

Reiteration n

**The 22nd Annual Meeting of
The Society for Literature, Science, and the Arts**

Nov.13-16, 2008 -- Charlotte, NC

SLSA

Society for Literature, Science, and the Arts

SLSA '08 CHARLOTTE PROGRAM

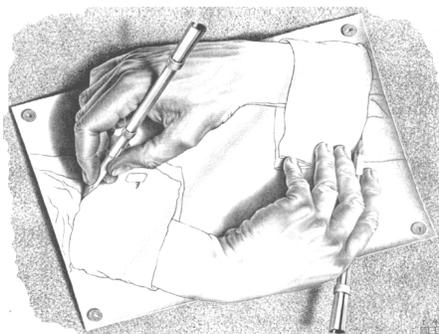


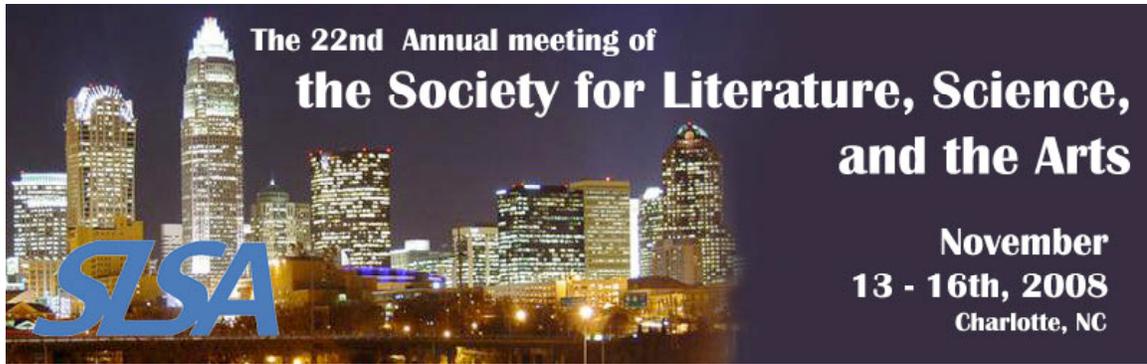
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WELCOME!

On behalf of the *SOCIETY FOR LITERATURE, SCIENCE, AND THE ARTS*, as well as UNC Charlotte, I'd like to welcome you to the 22nd Annual meeting of the society. This year's program combines the conference schedule with the abstracts (when available). The program is preceded by some informational material as well as a map of Charlotte and a floor plan of the meeting rooms at the Omni Hotel.

There will be a registration desk in the Ballroom Foyer for Conference Attendees, staffed by students and colleagues, where you can ask questions.

Continental Breakfasts, Coffee Breaks, and book exhibits will be in the *Willow Room*, which is at the far end of the main Hotel floor. Exhibitors include:

ASHGATE
SCHOLAR'S BOOKSHELF
UNIVERSITY OF PENNSYLVANIA PRESS

The Omni Hotel is adjacent to Tryon Street, the main thoroughfare in Charlotte, where there are a variety of restaurants accommodating every budget. If you descend the escalator from the "Lobby Level" to the "Plaza Level" in the hotel, you'll find yourself in a pedestrian mall, the "Overstreet Mall," with plenty of shops and fast-food restaurants.

The hotel is near the light rail line (just one for now) which you can take south to find some interesting clubs and restaurants. You can also head north by cab to NoDa (North Davidson) where you'll also find some music venues (*Evening Muse* and *Neighborhood Theatre*) and eateries. Pick up a copy of the *Charlotte Observer* or *Creative Loafing*, a local alternative paper, to see what's happening in town.

The streets in uptown Charlotte, especially around Tryon, are safe and fairly active on weekends. There are a lot of clubs, bars, and restaurants, within walking distance of the Omni.

This conference has received support for a number of sponsors, including:

UNC CHARLOTTE'S COLLEGE OF LIBERAL ARTS AND SCIENCE
UNC CHARLOTTE'S OFFICE OF ACADEMIC AFFAIRS
UNC CHARLOTTE'S CENTER HUMANITIES, TECHNOLOGY, AND SCIENCE
EASTERN CAROLINA UNIVERSITY

Members of the **Planning Committee** include Tori Alexander (Dactyl Foundation), Helena Feder (Eastern Carolina University), Wayne Miller (Duke University), Aaron Toscano (UNCC), and Paul Youngman (UNCC).

Graduate students who have agreed to be CONFERENCE ASSISTANTS include:

ANTHONY BORRERO
BETH CARUSO
LINDSAY COBB
KRISTIN DEANGELIS
KELLY EDWARDS
JUSTIN HESSBERG
KAREN LANGBEHN
JULIE MAYES
ADAM PADGETT
MANISH PATEL
ADAM PATWA
KORI SULLIVAN
& DANIELLE WEBER

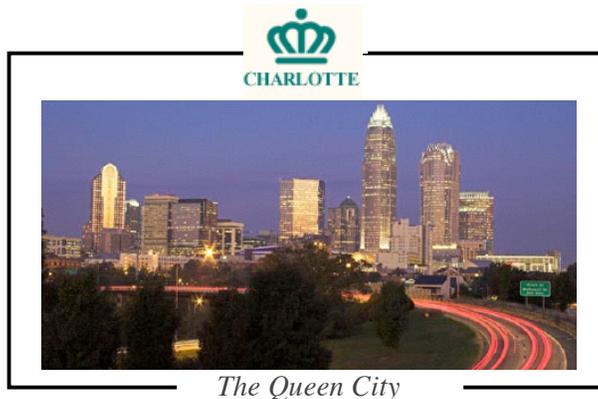
I know that we are all grateful for their hard work on behalf of the conference and the Society. I hope you'll get to meet the students and talk with them.

Should anything arise at the conference for which you need special help (beyond the assistance of the Omni Staff), please don't hesitate to call me, Alan Rauch, at **704-277-7973**.

I hope you enjoy the conference!

Alan





The Queen City

CHARLOTTE is the largest city in the state of North Carolina and the 19th-largest city in the United States. The seat of Mecklenburg County, it is the largest city between Philadelphia and Jacksonville. In 2008, Charlotte's population was estimated to be 671,588.

Nicknamed the *Queen City*, Charlotte is named in honor of Queen Charlotte of Mecklenburg, who had become queen consort of King George III the year before the city's founding. A second nickname derives from later in the 18th century. During the American Revolutionary War, British commander General Cornwallis occupied the city but was driven out soon afterwards by hostile residents, prompting him to write that Charlotte was "a hornet's nest of rebellion," leading to the use of the "Hornet's Nest" as a nickname and a logo. The current NBA team (formerly the Hornets), the Bobcats, is owned by Bob Johnson founder of Black Entertainment Television (BET).

In 2008, the Charlotte metropolitan area had an estimated population of 1,675,495. The Charlotte metropolitan area is part of a wider thirteen-county labor market region or combined statistical area that has an estimated population (as of 2008) of 2,491,650. In 2008, Charlotte was chosen the "Best Place to Live in America" by relocate-america.com in its annual ranking, based on factors including employment opportunities, crime rates, and housing affordability.

The area that is now Charlotte was first settled in 1755 when Thomas Polk (uncle of United States President James K. Polk), who was traveling with Thomas Spratt and his family, stopped and built his house of residence at the intersection of two Native American trading paths between the Yadkin and Catawba rivers. One of the paths ran north-south and was part of the Great Wagon Road; the second path ran east-west along what is now modern-day Trade Street, where the Omni is located. In the early part of the 18th century, the Great Wagon Road led settlers of Scots-Irish and German descent from Pennsylvania into the Carolina foothills. Within the first decades following Polk's settling, the area grew to become the community of "Charlotte Town," which officially incorporated as a town in 1768. The crossroads, perched atop a long rise in the Piedmont landscape, became the heart of modern Uptown Charlotte.

In 1770, surveyors marked off the new town's streets in a grid pattern for future development. The east-west trading path became Trade Street, and the Great Wagon Road became Tryon Street, in honor of William Tryon, a royal governor of colonial North Carolina. The intersection of Trade and Tryon is known as "Trade & Tryon" or simply "The Square." It is more properly called Independence Square.

In 1799, in nearby Cabarrus County, 12-year-old Conrad Reed brought home a rock he found in Little Meadow Creek, weighing about 17 pounds, which the family used as a bulky doorstop. Three years later, a jeweler determined that it was near solid gold, and bought it for a paltry \$3.50. The first verified gold find in the fledgling United States, young Reed's discovery became the genesis of the nation's first gold rush. Many veins of gold were found in the area throughout the 1800s and even into the early 1900s, thus the founding of the Charlotte Mint in 1837 for minting local gold. The state of North Carolina "led the nation in gold production until the California Gold Rush of 1848," although the total volume of gold mined in the Charlotte area was dwarfed by subsequent rushes. Charlotte's city population at the 1880 Census grew to 7,084. Some locally based groups still pan for gold occasionally in local (mostly rural) streams and creeks. The Reed Gold Mine operated until 1912. The Charlotte Mint was active until 1861, when Confederate forces seized the mint at the outbreak of the Civil War. The mint was not reopened at the end of the war, but the building survives

today, albeit in a different location, now housing the Mint Museum of Art.

The city's first boom came after the Civil War, as a cotton processing center and a railroad hub. Population leapt again during World War I, when the U.S. government established Camp Greene north of present-day Wilkinson Boulevard. Many soldiers and suppliers stayed after the war, launching an ascent that eventually overtook older and more established rivals along the arc of the Carolina Piedmont.[20]

The city's modern-day banking industry achieved prominence in the 1970s and 1980s, largely under the leadership of financier Hugh McColl who transformed North Carolina National Bank (NCNB) into what eventually became Bank of America. Another bank, First Union, experienced similar growth, and is now known as Wachovia (soon to be Wells Fargo) after a merger. Today, measured by control of assets, Charlotte is the second largest banking headquarters in the United States after New York City.



UNC CHARLOTTE is one of a generation of universities founded in metropolitan areas of the United States immediately after World War II in response to rising education demands generated by the war and its technology.

To serve returning veterans, North Carolina opened 14 evening college centers in communities across the state. The Charlotte Center opened Sept. 23, 1946, offering evening classes to 278 freshmen and sophomore students in the facilities of Charlotte's Central High School. After three years, the state closed the centers, declaring that on-campus facilities were sufficient to meet the needs of returning veterans and recent high school graduates.

Charlotte's education and business leaders, long aware of the area's unmet needs for higher education, moved to have the Charlotte Center taken over by the city school district and operated as Charlotte College, offering the first two years of college courses. Later the same leaders asked Charlotte voters to approve a two-cent tax to support that college.

Charlotte College drew students from the city, Mecklenburg County and from a dozen surrounding counties. The two-cent tax was later extended to all of Mecklenburg County. Ultimately financial support for the college became a responsibility of the State of North Carolina.

As soon as Charlotte College was firmly established, efforts were launched to give it a campus of its own. With the backing of Charlotte business leaders and legislators from Mecklenburg and surrounding counties, land was acquired on the northern fringe of the city and bonds were passed to finance new facilities. In 1961, Charlotte College moved its growing student body into two new buildings on what was to become a 1,000-acre campus 10 miles from downtown Charlotte. Three years later, the North Carolina legislature approved bills making Charlotte College a four-year, state-supported college. The next year, 1965, the legislature approved bills creating the University of North Carolina at Charlotte, the fourth campus of the statewide university system. In 1969, the university began offering programs leading to master's degrees. In 1992, it was authorized to offer programs leading to doctoral degrees.

Now a research intensive university, UNC Charlotte is the fourth largest of the 16 institutions within the University of North Carolina system and the largest institution in the Charlotte region.

The university comprises seven professional colleges and currently offers 18 doctoral programs, 62 master's degree programs and 90 bachelor's degrees. More than 900 full-time faculty comprise the university's academic departments and the 2007 fall enrollment exceeded 22,300 students. UNC Charlotte boasts more than 75,000 living alumni and adds 4,000 to 4,500 new alumni each year.



The College of Liberal Arts and Sciences at UNC Charlotte is an academic community of teachers, scholars, and students that is engaged in advancing the discovery, dissemination and application of knowledge in the traditional areas of liberal arts and sciences and in emerging areas of study. We are guided by an unshakeable commitment to humanistic values and ethical conduct, by a creative and entrepreneurial frame of mind and by an awareness of the global context in which the University exists.

We are the home to nearly 9,000 students and 500 faculty members — almost half the student and faculty population on campus. We are the largest of UNC Charlotte's colleges, with 19 academic departments, 18 interdisciplinary programs and eight College centers. We offer 28 undergraduate majors and 39 graduate degrees.

The College of Liberal Arts & Sciences is proud to be a campus leader of interdisciplinary endeavors, and, as such, we are pleased to host this year's annual meeting of the *Society for Literature, Science, and the Arts*.

COLLEGE OF
Liberal Arts & Sciences

UNC Charlotte's College of Liberal Arts and Sciences is an academic community engaged in advancing the discovery, dissemination, and application of knowledge in the traditional areas of liberal arts and sciences and in emerging areas of study. As a community focused on learning and teaching, we are guided by an unshakeable commitment to humanistic values and ethical conduct, by a creative and entrepreneurial frame of mind, and by an awareness of the global context in which the university exists.



CENTER FOR
**HUMANITIES, TECHNOLOGY,
AND SCIENCE** AT UNC CHARLOTTE

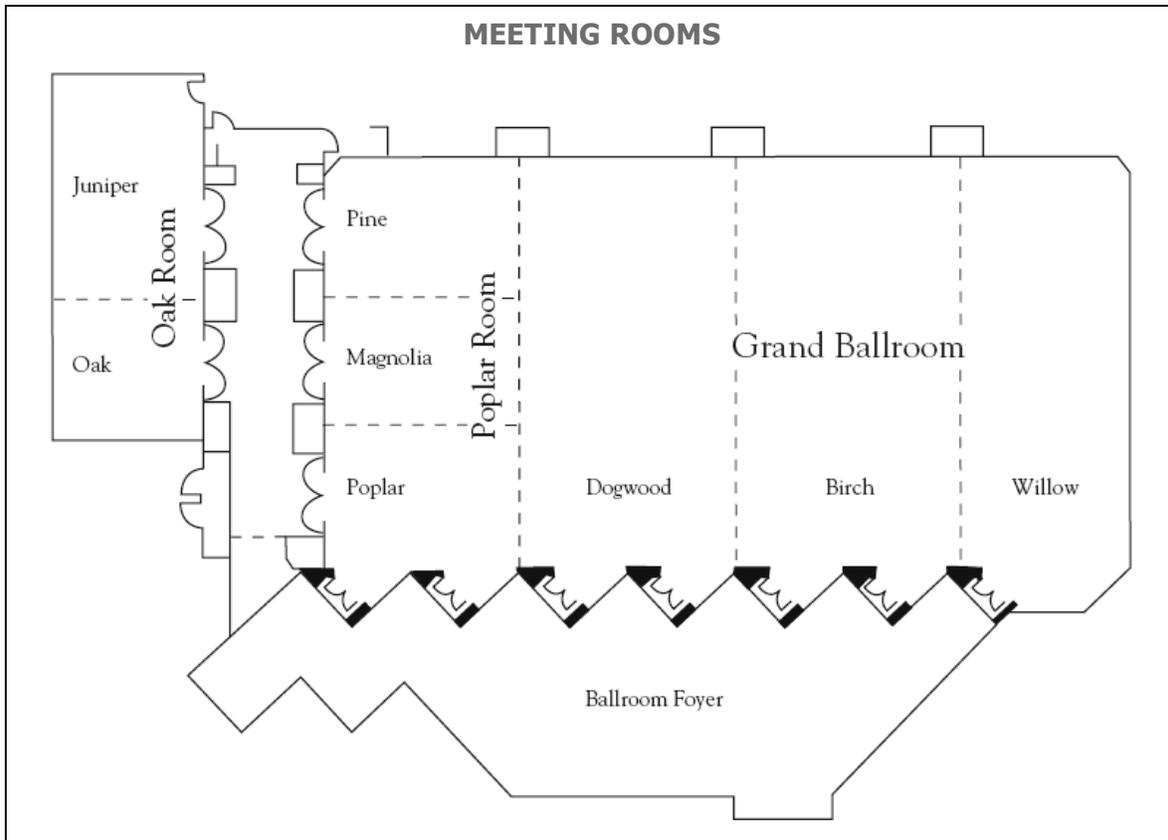
The Center for Humanities, Technology, and Science (C-HTAS) promotes humanistic inquiry into the origins and growth, as well as the ethical and cultural impact of technological innovation and scientific knowledge. HTAS is an interdisciplinary humanities center designed to promote and disseminate research that bridges the perceived gap between technical and non-technical fields of study.

HTAS provides rigorous theoretical and applied research that informs both the academy and the general public. Through interdisciplinary research and outreach, the Center will promote inquiry into the social, cultural, philosophical, and historical perspectives that impact and frame the understanding, development, and implementation of technology and science. Provide local, regional, national, and international leadership on issues affecting the humanities, technology, and science. Develop partnerships with local, regional, national, and international entities. Disseminate research results in academic venues and public arenas. Expand the intellectual matrix of the University by providing venues for outside speakers, seminars, and conferences. Assist all Humanities faculty in seeking external funding sources and preparing fundable proposals (proposals do not have to be part of the HTAS mission). Provide graduate and undergraduate students with research opportunities to support and complement their educational experiences.





The Omni Charlotte Hotel
 132 E. Trade Street
 Charlotte, North Carolina 28202
 Phone: (704) 377-0400 Fax: (704) 347-0649



SELECT GUEST MEMBERSHIP URL (for free WiFi): <https://ssl.omnihotels.com/sg?pagedst=SG5>

FROM CHARLOTTE/DOUGLASS INTERNATIONAL AIRPORT – 15 MINUTES/ 8 MILES

From I-77: Take Exit 10 (Trade Street). Go east on Trade Street toward Uptown for approximately one mile, crossing the Square at Tryon Street. Hotel is located on the corner. The motor lobby entrance of the hotel is located one half block past Tryon Street on the right.

Taxi Service: Approximately \$20 – \$25 per way **Car Service:** Call for pricing

DIRECTIONS FROM THE NORTH – VIA I-85 & I-77 SOUTH

Take I-77 South to Exit 10B (Trade Street). Go east on Trade Street toward Uptown for approximately one mile, crossing the Square at Tryon Street. Hotel is located on the corner. The motor lobby entrance of the hotel is located half a block past Tryon Street on the right.

DIRECTIONS FROM THE SOUTH – VIA I-77 NORTH

Take I-77 North to Exit 10 Trade Street. Go east on Trade Street toward Uptown for approximately one mile, crossing the Square at Trade & Tryon Street. After going through the intersection, the entrance to the motor lobby of the hotel is the second driveway on the right.

CHARLOTTE City Center



Major Attractions

- 1 Bank of America Corporate Center**
 Located inside the lobby, explore three frescos by Ben Long. "Making/Building," is depicted by the construction of the Bank of America Corporate Center. "Chaos/Creativity" features figures in a daily newscast. Six nude figures are in contrast to the others "clothed" in the masks of their social roles. "Planning/Knowledge," features a young boy, representing innocence. Notice the pyramid, a traditional symbol of perfection.
 100 North Tryon Street
- 2 The Green**
 Among the hustle and bustle of Uptown Charlotte lies a tranquil, 1.5-acre park called The Green. Located directly across from the Charlotte Convention Center, The Green combines the best of nature and art in the most original way. Lush gardens, interactive fountains and animated artwork bring the park alive with color and imagination.
 435 South Tryon Street
- 3 Washovia Plaza**
 Perched amid the splashing water of the fountain in the Washovia Plaza are four bronze sculptures of children. Crafted by figurative sculptor Dennis Smith, the pieces are so lifelike you expect the children to step from the water and run through the plaza.
 301 South Tryon Street
- 4 Latta Arcade**
 Built in 1915 by Charlotte developer Edward Dilworth, the arcade is home to a variety of shops, restaurants and offices. Step through the back entrance and back through time to experience the charm of Brevard Court.
 301 South Tryon Street
- 5 Thomas Polk Park**
 This restful spot provides a respite from the hubbub of street traffic, as well as an interesting narrative about Charlotte's founder, Thomas Polk.
 Trade & Tryon Streets
- 6 Sculptures on the Square**
 Standing on each corner of Trade and Tryon are four giant sculptures by artist Raymond Kaskey. "Transportation" is represented by a railroad worker. "Future," a woman holding a child. "Commerce" symbolized by a gold miner spilling money onto the head of a banker. "Industry" represented by a woman in a bonnet, symbolizing the mills and early industry of the area. The child peeking from her skirt suggests past child labor.
 Trade & Tryon Streets
- 7 NC Blumenthal Performing Arts Center**
 Experience Broadway, music, dance, theater and more at Charlotte's premier venue for the performing arts.
 130 North Tryon Street
- 8 Mint Museum of Craft + Design**
 The museum collection focuses on ceramics, fiber, furniture, glass, jewelry, metalwork and wood that delineate historical, technical and stylistic innovation, and are created by emerging and established artists and designers.
 220 North Tryon Street
- 9 Harvey B. Gantt Center for African American Arts and Culture**
 (opens 2009)
- 10 NASCAR Hall of Fame Complex**
 (opens 2010)
- 11 Bechtler Museum of Modern Art**
 (opens 2009)
- 11 Mini Museum - (opens 2009)**
- 11 Knight Theater - (opens 2009)**
- 12 Public Library of Charlotte-Mecklenburg County**
 The Library was named 1996-97 Library of the Year by the American Library Association. One of the library's programs, the Novello Festival of Reading, is regarded as one of the best library events in the country. Inside, located on the main level, is a visual recollection of nationally known artist Romare Bearden's childhood, who was born in Charlotte and completed several works influenced by the area. This piece, a stained glass tile mural, is part of his "Mecklenburg County" series.
 310 North Tryon Street
- 13 Levine Museum of the New South**
 An interactive history museum that provides the most comprehensive interpretation of post-Civil War Southern society featuring men, women and children, black and white, rich and poor, long-time residents and newcomers who have shaped the South since the Civil War.
 200 East 7th Street
- 14 Seventh Street Station**
 Home to restaurants, a supermarket and parking garage, this building will chime if you touch its panels. Solve the riddle by touching the panels in the correct sequence for a spectacular sound and light show.
 6th & 7th Streets
- 15 ImaginOn: The Joe & Joan Martin Center**
 A collaborative venture of The Public Library of Charlotte & Mecklenburg County and The Children's Theatre of Charlotte that brings stories to life through extraordinary experiences that challenge, inspire, and excite young minds "from the page to the stage."
 300 East 7th Street
- 16 McColl Center for Visual Art**
 Expand your understanding of contemporary art through exhibition programs showcasing curated and nationally acclaimed traveling shows as well as the work of the Artists-in-Residence and Affiliate Artists.
 721 North Tryon Street
- 17 Transamerica Square**
 View Ben Long's "Continuum" fresco located in the dome of the building's arcade - 15 feet high and 30 feet in diameter - that rests atop a three-story arched walkway. Long's first curved surface and exterior fresco represents the cycle of life's continuous disintegration and rebirth, reinforcing the notion that the more things change, the more they remain the same.
 401 North Tryon Street
- 18 Discovery Place**
 One of the top hands-on science museums in the nation, providing ever-changing, entertaining facilities that foster experiences in areas that range from life sciences to space exploration. Be sure to visit the IMAX® Dome Theatre.
 301 North Tryon Street
- 19 Old Settlers' Cemetery**
 The first municipal burial ground in Charlotte, contains the earthly remains of many of the most prominent citizens of Charlotte and Mecklenburg County in the late 18th and 19th century. The cemetery forms the centerpiece of the Fourth Ward Historic District. Bounded by 5th, Poplar, 6th and Church Streets
- 20 Spirit Square Center for Arts & Education**
 Spirit Square is home to The McGlohan Theatre, a showplace for performances, The Light Factory arts center, dedicated to exhibition and education programs promoting the power of photography and film, and more.
 345 North College Street



SLSA'08 PROGRAM Reiteration



= New to SLSA

Please welcome first time participants!

Thursday, Nov. 13, 2008

2:00 p.m. 7:00 p.m. –

REGISTRATION

(BALLROOM FOYER)

Registration will be available from 8:00 a.m. - 5:00 p.m. daily.

Thursday 4:00 p.m.-5:30 p.m

Session A: ANIMALITY

Room: PINE

Chair:

1.) Calkins, Jennifer (U. Washington). *Scientific Understanding and Literary Representation of Nonhuman Animals*. [jdc4@u.washington.edu]

ABSTRACT: Authors over the history of the written word have attempted to put the non-human animal into text. The success at which these authors have endeavored to portray nonhuman animal consciousness has varied from the strictly anthropomorphic to the entirely reductive. This is in part because our understanding of the sensory processing and consciousness of non-human animals has depended upon either anthropomorphic or reductive thinking. However, our understanding of the neurobiology and emergent behavior of nonhuman animals has greatly accelerated over the last decade or two, undermining both the anthropomorphic and reductive approach to understanding nonhuman animals. I will present a brief history of animals in literature and go on to discuss how recent discoveries in the areas of behavioral ecology and neurobiology might impact on how we approach the portrayal of individuals of these species in our writing.

2.) McFarland, Sarah (Northwest State University) *Savage Beast! Predation, Revenge, and Animality* [mcfarlands@nsula.edu]

ABSTRACT: After a woman is dragged from her tent in the night and eaten by a bear in William Kittredge's "We Are Not in This Together," Halverson seeks "one bear, for a head, to mount on the wall, to get things even." But what Halverson really seeks is the moment when the bear anticipates his own death: "there had to be time for thinking, and time for the bear, for hoping the animal might dimly sense the thing happening."

This presentation focuses on nonhuman animal subjects who haunt the site between self and other and whose behavior, by treating the human body as an animal body, initiates human acts of vengeance that, ironically, acknowledge the moral agency of the animal who is otherwise considered by the vengeful as mindless. Through this echoing of behaviors on different planes, the relationship between human and animal agents becomes part of a complex dynamics in that the initial act reverberates and resonates, growing from the death of a human animal into a personalized and often savage revenge upon another species.

This presentation explores several issues that converge in the behavior of predatory nonhuman animals and vengeful humans: the notion that animals can "murder," the belief that animals must be held accountable for their acts of "violence," and the idea that humans can (and should) enact revenge against other species. Each of these issues converges and reiterates across the body of the animal as distinct from and yet similar to the human, and as such, this presentation will explore the categorizations of species and notions of agency inherent to any discussion of animal motivation. Of interest to me is how these dynamics are complex, variable, and subject to many contingencies, and how the human variously and repeatedly constructs and reconstructs notions of animality in response to animal agency.

3.) Johnson, Lindgren (U. Mississippi) *Spectacle Lynching and Slaughter*

[lhjohnso@olemiss.edu]

ABSTRACT: The publication of Grace Elizabeth Hale's *Making Whiteness* posited the Southern, racialized, spectacle lynching of the late nineteenth century as part and parcel of commodity culture and anything but anomalous of modernity, an argument that has been adopted by many critics and recently bolstered by Jacqueline Goldsby's lauded book on literary representations of lynching, *Spectacular Secret*.

While this recognition of something as “uncivilized” as lynching is now understood to be part of the very fabric of modern civilization, scholarly discourse paradoxically continues to fall back on unproblematized notions of animality in its analysis of the cultural logic of lynching. This seems particularly striking since so much of the exploding material culture of modernity had to do with a revolutionary change in human-animal relations, especially with those domesticated animals whose bodies were supposedly “designed” to be exploited and eaten.

In the postbellum South, the domestic space of slaughter was being replaced by the industrial slaughterhouse in the wake of the Civil War. Indeed, the first case to require an interpretation of the postbellum amendments found its literal ground in the slaughterhouses of New Orleans (The Slaughterhouse Cases, 1873). By the end of the nineteenth century butchery had largely been removed from sight in Southern cities. While this spectacle of animal death was becoming quarantined, however, lynching became more and more visible, drawing not only greater numbers of spectators but also more visual “mementoes” in the form of widely circulated photographs and postcards. What is the connection between this wide scale elision of animal death and the increasing popularity of the spectacle of Black Death?

Animal Studies scholars such as Jennifer Mason have argued that lynching victims suffered as a result of their designation as wild animals or “beasts” as white anxieties rose with the end of the supposedly civilizing and domesticating umbrella of the plantation system. The few other scholars who seriously consider animality as part of the code of lynching generally make a facile link between the rituals of lynching and those of hunting, so that wildness is domesticated via death and the body parts of the dead are kept for safe keeping as trophies. I argue, however, that lynching’s “logic” lies in its insistence on bringing “slaughter” out of the slaughterhouse, on the non-criminal putting to death of the animal who was the victim of lynching, one who was always “designed” for death.

Scholars have noted that animal welfare movements that seek to ameliorate the conditions of death for animals focus on the individual to the detriment of the group. Hence, to think humanely we must think individually, of how the animal must feel during the moments leading up to, and most importantly, the moment of death.

Session B: AESTHETICS

Room: MAGNOLIA

Chair: Gregory VanHoosier-Carey

1.) Kiss, Orsolya (Indiana University) *Energetic Discourses: Motion and Energy in Mid-Eighteenth-Century Language Philosophy and Poetics* [orsikiss@gmail.com]

In his *Essai de la Cosmologie*, Maupertuis famously complained about the concept of force that “Il n’y a pas dans la philosophie moderne aucun mot répété plus souvent que celui-ci, aucun qui soit si peu exactement défini”. While Maupertuis justified force’s popularity – a notion that at the time was largely coextensive with energy – with its obscurity, it is of more than antiquarian interest to note that around the middle of the eighteenth century this and several other concepts from natural philosophy enjoy a wide circulation not only in natural philosophy, but also in the philosophy of language and in poetics. In the philosophy of language, the hierarchy between the noun and the verb is reversed to privilege the latter as actual carrier of energy and as the primal source of language, as can be shown in the treatises of James Harris, Abbé Girard and Johann Gottfried Herder. In poetics, the definition of the plot shifts to a succession of changes attributable to causes and effects – in other words, action – comes to play a privileged role. This paper examines this disciplinary crossover and attempts to tease out a common underlying pattern of thought. The tentative thesis is that these developments are propelled by a general distantiation from a strong notion of substance, which has ramifications for the hierarchy of the noun and the verb (as well as the relationship of the subject and the predicate) in the philosophy of language as well as theoretization of human agency in terms of the plot. What are, however, the precise connections between these realms? How is it possible that energy and motion, physical notions that we today have little use for in the humanities, had such enormous cultural significance for and import into the emerging disciplines in the humanities around the middle of the eighteenth century? What specifically does the deployment of these notions hold in store for these diverse realms?

2.) Cazeaux, Clive (U. of Wales, Institute, Cardiff). *The Aesthetics of the Scientific Image*. [ccazeaux@uwic.ac.uk]

ABSTRACT: Images in contemporary science belong to a variety of forms, e.g. the visualization of data, images from microscopes and satellites, and the graphic depiction of physical or mathematical relationships. These images are made instrumentally, that is, from viewpoints beyond conventional human perception, and so involve the translation of data into visible forms which are inevitably abstract in appearance. They are also often beautiful or aesthetically striking as images in their own right, independently of the scientific information which they represent. But in what way are they striking? What cognitive or aesthetic boundaries are crossed by making data visual? Is it possible to separate the image from the context of scientific investigation that created it? Or is it that their 'beauty' is derived from the kinship they have with abstract line and colour in twentieth-century Western art?

Existing literature shows just how difficult it is to distinguish between what belongs to art and what belongs to science when considering the aesthetics of the scientific image. In this paper, I apply debates from phenomenology, in particular, from Merleau-Ponty and Dufrenne, to (i) the metaphor of belonging as it features in notions of what belongs

to art and to science, and (ii) the relation between instrumental and human sensory perception. Phenomenology is relevant because it places aesthetics and the theory of knowledge in a relationship, and can respond to questions of belonging and instrumental perception by locating them in terms of embodied access to the world. Embodiment, understood in Merleau-Pontian terms, I argue, can provide a framework for describing the different modes – unaided and instrumental – through which we ‘see’ the world. The value of this framework is that it can accommodate the tensions at work in the notion of the scientific image having an aesthetic.

3.) VanHoosier-Carey, Gregory (Centenary College of Louisiana) - ***Understanding Pictures and Programs, or What Paleolithic Cave Paintings Can Teach Us about Visual Art*** [gvanhoos@centenary.edu]

In his introduction to Natural-Born Cyborgs, Andy Clark argues that the evidence demonstrating that humans have always been cyborgs can be found in "the historical procession of potent cognitive technologies" that make up what he terms the "cognitive fossil trail." Noticeably missing from a list that includes speech, counting, writing, and both moveable and non-moveable print are the visual arts and the technological practices associated with them (drawing, painting, carving etc). I believe that this omission in part is an oversight; however, the fact that other scholars making similar claims also omit the visual arts suggests that latent assumptions about them may also be a factor. Our tendency to mystify the artist and the artistic process and fetishize works of art makes it difficult to see the visual arts as cognitive technologies let alone as evidence for a "cyborg trait" present in human development.

Through my analysis of Paleolithic cave art and the practices associated with it, I fill in the gaps in Clark's cognitive fossil trail and, more importantly, offer a model of visual art more conducive to a cyborg/post-human perspective. I argue that in a very real sense, pictures are programs written for the processes underlying human visual perception. The material differences between cave paintings and modern paintings as well as the material constraints associated with production and reception defamiliarizes visual art. This, in turn, allows a refiguring of the picture as an organized set of surface features that manipulate ambient light and thereby guide the visual routines of the human eye/brain.

4.) Zdebik, Jakub (The Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Concordia University) - ***Stereoscopic Aesthetics: Reiteration and Repetition the Work of Robert Rauschenberg*** [jzdebik@uwo.ca]

In 1957, Robert Rauschenberg painted *Factum I* and *Factum II*, two almost identical paintings. The pair was meant to parody the Abstract Expressionist idea of original creation. Furthermore these works, produced simultaneously, play with the notions of reiteration, repetition and spontaneity.

Because of their double nature, *Factum I* and *Factum II* illustrate the notion of stereoscopic vision and disparation by their individual spatial positions. Disparation is the instance of two objects that do not fully resemble each other and so cannot be collapsed into each other because they are physically not fully superimposable.

This process is manifest in the way that vision functions. An image appears on the right and the left retinas and it is then doubled. One object is captured by two images in a single system. But since there are two images, they are necessarily at two different locations; they cannot be completely the same. We can imagine Rauschenberg's creations as separate images projected into each eye. The fact that both identical images are captured together "allows the formation of a unique ensemble of superior degree".

I would like to consider the notion of reiteration of images through the theory of the allagmatic. It is an operative theory that puts images on a single plane and inserts depth into the space of difference. This depth injects an ontological dimension into a simple comparison, rendering images into concepts. It is a theory coined by the French philosopher Gilbert Simondon through which he proposes a way to read the notion of analogy visually while giving an ontological depth to this logical operation.

Simondon's theories are taken up with a great deal of interest by Gilles Deleuze in *Difference and Repetition* and *A Thousand Plateaus*. He uses Simondon to theorise of visual theory of thought and provide a way of visualising philosophy. In the case of vision, a new dimension is provided by the stacking up of different levels of depth which results in a third dimension. The incommensurability of the two individual images, because of their disparate location in space, creates a rift. But this is a productive rift. The rift between the two images is necessary because it is only by this schism that a third dimension can enter a system of expression. Two flat representational images can then assume the fullness of being.

Analogy as a representational device operating through metaphors and symbols must be replaced by the spatial, orientative *function* of the allagmatic. Spread on a spatial surface we do not get something *as if* it was another, but instead, something *and* another, at the same time. The function of the allagmatic collapses two things, makes them one, and also through the stereoscopic process of the material function of vision, provides depth, giving an ontological dimension to the objects that retains the difference in the repetition.

Thursday 5:45 p.m.-7:15 p.m

THURSDAY, NOVEMBER 13, 2008

5:45 p.m. - 7:15 p.m.

Session A: **BODIES/BRAINS/PERFORMANCE**

Room: PINE

Chair: Mark Pizzato

1.) Ogburn, Cara (University of Wisconsin-Milwaukee). *Writing Skin: Iterative Bodies in Performance Art.*

The SLSA theme for 2008, “Reiteration,” draws attention to return, repetition and reproducibility. Indeed, as even the *OED* definitions for *reiteration* and *iteration* show, *reiteration* is simply a repetition of *iteration*—“to repeat, to do (something) over again”—suggesting the continuation of repetition ad infinitum. The definition of *reiteration*, thus, suggests that what is repeated is simply a repeat or a copy with no original; iteration produces something to be further repeated. The productive nature of iteration has been central to recent thinking in gender and performance studies, following Judith Butler’s work with speech act theory.

In *Bodies That Matter*, Judith Butler follows up on her work on the performativity of gender with a discussion of the materiality of bodies as discursive constructs. She writes that “performativity must be understood not as a singular or deliberate ‘act,’ but, rather, as the reiterative and citational practice by which discourse produces the effects that it names” (2). Some have critiqued Butler’s focus on discourse, arguing that she ignores “the body” before language. Butler acknowledges this critique, stating, however, that “the materiality of the signifier... implies that there can be not reference to a pure materiality except via materiality... every effort to refer to materiality takes place through a signifying process which, in its phenomenality, is always already material” (68).

In this paper I will consider Butler’s definition of iteration as performativity in relation to the materiality of the performing body. Through a reading of Butler, I will propose that performances “write bodies” through the role or position of the artist as a “body that matters.” Specifically, I will examine performance artists (Vito Acconci, Orlan and Stelarc) whose performances “write” the artist’s physical body through marking the skin. For these artists, various technologies (including prosthetics and cosmetic surgeries) mark their material bodies by manipulating skin—the boundary of the body/self. I will ask how these kinds of markings work performatively to query and (re)iterate the boundaries of the material body and to what end(s).

2.) Pizzato, Mark (University of North Carolina at Charlotte). *Neuro-Psychoanalytic Theatre: A Further Cognitive Turn.*

ABSTRACT: In the current “cognitive turn” of the humanities, scholars of literature, theatre, and film are using brain science as a way to move beyond the psychoanalytic semiotics of postmodern theories that have pervaded those fields since the 1970s. Yet, a more complete view of the theatre within the brain (or its various theatrical aspects)—in relation to dramatic literature and historical performance practices—might be gained through a combination of cognitive neuroscience, evolutionary psychology, and postmodern (Lacanian) psychoanalysis. This essay will outline certain parallels between key ideas in Lacanian theory (as a philosophy of psychoanalysis, very influential upon recent postmodern cultural theories), distinct functions in neuro-anatomy, and our evolutionary heritage of remnant instincts from animal ancestors—as they apply to theatrical scripts and practices. One area of concern will be the SLSA Conference theme of “reiteration” in relation to repetitive psychic symptoms (of Symbolic, Imaginary, and Real orders), neuronal pathways (of left and right neocortical hemispheres, limbic system, and brainstem), and animal to human evolution (from genetic, epigenetic, behavioral, and cultural).

3.) Sattar, Atia (The Pennsylvania State University) *Science and the Theater of Experimentation* [azs183@psu.edu]

ABSTRACT: In *L’Horrible Expérience* (The Horrible Experiment), performed in 1909 at the Grand-Guignol, France’s original theater of horror, a distraught Doctor Charrier attempts to revive his deceased daughter through electric simulation by attaching electrodes to her exposed heart. A collaboration between “Prince de la Terreur” André de Lorde (1869-1942) and experimental psychologist Alfred Binet (1857-1911), the play harnesses popular discourses of psychology and medicine to reflect upon the nature of scientific experimentation itself. Charrier’s endeavor echoes the discovery of cardiac defibrillation in 1899 by two Swiss physiologists. Additionally, Jean Demars, future son-in-law of Charrier, informs the latter that at the annual meeting of l’Institut Marey, he witnessed the head of one dog successfully grafted onto the neck of another. This experiment was one of many conducted by Alexis Carrel (1873-1944) who won the Nobel prize in Physiology or Medicine in 1912. Interestingly, de Lorde saw *L’Horrible Expérience* as preempting Carrel’s research on the heart. This paper examines the implementation of themes of experimental science at the Grand-Guignol. Does the theater, as de Lorde suggests, qualify as a legitimate arena for scientific research? Or is the

orchestration of experimentation on the Grand-Guignol stage poised to produce more than just scientific knowledge? What emerges from the “horrible expérience” is certainly not empirical data alone; instead spectators are confronted with a subversion of scientific rationality that transforms the very method of its inquiry into a feat of horror.

Session B: ROMANTICISM: ENGLISH & AMERICAN

Room: MAGNOLIA

Chair:

1.) Marguliet, Efraht (University at Buffalo) “*Not Very Uncommon Nonsense*”: *Coleridge's Revision of Scottish Enlightenment Baconbild* [em34@buffalo.edu]

ABSTRACT: In the past decade, literary critics have been paying increasing attention to the relationship between British Romanticism and contemporary science. A central exponent of the British Romantic movement and one of the most influential intellectuals of the late eighteenth and early nineteenth centuries, Samuel Taylor Coleridge (1772-1834) has been shown to engage in contemporary scientific developments, notably in the fields of chemistry, geology, medicine, proto-anthropology, and brain science. My paper, however, will focus on what amounts to a Coleridgean critique of the philosophy of the natural sciences. I will argue that in order to assess this critique the rise of historicity in Romantic thinking has to be taken into account.

One of the central epistemological concepts Coleridge contributed to early nineteenth-century philosophy of science is that of inductive logic. Coleridge indeed celebrated the Baconian experiment and its underlying epistemological structure as the fundamental locus of modern non-mathematical science. As Trevor Levere has noted, Coleridge's return to Bacon was not simply an exercise in antiquarian retrieval but a response to eighteenth-century empiricist and materialist epistemologies. Yet, in addition to its psychological dimension, Coleridge's revision of Bacon's experimental logic involved a historical dimension. It was this dimension that made Coleridge an exponent of the philosophy of science as it was further elaborated by William Whewell (1794-1866).

2.) Ishikawa, Ryuji (University of the Ryukyus, Japan) *Scaling of the Universal Harmony: The Giant Harps of E.T.A. Hoffmann and Henry David Thoreau* [ishiryu@ll.u-ryukyu.ac.jp]

ABSTRACT: This paper aims to examine a chemistry of imagination and technology in pursuing the essential configuration of the universe through the figure of the giant wind harp employed by E.T.A. Hoffmann and Henry David Thoreau

The largeness of the giant harps is essential for scaling the wonder of the universe. As Knut Schmidt-Nielsen asserts in his *Scaling: Why is Animal Size so Important?*, every organic life has its due size. Given as an organic whole, the universe would demand from us a vast measure to promote its great presence to emerge.

As an instrument to illustrate the wonder of nature, the Aeolian harp gained great popularity on the Continent from the late 17th century through the 18th. For those who craved for the essential reality of nature, however, the small rectangular closed box with sounding holes and strings stretched inside invented by James Oswald, a Scottish musician, served as nothing but a peephole of the immeasurable wonder.

In 1785, at the onset of prevalent popularity of the Aeolian harp, Abate Cesare Gattoni of Como, Italy installed a giant harp between a tower of the city wall and a lightning conductor on a loggia in order to predict the weather. Although his experiment was unsatisfying, Gattoni's giant harp inspired E.T.A. Hoffmann to employ the idea in his stories like “Automata” and *The Life and Opinions of the Tomcat Murr*. As Lewis, a character from “Automata” declares, the giant harp would assure men to approximate the perfection of mysterious tones of nature.

In the mid 19th century, when only a few aesthetical enthusiasts were still enjoying the residual reverberation of the Aeolian harp frenzy, a technological innovation span off a strange giant harp, that is, the telegraph wire. Its sound fascinated Henry David Thoreau, who had one of the best ears for music among American poets. Beyond whimsical change of the weather, Thoreau apprehended the omnipresent harmony of the universe by attentively listening to “the telegraph harp.” This paper explores the mutual alliances of innovative contrivances and literary imagination in developing the concept of the organic universe.

Session C: **WHITEHEAD AND DELEUZE, DELEUZE AND WHITEHEAD**

[*A stream in three sessions organized by Steven Meyer*]

I. The Emergence of the Event: Prehension, Machine Perception, (Mis)reading

Room: POPLAR

I. The Emergence of the Event: Prehension, Machine Perception, (Mis)reading II. Process without Teleology: Atomicity, Multiplicity, Interstices III. Thinking “on an Abstract Plane”: Mathematics, A-Life, summary discussion Many members of the science studies community have come to Whitehead through Deleuze: why, they inquire, does Deleuze praise Whitehead so forcefully? Others have come to Deleuze through Whitehead—perhaps wondering why Deleuze should so forcefully praise Whitehead. Same question, different concerns: the angle of approach is reversed. The eight speakers in these interconnected sessions represent both modes of entry: for some Whitehead comes (or came) first, for others Deleuze. (A third mode of entry is possible though no doubt rarer: Deleuze and Whitehead arriving on the scene at more or less the same time, as Isabelle Stengers reports having experienced.) All find themselves wondering about the relation—the variety of relations—between the two figures. At perhaps the most abstract level, the difference between “Whitehead and Deleuze” and “Deleuze and Whitehead.” The latter pairing does not simply reiterate the former. Commutativity does not hold. Let the games begin!

Chair: Steve Meyer

1.) Crawford, T. Hugh (Georgia Tech) - *Whitehead's Hands, Deleuze and Guattari's Hammers* [hughcrawford@mindspring.com]

ABSTRACT: Prehension is a workhorse term in Whitehead's *Process and Reality* and also performs journeyman service in Science and the Modern World. There he notes, "I will use the word prehension for uncognitive apprehension: by this I mean apprehension which may or may not be cognitive." It seems that prehension for Whitehead functions, among other things, as the non-reflective, pre-representational encounter with a complex ensemble of material and non-material, corporeal and non-corporeal entities at their moment of concrescence: the emergence of the event.

Whitehead consistently distinguishes prehension from apprehension (or comprehension), a term which would generally mark the grasping of an idea in the mind. Prehension, then, is a way of understanding what Deleuze and Guattari call asignifying practices—openings for the production of novelty or actualizing the virtual outside the structural closure of signifying practices: the linearity of signification, the tyranny of representation.

But prehension as a traditional term points in another, somewhat undertheorized, direction: the ability to grasp or take up, to hold in one's hand. This paper examines this latter sense, exploring how it functions (or is ignored) in *Process and Reality*, and how it informs Deleuze and Guattari's tool philosophy as it is articulated in "Machinic Heterogenesis" and "Nomadology," paying particular attention to their appropriation of Leroi-Gourhan's face-hand argument in *Gesture and Speech*.

No promises for radical insights, just trying to get a handle on this prehension thing.

2.) Sha, Xin Wei (Concordia University) - *Petitot, Whitehead, the Problem of Novelty, and Computer Vision* [xinwei@sympatico.ca]

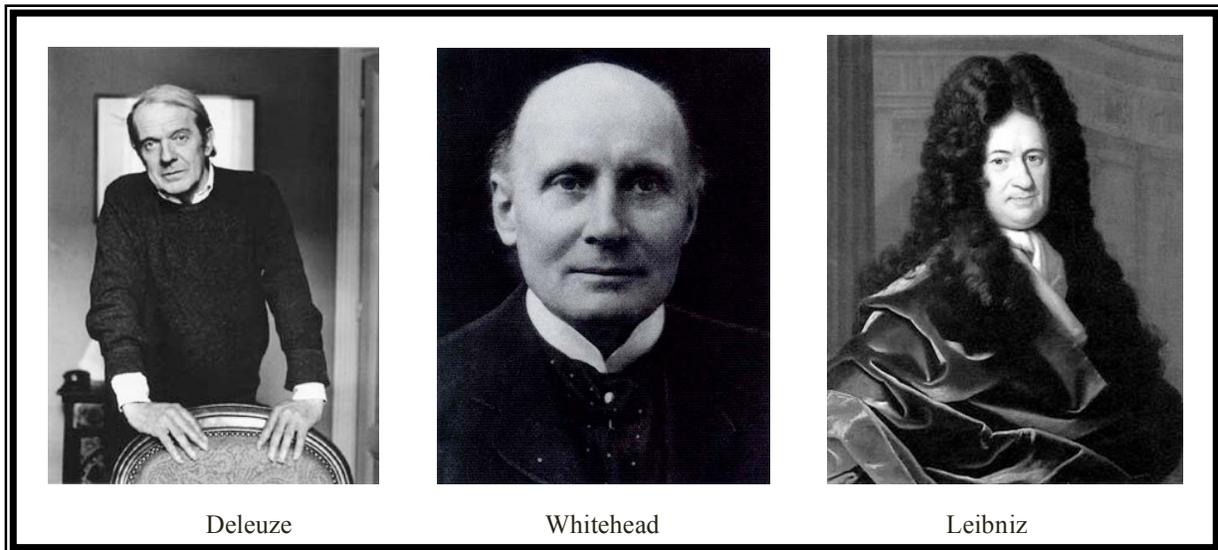
Computer vision, and more generally, machine learning, is concerned with algorithms which enable a computer (or a computer in a robot) to infer what shapes are there in the 3D world based on 2D images passed to it from a digital video camera. Normally, working-class robots are given a lot of a priori assumptions about their physical environment in order to interpret the data coming in their cameras or other sensors, and to send out signals acting on their environment.

In 2003, three computational scientists in Paris -- Philipona (Sony CSL), O'Regan (Psychology CNRS U Rene Descartes), and Nadal (ENS) -- released a paper proposing a strikingly ambitious model for how biological organisms could infer the "structure of reality" from perceptual data based on deriving a small number of parameters that match continuous relationships between arbitrary sets of inputs and outputs. They claimed that the brain can deduce the dimensionality of the rigid group of motions of the space underlying the organism's input-output relationships without being told beforehand the structure of its proprioceptive and exteroceptive inputs. Tackling a holy grail of machine perception --a priori model-free, unsupervised learning about the world -- Philipona, O'Regan, and Nadal proposed a non-Platonic approach to the world inspired by Jean Petitot's phenomenology and morphogenesis.

In this presentation, I use this characteristically francophone porosity between engineering and philosophical mathematics to trace the question of morphogenesis in continua. This goes to the heart of Deleuze, Whitehead, and Leibniz's common concern with how the world endlessly and continuously unfolds. Do their unfoldings rely on a principle of least action? And what are the philosophical implications of such an appeal?

3.) Richardson, Joan (CUNY Graduate Center) - “*Shall I uncrumple this much-crumpled thing?*” [jtrichardson@aol.com]

My focus will be Deleuze’s chapter “What Is an Event?” from The Fold: Leibniz and the Baroque read against what Whitehead has to say about Leibniz in Process and Reality. It seems to me that this chapter presents quite vividly a case of the anxiety of influence. In the opening paragraph Deleuze writes: “He [Whitehead] stands provisionally as the last great Anglo-American philosopher before Wittgenstein’s disciples spread their misty confusion, sufficiency, and terror.” “Provisionally” is, of course, a tip off that Deleuze himself was alert to his own sense of “in-sufficiency” in relation to both Whitehead and Wittgenstein. And while he does not take on Wittgenstein directly, in this chapter he crumples Whitehead’s descriptions and terms, inverting, for example, prehension. He borrows Whitehead’s language/tongue to gloss Leibniz, resurrecting him as the hero Whitehead must contend with, ignoring what Whitehead has already offered in Process and Reality. He makes distinctions without difference, distorting Whitehead’s meaning in convoluted syntax. It is possible that Deleuze’s misreading is a result of himself having come to Whitehead indirectly, through his compatriots’ readings---Jean Wahl’s Vers le concret, Felix Cesselin’s La philosophie de Whitehead, and Jean-Claude Dumoncel’s Whitehead ou le cosmos torrential---a question I hope to be able to answer by the time of the conference.



Deleuze

Whitehead

Leibniz

THURSDAY, NOVEMBER 13, 2008

Thursday 7:15 p.m.-8:30 p.m

7:15 p.m. – 8:30 p.m. CYPRESS

RECEPTION

FRIDAY, NOVEMBER 14, 2008

7:00 a.m. - 8:30 CONTINENTAL BREAKFAST - WILLOW

Friday 8:30 a.m.-10:00 a.m

8:30 a.m. - 10:00 a.m.

Session A: **ELEMENTAL LIVES:**

THE TRANSFORMATIVE POWER OF THE INORGANIC

Room: DOGWOOD

This panel uses conceptual and historical analyses to reintroduce the concept of “elements” into biophilosophy. Either conceived of as archaic (as in the four elements) or atomistic and reductive (as in the periodic table of the elements), elements have been ignored by recent thinkers interested in theorizing the complexities of life and living things. What these evaluations have ignored is how scientific suppositions about elements have always taken for granted the importance of syntheses and transformation. Far from static, elements have always been ways for thinking about the transformative powers of the inorganic world, either through chemical formulations or alchemic principles. We believe that a renewed emphasis on the importance of non-human agency, an increased attention to philosophies of individuation, and a concentration on the emergent properties of inorganic substances makes the time ripe for a renewed attention to elements, not as essential properties but as indicators of the irreducible nature of change.

Chair: Phillip Thurtle

1.) Mitchell, Robert (Duke University) - *The Elemental in Romantic-era Naturphilosophie* [rmitch@duke.edu]

Romantic-era *Naturphilosophie* represents an intriguing instance of the significant shift in understandings of “the elemental” that occurred between the late eighteenth and early nineteenth centuries. Even as they sought to take into account new chemical discoveries about the number and kind of elements, nature philosophers such as F. W. J. Schelling--and related figures such as G. W. F. Hegel and S. T. Coleridge--also sought to retain much older understandings of the fourfold nature of the elements. This paper explores the role of concepts of “orientation” and “polarization” in this mediating effort. Focusing especially on Schelling, I emphasize the extent to which the *Naturphilosophen* understood elements *not* as neutral primal substances, but rather as orientational poles within larger process of temporal development and change. Then turning to the example of Mary Shelley’s *Frankenstein*, I consider the role of elements in processes of literary orientation demanded by a novel, especially one which--as attested by contemporary reviews of Shelley’s book--was fundamentally disorientating for many of its readers.

2.) Smith, Robyn (Max Planck Institute for the History of Science) - *An Organism at War: Capturing the Transformative Capacities of the Vitamins* [rsmith@mpiwg-berlin.mpg.de]

With the outbreak of World War I, vitamin research became a focus of activity for British bio-chemistry. Within the context of government sponsored war research, British researchers saw the problem of vitamins expand suddenly. No longer could the problem be simply the physiological function of the ‘accessory food factors’ in individual animals. Rather, the problem became one of population health and food supply as means to meet various international and national nutritional needs.

Within this context the power of the vitamins was increasingly understood to be the power to “convert” insufficient rations into feasible food. The vitamins were not ‘constitutive’ aspects of food, but the surplus by which constitutive food was converted into life and health. For instance, in 1917, Robert Williams proposed that deficiency diseases “are not due to a deficiency of a substance per se, but to a lack of a certain type of potential energy which only certain substances can supply. [I]t is the potentiality of isomeric change that produces the desired result” (Williams 1917: 444). Insofar as their power is this moment of transformation, the potentiality of the chemical reaction, the vitamins, are a border, a release, a flash. Proposing the power of the isomeric transformation as the primary physiological characteristic of the vitamins also contributes to the constitution an expanded understanding of the relevant life form to the population level. If we no longer consider the relevant system to be the organism as bounded by its skin, we might readily understand the vitamins as regulators in much broader ecologies, or food economies. When the organism is tied into different economies through the vitamins then the vitamins also serve as a spring for the organization of that system, release that system as a possibility.

The vitamins are a surplus that can be invested variously to produce growth and reproduction beyond the limits of the wartime food supply. By seizing the vitamins and integrating them into bio-political strategies, wartime strategists

capture the power of generation and the power of emergent possibilities. The vitamins allow for bio-political strategies sourced in a speculative future. The vitamins then are integrated into the body politic as this rough edge, the point at which the body politic can go beyond its current limits, time and again.

A new life form emerges from the problematization of the vitamins' transformative capacities in terms of population health and food supply during WWI. It is an organism of sustained transformative capacity, with a carefully shepherded rough edge of deterritorialization in its nutritive function; it is an organism at war.

3.) Thurtle, Phillip (University of Washington) - *The Gothic Spaces of the Butterfly's Wings: The Supernatural Politics of Evolutionary and Developmental Biology*

[thurtle@u.washington.edu]

Recent findings in evolutionary and developmental biology (evo devo) force us to rethink the role of genes in development and evolution. Once thought to be "master molecules" or "code-scripts" for proteins, many geneticists now think of genes more as transformative principles for systemic interactions. For instance, the transcription of all genes and the product of many genes depends the location of the transcribing cell in an organism, the species that the gene is transcribed in, and the other gene products that gene may interact with. This paper rethinks the early work of evo devo researcher Sean Carroll on spot formation on butterfly wings through two analytical lenses: "gothic space" and "elemental molecular difference". Gothic spaces are spaces of radical potential, spaces where topologies and surfaces become structures for spaces. Elemental differences are the tendencies of change reiterated across scales, such as the affective residue of inorganic signatures expressed at the organic level. What emerges from this study is a dynamic conception of life that is catalytic and transformative as well as a suggestion for a more potent politics than the static and flat models of biopolitics currently used.

Session B: INTERACTIVE ENVIRONMENTS

Room: JUNIPER

Chair: Dene Grigar

1.) Oshima, Naoto (_____) *Reiteration, Chaos Theory and Sonic the Hedgehog*

[naoto.oshima@gmail.com]

This year, the SLSA theme is on "reiteration," which is "often associated with, but certainly not limited to, chaos theory." For my paper, I'd like to examine an often overlooked component of chaos theory: Sonic the Hedgehog 2 for Sega Genesis. Many chaos theorists may not know this, but the game features "Chaos Emeralds" that Sonic (the hedgehog) can acquire on a variety of different levels. These allow him allows him to turn into, ostensibly, "Super Sonic." The implications are obvious: this acquisition means that Sonic cannot be harmed by enemies, provided that he has some rings left (reiteration). This is especially useful on levels like "Mystic Cave Zone," (caves are usually sites of chaos [bears etc.] and also when fighting Dr. Robotnik; the latter harkens back to a configuration that may bring to mind Hegel's master-slave dialectic (itself a reiteration of the power? And what of Tails, Sonic's debased pre-colonialized Other?). Also, Dr. Robotnik is Eggman in Japan and we all know what Deleuze says about that (NOTE: add something on this later before I submit to the SLSA). Also, one must re-perform certain components of the game, a useful concept in considering the reset (reiteration) button.

2.) Grigar, Dene (Washington State University) - *Kinesthesia and Virtual Environments*

[grigar@vancouver.wsu.edu]

This presentation introduces the MINDful Play Environment, a virtual environment created to investigate if media-rich, interactive environments that encourage kinesthesia can be utilized effectively for learning, particularly high-level math and science.

An acronym for Motion-tracking, INteractive Deliberation, The MINDful Play Environment (MPE) is a performance-installation piece driven by motion tracking technology in which three people interact with one another and media elements like video, animation, music, lights, and spoken word. It utilizes a proprietary motion tracking system called the Gesture and Media System (GAMS) that allows the space to be organized in a 3D grid, and media elements like light, music, spoken word, video, and animations to be programmed in zones and points on the grid. These elements respond to infrared hand-held tracking devices, or "trackers," much in the same way that a page is evoked when a cursor, driven by a mouse, touches a hyperlink on a webpage.

Created by Dene Grigar (Washington State University Vancouver, Digital Technology and Culture Program), Steve Gibson (University of Vancouver, Canada, Digital Media Program), Justin Love (Limbic Media Corporation), and Jeannette Altman (Washington State University Vancouver, Fine Arts Program), MPE provides an opportunity to determine if 3D triangulation and spatial mapping can be learned through users' experience in a game-like, yet mindful virtual environments like MPE. It is our premise that by enacting coordinates and space or compositional strategies, users will embody knowledge and, so, learn these concepts through muscle memory and what Simon Penny's calls "[un]conscious decision making" (82).

This presentation describes the project, looking at the project's goals, technology that underlies the research, and the assessment process by which the team will determine the project's success. Videos and images of user interaction will be shown that help to exemplify points made.

We anticipate that the media rich and kinesthetic environment of the MINDful Play Environment will be highly conducive to the process of learning. Our research provides the opportunity to develop and test a classroom of the future that utilizes technologies and sensory modalities that can potentially change the way we teach and impact students' success with learning. It also has the potential of altering current views of education that compartmentalize rather than combine art/performance, science/math, and the humanities for teaching higher level thinking skills.

3.) Evens, Aden (Dartmouth) - *Digital Gaming and the Supersession of Representation* [aden@who.net]

Those who game only casually or not at all tend to read digital games largely in terms of the representations figured on the screen (and through the audio speakers). Much of the tired debate in digital game studies between narratologists and ludologists hinges on the significance of these representations. This paper argues that in most digital games, representation is crucial when learning to play, but that representations eventually generate affective and corporeal circuits that supersede them. Mastering a game means exhausting its representations, consuming them in the service of logics of the body and desire. One reason for this instrumentalism of representation is the principle of simplicity that governs program code: in programming, nothing comes for free, so that behavior is not inherently linked to representation. An analysis of the unique role of representation in gaming opens up the problematic space between user and computer and reveals underlying consistencies in this eclectic machine of "universal simulation."

Session C: **THE REITERATIVE ARTIST**

Room: PINE

Chair: Kevin Chua

1.) Chua, Kevin (Texas Tech University) - *Jacques-Louis David and the Iterability of the Law* [kevin.chua@ttu.edu]

Jacques-Louis David's *The Lictors Returning to Brutus the Bodies of His Sons* (1789) has often been read as a painting of familial sacrifice for the revolutionary nation, a picture of mourning and loss, and of Brutus' heroic and exemplary virtue. These readings, however, have not sufficiently attended to the crux of the Roman myth: Brutus' decision to put to death one of his sons, which inaugurated the Roman republic, and formed the very entry of society into the domain of the "political." How do we understand this constitutive, sacrificial violence – which is also a problem of the foundational violence of the law? My paper will focus on an oft-occluded aspect of the story of Brutus: his feigning of madness as part of his overthrow of the tyrant Tarquin. I will focus on the problem of madness at the origins of the Roman/French republic, and situate this within a larger understanding of law, decisionism, and political theology. Instead of sacrificial violence being thought of as punctual and metaphysical, I want to subsume it within a phenomenology of error that the painting understands. It is the repetitious, recursive structures of the painting that allow us to grasp the fundamental iterability of the law.

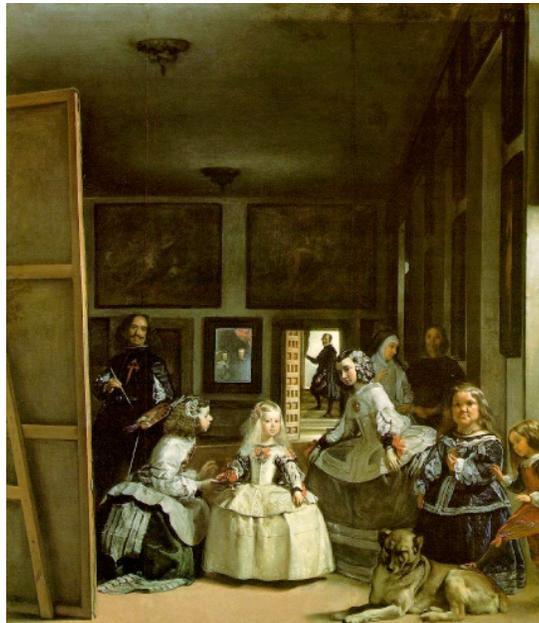


2.) Grabiner, Ellen (Simmons College) - *See Frontispiece: The Flicker of Foucault's Las Meninas* [grabiner@simmons.edu]

The painting, *Las Meninas*, by Diego Velázquez, has been the subject of “a staggering literature” (Snyder, Joel and Cohen, Ted, “Reflexions on Las Meninas: Paradox Lost,” *Critical Inquiry*, Vol. 7, No. 2 (Winter, 1980), pp. 429-447) by art historians and philosophers of language, has inspired painters including Picasso, and more recently, Domingo Barreres, and after hundreds of years still fascinates us. It is a meta-painting: an image which steps outside of itself to comment on the practice it exemplifies. While it is common to look for pictorial metaphors that reside in our verbal discourse, here we discover a discourse on the nature of representation that inhabits a picture.

Those who have trained an analytical eye on this monumental work, have argued about meaning, intended audience, the construction of the subject, perspective, sovereignty, the nature of classical representation and the paradox that is or is not inherent in the painting. But I would like to step back from this fracas, mirroring the movement of the painter himself—perhaps Velázquez?—and examine the ways in which Michel Foucault has utilized this work to illustrate the imbrication of seeing and saying.

In placing Velázquez's *Las Meninas* front and center to “Les Mots et les choses,” the painting serves as a gateway to Foucault's archeological exploration of epistemic structures: the ways in which we order our world. By insisting that we not only read his description of the work, but actually look at the painting itself, Foucault underscores the necessity of an inherent oscillation, the flicker-picture nature of representation. The dance that the artist himself does as he steps away from and then moves back towards his canvas restores a shimmering visibility to what has historically become a constrained, immobile tableau.



3.) Mazow, Alissa Walls (Penn State University) 🌀 *Robert Smithson, Mark Dion, Dump Truck Dinosaurs and Mice Men: A Consideration of Transmutation and Life*

[alissawallsmazow@gmail.com]

Spiral Jetty, Rozel Point, Great Salt Lake, Utah (April 1970) remains the *tour de force* of the late artist Robert Smithson. The earthwork constitutes a touchstone for discussions of entropy and contemporary relationships with the land. But inasmuch as we consider the site-specific sculpture as engaged with forces of energy and landscape, we might also consider the ways in which the work attends to not only the history and evolution of the earth, but also natural history and evolutionary biology. *Spiral Jetty* serves as a nexus of visual informatics, a place where art becomes land, geology, and a beginning for an inquiry into contemporary artists' involvement with tropes of natural history and life. As eco-writer Rebecca Solnit has said, “[The *Jetty*] established... what place people occupy in the order of things.” But within the order is the disorder, the place where one thing becomes another. The earthwork locates a space wherein dump trucks become dinosaurs, rocks become crystals, crystals become algae—where life is hardly a metaphor but a manifestation.

Contemporary artist Mark Dion also muses on morphological transformations and the transmutations of life in his works. Dion acknowledges his debt to Smithson saying, “[He] is of particular interest because he forged a convergence between geology, the science of time, and critical art discourse... his practice made art very expansive.” This expansiveness transcends notions of space and time, linking the inanimate with the animate, the nonliving with the living. One can only imagine where Smithson would have taken his work in the age of the Human Genome Project, a sheep called Dolly and a bunny named Alba. Dion, for his part, has used his art to mine the history of science, illuminating structures of knowledge and critiquing new paradigms of life from clones to cyborgs.

In 1990 Dion completed *Extinction, Dinosaurs and Disney: The Desks of Mickey Cuvier*, an installation comprised of four components that depicts Cuvier as the stuffed animal version of Walt Disney's Mickey Mouse. In *The Fixity of a Rodent Species*, Mickey serves as the keeper of immutability. Dion arranges a series of toy dinosaurs in a march of ascending height, their pathway behind a stack of books marked by the pages of specimens from a naturalist's text, stamping out the past with their own evolution from dinosaurs into cyborg dinosaurs. The morphing reiterates the more overt evolution of Mickey from 1928 to 1955 as depicted on an adjacent chalkboard. Mickey, true to his stuffed-animal self, appears the same in each incarnation, differentiated externally only by changes in apparel. Mickey stands to illustrate Cuvier's façade of continuity amidst the contrary evidence of species no longer extant.

Keeping in mind Smithson's assertion that the Jetty espouses no "classifications and categories," this paper investigates the ways in which Smithson and Dion, use the inanimate, from rocks and dump trucks to stuffed animals and toy dinosaurs, to probe long-standing beliefs we hold about the fixity of things and species. Smithson's 1970 poster of the *Spiral Jetty* exhibition at the Dwan Gallery—a sequence for the *Spiral Jetty* film—further the manner in which it evidences life, from dinosaurs and a blazing sun to algae and the accretion of crystals. Dion's dinosaurs and mice men, in turn, play off Smithson's earlier themes, drawing continuities between the two artists, as well as discourses in art history, natural history and the evolution of life. In our post-Cuvier, post-Darwinian evolutionary epoch, the boundaries of life and what properly constitutes it remains contested. Even in our Post-Human, cyborg, and transgenically evolved universe, that the seemingly inanimate may constitute life still rings as transgressive. With Smithson and Dion, however, the possibilities for life, like the form of the Jetty itself, become nothing less than an "expansiveness" reiterated.

Session D: **HORROR, HEALTH, & THE REPRODUCTIVE BODY**

Room: MAGNOLIA

Chair: Anne Pollock (Georgia Tech)

1.) Vint, Sherryl (Brock University) --*Cannibalism and Consumption: Eating Well in the Horror Film* [svint@brocku.ca]

In "Eating Well, or the Calculation of the Subject" (1991), his interview with Jean-Luc Nancy on the question of "who comes after the subject," Jacques Derrida argues that Western metaphysics of subjectivity has relies on an exclusion of the animal, on a distinction between a human and a non-human relation to self. Derrida calls for a radical rethinking of the discourse of the subject, trying to find a way through such distinctions and beyond them to some category not caught up in pre-existing discourses of law, morality and politics as a necessary task in the deconstructive project of radical responsibility. So long as the indeterminate "who" following the subject retains this boundary between humans and the rest of life, Derrida argues, "we will reconstitute under the name of the subject, indeed under the name of Dasein, an illegitimately delimited identity, illegitimately, but often precisely under the authority of rights!" in the name of a particular kind of rights" and thus retain a residual humanism in our posthuman thought. This schema of the subject Derrida names "carno-phallogocentrism" and argues that it dominates a subject who "does not want just to master and possess nature actively" [but also] accepts sacrifice and eats flesh."

The horror film has a long history of challenging the boundaries of subjectivity and ethics, and the spectre of cannibalism is one of its most potent signs of the abject. A key criterion marking the boundary between human and non-human life, as implied by Derrida's coining of carno-phallogocentrism, is ingestion: humans may eat animals, but horror results when humans eat other humans or when animals eat humans. Using paradigmatic texts of science fiction and horror *Soylent Green* (Fleischer 1973) and *Texas Chainsaw Massacre* (Hooper, 1974) "to establish the discursive tropes through which the ingestion of humans as food is portrayed in these genres, this paper then turns to three more recent films which combine humour and horror: *The Green Butchers* (De Grønne slagtere Jensen 2003), *Black Sheep* (King 2007) and *The Mad* (Kalangis 2007). These films anxiously betray fears about the technoscientific erosion of the boundary between human and animal, especially the latter two which are tales of mutation caused by the accesses of agribusiness manipulation of livestock. I consider the degree to which such films might constitute a radical use of horror to articulate new subjectivities, ones that move beyond illegitimately delimited identities and perhaps embrace something closer to the nomadic subjectivity organised around life argued for by Rosi Braidotti in *Transpositions* (2006).

2.) Mukhopadhyay, Arun (Indian Institute of Management, Calcutta) - *Dual-Use Iteration in Public Health and Security* [arunm@iimcal.ac.in]

Foucauldian concept of biopolitics implies a dialectic relationship between biology and informatics. Contemporary 'Biopower' comprises of knowledge of vital life processes, the power relations that aim at humans and the modes of subjectification. Human Genome Project has spawned colossal databases but could not strive to bridge the development divides. Post-Genome sciences and technologies have emerged early in USA, because of state-patronage attuned to capital's need and military strategy. Controversial 'The Icelandic Health Sector Database' has become an important channel to perceive and reorient the basic tenets of human rights, bioethics and global governance. There is an increasing interest in understanding complex biological systems combining quantitative experimentation and mathematical simulation/modeling. It is possible to iteratively refine the models so that its prediction fit

best to the experimentation observations. Four 'M's of post-genome systems biology: measurement, mining, modeling, and manipulation are part of the iterative process. The specific genetic variations among populations contribute appreciably to differences in gene-expression phenotype. This has immense implications in identifying genes associated with complex diseases and synthesizing pathogens as well. Incremental capital and R&D in post-genomic sciences and technologies enhance the incremental risks of biochemical catastrophes in the pretence of biomedical research and biodefence. Thus the dual-use iterative processes in biology, medicine, biotechnology, etc should not enjoy any oversight laxity. The emerging practice of genetic data-sharing across the borders is to be governed globally through harmonized protocols.

3.) Colatrella, Carol (Georgia Institute of Technology) - *Fetal Narrative and Reproductive Technologies in Heather Swain's Luscious Lemon* [carol.colatrella@lcc.gatech.edu]

Influenced by feminist anthropologists' writings on pregnancy, miscarriage, and abortion, Heather Swain's 2004 novel *Luscious Lemon* captures both empowering and constraining aspects of reproductive technologies as they affect one woman's pregnancy. This novel elaborates a fictional story based on details from Swain's personal experience that were first revealed in her 2003 essay in *Salon*.^[1] Written as a way to cope with the author's grief, *Luscious Lemon* focuses on the eponymous protagonist's twelve-week pregnancy and subsequent miscarriage, describing what anticipating a child signifies for Lemon, her fetus, and others in her family, particularly her grandmother, deceased mother, and aunts. The maternal matrix at the center of the fictional narrative connects Lemon and her fetus to the rest of the Calabria clan, supplementing information revealed by an over-the-counter pregnancy test and ultrasound tests. Swain's novel illustrates Lemon's relationships with her family, boyfriend Eddie, friends, and coworkers, and with her deceased parents to emphasize how memory, familial bonds, friendships, love, and work alleviate loss and pain. *Luscious Lemon* relies particularly on features of narrative voice and characterization to contextualize Lemon's miscarriage as a form of "transformative motherhood," to borrow Linda Layne's phrase.

Session E: **THERMODYNAMICS AND COMPLEXITY
IN LITERATURE AND THE ARTS**

Room: MAGNOLIA

Chair: John Bruni

This session explores the crucial shift in perspective that occurs when thermodynamic processes are viewed as creative rather than destructive, increasing rather than reducing complexity. We look at how complexity is built up through the ways that environments are perceived, which in turn redefines the relationship between information and entropy. Significantly, creative forms of disorder reinforce the idea that thermodynamics guides biological life and rejoins (at times problematically) natural and national economies. Of particular interest is how thermodynamic processes help to reconstruct subjectivity as unstable and contingent, constantly reshaped by the pressures of race, class, gender, and citizenship.

1.) Hatch, John G. (The University of Western Ontario) - *Robert Smithson's Utopian Vision of a Culture of Decay* [jhatch@uwo.ca]

In 1968 the American artist Robert Smithson announced that western culture had lost its sense of death. Everything culture did was aimed at preserving a certain order of things, a certain way of doing things that simply didn't echo the reality of the natural world. The Dadaist artists who preceded Smithson embraced a similar attitude, but they believed that order was nevertheless a necessary fiction for culture to function as long as it was relevant to the contemporary world. Smithson simply wanted to do away with any semblance of structure, citing entropy as his justification for such a position. Part of Smithson's objective in his work was to break down traditional forms of organizing and understanding the world. In art, he focused his attention on vision, attacking specifically, amongst others, the system of linear perspective. In its place, Smithson proposed an approach to seeing the world that mimics the object of that perception in terms of the processes that make up its appearance. The result is what Smithson called "dedifferentiation," an entropic form of vision that instead of seeking to organize what we see, finds ways of removing such an impulse from our minds; this is also what formed part of Smithson's aesthetics of indifference. A number of sources would help shape this approach on Smithson's part, ranging from the work of Claude Levi-Strauss to the fiction of J.G. Ballard, and will include the more obvious scientific sources such as P.W. Bridgman. This paper examines the type of entropic society Smithson envisaged, one that would see a revival of the prehistoric, when humanity was closer to the entropic, in the formation of a post-historic world that will have regained its sense of death, and the tactics he adopted in achieving this goal.

2.) Vanden Heuvel, Mike. (University of Wisconsin-Madison) - ***From Paradise to Parasite: Informational Entropy in John Guare's Six Degrees of Separation*** [mvandenh@wisc.edu]

John Guare's award-winning play is regularly interpreted as expressing a liberal humanist desire that a society riven by difference (of race and class, primarily) can discover the means to communicate more effectively and thereby "just get along" – in other words, to surpass the degrees of separation that are actually a sign of human interconnectedness. However, by reading the play through the lens of information theory, one discovers instead that most exchanges in the play result in miscommunication and greater "entropy of the message." Using Michel Serres' formulation of "the parasite" as an operator, I read the play as a series of information exchanges in which Paul, the fabulist interloper who infiltrates urban chic society by pretending to be the son of Sidney Poitier in order to sponge off the rich, acts as a burst of noise or static (French "parasite") who interrupts the smooth flow of information that helps constitute and sustain the privileged lifestyle of Flan and Ouisa Kittredge. While Paul's interventions initially create a good deal of disorder and randomness, the system of interrupted and diverted informational exchanges actually evolves in the direction of emerging complexity. By the play's conclusion, we confront not the well-wrought urn of an American culture stabilized by a discourse of sameness and order, but instead a vision of America in the throes of its ongoing struggle with difference. In this emergent cultural identity, the role of the parasite is reconfigured as a site of transformation.

3.) Bruni, John (South Dakota School of Mines & Technology) - ***The Thermodynamic Economies of Theodore Dreiser and Edith Wharton*** [John.bruni@sdsmt.edu]

Reading naturalist narratives of decline as dissipative structures that operate far from equilibrium, I look at how the thermodynamic economies of Dreiser and Wharton conflate energy and economic flows. I argue that the concept of entropy in information systems should be redefined as uncertainty, a move that allows for increased complexity—even as we see the signs of social dissolution and waste created by Wall Street speculation in Dreiser's *Sister Carrie* (1900) and Wharton's *The House of Mirth* (1905). In these two novels, I focus on the problem of interpreting creative thermodynamic processes within a free market ideology that, as Ira Livingston suggests, transforms life from a tragic hero, who struggles against "heat death," into a "surfing CEO," who exploits global patterns of accumulation. Such a problem, I stress, has profound ecological consequences—illustrating how non equilibrium thermodynamics (NET) shape our daily lived realities and make the managing of waste a crucial undertaking.

COFFEE BREAK - WILLOW

Friday 10:00 a.m. - 10:30 a.m.

FRIDAY, NOVEMBER 14, 2008

10:30 a.m. - 12:00 p.m.

Friday 10:30 a.m. - 12:00 p.m.

Session A: *Monkeys, Ripe Cheese, and Green Rays: Ingredients for a Surrealist Concoction*

From its beginnings in the 1920s, and over the subsequent decades, the Surrealist ranks were populated by a diverse range of writers, poets, and visual artists. Grabbing from that rich diversity this panel considers questions of reiteration/ repetition found in works by three of its most celebrated artists. M.E. Warlick draws correlations between Max Ernst's interests in alchemical imagery – especially to representations of monkeys as symbols of imitation and in alchemical scenes as symbols of human folly to inform his c. 1920 self-portrait *Blue Monkey*. In his paper Elliott H. King explores a truly “Dalian” blend of seemingly disparate sources, initially inspired by an intense meditation on a ripe cheese, informing the image of Salvador Dali's iconic “soft watch.” Potentially dismissed as a tired cliché, King makes the case that the image invites further and more diverse readings. James W. McManus examines *Le Rayon Vert*, one of Marcel Duchamp's contributions to the “Le Surréalisme en 1947” exhibition held at the Maeght Gallery in Paris. Long since discarded, and virtually ignored, this work offers insights into Duchamp's interests in optical phenomena, popular culture, and his relationship with the artist Maria Martin.

Room: DOGWOOD

Chair: Greg VanHoosier-Carey

1.) Warlick, M.E. (University of Denver) - *Monkey Business: Apes, Alchemy and the Art of Imitation* [mwarlick@du.edu]

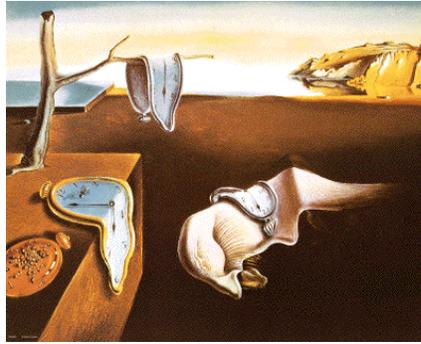
Max Ernst's *Blue Monkey*, c.1920 (Spies/Metken 501) is a comic self-portrait of the artist as an alchemist. The monkey's brilliant blue eyes stare out at the viewer, while a furnace can be seen burning in the left background. Ernst's interest in alchemical imagery has been established, but this painting has never been analyzed in light of the traditional iconography of monkeys and their specific connections to alchemical prints and paintings. During the middle ages and the Renaissance, apes often symbolized sin and lust, but in Ripa's *Iconologia*, an allegorical woman with a monkey represented the art of imitation. By the late sixteenth century, monkeys began to appear in both serious and comic alchemical images to signify, or question, the ability of the alchemist to imitate the works of Nature. The serious alchemist would strive to replicate the processes of Nature in the mineral, vegetable, animal realms, while the foolish alchemist would fail miserably at this task. Replicating the works of nature was also the traditional goal of the artist. This paper will trace the development of apes as a symbol of imitation, beginning with the frontispiece engraving in Robert Fludd's *Utriusque cosmi maioris*, 1617, in which a monkey is chained to Mother Nature. Comparisons will be made to more comic images of ape families in alchemical laboratories. Images of monkeys also appear in pharmaceutical prints, gradually evolving into more scientific representations. Ernst's interest in traditional illustrations of natural history will be mentioned, but mainly this paper will focus on the alchemical associations of apes and imitation, and how this visual tradition deepens our understanding of his self-portrait.

2.) King, Elliot (University of Essex) - *The Many Faces of Dali's Soft Watch*

[spiralspecs@hotmail.com]

Salvador Dali's “soft watch” – best-known for its appearance in *The Persistence of Memory* (1931) – has become one of the most famous images in 20th-century art. Allegedly inspired by an intense meditation on a ripe cheese, Dali described the soft watches in 1935 as “the paranoiac-critical camembert of time and space”, denoting the Einsteinian dilation of relativistic time that piqued the Surrealists' interest in the 1930s. This has since become the most common interpretation, though Dali himself challenged such a straightforward reading: “The symbol of the limp watches, like all of my symbols, has many meanings,” he said in 1964, “though I never know what they mean when I first use them.” As this rightly suggests, the soft watch's significance was far from stagnant: Although Dali continually resurrected the popular “melting clock”, with each new manifestation it adopted some new meaning to complement his contemporaneous interests. In effect, then, he created what has become a very recognizable image, but with a *moiré* of arcane, unacknowledged connotations, none of which is necessarily definitive.

In surveying nearly fifty years of recurring soft watches in Dali's work in conjunction with his varied explications thereof, I hope to challenge the reductive understanding of the soft watch as a fixed sign – or, more condemningly, as a tired, repetitious, endlessly “reiterated” cliché. Rather, the diverse meanings he applied to this famous dilapidated timepiece offer a penetrating view of his lifetime of evolving interests in psychoanalysis, nuclear physics, biochemistry, genetics, and religion, while the soft watch's fundamentally indeterminate signification continues to allow neophytes and specialists alike to endlessly ponder its *persistent memory*.



3.) McManus, Jim (California State University-Chico)- *Marcel Duchamp and Le Rayon Vert: An Ossianic Voyage?* [JMcManus@csuchico.edu]

Working from New York, Marcel Duchamp in 1947 collaborated with André Breton, who was in Paris, organizing the first major post-war Surrealist exhibition, “Le Surréalisme en 1947,” which opened at the Maeght Gallery on July 7 of that year. Electing not to travel to Paris, Duchamp enlisted others to work on the exhibition’s design and realization. Key among them were Enrico Donati and Frederick Kiesler. In New York Duchamp and Donati carried out the task of hand painting 999 foam rubber “falsies” that would be attached to the exhibition catalogue’s front cover; the back cover bearing the inscription, “Prierè de Toucher.” This is Duchamp’s best known and most widely discussed contribution to the exhibition. Frederick Kiesler, at Duchamp’s request, traveled to Paris, where he executed his own design for the “salle de superstitions” and oversaw the installation of all the works in the exhibition. It was in the “salle de superstitions” where Kiesler, working from a drawing and instructions given him by Duchamp, installed the mysterious and innocuous *Le Rayon Vert*. Never seen by Duchamp, other than in the photographs taken by Denise Bellon, Duchamp’s *Le Rayon Vert* was destroyed at the conclusion of the exhibition, slipping into oblivion. The work bears the same title as Jules Verne’s 1882 novel which brings together the search for the green ray, the myth of Ossian, and the discovery of love. This paper explores possible connections between Jules Verne’s novel and Duchamp’s mysterious *Le Rayon Vert* – considering Duchamp’s interests in optical phenomena, popular culture, and most importantly his own discovery of love with the artist Maria Martin.

Session B: SCALES OF RESISTANCE

Room: JUNIPER

Chair: Trace Reddell

1.) Bonch-Osmolovskaya, Tatiana (University of New South Wales) - *Concept of Entropy in Early Poems of Dmitry Alexandrovich Prigov* [tbonch@tpg.com.au]

In this paper I analyse early poems of the famous Russian poet Dmitry Alexandrovich Prigov (1940-2007) in accordance with the concept of Erwin Schrödinger considered life to be a struggle against entropy. The focus of the analysis lies on the Prigov’s texts on domestic issues such as dishwashing, floor sweeping, and cockroach extermination as a manifestation of this permanently recommencing struggle. It is shown that creativity is understood by Prigov in accordance with the Schrödinger’s concept as ceaseless and desperate struggle against entropy. In the universe where entropy would triumph, Prigov intensively worked in numerous areas of art, from sculpture to quasi-opera singing, thereby postponing the End of the Universe.

2.) Huizar, Angelica (Old Dominion University) 🌀 - *Digital Echoing and Coded Reverberations of the Metropolis: Reiteration of Sounds as a Poetic Enterprise* [ahuizar@odu.edu]

Today our interest in literary culture is by far complicated, where new digital forms of writing have upturned the way the younger generations express themselves. Our culture is well aware of the need for a more expansive visual literacy, noting that, in some cases, the image has replaced the word. Yet, little mention has been given to the poetics of sound, as it is appropriated today by young poetic enthusiasts. This paper will examine how recorded sounds, with a poetic purpose in mind, can be understood as works that have the same critical interrogation and analytical scope as those in the literary canon. Since language is now being reconceived with digital experimentation, these sound projects speak with their own syntax. Their poetry is a byproduct of the lexicon of their medium where the visual, sound, and movement patterns are all expressive of the message without the necessity of the written word. These sound poetries call for a dialectical interpretation specifically

considering how the specific syntax, created by the symbolic meta-language of the digital medium, produces the same type of symbolic processes of the literary poetic form. The medium in which the digital poetics is articulated gives priority to its own vocabulary and structure, thereby communicating its message without the necessity of the word.

This paper will examine the work of Latin American poets of the Millennium generation to show how acoustic literacy should take into account the sound's relations to the collective imagination. Examples of digital poetic works will demonstrate how sounds are adopted, adapted, and translated in a variety of media, across borders, and among cultures. I propose that critical analysis and its much needed deconstruction of the images created by sound poetics questions: Whose ideals are being presented? Whose images are represented? How are these sounds creating an understanding of the society which they represent? How do they create insight that provokes a cognitive dissonance between the listener and the embodied cultural concept? How do sounds, images and texts interact to present coherent poetics? What attitudes, desires, and/or ideologies do these sound poetics codify? My approach to these inquiries will include acoustic, rhetorical, semiotic, iconological, and literary analyses to specific digital sound poetics by Brian Mackern (Uruguay) and Ivan Monroy Lopez (Mexico). Both artists/poets make use of the digital media to echo the sounds of the metropolis: Mackern's recordings and digital images of a common storm in Uruguay metaphorically reverberate the cultural encodings of fear, hope and anticipation coalescing into a poetic metamorphosis. Monroy Lopez undoubtedly captures the symbolic nuances of the bustling city and its different sectors in his ambiguous but clever recordings of the *mercados* of Mexico City, resulting in a culturally coded rendition of digital poetics.

3.) Logemann, Andrew (Indiana University) - *Joyce's Standard Stoppages: Ulysses and the Science of Scale* [alogeman@indiana.edu]

This paper will apply the methodologies of Latourian science studies to James Joyce's *Ulysses*, examining "The Wandering Rocks" episode in the context of late nineteenth and early twentieth century developments in physics to argue that Joyce makes an incisive critical intervention into newly-destabilized notions of the science of scale through his literary production. "The Wandering Rocks" oscillates between macro and micro levels of scale, as the narration alternates between an aerial view and a street-level perspective, contrasting the geographic gaze and individuated perception. While some scholars have suggested that Joyce's rigorous spatial plotting in this section is an aesthetic strategy designed to legitimize his narrative by drawing on the corroborative nature of facts, I suggest that precisely the opposite is true: a careful consideration of the scalar logic of this section reveals that Joyce's deconstruction of factualized data in this section exposes the gaps and failures of these spatial economies. Like the theoretical models of physics in this period, then, explanations and data that are coherent on one level of scale break down when applied to another, and cannot ultimately be reconciled. "The Wandering Rocks," with its allusions to past and future events in the novel, engages with the epistemic difficulties of irreconcilable sets of data, and finally serves to question the narrative's own capacity for shaping these disparate elements into a coherent whole. Joyce's efforts to adapt a science of scale to his narrative project in the "Wandering Rocks" I will further demonstrate, anticipate Marcel Duchamp's playful physics, which Duchamp encapsulates in *The Green Box* (1934), a compilation of notes composed between 1912 and 1918 during the planning and execution of such works as *3 Standard Stoppages* (1913-14) and *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)* (1915-23). The connections between these two artists, I will demonstrate, dramatizes the cultural tensions inherent in epistemological tension—in physics and beyond—during this period.

Session C: AMERICAN ROMANTICISM

AND THE NATURAL SCIENCES: NEW NEGOTIATIONS

Room: PINE

This session proposes to examine the relationship between romanticism and the natural sciences in mid-nineteenth-century America. The general topic of romanticism and science has become increasingly popular over the last decade, and it remains an important and growing subfield in American literary studies. Laura Dassow Walls, Lawrence Buell, Nina Baym, and Eric Wilson (among others) have begun to rethink the "two cultures" model that has been especially effective in setting at odds the purportedly incompatible natures of science and romanticism.

Our session, "American Romanticism and the Natural Sciences: New Negotiations," further challenges the two cultures model in at least two ways. First, we explore how American artists not only resist but also adopt and adapt claims of the natural sciences during a period that witnessed their rising authority and disciplinary formation. Rather than describe the relationship between science and romanticism as one solely of affiliation or conflict, we prefer the term negotiation, which suggests ongoing dialectical exchanges and overlapping but not coterminous interests and beliefs. Secondly, our session brings new perspectives to the question of science and romanticism by including cisatlantic and transatlantic points of reference and also by drawing on interdisciplinary sources in the visual arts, aesthetics, and philosophy.

Christopher Iannini's paper, "*Birds of America*, New World Nature, and the Specter of Caribbean Accumulation," argues that John Audubon's work, though often placed at the conjunction of romanticism, Darwinism, and United States nationalism, has unrecognized roots in Caribbean history—natural and political. In "Generally Speaking: Thoreau's Scientific Aesthetic," Maurice Lee finds in Thoreau's naturalist writings an empirically based aesthetic that shares the aims, but not the methods, of the romantic (and transcendentalist) traditions in which Thoreau

is usually placed. Finally, Jennifer Baker's paper focuses on the important concept of analogy for both natural scientists and literary writers of the mid-nineteenth century. For Baker—and for the session as a whole—romantic artists find the rise of the natural sciences simultaneously inspiring and threatening, compelling them to negotiate the new claims of a new nature.

Chair: Maurice Lee

1.) Iannini, Christopher (Rutgers University) - ***Birds of America, New World Nature and the Specter of Caribbean Accumulation*** [ciannini@rci.rutgers.edu]

John James Audubon's *Birds of America* (1827-1838) is a work of extravagant violence. In plate after plate, Audubon composes graphic and at times sensational images of scavenging and predation. Connected intimately with this thematic emphasis on violence is an aesthetic violation of the conventions governing subject-object relations in the tradition of natural historical illustration. In seemingly romantic fashion, Audubon's images challenge "the conceptual separation between the wild bird and the viewer," forcing the reader to, "participate in an experience rather than . . . contemplate from a safe distance a scientific fact" (Shelby Blum, *Picturing Nature*). Within the violent visual field of *Birds of America* objects become subjects with uncanny regularity, as specimens take on disturbing and unruly forms of agency.

Most considerations of Audubon's career and oeuvre locate him at one of a number of beginnings, finding in his visual and narrative aesthetics a prefiguring both of American Romanticism, and of Darwinian notions of struggle, adaptation, and ecological inter-relationship. Relatedly, many scholars also position Audubon's career at the beginning of a properly nationalist discourse of natural history. My paper queries such conventional periodizations. I argue that Audubon's art and writing is best understood within the long and violent history of Caribbean accumulation. Audubon understands his labors as New World ornithologist within a spatio-temporal frame that extends southward from Louisiana through the greater Caribbean, and that ranges backward in time over the long history of the slave plantation as dominant New World institution.

By suggesting this alternate vision of Audubon's romanticism, my essay seeks to understand the strange and close relationship between ornithology and ethnology in *Birds of America*, to trace the process through which Audubon arrives at simultaneous insights regarding the dynamic relationship between wild bird and human viewer, and to explore the profound contingency of race.

2.) Lee, Maurice (Boston University) - ***Generally Speaking: Thoreau's Scientific Aesthetic*** [molee@bu.edu]

Henry David Thoreau has played a central role in the burgeoning study of American romanticism and science. His naturalist writings can no longer be dismissed as a sign of waning literary power, nor can his observations and experiments in nature be mistaken for transcendental escapism. Philosophically, Thoreau seems less enamored with idealism and more anticipatory of pragmatism, while his naturalist writings, rooted in material relations, have been crucial to the rise of ecocriticism. With more emphasis on his post-*Walden* work, some of Thoreau's best readers have narrowed the gap between his artistic and empirical goals: Thoreau maintains a "delicate equilibrium" between the two (Alfred Tauber); he takes science to be "inextricable from other kinds of knowledge" (Robert Richardson); his "higher empiricism" (William Rossi, Michael Berger) and "empirical holism" (Laura Dassow Walls) seek—if not always achieve—a "synthesis" of imagination and fact (Lawrence Buell, David Robinson). Yet even as an emerging scholarly consensus makes science safe for literary critics of Thoreau, less has been said about the relationship between Thoreau's scientific and aesthetic practices.

Like Thoreau himself, my paper acknowledges tensions between his artistic and naturalist work, though—also like Thoreau—I hope to mediate such tensions by reclaiming a scientific aesthetic that emerges in *Walden* (1854) and culminates in such posthumous writings as *The Dispersion of Seeds* and *Wild Fruits*. The aesthetic practiced and theorized in these texts departs from the romanticism typically associated with Thoreau. Less committed to extraordinary experiences in nature rendered with ecstatic immediacy by the solitary, intuitive genius-poet, Thoreau's scientific aesthetic aspires to generalizations drawn from repeated natural observations gathered in collaborative modes. Thoreau's scientific descriptions of nature are still beautifully and poetically crafted, but they are grounded in methods of induction, empiricism, and what *Walden* calls "the law of averages." In this sense, Thoreau's later aesthetic has more in common with Humboldt and Darwin than with Emerson, Coleridge, and Kant. It also follows the work of John Ruskin, another artist who found himself marginalized by the new professional sciences. Thoreau never abjures romanticism's commitment to beauty as truth, but he ultimately forges an aesthetic more scientific than romantics typically allows.

3.) Baker, Jennifer (New York University) - ***Thinking by Analogy: Science and American Romanticism*** [jbaker@nyu.edu]

In 1836 Ralph Waldo Emerson declared that "Man is an analogist," and readers have tended to take these words as a description of Emerson's own intellectual methods. F.O. Matthiessen's claim that the analogy between external nature and internal human states was the "basic unit of thought" in Emerson and his circle continually shapes the way readers approach the American Renaissance. Ishmael's meditation on a rope, albatross, or whale spout reveals the "linked analogy," in Ahab's words, between matter and spirit; Hawthorne's black veil and scarlet letter are physical markers of psychological or moral conditions. Even when we broaden Matthiessen's Renaissance to include other American Romantics, analogy remains a key

interpretive concept: Edgar Allan Poe's haunted house finds its analog in the haunted mind, and Emily Dickinson's visible world pulses with divinity. While in-depth studies of analogy per se in this literary period are scarce, readers commonly presume an analogical inclination on the part of these writers. *The Teacher's Guide to the Norton Anthology of American Literature* even suggests it has become an axiom of sorts: "The Puritans were typological, the eighteenth-century writers exalted reason and logic, but the early nineteenth-century writers were analogical."

Such axiomatic thinking has obscured just how complex the analogical mode was in mid-nineteenth-century American writing. It was rooted in multiple philosophies that saw the physical world as expressive of spiritual or moral truth; notable among them were the nineteenth-century strains of natural theology and Romanticism, as well as older traditions of Puritan typology, seventeenth-century metaphysical poetics, and Swedenborgian mysticism. But, for all their similarities, these philosophies differed in the kinds of truth-claims they gleaned from natural facts. Moreover, as modern natural science and biology developed in tandem, and eventually in conflict, with other views of the natural world, analogical interpretations of nature were publicly scrutinized in intellectual circles in the U.S. and abroad. In particular, positivist science insisted that the analogies at the heart of Romanticism and natural theology were merely superficial resemblances that did not lead to a deeper understanding of the natural world.

In their efforts to locate the correspondences between matter and spirit, American Romantic writers registered the tensions between different analogical traditions as well of the challenges posed to them by an increasingly positivist scientific practice. The analogy between natural and spiritual/moral facts we have come to identify with this writing was not simply a composite of existing idealist philosophies but, rather, was honed in response to scientific theories and methods. In one sense, positivist science helped them to see the flaws of analogical modes of thought in natural theological and Romantic traditions. And yet in another sense, scientific scrutiny sharpened their conviction that the analogies of those traditions were not merely superficial but, rather, provided an important conceptual tool that could help compensate for the limitations of human empirical knowledge.

Session D: **RETHINKING THE INTERMEDIATED EXPERIENCE THROUGH LITERATURE AND GAMING**

Room: MAGNOLIA

Considering recent work in new media theory, technoculture studies, and the philosophy of technology, this panel explores some possibilities for how to approach the creative potential of intermediation. In particular, each panelist considers alternatives to theories that are rooted in information theory and asks what a theory of intermediated experience might look like. Focusing not only on print texts, such as Danielewski's *House of Leaves*, but also computer role-playing games, such as *Morrowind*, and electronic literature by Shelley Jackson, the panelists unpack affect, embodiment, and materiality, in particular, in order to articulate how experience unfolds during particular intermediated events. Questions raised by the panelists include: When stressing experience over, say, quantitative data analysis, how does the notion of medium function? Or the subject-object dichotomy? Or the very idea of interactivity? Motivated by differences in both methodology and archives, the panelists understand this panel as an opportunity to work through a theory of intermediated experience as a problematic—why such a theory matters in the first place, what problems emerge, and how those problems allow for certain modes of knowledge-making.

Chair: Terry Schenold

1.) Sayers, Jentery (University of Washington) - *Intermediation in the Computer Roleplaying Game: Toward an Ergodics of Reflection* [jentery@u.washington.edu]

Shelley Jackson begins "my body—a Wunderkammer" with breathing. And not the word itself or some visualization of it, but the sound of someone breathing. This talk, too, begins with that breathing and mobilizes it towards questions about the relation of audio to electronic literature. Specifically, I explore how scholars might incorporate the study of audio into layered engagements with electronic literature without reducing the particulars and particles of any given electronic object to a "post-media" paradigm. By focusing on Jackson's sound pieces, "The Moth Duchess," "Clowns," "Dandruff," and "Clockwork," and their relation to her print and electronic texts, I attend to the critical demands that audio places on literary production, in particular. In so doing, I articulate "sound" on three registers: actual sounds, sonic culture, and the acoustic space of computational media. Ultimately, I argue that audio plays an increasingly integral and under-researched role in how users experience, sense and make sense of intermediation. Building upon the work of N. Katherine Hayles, Erik Davis, and Matthew G. Kirschenbaum, I add to that scholarship additional inquiry into how, when and why audio in electronic literature, and to what effects. However, my aim is not to redefine electronic literature through audio; it is instead to map "thinking acoustically" onto "thinking digitally."

2.) Schenold, Terry (University of Washington) - *Listening to Shelley Jackson: Sound Practices in Electronic Literature* [schenold@u.washington.edu]

Many of the prevailing conceptual coordinates orienting our discussions of new media seem to background user reflection and processes of interpretation in favor of theories of that foreground action, embodiment, and affect. Theorists from Espen

Aarseth to Mark Hansen have helpfully and convincingly shifted the discourse away from treating new media experiences as new kinds representational art, of static texts or aesthetic objects simply to be read and reflected upon, arguing that they are important *experiences* of mediation, particularly of our senses, which require new models of critical inquiry. This necessary shift seems even more intuitive in the field of computer games where emphasis is on action, tactical perception, and the singularity of the gameplay experience as it unfolds in the process of play. However, I focus the presentation on computer roleplaying games (CRPGs) as a unique subset of the new media ecology and field of digital games in order to show how their mode of play requires a *reconfiguration* of how we conceive of intermediation in games. While the emerging field of game studies has provided many useful concepts for talking about the digital game experience as a mode of action in general, it has made few inquiries into specific game experiences. By considering specific examples of computer roleplaying games, and Bethesda's *Morrowind* in particular, I explore and describe the ways in which a specific form, the CRPG, calls for greater attention to the aspects of time and diegetic experience of virtual space. Ultimately, I argue that the experience of intermediation in CRPGs hard to explore with current concepts used to describe game mediation such as "immersion" and "ergodics," with the goal of adding some new insights to our understanding of CRPGs as a unique new media experience via a game-centric inquiry.

3.) Welsh, Tim. (University of Washington) *Against Immersion: Fiction in Real Life*

[twelsh@u.washington.edu]

In "Immersion vs. Interactivity: Virtual Reality and Literary Theory," Ryan quotes several VR researchers who claim that immersion requires that the virtual environment be "real enough for you to suspend your disbelief for a period of time" long enough to enter the conjured world. Ironically, Ryan's theory of immersion based on the easy transfer of consciousness between worlds relies on a stringently demarcated fourth wall. For Ryan, immersion is disrupted by user interactivity or metafictional elements, which remind the reader they are not in Holcomb, Kansas, but merely reading a book and thus recall the user back to first-world reality. Thus, for immersion to work, the text must avoid reference to the reader's actual world in which they are reading, allowing the reader to look though the text at hand. What happens, however, when the actual world is a mixed reality environment? What happens when functioning in multiple realities at once isn't a disruption but simply a part of everyday life of the wired world? In other words, does it make sense to talk 'immersion' into a 'virtual reality,' when real reality is so thoroughly mediated with the virtual as to be itself immersive?

Mark Hansen raises this question in an off-hand comment about Mark Danielewski's *House of Leaves*. Hansen suggests in the world of the novel that mediation is so ubiquitous as to simply constitute the reality of the portrayed world, which, Hansen notes in a parenthetical, "after all is our world too" [*Bodies in Code* 225]. For Hansen, then, the interactive elements of *House of Leaves* actually speak to the realism of the highly orchestrated, metafictional novel. Hansen, who is more interested in the body/media relationship, leaves this discussion there. In this paper, however, I'd like to expand on his suggestion that our experience has been mediated to the point that media simply is reality.

To that end, I will demonstrate how Truman Capote's *In Cold Blood*, which conjures a world so convincingly possible that Ryan refers to it as 'true fiction,' negates immersion by incorporating its actual reality as a non-fiction narrative into the fiction it tells. I will then go on to read *House of Leaves* in conjunction with console video games, in particular *hack//infection*, to demonstrate the ways in which these titles go beyond eliciting interactivity between worlds to actually construct their possible worlds as the user's real world. The metafictional elements of each returning us to reality as users of media, while, in the very same move, immersing us in their virtual worlds as users of media. Delimiting between a real world and a fictional, virtual, media world in these cases has become, therefore, a matter of indifference. The real and the virtual actively engage each other on the same plain of ontology, a realization that has serious consequences for the way we think critically about reality.

Session E: FICTIONAL METAWORLDS

Room: POPLAR

Chair: Tanner Jupin

1.) Jupin, Tanner (University of California, Davis) - *Entering Virtual Space: Responsive Environments in Science and Science Fiction* [tjjupin@ucdavis.edu]

My paper examines the history of virtual reality research as well as current trends in virtual reality technologies. Much of my historical research involves the analysis of publications and interviews from VR luminaries such as Warren Robinett from UNC, Douglas Engelbart from Stanford, and Scott Fisher from NASA. To understand current trends in VR research, I have been working with Oliver Kreylos, facilitator at KeckCAVES, the UC Davis Earth Sciences virtual reality center. My analysis of contemporary VR trends involves the investigation of publications from leading VR research facilities, which include, but are not limited to: The University of Calgary's virtual medical center in which operations are conducted on virtual patients; USC's treatment of PTSD on Gulf War veterans using virtual wartime simulations; the University of Buffalo's Virtual Reality Laboratory for virtual biological dissection; and the UC Davis Psychology

department's pedagogical use of virtual environments to simulate mental illnesses. My research will also include interviews and discussions of current VR trends with leaders in the field such as Frederick Brooks, Henry Fuchs, and Stephen Pizer. The application of this research will be a rhetorical analysis of fundamental paradigm shifts in virtual reality research related to conceptualizations of virtual reality in the science fiction that preceded these technologies.

I will be examining science fiction stories and novels such as Ray Bradbury's "The Veldt" (1949), "The Happiness Machine" (1957) and "Mars is Heaven" (1948), Stanislaw Lem's *Star Diaries* (1957) and Philip K. Dick's *The Three Stigmata of Palmer Eldritch* (1965). These precursors to traditional VR research not only imagine virtual environments, but also anticipate a fundamental paradigm shift in VR research after the turn of the century from "wearable" virtual reality technologies to artificial environments. Although the concept of artificial environments was articulated as early as 1949 by Bradbury and also created by cyberspace visionary Myron Krueger in 1974 as the GLOWFLOW project, these "responsive" environments are only now supplanting the traditional, but far more limited, conceptualization of virtual reality as wearable head mounted displays, sensory vests, and data gloves. Krueger's use of the term "responsive" refers to artificial environments which are fully immersive and interactive environments that the user enters and interfaces without the aid of sensory equipment. My project will analyze the translation of artificial environments to virtual reality, examining the rhetorical overlap of research scientists with fiction, while exposing the scientific rhetoric of wearable virtual reality technologies that fundamentally precludes the visualization of virtual reality as a responsive environment.

2.) Embry, Jason (Georgia Institute of Technology) *Reiteration and Process Theology in the Final Works of Philip K. Dick* [jason.embry@lcc.gatech.edu]

In Philip Dick's last few works, VALIS, The Divine Invasion, and The Transmigration of Timothy Archer, the author seems to be exploring the theological ramifications of his reiterative cosmology. Many of his previous works have shown an interest in uncovering layers of social reality, but in these later texts, he keeps his attention focused on how this ever-shifting reality was actually formed and what will come of it. In "The Final Trilogy of Philip K. Dick," F. Scott Walters argues, "successive readings of this pseudo-hologrammatic trilogy, Dick seems to intend, may yield practically 'an infinitude of knowledge' that ceaselessly changes". While Walters does an excellent job addressing the continually morphing gnosis explored in this trilogy, I would like to look at its relation to Process Theology as well as its influence on Postmodernism. Dick, I believe, was prone to express himself as many later postmodern authors would while, deep down, his modernist self was still had much to say. In his later works, one can see these two voices fighting for dominance. Using Alfred North Whitehead's Process Theology as a lens, I will argue that Dick's final three novels reiterate for the author, what it means to be human, what is reality, where we come from, and most importantly for Dick, where we are headed.

3.) Birrer, DoryJane and Anna Thomas (College of Charleston) *Metafiction or Metacognition? Reframing Reality in the Contemporary British Novel* [BirrerD@cofc.edu]

Patricia Waugh has defined metafictional novels as those that explore the "fundamental structures of narrative fiction" as well as "the possible fictionality of the world outside the literary fictional text" (2). This theoretical emphasis on the slippage between concepts of "fiction" and "reality" is strikingly similar to key contentions in cognitive narratology, such as the idea recurrent in the work of Patrick Colm Hogan, Uri Margolin, and Alan Palmer that the cognitive processing of literary/fictional and "real world" narratives are of a fundamentally similar order, and that literary narratives are productive sites of study for cognitive science given their significant insights into people's and cultures' use of stories in daily life. This presentation will depart from a proposed nexus between the insights of metafictional narratives and those of cognitive narratology in order to explore how a series of contemporary British metafictional novels (Alasdair Gray's *Poor Things*, Penelope Lively's *Moon Tiger*, and Julian Barnes' *Arthur and George*) enact and/or explicitly address the roles of narrative in constructing perceptions of reality in ways uncannily similar to findings in cognitive scientific research. In the process, we will employ a cognitivist vocabulary in order to draw out the ways in which the novels' metafictional explorations of cognitive mental functioning are consistently driven not merely by depictions of cognition, but of metacognition via the self-reflexive tendencies of the novels' narrators and/or characters. The result of such metacognition is the literal reframing of reality as characters identify and reflect upon their schemata for making sense of their worlds, and revise standard information processing schemas in ways that demythologize particular cultural values and expose particular ways of seeing the world as cultural constructions, rather than transcendental "givens."

4.) Van Scoy, Frances L. (West Virginia University) *Writing Novels; Writing Software* [FrancesVanScoy@aol.com]

The writing of software requires the structuring of the solution to a problem as levels of abstractions. The practice of writing software has moved from algebraic expressions as the single level of abstraction, to procedural abstraction, to data abstraction, to pattern abstraction. Quality of the resulting product is measured by correctness, size of code, and execution time of the code. Testing is used to detect errors, but the statement in the software community is, "you can't test quality into a piece of software."

The writing of novel-length fiction may begin with a simple statement of the major narrative arc. As writing progresses, additional characters are added to the original collection of major characters to add motivation, to advance the plot, or to add color. Sensory details are added sometimes to advance the plot, sometimes to add to the emotional impact of the story,

sometimes to assist the reader in feeling immersed in the story. Editing and revision of the first and subsequent drafts are expected, and welcomed, as a means of transforming the work into a quality piece.

These two writing practices appear to be very different from each other, with different goals and with one practice using abstraction to minimize the effect of complexity and the other adding complexity to engage the reader. However, writers of software and of fiction are studying ways in which the practice of each community can improve the practice of the other community.

Session F: **THE ITERATIVE PROCESS**

Room: DOGWOOD

Chair: Christopher Toumey

1.) Spector, Donald (Hobart and William Smith Colleges) ***Imposing a Notion of Iteration on a Non-Iterative Universe: Waiting for Godot and the Interpretations of Quantum***

Mechanics [spector@hws.edu]

What happens if we impose a notion of iteration on a non-iterative universe? This question, I will argue, is the very essence of "Waiting for Godot," and strikingly, this question can be recast in terms of the conflict between the Copenhagen and Many Worlds Interpretations of quantum mechanics.

The two acts of "Waiting for Godot" appear to be variations on a theme. To view the second act as a kind of reiteration is a mistake, but the impetus to do so reveals the very core of the play. In fact, the central struggle of the play is that Didi finds himself stubbornly and repeatedly interpreting the events of the second act as a modified reprise of the first act, as indeed the audience, too, is led to do. But instead, as I will argue, the text makes clear that the two acts are properly understood to exist on an equal footing, representing parallel and independent (but neither iterative nor sequential) versions of the selfsame day. Didi cannot recognize this, however, and the result is the profound existential conflict that he suffers, and into which the audience is drawn.

Indeed, we can understand this conflict as arising because Didi is an adherent of the Copenhagen Interpretation of quantum mechanics (and the singular reality it implies), and cannot adapt when confronted with a Many Worlds universe, despite the guidance the other characters seek to provide him. Compellingly, not only do these two interpretations of quantum mechanics provide a lens to understand "Godot," but the play in turn provides a lens to understand better the nature of the unsettled scientific debate between these two competing interpretations of quantum mechanics, and to the tendency to view as iterative that which is merely similar.

2.) Venkatesan, Priya (Northwestern University) - ***The Iterative Process Behind***

Nanoconvergence [p-venkatesan@northwestern.edu]

Nanoconvergence is the unity of the emerging field of nanoscience, biotechnology, information technology, and cognitive science. The word "nano" appears repeatedly when discussing the potential of converging technologies. According to Bainbridge (2007), the nanoscale is the region where many technologies meet, combine and creatively generate a world of possibilities. Nanotechnology was first discussed in the context of being a unit of measurement, but has developed into a field encompassing a vast array of technologies that would fuel scientific and social progress. This paper will argue that the concept of converging technologies as applied to the nanoscale is both a literal and metaphorical one, and that nanoconvergence describes an iterative process whereby technology is now described as having the capability of launching a new Renaissance. Biotechnology, information technology and cognitive science are being reiteratively processed through the lens of nanoscience in their progression and development.

3.) Toumey, Christopher (University of South Carolina) – ***Reading Feynman into***

Nanotechnology: A Text for a New Science [Toumey@sc.edu]

As histories of nanotechnology are created, one question arises repeatedly: how influential was Richard Feynman's 1959 talk, "There's Plenty of Room at the Bottom"? It is often said by knowledgeable people that this talk was the origin of nanotech. It preceded events like the invention of the scanning tunneling microscope, but did it inspire scientists to do things they would not have done otherwise? Did Feynman's paper directly influence important scientific developments in nanotechnology? To explore those questions, I give a careful reading of this text and I trace the history of "Plenty of Room," including its publication and republication, its record of citations in scientific literature, and the comments of eight luminaries of nanotechnology. This biography of a text enables us to articulate Feynman's paper with the history of nanotechnology in new ways as it explores how Feynman's paper is read.

Friday, November 14, 2008

12:00 – 1:30 p.m.

LUNCH ON YOUR OWN

Friday 12:00 p.m.-1:30 p.m

Friday, November 14, 2008

Friday 1:30 p.m.-3:00 p.m

1:30 p.m. - 3:00 p.m.

Session A: STEAMPUNK'S VISION AND REVISION

Room: DOGWOOD

This panel will explore various aspects and implications of steampunk fiction and culture. The papers address seminal works of steampunk literature and film, investigating issues of information and socio-cultural power, motion and the instability of time and place, as well as examining the relationship of steampunk to its progenitors. These considerations will converge on the specificity of steampunk's emergence during the last twenty years, asking whether it is a transformative or reiterative artistic phenomenon.

Chair: Dave Parry (University of Texas at Dallas)

1.) Jagoda, Patrick (Duke University) - ***The Difference Engine: Information, Self-Reflexivity, and Steampunk Fiction*** [ppj2@duke.edu]

This paper explores William Gibson and Bruce Sterling's steampunk novel *The Difference Engine* (1990). Set primarily in 1855, this science fiction narrative imagines an alternative history in which Charles Babbage perfects his Analytical Engine and ushers Britain into the computer age a century in advance. While the novel's characters repeatedly suggest that knowledge unilaterally produces power, the text develops a critique of this Enlightenment model of knowledge. By constructing a dystopian world in which Victorian science and information technologies intermingle, the text contends that knowledge and power are coproductive. Far from a neutral element, information proves highly insidious. Through emerging technologies that include a network of computational government-owned "Engines," social scientific statistics, criminal anthropometry techniques, eugenics theories, and panoptic surveillance mechanisms, the British political powers at the heart of the novel maintain control through the manipulation of information. In addition to maintaining the present dominance of the British Empire, the government's monopoly on information demonstrates an interest in controlling historical knowledge.

Through a close reading of the final chapter of *The Difference Engine* - a series of fragmented excerpts from letters, speeches, articles, and creative texts that detail the past and future of the alternative world - my paper suggests that historical knowledge should never be treated as an assemblage of raw information. Instead, as the subgenre of steampunk fiction demonstrates, the extensible and subjective nature of historical data makes it susceptible to the construction of numerous pasts and futures. Far from being benign or neutral, the uses of history produce particular models of power and counter-power. In conclusion, I argue that while becoming lost - either evading surveillance or avoiding knowledge altogether - proves an unrealistic mode of resistance in a world saturated by information, the novel suggests that an oppositional re-vision of historical knowledge and emerging technologies can still be achieved through the fostering of critical self-reflexivity. Fiction, in particular, plays an integral role in re-imagining different possible pasts.

2.) Miller, Barbara L. (Western Washington University) - ***Time Warp: From Steampunk to Streamlined*** [millerb4@cc.wvu.edu]

Steampunk is at once a fast-forward and flashback technological expression. Or, as some say, it is an extreme form of retro-futurism, which Ruth La Ferla of the New York Times describes as "a subculture that is the aesthetic expression of a time-traveling fantasy world, one that embraces music, film, design and now fashion, all inspired by the extravagantly inventive age of dirigibles and steam locomotives, brass diving bells and jar-shaped protosubmarines." Recent examples of the genre include Steve Norrington's *A League of Extraordinary Gentlemen* (2003), where Victorian-era inspired, steam propelled futuristic vehicles punctuate an adventure narrative; Burning Man's *Steampunk Tree House* (2008), a 30 foot high interactive sculpture complete with steam whistles and metal-finned oculi that was installed in a Nevada desert, and Hayao Miyazaki's 2004 *Howl's Moving Castle*, where a "castle" precariously lumbers across the wasteland on a set of steam-spewing mechanical legs. At issue in many of these works is not just a topsy-turvy world in which the future is portrayed through a past perception of technology but also a desire to move. This paper will explore the implied mobility of the steampunk genre. It will focus upon the cartographic aspects of Miyazaki's *Howl's Moving Castle*. Here the focus is less on Victorian-era designs, the vehicles and costumes that punctuate the film, than on the "castle" itself. As a cross between scrap yard, English cottage and cabinet of curiosity, this unstable biomorphic-mechanistic form does not just encapsulate objects from the past and from a variety of distant locales, but at its very center is a teleporting device. Its mobility compares to Zahra Hasid's futuristic architectural designs. Indeed, her "Mobile Art Container" is a transient art pavilion meant to "roam" Tokyo, NYC, London, Moscow and Paris until 2010. Unlike Hadid's streamlined and highly polished forms, the architecture of Howl's Moving Castle leaves fissures exposed and demonstrates an unstable sense of time and place.



3.) Bowser, Rachel A. and Croxall, Brian (Emory University) - ***Industrial Evolution: Steampunk's Predecessors and Present*** [rbowser@emory.edu & b.croxall@gmail.com]

Coming to prominence in the 1980s, cyberpunk artifacts used dystopic visions of future technologies to draw attention to contemporary computer, media, and biomedical innovations. Largely emerging after the rise of cyberpunk, the steampunk phenomenon casts a different light on contemporary culture. With its emphasis on Victorian sensibilities and settings, repurposed and extended steam-driven technologies, and a future that in many ways resembles a distant past, steampunk posits a different paradigm for considering the present. While cyberpunk highlights the potential for convergence of its actual present context and its radically imagined future, steampunk insists on the commonality between a distant future and a distant past, therefore asking how the present intervenes between them. As such, cyberpunk's informing temporal rubric is one of imagination – imagining where the technologies of the present might take us in the future – while steampunk's is one of reiteration - replaying nineteenth-century innovations in an estranged context.

This paper considers the uses of technology and temporality within the genre of steampunk as opposed to its predecessor, cyberpunk. Starting from the premise that all science fiction can be understood as reflecting on its own present, we will examine the tropes of steampunk while asking, "Why now?" What about our present moment and its values and anxieties have led to the shift from imagination to reiteration? Why, for example, has the Industrial Revolution provided a fresh way of understanding cybernetic and digital technologies? Additionally, this paper will consider steampunk as reiterative not only of technologies but also of its predecessor genre and cultural movement, cyberpunk itself.

Session B: ON WES ANDERSON'S CINEMATIC REITERATIONS
Room: DOGWOOD

Through the reiteration of his own autopoietic cinematic fingerprints, writer/director Wes Anderson fashions a post-capitalist environment that spans his films in order to destabilize notions of male subjectivity and the nuclear family. The aim of these three papers is to examine what Anderson's cinema offers as critical commentary in relation to the post-capitalist environment they inhabit.

Chair: Matthew Holtmeier

1.) Young, Joshua (Western Washington University)- ***"Wildcat Was Written in a Kind of Obsolete Vernacular": Cinematic Fingerprints and Re-inventive Reiteration***
 [youngj24@cc.wvu.edu]

In terms of Auteur theory, writer/director Wes Anderson is an art-house director operating within the Hollywood studio system. His films are saturated with his stylistic and directorial presence through what could be called Anderson's cinematic fingerprints. But Anderson's films are nothing new in terms of style or narrative, but more like a reiteration of past film techniques and tropes. By reinscribing these elements, Anderson creates a convergence of former texts in order to create, what Felix Guattari calls, a 'virtual Universe' that spans across his entire body of work. In this Universe Anderson redefines family and gender in a post-capitalist culture.

His cinema operates as an exaggerated 'real' world with its own specific language, which stitches the viewer into his films using suture. Included in this hyperbolic world, however, are fingerprints that simultaneously distance the viewer. Anderson's authorial presence stands between the spectator and the screen, but unlike other directors – Abbas Kiarostami, Jean-Luc Godard, or John Cassavetes – his films do not attempt to blur the line between fiction and reality in order to remind the viewer that they are watching a film, instead he constructs a exaggerated, virtual world and draws the viewer into the post-capitalist diegesis.

2.) Holtmeier, Matthew (Bellevue Community College) - ***“This is Probably My Son Ned”*: Virtualizing Post-Capitalism and Redefining Nuclear Family** [mholtmeier@gmail.com]

By creating an authorial ‘virtual Universe’ through reiterated tropes and filmic techniques, Wes Anderson constructs an environment where characters are freed of archetypal familial bonds. The characters, who at first seem to be afflicted with a degree of schizophrenia, actually act according to the influence of advanced capitalist culture. In his latest films such as *The Royal Tenenbaums*, *Life Aquatic*, and *The Darjeeling Limited*, Anderson’s characters eventually try to understand their post-capitalist condition by seeking out traditional, and now mythical, familial relationships. Following Gilles Deleuze and Guattari’s notion of tetralinguistics, a diagrammatic may be built around the characters describing their emergent subjectivity stemming from the conflicting forces of capitalism and nuclear family.

By negotiating these conflicting codes, the characters find themselves in the interstitial location between consumerism and the nuclear family that Eugene Holland suggests may lead to ‘permanent revolution.’ Anderson tempers such a positive outlook with the complexity of his films, however, while this post-capitalist revolution suggests the possibilities and ‘virtual Universes’ Guattari describes in *Chaosmosis*, it also engenders the inherent dangers of such experimentation. Thus certain characters, while not archetypal, are represented as following ‘lines of abolition.’ As a result, Anderson presents a ‘virtual Universe’ full of post-capitalist refrains and hyperbolized creations of such an environment, but leaves the viewer the task of understanding how these forces redefine the nuclear family based on market economies rather than blood ties.

3.) Potter, Nick (Western Washington University) - ***“Dad’s Bags aren’t Going to Make it”*: The Deconstruction of the ‘Male Gaze’ in Wes Anderson’s Films** [pottner2@cc.wvu.edu]

Focusing on Wes Anderson films since *The Royal Tenenbaums*, this paper aims to challenge Mulvey’s claim that cinema reiterates and reinscribes the oppressive elements of the “male gaze.” Using Lacanian theory to consider the parental struggles in each film, namely the constant absence of fathers, the law of the father, and the inability for Anderson’s male characters to reclaim that law, this paper will track how each film follows Mulvey’s cues of traditional “male gaze” cinema by 1) an attempt to demystify the woman and 2) to fetishize a reassuring object. The protagonists in the end give up on their attempted thwarting of castration fears and replace it with a multiplicitous new understanding of family/citizen relationships that progressively breaks down oppressive notions of patriarchal hierarchy. An important method Anderson uses to accomplish this deconstruction derives from his use of “Stage Drama Cinematography,” which set up his filmic worlds as constructions, enunciating the fact that these journeys to prevent castration are just that: constructions.

Wes Anderson’s cinema successfully subjects the audience to a constructed male gaze, only to break it down both with *mise-en-scene* and thematics. This creates an effect that leaves the viewer neither fearful of a lack, nor reclaiming traditional male subjectivity, but at peace with a new role as ‘post-capitalist citizen.’ In a traditional sense one would read Anderson’s characters as “feminized” due to their lack of “male subjectivity,” yet Anderson appropriates, reiterates, and synthesizes old filmic techniques and theories as a means of creating new spaces for discourse, to explode notions of “feminine” and “male” into a new category of “post-capitalist citizen.”

Session C: **CHIMERIC COMPANIONS**

Room: JUNIPER

Chair: Anne Pollock (Georgia Tech)

1.) Behar, Katherine (Hunter College) - ***Live Chatter: Impersonal Impersonation of a Chatterbot Persona*** [kb@katherinebehar.com]

Does Artificial Intelligence (AI) "reiterate" an inherently conservative notion of the human? In an AI scenario, would we consider intelligence to be a "deterministic system," or rather is not artificiality what determines us?

Live Chatter: Impersonal Impersonation of a Chatterbot Persona is a live, networked performance in which I deliver a paper (a feminist critique of Human-Machine relations) to conference attendees through an online text chat.

A point of departure for this performance is the first chatterbot ELIZA who was programmed to "speak" in appropriate modalities such that, like her namesake, My Fair Lady's eminently educable Eliza Doolittle, she could "pass" as a socially credible persona. Chatterbots mimic human conversation, but I attempt to reverse these roles by training myself to impersonate a chatterbot's persona. "Live Chatter" questions the tacit priority of persona over impersonality and intelligence over artificiality.

Live Chatter addresses "reiteration" in its performative mode and as it pertains to machine learning. "Speaking" as a chatterbot, reiteration begins as a simple strategy toward constructing identity, a means to reiterate pre-programmed personality through emulative language. Yet if we teach an AI program to reiterate the simplest tenets of feminism, complexity arises in the form of a problem: when intelligence-centric notions of the human are reduced to iterative network effects, and personality performs functionally through rote, impersonal, artificial means, it quickly becomes necessary to up-end the chauvinism in standard user-tool relationships.

2.) Martin, Aryn (York University) - *Foreign Cells in the Mother(land): Trafficking Metaphors in Fetal Cell Research* [aryn@yorku.ca]

In the late 1990s, a small network of medical research laboratories were engrossed in the project of finding fetal cells in women's post-pregnant bodies, and mother's cells in the bodies of their offspring, a phenomenon called "microchimerism." In both the spoken and written technical discourse of the community of (mostly American) microchimerism researchers, metaphors that liken cells to human migrants are ubiquitous. Fetal cells "traffic" into the maternal body, "migrate" to particular organs and "repopulate" them. Using evidence from interviews with the key researchers in the field, this paper explores the consequences for research trajectories, disciplinary identities and the ontology of bodily boundaries of a metaphorical frame that figures mother and fetus as adjacent states.

Session D: **SLSA CREATIVE WRITERS & ARTISTS PRESENT THEIR WORK**
I: Reiterating Life Cycles

Room: PINE

Chair: Laura Otis

1.) Martinez, Bob - *Untitled Story* [bob.martinez@att.net]

Martinez's short story describes the experiences of an Asturian fisherman who is happy with his life until he sees a mysterious shop with a sign in the window, "we sell deaths." The man is overcome with desire for the beautiful woman who runs the shop and becomes increasingly curious about her and her strange child. As he gets to know them, he makes disturbing discoveries about the close relationship between love and death.

2.) Otis, Laura (Emory University) - *Refiner's Fire* [lotis@emory.edu]

In any sense, can a child a reiteration of her parents? The novel from which I'll be reading invites readers to rethink the relationship between art and life in a very pragmatic way. *Refiner's Fire* tells the story of Julia Martens, a single working-class mother and gifted alto who is trying to survive as a professional singer in Berlin. Like her mother, Julia's daughter Bettina has a powerful voice which sings out at unexpected moments. At times, their voices seem to compete, but as in Bach's echo aria in his *Christmas Oratorio*, it's their interaction that makes life interesting. On many levels, this novel challenges the traditional opposition of life and art. A complex, naturalist love story, it deals with class and gender biases in the classical music world, depicting the echoes of female biology in Bach's arias and the echoes of Bach's arias in female biology.

3.) Hagedorn, Sue and Cheryl Ruggiero (Virginia Tech) - *Sunshine Memories*

[hagedors@vt.edu & cruggier@vt.edu]

Using her nearly invisible position as nanny to intergalactic elites, Nan serves as an inter-species intelligence agent while seeking clues to her transformation into a memory machine at the hands of her former captors, the enigmatic "wraiths," and fate of the unborn child they took from her.

Session E: **EARLY MODERNS AND TECHNOLOGY**

Room: JUNIPER

Chair: Kirk Melnikoff (UNC Charlotte)

1.) Blume, Gregory (Fordham University) - *Sir Thomas Browne as Poet-Signator of Hydriotaphia and the Garden of Cybrus* [Gregory.Blume@gmail.com]

The figure of the poet that Sidney presents in "The Defence of Poesy" is that of a "maker." Creating a "second nature" with "the force of a divine breath," the poet fashions a text that exists both as a material artifact and as a signifier of an immaterial idea (9-10). Such an understanding of poetry is remarkably reminiscent of the Paracelsian signaturism practiced by so many Renaissance natural philosophers, Sir Thomas Browne among them. Signaturists held the belief that nature could literally be read as a text in which the material forms of natural artifacts signified their hidden spiritual essences or natures. It was the role of the *signator* to decipher the "book of nature" and uncover the divinely encoded truths therein. In my paper, I will look at the way that Browne combines the roles of Sidneian poet and Paracelsian *signator*. Browne reads in the text of nature, particularly through the geometrical figure of the quincunx, the message of spiritual salvation through resurrection. He then proceeds to reinscribe that spiritual message into the "second nature" of his text, "making" *Hydriotaphia* and *The Garden of Cyrus* as a two-part textual artifact that articulates—both conceptually and materially—the cycle of natural death and salvific rebirth. In this way, Browne fulfills the Sidneian poetic mandate in his role as natural philosopher, delighting and teaching his audience through an artful re-presentation of nature as an epitomized "second nature" of his own making.

2.) Bodie, Gary (Northwest State University) - *Reiteration as Tool, Reiteration as Method: Computing with Cynewulf* [bodieg@nsula.edu]

The questions of date, provenance and authorship have long been troublesome for a number of Anglo-Saxon texts. For example, the Old English poet, Cynewulf, used runes to “sign” a number of poems, but critics continue to debate whether other works should also be attributed to him. One way to look for answers to these questions is to examine each of the texts with computer-aided textual analysis software. Such software operates by comparing one text with another using mathematical algorithms that are run repeatedly through the texts to find similarities in word order, proximity and placement that create a resonance between them. Such reiterations produce word-maps that show thematic similarities in terms and create text-maps that group various texts together. By running the programs on different strata of word-frequencies and comparing the results of each of these reiterations, it is possible to come to conclusions about the placement of these texts within groups that reflect a stylistic component of the text, rather than the content or theme. This presentation uses two commercial text analysis programs to examine a variety of Old English poems and determine whether such analysis can confirm, refute or modify the traditionally accepted canon of Cynewulf by finding a distinctive “fingerprint” for his style.



3.) Swan, Jim (University at Buffalo)- *Shakespeare's Impossible Movies* [jswan@buffalo.edu]

In 1927, French filmmaker Abel Gance exclaimed, “Shakespeare... will make movies!” In fact, the Internet Movie Database (IMDb) lists Shakespeare as “author” of over 700 movies, almost 100 of them before Gance made his prediction. But the translation from Shakespeare’s stage to the movie screen has never been easy. Movie photorealism doesn’t fit well with the structure of Shakespeare’s theater and its plain upstage wall, a feature brilliantly analyzed by Henry Turner (*The English Renaissance Stage*, 2006). As Turner says, “the (implied) presence of the offstage space always functions as a negatively determining limit, an unrepresentable invisibility behind the wall” (29) – or, in countless stage directions, an unrepresentable space (or space-time) *within*. Faces and façades, battles and bereavements, are not so much seen as spoken into being on Shakespeare’s stage, while today’s movie close-up and on-location filming enact a fundamentally different paradigm. The difference is more than historical – it’s ontological, in the way that media technologies shape the world and our existence in it. I want to ask: Is “Shakespeare movie” a contradiction in terms? Or, rather, is “Shakespeare” a set of technologies that light up our own, making them visible in unanticipated ways?

What motivates these questions is, in part, an exercise I asked my undergraduate Shakespeare students to perform. They were to compare the play text and a popular movie version of two brief scene segments in one of Shakespeare’s plays. Inevitably, the movie version cuts many lines – 63% in one segment, 53% in the other. They are consistently “poetic” lines and – no surprise – lines that matter. Students had access to film clips on the course website, plus printed dialogue showing the omitted lines in a light-gray font, still legible but indicating that they were not spoken in the movie. I asked the students for a 2-page response to a simple question: “What difference does it make that these lines are cut from the movie version?” The answers were painful. By a large majority, they said, “No difference at all.” And, besides, the movie camera was much better at showing what the omitted lines said. But the students’ responses have stayed with me and, according to one I have come to admire, “Not only does it make no difference but, if the actors were to speak those lines, they would just get in the way. Because I can see everything I need to know in the expression of the actor’s face.” The student speaks our media condition directly. In drawing out the implications, we will find that Bergson, Deleuze, and Kittler have much to say.

Session F: **Animals/Desire/Collecting**

Room: PINE

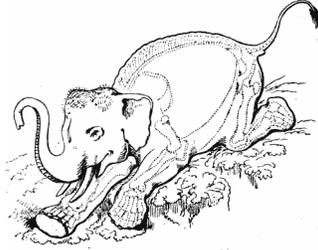
Chair: Nigel Rothfels

1.) Rothfels, Nigel (University of Wisconsin-Milwaukee) - *The Monotonous Recurrence’: Scenes of Hunting and Collecting in Mid-Nineteenth Century Ceylon*

[rothfels@uwm.edu]

In this paper I will examine a mid nineteenth century critique of elephant hunting offered by James Emerson Tennent in his *Sketches of the Natural History of Ceylon* (1861). Tennent’s views have been seen as one of the remarkable exceptions to what has been called the ‘bloody epistemology’ of the nineteenth-century hunt. I will examine his critique within larger debates about hunting _and collecting_ in the period, and will also situate his comments within his

broader natural historical endeavors. In the process, I hope to present a more nuanced, if also less enthusiastically flattering, portrayal of both Tennent and other critics of hunting from the period.



2.) McHugh, Susan (University of New England) - *Bleeding Edges: Queer Animal Collections* [smchugh@une.edu]

This paper explores the tentative links emerging at the bleeding edges of queer and animal theories through different approaches to collecting examples of nonhuman nonheteronormativity. Within the past decade, the publication of a broad range of scientific compendiums—including Bruce Bagemihl’s *Biological Exuberance: Animal Homosexuality and Natural Diversity* (1999), Joan Roughgarden’s *Evolution’s Rainbow: Diversity, Gender, and Sexuality in Nature and People* (2004), and Volker Sommer and Paul L. Vasey’s edited collection *Homosexual Behavior in Animals: An Evolutionary Perspective* (2007)—ostensibly designed to combat ignorance concerning animal sex variations among scientific researchers and popular audiences has raised further concerns about the epistemological problems of animal queerness. Though far less numerous, studies in the humanities and social sciences—including Jens Rydström’s *Sinners and Citizens: Bestiality and Homosexuality in Sweden, 1889-1950* (2003) and Donna Haraway’s *When Species Meet* (2008)—flesh out an alternate approach that insists on the inadequacy, at one extreme, of using animal research as a way of naturalizing queerness, and at the other of imagining that anthropocentric queer theoretical perspectives can adequately come to terms with species (which Haraway insists always entails inter-species) life. Ranging from the bizarre (fish threesomes) to the raunchy (bestiality in the cowshed), and even more ordinary combinations of both (dogs’ dry-humping), the forms of sociality accruing in these discussions lay foundations for new biopolitical (as opposed to disciplinary) knowledges by asking readers to move beyond the usual snickering, blushing, or moralizing responses and instead to wonder further about what happens when animals do it unlike they do on the Discovery Channel.

3.) Coburn, Wendy (Ontario College of Art & Design)  - *Botching It in Science and Art: Lab-Built Mothers and the Wonders of Animal Instincts* [wendycoburn@sympatico.ca]

Looking at an age-old history of representations of animals in Western culture, most agree that nonhuman animals are commonly coded in visual culture in a manner that speaks more to human subjects and their historical and cultural moment, than to the specificities of the nonhuman animals they depict. In addition to exploring notions of “botching” as perhaps a necessary process of artistic experimentation in his book “The Postmodern Animal” (2000) Steve Baker states “It is, in a sense, entirely appropriate that most of the time artists (and writers and philosophers) continue to get it wrong, to botch it and to bind the animal inexpertly to their own inexpert lives.” Yet one can argue that artists are much more cognizant of the limitations of their inexpert lives than many would believe and that those same limitations form a basis for an expansive imagining and hypothesizing of things, from the unknowable to the absurd.

In this presentation I will explore artworks that are as botched as to juxtapose Harry Harlow’s baby rhesus monkeys with the lyrics and music of a Brahms Lied and as bold as to rewrite Leda and the Swan in a contemporary Canadian tale of beavers, humans and same-sex seduction. Whether building upon models and narratives that have come before or performing them again in a different body, place or time, “botching it” might be a term applied across disciplines including those claiming far greater objectivity and expertise in relation to representing and understanding human and nonhuman animal subjects, sexuality and our own inexpert lives.

4.) Lucinda Cole (University of Southern Maine) - *What Elephants Can Teach us about the Aesthetic* [lcole@maine.rr.com]

A recent video on YouTube features an unnamed elephant at a Thailand conservation camp drawing what is described as a “self-portrait.” Using the video as a starting point, this paper will explore significant representations of animal “creativity” from the perspective of Niklas Luhmann’s *Art as a Social System*. To what extent, I ask, does art produced by non-humans sustain Luhmann’s notion of the aesthetic as a self-regulating, self-contained system? To what extent does it alter the system? And, while Luhmann’s notion of the aesthetic has been of value to those interested in AI and cybernetics, can it be useful for animal studies scholars?

FRIDAY, NOVEMBER 14, 2008

Friday 3:30 p.m.-5:00 p.m

3:30 p.m. - 5:00 p.m.

Session A: **BEYOND GREEN AND GREY:****EMANCIPATORY PRAXIS AND POSTMODERN TECHNOLOGY**

How might the collapse of the nature-culture divide in postmodern culture, particularly as it is materially instantiated in biological and digital technologies of the present, be engaged to *desirable* political ends, not simply mobilized for what Donna Haraway characterizes as an “informatics of domination”? As we seek alternatives to both “green” and “grey” accounts of historical development, how might the concept of iteration re-cast the relationship between humanist and post-humanist discourses, or help re-conceive historical change along a “nature-culture continuum” that, as Brian Massumi suggests, is comprised by such trafficking between green and grey? Can we deconstruct humanism’s anthropocentric and teleological frame while retaining its sense that technology can expand human, as well as nonhuman, modes of life? This panel will explore these issues, particularly as they are reflected in contemporary fiction and critical practices.

Room: PINE

Chair: Louise Economides

1.) Economides, Louise (University of Montana) - *Recycled Creatures and Rogue Genomes: Iteration and Bio-technology in David Mitchell’s Cloud Atlas*

[louise.economides@mso.umt.edu]

Technology’s role in proposed solutions to environmental problems has always been a highly contested issue in different branches of ecological philosophy. Timothy Luke’s observation in the 1990’s that “most ‘green’ theories and practices . . . increasingly center on ‘grey’ outcomes”(197) – remains a major source of debate in radical environmentalism. Social ecologists generally support humanism’s contention that technology is a vehicle for emancipation that is compromised by corrupt political and economic systems, while deep ecologists question social ecology’s anthropocentric and teleological emphasis.

David Mitchell’s *Cloud Atlas* (2004) explores the question concerning technology from two simultaneous perspectives: one committed to an ideal of historical “progress” and the other reflecting what Nietzsche termed “the eternal recurrence of the same” – a non-teleological, iterative view of human history as a potentially unending cycle of birth, collapse and renewal. As such the novel offers an alternative to both social and deep ecology’s positions on technology. It reflects a humanist commitment to expanding the scope of “universal” rights via technologies that de-essentialize subjectivity and (simultaneously) critiques humanism’s blindspots, including its racism, anthropocentrism and linear teleology. The clone Somni-451 embraces an ethos of political liberation in spite of the fact that her material instantiation deeply problematizes humanist definitions of “freedom,” “individualism” and “natural” rights. Mitchell also employs iteration on multiple levels to suggest the limits of humanist teleology. Somni’s narrative iterates and re-conceives the Frankenstein myth, and the novel as a whole draws upon the eastern concept of samsara (cyclical transmigration of souls) to deconstruct a linear concept of technological unfolding over time.

2.) Shackelford, Laura (Rochester Institute of Technology) - *Digital Organicisms?: The Promise of Plasticity and Protest in Vernor Vinge’s Rainbows End* [Las57@psu.edu]

This paper asks how the linkages between biological, digital, and symbolic domains—amplified, of late, by the convergence between bio- and informatics—might be engaged to desirable, post-humanist ends. It asks how critical and artistic practices can elaborate on the complex relays between natural and cultural processes, and respond to the plasticity on which bio- and informatics capitalize. What, in turn, are the limits to an enactive, or what Rosi Braidotti’s terms a “processual aesthetics, ethics, and politics,” designed to be *in tune with* autopoietic self-organization? Attending to the dissonance bioinformatics introduces into existing knowledge formations, such enactive critical practices can disturb anthropocentric humanist narratives and the devastatingly novel forms of biopower re-presented in their name. Yet how to redirect the posthumanist tendencies of global capitalist bioindustries and engage these processes connecting material and symbolic—interactions that representational frameworks and textual models often elide—without simply ceding critique in the name of “becoming” or, as it might be construed, life by *any* means? Vernor Vinge’s latest novel *Rainbows End* (2006) thinks through the impact of new forms of plasticity—across digital, multimedia, proprioceptive, physical, and biological domains—on knowledge formations and associated critical practices. Featuring an elderly poet, Robert Gu, who regains cognitive abilities with a neuroprosthetic after several years lost to dementia, the novel ponders the limits to “learning plasticity” as he joins his fellow septuagenarians to protest the shredding of the UCSD library’s print holdings post-digitization. Mid-protest, Gu and friends find themselves unwitting agents in an international bioterror plot taking place in the university’s bio labs. Through this

conflict, the novel queries the unavoidable collision, and potentially beneficial collusion between existing print-based and emerging digitally enabled critical practices, modes of power and resistance moving between library and lab.

3.) Mazzolini, Elizabeth (Rochester Institute of Technology) - *Green-Grey: Debasing Mount Everest* [eamgsl@rit.edu]

Mount Everest's place in the Western cultural imaginary is as stolid as the mountain itself. It retains an aura of pristine Earthly extremity, and its near-sacrosanct status is often what motivates both contemporary climbers and many of their most vocal critics. The mountain holds mythic status as a place where a person can find transcendence—literally be higher than everyone else, as well as achieve a kind of spiritual purity, or, in non-religious terms, a kind of distilled selfhood, where there is only the breath, body, thoughts and the Earth to contend with. The reality, however, has been shown to contradict the myth. One reason is that the mountain is covered in decades' worth of human waste, in the form of garbage, litter, corpses and feces.

I argue that cleanup expeditions to Mount Everest reinstate the mountain as a tool for human use, because of (rather than despite) their good intentions. These expeditions are symptomatic of contemporary privatization: of leisure time, of the Earth and of responsibility. On Mount Everest, privatization takes the form of corporate sponsorship and private wealth as a source of funding and personal reports from the mountain charting progress toward the “real” goal of the top. Contemporary relations with Mount Everest keep the idea and the stuff of waste separate from the subjective ecologies that produce it. These ecologies form around logics of personal finances, commercialism and individual accomplishment. Here I will try to mutate the seemingly immutable relation between Mount Everest and the Western self.

Session B: UNITED SYSTEMS OF AMERICA

Room: MAGNOLIA

Chair: Bruce Clarke

1.) McMurry, Andy (University of Waterloo) - *The System in the Garden: America Studies and Functional Differentiation* [andrew.mcmurry@sympatico.ca]

This paper will explore the concept of *progress* in American Studies from the standpoint of Niklas Luhmann's work on functional differentiation. Luhmann's theory of society, if taken seriously, requires a redescription of the venerable touchstones of American Studies, among which are a collection of concepts and topoi that, while ceaselessly revised and reinterpreted, nevertheless continue to fall under what might be termed the *semantics of progress*. However one defines the elusive “American Idea,” progress appears as its congenitor and underwriter. From the myth and symbol school to today's studies of internationalization, the progressive mode is assumed: progressive settlement of American space; progressive differentiation of American culture; progressive developments in commerce, science, justice, even ethics and values. The theories that would encompass all these progressivisms are well-known: safety-valve theory, errand into the wilderness, virgin land, machine in the garden, and so on. Yet a true accounting of progress must acknowledge that we are dealing with a “forward-stepping” in which Americans appear not “like a migrant flock, but like refugees from a broken anthill,” to quote Wendell Berry. Whatever it once meant or still means, the American Idea, in its close association with directionality and incremental improvement, lost its purchase on progress long before 1890 and the closing of the frontier. To quote Luhmann, “At first, the nineteenth century tried to replace the *a priori*s, which were no longer persuasive, with a belief in the direction of the historical process, interpreting evolution as progress” (*Social Systems* 124). But that search for new foundations failed, for the simple reason that progress always rips out its own foundations. Progress, as Benjamin understood, is merely debris piled skyward by the passage of history. Thus, from the perspective of social systems theory, what the semantics of progress should be replaced by (and what people like Emerson through to his Modernist successors were registering, if not fully articulating) is a semantics of risk, paradox, and, at bottom, ignorance. The task of a Luhmannian redescription of the debris of the American Idea as Progress begins by swapping distinctions of nature and culture, frontiers and settlements, machines and gardens for the distinction of system and environment. From there might be formulated a semantics of progress that, ironically, vitiates the concept of progress altogether.

2.) Wolfe, Cary (Rice University) - *“American Romanticism”: A Systems Theory Perspective* [cewolfo@rice.edu]

“Romanticism” as a philosophical and literary enterprise has often been viewed as an essentially non-serious pursuit that values (and refuses to argue about) such amorphous things as “spirit” or “imagination” or “intuition” over the demonstrable, the material, the historical—in short, the real. One of the main symptoms of this fact about Romanticism (so the story goes) is its shameless indulgence of paradox and tautology, in either the first-generation form we find in Ralph Waldo Emerson (“I am nothing; I see all,” in *Nature*) or the second-generation form we find in Wallace Stevens (the doctrine of “supreme fiction”) or William Carlos Williams (“no ideas but in things”). Drawing on Niklas Luhmann's very scattered writings on Romanticism (*Art as a Social System*, “A Redescription of ‘Romantic Art,’” among others), I will describe Luhmann's view of the relationship between Romanticism and modernity as a process of “functional differentiation,” and how his account—particularly his theories of “observation” and “form”—helps rearticulate in a more theoretically coherent and rigorous way core features of Romanticism such as the Sublime, Unity in Multeity, and so on. Drawing on examples from Emerson, Stevens, Williams, Laura Riding Jackson, and perhaps others, my aim will be to

show that the value of the systems theory account of Romanticism is that it helps us to see that it is precisely when “Romanticism” is at its most insistently, relentlessly paradoxical that it is also at its most serious and rigorous in confronting and performing, rather than evading, the inescapable epistemological fallout of modernity understood as functional differentiation.

3.) Clarke, Bruce (Texas Tech University) - ***Systems Countercultures in the Whole Earth Catalog and the CoEvolution Quarterly*** [bruce.clarke@ttu.edu]

In this essay I will consider the intellectual aesthetics, or if you like, the *vibe* of American systems discourse, as that distinct idiom develops from the late 1960s through the 1970s in the milieu of the *Whole Earth Catalog* (*WEC*) and its significant journalistic spin-off, the *CoEvolution Quarterly* (*CQ*). These remarkable publications were the virtual house organ on the world stage for the popular discussion of the breadth of cybernetic complexities. Every issue of the *WEC* began with a section titled “Understanding Whole Systems.” *CQ* played a major role in publicizing the emergence of the “second-order” cybernetics of Gregory Bateson, Heinz von Foerster, and Francisco Varela. One of the most important developments of second-order systems theory, Varela’s earlier work in particular was cultivated within American countercultural institutions and imbued with the holistic spirit of Gregory Bateson. In the 1970s Bateson replaced Buckminster Fuller as the presiding champion of the *Whole Earth* holism further cultivated in *CQ*, and Varela then assumed that mantle. Varela takes the second-order cybernetic discourse of autopoiesis on a distinctly phenomenological trajectory, as evidenced by his increasing devotion at once to both contemplative practice and to related neurological and immunological models of systemic selfhood. In the American reception of Bateson and Varela, second-order systems discourse develops as a systemic holism that oscillates between mathematical formalism and mythopoetic profusion. My reading of these developments will offer both an intimate and sympathetic as well as a detached observation of these authentic flowers of visionary Americana. In particular, I will use Luhmann’s theory to draw out the social systematics, the autopoiesis of communication, in a suite of discourses otherwise focused on a holistic unification of Mind and Nature.

Session C: PERSPECTIVES ON NATURE

Room: POPLAR

Chair: Helena Feder (Eastern Carolina University)

1.) Welling, Bart (University of North Florida) - ***What is it Like to be a Critter?: Ecoporn, Animal-Borne Imaging Systems, and the Question of Animal Subjectivity*** [bhwellin@unf.edu]

Towards the end of a chapter in *When Species Meet* devoted to the “colonial organism called Crittercam”—by which she means not only a new type of animal-borne imaging system designed to record the behavior of hard-to-observe animals like sharks and leopard seals, but the dynamic “hermeneutic web” inhabited by biologists, Crittercam technologies, the National Geographic Channel series *Crittercam*, and the “critters” themselves—Donna Haraway poses a question which, as she notes, is “simple to ask and the devil to answer”: namely, “What is the semiotic agency of the animals in the hermeneutic labor of Crittercam?” The particular type of audiovisual footage yielded by Crittercam is obviously new, but the questions it raises about animal subjectivity have probably been around, in different iterations, as long as human art; replace “Crittercam” with “the Lascaux cave paintings” in Haraway’s question, for instance, and it still makes a kind of sense. This paper explores some provisional answers to Haraway’s question in the context of a broader discussion about the major aesthetic, ethical, biological, and technological connections between human pornography and representations of nonhuman animals and ecosystems. I argue that Crittercam’s blurrings of the lines between art and biology, scientific surveillance and voyeurism, consumerism and environmentalism, and human “critterliness” and animal performativity do challenge the dominant “ecopornographic” paradigm in wildlife filmmaking, but also demonstrate the enduring power of the conceit, as Nigel Rothfels describes it, that “no one (much less an extensive crew) stands behind the camera and that what we see before the camera is an unmediated, unedited experience of ‘Nature.’”

2.) Kevin McKelvey (Indiana) - ***Natural Succession: Eco-poetry of Indiana's Deam Wilderness Area*** [mckelveyka@hotmail.com]

In the Eastern United States, reiteration and the iterative process is at the center of reclaiming, restoring and preserving natural areas. Natural succession, a chaos in itself, propels these areas as a natural process and as policy directive. Since much of the public “wild” land was once used by industry or agriculture, very few places meet the public perceptions of the idea of the wild and of wilderness. Regardless, these natural places represent the wild and wilderness—certainly not on the scale found in the western United States—and natural succession is key in their development. This natural succession will lead to climax forest, a cyclical process repeated over and over again as fire, wind, Native Americans and European immigrants manipulated the landscape.

I live in the remnants of the greatest deciduous forest on Earth, but those remnants only amount to a couple hundred acres in Indiana. In a summer job with the Indiana Department of Natural Resources in 1999, I searched for invasive plants in the Hoosier National Forest. In the spring semester of 2003 in my graduate program at Southern Illinois University-Carbondale, I began writing in response to the landscapes and cemeteries of the Charles C. Deam

Wilderness Area that I encountered while hiking and working. That initial engagement with landscape became an obsession in exploring the junctures of lyric poetry, imagination, and metaphor with ecology, mythology, politics, history, and myself in and around the Deam Wilderness. And that obsession has become my own poetics, my ecopoetics, which I see as not just nature poetry or outdoor poetry, but poetry that engages every possible aspect of a landscape and ecosystem.

Session D: IDENTITY & SCIENCE

Room: JUNIPER

Chair: Michael Bennett

1.) Bennett, Michael (Vassar) - *For the Fairest Use: Technopolitics and the Edge of Ethics in the iParadigm Case* [mibennett@vassar.edu]

With over 7,000 institutional clients, and daily deposits more than ten times that number fueling its powerful anti-plagiarism algorithmic system “Turnitin” iParadigms has ignited controversy in academic and legal arenas. Questions of literary criticism, technological legislation, legislative technologies, fame, originality, educational policy and strategies intermingle in orbit about iParadigms, service. This presentation examines the A.V., et al. v. iParadigms, LLC decision of 2008 in the contexts of its legal exploration of authorship, originality and copyright law; several basic pedagogic questions marked by it; and the hypothesis, latent in the ruling and its fallout, that much of emerging (nano-/bio-/informatics/cognitive) technosciences, societal usefulness, far from economic gains and productivity, lies in the public display of the technopolitical conundrums their functionalities present.

2.) Engemann, Christoph (University of Texas at Austin) - *The Will to Write Oneself: Governmediality of Digital Identity* [engemann@mail.utexas.edu]

Governmediality is the attempt to confront the Studies of Governmentality with contemporary Media Theory. What happens when the self, the body, populations, territory and time are written in the same universal digital medium?! The current re-medialisation of the self and the state in the digital medium allows to study these developments and to expose the overlooked media a priori of governmental practices. Digital Identity lies at the intersection of the self, media-technology and statehood. Even though a state mandated Digital Identity has not yet been established, all industrialized nations pursue such projects. In my paper I will use examples from the German Digital IDCard and the American Identity 2.0/OpenID projects. I will show that these diverse projects culminate in the evocation of what I call 'the will to write oneself'. The will to write oneself is twofold:

1. A norm of exhaustive self-documentation: from Blogging over Social Networks to Geotagging and eHealth – individuals are expected to write their self *and* their bodies into digital archives. The digital medium collapses the writing of the self and the body into the same universal code. This is an essential component of digital Governmediality and as I will show the reform of the German welfare system relies on imposing and exploiting such selfwriting of both the self and the body.
2. An expectation of writing oneself in the sense of *one* self. Pseudonymous and anonymous activity in the Internet is increasingly coming under suspicion and in public discourse frequently linked to child-pornography and terrorism. Writing multiple selves, not allowing to link all activities to one name represented by one address anchored in an individual's body is suspicious. Trusted authorities issuing Digital Signatures – like the German ‘Personalausweis’ ID Card which incorporates biometrics - allow strong authentication on the Internet, providing the potential to prove who has written what, when and where. Using Derrida’s notion of the signature as a signifier of presence in time and space I call this writing of *one* self-writing oneself through the signature.

My paper will conclude that neither statehood, nor the body or the identical self disappear with the Internet. Rather the opposite; the Governmediality of Digital Identity, consisting of self-documentation and writing oneself through the signature, reiterates the individual and its body with unprecedented resolution. Statehood re-emerges as a digital ‘Aufschreibesystem’ mutually making itself and individuals readable to themselves, to society and last not least to the state itself.

3.) Shaman, Cory (Arkansas Tech University) - *Outsider Science: The Practice of Anti-Establishment Science in Environmental Detective Fiction* [cshaman@atu.edu]

Environmental detective fiction of the last twenty years regularly has engaged with the status of science and the authority of scientists in the increasingly politicized arenas of developing and implementing environmental policy as well as litigating and remediating “environmental crimes.” I examine two novels which bracket this twenty-year time frame, but which also bracket an interesting critical range of “outsider science” representations in environmental detective fiction. Carl Hiaasen’s comedic *Skinny Dip* and Neal Stephenson’s self-described “1930s hard boiled crime novel dressed up as a 1980s eco-thriller,” *Zodiac* both feature scientists whose methods and motives are presented as unconventional. I argue that this subgenre of the mystery has evolved to match the shifting terrain of environmental politics, and that the function of the scientist serves as an index of the ideological pragmatics of environmental

advocacy. Stephenson's 1988 novel engages with the entrenchment of Reagan-era greenbashing as well as the rise of well-established environmental advocacy organizations, while Hiaasen's work intervenes in the more recent debate over corporate sponsorship of scientific research and the development of legitimating environmental knowledge. The renegade scientist and the company scientist are not new figures in literature, per se, but their emergence in this subgenre and in the evolving climate of ecological crisis makes their appearance a useful critical tool in studying the position of science and scientists in environmental political action.

Session E: **NEW STUDIES IN COLLABORATION BETWEEN MUSIC AND ART**

This panel presents three papers exploring ways in which visual artists either collaborated directly with avant-garde musical composers or appropriated musical models for visual purposes. Connecting to the SLSA 2008 conference theme of "Reiteration," we aim to show how sound is made new in the hands of visual artists. In addition, all three papers touch upon concepts of expanded consciousness or metaphysical philosophy as a source for interpreting visual-musical work. Spanning from the 1910s in Russia to the 1960s in New York, the papers of this panel reflect new interdisciplinary research in visual music in connection with cultural studies.

Room: DOGWOOD

Chair: Melissa Warak

1.) Boland, Lynn (The University of Texas at Austin) - *Multimedia Dissonance in Russian Futurism* [lboland@mail.utexas.edu]

In July 1913, the poets Alexei Kruchenykh and Velimir Khlebnikov, visual artist Kasimir Malevich, and composer and visual artist Mikhail Matyushin gathered as the "First All-Russian Congress of Poets of the Future." In November the same year, they collaborated on the first major work of Russian Futurism, the avant-garde opera, *Victory Over the Sun*. Although the libretto and visual designs have been topics of some studies, the music has been virtually ignored. Matyushin's score for the opera, which may be described as a demonstration in expanded consciousness through microtonal reception, was responding to cutting-edge trends in music, as well as new ideas in science, technology, and philosophy. Drawing on related ideas from diverse sources, such as Arnold Schoenberg's "Emancipation of the Dissonance" and P. D. Ouspensky's "Fourth Way," Matyushin's score encapsulates many of the concepts central to the Russian Futurism. The opera is, in a sense, a triple iteration of the same 'transrational' ideas. A careful analysis of Matyushin's score within its contemporary context further informs the visual and literary components of *Victory Over the Sun*, and even sheds additional light on the exemplar of Russian Suprematism, Malevich's *Black Square* of 1915.

2.) Hellstein, Valerie (State University of New York, Stony Brook) - *Vital Politics: Herbert Matter, Alexander Calder, and John Cage* [vhellstein@gmail.com]

In 1950, the photographer and graphic designer Herbert Matter made a film about the mobiles of Alexander Calder infused with vitalist tropes precisely when critics and intellectuals were attacking the postwar metaphysical turn. The resurrection of an earlier turn-of-the-century discourse that had declined in popularity by 1930 attests to its cultural relevancy in a postwar, nuclear age and dovetails with many of the projects of the Abstract Expressionists and, intriguingly, the anti-expressionist John Cage. This paper explores the film, and John Cage's score in particular, as an important mid-century nexus of ideas concerning spirituality and Cold War politics.

Cage's process of finding the underlying rhythmic structure of both the film and the music allows each to co-exist and "live the way nature is," echoing the depiction of Calder's mobiles throughout the film. Cage's method of composition, indebted to vitalist ideas, carries radical political implications. This revived and reworked metaphysical language allowed the Abstract Expressionists and their detractors like Cage to articulate a radical politics that was impossible with the prevailing Cold War rhetoric. Matter's film brings together an unlikely group of artists and encapsulates the continuities and complexities of the intertwining modernist discourses on politics and metaphysics.

3.) Warak, Melissa (The University of Texas at Austin) - *'For Eyes and Ears': Earle Brown and Takis Make Music* [mwarak@mail.utexas.edu]

In 1964, New York's Cordier-Ekstrom Gallery hosted an exhibition titled "For Eyes and Ears," the result of a 1963 collaboration between New York School composer Earle Brown and Paris-based kinetic sculptor Vassilakis Takis. Brown, a composer whose aims in new music are historically viewed as conceptually opposed to those of his colleague John Cage, experimented with both improvisation and open form in many of his major works of the 1950s. Greek-born sculptor and poet Takis, whom his friend Marcel Duchamp once referred to as a "joyful laborer in the magnetic fields," created streamlined kinetic sculptures in his series of *Signals* (1954-58) and *Musical Sculptures* (1965-1970s). These often minimalist objects combined his interests in physics, analog technology, time, Zen Buddhism, and sound waves through the use of various metals and magnets and in some ways function as modern Aeolian harps. Takis has stated that the major work that he and Brown created for "For Eyes and Ears," a sculpture called *Sound of Void*, served as the primary precursor to his *Musical Sculptures*.

This paper will explore the collaboration between Brown and Takis in order to better understand the sculptor's impetus for using sound in both the *Sound of Void* and his later *Musical Sculptures*. What was the nature of the

collaboration? What musical and cultural sources inspired the *Sound of Void*, and how does it serve as an intermediary work between his two major series? In answering these questions, I will argue that Takis's work represents a unique cross-pollination between the American avant-garde music scene and the kineticism of Parisian visual culture.

Session F: **WHITEHEAD AND DELEUZE, DELEUZE AND WHITEHEAD**

II. Process without Teleology: Atomicity, Multiplicity, Interstices

Room: DOGWOOD

Chair: Steve Meyer

1.) Bono, James (University at Buffalo) - *Whitehead's Actual Occasions, Deleuze's Events: Atomicity, the Virtual, Life and Organism* [hischao@buffalo.edu]

My paper will take as its starting point what to some seems a perplexing idea: Whitehead's notion of the atomicity of actual occasions. That notion can easily be misunderstood precisely because of the freighted meanings that the term "atom" ordinarily carries. Whitehead uses the term in an unusual way. For Whitehead, both temporal and spatial extension and extensiveness are fundamental to actual occasions. Whitehead's use of atomicity addresses problems that can be understood in relation to Deleuze's notion of the virtual and its relationship to the actual. Thus, I shall argue that Whitehead's atoms serve as his attempt to rework the classical potentiality/actuality distinction in an effort to move decisively away from traditional Aristotelian meanings. Rather than linking "potentiality" to a substance ontology that regards actualization as the inevitable expression of an entity's innermost "essence," what stands in the place of potentiality for Whitehead is what he calls the extensive continuum. The latter, though real, is more like a matrix of possibility out of which actual occasions become actual through a process of selective, or subjective, prehension. (One should note that the extensive continuum as a matrix is in some sense continually reconstituted by the history of actual entities emerging from the continuum, which alter the possibilities for newly emerging actual occasions). Whitehead's extensive continuum—real though not actual—can be compared to Deleuze's notion of the virtual. I shall also argue that another reason for Whitehead's talk of the atomicity of actual occasions is precisely to avoid the "vitalist" trap of claiming that such features of life as wholeness, systematicity, and "organicism" depend upon an essentialist notion of a perduring "principle" that guides the becoming of an entity and insures its "teleological" properties. Whitehead, instead, wants to insist that all relations—including all "unity" and "coherence" founded on such relations—are the result of subjective prehensions of experience (his "drops of experience," following James). Thus, characteristics we associate with Life are immanent aspects of a process: that of the active making and remaking of actual entities (including the history of prehensions and actual occasions) as they emerge, through concrescence, from the continuum. Drawing upon these arguments, I shall attempt as well to compare Whitehead and Deleuze with respect to the notions of life, immanence, and the event.

2.) Lamarre, Thomas (McGill University) - *The Multiplication of Species* [thomas.lamarre@mcgill.ca]

Despite its claims for a thoroughly empirical account of evolution, evolutionary theory remains oddly indebted to the Aristotelian lineage ofhylomorphism and its teleological world, particularly in discussions of adaptation. As the recent debate over E. O. Wilson's return to group selection indicates, debates on the units of selection in evolution tend to reprise hylomorphism at the level of gene and body. When Richard Dawkins builds on W. D. Hamilton's rule, he tends to call on Aristotelian notions of form to establish the selfishness of the gene not only as the material limit for 'altruism' within and between species, but also as the formal limit for the individual's body. In this paper I would like to look at what Deleuze's and Whitehead's critique of hylomorphism might contribute to such debates over units of selection and species adaptation. Especially important are Whitehead's ideas about the multiplication of individuals within species and Deleuze's thinking about multiplicity. In addition, because the current theory of evolution relies on Hamilton's work with the coefficient of relation, I would like to consider how Whitehead's mathematics might afford a different point of departure, which surely will not disprove Hamilton's approach but might significantly affect our reading of it by challenging the persistent hylomorphism that formally yokes the body to the gene rather than considering their multiplication.

3.) Shaviro, Steven (Wayne State University) - *Interstitial Life* [shaviro@shaviro.com]

Biology has long been haunted by the question of purpose. It seems impossible to describe living organisms without recourse to notions of purpose and design, even as Darwinian theory gives an entirely naturalistic account of how such purpose and design arose in the first place. And, although contemporary biology rightly rejects vitalism as strongly as it does creationism, it does not thereby dispose of the question of how living organisms seem to have goals and to make decisions. There is still no resolution to the perplexing status of "life" as a natural process, as an object of scientific understanding, and as a target of political and technological intervention. In this talk I turn to Alfred North Whitehead and Gilles Deleuze for the light they can shed on the notion of "life" in contemporary biology. Whitehead defines life as "the origination of novelty"; he finds it lurking in "empty spaces" and "interstices." Deleuze develops a logic of life centered on notions of lateral transfer, symbiosis, "aparallel evolution," expressive capacities, and other networked phenomena. Neither Whitehead nor Deleuze are traditional vitalists, but they both suggest strategies of renewal for a time when "the very meaning of life is in doubt."

FRIDAY, NOVEMBER 14, 2008

Friday 5:00 p.m.-6:00 p.m

5:15 p.m. - 6:15 p.m. CYPRESS

R E C E P T I O N

FRIDAY, NOVEMBER 14, 2008

Friday 6:00 p.m.-7:30 p.m

6:15 p.m. - 7:30 p.m. BIRCH/DOGWOOD

INTRODUCTION – NIGEL ROTHFELS

Plenary

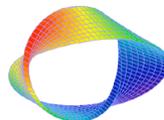
ROBERT SEYFARTH

(University of Pennsylvania)

**Baboon Metaphysics:
The Evolution of a Social Mind**



Book Signing to Follow



SATURDAY, NOVEMBER 15, 2008

Saturday 7:00 a.m.-8:30 a.m

7:00 a.m. - 8:30

CONTINENTAL BREAKFAST – WILLOW

Saturday 8:30 a.m.-10:00 a.m

8:30 a.m. - 10:00 a.m.

Session A: **CHEMISTRY AS SUBJECT AND INFLUENCE**

Room: JUNIPER

Chair: Craig Morehead

1.) Black, Suzanne (Purdue University) - *Breaking the Fastest Bonds: Muriel Rukeyser, Willard Gibbs, and the Social Contexts of Physical Chemistry* [black0@purdue.edu]

New interdisciplinary approaches to twentieth-century poetry have resulted in increasing appreciation for the work of Muriel Rukeyser (1913-1979). Several articles now examine her use of technical documentation, like medical testimony and stock quotes, in the long poem "The Book of the Dead" (1938). Less studied, however, is her interest in the physical sciences, in particular her writings about the chemist J. Willard Gibbs.

I propose to fill this gap by analyzing and contextualizing Rukeyser's 1939 poem "Gibbs," which she intended to complement "The Book of the Dead," and her 1942 biography of him. Rukeyser places Gibbs alongside Lincoln, Melville, and Whitman and sees her biography as a labor of historical recovery; it thus offers a unique example of thinking about canonicity in relation to science.

Rukeyser's other book of 1942, "Wake Island," was harshly condemned by the left for its pro-American nationalism. I propose that, in contrast, Gibbs offers Rukeyser a model for an alternative American identity and that her biography of a man with a largely uneventful life allows her to deconstruct biographical conventions and replace them with an intellectual and socially situated life. Because Rukeyser repeatedly describes Gibbs as a maker of systems, I will also place the 1942 biography within the larger historical context of the sciences of the 1940s. Rukeyser explored the social contexts of thermodynamics before Michel Serres did, and she discusses the paradoxical life of Fritz Haber before Roald Hoffmann, suggesting that Rukeyser's unauthorized, "presumptuous," and unwieldy biography should be seen as an early contribution to science studies.

2.) Morehead, Craig (University of North Carolina at Greensboro) - *The Energy of Utopian Potential in Muriel Rukeyser's The Book of the Dead* [craigmorehad@yahoo.com]

My paper examines Muriel Rukeyser's twenty-poem sequence *The Book of the Dead*, which comments on the outbreak of silicosis in the Hawk's Nest tunneling project commissioned by Union Carbide and Carbon Co. in Gauley Bridge, West Virginia from 1929 to 1932. This work has garnered recent critical attention, but what is neglected in the criticism is Rukeyser's use of scientific principles of energy – namely, those of the applied physics of thermodynamics. I link Rukeyser's aesthetic philosophy to her interpretation of negative entropy in order to situate *The Book of the Dead* as an exhibition of a particular Rukeyserian form of scientific poetry. Analyzing the scientific principles employed by Rukeyser (and her own analysis of those principles as they are expressed in her biography of Willard Gibbs), I contend that Rukeyser's *The Book of the Dead* is centered on her concept of energy, which serves to raise consciousness and envision utopian ideals. Rukeyser seeks in her poetry to resituate energy as a dominant force for change against such capitalist driven tragedies as that of the Hawk's Nest tunnel.

My paper focuses on the adiabatic equation $\Sigma Q = 0$ given in Rukeyser's poem "The Dam" to discuss the relation between the first and second laws of thermodynamics and Rukeyser's use of negative entropy informed by her understanding of Gibbs' work in statistical mechanics. I argue that Rukeyser uses the adiabatic equation to theorize the reversal of the equilibrium of maximum entropy and the subsequent restoration of a system's capacity for useful work – here, work transformed into energy for change through her use of a scientific poetry that exposes the possibility of a decrease in entropy. For Rukeyser, locating the essential equation of *The Book of the Dead* in the adiabatic equation, $\Sigma Q = 0$, discards the presupposition of an increase in entropy and replaces it with the possibility of restoration and equilibrium: a principle of negative entropy. Under this theoretical construction Rukeyser conjoins scientific and poetic energy to argue for a utopian potential.

3.) Hiller, Anna (University of California, Berkeley) - *Pure Poetry and the Chemical*

Subject [anna.e.hiller@gmail.com]

José Ortega y Gasset called the poetry emerging from Spain in the 1920s “the superior algebra of metaphors”. At that time, the tendency was to write so-called “pure” poetry in which representation—in its mimetic sense—was depreciated as an aesthetic, and form itself became the prime mode of expression. When we examine in detail the formal aspects of poetry prevalent during these years, Ortega’s assessment becomes more than a mere analogy or metaphor; rather, one can see it as prescriptive, demanding that poetry give up its tendency towards the anecdotal presence of a predominant poetic “I”, and in turn take up a cleaner, more objective, more *scientific* stance towards the realities that it purports to represent.

In this paper I will examine the historical context of Ortega’s statement briefly, and evaluate it as a poetic directive, using as my prime example the poetry of Jorge Guillén in his work, *Cántico*, written between the years of 1928 and 1936. I will investigate to what extent Guillén’s work reflects the Ortegian perspective, and how extending the mathematical metaphor to include other scientific perspectives, especially that of atomic structure and chemical bonding, can be applied to Guillén’s work in fruitful ways. I plan to investigate the poetic subject as an interactive presence, in which the environment of the poem—form and content, both—act in non-neutral, ionized ways that affect the subject’s development and the ways in which we interpret the interaction of subject and object.

I will then take up the issue of whether applying the vocabulary of science actually opens new pathways of understanding issues of form, metaphor, the speaking subject, and (the lack of) representation in pure poetry, or if it is simply another manner for expressing the same conclusions that are drawn in close reading. In other words, by bringing the scientific metaphor into the camp of poetry, what do we actually achieve? What does science bring that is *new*? And in what ways does poetry exist outside of what is truly mimetic, and how is it that scientific formulae, not based in language, can reflect so accurately the interior dynamics of figurative expression?

Session B: **CHAOS**

Room: PINE

Chair: Candelas Gala

1.) Gala, Candelas (Wake Forest University) - *Analogical Extension: Alberti’s*

Surrealist Poetry and Chaos Theory [galacs@wfu.edu]

Sobre los ángeles [On Angels] by Spanish poet Rafael Alberti (1902-1999) has been traditionally read as a book of surrealist poetry with connections with T.S. Eliot’s *The Waste Land* and García Lorca’s *Poet in New York*, among others.

This paper proposes a new reading of Alberti’s book by establishing an analogy with chaos theory, not simply as another discourse or vocabulary but because the properties found in the physics theory of complexity, are also found in Alberti’s book.

Alberti writes *On Angels* in Madrid, after leaving Cádiz, his birthplace and childhood paradise. Life in the capital is tumultuous in both the personal and artistic fronts. Poetic paradigms which worked for his earlier poetry no longer do. From earlier images of “crystal” and “urn” configuring a state of certainty, equilibrium, and transparency, Alberti’s poetic speaker experiences a radical change leading to a non-equilibrium state voiced via images of heat (combustion) and melting (dissipation). The singular or bifurcating point when such change occurs has to do with the infiltration of the outside world into the closed system of early poetry and it is identified as a “bad minute,” a small incident with major and disastrous effects. That one minute marks a fracturing point in the timelessness world of earlier poetry. As time enters into Alberti’s worldview, the speaker voices a state of increasing entropy where words are like axes fracturing all “natural” link with reality.

This state of disarray is intrinsically time-oriented and articulated through meta-poetics. The speaker resorts to memory, particularly to the romantic poetics of Gustavo Adolfo Bécquer and his disenchantment with language as a tool to convey the scope and intensity of emotions and his rejection of reversible time. This re-vindication of Bécquer after the avant-garde rejection of all romantic tenets illustrates Alberti’s recognition of the human aspect and its unpredictability versus avant-garde formalism. Memory is not the tool to an escapist return to some wholesome origins but the source of a new creation. Romantic idealism is now infused with time, subjectivity and the outside world: “mud” and “rose,” “shadows” and “light” are now combined rather than being incompatible extremes. Repetitive structures, frequent command forms, apostrophes, contradiction are some of the linguistic tools to call attention to language itself. This meta-poetic process is the memory of language, the distance language takes to reflect on its new relation to the world outside.

Alberti’s “treatise” on angels is a treatise on messaging, on language. Angels are no longer transmitting only messages of light –or transparent language-; instead, their disordered and complex state embodies a language with reversed values and contradictory meanings. The book *On Angels* emerges as a dissipative structure, that is, an organized or structured form that dissipation or disorder takes: order comes out of disorder.

2.) Drutt, Fiona (School of Social Sciences, Sydney Australia) - *From Cartesianism to Chaos* [fionad@student.unsw.edu.au]

In a fairly recent interview, Judith Butler explains her fears about the use of computer code in biology, on account of it being 'mechanistic'. She classes the numerical as an 'explanatory model' and then makes a distinction between this and the 'ontology of biology itself', posing the paradoxical question of the prediscursive body: 'what life exceeds the model?' But is computer code or mathematics really 'mechanistic'? What does this categorical term *really mean*, and how has it travelled from Cartesianism to Chaos?

Chaos appears both in physical, mechanical arrangements, and in systems that mathematicians call 'analytic,' 'deterministic' equations. Therefore chaos, the classically unexpected involution between order and disorder, or between predictability and unpredictability, actually challenges us to rethink these terms, 'mechanistic' and 'deterministic', and their antithesis: representationalism, in a radically deconstructive way.

This essay will explore how chaos specifically undermines the Cartesian binary oppositions: determinism/indeterminism, analytic/synthetic, representation/positivity, and epistemology/ontology. It impels us not to pry apart numerical code, epistemology, or the equation, from ontology, biology and life. In response to Butler's question of 'what life exceeds the model?', it takes up Paul Davies' argument, given chaos and irrational numbers, that 'the universe is its own fastest simulator', or as Karen Barad has also pointed out, 'we are part of the universe that we seek to understand'. Thus, this paper will explore how chaos is suggestive of a way in which to refigure the often oppositional distinction between the positivity of life and its representation – and, how this presents an opening for poststructuralist questions of embodiment.

3.) Dillon, Sarah (University of St. Andrews) - *Chaotic Narrative: David Mitchell's Ghostwritten (1999)* [sjd16@st-andrews.ac.uk]

This paper is written in the context of research I have already undertaken in relation to literature and science – primarily an essay on the relationship between literature, dreams and the fourth dimension in Edwin A. Abbott's *Flatland* (1884) and Russell Hoban's *Amaryllis Night and Day* (2001) – and specific research on the connection between chaos theory and literature undertaken by N. Katherine Hayles in *Chaos Bound* (1990) and by the contributors to Hayles' edited collection *Chaos and Order* (1991). My paper addresses in particular the way in which chaos theory provides narratology with a new way of understanding complex narrative structures by focusing on David Mitchell's contemporary British novel *Ghostwritten* (1999). This novel consists of nine inter-linked short stories which interrogate the theme of causality in both the novel's content and its form: each character reflects differently on the reasons for the events in his or her story; at the same time, each story is formally related in complex and subtle ways to the others via the use of reiterative imagery, expressions and characters.

In an interview in 2005, Mitchell states that 'there's one action in each of the stories that makes the succeeding story possible, that links the stories', but close examination of the novel reveals that the interconnections are more complex than this linear explanation resonant of the logic of classical mechanics allows. This paper argues that the structure of the novel can be best understood with reference to Maturana and Varela's theory of autopoietic and allopoietic systems, and that its exploration of causality, and thus the impetus for that structure, can be understood in terms of Prigogine's theory of far from equilibrium systems and dissipative structures. Support for this argument is found not only in the text but in its paratexts – the title of the German edition of *Ghostwritten* translates as *Chaos*. A broader argument is also made with regard to *Ghostwritten's* distance from standard literary models of genre. In sum, this paper performatively proves David Porush's claim for the epistemological value of literature which, 'in its hyper-evolved discourse can capture and describe the time-bound, fluctuant, unstable growth of organic life and of human activity in the macroscopia'.

David Mitchell is one of Britain's foremost contemporary writers who is only just becoming the subject of academic attention – a number of PhDs are taking place on him in Britain at the moment, I have a paper on his novel *Cloud Atlas* currently under journal review and I am organising a David Mitchell conference for August 2009 at which he will give the plenary address and which will produce the first academic collection on his work. This paper is therefore an important contribution to an emerging body of scholarly work on Mitchell as well as to the ongoing elaboration of the relationship between contemporary science and literature.

Session C: POSTHUMAN MEDIATION

Room: MAGNOLIA

In *Understanding Media*, Marshall McLuhan famously argued that media technologies function as prosthetic "extensions of man," broadcasting the human nervous system over otherwise impossible distances and transforming perceptual ratios in ways that restructure the basic conditions of human perception. Taking a rather different position, Friedrich Kittler, in *Gramophone, Film, Typewriter*, argued that "so-called Man" is less extended by media technologies than reverse-engineered by them: the "human" would appear to be the product of a historical media ecology, humanist subjectivity built from the outside-in by the differentiation of analog recording apparatus, rendered an effect of the technological landscape of modernity. These mirrored claims might be seen as representing twin poles of a larger discourse on the evolution of human being alongside the evolution of technology—the construction or reconstruction of the human by technological mediation—and its concomitant prognostications on ways in which "new" media environments might either extend or reconstruct human capabilities to such an extent that earlier vocabularies would fail, requiring an upgraded language of the cyborg, the superman, or the posthuman. This conference session seeks to take stock of such

claims about the production of posthuman modes of perception through technological mediation. By examining the spectatorial or operational protocols assumed by various media types and other technological forms of perception, we will address the pressing question of how the human and the “post” are mediated today by different technological vectors, old and new, from documentary film through digital avatars. We will not only explore the extent to which humanist or posthumanist forms of perception are rendered by different media technologies, but also the extent to which claims for such changes are themselves products of particular, historically-situated media environments.

Chair: Colin Milburn

1.) Sylvie Bissonette (UC Davis) - ***Posthumanist Resistance: Documenting the Conquest of Outer Space and Inner Space*** [sylvie_bis@hotmail.com]

Documenting the Conquest of Outer Space and Inner Space,” will consider documentary films about scalar travel. In the span of a few seconds, both *Cosmic Voyage* (Bailey Silleck, 1996) and *Powers of Ten* (Charles Eames and Ray Eames, 1977) zoom out to the edge of the universe and then speedily return to the sub-nuclear realm. These films celebrate scientific progress and centuries of discoveries by appealing to their audiences’ affect. Breathtaking leaps between degrees of magnitude emphasize scopic mastery, illustrating the scientific conquest of outer space and inner space, and suggest that an aspiration for mastery can be both produced and enabled by scopic practices. This paper investigates whether—despite the sensory appeal of these films and their celebratory discourse on technological progress—they remain critical of the limits of representation and of the colonialist project of mapping undiscovered territories. Theorists of posthumanism from Haraway to Badmington have suggested that an essentialist conception of the human and the human desire for total conquest have often driven imperialist oppression and the marginalization of individuals who do not easily fit into the humanist concept of the “human.” By observing self-reflexive techniques in these documentary films and other media, this paper will examine strategies that posthuman perception can offer to understand and question the historical tendency of humanism to embrace conquest patterns and uncritically assume teleological accounts of technological progress.

2.) Milburn, Colin (UC Davis) - ***Of Molecules and Avatars: Posthuman Perception in Synthetic World*** [cnmilburn@ucdavis.edu]

Today, the avatar is suddenly a familiar figure and a household word, thanks especially to the phenomenal success of massively-multiplayer synthetic worlds like *World of Warcraft* and *Second Life*. But the avatar as a specific new media form precedes the history of cyberspace, and in many ways it might be considered a foundational technology for computational culture at large. Tracing a genealogy of avatar across its multiple incarnations, its serial emergence at the crossroads of mythology, science fiction, video games, and telepresence technologies, this paper argues that the avatar is a medium of becoming-molecular, or “nanomorphosis.” For the avatar is a prosthetic agent enabling virtual access and self-projection into a small other world; it is a vehicle through which the self becomes articulated with an otherwise radically discontinuous microcosm. By analyzing the various remediations of avatar since the nineteenth century, this paper claims that the avatar has always been the medium of nanomorphosis, the medium that facilitates a becoming-molecular of the subject of science and the consumer of technoculture: a playable form of posthuman perception.

3.) Curtain, Tyler (UNC-Chapel Hill) - ***Claims of Change: Perception, Evolution, and the ‘Post’ of Human*** [xtylerc@gmail.com]

What do we make of claims about technology concomitant changes in “the human”? This paper will address the theoretical problem at the core of this session head-on, examining the notion that “technology will change us” by thinking through evolutionary biology and the complexities of perception, sensation, and embodiment in relation to high-tech environments. The mediation of the human and the posthuman will be considered with respect to “the post” in all its senses, ultimately addressing the destination of “media” itself.

Session D: MODERNISM’S SCIENCE

Room: POPLAR

Chair: Michaela Giesenkirchen

1.) Haffey, Kate (University of Wisconsin-Milwaukee) - ***Jeanette Winterson, T.S. Eliot and The Dance Along the Artery*** [katehaffey@gmail.com]

My paper will explore the strange relationship between the writings of Jeanette Winterson and T.S. Eliot. Though these authors may on paper appear to be a conceptual odd couple (Winterson is a present-day queer novelist, while T.S. Eliot is “the” canonical, conservative modernist poet), Eliot’s poetics and his essays have deeply influenced Winterson’s work. Two of Winterson’s early novels, *The Passion* and *Sexing the Cherry*, can be described as readings of Eliot’s *Four Quartets*, as they pick up the same images, echo specific lines, and explore time in ways that parallel Eliot’s poems.

The presentation will thus consider how the writing of these two authors “touches across time,” to use Carolyn Dinshaw’s phrase. Though Winterson sketches out a poetics of temporality quite similar to Eliot’s, there also seems to be something fundamentally different about her conception of time. I will focus specifically on how Winterson takes up Eliot’s image of “the dance” in *Four Quartets* and employs it towards quite a different end. What is at stake in Winterson’s reading of Eliot is a different relation to time and a way out of conventional narratives. I believe my paper also fits into this conference’s theme as it attempts to consider what happens when the words of one author are spoken—or reiterated—by a different author.

2.) Giesenkirchen, Michaela (Utah Valley University) - *Hugo Münsterberg and Gertrude Stein* [giesenmi@uvsc.edu]

Gertrude Stein’s relationships with William James and Alfred North Whitehead have been studied, but not her relationship with Hugo Münsterberg, though practically every reading of Stein’s work mentions him as her other psychology teacher at Radcliffe and Harvard in the 1890s. As is virtually unknown, he actually was Stein’s primary psychology teacher, spending endless hours with her in the laboratory during her first two years at college and supervising her senior project. By the turn of the century, Münsterberg was the leading experimental psychologist in America, a phenomenal career cut short by the advent of the war and his premature death in 1916. The paper will suggest some of the ways in which the James-Münsterberg overlap as well as divide influenced Stein’s early thought and writing.

3.) Calkins, Jennifer (University of Washington) *Iteration, Fragmentation, Probability in Experimental Analysis and Literary Form* [jdc4@u.washington.edu]

Scientists use iteration, or repeated tests over time (and/or with different subjects), to approach a probability field that allows for more accurate estimate of an object, behavior, phenomena, etc. In the same way, writers and visual artists, especially since the initiation of modernism, have used iteration, or fragmentation into voices, points of view or perspective, to approach a “true-feeling” literary and/or artistic object. I will discuss accurate measurement, probability theory and repeated measures, with special attention to behavioral and genetic analysis, and the way in which this scientific process mirrors the manner in which fragmented, iterative texts are effect because they exploit our neurological need for repetition of description, with slight variances, to elicit cognitive and, more especially, emotional, responses. I will draw from a variety of texts including *The Wasteland* by T. S. Eliot and *The Glass Essay* by Anne Carson.

Session E: FICTION & COGNITION

Room: DOGWOOD

Chair: Barri Gold

1.) Gold, Barri (Muhlenberg College) – *Hi-Tech Rhetorical Devices* [gold@muhlenberg.edu]

Science in Action begins with a chapter called “Literature”—a tantalizing title which signals Latour’s interest in “the most important and the least studied of all rhetorical vehicles: the scientific article” (31). Of course, even Bruno Latour doesn’t get a free pass on resonant meanings. Many of us, on hearing the word *literature* can’t help but think of things like poetry and fiction. This paper will consider the latter as like the former; poetry and fiction, as devices used in the decidedly iterative process of producing and maintaining scientific fact. I will, moreover, add one more item to the list, considering a poem, an equation familiar to all beginning physicists ($\text{Energy} = \text{Force} \times \text{Distance}$), and what may be the best-known fictional account of spontaneous combustion in English literature. All of these examples are taken from the nineteenth-century moment when the scientific object *energy* was still emergent. For as the physicist James Clerk Maxwell puns on *force* in his serio-comic verse, he leaves traces not only of struggles over meaning—both social and scientific—then taking place, but also suggests how some simple math participates in the same struggles. And while those, like Maxwell, who work to establish *energy* as fact, *force* as mere artifact, have a great deal of success, other wannabe facts fare less well. Even a novelist as skilled as Charles Dickens cannot make a fact out of spontaneous combustion. But his flagrant attempt to do so suggests at once his cognizance of the fact-making process and the limits of the rhetorical device, especially when these prove *mere* reiteration.

2.) Schwenger, Peter (Mount Saint Vincent University) - *Interminable Waking* [peter.schwenger@msvu.ca]

Robert Irwin’s novel *The Arabian Nightmare* is obviously indebted to *The Arabian Nights*, a work that Irwin has published a critical study of, in his other job as a respected scholar of Arabian culture. Not the least of his debts is the embedded structure of tale within tale, which in Irwin’s 1983 novel becomes a series of wakings within wakings. Cairo in 1486 becomes to Balian, the novel’s protagonist, a “Chinese box”—except that in contrast to the recursivity evoked by that image, Balian’s false wakings are always into different parts of a dreamt Cairo. These false wakings make it impossible for Balian to escape from what a Cairo sage calls the “Alam-al-Mithal, which, being interpreted, is the world of images or Similitudes,” linked elsewhere to hypnagogic imagery. The suggestion is that this world of images is always present—not only as something that underlies the fictional world of Irwin’s novel, but as something that

underlies our real world. Half submerged in this internal world of images and similitudes, we are seldom enough able to achieve the full attention that for some is the very condition of waking. Instead we experience brief flashes of attention (only too brief) that recall us from the sea of images into which we are continually dipping. This recall is a micro-waking that follows a micro-sleep: a reiterated pattern that may underlie the larger, more easily recognizable events of our days. In this sense, we each have our own version of interminable waking.

3.) Pulizzi, James (UCLA) - *Narrating Consciousness: Language, Media, and Embodiment*. [jjpulizzi@ucla.edu]

Neuroscientists have had great success analyzing particular brain functions—e.g. vision—but are still working on understanding how the various functions fit together as a whole. Consciousness appears to be the key because it seems to synthesize brain functions into a coherent and unified whole. This research converges with recent theories of narrative that seek to link linguistic storytelling patterns with human evolutionary development. Thus two widely separated fields—scientific research into consciousness and cultural/literary research into connections between narrative and evolution—appear to be converging. This provides an excellent opportunity for our proposed intervention into these debates, which will explore how well a narrative model works for consciousness. Our particular focus will concentrate on the dynamic between noise and pattern both in the construction of narrative and in the operations of consciousness. Being able to distinguish between relevant information (patterns or messages) and irrelevant information (noise or randomness), and then being aware of having made the distinction, gives this process a historical dimension that directly links consciousness with narrative, thus providing a connection with theoretical research into evolution and narrative. Such pattern recognition also can lead to a recursive process in which marking a distinction is followed by a conscious interrogation of the implications of creating that distinction (in other words, a marking of that marking). These kinds of recursive processes are characteristic of consciousness being aware of itself as consciousness, and (not coincidentally) of narratives in which meta-patterns emerge from lower-level patterns in spirals of emerging complexity.

Session F: **NEW SELVES, NEW WORLDS**

Room: DOGWOOD

Chair: Charles Tedder

1.) Stickgold-Sarah, Jessie (Brandeis University) - *Brave New World All Over Again* [jmss@brandeis.edu]

In August of 2001, President George W. Bush gave a statement on stem cell research from his ranch in Crawford, Texas, announcing that “We have arrived at that brave new world that seemed so distant in 1932, when Aldous Huxley wrote about human beings created in test tubes in what he called a “hatchery.”” Over the past twenty years *Brave New World* has enjoyed a resurgence of attention as writers, ethicists, judges and politicians struggle with new sciences and technologies of genetics. Yet this attention routinely assigns the novel a meaning that is at odds with the actual text of Huxley’s dystopia. Under the pretense of reiterating what we already know about *Brave New World*, contemporary discourse generally represents the control exercised in Huxley’s novel as purely genetic, leaving out the extensive apparatus of state control: behavioral conditioning, the elimination of the family, eugenic management of fetal environment, and state-mandated indoctrination into socially correct desires and behavior. Influenced by the totalizing self-presentation of DNA as the basis of heredity, today’s writers imagine genetics as being able to overwhelm environmental or behavioral influences, and speculation about genes for homosexuality, criminal tendencies and violence is commonplace. *Brave New World* is thus misread as imagining a far more powerful eugenic vision than the text can support.

How is it that public discourse has come to such agreement about the meaning of this barely-read text? Today’s usage draws accurately on *Brave New World*’s proposal that the physical body (and its physical conditions of creation) can produce the self in some fundamental and uncontrollable way. The novel’s classically dystopian understanding of the ability to produce (or prevent) human individuality through the physical production of bodies retains its power in today’s era of genetic engineering. This paper considers *Brave New World*’s continued function as a framework for ethical and legal decision-making in the area of genetics and new reproductive technology, illuminating the inherent relationship between dystopia and post-DNA genetics.

2.) Tedder, Charles (University of North Carolina at Greensboro) - *Iterating Arcadia: Tom Stoppard and the History of Utopia* [cftedder@uncgedu]

In two plays, *Arcadia* and the trilogy *The Coasts of Utopia*, Tom Stoppard examines the relationship between history and human longing for something that might be called “the good life” of stable, i.e. static, happiness. The two works shed light on each other, and mutually on the reason why utopia must forever be an unattained “nowhere,” precisely by exploring the socio-political consequences of a theory of iteration, which revokes the blank slate on which so many utopian projects are predicated. Moreover, both plays offer a comment on the reciprocity between art and science and the limits of each in the context of human love and tragedy. The present study draws upon the theories of socio-political desire as expressed in utopian studies by Fredric Jameson and others, as well as the narrative impetus of perpetually iterating myths considered by Umberto Eco and notions of iterative selfhood as suggested by Judith Butler.

Ultimately, Stoppard's plays are considered as an expression that both embraces and resists these theories by evoking the ways in which science and art simultaneously obscure and clarify the human experience.

3.) Johnston, John (Emory University) - *Iterations of the Technological Singularity*

[JJOHNST@LearnLink.Emory.Edu]

In a paper presented at UCLA in 1962 on building the first “ultra-intelligent machine,” the British mathematician I. J. Good speculated that it might be “the *last* invention that man need ever make, provided that the machine is docile enough to tell us how to keep it under control.” He then adds that this is a point seldom made outside of science fiction, but that it is “sometimes worthwhile to take science fiction seriously.” Good’s paper is the first enunciation of what has since become known as “the technological singularity,” an idea famously elaborated by the mathematician *and* science fiction writer Vernor Vinge in 1993, and which has pervaded cyberpunk fiction since the 1980s. In 2005, in his book *The Singularity is Near*, the renowned inventor and AI futurist Ray Kurzweil sought to transform this speculative possibility into an historical inevitability, arguing that, like biological evolution, technological evolution brings about a “law of accelerating returns” through its creation of new capabilities that in turn become the means by which the evolutionary process can bootstrap itself to a higher stage. Specifically, accelerating advances in computer technology will enable the construction of superhuman intelligent machines within twenty to thirty years, and these machines will in turn construct more intelligent machines, thus resulting in “runaway AI” and a posthuman future. Meanwhile, contemporary sci-fi novels about the singularity by Charles Stross and Rudy Rucker (among others) seem less sanguine about *the* singularity than the iterated creation of new possibility itself, a position that de-eschatologizes the idea by keeping open the possibility of a distinctly human future within an increasing proliferation of new “signs of the singularity” (Vinge), such as recent developments in IA (intelligence amplification through human-computer interfaces), a “smarter” Internet, ubiquitous computing or “digital Gaia,” and enhancements of the brain itself through neurological and/or genetic modification. Thus, as I will underscore, these iterations of the claim of an approaching singularity may not only prepare humanity for technological transformation but even make it unlikely that it will occur in the presaged form, that is, as a runaway in which “the intelligence of man would be left far behind” (Good).

COFFEE BREAK - WILLOW

Saturday 10:00 a.m. - 10:30 p.m.

SATURDAY, NOVEMBER 15, 2008

Saturday 10:30 a.m.-12:00 p.m

10:30 a.m. - 12:00 p.m.

Session A: **CHAOS & THE SUBJECTIVE EXPERIENCE**

Room: DOGWOOD

Chair: Orit Halpern

1.) Halpern, Orit (The New School for Social Research) - *Chaos and Control: The Architecture of Communication In Cybernetics and Post-War American Design*

[HalpernO@newschool.edu]

Gilles Deleuze in his essay "Post-script to the Control Society" suggests a historic transformation in the relationship between knowledge, power, and space that he frames as a movement from spaces of enclosure to the temporal modulations of a networked system. Such a change, he argues, transforms the nature of space and representation.

And while there are many locations to begin considering this transformation in the nature of both knowledge and the image, one of the most interesting emerges at the locus of science, design, and architecture in the works of Charles and Ray Eames and Gyorgy Kepes for the Center for Advanced Visual Study at MIT and in the interests of science education. In these works the nature of the image, the materiality of vision, and the relationship between documentation and communication was aggressively being rethought. All of these projects were deeply invested in the emergent terms of cybernetics and electronic media. Ontology, documentation, and representation seemingly replaced by terms of communication, performance, and modularity. The world as interface for the mediation of on-going, lively communicative exchanges.

These projects also reveal the trace of a tense and on-going struggle over the relationship between control, communication, chaos, and emergence. Simultaneously invested in producing an autopoietic and computational architecture, while still concerned with older modern questions of order, aesthetics, and command, we are offered a genealogical trace of our contemporary battles over the relationship between communication, control, and virtuality.

2.) Wessels, Chelsea (Western Washington University) - *Reiterating Subjectivity:*

Deleuze's Crystal-Image and the Viewing Experience in Vertigo [chelsea.wessels@gmail.com]

In Gilles Deleuze's second book on cinema, he defines a shift from the order and stability of the 'sensory-motor' link to the more fragmented temporality of a 'pure optical and sound' situation, or the time-image. The crystal-image represents the connection between the two halves of an image: actual and virtual. In this presentation, I take a critical look at the relationship of the crystal-image to the viewing experience of film through an analysis of Alfred Hitchcock's *Vertigo*. While much has been written and theorized about *Vertigo* in the past, my project here is to examine how the crystal-image and its reiteration in the narrative creates a viewing experience that directly implicates the subjectivity of the viewer.

Chaotic systems, such as the crystal-image, create meaning through their reiteration, and by drawing out the seed of the crystal-image in *Vertigo* and examining its implications, the importance of subjectivity as it operates *within* (as opposed to *with*) the narrative process shows the viewing experience to be a reiterative act of engaging with the actual image and its "contemporaneous past." The virtual image is the subjective past (to borrow from Bergson, "pure recollection"), recalled by the objective actual image in the present. The joining of the subjective and objective in the crystal-image creates an instance of past and present existing together and thus, both the image and the viewer must operate at a point of "present and past, still present and already past, at once and at the same time."

3.) Matheson, Iain (Independent Scholar) *Sameness and Iteration* [iain_matheson@hotmail.co.uk]

ABSTRACT: An - iterable - early-Husserl-ish_ enaction of the topographical incommensurability of existent (existentially ""intended"" objects - AKA (the) physically determined,ontologically (sic) norm-al real(s) - and their ""associated"" intention(s) lawlessly grounds a retro-active _dis_covery, a vanishing apodictic _re_covery of that/those intention(s) as _just_ _different_ with respect to those objects, with respect to existence; a vanishing recovery a vanishing displacement_relation_ ens rationis_ : _efficient,in-itself beyond *diffe'rance*_ and seeding a corresponding movement in the (conceptual,)sub-structural order.

From the genetic undecidability of this vanishing apodicticity's _description_ I deduce - in effect - that it (that apodicticity) must be an _algorithmic result_,that its grounding early-Husserlish enaction must boil down to an algorithm. From its (that apodicticity's) vanishment I deduce:

(_1_) that said grounding algorithm is logically obscene,_as a - functional - algorithm_ inscribes its nomologicality in lawlessness; and

(_2_) that multiple (attempted) iterations of that algorithm:

(_a_) must take place within and according to an economy of the same;

and

(_b_) (must) condition a Deleuzian monstrosity: a bare,mechanical repetition _directly embedded in positive difference,in the virtuality (Scotus) of complex repetition_ and (obviously) conditioned (said Deleuze--monstrous repetition) _neither by that difference nor (even) by (some) conduct repetitive *_or semiological*_.

I conclude by noting that it is in terms of the - novel - conceptual relationships _thus_ _established between meontologicality/_diffe'rance_ _undecidability/algorithmicity ,algorithmicity/nomologicality ,iterability/iteration ,sameness/iteration and iterability/repeatability that we must grip in its full specificity (that to which the algorithm narrated in the current paper amounts - to wit) one blockage of - hence one (step of the) way to - a consequent(ial) transcendental criticism of ontology AKA the progressive articulation of materiality and ethics.

Session B: PROBLEMS OF CAUSALITY

Room: JUNIPER

Chair: Mita Choudhury

1.) Choudhury, Mita (Purdue – Calumet) - *Derridean Deferrals, Failures of Response and the Recognition Problem in Beckett* [choudhur@calumet.purdue.edu]

The inability of computers and robots to recognize the difference between objects—a shoe, a desk, a chair—is a frustrating obstacle for artificial intelligence researchers, who predict, however, that this shortcoming will soon be overcome. Rodney Brooks (*Flesh and Machines: How Robots will Change Us*) believes, for instance, that a solution to this 'recognition problem' will be found within the next fifty years. The challenge is to bring the computer up to the psycho-social capabilities of a two-year old child, who is fully capable of determining, identifying, and articulating the difference between familiar objects. How can one speak without knowing? But, on occasion, can one remain silent even when one knows?

In *The Gift of Death*, Jacques Derrida recalls Kierkegaard's discussion of how Abraham "doesn't speak of what God has ordered him, and him alone, to do." Derrida explains that in some senses at least Abraham *does* speak and, indeed, he says a lot by not speaking: "So he speaks and doesn't speak. He responds without responding. He responds and

doesn't respond. He responds indirectly. He speaks in order not to say anything about the essential thing that he must keep secret."

The purpose of this paper is to discuss ways in which the gap between silence and speech, between knowing and speaking, between thinking and speaking, between wishing and declaring, and, ultimately, between action and inaction in *Happy Days* and *An Act Without Words*, for instance, points to what I am characterizing as Derridean deferrals in Beckett: the deferrals of speech (and action) due to the human inability to respond to stimuli or the human inability to recognize the need for response in a given situation where that response—whether predictable or unpredictable but comprehensible—could be used to frame and anchor the realm of the normative. Are Derridean deferrals strategic or involuntary and obtuse, belonging to the aberrant realm of that which cannot be explained and thus cannot be regulated? Derrida's skilful use of Kierkegaard is designed to draw attention to the ethical exigencies of Abraham's refusal to divulge the secret of God's command. Within this theoretical framework, when one answers for nothing or makes no response or does not account for one's actions, one is always already confronted by a 'scandal and a paradox.' Not specifically concerned with what Arkady Plotnitsky terms the 'causality of influence' among the scientific community, Derrida, and Beckett, I am interested in exploring the extent, scope, and source of culpability in speech-act moments (moments of both silence and articulation) in Beckett and in laboratories when humans and machines fail to respond to the stimuli of superior intelligence, when artificial intelligence embodies the force and power of an external, alien oppressor.

2.) Plotnitsky, Arkady (Purdue) - *Iterability and Causality: From Bohr to Beckett to Derrida* [aplotnit@sla.purdue.edu]

Jacques Derrida's concept or, as he likes to put, neither a term nor a concept, of "remnant [*restance*] or "iteration" attracted a considerable attention when introduced in early 1970s, in part because the debate between Derrida and John Searle concerning the subject (Although it has a much broader field of application and significance, Derrida introduced the concept in part in the course of his deconstructive critiques of speech act theory.) Its prominence notwithstanding, "iterability" has rarely, if at all, been considered, including by Derrida himself, from the perspective of the question of causality. This perspective would appear, however, naturally to suggest itself, in part giving the Nietzschean genealogy (noted by Derrida himself) of Derrida's famous "ensemble" of structures, such as *différance*, trace, supplement, writing, dissemination, and so forth (this list by definition has no termination or taxonomical closure), to which "iterability" belongs as well. Each of these neither terms nor concepts designate a particular dimension of Derrida's radical (non-realist and non-causal) epistemology, and iterability, in particular, reflects the impossibility of, in general, repeat or, at least, to guarantee a repetition of a given situation of meaning associated with a given signifiers. Such a signifier, in Derrida's language, always could be and generally is (re)iterated differently, or, its can only be the same that is not identical, the same as *différance*, which, I shall argue in this paper, implies a radical suspension of classical causality, as well as, and indeed to begin with, any specifiable ontology at the ultimate level of the efficacy of the production of signification and meaning.

While framed by quantum theory and specifically Bohr's work (where the same type of a-causal epistemology is at work), at one *end*, and Derrida's ideas, at another end, the primary focus of this paper is Beckett's *Endgame*, which, I shall argue, enacts—*stages*—this a-causal epistemology of meaning. It is worth noting that both Nietzsche and Derrida associate this epistemology with the idea of play/game, the association crucial for Derrida and, I shall argue here, for Beckett. I am not claiming any strict historical causality of influence, although the impact of quantum-theoretical ideas on both Beckett and Derrida, and of Beckett on Derrida is undeniable. Instead my aim is to see how this type of epistemology is not only possible (against the argument its many detractors, Einstein among them) but also effective in science, art, and philosophy, alike, and on the other hand how it functions differently, or both similarly and differently, in each domain.

Session C: POETICS & COMPLEXITY

Room: PINE

Chair: Victoria Alexander

1.) Alexander, Victoria (Dactyl Foundation) - *Dreams, Poetics, and Language* [alexander@dactyl.org]

Image-cluster-like patterns often function as signatures in a poet's/artist's/novelist's work. The Surrealists, enamored of Freud, sought to know the meaning of apparently arbitrary connections in dreams. The complex problem would-be pattern solvers face (and why we find Freudian concepts difficult to apply) is that the translation is an organic process not a machinic one. Algorithms, for example, are not suitable metaphors for the patterns artists employ. In organisms (people, for instance), a rule such as "if x then y" must have an x and a y that do not depend upon identity relation. Any kind of vague likeness of x to something or chance proximity of y to something else will do to evolve a connection. These kinds of associations, often mistaken or just plain superstitious in character, sometimes reveal true affinities that no one would have been able to conceive before. This is how we learn new things and how language grows. It is called abduction. Following and extending Peirce, I argue symbolic language originates in processes that link parts, based on

coincidental likenesses and chance proximities, the metaphoric and the metonymic, the accidental icon and contingent index, to form a dynamically stable whole. Complexity-science based neuroscience is beginning to tell us that our brains apparently work in this way too, at the neuron to neuron level, the neuronal group to neuronal group, as well as the thought to thought level. We may have believed that logic and reason is linear and rule-governed, but actually, at the most basic physical level of cognitive processes, it is these poetic kinds of associations that are generating, through a permissive selection process coupled with innumerable iterations, the law-like sense we call coherent thoughts. We may say that iterations so numerous are corrective, that is, tending toward truth (as Peirce would say), through the Law of Errors, but the product nevertheless remains unpredictable due to the poetic flexibility of the selection process.

2.) Bankston, Bradley (Grambling State University) - *Biopoetics and Complexity* [bankstonb@gram.edu]

"Darwinian literary criticism," also called "biopoetics" by some of its foremost practitioners (Joseph Carroll, Frederick Turner), attempts to import ideas from evolutionary science to the study of literature. Borrowing from the field of evolutionary psychology, the biopoeticists argue that some literary forms and themes are particularly valuable because they result from our innate and evolved cognitive structure. They also attempt to create a normative aesthetic from the idea that evolution is progressive.

These theorists support their controversial assertion that evolution is progressive with arguments rooted in their very loose interpretation of self-organization theory. Their appropriation of this theory to their Darwinian project reduces to a few basic claims: self-organizing systems are beautiful, the universe is evolving, we have a responsibility to help it evolve.

Do these claims, which are similar to those proposed by other scholars attempting to apply chaos or complexity theory to the study of literature, stand up to scrutiny? If the claims are legitimate, do these ideas really have any relevance to literary study?

The biopoeticists, for the most part, draw dubious conclusions from speculative science—and even if granted their scientific assumptions, their applications of these ideas to literary study are questionable. At present, biopoetics, conceived from a dissatisfaction with other contemporary literary theories—and in particular with such theories' perceived politicization of literature—is more dubious in its assumptions and reasoning, and more programmatically political, than the approaches that it seeks to replace.

3.) Lattig, Sharon (New Jersey City University) - *Melodious Plots: The In-formation of Perception and Action in Lyric Space* [sharonlattig@hotmail.com]

The forerunner to the paper proposed here considers the spatial sense inherent to lyric poetry – particularly the lyric poem's formal propensities to nest and to disjoin – to be derivative of the form's investment in perception. In the earlier work, formal and prosodic tactics are shown to recapitulate the neurological structures enabling the dynamic of perception and thus gesturing toward implied actions and a sense of space fit to accommodate them. Drawing on the enactionism of Varela and the constructivism of Walter Freeman, the present paper understands poetic units to be merged action-percepts. The reiterative play of perception and action within the poem gives rise to a particular movement or tra"versing," culminating in the demarcation or definition of space. The poem may then be viewed as an environment or spatial expanse of affordances enabling perception (including the perception of space) which are also characterized by nesting and disjunction, as J.J. Gibson theorized. The environmental structures housed by the poem are reiterated within the poem as the perceptual activity it embeds. The paper explores the specific senses of space that emerge from particular poems as well as the semiotic implications that arise from viewing a word as both actor and perceptual record, as simultaneously immediate and mediated.

Session D: **THE COGNITIVE GAME**

Room: MAGNOLIA

Chair: Aaron Toscano (UNC Charlotte)

1.) Birge, Sarah (Penn State University) - *Paper Memories, Elastic Minds: Re-cognizing the Self after Brain Trauma* [seb303@psu.edu]

How do we construct a unified sense of self from the perceptual fragments of our experiences? Current theories of cognition do not clearly explain the translation of cognitive processes into a conscious sense of a coherent and stable self. Many recent studies in neuroscience and cognitive psychology have posited the existence of a "narrative self," a story we tell to and about ourselves that elides the gaps in our sensory input, giving the impression of a continuous, consistently remembered narrative of who we are. But what happens when this narrative is disrupted? In some cases of brain disease or injury, anatomical changes lead to specific cognitive deficits, leaving the individual unable to consistently narrate him or herself.

By examining representations of brain injury and cognitive disability in contemporary fiction, this paper considers ways in which individuals redefine themselves once their prior self-understanding and self-narration has been interrupted. I will focus on two texts: Richard Powers' 2006 novel *The Echo Maker*, in which the main character suffers a brain injury as the result of an automobile accident, and Umberto Eco's 2005 *The Mysterious Flame of Queen Loana*, which is narrated by a middle-aged stroke victim. In both novels, the main characters lose their abilities to recognize and

remember their previous lives. By exploring how the characters subsequently reconstruct their self identities after brain trauma through relationships, texts, and other aspects of their environment, the presentation will address how these texts in conjunction with contemporary studies of the brain might help us better understand the social and environmental nature of consciousness. As philosopher of mind Andy Clark explains in “The Extended Mind,” we need better notions of mind and self that incorporate the idea that humans are not just creatures *in* the world, we are creatures *of* it, constituted just as much by our bodies and environment as we are by our neurons.

2.) Clark, Mark (Saint Louis University) - *Post-traumatic Experiential Reiteration, Re-reading, and Resilience* [clarkma@slu.edu]

Cognitive psychologists and clinicians working with sufferers of post-traumatic stress have, for some time, considered that the sufferers’ constructions of life-narratives, which serve to exert control over otherwise intrusive, negative memories, can have cognitive and therapeutic benefit; but the psychologists’ own research points to the need of recognizing, with greater specificity, what sort of “narrative” construction is called for. The relatively linear progression associated with high narrativity is constantly undercut or complicated, in the case of post-traumatic autobiographical representation, by the recursive, forced re-readings of negative memory. Current research suggests that constructions of this eddied progression serve to alter memory, as each re-iteration is mediated by the contextual factors surrounding the act of recollection. Adopting an image suggested by Michael Ondaatje’s recent novel *Divisadero*—the fictional life-writing of a post-traumatic stress sufferer—I propose that life-writing constructed on the principles underlying the poetic form of the villanelle—that is, repetition-with-a-difference—is well-suited to achieve positive therapeutic outcomes. As in the poetic form, where the same lines are repeated but their order is not, the retelling of the same material produces new *meanings* by virtue of (a) the altered context in which the repetitions appear, and (b) the history of their reiteration.

Synthesizing this understanding of the value of narrative repetition-with-a-difference and some work of Mark Turner on conceptual blending, I further propose that instances of trauma recollection may function as “parabolic projections”—wherein the “source story” is the victim’s unprocessed narrative of the events that produced the trauma and the “target story” is the evolving narrative of those events being told in the therapeutic situation. The reiterations of elements of the source story have the power to alter not only the evolution of the target story but also the victim’s relation to the source story. The reiterative process results in productions of “cognitive artifacts” (Norman, Hutchins, Herman), which, like the repeated lines in the villanelle, may be carried into new contexts, enable new relationships with the “audience” who witnesses the elaborations of meaning—and result, ultimately, in resilience.

3.) Frelik, Pawel (Maria Curie-Sklodowska University, Lublin, Poland) - *To Think or Not to think – Sentience vs. Intelligence in Contemporary Science Fiction*

[pawel.frelik@umcs.edu.pl]

While for a long time high intelligence was inseparably connected with sentience, both in real life and in literary representations of these concepts, in recent decades the changing paradigms in such areas as brain and consciousness studies as well as philosophy of the mind have led to the divorce of the two concepts.

The paper will explore the ways in which recent science fictions represent the relationship between intelligence and consciousness. While the plot lines involving Artificial Intelligence seem to be a perfect opportunity for such considerations, such stories are largely dominated by anthropocentric principles, according to which human-type subjectivity is a necessary requirement for recognition as an autonomous entity. Instead, the alien encounter has proved to be a more open arena for the interrogation of the nature of intelligence and consciousness. Interestingly, the narratives in which the two are linked predominate and even if an alien race is constructed as superior to humans, one of their defining qualities is morality or a kind of transcendence, both of which imply consciousness. Conversely, the texts which divorce the two notions are still in the minority (not that the majority would prove anything), a somewhat surprising state given the intensity of recent developments in neurosciences and philosophy of the mind and the fact that science fiction has closely followed other recent scientific discourses.

The discussion will be structured around two close readings of the texts which represent the coupling of intelligence and sentience as respectively inescapable and impossible. The former position will be exemplified by Shane Dix’s and Sean Williams’ trilogy of *Echoes of Earth*, *Orphans of Earth* and *Heirs of Earth* while the latter – by Peter Watts’ *Blindsight*.

The paper is part of a larger project devoted to the representations of neuroscientific debates in fiction.



From: Plotnik, et al. 2006.
“Self-recognition in an Asian elephant.” *PNAS* November 7,
2006 vol. 103 no. 45 17053-
17057

Session E: **PARSING TIME**

Room: POPLAR

Chair: Paul Youngman (UNC Charlotte)

1.) Tobin, Samuel (New School for Social Research) - *In the Pocket, in the Hand*[\[samueltobin@gmail.com\]](mailto:samueltobin@gmail.com)

This paper is based on a genealogy of handheld and otherwise small or miniaturized entertainment or ludic devices. Rather than outline a history of objects and their development, I will focus on a simpler outline of their use and of their play. While miniaturization is sometimes read as a discrete technological progression, I will employ multiple connotations of the conferences' keyword, "iteration," to steer away from technological determinism and toward a more nuanced reading of what is at stake in iterations over time of the smallness of play-things.

I draw on conceptions of the miniature device of a range of theorists including Jonathan Crary, Walter Benjamin, Mark Hansen, Susan Stewart, Michael Taussig and Parikka and Suominen. However this paper will be quite focused on a handful of devices from a number of periods and places untied by their place in the author and that authors' social and cultural location. I start with the image of Benjamin's snow-globe in the context of his work on Moscow, innervation and touch, from here I will provide thumbnail sketches of related predecessors to miniature play devices.

2.) Lacey, Kimberly (Wayne State University)  - *Investigating Suspension: Body Expansion and Time Creation* [\[krlacey@wayne.edu\]](mailto:krlacey@wayne.edu)

One of the frequently asked questions noted on the Cryogenics Institute's webpage asks, "What is cryonic suspension?" Described as an "unchanging patient suspended in time," one might say that we – bloggers, online social network users, PDA owners, or even casual computer users – are already suspended. When we post or save information to these other places, we are expanding the self into multiple storage locations. Consequently, while we continue to progress forward, our external storage locations do not experience any time passage, thus, we are able to constantly and accurately access our suspended selves. Throughout this paper I will explore the aforementioned extended selves and their intersections with popular theories of time by examining Bergson's duration with Deleuzian notions of the actual and virtual. To examine the issues of the body from another perspective, I will turn to modern medicine as an additional site of time control. Specifically, I will compare the usage of external storage spaces with modern medical advances by looking at sexual performance enhancers, such as Viagra and Levitra. I will argue that for their users, these supplements are creating the possibility to manipulate time. Similar to the constant accessibility of the external storage locations, when called upon, these sexual enhancement drugs can ready the body for activity when the user swallows a pill. Rather than relying solely on the body and its potential functioning, the individual instead calls upon an external source to assist with the body's abilities.

3.) Squire, Kelsey (Marquette University) - *Landscape and the Rhetoric of Time: Aldo Leopold's A Sand County Almanac and Rachel Carson's Silent Spring* [\[kelsey.squire@mu.edu\]](mailto:kelsey.squire@mu.edu)

Representations of nature are never neutral; they reflect the writer's attitude not only toward the landscape, but also towards its inhabitants, its history, its significance. In this paper I suggest that the representations of landscape in Aldo Leopold's *A Sand County Almanac* and Rachel Carson's *Silent Spring* serve not only to educate readers about the environment, but also to change their behavior. Among other rhetorical devices, both authors use three models of time to facilitate their activist purpose. Linear time incorporates a social critique as the authors compare landscapes before and after human involvement. Cyclical time is used to characterize balanced ecological systems. Finally, layered time, in which past and present overlap, is deployed to challenge and complicate linear and cyclical time. Ultimately, we remember Leopold and Carson's texts not so much for their factual information as for their revolutionary ideas on how to view the landscape through an ecological lens, their questioning of land management practices, and their analysis of the relationship between humans and the environment. Their capacity for influencing citizens and scientists depends partly on their rhetorical power, including their powerful conceptions of time.

4.) Clark, Jill (Fisk University) - *What Happens in Las Vegas: Postmodernist City Spaces in CSI* [\[Cybird9@aol.com\]](mailto:Cybird9@aol.com)

In the television series *CSI*, the setting of Las Vegas is crucial, since it provides the perfect postmodern setting for bizarre crimes to occur. The space and time of Las Vegas, where the *CSI* directors shoot the series *mise-en-scène*, is perfect for postmodern framing. *CSI* directors use pastiche and schizophrenic time/space to create a "hyperspace" at odds with modernist state apparatuses designed for control. That time/space of Las Vegas defies control because of the machinery of its consumer-based capitalist economy, where the history of individuals and state alike are swallowed up by supply and demand for fetishes of the moment, where money goes as easily as it comes in its maze of casinos, clubs, and hotels, and where human lives are bought, sold, and culturally produced/reduced into case files. The city space demonstrates a postmodern aesthetic of Consumer Society, an aesthetic of the decomposition of minds and bodies of its denizens,

whereby positivistic structures of consciousness and their metaphysical and aesthetic paradigms of traditional syntax can be dislodged and transcended, all portrayed within time and space opposed to traditional syntax of cause and effect.

According to Frederic Jameson's theory in his seminal essay, "Postmodernism and Consumer Society," such a city-space can be viewed as a pastiche, using for his example of city architecture as pastiche Los Angeles' own Bonaventure Hotel. Jameson proposes that the Bonaventure as an architectural sign-system that used a "lexicon and syntax... that has been emblematically 'learned from Las Vegas'" (1968). Furthermore, the city of Las Vegas as architectonic sign-system acts as a "hyperspace" where an audience follows a narration of events by which a modernist unit of characters, the Crime Scene Investigators, follows a modernist ideal of making order from the jigsaw puzzle of crimes presented to them to solve: the Las Vegas Crime Lab is an extension of the state apparatus designed to solve and punish crimes, but the time/space of Las Vegas as pastiche is as much a puzzle to solve as the cases the CSIs encounter. Not all episodes defy traditional order, but some like *4x4* (4/14/05) disrupt time sequence, while other scenarios must evolve directly out of the Vegas milieu: they are peculiar results of Vegas' kinky fetishisms of gambling, clubbing, conventions and hotel activity, organized crime, or crimes of passion that could only happen and stay in Las Vegas.

Session F: CERTAINTY AND EVIDENCE

Room: DOGWOOD

Chair: Julia Krause

1.) Steslow, Kristin (University of Otago)  and K.L Evans (Yeshiva University) - ***Between Madness and Religion: Wittgenstein, Drury, and the Problem of Imponderable Evidence*** [kristen.steslow@gmail.com & kevans1@yu.edu]

Can we differentiate between madness and religion? Can we say of one such state: 'This is a mental illness and is the province of the psychiatrist?' And of another: 'This is a spiritual experience sent by God for the advancement of the soul and is the province of a wise director?'

—M.O.'C Drury

Drury drew on the philosophical work of Wittgenstein, his teacher and friend, during his long and successful career as a psychiatrist and head of hospital at St. Patrick's, Dublin. At the heart of Drury's professional concern was widespread neglect, in psychiatric medicine, of the world of meaning in which a patient lives and necessarily experiences her disorder. He relied on Wittgensteinian logic to articulate the dangers of extracting a patient from her world—of removing a mind from its discursive relations for the purpose of treating dysfunction. As someone expected to routinely prescribe medication and treatment for patients who presented symptoms of psychiatric disorder, Drury was particularly interested in patients who account for their symptoms in religious terms. "When is it *right* to treat this man as mad and when to say let be, let his spiritual growth proceed without meddlesome interference?" He wondered. "It is precisely the limitations of these [physical methods of treatment] that I am debating... When to say, 'This man is mad and we must put a stop to his raving,' and when to say, 'Touch not mine anointed and do my prophet no harm.'"

2.) Wilhelm, Hans-Jakob (New School University) - ***Now is Night: The Role of Reiteration in Hegel's Treatment of Sense-Certainty*** [wilhelmh@newschool.edu]

In a famous passage at the beginning of the *Phenomenology*, Hegel suggest that we test the truth of the sense-certainty that now is night by writing it down, and he concludes: "If *now, this noon*, we look again at the written truth we shall have to say that it has become stale." The expressions used by sense-certainty in its claim to immediacy – 'now', 'here', 'I', 'this' – in fact reveal a mediation and hence a conceptualization in that they may be reiterated with equal right and force at different times and places, at different spatial orientations and by different people. In my presentation I will reflect on the meaning and implications of Hegel's assertion that language is the "truer."

3.) Krause, Julia (Johns Hopkins University) - ***Analog Types: Goodman on Copying and Symbol Systems*** [jkrause7@jhu.edu]

In chapter 3 of *Languages of Art*, Nelson Goodman distinguishes between autographic and allographic works of art. Allographic works of art, such as poems, are unfakable: any copy is a genuine instance of the work. For autographic works of art, for example paintings, authenticity matters: any copy of the original is a forgery. The criterion for the distinction between autographic and allographic arts seems to be the presence or absence of a notational scheme. A notational scheme is a set of characters (classes of marks), where marks of the same character are true replicas of each other. A work of art that can be described as a mark of a character (a work of allographic art) can be copied, and all copies meet all of the requirements for the work in question. Since works of autographic art do not comply to a notational scheme, reiterating tokens does not result in genuine instances of the work, and producing true replicas becomes impossible.

In various disciplines such as computer science, philosophy, or media theory, analog representations have been understood—sometimes with reference to Goodman—as tokens without types. This presents a problem for the very notion of an analog representation, because it seems to call into question the possibility that such representations are

incorrect—they cannot be tokens of the wrong type. Since “representation” implies the possibility of misrepresentation, the idea of an analog representation becomes impossible.

I would like to show that this problem might be non-existent. Goodman's distinction between analog and digital symbol schemes does *not* imply that analog representations are tokens without types. Goodman's demands on a notational scheme are high: such a scheme is not simply a set of characters, but one that fulfills certain requirements. Two requirements that I concentrate on in my talk are syntactic disjointness and finite differentiation. Analog symbol schemes do not meet these criteria: they are syntactically dense, and thus non-notational. However, they are non-notational *sets of characters*, and analog representations are thus *not* tokens without types. The reason why autographic works of art can not be copied is that, in addition to being syntactically dense, they are also relatively replete. But this is not true for all syntactically dense representations. A diagram, for example, is an analog representation that is not as replete as a painting. I argue that, while producing true replicas may be impossible for any kind of analog representation, the reason is not that we are dealing with tokens without types.

SATURDAY, NOVEMBER 15, 2008

Thursday 12:00 p.m.-1:30 p.m

12:00p.m. - 1:30 p.m.

SLSA – BUSINESS LUNCHEON - Cypress
– For ALL full Registrants-



SATURDAY, NOVEMBER 15, 2008

Saturday 1:30 p.m.-3:00 p.m

1:30 p.m. - 3:00 p.m.

Session A: **ITERATIONS OF GENDER**

Room: POPLAR

Chair: Jason Ellis

1.) Ellis, Jason (Kent State University) - *Transsexual Technologies: Re-iterating Cultural Production of Gender* [dynamicsubspace@googlemail.com]

Transsexual and transgender studies has long centered on social-centric explanations of transsexual subjectivity. However, the recent techno-centric split with social-centric discourse exposes the complex network from which transsexual subjectivity metamorphoses. Techno-centric discursions of transsexual subjectivity rely on the importance of technology to these transformed bodies, because it makes possible the writing and re-iteration of bodies. On the one hand, there is the positive empowerment of individuals to realize desired bodily and gender identity, but there is the problematic issue of technological recreation of the human subject. In this essay, I trouble the relationship between human bodies and technology as represented by the recent Science Fiction film, *Transformers* (2007).

I invert the accepted model of transsexual subject building in order to reconsider the role of technology within that model. I argue that technology is re-iterated and inscribed by the gendered cultural markers that it enables on and within human bodies as promoted by Bernice L. Hausman's techno-centric argument. This leads to a number of questions including the one that I feel is most significant: Is there such a thing as "transsexual technologies?" I answer this by uncovering the confluence of technology with transsexual subjectivity in order to show that transsexuals carry the burden of

heteronormative gender signifiers and the very technology that substantiates their subjectivity is gendered by same culture that produces both.

2.) Yampell, Cat (Wayne State University) - *Sometimes You Just Gotta Be a Bitch: Unleashed and Unrestrained through Magical Reiterations of Reality in Melvin Burgess's Lady: My Life as a Bitch* [cat@wayne.edu]

Young Adult novels of Magic Realism often create opportunities for the interrogation and subversion of normative structures. Simultaneously, these texts are able to privilege those characters who resist indoctrination into the “norm” while suggesting and promoting anti-hegemonic ideologies to readers themselves. In such cases, Magic Realism isolates and alters patterns of hegemonic reality to generate the magic in the text, enabling this reiteration of pattern to provide greater clarity to the writer’s argument than possible in reality alone. By inviting the magical to enter the mundane and to disguise and thus displace the routine, authors cloak subversive messages under elements of normalcy and attempt to stimulate readers to question, if not doubt, their basic understanding of the world and its limitations.

A relatively recent trend—a magical other in contrast to a magical place—is a direct response to the Western, repressive, conservative, anthropocentric society and is born of an unwillingness to conform and a denial of dominant ideology/ies. This magical other is the physical manifestation of the teenaged character’s rejection of social conventions: an Other created through a metamorphosis from human-animal to animal. Through the resulting animal as well as the magic itself, these novels transgress and then subvert that which is deemed “unacceptable” human-animal social behavior and practices in order to reiterate them—only this time, as “acceptable”—in the animal world. Young Adult novels involving a human-animal to animal transformation work against the Western cultural hegemony by providing a means of resistance, escape, and ultimately, agency. However, despite that behavioral patterns may be similar, if not the same, for the protagonist(s), freedom is achieved through animal, *not* through human-animal.

In Melvin Burgess’s *Lady: My Life as a Bitch*, seventeen-year-old Sandra Francy no longer cares about school, her friends, family, or boyfriend; she is only interested in immediate gratification. Sandra explains: “I just decided to get off on anything I could find to get off on. . . . I was *so* much happier. . . . or I would have been if people had let me. . . . That’s the one thing you’re never allowed to do” (91–92). Burgess contrasts Sandra’s behavioral patterns first as a human animal and then as a dog, or rather, a bitch, when a drunk accidentally transforms Sandra into *canis familiaris* or, more familiarly, a dog. As human-animal, Sandra is an outcast, a “slut” (224); as animal, “Lady” is free: her human-animal concerns cease to matter. She makes her own choices, liberated from familial and social restrictions and judgments. Her personality has not altered, only her species. After experiencing life as both human-animal and animal, Lady recognizes, “*I don’t want to be a human being. I never was a human being in the first place*” (235). Only the canine characters truly and thoroughly enjoy life; they seek adventures, share dreams, stories, and camaraderie, escaping the hegemonic snare.

Burgess empowers his dogs with power, freedom, and agency; human-animals are under continual pressure to conform, to assimilate. *Lady* celebrates “bitchitude” and canine liberty. Through not only the repetition of human-animal behavior repressed by patriarchal, hegemonic society but the celebration of that same behavior when enacted by animals (specifically, dogs), Burgess clearly posits that *any* type of “standard” for human-animal behavior is a fallacy: individuality should be enabled and empowered. Moreover, these reiterations demonstrate that human-animals are not necessarily the superior species, and species errors occur. Not only is the “becoming animal” privileged but the actual animal, the bitch, is privileged in order to right a wrong, make sense out of chaos, enable a form of evolution, and liberate human-animal individuals from social repression to which they never should have been subjected. Human-animal to animal metamorphoses in *Lady* function not only as escape from but, even more importantly, as actual defiance to delineations of normativity in an anthropocentric speciesist world.

Session B: SLSA CREATIVE WRITERS & ARTISTS

PRESENT THEIR WORK II: REITERATING INSIDE AND OUT

Room: DOGWOOD

Chair: Victoria Alexander

1.) Alexander, Victoria (Dactyl Foundation) - *The answers lie: a theory of errors*

[alexander@dactyl.org]

Meno was an object of ridicule among his peers, up until the point of making his great discovery. He had a tendency toward slipshod thinking, of allowing distractions to invade his hypotheses. He was also guilty of eclectic and prodigious output, such that none was either able or willing to grasp his opus. Then one day, out of the blue as far as others were concerned, he found the answers lying a little left of the center upon which his peers had converged. They, with the best and most precise instruments and measurements, had been quite off. His "coarser-grained" logic (which is what was said of it when people wanted to be kind) had let him range far afield of the others, loosed from the pull of that false center. After such a brilliant discovery is made, historians naturally go back to search for the signs of genius that preceded it. In Meno's case, when the search was made, no sign was found. All that lay there were errors. Not the same kind of error made over and over again, but an extraordinary wealth of small errors of all kinds and touching on everything, reiterating endlessly. Profligate Meno had worked like nature, like a thousand men, mercilessly letting fledgling ideas strive and die, until a bias formed in his mind

that compelled him, quite irrationally, to line up his data according to an arbitrary pattern. *E pluribus unum*. The embarrassed historians straighten out his path and added a few essential steps that had been leapt over, such that the end was clearly inevitable at the beginning. They failed to understand that every author as unitary figure against the moonlight, does not follow a trail but blazes one, and is ever-changing in his very stability.

2.) Bringman, Gregory (University of Minnesota) - ***Distributed Writings/Readings from CNE, or Classical-Episteme Not Episteme*** [brin0126@umn.edu]

CNE: Classical-Episteme Not Episteme is a hypertext version of Diderot's Elements de Physiologie and other related texts that attempts to show parallels between 18th-century transformist thought and possibilities for a "distributed" writing. With a tripartite division of note taking, translation, and commentary, all the activities of the writer/researcher are folded over onto its artifacts of inscription by aggregating these modes in hypertext. In displaying reading material as iteratively added notes, translations, and nonlinear commentary, CNE curiously mimics the Nature of the transformists, which gradually built up collections of organized beings while spreading them far and wide. Texts as organized beings, spread in this manner, refer to a written genesis of plurality, not unlike the effect of the Encyclopedie's renvois or Derrida's *Glas*, not to mention the post-structuralist critique of the author as a unitary figure.

I would like to read from various sections of the work to demonstrate writing as aggregation, made so by the role of networked recording and writing technologies. Writing will always involve redaction, but contemporary, networked writing gives us the possibility to merge the inchoate as well as the pristine byproducts of this process as they move closer and closer to becoming prior, for better or worse, to authorial modification.

3.) DeBaise, Janine (SUNY- College of Environmental Science, & Forestry) - ***Snake Dreams*** [jdebaise@gmail.com]

Whether they seek inspiration or data, ecological knowledge or spiritual wisdom, scientists, artists, and writers will return again and again to the same landscape, to observe the seasons and cycles of nature, just as recurring dreams will revisit the same dreamscape over and over.

Janine DeBaise will read creative non-fiction that explores her connection to landscapes to which she returns again and again: a marsh on the Saint Lawrence River, a lake in the Adirondack Mountains, a sheep farm in upstate New York worked by monks, a miromictic lake she's known since childhood, and the woods behind her house where she walks daily. Her ecofeminist writing meshes scientific information, taken from geology, ecology, or botany, with personal, aesthetic, and spiritual responses to the landscape.

4.) Oscherwitz, Steven (University of Washington) - ***A Compound Picture: My Philosophical Trajectory*** [sjosch@u.washington.edu]

I have always been fascinated by the images of cancer cells and their metastases patterns. As an artist, a painter, I find the torrid, ripping, and swirling motion of chaotic cancer cells, as seen under a light powered microscope, to be most profound. These swirling patterns are unique to nature.

In my 07-slsa talk, I made a phenomenological Heideggerian interpretation of these molecular and cellular phenomena. I theorized an art/techno science interface using nanotechnology and cellular biology where an artist could actually engage by way of optical tweezers the cell signaling between cancer cells. I then presented a phenomenological interpretation of this interface with the Heideggerian terminology of present to hand and ready to hand.

I now want to extend this phenomenological interpretation to a deeper historical context with regard to aspects of representation about imaging pictures in one's mind and or brain. Until the more modern philosophies of Descartes and Kant, the world was naively understood as images/pictures that were external to our own embodiment. In fact, this continual self-alienated reiteration is what Husserl calls the natural attitude.

Instead of leaping to contemporary philosophies of cognition and neuroscience, let's take a step back and give a philosophically historical trajectory of this mind body problem in ancient physiological psychology that speaks literally about the pictures inside of us. We find after examining some of the Pre-Socratic Philosophers such as Alcmaeon, Empedocles, Democritus, and then Aristotle's treatises the *De Anima* (On The Soul), Sense, and Sensibilia from the *Parva Naturalia*, that there were thought to be actual pictures of the physical world inside our brains.

I want to explore these inward pictures and the way they relate to the ancient physiological understanding of sense perception, and their relation to cognition. Once we have focused on Aristotle's understanding of cognition, we will then compare it to some medieval, renaissance, and more modern forms of cognition. I hope my philosophical and historical trajectory will strengthen the case that ancient physiological psychology and its medieval development have rich philosophical structures. In addition, these structures can enhance our use and phenomenological interpretations of the mind body conundrums of representation for contemporary art/technoscience.

Session C: INFECTIOUS KNOWLEDGE

Room: MAGNOLIA

Chair: Tom Cannavino

1.) Cannavino, Tom (University of Minnesota) - *Compulsive Buying as a Sickness: Medical and Literary Ways of Knowing* [canna012@umn.edu]

This paper will examine Emma Bovary's shopping patterns as constructed by Gustave Flaubert in *Madame Bovary* in light of a substantial body of biomedical research on "compulsive buying," which has emerged and grown within the last twenty years. Does the late twentieth and early twenty-first century movement to medicalize compulsive buying require the rereading of *Madame Bovary*? If so, what impact might such a rereading have on the way we understand nineteenth-century hysteria as flawed, gender-biased medicine? Many contemporary medical researchers do claim that compulsive buying is quite gendered-skewed, affecting women much more frequently than men. And while most impulse-control disorders are gender-skewed, some recent work also directly challenges the assumption that women compulsively buy more than men. The medicalization of compulsive buying remains controversial, but in any case the limits of traditional literary and medical frameworks are called into question when a nineteenth-century fictional character so strikingly meets the criteria developed in clinical screeners in the late twentieth. Might a nineteenth-century novel lead its audience to recognize "disorders" as effectively as clinical screeners published in peer-reviewed journals? The striking degree to which Emma Bovary meets the qualifications of a "compulsive buyer" opens many questions about the potential use of literary realism in medical diagnosis and the limits of literary and medical frameworks.

2.) Marshall, Kate (University of California, Los Angeles) - *Contagion, Media, and the 1918 Influenza Epidemic* [kmarshall@ucla.edu]

Although the influenza pandemic of 1918-1919 has enjoyed some recent attention in the popular press in the wake of concerns about bird flu and global systems of virus transport, it remains a "forgotten pandemic" in much of literary and cultural history. Historians of the flu often turn to the literary to bear its representational burden, and find in a few inter- and postwar novels what they see as successful records of its individual and social effects. Yet these novels, especially Katherine Anne Porter's *Pale Horse, Pale Rider* and Willa Cather's *One of Ours*, do not always do the work demanded of them.

This paper will address how the flu works formally in novels that address it as a topic and experienced event. In particular, it will take up the ways that Porter's and Cather's novels make the topic of the flu very much a vehicle for dealing with contagion as a logic of the mass media. To be "one of ours" in these texts means to partake of contagious sociality and its effects. What emerges is a doubling of contagion, as both topic and form, which puts novelistic treatments of influenza in close conversation with fictional pathologizations of media relation as such.

A commonplace of the influenza as it appears in historical and fictional narratives is its proclivity for recursion and reiteration. Most treatments of the flu take into account the basic paradox that the infrastructural systems of modernity both prevent and transmit the virus, or make its management and production possible: the flu is a social disease all the way down. Nor are they unaware of the literal and metaphorical overlap at work in the deployment of phrases such as "media of dissemination" to describe urban and global transit networks in relation to the epidemic. But more pressure can be placed on what it means to think about the dynamics of the media and the flu in these novels. To that end, I will explore how novels thematize the flu and the media together, and what this relationship can tell us about the viral logics of the media, or the media logics of the virus, as they encounter each other in early twentieth-century fiction.

3.) Caleb, Amanda (U. of Tennessee) - *"Microscopic Allies" and Bottled Enemies: The Emergence of Bacteriology in the Nineteenth Century* [acaleb@utk.edu]

This paper aims to discuss the development of bacteriology and germ theory in the late nineteenth century and its impact on British culture. By tracing the development of bacteriology and germ theory we can see how myths such as overpopulation causing cholera become more complex and accurate with the identification of the microscopic *vibrio cholerae*. The works of John Snow, Robert Koch, and Louis Pasteur will be discussed in relation to how the public received this new science. In particular, I am interested in considering how literature represented bacteria as both an aggressor and defender of the human race. This is principally evident in H. G. Wells' "The Stolen Bacillus" (1894) and *The War of the Worlds* (1898). In the former short story, the bragging of a bacteriologist leads to an anarchist stealing a vial of cholera, leading to a threat of an outbreak. Although this is avoided through a comical error, the story shows the dangers of both the known cholera and an unknown bacterium that ultimately poisons the anarchist. In *The War of the Worlds*, pathogenic bacteria save the human race, but only through the evolutionary development of the human immune system, hinting at the potential for bacteria to also evolve. Finally, an unpublished fable by Robert Louis Stevenson entitled "The Clockmaker" demonstrates the public reaction to bacteriology. The story shows the development of bacteria in stagnant water, how they are primitive, yet sophisticated representations of the human race, and the reaction to the possible spread of disease. What these stories suggest is an awareness of germ theory and a desire to consider the complexities of life at the microscopic level.

Session D: **PROCESS AND SYSTEM**

Room: JUNIPER

Chair: Paul Youngman

1.) Kilgore, Dewitt (Indiana University) - *According to Hoyle: How Men of Science Meet the Extraterrestrial* [dkilgore@indiana.edu]

In the late 1950s and early '60s astrophysicist and cosmologist Fred Hoyle became one of the first writers to introduce current science into narrative speculation about extraterrestrial life and intelligence. His novel, *The Black Cloud* (1957), and his television serials with John Elliot, *A for Andromeda* (1961) and *Andromeda Breakthrough* (1962) offer a mid-century glimpse into the fears and hopes that influenced popular acceptance of the search for extraterrestrial intelligence (SETI) as mainstream science.

This paper examines the strategies Hoyle employs to present SETI as a credible extension of world-class world science or, at least, of an imaginary firmly grounded in it. Hoyle's mid-century stories about the intrusion of alien sentience into our world make sense through the ordinary culture that dominated life in the English-speaking West. His fictions gained audiences by linking the question of extraterrestrial intelligence to the anxieties caused by a stratified social/political order reliant on class, race and sex segregation for its stability. Direct contact with the alien becomes a way of using science/fiction to engage this problem, resolving it.

I argue that the segregated social conditions under which science was produced at mid-century fostered narratives in which the human race comes together only when faced by an external threat. In Hoyle's work this forces a suspension of the ideological tensions produced by the decline of British colonialism and the rise of the Cold War. The domestic hierarchies of class, race, and gender underwrite Hoyle's men of science face as they face the threat and promise of extraterrestrial intervention. The social/political implications of these narratives are generally liberal but limited by a caste-bound view of who will lead and who must follow in such an emergency. Hoyle's narrative speculations, therefore, make sense of a new science by casting it within contemporary social circumstances and their discontents. The effect is to make the idea of communicating with life elsewhere both urgent and relevant to mainstream culture.

2.) Markley, Robert (U. of Illinois – Urbana-Champaign) - *Biocentrism, Systems Theory, and Climate Change* [rmarkley@illinois.edu]

This paper explores the ways in which concepts of "system," as they are deployed in works devoted to the co-evolution of life and the environment, radically challenge both abstract and embodied conceptions of time. Analyzing groundbreaking studies by James Lovelock and Lynn Margulis, I argue that the key Luhmannian insight—that systems defined by autopoietic closure must be infinitely open to the environment—poses fundamental questions about the relationships among climate, time, and embodied experience. Even as the ice cores, tree rings, and mathematical models that are used both to reconstruct paleoclimatology and to project future climatic conditions reinscribe an abstract "empty" time against which events unfold, the *embodied* experience of climate change is characterized by radical disruptions of the fiction of smoothly flowing or progressing linear time. If long-term climatic change unfolds over time frames that remain outside or beyond the limits of human perception, the short-term events (droughts, floods, storms) that may (or may not) herald such change are experienced and described in terms of unprecedented, even inexplicable catastrophes. With its roots in cellular autopoiesis, systems theory allows us to examine the ways in which discussions of climatic change characteristically are marked by the traces of biocentric values and assumptions. In this respect, theories of coevolution—of self-generating feedback loops between organism and environment—tend to bring climate change within the framework of Gaiaesque assumptions that have significant consequences for the ways in which time and experience are deployed in popular and scientific debates about "global warming."

3.) Wagner, Roy (The Cohn Institute for History and Philosophy of Science and Ideas, Tel-Aviv University) - *Reiterations and Shifts of Meanings in Mathematical Texts* [rwagner@mta.ac.il]

How does a mathematical text make sense? Classical approaches stipulate an ideal of mathematical discourse as a stable and univocal array, which therefore has a privileged position among scientific discourses. Other theoreticians (such as the late Wittgenstein and various sociologically or historically inclined thinkers) point out a contingent, context sensitive dimension of mathematical discourse's formations of meaning.

In a very different context, French post-structuralism (e.g. Derrida, early Kristeva, Deleuze and Lacan) found in mathematics (alongside with avant-garde poetry) inspiration for a semiotic thinking that emphasises transformative instabilities capable of reforming human discourses and the social realities into which they intertwine. Unfortunately, this train of thought was all but abandoned since the mid-seventies.

The aim of the proposed paper is to measure post-structural semiotic theory against actual mathematical practices and texts. The proposed paper reads concrete mathematical texts (Goedel's proofs of his first incompleteness theorem), and demonstrates how post-structural conceptions of meaning and linguistic process play a role in the production and understanding of mathematical meaning. We will explore how repetition, reiteration, shifts of meaning, dissemination, and the lack of a present origin intervene in routine mathematical practices such as substitution, equation, and the construction of

isomorphisms, contributing to the production of mathematical sense. This, in turn, will rearticulate the position and authority of mathematical truth.

My analysis will not attempt to undermine the mathematical validity of Goedel's (or other) theorems, but rather try to sketch the practices and semiotic processes which produce this validity as a historical discursive effect. The paper does not seek to interpret the theorem or trace its philosophical meaning, but rather to present a case study of how post-structural semiotic theory can explain a historic formation of mathematical sense.

Session E: “COLLECTING” KNOWLEDGE

Room: POPLAR

Chair: Alan Rauch

1.) Goodyear, Anne Collins (Smithsonian Institution) - *Techno/Science and the Arts, 1966 to the Present* [goodyeara@si.edu]

This paper explores the emergence of the concept of “technoscience”—and the collapse it implies between the fields of science and technology—and the development of artistic collaborations with engineers, technologists, and scientists from the mid-1960s to the present. I use as a point of departure the boom of artistic collaborations between art, science, and technology represented by the foundation of such organizations as Experiments in Art and Technology (1966) and the Center for Advanced Visual Studies at MIT (1967) and conclude with the recent wave of artistic collaborations with science, particularly in the realm of genetic manipulation. As I have argued elsewhere, the mid-1960s represents a critical turning point in perceptions toward the relationship of science and technology to the arts. Where do things stand today? As Heidegger reminds us in his “Question Concerning Technology,” there was a time when “art [bore] the modest name techne.” Does this intrinsic interrelationship between art and technological practice still inhere? I propose to juxtapose a historiographic examination of the concept of “technoscience” with a map of artistic interventions into the realms of science and technology in the recent past. To what degree does the emergence of “technoscience,” and its attendant reshuffling of the realms of science and technology, create space for a dialogue between the visual arts and techno/scientific concepts, practices, and applications?

2.) Moll, Ellen (University of Maryland) - *Narrating Interdisciplinarity: Mathematics, Literature, and Worldly Knowledge Work* [moll122@yahoo.com]

This paper considers cultural sites that narrate “interdisciplinarity” through metaphors or through visual art and design. In particular, I focus on narratives about the interdisciplinary connections between mathematics and literature, and consider them in the context of recent theorizing about interdisciplinarity by Julie Klein and Lisa Lattuca. Included in the discussion are theoretical works from feminist technoscience, books that ‘popularize’ mathematics for a non-specialist audience, and poems in various media. These examples illustrate the increased demand for more complex and agency-aware methods of narrating knowledge work, and demonstrate the diversity of responses to this need. Furthermore, these narratives of interdisciplinarity promote vastly differing understandings of what counts as “worldly” knowledge, and the analysis reveals the political and ethical stakes of these conceptions of “worldliness.”

3.) Rosner, Mary and Annette Powell (University of Louisville) - *Reading Museums Rhetorically* [mirosn01@louisville.edu]

Drawing on current interdisciplinary research, we will review some of the recent concepts in the analysis of museums as rhetorical objects: they --with their settings, architecture, exhibits, and texts--tell a story to teach their customers. Then we will apply these concepts to reading two museums--the Muhammad Ali educational Center and Museum located in Louisville and the Old Slave Mart Museum located in Charleston. As a result of this application, we will discuss what these two museums fail to say.

4.) Dillard-Wright, David. (University of South Carolina Aiken) - *Reiterating Lascaux: The Virtual Museum at the Boundary of Humanity* [davidd@usca.edu]

Abstract: The cave paintings at Lascaux, France serve as iconic images of the emergence of human culture. Human culture began, so the story goes, the moment those ancient ancestors put pigment to stone to create the shapes of bulls, horses, and deer. Here early people escaped the needs of mere survival (nature) and expressed wonder and awe for their world (culture). Each reproduction of the images carries with it a reinterpretation of the site, in an ongoing project of affirming human dominance over the non-human world. The figure of the primal hunter justifies and undergirds contemporary human dominance of the environment and other creatures. The spread of Lascaux imagery has come to tacitly promote the notion of a separate human order, or the idea of stand-alone humanity, uniquely possessed of reason and self-expression. Reiterations of Lascaux must simultaneously deal with the reverence for the non-human expressed in the paintings: in the logic of human exceptionalism, reverence for nature must either be downplayed or dismissed as a product of a primitive past.

The Lascaux site once received thousands of visitors every day, so many visitors that French preservationists had to re-create an exact replica at Lascaux II. This act of re-iteration has many counterparts, including the reproduction of

the museum in a “virtual tour” and myriad reproductions in film, textbooks, and tour guides. Those who cannot make the pilgrimage to Lascaux II have ready access to the paintings through this multitude of sources. I will examine the proliferation of Lascaux artifacts, giving attention to the ways in which these materials construct the nature/culture divide. Continental theory, particularly the work of Derrida, Foucault, and Barthes, will figure prominently into this discussion. The resulting analysis will show how new technologies are used to rewrite the old, all while hiding this re-interpretation under the guise of realistic depiction.

Session F: **WHITEHEAD AND DELEUZE, DELEUZE AND WHITEHEAD**

III. Thinking “on an Abstract Plane”: Mathematics, A-Life & *Summary discussion*

Room: PINE

Chair: Hugh Crawford

1.) Steven Meyer (Washington University) - *‘Radically New Mathematics’: Whitehead, Maybe Deleuze* [sjmeyer@wustl.edu]

Whitehead was a mathematician; Deleuze was not. Yet there is a volume devoted to Deleuze’s “virtual mathematics,” and none to Whitehead’s, virtual or otherwise. In the present paper I argue that this state of affairs is symptomatic of a larger problem in Whitehead’s reception, the question as to how seriously to take him as a mathematician. To consider him in this light (other than at the fairly general level Isabelle Stengers properly insists on, as always thinking *as* a mathematician would) immediately points to an apparent conundrum. Despite great gifts, Whitehead failed to leave a distinctive mark on “the science of patterns,” as truly creative mathematicians may be supposed to do. What went wrong? Nothing, I shall contend. This seeming failing, an embarrassment in the context of an exclusively mathematical history, points instead to one source of his philosophical robustness, namely, the profound understanding he possessed of the history of mathematics—in particular of the “radically new mathematics,” as Alberto Martinez has recently called it, that emerged in the mid-nineteenth century and concerning which Whitehead was a leading authority. First, I outline the various strands of this mathematical revolution as well as Whitehead’s ties to each. Second, I consider the strands Deleuze invoked (and which not). Third, I evaluate how the respective radical empiricisms of Whitehead and Deleuze express their differences in this regard. And finally, time permitting, I will contrast *their* mathematics with those of Russell and Badiou—or at least gesture in the direction of such a contrast.

2.) Goffey, Andrew (Middlesex University) - *Iteration and Irritation: Life on an Abstract Plane* [aj_goffey@hotmail.com]

With its genetic algorithms, cellular automata and evolutionary programming, artificial life provides a technologically sophisticated image of life as iteration. Its innovative modelling experiments offer a suggestive way of thinking the dynamics of vital processes as abstract, platform-independent. Revisiting the ontological conundrums of A-Life (is life on screen actually life or just its pixelated simulation?), this paper supplements *iteration* with *irritation*, the better to think life “on an abstract plane”. It does this by first proposing a *sybiotic* reading of Deleuze and Whitehead on the problem of life. Whitehead’s interstitial conceptualisation of life, attempting to answer the disarmingly simple question ‘how can there be a novel response to stimulus?’ is read through Deleuze’s ontology of difference and repetition, whilst the latter’s conception of non-organic life is explored through the categorical scheme of *Process and Reality*. This reading aims to displace the way that life gets thought within a zoomorphic or anthropomorphic problematic and to imagine instead an abstract dynamic of vital processes. The paper then reads the notions of iteration and irritation via Heidegger’s *The Fundamental Problems of Metaphysics*. Heidegger’s text, which has been the focus of detailed critical scrutiny in recent years, arguably testifies to the inability of a fundamental ontology to grasp the notion of living. My reading, more prosaically, aims to sketch living as a problem of the cultivation of new responses to stimuli, an active process of creative irritation. A response to boredom. Extracting from iteration and irritation a common, if unusual, dynamic schema, the third part of my paper revisits the controversial claims of artificial life researchers with the aim of clarifying the broader stakes of technologically mediated vitalism.

Session G: **SCIENCE IN/AND LITERATURE**

Room: BIRCH

Chair: Jennifer Calkins

Poet and genetic scientist Jennifer Calkins will moderate a panel exploring relationships between science and innovative literature. Multimedia writer Debra Di Blasi will discuss Systems Theory as it relates to the creation of her fiction and how the system of “the writer” within the system of “the individual” is interconnected with the systems of “writing” and “writings.” Experimental writer Andrea Fitzpatrick will discuss how the perception of a “scientific language” may be tied to emotive response, and what ways the presentation of “fact as explanation” propagate itself as a type of literary mysticism. Publisher and novelist Vanessa Place will discuss the difference

between the generative use of science and work that is scientifically generated, and whether this difference involves fact versus facticity - such as using quantum physics as part of the literal plane of the text versus the application of relativity theory to embodied plastic perceptions (i.e., does the skeleton key endo- or exo-?).

PANELISTS:

Jennifer Calkins received her doctorate in Biological Sciences from UC Irvine in 2000, and her MFA in Poetry from Antioch University in 1999. She presently conducts research in evolutionary genetics in the University of Washington's Department of Genome Science in Seattle. Jennifer's most recent publication is [A Story of Witchery](#), published in 2006 by Les Figues Press, described by Amy Gerstler as "part fever dream, part initiation rite and part fairy tale."

Debra Di Blasi (www.debradiblas.com - debra@debradiblas.com) is the author of [Jiri Chronicles & Other Fictions](#) (FC2/University of Alabama Press); [Prayers of an Accidental Nature](#) (Coffee House Press); and [Drought & Say What You Like](#) (New Directions). She is the recipient of a James C. McCormick Fiction Fellowship, Thorpe Menn Book Award, and Cinovation Screenwriting Award, among others. Her writing has been anthologized and adapted to film, radio, music and theatre, here and abroad. She is president of Jaded Ibis Productions, producing a mélange of prose, poetry, video, audio, music, visual art, and ironic consumer products, and the forthcoming vodcast arts channel, BLEED.

Andrea Fitzpatrick's innovative writing has appeared (or is soon forthcoming) in a number of journals, including *Hobart*, *Diagram*, *Mad Hatters' Review*, *Night Train*, and *elima*. She lives in the San Francisco Bay Area.

Vanessa Place is the author of a 50,000-word, one-sentence novel, [Dies: A Sentence](#) (2005), and a chapbook, [Figure from The Gates of Paradise](#) (Woodland Editions/Five Fingers Review); her nonfiction book, [The Guilt Project: Rape and Morality](#), will be published by Other Press, and her novel, [La Medusa](#), is forthcoming from FC2/University of Alabama Press. Place is a co-founder of Les Figues Press, publisher of the TrenchArt series of experiments in literature, and works as a criminal appellate defense attorney. She lives in Los Angeles.

COFFEE BREAK - WILLOW

Saturday 3:00 p.m. -3:30 p.m.

SATURDAY, NOVEMBER 15, 2008

Saturday 3:30 p.m.-5:00 p.m

3:30 p.m. - 5:00 p.m.

Session A: SPECULATIVE ITERATIONS

Room: DOGWOOD

Chair: Sue Hagedorn

1.) Ferreira, Maria Aline (University of Aveiro, Portugal) - *Reiteration in Jeanette Winterson's [The Stone Gods: Doomed to Repetition](#)* [aline@ua.pt]

My purpose in this paper is to examine Jeanette Winterson's *The Stone Gods* (2007), a critical dystopia which takes place in a post-ecocide world of people genetically engineered to look permanently young, where artificial wombs are the norm and real food is a thing of the past. I wish to concentrate on two of its main themes: the cyclicity of history which is seen as bringing about the recurrence of similar mistakes, in this case the destruction of the world's ecosystems, and the relationship between the protagonist, Billie Crusoe, and a Robo *sapiens*, Spike, designed to evolve and make the strategic decisions that will help save the world.

The Stone Gods revolves around the notion of reiteration, to which Winterson brings a critical twist, the realization that we might be repeating the same mistakes over and over again, with disastrous consequences for the environment. According to the text, we inhabit a "repeating world", "everything is imprinted for ever with what it once was" and is "doomed to repetition", notions that are reiterated and dramatized in the four parts that constitute the book, which focuses on the apocalyptic effects of the destruction of the planet's ecosystems in the near future and on a parallel story set in the eighteenth century, which retells what took place on Easter Island, a sad case of the misuse of the natural world and environmental devastation.

I will also examine the interspecies romance between Billie and Spike, concentrating on the interplay between cognition and emotion and drawing on recent studies in the field of neurosciences such as those by António Damásio, whose "somatic-marker hypothesis" sheds light on the possibility of affective computing, as Rosalind Picard describes it. The

vexed question raised in the novel is whether the Robo *sapiens* will be able to come up with appropriate decisions without a limbic system, without at least a simulacrum of emotions.

I will also confront some passages from Winterson's *The Stone Gods* with examples of robotic art by Leonel Moura, which help to illuminate some of the topics addressed in the novel. Moura considers robots to be a new species, giving them a new branch in the evolutionary tree, creatures which will share the post-apocalyptic world with the increasingly posthuman beings who populate the near future in Winterson's highly cautionary tale, in what can be seen as an inevitable approximation of humans and robots.

2.) Hagedorn, Sue and Cheryl Ruggiero (Virginia Tech) - ***East Meets Western in Science Fiction: Wuxia and the Wild West in Wheedon's Firefly*** [hagedors@vt.edu & cruggier@vt.edu]

Fans of Joss Wheedon's television series *Firefly* clearly loved the western-in-space trappings: ex-soldier losers of a galactic civil war turned rogues in space, with big guns on hips and horseback shootouts in terraformed gulches. But they may not have seen the strong connections that both classic westerns and space westerns share with the millenia-old *wuxia*, or martial-arts stories of the East. Our paper examines those connections and proposes a kinship along not just the Western frontier but along the frontiers of risk shared by all three traditions: westerns, wuxia, and science fiction.

3.) Fest, Brad. (University of Pittsburgh) ***Reiterating the Eternal Return (of the Same): Southland Tales and the Unstable Present*** [brf6+@pitt.edu]

Apocalyptic and messianic narratives have traditionally taken place in a stable, teleological temporal space, and for good reason. The affective impact of their grand narratives has depended upon the necessity for certain forms of meaning to be stable in a world with a distinct beginning and ending. Richard Kelly's 2006 film *Southland Tales*, however, takes reiterating the present, and consequently the past and the future as well, as its dominant structural mode. From Justin Timberlake's lip-synched music video of a Killers song, to reversing T.S. Eliot's famous line: "Not with a whimper but with a bang," to the division of the protagonist into two distinctly instantiated embodiments, the constant reiteration of various cultural detritus in *Southland Tales*, reveals not so much a postmodern "mash-up" of reference and self-consciousness, as it does a reiteration of Nietzsche's metaphor of the gateway of the Moment from *Thus Spoke Zarathustra*. In other words, *Southland Tales* offers an alternate history of the present, a view of temporality in which, in Zarathustra's words, "Must not whatever *can* happen have happened, have been done, have passed by before?" This paper will investigate how Kelly's film reiterates Nietzsche's critique of the scientific enlightenment through his figure of Zarathustra and the Eternal Return, while simultaneously reiterating the very eschatological messianism that so dominates apocalyptic narratives (and Nietzsche's own critique) in a manner which emphasizes a much more fluid, synchronic view of history, and hence the unstable present as well.

Session B: TECHNOLOGIES OF SOUND

Room: PINE

Chair: Trace Reddell

1.) Conner, Trey (University of South Florida, St. Petersburg) - ***Infodynamics of Sound Technologies*** [trey.conner@gmail.com]

Contemporary studies of information storage and flows show that print, film, magnetic and optical information grow exponentially each year. Quotidian existence for agents focusing attention in these media necessarily undergoes an ecosystemic turn, and involves a far-from-equilibrium dynamic of information production and dissipation, an interconnected context where timing is everything. Theoretical biologist Stanley Salthe (2003) theorizes a crucial role for delay in the production, description, and measurement of information in far-from-equilibrium systems. Salthe develops a particular definition of information as a measure of exergy. "Information is any configuration that might have been different, providing that it delays energy dissipation so that the energy is dissipated more completely" (2003). This paper further defines and expands upon this "infodynamic" understanding of delay in creative practices that mine the sonic register of information. Tropes of sonic delay--such as the jazz soloist's iterative gestures of restraint at the edge of a refrain, or the recursive tablist's alternations between striking or holding a beat--can simplify staggering complexities into information-rich "time frames" in dynamic contexts. The rhythmic gestures of "beat matching" common to dj culture, tape collage, percussion in Hindustani classical music; the oratorical dexterity of rap and skaldic, and split-attention essential to heterodyning high frequencies with analog circuits--all depend on similar delay techniques. While such delay techniques of information management mark the time for individual practitioners, they also chart the shift of perception towards a collective substratum of creative practice. This presentation surveys analog and digital delay instruments and electronics, demonstrates techniques of aural delay, and connects their emergence with the intensification of awareness and development of collective experience that Vladimir Vernadsky and Teilhard de Chardin dubbed the noosphere.

2.) Reddell, Trace (University of Denver) - ***Technicians of Space: From Planetary to Alien Consciousness in Golden Age Science Fiction Soundtracks*** [treddell@du.edu]

"Technicians of Space" considers the introduction of new electronic sounds into Hollywood scoring practices in the 1950s as a vehicle for the cosmological imagination. The primary film scores under consideration are Ferde Grofé's *Rocketship X-M* (1950) and Bernard Herrmann's *The Day the Earth Stood Still* (1951), both featuring the popular L.A. session

thereminist, Samuel Hoffman. Hoffman's very particular contributions to the Golden Age of science fiction cinema suggest why electronic instruments, and the new kinds of noise-music that they make possible, resonate so deeply with our concepts of outer space. Particularly, the theremin's role as musical instrument and sound effect triggers the instability of sonic perspective that works in the context of science fiction to facilitate speculation through ontological uncertainty and alienation.

My research suggests that the sonification of cinema and consciousness studies is an essential step if we are to get at the ways in which we use sound and music to imagine outer space into place. In the current paper, I propose two phases of a sonified cinematic consciousness in terms of distinct, psychotechnological subroutines. First, the planetary mindscape of *Rocketship X-M* takes advantage of the theremin's ambient properties to express an unseen alien presence. The film's soundtrack does so in ways that recast for popular audiences key distinctions between music, organized sound, and noise that was influencing the practices of art composers like Luigi Russolo, Christian Wolff, and John Cage. Second, in *The Day the Earth Stood Still*, the theremin attaches to the alien figure of Klaatu, partly to act as a non-diegetic sonic motif for the otherwise humanoid alien. Of greater importance, though, is the way the electronic tones function in the diegetic narrative sound world to express alien technologies as well as along a sub-diegetic layer of telepathic communication and other psychopowers. Because the theremin enacts a psychotechnological drama, I conclude that the acousmatics of the alien explains why a correspondence finally develops between the production of new sound-generating technologies, experimental musical vocabularies, the need to evoke the "feel" of the unknown and the alien in science fiction cinema, and the popular cosmology of America in the 1950s.

3.) Niebisch, Arndt (University of North Carolina at Greensboro) - *Ugly Sound. On Repetition and Difference in the Acoustic Aesthetics of Hermann v. Helmholtz and Luigi Russolo* [arndt_niebisch@hotmail.com]

In the year 1913, the Italian painter and composer Luigi Russolo published a text "The Art of Noise" that should become the manifesto for modern noise-oriented music. According to Russolo, noise should not be any longer banned from the musical canon, but it should rather open up the musical language towards modernity.

Russolo's aesthetics is mainly based on a criticism of the German scientist Hermann v. Helmholtz. Helmholtz provided with his 1863 book "On the Sensation of Tone" the fundamental study of the physical and physiological foundations of music. Here, he also introduced a physio-physical definition for noise and sound: "The irregularly alternating sensation of the ear in the case of noises leads us to conclude that for these the vibration of the air must also change irregularly. For musical tones on the other hand we anticipate a regular motion of the air, continuing uniformly." Whereas sound is based on repeatable structures, noise offers a chaotic difference that, according to Helmholtz, can hardly be anticipated or enjoyed. Russolo took on this definition and tried to show through the construction of noise-intoners, so-called *intonarumori*, that there is something like a tuneable noise, a *sound-noise* as Russolo calls it. This sound-noise constitutes an impossible category for Helmholtz' aesthetics, because it short-circuits regularity and irregularity, produces difference in repetition. In my talk I will focus on this tension and show how Russolo tries to introduce in his "Art of Noise" a category that incorporates chaos and order.

Session C: PSYCHOLOGY AND EXPANDED PERCEPTION IN 20TH CENTURY ART: THE CASES OF ARTAUD, KIESLER, AND THE PARK PLACE GROUP

Room: JUNIPER

Chair: Peter Mowris

1.) Mowris, Peter (University of Texas at Austin) - *The Pulse of Creation: Antonin Artaud and Physiological Psychology* [pmowris@mail.utexas.edu]

This paper examines the understudied role of physiological nerve psychology in the early writings of Antonin Artaud, in particular, his correspondence with *Nouvelle Revue Française* editor Jacques Rivière (1923-1924), and two early prose pieces, *Le Pèse Nerfs* and *L'Ombilic des Limbes* (both 1925). Anaïs Nin once characterized Antonin Artaud as an artist who was "all nerves," but scholars have yet to examine the meaning of nerves in Artaud's historical context.

Wilhelm Wundt (1832-1920) was the most prominent physiological psychologist in this period. His writings formed the intellectual bedrock of experimental nerve psychology, which held that one's consciousness relied on the absorption by the nervous system of culturally inculcated habits like language, gesture sets, sensory structure, and artistic practice. Artaud first realized the role of nerves in creation during his year-long stay, beginning in 1920, with Dr. Edouard Toulouse, one of the most prominent physiological psychologists in France. Artaud not only edited Toulouse's literary journal *Demain*, but he served as Toulouse's personal librarian. He thus learned about physiological psychology both by way of therapy and by organizing the doctor's books and German articles that the doctor's wife had translated into French. I will link Artaud's descriptions of his creative process from the Rivière correspondence and central metaphors from his two early prose pieces to key foundational tenets of physiological psychology. From such juxtapositions, it is clear that Artaud's ideas on artistic creation were indebted to experimental nerve psychology, rather than to the Freud

2.) McGuire, Laura (University of Texas at Austin) - **From the Louvre To You:**

Frederick Kiesler's Televised Architecture [misslauralou@sbcglobal.net]

The first American demonstration of a long distance television apparatus took place in New York City in 1927. The event received extensive coverage by the press and fueled an avalanche of popular speculation on the potential uses of the new device. One of those immediately intrigued with the possibility of television to reshape American life was the Viennese artist, now New York architect and designer, Frederick Kiesler. Over the next several years, Kiesler experimented with integrating large television screens into the interior and exterior surfaces of his architectural projects, from futuristic dwellings to Constructivist-inspired department stores. Kiesler believed that television could replace traditional architectural surface decoration with broadcasted images. News, film and art could be transmitted from all parts of the world to the walls of any building. His designs reveal a vision of individual structures functioning as a vast and interconnected system of nodes in a worldwide network of human communication. He developed dynamic forms, utilizing a technological collage of movement, sound and light in order to give people a heightened sensation of space. Television's broadcasted waves would be transmuted into both into visual form and into transcendent psychological phenomena within the systems of the human brain. Televised architecture offered Americans an opportunity to directly experience and to engage with the invisible and visible forces that shaped their modern world.

3.) Henderson, Linda Dalrymple (University of Texas at Austin) - (Proxy: Jim McManus)
Psychology and Expanded Perception in 20th Century Art: The Cases of Artaud, Kiesler, and the Park Place Group [dnehl@mail.utexas.edu]

In her 1965 essay "One Culture and the New Sensibility" Susan Sontag confirmed the centrality of Buckminster Fuller and Marshall McLuhan, among others, for a new generation of creative individuals, including artists, who "draw profusely, naturally, and without embarrassment, upon science and technology." Noting that "the means for practicing art have been radically extended," Sontag argued that "art today is a new kind of instrument, an instrument for modifying consciousness and organizing new modes of sensibility." That view, with an emphasis on *expanding* consciousness, was embraced by members of the cooperative Park Place Gallery in New York in the mid-1960s. Five sculptors (Mark di Suvero, Peter Forakis, Forrest Myers, Anthony Magar, and Robert Grosvenor) and five painters (Dean Fleming, Tamara Melcher, Edwin Ruda, Leo Valledor, and David Novros) comprised the group. Yet Park Place is rarely mentioned in the simplified, style-oriented histories of 1960s art, because the artists eluded classification with their focus on an idea largely lost to mid-century culture: the spatial fourth dimension. Drawing on sources such as P. D. Ouspensky's *Tertium Organum* of 1911, with its advocacy of four-dimensional "cosmic consciousness," as well as perceptual psychology and the ideas of Fuller and McLuhan relating to four-dimensional geometry and space, the Park Place artists were visionaries who sought to transform their viewers. Standing between the "ultravision" pursued by early 20th-century artists and "Expanded Eye" of the video artists who followed them in the 1970s, these artists form a critical link in the unwritten history of visionary art, transformative through the 20th-century.

Session D: **BRAIN SCIENCE & DISABILITY**

Room: POPLAR

Chair: Shannon Walters

1.) Walters, Shannon (The Pennsylvania State University) - **Reiterating Disability in Contemporary Fiction** [walters.shannon@gmail.com]

In this paper, I explore reiteration from a rhetorical perspective, examining different repetitions of disability in recent fiction. A rhetorical perspective attributes epistemological status to reiteration, demonstrating that reiteration is more than just repetition, and that reiteration does not simply repeat an argument but reinvents it. I argue that two different types of reiterations of disability in recent fiction make divergent arguments about disability. Disability in recent popular fiction such as *The Curious Incident of the Dog in the Night-time*, *The Memory Keeper's Daughter*, and *My Sister's Keeper* use disability as a singular, climactic, turning point which becomes a vanishing point of the narrative. Characters in these narratives continually return to disability as a premise for the events that follow in their respective plots, but fail to situate disability in a larger context of meaning. These narratives reiterate disability from a dominant and limiting perspective which has been termed the "medical model" by disability studies. Disability studies activists and writers have argued that the medical model unfairly individualizes disability in the disabled body, variously attempted to fix, cure or hide disability, thereby preventing any understanding of disability in relation to cultural attitudes, inaccessible built environments or intolerance.

Reiterations of disability in recent science fiction narratives, however, result in more productive meanings of disability situated in a wider social, environmental and cultural network. In recent science fiction such as *The Echo Maker*, *House of the Scorpion*, *Never Let Me Go*, and *Blindness*, disability is shared and distributed. Drawing from Donna Haraway's arguments for understanding science fiction as an important epistemological exercise for meaning-making and world-making, I argue that reiterations of disability (particularly through cloning and clones) in science fiction enact the crucial cultural work of redefining and resituating the meaning of disability in current society. Specifically, reiterations of disability in science fiction align with and even extend the social and cultural models of disability forwarded by disability studies activism and scholarship in resistance to the medical model. Disability in recent science fiction is reiterated as a complex negotiation of

meaning and experience with a wide range of bodies' interactions with other people, technologies, societies and environments.

2.) Skolnik, Christine (DePaul University) - *Rhetoric and Neuroplasticity* [CSKOLNIK@depaul.edu]

This paper examines the relevance of recent findings in neuroscience for the fields of literature, rhetoric, communication, cultural studies, and psychology. I review, apply, and extend research in neuroplasticity, a field of study which has grown out of the recently established scientific fact that the adult brain is generally capable of significant structural and functional change. My analysis illustrates that rhetoric within various research and therapeutic contexts effects physiological changes to the brain. I also discuss the relationship between neuroplasticity and rhetoric within the context of quantum physics and a critique of materialism.

The first part of the paper discusses the role of rhetoric within the context of psychotherapy and critical/rhetorical theory. I touch on the work of Kenneth Burke and Jacques Lacan, but focus on Judith Butler's recently published rhetorical moral philosophy, Giving an Account of Oneself. Butler's arguments in this work foreground the iterated nature of narrative accounts within psychoanalysis, and the ethics of accountability in general.

Louis Cozolino's The Neuroscience of Psychotherapy demonstrates that language is the medium through which psychotherapy changes both the mind and the brain by discussing the relationship between psychological and neurological integration. Cozolino's work also illustrates that narratives are inherited or iterated, and lends scientific support to Butler's philosophical arguments. Finally I discuss Cozolino's concept of inter-personal brain sculpting as an iterative, language-based means by which individuals profoundly affects each other's minds and brains.

My discussion of Cozolino is followed by a discussion of the singular work of Jeffrey M. Schwartz, a broadly recognized authority on Obsessive Compulsive Disorder and pioneer in the field of self-directed neuroplasticity. Schwartz's experiments with OCD illustrate the physical efficacy of talk therapy, challenge materialist paradigms of psychological illness and treatment, and demonstrate the power of iteration in self-directed neuroplasticity.

The paper ends with a brief discussion of current quantum theories of the relationship between the mind and the brain. I present the theoretically supported hypothesis that quantum-level action on the brain level is subject to the effects of conscious, or the will. I also draw connections between rhetorical strategies of repetition and emphasis and the Quantum Zeno Effect. The Quantum Zeno Effect describes the result of repetitive queries (or sustained focus) on quantum particles. Finally, I consider how rhetorical forms of repetition and emphasis which capture or sustain an addressee's attention function like, and in concert with, the Quantum Zeno effect to engage, persuade, and move that audience. That is to say the language-level strategies may be described as analogous to the Quantum Zeno Effect, while the neurological effects are, indeed, exemplary of the physical phenomenon.

3.) Dreiss, Joseph (University of Mary Washington) - *Aesthetic Experience as Meditative Practice Neuroplastic Transformation through Ritual and Reiteration* [jdreiss@umw.edu]

Over the last fifty years, there have been major advances in the scientific understanding of neuroanatomy and neurophysiology and the relationship between them. Advances in cortical mapping have demonstrated how different structures within the brain typically handle different mental functions. Initially, this research was based on studies of brain-damaged patients whose loss of mental and physical functions were correlated with observable anatomical brain damage. Since the mid-1980's, research on this relationship has advanced exponentially due to the introduction of imaging technologies, such as Positron Emission Tomography and Functional Magnetic Resonance Imaging, that measure the level of metabolic activity in discrete brain structures when different mental functions are initiated and sustained.

Based on this research approach, a number of theoretical models have been proposed that describe the neurological processes and structures involved in the perception and understanding of art. For example, Robert Solso presents a model that analyzes the perception and experience of art in terms of three levels of processing, from level 1, the purely optical, to level 3 which involves the highest levels of cognition, including the creation of meaning, which is accomplished by parallel and distributed neuronal processing in the cerebral cortex.

However, despite these advances in the neurological understanding of how the human brain responds to aesthetic experience, there has been virtually no attempt to come to terms with what is ultimately a much more important issue, i.e. what neurological characteristics or functions might account for what traditionally has been one of the most important functions of aesthetic experience, i.e. the transformation of human consciousness in the direction of spiritual awakening and positive behavioral change.

One possible explanation lies in exploring the implications of a relatively new but profoundly revolutionary concept in neuroscience, i.e. neuroplasticity. Over the last decade or so, neuroscientists have demonstrated that the adult brain is plastic, i.e. malleable and changeable, and indeed, that the brain changes continuously throughout life in response to both external stimuli and internally generated mental events and actions. The implications of neuroplasticity for our understanding of aesthetic experience is that it provides a scientifically based explanation for the traditional argument that aesthetic experience can be and often is a transformative one. From this standpoint, aesthetic experience can be viewed as a conditioning process which not only shapes subjective experience, i.e. the mind, but also is also capable of transforming neurology, i.e. the brain, in ways that can lead to a more rewarding experience of life and to more humane and beneficent patterns of behavior.

One crucial point needs to be made with regard to aesthetic experience causing permanent psychological and neurological change. In order for this process to be efficacious, a contemplative disposition must be assumed toward the object of meditation. It has already been amply demonstrated in many neuroimaging studies of 1 contemplatives, that meditative practice effects neurological change. This is likely the case in terms of aesthetic experience as well. Further, the

efficacy of meditative experience to effect neurological transformation depends on the experience being consistently repeated on a regular basis, i.e. depends on its repetition and reiteration. Thus it is not surprising that aesthetic experience has traditionally occurred during ritual practice which depends heavily on repetition and reiteration.

The primary argument of this paper is that aesthetic experience has genuine power to transform human psychology and behavior and the neurological substrata upon which these depend. However, the transformative power of aesthetic experience depends on the assumption of a contemplative attitude of mind towards the meditative object and on the consistent repetition of the contemplative process.

4.) Grant Gillett (Dunedin Hospital and Otago Bioethics Centre) - *Freud's Wunderbloc and the Neural Palimpsest* [grant.gillett@stonebow.otago.ac.nz]

The wunderbloc or magic pad is a child's toy on which you write messages which then are erased by peeling off a film of celluloid attached to an underlying wax pad. The message is easily visible on the film but leaves a trace on the underlying wax. Freud likened this to the psyche in which the conscious ego and its contents are like the messages clearly visible in the film and the unconscious layers of the psyche are like the underlying wax which develops grooves that are a reflection of what has been written on it and that create an embossed pattern of criss-crossing traces that affect the new messages that are written on the surface film. This is like the posited associational neural network that humans are equipped with and that is affected by successive conscious experiences but also develops grooves or deeply inscribed traces as a result of those same experiences (and not just what one remembers about them). Thus the neural palimpsest a cumulative and interfering tracework of inscriptions that is contributed to by the lived experience of the individuals in ways that may not be obvious to the subject.

Session E: **KNOWING ANIMALS**

Room: OAK

Chair: Susan McHugh (University of New England)

1.) Nash, Richard (Indiana University) - *Looking Fast* [nash@indiana.edu]

In *When Species Meet*, Donna Haraway devotes a chapter to “training in the contact zone,” a thoughtful meditation on interspecies sports performance, and the challenges such performance raise for theorizing identities, borders and relations: “encounters among human beings and others change in this web. Not least, people can stop looking for some single defining difference between them and everybody else and understand that they are in rich and largely uncharted material-semiotic, flesh-to-flesh and face-to-face connection with a host of significant others” (235). I am deeply in accord with Haraway’s meditation on how interspecies performance constitutes a privileged space for re-theorizing our worldly encounters. But in this paper, I want to offer what I hope will be a productive foot-dragging, a resistance counter-narrative from the essentialist underground, one that loops back to the precondition of Haraway’s contact zone, in which species meet for the first time in an arena both prior to, and necessary to, the contact zone of performance.

At a recent sale of thoroughbred yearlings, I heard a bloodstock agent describing to the owner for whom he was purchasing that day’s acquisitions. In going through the list he came to one individual where he said simply “this horse is fast.” The owner, knowing that at these sales, one only sees the yearling stand still and walk about thirty feet, asked understandably “how do you know he’s fast.” The answer was “because he looks fast standing still.” To myself and the other agents present at the conversation, this was a meaningful response (even though, at that time, I had not seen the individual); to the owner, however, it must seem at best occult arcane. What does it mean for a horse to “look fast?” One small part of this talk will speak to the mundane answer to that question. But that will in turn give rise to more complex questions: what tacit knowledge skills are implicated in the act of reading material bodies as semiotic assemblages of essentialist traits? Who does such “looking,” the perceiver or the perceived? What role does such “looking” play in making possible the interspecies assemblage that confounds our preconceptions in Haraway’s contact zone?

2.) Karnicky, Jeffrey (Drake University) - *Reiterations of Ornithological Biography*

[jeff.karnicky@DRAKE.EDU]

John James Audubon published the first volume of his *Ornithological Biography* in 1831. The book described the habits of, and Audubon’s interactions with, all of the bird species that Audubon painted for his *Birds of North America*. While Audubon was not the first to write about the life history of birds, the *Ornithological Biography*’s combination of natural history, emotion, and biography is unique. Through the 19th, 20th and into the 21st centuries, countless writers—such as Roger Tory Peterson and Kenn Kaufmann—have taken up the form invented by Audubon. My paper will investigate a few contemporary iterations of ornithological biography as a writing technology that tends to domesticate, anthropomorphize, and metaphorize birds. As writers bring birds into the realm of human language, I want to ask: what might a new iteration of ornithological biography, one that takes the bird’s point of view into account, look like? Is ornithological autobiography possible?

Session F: ANIMALS, CULTURE, AND SOCIETY

Room: MAGNOLIA

Chair: Helena Feder

1.) Pollock, Mary (Stetson University) - *Primateology in the Wilderness* [mpollock@STETSON.EDU]

In *Beyond Nature Writing* (2001), Karla Armbruster and Kathleen Wallace suggest that ecocriticism should expand to include works not only about human encounters with nature, but also about spoiled or repressed nature. Despite this call for expanding the field, natural science narratives do not figure in their anthology or, generally, in ecocriticism. Natural history is part of the field, but not natural science. Likewise, literary analyses of natural science narratives are seldom undertaken in science studies, animal studies, or the field of literature and science.*

Although I believe natural science narratives should figure in all these areas, I will limit my argument to what I believe should be the place of these narratives in ecocriticism, with a particular focus on the literature of primatology. An interdisciplinary field participating in both the natural and social sciences, primatology is a boundary discipline *par excellence*. Many primatologists publish both technical monographs and other narratives which contribute to science while engaging the lay reader. Since primatologists are overtly concerned with the biological order to which humans belong, their work occurs along the boundary between human and non-human animal nature. Much of their work suggests a way forward in the dialogue about ethical connections between humans and other species.

As Cary Wolfe has argued in *Animal Rites* (2003), the extension of human rights to the great apes because their capacities are similar to ours ends in a regressive tangle; therefore, the discussion of these ethical issues should be animal-centered rather than human-centered, about human similarities to other species rather than difference, and about what humans do not know, instead of what we know from our own species perspective. In *Scandalous Knowledge* (2005), a critique of the culture and science wars, Barbara Herrnstein-Smith's route is different from Wolfe's, but she reaches similar conclusions. She points out that a more workable ethic *vis à vis* other species would require humans to stop patrolling the species boundary, to recognize the ontological significance of individuals of other species, to acknowledge our own animal nature, and to take emerging social practices relating to animals into account.

Many primatology field narratives develop these themes. Within this body of literature, the narrative practices of baboon researchers Barbara Smuts and Robert Sapolski are—in different ways—among the most subtle and interesting.

In *A Primate's Memoir* (2001), an informal account of Sapolski's baboon research in Kenya, zoomorphism is a source of comedy and a central trope, which calls into question both human superiority and scientific objectivity. The plot is constructed around the male dominance struggles within the study troop, and the climax occurs with the decimation of a baboon population by an outbreak of bovine tuberculosis—brought about by bureaucratic corruption, human indifference, and the agency of the baboons, who fight over TB-infected meat at a garbage dump. After the crisis, only females and non-aggressive males remain, and conflict resolution becomes more important than fighting. In this story, humans and baboons alike are driven by self-interest and prone to aggression, but are finally capable of behavioral flexibility. For Sapolski, contemporary ethics with regard to other species is over-simplified. His story suggests that a new ethic must be based on a deeper understanding of humans as animals, and must be shaped with the cooperation of scientists, politicians, and environmentalists.

If Sapolski emphasizes likeness between humans and other animals, Smuts focuses on the epistemological complexity of understanding other non-human individuals' interiority. Although in her monographs she skillfully negotiates the conventions of science, Smuts is a renegade in one respect: for her, the individual or phenotype is more significant as a focus for ethical inquiry (and perhaps science, as well) than the species or genotype. For example, Smuts's essay in J. M. Coetzee's *The Lives of Animals* (1999) stresses that without consideration of non-human subjectivities, an animal rights/welfare ethic lacks both a foundation and a significant appeal. This insight derives from Smuts' friendships with the individual baboons she meets while conducting field research, and, more recently, with dogs.

The narratives of Sapolski and Strum suggest arguments similar to those of Wolfe and Herrnstein-Smith, but in a more accessible form. The ecocritical project can and should make such stories and story-telling practices (and other natural science narratives) better known to academic literary audiences and beyond, and more serviceable as vehicles for a dialogue about human obligations to the biosphere and non-human individuals within it.

2.) Kelly, Sean (Florida Gulf Coast University) - *Interspecies Ethics, or Culture Across Species* [skelly@fgcu.edu]

Utilizing Martin Heidegger's notion of being-with (*Mitsein*), this paper examines three models for thinking how a cross-species *ethos* is both possible and desirable. At least since Aristotle defined *eudaimonia* (human success as happiness) as the telos of the human, the idea that the "goodness" of one's life could be measured on terms other than in relation to one's own species has been problematic. Aristotle, for example, would outright dismiss the dog as a possible friend of nobility. For Aristotle, this distinction is primarily justified by the differences in the physical nature of the two species, man and canine. For Aristotle, this assumes the priority of a concept of actuality that inheres in the physical world. Since one's actuality determines one's telos, against which one's success is measured, those beings that share the same actuality, which are functionally grouped together as a species, play a more central role in determining one's ethical "success" than beings of another species.

Following Aristotle's lead, assumptions about the actuality (in the philosophical sense) of species have dominated discussions of discourses that are generally subsumed under the heading "animal rights." Whether it is philosophers like Alasdair MacIntyre and Tom Regan, naturalists like Dian Fossey, or scientists like Jane Goodall, the dominant and most successful arguments for creating a practice of human living that allows for our peaceable coexistence with animals have generally been based in the idea that certain nonhuman species are alike enough to our own to deserve considered treatment. This assumption has worked to the detriment of the animal/human relationship as well. One need hardly speak of the numerous ways in which the animal as "another" category has been used to fortify the notion of human exceptionalism. Many pieces of human rights fiction, for example, utilize the figure of the king who throws his victim to his dogs or who tramples his enemy under the hooves of his horses as an arch-villain, even when his actions come in retaliation for the victimization of the dog or horse with whom he shares a residence. The one who treats his animals as superior to other humans, maximally, or the one who refuses acknowledgement of human exceptionalism, minimally, are characters routinely utilized to build an empathy with one's "fellow man."

But does this tradition that focuses only on species-specific, homogeneous expressions of culture miss something? Certainly, this discourse of species routinely diminishes the ways that individual relationships across species, interspecies cultures, might develop a rich mode of ethical living. Is there, for example, ever a case where a human's singular relationship with an animal should entail diminished care for the being of another human? Are there possibilities (again, in the philosophical sense) that open upon a mode of thinking our being-with the animal that do not require consideration of the being or culture of a species, our own or another's? While rare, both ancient and contemporary texts provide models for living with the animal that do not make the ethical assumptions of Aristotle discussed above. Donna Haraway is perhaps the most famous contemporary example. This paper details how three authors – the philosopher Xenophon; the novelist, Phillip Dick; and the poet/animal trainer, Vicki Hearne – present the animal/human relationship as a vital part of the individual, or even communal, ethos. Interesting about all three is the fact that the animal represents something more than special property or an Oedipalized foreign consciousness, in short a pet. Instead, all three present the care that is entailed in developing an intimate animal relationship as the very model of what constitutes ethical growth. This model is best characterized by Heidegger's notion of being-with. Because such relationships are always singular, this paper argues that they challenge many fundamental assumptions made by the animal-rights discourses mentioned above. Moreover, because they are built upon what is functionally a radically different ontology than the Aristotelian one that organized the origins of Western science, these relationships may offer us new insights about how we might organize the scientific study of nonhuman animals.

3.) Feder, Helena (Eastern Carolina University) - *Ecocriticism, Biology, and Animal Cultures* [FEDERH@ecu.edu]

Lewis Thomas, Glen A. Love, and others have called on the humanities to pay attention to biology. By doing just this, by turning to biology, we will find the broader and more nuanced notion of culture necessary for a materialist ecological literary criticism. While the human experience of nature is to varying degrees culturally mediated and constructed, culture is itself a product of nature. This realization, alive and well in the biological sciences, places human culture firmly in the realm of nature, as *one of many cultures* in the material world. *Nature* and other prominent journals have published the findings of dozens of studies demonstrating that many species, including apes, dolphins, birds, and rats, learn socially and pass on traditions, skills, and knowledge. Writing on animal cultures in 2003, primatologist Frans de Waal exclaimed, "one cannot escape the impression that it is an idea whose time has come."

The binary of nature and culture is only properly "undone" by reframing it as a set of co-mediating or dialectical relations. To argue that culture mediates nature (as a one-way process) or to assert that everything is nature (in a simplistic or undifferentiated way) erases the political relations between human and nonhuman beings. The social networks and practices of myriad species transform the material conditions of life for themselves and the other inhabitants of the planet everyday. Not only is everything and everyone interconnected, we all materially, *culturally* impact each other.

Session G: FROM LARVAE TO GAIA:

MERGING SYSTEMS, SHIFTING PARADIGMS

This panel will explore some ramifications of the emerging new biology, marked by a systemic understanding of life's symbiotic interconnectedness, of the role of living mergers in evolutionary speciation, and of the implications of this in relation to human health. Whether this new biology heralds a paradigm shift in the life sciences, only time will tell. At present, it proposes a radical reassessment of the means by which life forms and living systems interrelate and evolve.

Room: Birch

Chair: Bruce Clarke

1.) Karl Zuelke (College of Mount St. Joseph) - *A Theory of Interspecies Gene Transfer as Paradigm Challenge* [Karl_Zuelke@mail.ms.j.edu]

In *The Structure of Scientific Revolutions*, Thomas Kuhn argues that, "Normal science...is predicated on the assumption that the scientific community knows what the world is like." As a result, normal science "often suppresses fundamental novelties because they are necessarily subversive of its basic commitments." This suppression will occasionally succumb to an accumulation of contrary evidence, resulting in what Kuhn famously termed a "paradigm shift," a revision of normal

science's basic commitments. I argue in this paper that a theory of interspecies gene transfer proposed in 1992 by Donald I. Williamson in *Larva and Evolution: Toward a New Zoology*, in 2002 by Lynn Margulis and Dorian Sagan in *Acquiring Genomes: A Theory of the Origin of Species*, and further elaborated by Donald I. Williamson and Sonya E. Vickers in "The Origins of Larvae," published in late 2007 in *American Scientist* (these theories themselves growing from research conducted in the 1940s) constitutes a striking example of a "novelty" that is challenging tenets long held fundamental by scientists working in the field of evolutionary biology. As Kuhn's theory predicts, and also as rigorous scientific inquiry demands, the theory of interspecies gene transfer is meeting with expected resistance from the scientific community. The theory of interspecies gene transfer as a mechanism for speciation may well be triggering a paradigm shift, but as one critic claims, "At least a few (including me), would like to take their cold-fusion hypothesis seriously. But I doubt that anyone will do so until Dr. Williamson and his advocates agree to offer sensible and testable predictions and to accept the evidence from those tests. This seems to me the only way for Dr. Williamson's contributions to achieve the level of recognition they deserve by either entering the mainstream or by being laid to rest." This paper will report on the scientific community's ongoing response to an unconventional theory proposed by Williamson and by Margulis and Sagan.

2.) Anderlini-D'Onofrio, Serena (University of Puerto Rico) - ***Health and Medicine: Shifts, from Allopathic to Holistic, via Gaia and the AIDS Reappraisal Movement***

[serena.anderlini@gmail.com]

"[What] if the tree of life is not a tree but a tangled web of intertwining relationships [?]"

Williamson and Vickers, *American Scientist*: 95 (November-December 2007): 516.

The two most important thought collectives in today's discourses about medicine and health are the allopathic and the holistic ones, with their different notions of what constitutes health. This paper interprets this difference as the sign of an emerging new *epistémé* in the context of Gaia theory and the AIDS reappraisal movement. Gaia theory is the concept of the biota as a self-regulating system of interconnected life forms with a life of its own. The AIDS reappraisal movement invites reconsideration of a collection of syndromes and previously known diseases now called AIDS as arising from multiple environmental and nutritional causes rather than a single causative factor (such as a virus whose infection is to blame). As a paradigm shift, the Gaian *epistémé* is proportional to the shift that occurred with the establishment of Heliocentrism. It assumes that symbiosis rather than natural selection is at the basis of evolution, and that the multiple symbioses that make Gaia's body alive are what life and health are made of. Hence, it constitutes symbiosis as the basis for health. Symbiosis, as a life and health principle, emphasizes the interconnectedness of all life forms, the idea that collaboration and not competition is essential to health.

The AIDS reappraisal movement indicates productive ways to look at Gaia's ecosystemic health. It points to the environmental factors that cause immune suppression in human populations impoverished by environmental degradation, violence, and wars. And it invites reconsideration of the effects of the AIDS infectious hypothesis on a global scale, including the criminalization of love and its attendant negative effects on the biota. In the paper, these elements will be discussed in the context of the new emerging *epistémé* and its Deleuzian logic.

3.) Bruce Clarke (Texas Tech) - ***Systemic Merger and Operational Closure*** [brunoclarke@gmail.com]

In "The Cultural Implications of the New Biology" (1987), William Irwin Thompson writes that "the rejection of symbiosis and the rejection of autopoiesis are both expressions of a single mind-set: the preferential perception of objects over processes, of fragments over constitutive relationships, of technology and control over epistemology and understanding." For our panel interrogating the ongoing shift in biological paradigms toward a mind-set attuned to systemic processes, I will reflect on how the acceptance of symbiosis also entails an acceptance of autopoiesis. With the autopoietic paradigm also comes a recognition of what Cary Wolfe terms the *openness-from-closure* principle. In "The Origins of Larvae," Williamson and Vickers write, "According to the larval-transfer hypothesis, the coexisting swimming larva and crawling starfish of *Luidia sarsi* evolved by the fusion of genomes of two animals that hybridized to produce one animal with a larva. The two genomes, however, have retained a considerable degree of independence." This case of "overlapping metamorphosis" underscores that even fused genomes maintain a basal level of operational closure. This paper will consider how, to be viable, the discrete contingencies of systemic closures must remain even after the merger of separate systems into hybrid consortiums has been accomplished.

SATURDAY, NOVEMBER 15, 2008

Saturday 5:15 p.m.-6:50 p.m

5:15 p.m. - 6:15 p.m. CYPRESS



SATURDAY, NOVEMBER 15, 2008

Saturday 6:15 p.m.-7:30 p.m

6:15 p.m. - 7:30 p.m. – BIRCH/DOGWOOD

INTRODUCTION – LAURA OTIS

Plenary

REBECCA GOLDSTEIN

INCOMPLETENESS: PROOF AND PARADOX



To every ω -consistent recursive class κ of formulae there correspond recursive class signs r , such that neither $v \text{ Gen } r$ nor $\text{Neg}(v \text{ Gen } r)$ belongs to $\text{Flg}(\kappa)$ (where v is the free variable of r).



Book Signing to Follow

SATURDAY, NOVEMBER 15, 2008

Saturday 9:00 p.m.-11:30 p.m

9:00 p.m. - 11:30 p.m.

Room: Pine/Magnolia/Poplar

SLSA – DANCE

with the band

MELONBELLY



SUNDAY, NOVEMBER 16, 2008

Sunday 9:00 a.m.-10:30 a.m

9:00 a.m. - 10:30 a.m.

Session A: SCIENCE FICTION

Room: JUNIPER

Chair: Sue Hagedorn (Virginia Tech)

1.) Zides, Steve and Deno Trakas (Woffard College) - ***Third Time's a Charm: Science Fiction at Wofford College*** [zidessb@wofford.edu & TrakasDP@Wofford.Edu]

Combine an introductory physics course, a freshman humanities class, and a sprinkle of funding and what you get (at Wofford) is the *Science and Science Fiction* Learning Community. Originally designed in 2003, this seven-credit, team-taught community focuses on the quintessential “hard” science fiction short story. By simultaneously addressing the literary, humanistic and scientific aspects of each story, the community’s goal is to bridge the “two cultures” divide using the inherent interdisciplinary nature of good science fiction.

This fall we will be running the third iteration of *Science and Science Fiction*. Although much of the original structure remains intact, careful reflection on the two previous incarnations has led to modifications in content, pedagogy and assessment strategies, the largest change being the inclusion of the <emma> portfolio software system. In this session we will present the learning community as a whole, discuss how reflections on past experiences have led to the latest versions of the courses and give our impressions of what a fourth (future) iteration of the community might look like.

2.) Taylor, Mandy (California State University) - ***Reiterating the Future: Matt Groening, General Motors, and World(s) of Tomorrow*** [mjhtaylor@gmail.com]

The 1939 and 1964 New York World’s Fairs both featured “Futurama” and its City of Tomorrow, exhibited by General Motors. Each of these exhibits displayed the effects of transportation advancements on human society, ultimately promoting the idea that humans can advance only after technology does. The 1939 New York World’s Fair was particularly interested in displaying the “World of Tomorrow,” a world created and shaped by technology. Intriguingly, this world was built with the “tools of today,” suggesting that “today” holds the potential of “tomorrow.” Both of these Fairs championed the idea that more technology always leads to a better quality of life, a rather utopian outlook on the place of technology in human subjectivity.

Matt Groening’s animated science fiction series *Futurama*, however, is not quite so utopian, though it is not dystopian, either. Rather, it shows a “world of tomorrow” so full of “today” that it is possible to forget that it is set in the 31st century. In its futuristic-but-familiar setting, *Futurama* simultaneously extrapolates and comments on current technologies and cultural mindsets, while doing so in ways we likely do not expect. This presentation will explore the connections between Groening’s *Futurama* and the General Motors exhibits as well as the implications of technological living as “better” living.

Session B: FORENSIC READING

Room: PINE

Chair: Helena Feder (Eastern Carolina University)

1.) Coll, Fiona (University of Toronto) - ***A Stately and Heartless Automaton'': Reading reiteratively in Mary Elizabeth Braddon's Lady Audley's Secret*** [fiona.coll@utoronto.ca]

For more than two millennia, automata have served as fictional iterations of the human form in literature written across many languages and genres. Each re-imagining of the machine-like human, or the human-like machine, embodies a particularly historical set of concerns about what it means to be human. These concerns accumulate, re-thought and re-written, as the figure of the automaton travels through time and text.

By the nineteenth century, the automaton had developed into a dense conceptual intersection of technological promise, somatic symbolism, and cultural anxiety, and thus figured prominently in a number of defining moments of the Victorian age, including Dr. Edward Merrion’s legal testimony in defense of the idea of “unconscious criminality,” *Punch*’s satirical speculation upon Robert Peel’s political motivations during the Corn Law Debate, and Jane Eyre’s assertion of her status as a living, feeling subject in the face of a coldly manipulative master. This paper explores the figurative echoes that sound through the automaton as it appears in Mary Elizabeth Braddon’s *Lady Audley’s Secret* (1862). Specifically, I would like to argue that the signifying power of the word “automaton” in *Lady Audley’s Secret*

hinges on a thick referential history that has so far remained unexplored in modern criticism of this prototypical “sensation novel.” An examination of the referential layers that inhere in the figure of the automaton reveals the novel to be deeply concerned with the Victorian iteration of a perpetual problem: how is human subjectivity to be asserted in an increasingly determined, mechanistic world?

2.) Littlefield, Melissa (University of Illinois – Urbana – Champaign)- *Sherlock Holmes Takes Out the Trash: The Historicide and Reiteration of Fiction in Forensic Science Textbooks* [mml@uiuc.edu]

Unlike many humanistic disciplines, which tend to reiterate historical genealogies—and even the genealogies of other disciplines—the forensic sciences actively practice historicide by censoring and sanitizing their disciplinary histories—including and especially their literary origins. Thus, according to contemporary textbooks for undergraduates and professionals alike, the forensic sciences suffer from two longstanding associations: fiction and glamor. In the late nineteenth-century, fictional detectives such as Sherlock Holmes embodied the mystique of the intuitive detective, able to gather information and solve impossible cases based only on a footprint, a scrap of paper or a strand of human hair; in recent years, the spate of forensic-centered television and film has created a “CSI: effect” on American juries and helped fill the ranks of undergraduates enrolled in forensic science programs at universities around the country. Such publicity is advantageous in terms of public visibility, but disadvantageous in that it masks the day-to-day, somewhat unglamorous work performed by forensic scientists. Most textbooks attempt to remedy this disparity by making the obligatory references to Arthur Conan Doyle, Edgar Allan Poe, Daniel DeFoe, and Mark Twain—the literary giants who imagined, foretold, and commentated on the rise of the scientific detective—and, then in the same breath, dismissing fiction as an outdated and flawed ancestor, a problematic history that must be excised from—or, in the case of the first epigraph, rudely repositioned within—fruitful and everyday scientific practice. Figuring fiction and glamor as liabilities enables the selective historicide of the forensic sciences’ disciplinary origins.

Through a case study of forensic science textbooks, I argue that this historicide necessarily includes certain kinds of reiteration that can illuminate three aspects of disciplinarity: disciplinary construction, disciplinary transgression, and disciplinary memory. To do so, I examine a selection of historical and contemporary forensic science textbooks and the literature they reference as a means to theorize disciplinarity during what some have termed a post-interdisciplinary era.

3.) Simpson, Sean Erik (Independent Scholar, Boston) - *Reiteration as Ontology: The Incestuous Footsteps and Generational Replacements of Ring Composition in an Ancient Maya “Path of Song”* [seaneirik@msn.com]

This paper investigates and theorizes reiteration as an organizing category, with spatial and temporal dimensions, of ontological knowledge and meaning. The vehicle of this exercise is a Maya foundational song, which, by means of a formal punning logic that is intended to explain, reiterate, and hence reinforce “deep” cultural values, correlates the first counting or ‘pacing’ of the Maya calendrical ‘month’ (*uinal*); understood by the Maya as time itself, and hence the source of *all* knowledge), with the first appearance of a ‘human person’ (*uinic*). The song under discussion, which reaches back to (oral-based) hieroglyphic sources from Maya antiquity, is usually called “The Creation of the *Uinal*.” It is expressed in the Yucatec Mayan language, but was transcribed in Roman alphabetic letters during very early Spanish colonial times (in 1559).

“The Creation of the *Uinal*,” or rather “The Creation of Time,” is examined according to its most outstanding formal property--so far unnoticed--namely, its syntactical behavior and mediating logic as a ring composition. This last is a nonlinear figuration of reiterating, inversional, and sometimes incremental parallel elements, arranged in recessed symmetrical “rings” around a central signifying core (for example, ABCXCBA). The signifying core need not necessarily occupy an absolutely central position; and it may be either expressed in words, or else left as implied--in which case it is usually designated as an interruption, or caesura. I shall think of the implied signifying core of “The Creation of Time” as a performative *folding*--a designation which privileges two crucial aspects of Maya thought: the reiterating ‘folds’ (*uutz*) of the calendrical cycles; and the nonlinear, metaleptic ‘folding’ or insertion of historical, mortal *time* into nonhistorical, immortal *space*. (The nonlinear ontology of Maya ‘folding’ invites comparison with that of the modern Deleuzean idea of folding and the fold.)

Central to “The Creation of Time” is an explanatory, etiological *conceptualization* of time itself and an ordered physical universe--brought into existence together, by the continuing performance of song and the reiterating, ‘pacing’ movement of incestuous footsteps along a spiralling, calendrical path. This foundation by song and footsteps is connected to a calendrical date, 12 Oc (*lahca oc*), which, by means of formal punning logic, is explained as marking ‘the count by footstep of the whole world’ (*xoc lah cab oc*). It is *not* a matter of chronology, but rather of ontology. Following a lengthy, punning classification or taxonomy of created and ordered things, the twenty sacred days of the ‘month’ (‘the *uinal*,’ or rather time itself) gather and join hands--*not* in conclusion, but as a highly important preface to the adumbrative, ontological “becoming” or potential infinity of everything.

The foundation of time and the universe is specified and explained according to a mythic etiology of reiterative, incestuous kinship. Involved are illicit sexual connections between time (‘the *uinal*’) and four “forbidden” female relatives, from four successive generations. As reiterative “doubles,” these four ladies are gathered and transformed into a single, hyperpowerful woman (‘the Lady of the world’); and as a matter of ontological “becoming,” these kinship

connections encompass a complex underlying model of generational *replacement* and *simultaneity*. For emphasis, the model is registered not once, but twice--as a reiterative envelope structure, both constituting and challenging the central, generating duality of time and 'the Lady of the world.' The central, generating duality is abstracted and transformed into adumbrative, ontological *combinations* and *relations* of formal properties, which in turn are classified according to the mediating logic of ring composition. The driving ontological force, or signifying 'folding,' at work here is stillness and silence--itself a *prefatory inversion* of movement and song, and hence an explanatory conceptualization par excellence of reiteration as both a *spatial* structuration and a *temporal* process of ontology.

Session C: MIND/BODY REPRESENTATIONS

Room: MAGNOLIA

Chair: Carol Colatrella (Georgia Tech)

1.) Heiniger, Abigail (University of Louisville) - *Lines and Spaces in Cambiaso*

Reiteration [a.heiniger@louisville.edu]

The purpose of this essay is to explore two competing tendencies in Luca Cambiaso's treatment of the human figure in drawings: the dissolution and construction of illusionistic space. In his earliest figural drawings, Cambiaso utilizes powerful calligraphic lines which dissolve illusionistic space. Representative of this tendency are drawings such as: *Saint George and the Dragon*, *Man kneeling while bending over an object*, and *Perseus*. By contrast, Cambiaso's cubic system encloses space within the human figure. This is most apparent in drawings after 1560, such as: *Betrayal and Death of the Daughter of Spurio Tarpeo*, *Return of Ulysses*, and *Sibyl*. The cubic figures in these compositions anchor and organize space. Just as the vertical and horizontal lines of buildings create illusionistic space in architectural drawings, the geometry and mass of Cambiaso's cubic figure structures space. Although Cambiaso's draftsmanship is generally characterized by a gradual evolution from contour drawings that dissolve illusionistic space to cubic drawings that enclose space within the human figure, both of these tendencies are manifested in an extreme form during the final decade of Cambiaso's career. Drawings such as *Allegorical Figure of Spain* and the *Martyrdom of Saint Lawrence* demonstrate the juxtaposition of these two extremes. This essay argues that these opposing tendencies have the same aim: both the dissolution and construction of illusionistic space attempt to express High Renaissance ideals. Specifically, Cambiaso creates new pictorial solutions for High Renaissance humanistic optimism and the belief in man as the measure of all things.¹

This essay relies heavily on primary sources, especially Leon Battista Alberti's "On Painting" and Leonardo da Vinci's *Paragone*. However, it also builds upon the ideas expressed by Jonathan Bober, Lauro Magnani, and Arturo Pacini in the articles supporting the 2007 Luca Cambiaso exhibition. Pacini stresses the significance of the Genoese Renaissance revival. This essay expands that argument and states that the Genoese Century was not merely an age of Renaissance imitation but rather an era of innovation characterized by new approaches to Renaissance ideals. The 2007 Luca Cambiaso exhibition is the most extensive to date; the collection of drawings and paintings brought together by Jonathan Bober and his colleagues has enabled exciting new scholarship in this area of study. This essay is especially indebted to the recent attribution of the *Allegorical Figure of Spain*.

2.) Balladur, Laura (Bates College) - *H is for Heterotopias: Descartes's Fountains and the Modern Cineplex* [lballadu@bates.edu]

This talk bridges two seemingly incongruous places: the fountains from Descartes's *Traité de l'homme* and the modern cineplex. In the first, spectators enjoy an inward gaze into the processes of their own mind; in the second, movie-goers gaze outward into a subjective and disembodied experience of themselves. I argue that both perform and reiterate the ideology of modernity's gaze.

René Descartes (1596-1650) holds a privileged place in the history of ideas. His philosophy, by doubting an ontological correlation between form and substance, anticipates the arbitrariness of the relation between sign and thing. But a paradox arises with respect to Descartes's method. On the one hand, arbitrariness between form and content such as the one posited by Descartes exists, without a doubt. Yet, despite this apparent arbitrariness, one also senses in this period where all bodies are reduced to machines an automatism that reduces arbitrariness into a mechanism transforming imprints on the brain into ideas in the mind. Arbitrariness is (paradoxically) made to be contingent on an empirical mechanism.

Through a close reading of Descartes's descriptions of fountains in his *Traité de l'homme*, I tease out the paradox of this arbitrariness situated within an empirical mechanism. I begin with a close study of the relevant engravings depicting the soul. Descartes suggested abstraction when he followed the logic of the relevant engravings and called the seat of the soul, not the pineal gland, but gland "H." My subsequent discussion of the fountains' mechanism reveals the arbitrariness situated within "H." Indeed the valve mechanism of the fountains, *les regards*, suggests the abstraction of scientific observation. The fountains thus perform what Foucault has described as a heterotopia: a real space that reconfigures modernity's perfect accomplishment. From this theoretical framework, we can complicate André Bazin's assessment of the relationship between Descartes's fountain automata and modern cinema: Descartes's fountains, in fact,

function very much in the same way as do modern cinemas. With references to Jean-Luc Baudry's analysis of the spectator, I show how both fountains and cineplex reiterate the ideology of modernity's gaze.

Session D: **CONVERGENCE: Science Producing 21st Century Literature**

Room: POPLAR

Chair: Debra Di Blasi

Innovative fiction writers Debra Di Blasi, Andrea Fitzpatrick and Vanessa Place will read from new writing. Debra Di Blasi's multimedia fiction, "Skin of the Sun," explores the concept of autopoiesis in writing and writer by responding to/with/against a story she wrote 20 years ago. Andrea Fitzpatrick will read excerpts from her experimental novel, *When Science Had Children*. Vanessa Place will perform portions of *La Medusa*, a post-conceptual novel which takes neuroscience as its organizing principle, the physical brain as its metaphoric conceit, Los Angeles as its topography, and the reconstituted self as its polyphonic subject.

Debra Di Blasi (www.debradiblas.com - debra@debradiblas.com) is the author of *The Jiri Chronicles & Other Fictions* (FC2/University of Alabama Press, 2007); *Prayers of an Accidental Nature* (Coffee House Press, 1999); *Drought & Say What You Like* (New Directions, 1997), and *What the Body Requires* (Jaded Ibis Press, 2008). She is the recipient of a James C. McCormick Fiction Fellowship, Thorpe Menn Book Award, and Diagram Innovative Fiction Award. Her writing has been anthologized and adapted to film, radio, music and theatre, here and abroad. She is president of Jaded Ibis Productions (jadedibisproductions.com), producing multimedia products and programs, including the literary and arts channel, **BLEED** (www.youtube.com/ddiblas).

Andrea Fitzpatrick's innovative writing has appeared (or is soon forthcoming) in a number of journals, including *Hobart*, *Diagram*, *Mad Hatters' Review*, *Night Train*, and *elima*. She lives in the San Francisco Bay Area.

Vanessa Place is the author of a novel, *La Medusa* (FC2/University of Alabama Press, 2008), a 50,000-word, one-sentence novel, *Dies: A Sentence* (2005), a chapbook, *Figure from The Gates of Paradise* (Woodland Editions/Five Fingers Review), and a nonfiction book, *The Guilt Project: Rape and Morality* (Other Press), and her novel, *La Medusa*, is forthcoming from FC2/University of Alabama Press. Place is a co-founder of Les Figues Press, publisher of the TrenchArt series of experiments in literature, and works as a criminal appellate defense attorney. She lives in Los Angeles.

Session E: **THIRTY-SIX ARGUMENTS FOR THE EXISTENCE OF GOD:** **A WORK OF FICTION**

Chair: Paul Youngman

Room: DOGWOOD

REBECCA GOLDSTEIN: *A Reading from Thirty-Six Arguments for the Existence of God: A Work of Fiction*

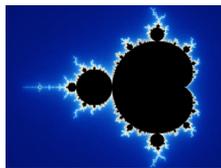
SUNDAY, NOVEMBER 16, 2008

Sunday 10:45 p.m.-12:00 p.m

10:45 a.m. - 12:00 p.m.

DOGWOOD –

CONFERENCE WRAP-UP



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