Curricular Guide

SINCE 1968

a center for 21st century studies 40th anniversary conference
About This Curricular Guide

To promote participation in the “Since 1968” conference from all educational levels, and to encourage instructors to integrate the conference with their Fall 2008 course syllabi, the Center for 21st Century Studies and the conference organizers are pleased to offer this curricular guide. In this guide, you’ll find

- professional information on all speakers
- topics and abstracts of conference presentations
- recommended class readings by conference speakers, and links to pdf versions of these readings

Note: Abstracts of conference presentations are listed alphabetically by presenter at the back of the guide.

The “Since 1968” curricular guide will be updated regularly, but the most recent version of the guide can always be found at the conference page of the Center for 21st Century Studies web site:


For more information, please contact the Center at 414.229.4141 or ctr21cs@uwm.edu.

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About the “Since 1968” Conference

If what historians might call a long 1968—the period from the mid-1960s to the early 70s—gave rise to new epicenters of theory, including original Marxist and feminist paradigms; artistic experimentation and new cultural forms, in music, visual art, and literature; and explosive protest movements around the world, the reaction to these developments arguably had as great a transformative impact on the right as on the left. 1968 has remained a touchstone for activists, artists, and theorists of all stripes, and has taken on new significance at the present moment, which bears certain uncanny resemblances to the earlier time.

“Since 1968” especially seeks to explore the uses, in several senses of the term, of 1968 today. Thus the conference asks: what are the parallels between the international situation in 1968 and 2008? What versions of 1968 have artists, theorists, and activists made use of in the decades since? To what extent are theoretical paradigms, political and social movements, and artistic practices that emerged or were tested in the fulcrum of 1968 taking on new life now, and how are they adapting to the physical and virtual spaces of the twenty-first century? Discussions of these and related questions will, we hope, lead to reflection on the larger process of recuperation of historical events, cultural production, and theoretical paradigms in various domains.

Conference organizers: Jasmine Alinder, Aneesh Aneesh, Kumkum Sangari, Ruud van Dijk, and Daniel J. Sherman.

Conference coordinator: Kate Kramer

Sponsored by the Center for 21st Century Studies (College of Letters and Science, with support from the Graduate School); co-sponsored by the William F. Vilas Trust and an anonymous donor.
Film Screenings

Presenters Carolee Schneemann (multidisciplinary artist) and Professor Mark Tribe (Brown) will be screening films and videos of their work:

Carolee Schneemann
Ms. Schneemann will be presenting two of her classic films from the 1960s:

*Fuses* (1964-66, 30 min.)
*Meat Joy* (1966, 6 min.)

Mark Tribe
Professor Tribe will be screening *Port Huron Project 1-6*, video documentation of his Port Huron Project, a series of reenactments of protest speeches from the New Left movements of the 1960s and 1970s.

*Port Huron Project 1: The Last Gun is Silent*
Re-enactment of Coretta Scott King speech
September 16, 2006, Central Park, NYC

*Port Huron Project 2: Problem is Civil Disobedience*
Re-enactment of Howard Zinn speech
July 14, 2007, Boston Common

*Port Huron Project 3: Must Name the System*
Re-enactment of Paul Potter speech

*Port Huron Project 4: We Are Also Responsible*
Re-enactment of Cesar Chavez speech
July 19, 2008, Exposition Park, Los Angeles

*Port Huron Project 5: The Liberation of Our People*
Re-enactment of Angela Davis speech
August 2, 2008, DeFremery Park, Oakland

*Port Huron Project 6: Let Another World Be Born*
Re-enactment of Stokely Carmichael speech
September 7, 2008, Tudor City Place, NYC
James Ferguson
Chair and Professor, Anthropology
Stanford University

Keynote Presentation
“An African 1968: Humanism and Invisibility”

Suggested Course Readings in Preparation for the Conference

Biography
Professor Ferguson’s research has been conducted in Lesotho and Zambia, and has engaged a broad range of theoretical and ethnographic issues. A central theme running through his research has been a concern with the political, broadly conceived, and with the relation between specific social and cultural processes and the abstract narratives of “development” and “modernization” through which such processes have so often been known and understood. His most recent book, Global Shadows: Africa in the Neoliberal World Order, was published by Duke University Press in 2006. The essays that make up the book address a range of specific topics, ranging from structural adjustment, the crisis of the state, and the emergence of new forms of government-via-NGO, to the question of the changing social meaning of “modernity” for colonial and postcolonial urban Africans. They converge, however, around the question of “Africa” as a place in a wider categorical ordering of the world, and they use this question as a way to think about such large-scale issues as globalization, modernity, worldwide inequality, and social justice. He is now beginning a new research project in South Africa, exploring the emergence of new problematics of poverty and social policy under conditions of neoliberalism.

Representative Publications
Carolee Schneemann
Multidisciplinary Artist

Keynote Presentation
“Remains To Be Seen”

Conference film screenings
- *Fuses* (1964-66, 30 min.)
- *Meat Joy* (1964, 6 min.)

Suggested Course Readings in Preparation for the Conference

Biography
Since the early 1960s, Carolee Schneemann has been a pioneering multidisciplinary artist whose work often looks at the body, sexuality and gender. Her painting, photography, performance art and installation works have been shown at museums throughout the United States and abroad. She was a featured participant in the Center’s 1976 International Symposium on Postmodern Performance, which also included Eugène Ionesco, John Cage, Umberto Eco, Jean François Lyotard, and Allan Kaprow, among others.

Selected Films, Videos, and Performances
- *Devour* (2003-04), multichannel color video projection with sound, 7:52 minutes.
- *Vesper’s Stampede to My Holy Mouth* (1992), with Victoria Vesna, video, 15 minutes.
- *Up To and Including Her Limits* (1984), video, 25 minutes.
- “Fresh Blood—A Dream Morphology” (1981), performance, Hartford, CT.
- “Interior Scroll” (1975), performance, Long Island, NY.
- “Body Collage” (1968), performance, New York City.
- *Viet-Flakes* (1965), 8mm printed to 16mm film, 11 minutes.
- Autobiographical Trilogy: *Fuses* (1964-66), 16mm film, 30 minutes; *Plumb Line* (1971), Super 8 printed to 16mm, 18 minutes; *Kitch’s Last Meal* (1973-78), Super 8 film, variable units: 20 minutes to 4 hours.
- “Meat Joy” (1964), performance, Paris; also on 16mm film, 6 minutes
Noit Banai
Lecturer, Visual and Critical Studies
Tufts/School of the Museum of Fine Arts (SMFA), Boston

Conference Topic
“Jouissance in May 68: The Participatory Revolution and the Public of Sensation”

Suggested Course Readings in Preparation for the Conference

Biography
Noit Banai received her Ph.D. in Art History from Columbia University in May 2007. Her scholarship focuses on the French neo-avant-garde and the role of aesthetics in the reconstruction of the post-war public sphere. She is especially interested in the emergence of new spatial paradigms as they relate to issues of French nation state formation and the creation of new publics. She is a frequent contributor to journals of contemporary art such as *Art Papers, Modern Painters*, and *Contemporary* and catalogs of major international exhibitions, including Yves Klein retrospectives at the Schirn Kunsthalle in Frankfurt in 2004, the Barbican Art Gallery in London in 2005 and the Centre Georges Pompidou in Paris in 2006. Noit was a Teaching Fellow at Columbia University, a Lecturer at the Museum of Modern Art, and served for three years as an assistant editor at *RES: Journal of Anthropology and Aesthetics*.

Representative Publications
Martin Berger
Professor, History of Art and Visual Culture
UC Santa Cruz

Conference Topic
“Black Power, White Power and the 1968 Olympics Protest”

Suggested Course Readings in Preparation for the Conference


Biography
Martin Berger’s work explores the role played by the visual arts in identity formation. Making use of an eclectic assortment of primary evidence, including painting, photography, architecture, film and literature, he analyzes how Americans both resist and embrace dominant norms of identity. While specifically concerned with the impact of identity formation on disempowered peoples, his scholarship consistently addresses the role of art in representing the identities of our society’s most privileged members. In other words, instead of focusing on how images impact our sense of what it means to be “feminine” or “black,” he explores how they condition our understanding of being “masculine” and “white.”

His most recent book, *Sight Unseen*, explores how racial identity guides the interpretation of the visual world. Through a careful analysis of late nineteenth- and early twentieth-century paintings, photographs, museums, and early motion pictures, he illustrates how a shared investment in whiteness invisibly guides what European-Americans see, what they accept as true, and ultimately, what legal, social, and economic policies they enact.

Representative Publications

Jacqueline Bixler  
Alumni Distinguished Professor of Latin American Literature and Culture  
Virginia Tech

Conference Topic
“October 2, 1968, and the Plaza de Tlatelolco: From Fact to Film”

Suggested Course Readings in Preparation for the Conference
  http://www4.uwm.edu/21st/conferences/2008since1968/bixler_re-membering.pdf

Biography
Jacqueline Bixler is Alumni Distinguished Professor of Spanish at Virginia Tech and associate editor of *Latin American Theatre Review*. Her articles on Sabina Berman, Emilio Carballido, and other Latin American playwrights have been published in *Latin American Theatre Review, Latin American Research Review, Gestos*, and many other journals. She has published a book on Carballido, *Convention and Transgression: The Theatre of Emilio Carballido*, in both English and Spanish, and has also edited a collection of essays on Sabina Berman, *Sediciosas seducciones: sexo, poder y palabras en el teatro de Sabina Berman*.

Representative Publications
Judit Bodnár  
Associate Professor  
History, Sociology and Social Anthropology  
Central European University, Budapest

Conference Topic  
“What’s Left of the Right to the City?”  
How changes in the urban condition reconfigure the rights and claims to the city

Suggested Course Readings in Preparation for the Conference

- “Becoming Bourgeois: (Postsocialist) Utopias of Isolation and Civilization,” in Evil Paradises: The Dreamworlds of Neoliberalism (2007), Mike Davis and Daniel Monk, editors.  

Biography

Judit Bodnár’s varied research interests include the city, its theory and history; the political economy and culture of globalization; uneven development; social movements; historical and comparative sociology of global modernity; discourse on development and “backwardness”; state socialism in east-central Europe and its transformation; and the sociology of the “Stranger.” Her current book in progress is Globalization, Americanization, Europeanization and the Construction of Residential Space in Chicago, Budapest and Berlin.

Representative Publications

Julian Bourg
Assistant Professor, History
Bucknell University

Conference Topic
“Tempered Nostalgia in Recent French Films on les Années 1968”

Suggested Course Readings in Preparation for the Conference

Biography

Representative Publications
Rose Marie Brewer
Morse Alumni Distinguished Teaching Professor
African American and African Studies
University of Minnesota

Conference Topic
“1968 and the Black Radical Tradition”

Suggested Course Readings in Preparation for the Conference
- “Black Radical Theory and Practice: Gender, Race, and Class,”

Biography
Professor Brewer specializes in a variety of topics, including African American women’s studies, Black family life, class, race, racism, sociology, women’s studies, social transformation, critical theory and gender.

She is a contributing editor to Souls, an interdisciplinary journal of the Institute for Contemporary Black History at Columbia, and is a co-founder and core group member of the Freire Center, a community-based non-profit organization that promotes popular education workshops, leadership development, and action research for liberation and social change. Additionally, she is an associate editor of Feminist Economics, a long-time board member of United for a Fair Economy, and a founding member and a coordinating committee member of the Black Radical Congress.

Representative Publications
- The Color of Wealth: The Story Behind the U.S. Racial Wealth Divide (2006), Meizhu Lui, Barbara Robles, Betsy Leondar-Wright, Rose Brewer, Rebecca Adamson—all members of United for a Fair Economy.
Bernard Gendron
Professor Emeritus, Philosophy
University of Wisconsin–Milwaukee

Conference Topic
“Foucault’s 1968”

Suggested Course Readings in Preparation for the Conference

- Julian Bourg, Ch. 5, “Popular Justice and Incarcerated Leftists” (68-78) and Ch. 6, “The Groupe d’information sur les prisons” (79-95), in From Revolution to Ethics: May 1968 and Contemporary French Thought (2007).
- David Macey, Ch. 9, “Vincennes” (209-236), and Ch. 12, “The Professor Militant” (290-322), in The Lives of Michel Foucault: A Biography (1993).


Biography
Although recently retired from the University of Wisconsin–Milwaukee (UWM) Philosophy department, Professor Gendron continues to do research in aesthetics, cultural studies, the philosophy of music, and 19th and 20th century Continental philosophy. At UWM he has taught courses on Political Philosophy, Nietzsche and Heidegger, Foucault, Aesthetics from Kant to Nietzsche, Contemporary Aesthetics and the End of Art, Miles Davis and Jazz Modernism, and the Aesthetics of Black Music.

Combining cultural studies with the philosophy of music and art, Professor Gendron’s inquiry into the synthesis of pop music and the avant-garde into postmodernism has filled a noticeable gap in understanding the complex relationship between “high” and “low” art forms. His research is evident in his book, Between Montmartre and the Mudd Club: Popular Music and the Avant-Garde, which examines how popular music earned the cultural respect it has today. Other current research interests include popular aesthetics, why jazz lost to rock and soul, and the history and aesthetics of New York’s Downtown music scenes.

Representative Publications
Yoshikuni Igarashi
Associate Professor, History
Director, East Asian Studies Program
Vanderbilt University

Conference Topic
“Japan’s Long 1968: Dreaming of Class Warfare in the Age of Mass Consumption”

Suggested Course Readings in Preparation for the Conference

Biography

Representative Publications
Michelle Kuo
Senior Editor, Artforum International

Conference Topic
“Inventing Experiments in Art and Technology”

Suggested Course Readings in Preparation for the Conference

Biography
A senior editor at Artforum, Michell Kuo recently received her PhD from Harvard in the History of Art and Architecture, with a dissertation entitled, “To Avoid the Waste of a Cultural Revolution”: Experiments in Art and Technology (E.A.T.), 1966-1979. Dr. Kuo curated the exhibition, “The Carpenter Center and Le Corbusier’s Synthesis of the Arts” at Harvard and over the years was the recipient of numerous fellowships and awards from Harvard University, the National Gallery of Art, the Getty Research Institute, and the Mellon Foundation. She has delivered lectures and conference papers on modern and contemporary art at the National Gallery of Art, Harvard University, MIT, Concordia University (Montreal), Ryerson University (Toronto), and the Institute of Contemporary Art (Boston), among others.

Representative Publications
Richard Langston
Associate Professor, German Studies
University of North Carolina–Chapel Hill

Conference Topic
“Towards a Positive Dialectic: German Theory after Adorno”

Suggested Course Readings in Preparation for the Conference

Biography
Professor Langston’s first book, *Visions of Violence: German Avant-Gardes after Fascism*, advances a theory of postwar avant-gardes as well as a history of its execution in the Bonn and Berlin Republics. The book argues that post-apocalyptic avant-gardes are best understood in terms of a mnemonic politics of time that conspires neither with the affirmative modernisms of the postwar period nor the postmodern sensibilities from the last quarter of the twentieth century.

Topics of his numerous published articles include rock music and the trouble with West German identity politics around 1968; the literary negotiation of postmodern globalized spaces in contemporary German pop literature; affect and the intersection of cultural studies and foreign language pedagogy in the German classroom; Peter Weiss’s experimental films from the 1950s; Frankfurt School aesthetic theory and the utility of shock in contemporary theater and art; the post-cinematic theater of Christoph Schlingensief; the famous 1964 happenings of Wolf Vostell, Joseph Beuys, and others performed at the TU in Aachen; the role of labor in Weiss’s *Die Ästhetik des Widerstands* and Oskar Negt and Alexander Kluge’s *Geschichte und Eigensinn*; and recycling and death in Christian Kracht’s prose.

Representative Publications
- “Schlingensief’s Peep-Show: Post-Cinematic Spectacles and the Public Space of History,” in *After the Avant-Garde: Engagements with Contemporary German Experimental Film: An Anthology* (forthcoming 2008), Reinhild Steingröver and Randall Halle, editors.
Tamara Levitz
Associate Professor, Musicology
UCLA

Conference Topic
“The Effervescent Body in the Cyberage”

Suggested Course Readings in Preparation for the Conference

Biography
Tamara Levitz specializes in musical modernism in Europe and the Americas, and has taught and published on the Weimar Republic, American experimentalism, Cuban modernism, Avant-Garde music after 1945, modern dance, Stravinsky, John Cage, Kurt Weill, and popular music of the 1960s. Her articles have appeared in journals such as ECHO: a music-centered journal and the South Atlantic Quarterly, as well as in collections such as Beyond Structural Listening: Postmodern Modes of Hearing (California, 2004), Impossible to Hold: Women, Culture and the Sixties (New York University, 2004), and Amerikanismus/Americanism: Die Suche nach kultureller Identität in der Moderne (Schliengen 2003).

She is the recipient of numerous awards, including fellowships from the Stanford Humanities Center and the Humboldt Foundation. She is currently in the final stages of completing a book entitled Haunted Melodies: Transnational Encounters in Paris in the Early 1930s, which retells the story of musical modernism from the perspective of transnational black culture and the theories of bodily expressivity it inspired. This book takes her in the new direction of studying modernism in the Other Atlantic, from Cuba to West Africa.

Representative Publications
Simon Prince
Junior Research Fellow at Lady Margaret Hall, History
University of Oxford

Conference Topic
“‘We have seen these sort of people at work lately all over the
globe’: Northern Ireland and 1968”

Suggested Course Readings in Preparation for the Conference
  Derry” in *Northern Ireland's '68: Civil Rights, Global Revolt

Biography
Simon Prince is a Junior Research Fellow at Lady Margaret Hall, University of Oxford. He
completed his PhD at Cambridge University on the civil rights movement in Northern Ireland
and has delivered seminar papers on related topics at Cambridge University and at the National
University of Ireland.

Representative Publication
Ann Reynolds
Associate Professor, Art and Art History
Center for Women’s and Gender Studies
University of Texas at Austin

Conference Topic
“Coming to the Sixties”

Suggested Course Readings in Preparation for the Conference


Biography
Ann Reynolds is an Associate Professor in the Department of Art and Art History and the Center for Women’s and Gender Studies at the University of Texas at Austin. Her research, publications, and teaching focus on U.S. and European art, architecture, and visual culture after 1930; feminist theory, gender, and sexuality studies; the historiography of exhibition practice; and film. Her publications include Robert Smithson: Learning From New Jersey and Elsewhere (MIT Press, 2003); an essay on feminist publics circa 1970 for Witness to Her Art, published by Bard College; an essay on the role of the cinematic imaginary during the 1960s for a volume devoted to the work of Ruth Vollmer; a chapter on minimalism for the U.K.’s Open University; an essay on Nancy Spero’s New York subway mosaics for a two-person exhibition at the Baltic; and several essays on Robert Smithson written in conjunction with his recent retrospective.

Representative Publications

Robert Self
Associate Professor, History
Brown University

Conference Topic
“Bodies Count: 1968 and the Body in American Politics”

Suggested Course Readings in Preparation for the Conference

Biography

Representative Publications
Dina Mahnaz Siddiqi
Independent Scholar
New York and Dhaka, Bangladesh

Conference Topic
“Bangladesh and Nationalism since 1968”

Suggested Course Readings in Preparation for the Conference

Biography
Dr. Dina M. Siddiqi is a cultural anthropologist with a strong interest in gender, human rights and transnational feminist politics. She is a South Asia specialist, with particular expertise on Muslim women in Bangladesh. Her research and publications are concerned with globalization, labor and women’s human rights, Islamization and cultural politics, and violence against women. Dr. Siddiqi has worked for leading human rights organizations in Bangladesh and has been a consultant for UNDP, UNICEF and the Royal Norwegian Embassy in Dhaka. She teaches anthropology and gender studies on a part-time basis in the United States, most recently as a senior associate at the Alice Paul Center for the Study of Women at the University of Pennsylvania.

Representative Publications
Carol Siegel
Professor, English
Washington State University–Vancouver

Conference Topic
“Recovering Connections between Sex Radicalism and the Left: Fighting Fascism on Film in 1968 and Today”

Suggested Course Readings in Preparation for the Conference

Biography
Professor Siegel’s research focuses on the representation of sexuality in literature and film, concentrating on contemporary youth cultures and changes in the discourses of feminism. Her approach is informed by the theories of Foucault and Deleuze primarily, but also by other theorists of sexuality and gender. A radical feminist since 1971, she regularly teaches seminars on feminist theory, with an emphasis on race and class issues, and French poststructuralism, with an emphasis on cultural contexts for ideas.

Representative Publications
- Goth’s Dark Empire (2005).
- New Millenial Sexstyles (2000).
Jeremi Suri
Professor, History
University of Wisconsin–Madison

Conference Topic
“The Rise and Fall of an International Counterculture in the 1960s”

Suggested Course Readings in Preparation for the Conference

Biography
Professor Suri’s research examines the interactions between states, peoples, and cultures—especially in the 20th century. He is interested in the decisions of leaders and institutions, as well as the influence of ideas and social movements. Through multiarchival research, Professor Suri hopes to “globalize” our understanding of relations among societies and America’s often contested place in the world. His teaching applies this international approach to the history of American foreign relations since the 18th century, the global upheavals of the 1960s, great power relations since 1815, the global history of the Cold War, and the history of imperialism.

Representative Publications
Mark Tribe
Assistant Professor, Modern Culture and Media
Brown University

Conference Topic
“Rhetorics of Resistance: Protest Speech, Public Space, and the Public Sphere”

Professor Tribe will also be screening Port Huron Project 1-6, video documentation of his Port Huron Project, a series of reenactments of protest speeches from the New Left movements of the 1960s and 1970s.

Suggested Course Readings in Preparation for the Conference

Biography
Mark Tribe is an artist and curator whose interests lie at the intersection of emerging technologies and contemporary art. At Brown, he teaches courses in digital media production and theory. Professor Tribe is the organizer of the Port Huron Project, a series of reenactments of protest speeches from the New Left movements of the 1960s and 70s. Each event takes place at the site of the original speech, and is delivered by a performer to an audience of invited guests and passers-by. In 1996, he founded Rhizome.org, an online resource for New Media art. He served as Rhizome’s executive director until 2003, and now chairs the Rhizome.org board of directors. His art work has been exhibited at the ZKM Center for Art and Media in Karlsruhe, the Ars Electronica Festival in Linz, and Gigantic Art Space in New York.

Representative Publications
- New Media Art (2006), Mark Tribe with Reena Jana. Also available in a wiki book version: https://wiki.brown.edu/confluence/display/MarkTribe/New+Media+Art
Fred Turner
Assistant Professor, Communication
Stanford University

Conference Topic
“Information Technology for Utopia”

Suggested Course Readings in Preparation for the Conference

Biography
Fred Turner’s research and teaching focus on digital media, journalism and the intersection of media and American cultural history. He is the author of two books: From Counterculture to Cyberculture: Stewart Brand, the Whole Earth Network and the Rise of Digital Utopianism (2006) and Echoes of Combat: The Vietnam War in American Memory (1996; Revised 2nd edition, 2001). His essays have largely explored questions of media and cultural change and have tackled topics ranging from the rise of reality crime television to the countercultural roots of the idea of virtual community.

Before joining the faculty at Stanford, Turner taught Communication at Harvard University’s John F. Kennedy School of Government and the Massachusetts Institute of Technology. He also worked as a journalist for ten years. His news stories, features and reviews have appeared in a variety of venues, including the Pacific News Service, the Boston Phoenix and the Boston Sunday Globe Magazine. During the 2007-2008 academic year he was a Fellow at Stanford’s Center for Advanced Study in the Behavioral Sciences.

Representative Publications
Kath Weston
Professor, Anthropology and Studies in Women and Gender
University of Virginia

Conference Topic
“Previously on ‘1968’: Operation Breadbasket and Iconographic Memory in Class/Race Politics”

Suggested Course Readings in Preparation for the Conference
- “Class Politics and Scavenger Anthropology in Dinesh D’Souza’s *Virtue of Prosperity,*” in *Why America’s Top Pundits Are Wrong: Anthropologists Talk Back* (2005), Catherine Besteman and Hugh Gusterson, editors.

Biography
Professor Weston’s latest archival research focuses on colonial lineages of offshore incarceration and their entanglement with the birth of anthropology in the Andaman and Nicobar Islands. Her latest fieldwork, which involved riding overland buses for tens of thousands of miles across North America, investigates what it means to live poor in the world’s wealthiest country. By extending the concept of multi-sited ethnography to an ever-shifting, mobile venue such as the bus, this project seeks to develop less static, reified methodologies for investigating class relations. This fieldwork is the basis for her most recent book, *Traveling Light: On the Road with America’s Poor.*

Professor Weston’s research interests include political economy; intersections of gender with race, class, and other aspects of identity; temporality; narrative; kinship; sexuality; methodology; and science metaphors in the social sciences. She has held teaching positions at Harvard University and MIT.

Representative Publications
- *Traveling Light: On the Road with America's Poor* (forthcoming, 2008)
- “Class Politics and Scavenger Anthropology in Dinesh D’Souza’s *Virtue of Prosperity,*” in *Why America’s Top Pundits Are Wrong: Anthropologists Talk Back* (2005), Catherine Besteman and Hugh Gusterson, editors.
Abstracts of Presentations

James Ferguson – Keynote Speaker
Chair and Professor, Anthropology, Stanford University

“An African 1968: Humanism and Invisibility”

Carolee Schneemann – Keynote Speaker
Multidisciplinary artist

“Remains To Be Seen”

Ms. Schneemann will discuss how the events of 1968 function as a starting point from which we can assess our current loss of community and how sexuality is being confabulated as a political diversion. She will also screen two of her classic short films from the 1960s.

Noit Banai
Lecturer, Visual and Critical Studies
Tufts University/School of the Museum of Fine Arts (SMFA), Boston

“Jouissance in May 68: The Participatory Revolution and the Public of Sensation”

In the popular myths surrounding the Parisian revolts of May 68, the student and worker movement emerged simultaneously in a spontaneous eruption that fused anti-authoritarian action and desire while the Situationist International agitated the normative public order through strategies that merged aesthetics, libidinal energies, and social space. Together, they are seen as crystallizing a moment of rupture, from which a new world order was born and which is still occupying a central symbolic locus in the contemporary imaginary.

In contrast, the years leading up to this epistemic shift, and other artists active in the period of post-war French reconstruction (1945-1964), are criticized for their lack of manifest engagement and celebratory complicity with the “society of the spectacle.” Going against this facile differentiation, which has structured the discipline of post-war European art history, it is my claim that the events of May 68 were only possible because of an already reconfigured field of techniques and discourses about individual and public participation. In this moment of reconstruction, a heterogeneous field of practices, including aesthetics, actively re-imagined the
concept of the object, subject, and the relation between them. This sweeping re-examination destabilized the last remnants of high modernism, and with it, a belief in an integral, unchanging object separated from a self-enclosed, fixed subject. This interrogation of the absolute authority of artwork and author went hand in hand with the formulation of the receiver as an active, generative “participant.”

Central to this transformation is the emergence of the field of the sensible as a socio-political, aesthetic, and bodily layer in which the public and private realms intermingled and given new articulations. In my re-reading of the post-war French years, sensation, affect, and sensibility became discursive sites, available in numerous domains, which could be occupied and harnessed by different institutional forces in order to imagine new models of individual and collective identity. This historical reconfiguration created the conditions of possibility for an unsanctioned “public of sensation,” which momentarily became visible in the jouissance of May 68.

Without elevating May 68 to the status of an authentic event that can never be attained in its mythical form, it is significant that today, there seems to be a similar investment in participatory practices that are harnessing the potentialities of the sensible toward a radicalization of the public. By using Olafur Eliasson’s much touted “Weather Project” (Tate Modern, 2003-04) as a case study, I would like to set up some points of comparison that can help elucidate the way we frame both historical moments in relation to each other. To this end, how has the “public of sensation” creatively and reactively organized individual and collective identity in these disparate moments?

Martin Berger
Professor, History of Art and Visual Culture, UC Santa Cruz

“Black Power, White Power and the 1968 Olympics Protest”

In October of 1968, photojournalists recorded African American sprinters Lee Evans, Larry James and Ron Freeman accepting their Olympic medals for the 400m race in Mexico City with raised clenched fists and black berets. At the time, few spectators or reporters reacted strongly to either the athletes’ actions or the widely circulated images of the ceremony. Despite their political overtones, image and incident quickly slipped from the consciousness of most Americans. And yet virtually every American over fifty—and many considerably younger—can describe in detail the iconic image of Tommie Smith and John Carlos standing with heads bowed and raised fists as the U.S. national anthem played during the 200m medal ceremony two days prior. Whatever one feels about the image of Smith and Carlos, the image makes one feel. My paper explores the alternately exhilarating and unnerving force of this iconic image, rooting its emotional power in its success at exposing contradictions in dominant models of identity, agency and race. More than simply being “political,” as both its supporters and detractors claimed, the image suggested complex, multifaceted identities of black athletes whom white Americans expected to see in one-dimensional terms.
Jacqueline Bixler
Alumni Distinguished Professor of Latin American Literature and Culture, Virginia Tech

“October 2, 1968, and the Plaza de Tlatelolco: From Fact to Film”

For most non-Mexicans, “Mexico 1968” evokes memories of the Olympic games and three proud, raised fists. For Mexicans, however, the memories of 1968 begin shortly before the Olympics, on October 2, when an as yet unknown number of protesters and bystanders were massacred in the Plaza de Tlatelolco. While the Mexican government did everything possible to wash away the blood and lock away the files, over the last four decades Mexico’s visual artists have used the stage and film to keep alive the memories as well as a lasting demand for the truth.

Judit Bodnár
Associate Professor; History, Sociology and Social Anthropology; Central European University, Budapest

“What’s Left of the Right to the City?”

Henri Lefebvre’s *The Right to the City*, published just before the events of 1968, received applauded justification in 1968, reclaiming the streets for politics, and has inspired urban justice movements ever since. Cities have changed since 1968. Yet, there may be a renewed resonance of Lefebvre’s ideas today. The paper examines if and how changes in the urban condition reconfigure the rights and claims to the city, and if we need to recalibrate our political agenda accordingly.

Julian Bourg
Assistant Professor, History, Bucknell University

“Tempered Nostalgia in Recent French Films on *les Années 1968*”

Recent French cinematic depictions of the “68 years” take a position of tempered nostalgia on the late 1960s and early 1970s. Cultural memory has been modified according to three meanings of the word “temper”: to neutralize, to harden, and to be angry. Two very different films—*Les Amants réguliers* (Philippe Garrel, 2005) and *Les Lip, L’imagination au pouvoir* (Christian Rouaud, 2007)—show how nostalgia has been tempered: the past is neutralized, familiar iconic motifs have hardened, and the events of the 68 years exemplify social and political anger that can be found just as easily forty years before 1968 as forty years afterwards.
Rose Marie Brewer
Morse Alumni Distinguished Teaching Professor, African American and African Studies, University of Minnesota

“1968 and the Black Radical Tradition”

There are a number of strands in the Black Liberation Struggle that get buried in conventional discussions of this period, 1968. This presentation focuses on two of these strands. First, 1968 represented not just the bifurcated civil rights/black power simplification, but the long history of Black radicalism culminating in the social transformations of 1968. Key here is an internationalist strain rooted in anticolonial struggles, as well as a Black feminist articulation rooted in the intersectionality of gender, race, class and sexuality. This paper places these black radical traditions at the center of 1968.

Bernard Gendron
Professor Emeritus, Philosophy; University of Wisconsin–Milwaukee

“Foucault’s 1968”

There is no question that the “later” Foucault is preoccupied with the lessons of 1968. He is one of those writers who are at least ambivalent about 1968, who see it as spelling the end of an older form of political action end as well as (or more than) a new beginning. Foucault’s mature writings of the mid-1970s would seem to suggest a critique of the efficacy of “revolution” and mass movements of the type exemplified by May 1968, but this is belied by statements and analyses made in the aftermath of 1968 (e.g., his debate with Maoists, his work on educational reform) which indicate a more positive stance toward 1968 well as his later endorsement of the Iranian revolution (to me an oblique discourse about 1968). From his shorter and less celebrated writings, one can find a conception of 1968-style uprising which is both complex and subject to fluctuation, and which presents certain problems for the standard readings of Discipline and Punish: The Birth of the Prison.

Yoshikuni Igarashi
Associate Professor, History; Director, East Asian Studies Program; Vanderbilt University

“Japan’s Long 1968: Dreaming of Class Warfare in the Age of Mass Consumption”

The high-growth economy of Japan that culminated in the late 1960s and early 1970s drastically transformed Japanese society. Average income grew under an increasingly equitable income distribution system. Many Japanese were eager to embrace their new identity as consumers. Japanese leftists were ill-prepared to deal with this newly emerging socioeconomic condition.
What would they do when actual changes seemed to out-pace their radical visions? This paper provides an historical analysis of their struggles to address this conundrum.

**Michelle Kuo**
Senior Editor, *Artforum International*

“Inventing Experiments in Art and Technology”

I will be discussing Experiments in Art and Technology (E.A.T.), an organization co-founded in 1966 by artists Robert Rauschenberg and Robert Whitman and engineers Billy Klüvr and Fred Waldhauer (of Bell Laboratories) to facilitate collaborations between artists and engineers, and the broader issues surrounding art, technology, and global politics in the late 1960s.

**Richard Langston**
Associate Professor, German Studies, University of North Carolina–Chapel Hill

“Towards a Positive Dialectic: German Theory after Adorno”

According to popular myth, it was a bare-breasted female student who, after commandeering the podium in one of Theodor W. Adorno’s very last lectures in 1969, drove the thinker to his grave later that year. As this legend makes clear, Adorno’s relationship to the West German student movement was anything but harmonious, yet the larger corpus of theory to which his work belongs—the first three generations of the Frankfurt School—was a key force in the shaping of the movement. However, in the wake of Adorno’s death, the influence of *Kritische Theorie*, in general, and Adorno’s works, in particular, waned considerably while French theory (just one of many other foreign imported theories) waxed in popularity in the Federal Republic. While renowned contemporary German thinkers like Theweleit, Kittler, Sloterdijk turned entirely to French poststructuralist models, others like Habermas underwent, in part, an Anglo-American linguistic turn away from his teachers, while still a third group including Frank examined affinities between poststructuralism and German idealism, ignoring the Frankfurt School altogether. In nearly all instances it was the Frankfurt School that bore the brunt of these thinkers’ methodological critique. In my contribution to the conference, I consider how 1968 produced not only a theoretical tendency to supersede and/or eclipse its own theoretical core, but also generated a considerable body of theory, largely unacknowledged in and out of Germany, that has sought to reinvigorate the Frankfurt School in order to sustain 68’s (and by extension, the Frankfurt School’s) utopian moment.
Tamara Levitz
Associate Professor, Musicology, UCLA

“The Effervescent Body in the Cyberage”

Performance Art of the 1960s depended for its political and emotional impact on the presence of live, charismatic, sensual, “explicit” (Rebecca Schneider) or “effervescent” (Sally Banes) bodies. Performers shocked audiences (often with nudity), used their literal presence to disrupt representational schemes, and relied on kinesthetic affinities and empathy with viewers in communicating their attitudes and world views. And yet, this is the very aspect of 1960s performance that cannot be recreated (in that revivals are always translations and never exact copies of originals), or captured in archival documents, as a script or stage prop can be. Instead, thousands of internet surfers come to know this art through digitalized film clips posted on web sites like UBUWEB.

In my talk I will discuss some of the political and aesthetic consequences of this technological shift. Drawing on the work of Philip Auslander, Peggy Phelan, Rebecca Schneider, and others, I consider how 1960s Performance Art has been theorized in terms of its “live” effect, and what happens to these interpretations, and to our experience of this art when it is translated to the representational, virtual sphere of cyberspace. I am careful not to assume a true or more authentic original performance, however; I concentrate, rather, on the differences between the live original as received in history, and its digitalized copy.

Simon Prince
Junior Research Fellow at Lady Margaret Hall, History, University of Oxford

“‘We have seen these sort of people at work lately all over the globe’: Northern Ireland and 1968”

The Northern-Irish Troubles is seen as having its origins in the ancient quarrel between Protestants and Catholics. Northern Ireland is regarded as being out of place and out of time in the post-war world: “a Protestant state for a Protestant people.”

Reading the primary sources, however, suggests another reading of the recent past. Northern Ireland was not outside the mainstream in a Europe where a counter-insurgency war was being fought in one of its great cities, where former Nazis held high office, and laws from the fascist-era were used against protesters. The Second World War, post-war reconstruction, the Cold War, the affluent society, and the global revolt of 1968 all impacted upon Northern Ireland. The last of these transformed the struggling campaign for civil rights into a mass movement and sparked the Troubles. Northern Ireland’s ‘68ers were hoping for a repeat of Paris in May when they provoked police in Derry into attacking civil-rights marchers. They believed that by unmasking the authoritarianism that lurked beneath the Government’s liberal rhetoric they could inspire a
socialist revolution. The violence that the ’68ers unleashed did indeed succeed in polarizing society, but it was along sectarian lines rather than class lines. Sixty-eight is perhaps the most tragic example of how the global and the local have come together to make Northern Ireland’s history; the Troubles is perhaps the most tragic outcome of ‘68 and suggests its legacy is as much one of civil strife as civil liberties.

**Ann Reynolds**
Associate Professor, Art and Art History; Center for Women’s and Gender Studies; University of Texas at Austin

“Coming to the Sixties”

This paper addresses 1968 in terms of a new historiography of radical artistic practice. The art associated with 1968 and the sixties in general is usually represented as a crux and foundation for the art that was produced—and continues to be produced—afterwards rather than something that was, in part, the product of the earlier two decades: the war, immigration and New York immigrant communities in particular, and what I call “film culture.” New York film culture was both a shared historical condition and a visual and social currency, an adhesive even. During the decades of the 1940s through the 1960s, New York emerged as an increasingly frequent subject and site of film production and consumption. By the 1960s, a New Yorker had access to a broad variety of films, including Hollywood movies, B-pictures, foreign, art or independent films, the emerging New American Cinema or underground film, and home movies, through numerous established and transient venues. These films and venues and their creators and participants delimited a set of fluid communities and practices with I am interested in tracing from circa 1940 through 1970.

**Robert Self**
Associate Professor, History, Brown University

“Bodies Count: 1968 and the Body in American Politics”

This talk takes as its premise that _bodies_ came to matter in American politics in 1968 specifically, and the late sixties and early seventies more generally, in ways that had been previously masked. Using the metaphor of the “body count”—in Vietnam, on the ghetto streets, of assassinated leaders, etc.—the talk surveys how a new politics of bodies was introduced by a variety of actors and events: American generals in Vietnam, gay men and transvestites in Greenwich Village, feminists in Atlantic City, the soldiers at My Lai, the bodies of Martin Luther King, Jr. and Robert Kennedy, to name the most prominent. In these and countless other actions, the abstract liberal subject of American politics and consumer capitalism was made real and _embodied_ in ways that made sex, death, violence, and oppression inescapably lashed to the political order.
Dina Mahnaz Siddiqi
Independent Scholar, New York and Dhaka, Bangladesh

“Bangladesh and Nationalism since 1968”

Carol Siegel
Professor, English, Washington State University–Vancouver

“Recovering Connections between Sex Radicalism and the Left: Fighting Fascism on Film in 1968 and Today”

Drawing from my book-in-progress, “Sex Radical Cinema,” this talk will center on two films, Lindsay Anderson’s 1968 If . . . and Chus Gutierrez’s 2005 El Calentito, but will also include some discussion of Robert Redford’s 2007 film Lions for Lambs. The purpose of this comparison is to establish some criteria for distinguishing between liberal and radical cinematic resistances to authoritarianism. Too often today all positions left of ultra-conservatism are collapsed into liberalism. However, as was understood by the cultural revolutionaries of 1968 and as Michel Foucault devoted much of his work to pointing out, liberalism frequently works to shore up the status quo through a regime of disciplinarity. This seems nowhere more evident than in current representations of sexuality in popular film. As diverse expressions of sexuality that depart from normative marital domesticity are increasingly pathologized in the U.S., the theory behind the mid to late sixties radical determination to “make love not war” has been lost in our country. Yet, interestingly, many foreign films like Gutierrez’s keep very much alive the late sixties’ Marxist Neo-Freudian concept of an opposition between Eros and Thanatos. Gilles Deleuze’s works on cinema and on capitalism will provide a framework for analyzing the rhetoric of resistance in these films.

Jeremi Suri
Professor, History, University of Wisconsin–Madison

“The Rise and Fall of an International Counterculture in the 1960s”

In the 1960s and 1970s an international counterculture, comprised of countless local groups, emerged across societies. This counterculture challenged more than just existing authority. It attacked the basic assumptions about the “good life” that underpinned social order. The Cold War policies condemned for stagnating social change actually encouraged and legitimized this counterculture. Citizens, particularly privileged young citizens, now had the means and the motivation to challenge their leaders for failing to meet their stated goals. In nearly every major society, men and women asked why government policies did not produce the promised
outcomes, why their country was falling short. A wide spectrum of citizens—from street protesters to communist dissidents—questioned not just the competence of their leaders, but also their values.

This was the central contradiction of the Cold War in the 1960s. The pressures for international competition enabled domestic contention. As states built external strength they diminished their internal cohesiveness. Scholars frequently treat the social history of the counterculture as something separate from the political history of the Cold War, but the two were, in fact, deeply intertwined. Cold War ideas, resources, and institutions made the counterculture. The counterculture, in turn, unmade these ideas, resources, and institutions. The backlash against the counterculture furthered this process by contributing to widespread violence and division. In the 1960s the Cold War became more stable in traditional areas of great power conflict, but it grew more disruptive within societies.

Mark Tribe
Assistant Professor, Modern Culture and Media, Brown University

“Rhetorics of Resistance: Protest Speech, Public Space, and the Public Sphere”

When I went away to summer camp in the early 70s, each counselor gave his group a name: wolverines, hyenas, cougars. Our counselor, Tom, named us the Weathermen. We felt like losers at the time, but years later I realized Tom was a radical visionary. When I arrived at college in 1985, students had erected a shanty town at the center of campus to protest the school’s investments in corporations doing business in South Africa. Twenty-three years later, and seven years into the “war on terror,” the campuses are quiet. My students are anything but apathetic, but after marching against the imminent invasion of Iraq in 2003, and volunteering for Kerry/Edwards in 2004 (their first first-hand experiences of American politics), they seem to have to come to the conclusion that the world is terminally screwed and resistance is futile. So they do some public service and hope they can make enough money to pay off their loans after they graduate.

I’ve been thinking about how things have changed since the Vietnam era in terms of how we imagine and practice protest. What is the role, Barack Obama notwithstanding, of rhetoric and oratory in an era of sound bites and reality TV? To what extent has media space replaced physical space as the site of the public sphere? What would it feel like to believe that one were part of a movement that could change the course of history?

It was with these questions in mind that I set out, in the summer of 2006, to stage a series of re-enactments of public protest speeches from the Vietnam era. I have completed six: Coretta Scott King in Central Park, NYC (1968), Howard Zinn on Boston Common (1971), Paul Potter on the National Mall (1965), César Chávez in Exposition Park, Los Angeles (1971), Angela Davis in DeFremery Park, Oakland (1969), and Stokely Carmichael outside the United Nations (1967). Each speech is delivered by an actor or performance artist to an audience of invited guests and
passers-by and takes place at the site of the original event. Multiple video cameras document the event. I distribute the video online under open-source licenses, and exhibit video installations in art venues. At “Since 1968,” I will screen excerpts from some of the videos and talk about the project’s conceptual and aesthetic dimensions.

Fred Turner
Assistant Professor, Communication, Stanford University

“Information Technology for Utopia”

This presentation returns to the commune movement of the late 1960s and its signal publication, the Whole Earth Catalog—first published in 1968. The presentation outlines core assumptions of the proper relationship between community, information and technology as they emerged in the back-to-the-land movement, and then shows how those assumptions came to sustain contemporary information ideology and computing practice.

Kath Weston
Professor, Anthropology and Studies in Women and Gender, University of Virginia

“Previously on ‘1968’: Operation Breadbasket and Iconographic Memory in Class/Race Politics”

In the United States, “1968” provides a mnemonic touchstone for the Civil Rights Movement, protest against the Vietnam War, race riots, community organizing, the targeting of activists by the government’s COINTELPRO program, and a flourishing counterculture. The events of that period, that year, are often less narrated than rendered into iconography through images and events that for all their power have sedimented into historical memory: the assassination of Dr. Martin Luther King, Jr., at a Memphis hotel; police brutality at the Democratic National Convention in Chicago; the Chicano student walkout in Los Angeles; maxi-coats; the Tet Offensive; street demonstrations; cities in flames; “Soul Man,” “Hey Jude,” and “Respect” on the radio; Black Panthers carrying rifles for self-defense. Photographs of the 1969 occupation of Alcatraz Island by Native American activists, the impending murder of Fred Hampton by Chicago police, and the free breakfast program about to be initiated by the Panthers helped create a near future for that rendered, remembered past.

My comments for “Since 1968” will focus on a sometimes remembered but less iconic feature of that historical landscape: Operation Breadbasket, the Chicago-based organization dedicated to improving economic conditions in African-American communities. My earliest knowledge of Operation Breadbasket came through growing up in Chicago, a city that would itself come to occupy an iconic position in histories of the “social unrest” of the time. Drawing upon historical material, memoir, and findings from my latest book, Traveling Light: On the Road with America’s Poor, I will use the example of Operation Breadbasket to re-examine the received
wisdom that Dr. King’s move to link racial justice to class politics (together with his opposition to the Vietnam War) in the period leading up to his death was implicated in his assassination and in stepped-up attacks on the leadership of social movements. What are the implications of the forgetting or at least minimizing of initiatives such as Operation Breadbasket for understanding the articulation of class and race politics not only back in the day, but also today, at a time when wealth, health, and income disparities linked to race/class differences are widening?