about the "rapid destruction of [Italy's] artistic, historic and natural resources." Although we can appreciate their contributions to better urban planning and the reparation of an image of a post-war Italy dealing with war criminals, food shortages, unemployment and dependence on American aid, my paper demonstrates that the activities of Italia Nostra are usefully analyzed as practices of curation and installation on a national scale. In examining their work in Venice, I demonstrate complexities and conflicts in their treating the city as an open-air museum and tourist destination of the highest quality while simultaneously trying to prevent it from Disney-fication.

Suzanne C. Costanzo, Duquesne University

"Common Sense and Good Nature": The Performance of Femininity, Nationality, and Text in Elizabeth Bisland's "The Art of Travel"

In the nineteenth century, travel abroad and its promise of adventure, global movement, and self-actualization posed a significant threat to the conservative notions of domestic femininity. Women traveling abroad were not only violating traditional codes of femininity but also encroaching on masculine territory of exploration and discovery. Elizabeth Bisland's article, "The Art of Travel," published in 1894 for *The Woman's Book: Dealing Practically with the Modern Conditions of Home Life, Self-Support, Education, Opportunities, and Every-Day Problems*, intends to direct women's social behavior and control their inherent sexual power when abroad.

My essay suggests that while attempting to direct and control her readers, Bisland encourages them to make a performance of their femininity and nationality in order to achieve a level of agency abroad that would have been otherwise unattainable at home in America. I also contend that Bisland textually assumes a performative posture in the article, inserting anecdotes and often using an anonymous female "traveler" character to act out scenarios in foreign countries and to engage in dialogue with fictional characters. My essay calls into question notions of American femininity and national identity and the ways in which they can be manipulated on a global stage.

J. De Lorenzi, University of Pennsylvania
Global Narratives on the Periphery: Listening for History in an Amharic Histoire Universelle, 1917-1924

In 1917, the Ethiopian intellectual Gebre Kristos Tekle Haimanot wrote a world history that departed greatly from local traditions of thinking about the past. His *Acher Yalem Tarik Bamaregna* [A Short History of the World in Amharic] employed many of the social theories and analytic genres then current in European intellectual circles, demonstrating the extent to which imperial forms of knowledge circulated far beyond colonial boundaries. Yet at the same time that he asserted a distinctly modern intellectual pedigree—not limited to historical linguistics, the crowd theories of Gustave Le Bon, and a Hegelian notion of state-centered “world-history”—his text continued to draw upon a variety of distinctly Ethiopian intellectual categories. Indeed, the hybrid nature of his work was inscribed in the very form of the text itself, one of the first editions to be printed and bound for an emerging Amharic reading public. Produced on the margins of European knowledge and power, and yet within an indigenous Orthodox Christian scholastic tradition, his text thus bears directly on current arguments about the effects of empire on extra-European forms of memory and historical thinking, especially as posed by Ranajit Guha and Dipesh Chakrabarty. More specifically, the text Gebre Kristos himself referred to as an Amharic “histoire universelle” suggests that Sanjay Subrahmanyam is right to argue that these theorists have overstated the extent to which historicism and cosmopolitan global consciousness require imperial genealogies.

Taisuke Edamura, McGill University, Canada
Fabric and Home: The Materiality of Home in the Works of Suh Do-Ho

This paper argues the close relationship between the fabric used in the works of Suh Do-Ho (1962-) and the meaning of home in the age of globalization, even though people can move to and live in anywhere in the world. On the one hand, the lightness and mobility of the fabric indicate that the home is no longer stationary. Home is not a fixed center to which one can return, as Trinh T. Minh-ha says, “the home is here, there, wherever one is led to in one’s movement”. On the other hand, a sensory engagement with the fabric becomes a crucial part of recalling and recreating a sense of home. The materiality of fabric can embody the totality of one’s home by awakening fragmented memory and feeling of one’s home which are embedded in daily objects. Concerned with anthropological and ethnographic studies about the fluidity of home in migration, exile, and diaspora, I focus on the intimate dialogue among home, materiality, memory and sensory perception through the examination of the artist’s homes.

Jennifer Fang, University of Delaware
Between Myth and Reality: Tourism and Identity in the American Southwest

The American Southwest is both a popular tourist destination and home to a multitude of cultural and ethnic groups. From new age transplants and Mexican immigrants to the Navajo and Hopi Nations, each group possesses a different understanding of the meaning of the land they inhabit. At the heart of these constructions of the Southwest are stories and myths that often address the unique and spiritual qualities of the region. By playing upon tourists’ (including my own)

preconceived notions of the region, these stories acted as essential elements in shaping perceptions of the identity of the Southwest. But, at the same time, they also increasingly challenged these understandings of the region. I assert that the image of the Southwest as presented to outsiders combines locally constructed stories of the significance of the region as well as ideas of the land derived from popular films, books, and national narratives. This paper demonstrates the ways in which the tourist economy of the Southwest, built on narratives, myths, and the commodification of ethnicity and experience, contributes to the construction of the region’s identity.

Anne Flannery, Johns Hopkins University
Gehen and Lesen in Arthur Schnitzler’s Leutnant Gustl

Walking through a City one is compelled to wander for hours exploring small streets and hidden spaces that were not originally intended as destinations, but became so during the space of the journey. Walking becomes a way of reading the text of the City by becoming a mode through which the walker gains perspective on the space or text he or she inhabits. In *The Practice of Everyday Life*, Michel de Certeau presents the City as a theoretical and practical space, in which the City dweller plays a subversive role. The ambulatory dweller is able to restructure the image of the City by bringing to light unregulated spaces that can only be explored on foot. In my paper, I will examine the motif of *gehen* in *Leutnant Gustl* in conjunction with this reading of the City. In a small space of text and time, Schnitzler presents a culture and its architecture of power through the eyes of Leutnant Gustl. Within the text, Gustl wanders Vienna attempting to work through, or unravel, the cultural system that has him contemplating suicide. At the same time, through Gustl’s act of walking and reading Vienna, we as readers come to understand this cultural system and the hidden spaces in which it is contained.

Ellery Foutch, University of Pennsylvania
The Gas Station in the American Imagination: A Cultural Icon

The ever-growing popularity of automobile travel in the twentieth century transformed both American lifestyle and landscape. Gas stations in particular enabled drivers to travel ever further, while their bright signs and advertising images became a beacon of modernity. Artist Stuart Davis embraced the gas station as a motif in the distinctly American landscapes he created from the 1910s through the 1940s; he used gasoline pumps and signs as indicators of a new, modern landscape for the Machine Age. Davis was not alone in his enthusiasm for the gas station; in 1938, composer Virgil Thomson, choreographer Lew Christiansen, and artist Paul Cadmus collaborated on a ballet entitled *Filling Station*. To these artists, the gas station became a trope for America, a synecdoche for the American scene with its bright, bold signs, crisp outlines, and emphasis on commercialism.

This paper will examine the role of the gas station in the American imagination and culture of travel in the early twentieth century, including the views of early environmentalists and conservationists who decried the pollution of the landscape, as well as celebrants like Davis and Thomson who hailed the gas station as an icon of modernity.

Kéline Gotman, Columbia University

Migration of the Idea of St. Vitus' Dance in Medical Practice and Missionary Work in the 19th Century: Local and Global Dissemination of an "Epidemic" "Nervous" Condition

In this paper I will examine the transnational migration of the idea of St. Vitus' Dance in the nineteenth century in the observations and writings of missionary doctors, such as Dr. Andrew Davidson, who traveled to Madagascar in the 1860s, and the work of medical historians and practitioners in Europe, such as J. F. C. Hecker and J.-M. Charcot. I will show that the proliferation of "sightings" of dance mania episodes around the world, and their characterization as "epidemic" "nervous" conditions (termed epidemic chorea or choreomania), testify to the increasingly medicalized, and also universalized discourse on indigenous cultural forms around the world in this period. This universalization enabled medical practitioners to extend their research to cases not observed in Europe, except by historical anecdote, such as in medieval chronicles, and in instances of religious enthusiasm, such as the Convulsionaries of Saint-Médard in Paris in the 1730s, or the Shakers or Jumpers. I will argue that the comparison between "indigenous" forms observed around the world and medieval (and/or popular) dance manias was predicated on a medical politics of margins and minorities as described by Homi K. Bhabha in *The Location of Culture* (1994).

Andrew Hui, Princeton University

Walking in Rome: the Textual City in Petrarch's Africa

This presentation explores a crucial moment in Petrarch's *Africa*, when the defeated Carthaginians travel to Rome and ask to be taken on a tour of its sites. I argue that the walks are an attempt at "seeing the whole," totalizing both space (the physical site of Rome) and time (its history). In his essay "Walking in the City," Michel de Certeau offers a "rhetoric of walking": "the walking of passer-by offers a series of turns (tours) and detours that can be compared to 'turns of phrase' or 'stylistic figures.'" Indeed, Petrarch's rhetoric of walking summons for the reader Virgil's *Aeneid* 7 and Lucan's *Pharsalia* 9. In *Africa*, the walk is indicative of a dialectic between the vanquished and conquered; in Virgil, a conversation of one founder to another about Rome's past and the future, and in Lucan, a world conqueror visiting his ancestral conquered-roots. In all three, the tourists are not fully aware of the topographic or historical significance, while the reader, with the help of the poet—and this is a paradigmatic case of reader's irony—is presented as knowing more than characters.

The passages in question illustrate again a truism in descriptions of cities: the meaning resides not so much about the sites themselves but the stories in them—the intersecting strata of history and place, the matrix of memory and text. My main claim suggests that what is characteristic in the epic convention is that the ideal Rome never exists in the present—it is either not yet built or already in ruins. The image of Rome exists in the margins of time past and time future, and the present exists either as an archeological repository of the past or a pregnant archive of the future.

John Hyland, Brandeis University

Troubling Movements: Memory, Migration, and Identity in V.S. Naipaul's Half A Life and M.G. Vassanji's The Gunny Sack

This paper analyzes the construction of identity in two postcolonial novels about voyage; it examines the ways that identity is never an autonomous totality but rather

a heterogeneous complex partially yet crucially constructed by such voyages. The narratives of these two novels unfold through a series of literal and metaphorical migrations, thus elucidating one crucial aspect of (South Asian) immigrant identity in diasporic spaces. In addition to considering the relationship between migration and identity, this paper also considers the "place" and/or role of memory in such voyages, and memory's subsequent relation(s) to identity. In considering these theoretical issues, this paper looks at how both novels depict and re-present postcolonial voyages as both burden and blessing; it also examines the ways such movements "trouble" various types of figurative and literal borders. One repercussion of these border crossings is that the characters in these novels are haunted by their familial past, foregrounding one of the many ways that memory forms identity. Using recent theoretical work such as Sandhya Shukla's *India Abroad* and Rosemary Marangoly George's *The Politics of Home*, this paper considers how migration and memory function in these novels in such a way as to construct identity.

Tarek Kahlaoui, University of Pennsylvania

Islamic Visualization of Mediterranean Traveling

Traveling the Mediterranean never required visual aids. Even textual aids such as the periplus were not necessarily part of a sea captain's travel equipment. Thus the explanation of the presence of visual representations usually related to the traveler's sojourn, notably nautical maps, needs more than the obvious (possible) practical use of accomplishing the act of naval communication. The Islamic material of this genre provides us with an unusual insight into this problematic with the view of the inhabitant of the southern side of the Mediterranean into an experience that has been long dominated by the Braudelean Euro-centrist model, which constructed the topic of the Mediterranean traveler only from the imaginary of the inhabitant of the northern side of the Mediterranean.

Stephen Kim, University of Pennsylvania

Traveling Gods in Ancient Syria-Palestine

This paper will explore the divine travels and their religious and cultural significance. According to the extant bodies of literature, they venerated the god Ilu as the highest god in the ancient Syrian state of Ugarit, while the Israelites worshiped YHWH as the God Most High. Many scholars maintain that Ilu of Ugarit was the original god of the Israelites, who pronounced his name El in the southern dialect, before YHWH appropriated his status and traits. In this theory, the identification of Ilu with El is taken for granted.

The travel of gods sheds new light on the issue. In Ugarit, when a particular deity travels, it is a mark of his/her rank in the pantheon. The messenger gods who travel the most usually belong to the lowest rank, while the highest god, Ilu, most often sits enthroned and is honored by the deities who visit him. In Israel, YHWH is also represented as sitting on the highest throne. However, unlike Ilu of Ugarit, he himself travels before his people in the wilderness, leading them to the Promised Land and beyond. On the other hand, El of Israel also travels throughout the Levant and even down into Egypt. Therefore, the traveling pattern of El of Israel is similar to that of YHWH, but at variance with that of Ilu of Ugarit. This study will provide a new piece of evidence that should be taken into consideration.

Jennifer Kyker, University of Pennsylvania

To Climb a Mountain is to Circle Around: Proverbs, Travel, and the Music of Oliver Mtukudzi

In this paper, I will address the relationship between proverbs and travel in Zimbabwean expressive culture, with a focus on the musical repertoire of Oliver Mtukudzi. Mtukudzi's use of proverbs sometimes functions to introduce metaphorical images of travel in his songs' texts, by references to climbing a mountain or leaving home upon marriage. Through his carefully considered choice of dialectical variants, Mtukudzi's use of proverbs also symbolically transports listeners in the urban center of Harare to Mtukudzi's remote home area in the Korekore region of Zimbabwe.

The same proverbs that appear in Mtukudzi's lyrics are simultaneously present in other realms of Zimbabwean expressive culture, including novels, poems, films, and other media, and their significance varies as they circulate within specific cultural contexts. I will consider how the form and meaning of proverbs is refashioned as they move into the texts of Mtukudzi's songs. My work will focus on the way Mtukudzi's use of proverbs illustrates how particular cultural forms symbolically embody ideas about travel, and are themselves elements of culture in motion.

Darien Lamen, University of Pennsylvania

Capturing Brazil: Fred Figner and the Politics of Early Phonograph Recording in South America

In 1891, Frederico Figner, a naturalized American citizen born in Czechoslovakia, embarked for Brazil with a phonograph and a few blank cylinders purchased from the Pacific Phonograph Company. Over the next eight months he traveled to numerous Brazilian cities from Belem and Manaus in the northern Amazonian region to Rio de Janeiro, exhibiting Edison's talking machine and recording cylinders of speeches, popular songs, and arias. Figner would eventually make Rio de Janeiro his home and establish the first commercially successful recording house in the country. This paper will consider the power relations shaping early sonic representations of Brazil and attempt to reconcile conceptions of Figner as confidence man and sonic cartographer. Finally, I will attempt to suggest some ways in which the circulation of Figner's commercial records within a context of bourgeois consumer culture enabled a new relation to music and Brazilian identity.

Yu-lin Liao, National Chiao-Tung University, Hsinchu, Taiwan

Passing Through the Past in Formation of the Self in Kazuo Ishiguro's When We Were Orphans

This paper aims to show how the experience of Christopher Banks' searching of the past shapes his formation of the self in Kazuo Ishiguro's novel *When We Were Orphans*. First, this essay discusses Lefebvre's theory regarding the possibilities of space which are to make the character's trip understandable. Then, it is significant to note that while trying to fit in with the British community, the main character not only incorporates imperialist thinking but also applies it to his view on his journey toward the "others." That is, life experience alters the protagonist's identity and values. As depicted in the story, throughout his life, Christopher Banks represses himself, and tries to both gain upper status in his career and be accepted in his motherland. I would argue in this paper that though Christopher is successful in fulfilling his desire for higher social status and solving his life secret, he remains discontent because of

lack in the Symbolic Order. This paper concludes that the ultimate way to release the protagonist's anxiety, which comes out from the fissures of his seeming "self-fulfillment," is through Deleuze and Guattari's so-called nomad way of living which can bring together the "orphans" in the world.

Michael Linderman, University of Pennsylvania

Prince's Patronage, Pauper's Praise: Raja Serfoji II's Royal Pilgrim Rest Houses and the Re-constitution of Kingship under British Hegemony in 19th-century South India

Nicholas Dirks' study, *The Hollow Crown*, portrays the nineteenth-century South Indian state as a frozen caricature of itself, in which political ritual was "set apart on a stage with dramatic but ultimately only fictional power for the anonymous audience." Such, at first glance, was the fate of the kingdom of Tanjore under Raja Serfoji II (r. 1798-1832), who became titular king in 1799 under British hegemony. However, in contrast with Dirks' formulation, I will argue that through his charitable practices, Serfoji reconstituted an expanding set of social and political relations, along the lines of Old Regime patronage, through the educational and social institutions connected to his chattrams, or royal pilgrim rest houses. Serfoji's chattrams were spaces for representations of socially inclusive state largesse and the traditional patronage of religious dharma at nodal points in the circulatory networks of the traditional kingdom. The geographical situation of these institutions in areas under British control, their architectural execution, and their elaborated charitable mandates, allowed Serfoji to fill the "hollow" political symbology of the kingdom with the contents of enlightened reciprocity that evoked the political and social interrelationships of king and subject in the Old Regime.

John Paul Meyers, University of Pennsylvania

Autobiography as Ethnography in Bob Dylan's Chronicles

Many critics have noted that Bob Dylan's 2004 autobiography *Chronicles* is unconventional by the standards of "celebrity autobiography," specifically in the fact that it leaves entirely undiscussed most of Dylan's life as a world-famous musician. Instead, three of the book's five chapters focus on Dylan's arrival on the New York folk scene in the early 1960s, with some flashbacks to his upbringing in the Midwest. During these chapters, Dylan also spends much more time describing some of the larger-than-life characters he encounters than commenting on his own thoughts, feelings, and actions. I argue that *Chronicles* is a work which troubles the boundaries between autobiography/memoir, travel writing, and ethnography. Dylan seems to follow quite closely the 3-step model for ethnography advanced by Dan Rose. First, he is socialized by reading "ethnographic texts" such as Jack Kerouac's *On the Road* and 1950s radio programs like "The Shadow." Second, he travels from Minnesota to the distant locale of Greenwich Village, with the idea of learning from and becoming a folksinger. Lastly, 40 years after the fact, we get Dylan's own ethnographic text, *Chronicles*, which, in my reading, succeeds far better in painting a rich portrait of early 1960s New York, as given to us by Dylan, our participant-observer, than in revealing to us much about its author.

Emily Modrall, University of Pennsylvania

Destruction Re-formed or Reformed?: Alberto Burri's Gibellina Cretto

In January of 1968, a catastrophic earthquake shook western Sicily. Farms, houses

and towns were leveled in the Belice Valley, the quake's epicenter and one of Sicily's poorest regions. This paper focuses on the current state of Gibellina, one of the Belice Valley towns destroyed by the 1968 earthquake.

In 1981, the Italian artist Alberto Burri visited ruined, abandoned Gibellina and proposed a monument on its site. Four years later, under Burri's direction, white cement was cast over 68,000 square meters of Gibellina's remains, covering nearly every trace of the town. Burri's flat-topped cement rises up to two meters high where buildings stood, and cement paths follow Gibellina's street plan, creating a town-size, maze-like white expanse, an abstract likeness of the town without reference to its bygone life or people. From the perspective of its contemporary audience, I propose here that Burri's cement embodies an uncomfortable tension between conceptual art and the memorializing of a tragedy. Within the context of Burri's artistic corpus and program, I suggest that the monument has particular harmony and symbolic meaning—this significance, however, does not translate to its commemorative function or to the landscape and history of Gibellina.

Selina Morales, Indiana University

The Evil Eye: Borrowing Culture To Save Your Life

Jerusalen Morales-Diaz, a Puerto Rican folk healer, believes that the evil eyes of others have particular reasons to follow her. To deter the evil eye, she wears a bracelet typical in Turkey, called a blue eye. When it comes to something so personal, like saving her own life or protecting her health, Jerusalen, who knows hundreds of folk remedies for all sorts of sicknesses, chooses to use foreign material culture for protection. What makes it possible for Jerusalen to borrow Turkish or Hungarian material culture and incorporate it into her own Puerto Rican Espiritista healing practice? Can these foreign items be considered traditional Puerto Rican material culture?

Through an examination of a Puerto Rican folk healer's use of Turkish material culture, this paper explores how traditions can be borrowed and interpreted based on common, yet intercultural, 'folk ideas'. While looking at the 'folk idea' of the existence of the evil eye in Puerto Rican folk religion and in Turkey, this paper shows how material culture can travel across the world, like a vessel, waiting to be imbued with new yet traditional ideas.

Hoa T. Nguyen, University of Minnesota

Mobility, Migration, and the Indochinese Other: A Reading of Monique Truong's The Book of Salt

The problem of simultaneous robbery of the colonized's agency and guarantee of the colonizer's freedom to act and exploit has been considered to reflect an imperial desire of ordering the colonies according to Western reason. My paper seeks to displace this colonial logic through an analysis of the mobility embodied in the oppressed subjects of Monique Truong's *The Book of Salt*. Despite the patriarchal and colonial forces that dominate them, these subjects do not remain passive, but take charge of their own lots. Humiliated for his homosexuality and ethnicity, Binh still manages to navigate through Indochina, and later crosses the ocean, migrating to the metropole where he reaffirms his identity. Another marginalized subject in this novel is Binh's mother, who breaks away from patriarchal bridle by claiming sexual freedom and creating for herself a spiritual refuge in a hybrid form of Buddhism and Catholicism. In my

paper, I examine Truong's construction of the ocean and water as sites of alternative modernity and mobility. By employing Spivak's concept of the subaltern and Benjamin and de Certeau's theories of walking in the city, I also discuss the complex transgression undertaken by Binh and his mother. My analysis therefore attempts to contribute to debates around the Vietnamese diaspora and (post)colonial mobility.

Veronica Ory, University of Delaware

Once Upon a Time in the West: Stories as History in the American Southwest

From Navajo and Hopi creation stories to Louis L'Amour novels and tour guides in Tombstone, narrative is a mechanism by which Southwesterners negotiate their place in the history of this varied and vibrant region and by which outsiders attempt to understand it. Stories, often discounted as unreliable or not factual enough, prove to be one of many ways to establish meaning in the Southwest. Each narrative reflects reality in its own ways, whether for the teller or the audience. In our search for 'authenticity' as tourists and students in the Southwest, we discovered that these stories not only conflict with one another, but may change to meet the situation or the audience.

These narrative manipulations can establish a kind of authenticity, argue for rights to resources, give depth to seemingly one-sided facades, and become an effective teaching and learning tool. By using not only stories I heard first hand but also written and published stories, I contend that in the end, it is these narratives that allow us to get a sense of real Southwestern history. This history is not a textbook version, but is created through individual emotions and shared experiences, through ancient tales and stories still in the process of being written.

Nancy E. Packer, University of Delaware

Cultivated and Composed: American Visions of Britain in the Early Republic

As they had for the previous century and a half, elite Americans in the post-Revolutionary era pursued travel to Britain to transform ignorance into knowledge and polish rusticity into refinement. They documented the cultivating nature of the endeavor exhaustively, in letters and multi-volume journals, which not only recorded the progress of their self-improvement through travel, but demonstrated the preparation and refinement with which they embarked on the enterprise. This paper will argue that the travel accounts of Americans in Britain in the late 18th and early 19th centuries served as a kind of aesthetic production – a collection of views carefully sketched and composed to demonstrate mastery of a well-established rhetoric for representing Britain as uniformly powerful, polite, industrious, and cultivated. I will argue, moreover, that by learning and employing the conventions of this shared visual discourse, Americans portrayed themselves not as mere passive pilgrims at the shrines of British supremacy, but instead fixed themselves as refined participants within this prospect. Indeed, by embracing the legitimacy of Britain's cultural, political, and economic legacy, Americans in the early republic proclaimed themselves its rightful heirs.

Lara Pascali, University of Delaware

From the Bosque Redondo to Glen Canyon Dam: Contested Landscapes and Negotiated Identities in the Southwest

In art, film and literature, Southwestern landscapes are often represented as desert expanses dotted with the ubiquitous Saguaro cactus, or as pueblo communities in the

Santa-Fe style, where Native Americans live a simpler, slower, more traditional way of life. This romanticized vision of the Southwest is what most visitors to the region come in search for, and in many cases, is the only one that they find. But for those who look beyond the idyllic images, there is another Southwestern landscape to discover: one characterized by diversity as well as deep-seated conflict.

This paper explores the role of the landscape in shaping the lives of those who live in the Southwest, and the ways in which the land has been used, manipulated, interpreted and contested by these same people. Rather than a neutral force, I argue that the landscape of the Southwest is a site of negotiation for the people who live there, one that illuminates and at times entrenches power relationships among the various individuals and groups that stake a claim to it. Using a variety of sites in Arizona and New Mexico, this paper will reveal the nature of these conflicts, and demonstrate some of the processes through which people lay claim to and construct the identity of the land – its stories, traditions and resources.

Carson Phillips, York University, Canada

From Vienna to Theresienstadt: The Nationalism of Leopold Strauss

Theresienstadt, which existed from 1941-1945, was a city unlike any other. Euphemistically known as the town the Führer gave to the Jews, Theresienstadt was a Potemkin village the Nazis utilized for propaganda purposes. Yet below the illusion, Theresienstadt functioned as a microcosm of Jewish life and culture that had previously thrived in the European capitals of Berlin, Prague, and Vienna.

This paper examines the cultural life of the German speaking Jewish inhabitants, who were forcibly deported to Theresienstadt. The particular focus is on the Kabarett music, of Viennese composer Dr. Leopold Strauss. It examines a cultural identity that is inextricably intertwined with his Austrian national identity. This light music, written by Strauss while in Theresienstadt with the constant threat of deportation and death looming over him, provides a model for understanding the complexity of national identity. Strauss, like so many of the other German-Jewish performers, expressed an emotional attachment to his native Vienna, even after being forcibly deported to the Nazi concentration camps where he would perish.

By examining the libretto of his existing compositions, we are able to gain insight into the issues of identity, self-awareness, and nationalism in face of tremendous adversity. The forced migration from his beloved Vienna served as source of inspiration for Strauss when everything else had seemingly abandoned him. It was a journey he was forced to take, and one that he predicted the outcome of, yet he wavered in his attachment to his homeland.

Ailin Qian, University of Pennsylvania

Who Travels in the Maqāmāt of al-Hamadhānī?

Maqāmāt (“assembly” or “session”) is a prosimetric Arabic literary genre which appeared around the end of the 10th century. Its originator is believed to be al-Hamadhānī (968-1008) who has left about fifty pieces of *maqāmas* to this day. These short stories are linked together by a single narrator ‘Īsā ibn Hishām. He recounts his encounters with the protagonist Abū al-Faṭḥ al-Iskandarī who roams from place to place in the Muslim world. Al-Iskandarī is a chameleon-like trickster/beggar who earns a living by his remarkable erudition and eloquence. He would chant in these stories: Now at Āmid and then at Ras al-‘in

And sometimes at Mayyafāriqin.

One night in Syria and then at Ahwaz

Is my camel, and another night in ‘Irāq.

Some scholars have argued *Maqāmāt*’s close connection with the picaresque genre. At first glance, the narrator travels and recognizes the disguised protagonist at different spots. Even more than twenty *maqāmas*’ titles are place names. However, the change of places shows little impact to the plot and theme of the story. My aim is to argue that there is some relation between the *Maqāmāt* and the medieval storytellers who did travel and recite stories throughout the Muslim world.

Robert J. Riggs, University of Pennsylvania

Traveling Ayatollahs: The Transnational Character of Arab Shi‘i Clerics

In this paper I will analyze the position of the ayatollah as a transnational religious figure whose status is abetted by international charitable organizations and literature distribution, both electronically through the Internet and various media outlets, as well as through the traditional Islamic learning circles (hawza) where their teachings are embodied in the next generation of Shi‘i religious leaders.

In addition I will elucidate the relationship between the “Arab” ayatollahs and their counterparts in Iran. Rather than assume a unidirectional flow of influence from Qum, Iran, to Najaf, Iraq, I will show the synthetic and bi-directional nature of religious authority. I will discuss the role of an ayatollah as a bridge between the “classical” and “modern” ages and clarify the problems of terminology and oversimplified classifications such as “traditional”, “progressive”, “conservative”, etc. The focus of the paper will be on Sayyid ‘Ali al-Husayni al-Sistani (b. 1930), who traveled to Najaf, Iraq, in 1951 (where he currently resides), but originally lived in Mashhad, Iran. As a living embodiment of the transnational religious figure, al-Sistani’s authority and ideological viewpoint travels across a wide spectrum of regions and ethnicities, through his writings and charitable associations.

Shawna Ross, Pennsylvania State University

What the English Lakes Put Together, the Marabar Caves Tear Asunder: Revisionary Geography in Forster’s A Passage to India

E. M. Forster’s classic humanist tale of late colonial India, *A Passage to India*, provides a perfect example of a question that has haunted my studies for years: What happens to a modernist text when it journeys to colonial spaces? Narrative structures, particularly those with a nationalist tinge—such as the Victorian marriage plot—codify according to the specifications of a national landscape, so when those narrative expectations change landscapes, the rules change as well. In this novel, earnest Adela Quested, during her mission to see the “real India,” directly encounters the Indian landscape, whose unordered diversity defies Adela’s (marriage-plot-derived) need for a centered, ordered geography. By denying Adela confirmation of an ordered teleology, her contact with the diverse, unclassifiable Indian geography transforms the story of Adela’s stay from a teleological text governed by British literary traditions of rationality, romanticism, and individuality into a centerless metaphysical enquiry. In the end, the Indian landscape itself arbitrates the private quarrels of the Englishmen who venture there—showing how attention to narrative forms themselves, rather than to sheer content or plot, can reveal more facets of the transactions between the colonizer and the colonized in modernist texts.

Jennifer Ryan, University of Pennsylvania

“Beale Street Blues”? Reconsidering Musical Tourism in Memphis, Tennessee

A commonplace about musical tourism claims that musicians who perform in a tourist-oriented venue are forced to settle for a watered-down version of their local style. In my research on blues and soul in Memphis, many locals advised me not to bother with Memphis's historic Beale Street because I wouldn't find “real” blues there. Musicians who perform on Beale Street, however, often view tourism quite differently. In addition to the obvious monetary benefits of playing on Beale Street, musicians cite a number of advantages to participating in Memphis's tourist trade. In this paper I will consider musical tourism on Beale Street from musicians' point of view, concentrating in particular on the house bands of two clubs. I will discuss the repertoire of the clubs, focusing on common genres and songs. I will also analyze how performance style and showmanship engage audiences less familiar with blues and soul. Finally, I will examine theoretical positions that have led scholars to assume that musicians are powerless to resist the control of the musical tourism industry. My paper will show that musicians' views are often very much at odds with critiques of tourist-oriented venues as slick money-making machines.

Matthew Schauer, University of Pennsylvania

A Beautiful Savage Picture: Anthropology, Adventure, and Imperialism in the 1896 Hiller-Furness Expedition to Borneo

Hiram Hiller and William Henry Furness traveled to Borneo in 1896 in order to collect the natural and ethnographic specimens that would form a large portion of the founding collection of the University of Pennsylvania museum. Hiller and Furness, both medical doctors, traveled around the world nearly two and half times between 1896 and 1901. The paper explores the often-disparate motivations of Hiller, a middle class Midwesterner, and Furness, a member of a wealthy and prominent Philadelphia family during this specific journey to Borneo. Drawn from Hiller's handwritten journals, I discuss the two men's conscious construction of themselves as adventurer/explorers through their writings and presentations to Philadelphia intellectual societies on their return. These presentations also involved the promulgation of sensationalist descriptions of native violence and sexuality to the Philadelphia public, and the application of native cultural practices to evolutionary anthropological theory. I also discuss their confrontation the imperialism in action through the governance and cultural control of Rajah James Brooke in Sarawak. This paper gives commentary on the interactions between exploration and imperialism, both in terms of governance on the construction of sentiments of exoticism in a distinctly American setting.

Anna Seidel, Humboldt University, Germany

Neptune's Travel. Bernini's First Fountain Sculpture on Its Way from Rome to London

Neptune&Glaucus, the dreadful ruler of the sea whom seamen and voyagers worship fearfully and his assistant are the subject of Giovanni Lorenzo Bernini's very first fountain sculpture. It was commissioned as a site-specific work by the Cardinal nepote of pope Sixtus V around 1620 and displayed as a centrepiece of the sculpture collection at his Villa Montalto. There, it was much admired by travelers coming to Rome on grand tour as pilgrims or diplomats. Neptune's own continuous travels started when the sculpture collection was dispersed at the end of the 18th century. Throughout the following centuries it has been connected to connoisseurs such as

Sir Joshua Reynolds - whose influence led to a progressive perception of the sculpture genre - and it has been presented in the context of famous collections. Today, Neptune&Glaucus have finally come to rest. The sculpture is again admired by travelers in the Victoria and Albert Museum. Nowadays, the place where Neptune's journey took off is the starting-point for millions of tourists interested in the culture of the Eternal City. Where Neptune's travel once began Roma Termini is situated. My paper aims at reconstructing the travels of Bernini's Neptune&Glaucus from its very first “home” to its current location using pictures some of which haven't been published to date. It reflects upon the dialects of the travelling sculpture and the sculpture in the presence of travellers.

Victor Seow, University of Pennsylvania

Factoring in the French: British Imperial Agents in the Second Opium War

The extent to which the empire dictated and defined British identities is an enduring issue that still dominates British postcolonial history today. As we are aptly reminded by many recent works in the field, colonialism was a “mutually constitutive” experience that oftentimes exerted a considerable influence on how not only the colonized but also the colonizers saw themselves. There is indeed more than a shred of truth in J. P. Marshall's assertion that the “empire did more than reflect the Britishness of the British in Britain; it helped to focus and develop it.”

Yet, an aspect of the imperial project frequently overlooked in this discourse on the construction of British identities is the interaction between Britain and other colonial powers abroad. Taking the Second Opium War of 1856-1860 as its backdrop, this paper aims to examine the nature of Anglo-French relations during that joint expedition to China and to explore the ways in which the British imperial agents' perceptions of their French compatriots there may have shaped how they came to see themselves and their imperial mission.

Janneken Smucker, University of Delaware

Crafting Traditions: The Production and Consumption of Southwestern Identities

A former schoolteacher sells necklaces from her SUV at the end of a trail through Canyon de Chelly. A would-be chef waits in line every morning to see if he will win a spot to sell earrings at Santa Fe's Palace of the Governors. A middle-aged artist travels the region to art fairs, where she hawks her retablos, her contemporary interpretation of patron saint icons, printed with her laser printer. A retired museum director researches Santa Ana pottery in a secret vault, noting the aesthetic perfection achieved by nameless potters, and disregarding today's work as rubbish. A shop on the Hopi reservation warns that some Katsina dolls available elsewhere are inexpensive knock-offs made by Navajos. A Navajo woman garbed in velvet weaves patiently in the National Park Service gift store at Navajo National Monument, where hikers stop and watch her deft fingers handle the wool before buying postcards.

Individual artists benefit economically from selling their wares – whether in galleries, out of cars, or in the ubiquitous gift shops that have long altered the landscape of the Grand Canyon. And consumers, visitors to the Southwest like me, are willing buyers, eager to take home what we view as an authentic piece of the Southwest. Over the last century, tourists, museums, the National Park Service, and numerous entrepreneurs have negotiated with each other and with artists to shape the production, marketing, and consumption of craft objects, in turn constructing tangible markers of the region's identity.

Ameer Sohrawardy, Rutgers University

The Possibilities of Maritime Law in The Merchant of Venice

This paper shall attempt to interpret the troubling legal verdicts that conclude *The Merchant of Venice* by considering their connections to English anxieties about late 16th century maritime law. At a time when English maritime laws were under pressure to establish precedents in response to international trade and the development of new mercantilist alliances, the issues at stake in Antonio and Shylock's dispute were of pressing concern. When Shylock wonders whether or not to venture 3,000 ducats on argosies subject to piratical depredations and natural disasters, he reminds the play's audience of the very dangers that English maritime laws had yet to provide protection against. English merchants often ended up mistrusting their trade partners and looked to admiralty courts to provide some surety against unscrupulous business partners, piratical depredations, and natural catastrophes. When the play is read alongside England's decision to settle admiralty (maritime) law cases outside of the realm of common law courts; and according to civil law cases that based their judgments on the Corpus Juris Civilis of Justinian, the punishment of Shylock gives us occasion to ask: why would the play's resolution trouble the very precedents of maritime legal judgment that it should want to establish?

Sophia Stamatopoulou-Robbins, Columbia University

"Responsible Tourism" cum Travel Activism: The Case of Transnational Solidarity Movement(s) with Palestinian Resistance

For my paper I propose to explore three questions as they relate to the case of transnational solidarity movement(s) with Palestinians resisting Israeli occupation: First, what is the significance of space and bodily presence in 'direct action' solidarity work? How has 'being there' become crucial for Americans and Europeans who travel to the Occupied Territories to stand with Palestinians in front of tanks; and how has Palestine, through this travel, become conceptualized as the stage not only for Palestinian national struggle but for Puerto Rican self-determination and American queer equality struggles as well? Second, what are the historical and theoretical intersections of this mobile activism with growing trends of 'responsible tourism'? Finally, I am interested in how this case might help define travel in its spatial dimension: that is, how can we reconcile the local, anti-colonial paradigms of resistance into which these movements fit, on the one hand, with their fundamentally global, non-territorial character, on the other?

Catherine M. Styer, University of Pennsylvania

"Let Fame Speak for You": Travel, Rumor, and Report in Thomas Heywood's The Fair Maid of the West, Parts 1 and 2

My paper will consider the problems involved in reporting early modern English travels in the East to audiences back home, problems explored in Thomas Heywood's *The Fair Maid of the West*, Parts I and II penned c1598 and c1630 respectively.

Most Englishmen's contact with overseas lands in the sixteenth and seventeenth centuries was through plays and travel reports. This discursive enterprise was crucial, for it allowed Englishmen to re-write the actions of their privateers and merchants in heroic terms, and to engender interest in the embryonic national project overseas. It was, however, also highly problematic. Author, voyager, and audience were all aware that a potential chasm might lie between the actual situation abroad and the events

reported. In this paper I will consider how Heywood's plays manipulate gender norms and ideas of female reputation to reflect upon English anxieties about the reported nature of their adventures overseas.

The paper will also suggest how Heywood's plays, and the fictional travel reports they contained, were intended to play a particular role in the English national project overseas. It will argue that he adapts the traditional narrative of the early Stuart 'Turkish play' to re-imagine English activities in the East and to encourage English expansion.

Anke von Geldern, Albert-Ludwigs-University Freiburg im Breisgau, Germany
Discovering "Heimat" – Literary Accounts of German Travelers in Germany

What is "Heimat"? This is a question which is being posed by an ever increasing number of contemporary German authors who are trying to seek an answer through their travels within Germany. It is travel which distances the authors from their roots and teaches them to reflect upon and recognize what belongs to them.

Whereas for a long while it was frowned upon in Germany to identify oneself with the country, its customs, traditions and history, today there is an increasing trend in the opposite direction. The concept of Heimat is undergoing a renaissance and provides an interesting, and uniquely German, literary alternative to perspectives on globalization and internationalism.

Examples of German travel literature between 1990 and 2006 are analysed. Using these literary works as a measure for social change, a definite movement towards a greater appreciation of the authors' own country is observed.

By giving detailed accounts of their journeys, their search for their own identity and true values, authors of the selected texts are giving readers the world over an opportunity to understand what is meant by Heimat.

Hannah Voorhees, University of Pennsylvania

Cultural Tourism as Symbolic Labor: The Search for Transformative Encounters

For today's privileged tourist, to travel is to be at leisure. But travel has a long history as labor; in the course of the past it has been undertaken in the service of worldly profit and after-worldly salvation. In this paper I argue that, despite popular conceptions, contemporary tourism remains a form of labor. As a framework for engaging with "the Other," cultural tourism in particular is used by travelers to engage in symbolic work on the self. The possibility of productively mapping our metaphysical life journeys onto the physical world depends upon the construction of destinations as authentic domains imbued with unique and desirable qualities. As my case studies in Bali and Alaska demonstrate, governmental cultural affairs offices are actively involved in encouraging the articulation of cultural identity according to these criteria. With an awareness of the tourist gaze, states manage mediated representations of heritage and arbitrate authenticity. Tourism is thus implicated in a new form of reflexive cultural production which may in turn be appropriated, negotiated, or rejected by the touristed.

Pu Wang, New York University

The Map Is Moving: Three Modernist Travel Routes During the Second Sino-Japanese War

My study focuses on three modernist travel routes in China during the second Sino-Japanese War. The first is W. H. Auden's "journey into a war," with his partner

Isherwood, his pen and his camera, a journey which, started from Hong Kong and ended in Shanghai, marked the poet's transition from "early Auden" to "late Auden." The second is the long march through provinces taken by William Empson, as a professor of exile Chinese universities, and his Chinese pupil poets whose destination was even extended to Burma theater. The last is Bian Zhilin, an indigenous writer and translator's trip, both of self-discovery and self-abolishment, to Yenan, the utopian Maoist city in resistance, which was also visited by many modernist intellectuals, such as director Ivans and "doctor Bethune." Intertwined both textually and historically, these routes have covered the overlapped yet ambiguous regions of modernism, revolution, national war, translation and identity, thereby demanding a re-chartering of the global modernist topology. In this moving map, travel can be recognized as the dialectical geography of cultural-political and trans-lingual tensions on which the modern world has been founded.

Leif Weatherby, Wesleyan University

A Chase through Paris, Travel to the Limit (and Back): "Pierre Angélique's" Theoretical Tour

Georges Bataille's 1941 text *Madame Edwarda* describes a night during which "Pierre Angélique" (under which pseudonym the text appeared) visits a brothel, realizes a prostitute (Madame Edwarda) is "GOD," and chases her through the streets of Paris. Organized around a reading of Hegel, the text also depicts its protagonist's travel to the "limit" of the dialectic of the *Phenomenology of Spirit*. The text itself seems intended to captivate the reader in this journey, only to reject him/her again at the crucial moment. It therefore depicts a (necessarily) failed (and thus fleeting) attempt to travel outside what Bataille usually calls the "homogenizing" world. I will focus on this failure of travel to produce an expected change. In fact, Pierre's "tour" leaves him with a very strange 'souvenir': what I will call a "general failure of the copula." Bataille places the reader in a vicious circle of signification, maintaining, in a characteristic gesture, an untenable (failed) exception within the masterful Hegelian discourse.

Kristiana Willsey, Indiana University

"How They Broke Away to go to the Rootabaga Country" (And Kept Breaking Away When They Got There): American Identity in Motion in Rootabaga Stories

Folklore has historically been a popular tool for nationalist agendas, and Carl Sandburg's *Rootabaga Stories*, a prose-poetry children's book of original American folktales, is no less invested in imagining a shared American identity. However, while national identities have typically been constructed on the basis of shared history, geography and ethnicity, Sandburg's folktales describe the American character as collectively uprooted and constantly reinvented. "How They Broke Away to go to the Rootabaga Country" could be the story of any immigrant family, while "Three Boys with Jugs of Molasses and Secret Ambitions" is a mixed-up capitalist-socialist fantasy. In "The Two Skyscrapers Who Decided to Have a Child," a railroad is the "strong, free" offspring of stationary giants of industry and commerce. "The White Horse Girl and the Blue Wind Boy" is a fairy tale about manifest destiny in which two children go west to the Pacific Ocean to find where the blue winds blow from and the white horses break. America, in Sandburg's stories, is composed not of states but of states of mind, an ideological rather than geographical body that is not defined by stable, established boundaries but instead is held together by perpetual motion.

Lucas Wood, University of Pennsylvania

The Pilgrim Eye: Visualizing Sacred Space in Medieval Jerusalem

This paper uses the art-historical concept of "visuality" to analyze the ways in which medieval Christian pilgrims to Jerusalem constructed the experience of sanctity at the holy sites they visited. More specifically, it examines the function of sacred spaces as points of convergence for sensory and symbolic or imaginary contact with the Biblical past and the eternal present of revealed soteriology. It also inquires, with reference to specific pilgrim narratives, into the complementary relationship between visual experience and religious acculturation, that is, into the extent to which the field of the visible informed and was informed by pilgrims' expectations, emotional piety, and codified visual practices. The paper's aim is to arrive at an understanding of how and why pilgrims to Jerusalem achieved the perceptual union of (visible) space, (symbolic) place, and story that moored the inner workings of faith to sensory awareness of the real, specific sites that they traveled to see.



Thomas Walther, *Eve on the Acropolis*

Points of Departure Inner and Outer Journeys in Contemporary Art

Organized by Naomi Beckwith, Shayna V. McConville, and Liliana Milkova

Conceived as the visual counterpart to the year-long Penn Humanities Forum on Travel, the exhibition “Points of Departure: Inner and Outer Journeys in Contemporary Art” presents over 80 works by 60 artists from the US and abroad. As the title suggests, the show explores representations of travel and its cultural, physical, and psychological connotations in mediums as varied as painting, photography, video, installation, and performance. With works that incorporate materials ranging from food, surprising found objects, sound, and textile, the selected artists offer views on travel that range from apprehensive to idealistically humorous.

“Points of Departure” presents travel not as a destination-driven occurrence, but rather as a process, accumulative with its accessories (maps, suitcases), necessities (passports), and memories (photos, postcards, tastes, smells). The artworks are organized according to seven main themes—cartography, mementoes and memory, travel and the body, migrations and displacement, tourism and trade, inner and outer travel, site/landscape—and are exhibited in four interconnected galleries, thereby creating a traveling experience for the visitor traversing the Fox Gallery’s spatial expanse. Through these several vantage points, the exhibition investigates different types and means of travel as culturally constructed, economically enabled, politically conditioned, physically experienced, and emotionally sensed.

Cosponsored by GAPSA and SPEC.

Scott Andresen
Crawl, 2006
Cotton fabric, cotton batting, thread
48 x 54 inches

Kinga Araya
Fifty-Five, 2006
Video

Todd Baldwin
Abandoned Train Car, 2006
Photomontage
18-1/2 x 14-1/2 inches
Space Shuttle, 2006
Photomontage
18 x 24 inches

Sibylla Benatova
The Little Prince, 2004
Hand-made paper
12 x 12 inches
Leshten, 2006
Hand-made paper
14 x 10 inches

Gail Biederman
S.U.M. Series, 2005
Yarn on burlap
13 x 13 inches each, series of 10

Steven Dufala, Billy Blaise Dufala
Toilet Tricycle No. 4, 2005
Steel, porcelain, bike parts
3 x 3 x 4 feet

Milana Braslavsky
The Hideout, 2006
Inkjet print
20 x 30 inches

Ben Cain, Tina Gverovic
They Always Write the Place Names in Two Languages, 2003
Video

Hector Canonge
Ciudad Transmobil
(*City Transmobil*), 2004
Web Based Internet Art + Mobile
Devices

Christine Catsifas
Decagon 8: Wish You Were Here, 2006
Lightjet print
4-1/2 x 6 inches

Decagon 2: Wish You Were Here, 2006
Lightjet print
4-1/2 x 6 inches

Didier Clain
A Karaoke Piece for the Divine Comedy,
2006
Video

Ben Colebrook
Passport/Postcard, 2006
500 postcards
4 x 6 x 12 inches

Genevieve Coutroubis
Easter Morning-Naxos, 2005
Gelatin silver prints
20 x 16 inches

Keith Crowley
Tomb Guardians, 2006
Oil on canvas
66-1/2 x 57 inches

Alex Da Corte
Space Painting #1, 2006
Enamel, epoxy resin, glitter
15 x 15 inches

Benjamin Donaldson
*Subject Under Hypnosis in Order to
Experience the Most Beautiful Landscape
Imaginable*, Chris, 2006
Photography
20 x 24 inches

*Subject Under Hypnosis in Order to
Experience the Most Beautiful Landscape
Imaginable*, Ashley, 2006
Photography
20 x 24 inches

JoAnne Dubil
Bazaar, Ternopil, 1992
Color photograph
12 x 15 inches

Jeff Fichera <i>The Santa Barbara</i> , 2006 Oil on canvas 44 x 60 inches	Alexa Fira, Jessica Jacobs <i>de-signing (tourist) space: Southern Sinai</i> , 2005-6 Video	Jessica Puma <i>Notre Dame (sunny day)</i> , 2004 Gouache, graphite and conte 33 x 24 inches	Elysa Voshell <i>One if by Land: Spatial Trajectories</i> , 2004-5 Slide projection (80 slides) on screen, hanging postcards with images and text (offset lithography) Dimensions variable
Tim Fitts <i>Shanghai #4</i> , 2006 Digital print on cotton rag paper 20 x 24 inches <i>Malaysia, Landscape Texture Composition #1</i> , 2006 Digital print on cotton rag paper 20 x 24 inches	Ya-Chu Kang <i>Itinerary Post</i> , 2005-6 Tracing paper, stamps, adhesive tape Dimensions variable <i>Traveling Trace</i> , 2005 Cowhide paper box, adhesive tape, stickers Dimensions variable	Peter Rose <i>The Geosophist's Tears</i> , 2002 Video Marco Roso <i>The Legend of Victor Martino</i> , 2006 Installation Dimensions variable	Thomas Walther <i>Eve on the Acropolis</i> , 2004 Acrylic on canvas 29 x 48 inches Deborah Wasserman <i>Wanderlust</i> , 2006 Acrylic, oil and resin on wood 3 x 20 inches each, series of six
Richard Garrison <i>Shopping Cart Inertia No. 16</i> , 2006 Ink and graphite on paper 14-3/4 x 14-3/4 inches	Lisa Kereszi <i>I Love NY, outside Almaty, Kazakhstan</i> , 2005 Chromogenic print 11 x 14 inches	Caroline Santa <i>Black Hole</i> , 2006 Corrugated cardboard 6 x 6 feet	Louise Weinberg <i>The Movement of High Waters</i> , 2004 Photo collage 10 x 14 inches
Daniel Gerwin <i>Sewer</i> , 2007 Oil on canvas 44 x 48 inches	Julia Barbosa Landois <i>Red Hot Salsa</i> , 2006 Video	Elizabeth Smolarz <i>Perfect Dream and Life 1, 4, 7</i> , 2006 Photography 17 x 25 inches	Wun Ting Wendy Tai <i>Totem-Object</i> , 2006 Fortune cookies, joss paper, cardboard, glue 117 x 120 inches
Monika Goetz <i>Dive 93 Descent A</i> , 2006 Video	Thessia Machado <i>Today I'm Here</i> , 2006 Digital animation	Biliana Stremaska <i>Strelbishte, Sofia</i> , 2005 Watercolor on paper 20-1/2 x 16-1/2 inches	Letha Wilson <i>16 Possibilities for an 8 Minute Car Drive</i> , <i>Nova Scotia</i> , 2005 DVD <i>8 Possibilities for a 6 Minute Car Drive</i> , <i>Scotland</i> , 2001 DVD
Patrick Grenier <i>Desert Culture</i> , 2006 Single channel DVD, edition 1 of 3	Diane Meyer <i>Sleeper Car Installation: Cards</i> , 2004 Lightjet Print 16 x 24 inches <i>Sleeper Car Installation: Rodeo</i> , 2004 Lightjet Print 16 x 24 inches	James Thurman <i>Tectonic Plate 06-0725B</i> , 2006 Recycled atlas, epoxy resin lamination, lathe-turned 8.125 x 8.125 x .75 inches <i>Tectonic Plate 06-0808B</i> , 2006 Recycled atlas, epoxy resin lamination, lathe-turned 9.5 x 9.5 x .125 inches <i>Travel Atlas</i> , 2004 Recycled atlas, epoxy resin lamination, sanded and polished 11 x 9 x .125 inches	Molly Winston <i>Torso</i> , 2006 Monotype on rice paper 20 x 16 inches <i>Gullet</i> , 2006 Monotype on rice paper 20 x 16 inches
Sharka Hyland <i>Temporary Places, Google Earth</i> , 2006 Acrylic, gouache, ink, photo transfer, gesso, gilding 31 x 35 inches	Jason Paradis <i>Traveler (The Moon, Mars and Adirondacks)</i> , 2005-6 Mixed media installation with framed drawings, photocopies, inkjet prints, oil, acrylic, ink, paint marker, stone, wood, and sound 9 x 14 x 5 feet	Beth Uzwiak <i>Jugas Dulces</i> , 2006 C-print 16 x 20 inches	Tammy Wofsey <i>Do Not Enter</i> , 2006 Linocut chine colle 30 x 45 inches
Katarina Jerinic <i>Proposal for Heading West with the North American Continent (Moving over the Pacific Ocean Roughly at the Rate Equal to the Growth of a Fingernail)</i> , 2006 Archival inkjet print 18 x 24 inches	David Politzer <i>Mt. Rushmore</i> , 2005 Video		