You’re looking at more than 4,000 weeks of *Time* magazine covers. To learn why, see “Media Visualization” on page 8.
JUST PUBLICS @ 365

With a POOC (participatory open online course) focusing on the PAR (participatory action research) of local volunteers in the South Bronx, who surveyed residents on their interaction with police, the Graduate Center’s JustPublics@365 initiative got under way. The effort, funded by the Ford Foundation, engages activists within and beyond the academy, bringing twenty-first-century technology and academic research to bear on issues of inequality.

MEDIA VISUALIZATION

The leading figure in the emerging field of software studies, Professor Lev Manovich, who joined the GC faculty this spring to head digital humanities research at the school, brings a new perspective to media and the arts. By organizing and reorganizing assemblages of cultural data in different configurations, his visualizations reveal patterns that make it possible to analyze cultural processes in novel and revealing ways.

THE PATRIARCH

He was a towering figure on Wall Street and in Washington, in Hollywood and at the Court of Saint James. The founding father of the twentieth century’s most famous political dynasty, Joseph P. Kennedy was, beyond everything else, a parent, deeply engaged in raising his nine children, promoting their well-being, and advancing their careers. Chosen by the Kennedy family to write his biography, David Nasaw, the GC’s Arthur M. Schlesinger Jr. Professor of History, was given total access to family archives and family members. An excerpt from the book is followed by an interview with Nasaw, who tells what he found that was new, was surprising, or put old rumors about Kennedy to rest.
Initiatives of Digital GC sharpen the focus on issues of social justice and cast new light on media and culture.

Featured in this issue of Folio are the GC’s JustPublics@365 program and the media visualizations of Professor Lev Manovich. Both are aspects of the Digital GC initiative that is expanding the application of data-driven scholarship at the Graduate Center.

JustPublics@365, supported by a grant from the Ford Foundation, adds a new dimension to the public scholarship made possible by the rise of digital media. Focusing on issues of social justice and inequality, the initiative is forging new links among academics, activists, and journalists. Led by Provost Chase Robinson and Professors Jessie Daniels and Matthew K. Gold, JustPublics@365 builds on a wealth of research on social justice developed by GC faculty members.

Professor Manovich, who joined the Graduate Center faculty this spring to lead digital humanities research, brings with him the visualization techniques developed by his Software Studies Initiative to analyze vast cultural data sets, such as those seen on pages 8 to 13. Professor Manovich’s 2001 book, *The Language of New Media*, put forth the first systematic and rigorous theory of media of the digital age. Manovich is today the leading researcher of software studies, an emerging field that explores the ways in which software shapes contemporary society.

The Digital GC will make the Graduate Center a leader in recognizing and responding to the possibilities of data-driven scholarship. We must ensure that students and faculty have the support they need to develop new forms of scholarship. And we must capitalize on the many ways in which digital work can enhance interdisciplinary research and pedagogy.

Today, the JustPublics@365 project is up and running, Professor Manovich’s Software Studies Lab is in place, and the Mina Rees Library is advancing the broadest possible digital dissemination of research and scholarship. In the first year of the Digital Fellows program, a creative team of six graduate students has been exploring the impact of new technologies on research and teaching in their doctoral programs. Further, Digital Initiative Grants have been awarded to ten graduate students for research on such issues as contemporary religion, foreign policy, dropout stereotypes, and Wittgenstein’s *Tractatus Logico-Philosophicus*. Digital GC is taking shape.

William P. Kelly
President
The Graduate Center

Interim Appointments for President Kelly and Provost Robinson

The CUNY Board of Trustees has confirmed GC President William P. Kelly to serve as interim chancellor of the university while a national search for a permanent successor to Chancellor Matthew Goldstein is under way.
To head the Graduate Center during this period, the Board has named GC Provost Chase F. Robinson as interim president.
Learning How Much Twelfth Century Scientists Knew and How They Knew it

In the momentous year of 1543, Nicolaus Copernicus published On the Revolutions of the Celestial Spheres and Andreas Vesalius On the Fabric of the Human Body, thus transforming our view of the solar system and human anatomy. But the roots of these basic concepts of modern science lie in the emergence of scientific thought four hundred years earlier. This was a point made by an interdisciplinary team of scholars and scientists in their February presentation at the Graduate Center focusing on the work of the English polymath Robert Grosseteste (ca. 1175–1253).

Giles Gasper, a historian of medieval thought and associate director of Durham University’s Institute of Medieval and Early Modern Studies (IMEMS), provided an overview of Grosseteste’s life. A polyglot—speaking French, Latin, Anglo-Norman, Greek, Hebrew—he wore many hats: lecturer to the Oxford Franciscans, bishop of Lincoln, pastor, theologian, rhetorician, logician, scientist, and politician. Gasper also touched on aspects of Grosseteste’s life and the culture of the times, stressing the influx of new learning from Greek and Arabic sources, often in Latin translations of Aristotle (384–322 BC) and his Arabic commentators, such as the Andalusian Muslim polymath Averroës (1126–1198). Following where Aristotle pointed, to an exciting new way of studying the natural world, Grosseteste’s commentaries on Aristotle and his own treatises demonstrate the bishop’s use of scientific reasoning.

Tom McLeish, professor of physics at Durham University, demonstrated that, in his treatise on light, De luce, Grosseteste envisioned something similar to the big bang theory of creation and the wave theory of matter. Working with an Earth-centric view of the universe, Grosseteste nevertheless developed an extremely sophisticated cosmology, remarkable for its materiality and mathematical principles. The De luce posits an expanding universe, as well as providing Grosseteste’s explanation of the Aristotelian celestial spheres.

Hannah Smithson, an experimental psychologist and vision expert at Pembroke College, Oxford University, demonstrated that in his treatise on color, the De colo, Grosseteste envisioned a three-dimensional color space that parallels our contemporary understanding of human color perception and that emphasizes the interaction of light and matter.

All three presenters are part of a wide-ranging, cross-disciplinary, multinational project titled “The Ordered Universe” at IMEMS, which is applying a new methodology to the investigation and interpretation of medieval scientific thought. Their first publication will be an edition of Grosseteste’s De colo, with new translation and interdisciplinary analysis by six scholars, to be published by Pontifical Institute of Mediaeval Studies, Toronto, Ontario. McLeish emphasized that their work was only possible through the collaboration of historians, Latinists, paleographers, and scientists in such diverse fields as cosmology, mathematics, optics, and physics; and he gave credit to absent project members in Italy and Canada, Cecilia Panti and Greta Dinkova-Bruun.

The event was sponsored by the Initiative for Theoretical Sciences (ITS) and took place, appropriately, on February 19, the 540th anniversary of Copernicus’s birth.

—JEH

How Lexicons at Home and Abroad Gave Renaissance Italy a Common Language

A popular destination for its glorious art and music, Italy has long been a hubbub of different dialects of which most foreign visitors are entirely unaware. Nicoletta Maraschio, president of the Accademia della Crusca, an influential Italian society for linguists and philologists, shed some light on the complex story of the Italian language, at home and abroad, at a February event.

Among her subjects were the compilation of five editions of the academy’s authoritative dictionary, Vocabolario degli Accademici della Crusca, from 1612 to 1923, and its crucial role in the struggle to create a Standard Italian language. Maraschio made reference to dictionaries produced outside Italy, before the Crusca Vocabolario, and specifically to the spread of Italian letters and culture throughout educated English society through the dedication of the Anglo-Italian humanist John Florio (1553–1625), one of the most prominent linguists and educators in Elizabethan England. Some scholars posit that Florio provided Shakespeare with knowledge of French and Italian literature.

Present at the lecture was Hermann W. Haller, an award-winning author and linguist and a member of the doctoral faculty (Comparative Literature, French) based at Queens College. A foreign corresponding member of the Accademia della Crusca since 2006, Haller spent numerous years preparing the first critical edition of Florio’s A Worlde of Wordes (University of Toronto Press, 2013), the first comprehensive Italian-English dictionary, published in England in 1598. With its 46,000 Italian entries—among them dialect forms, erotic terminology, colloquial phrases, and proverbs—A Worlde of Wordes made it initially possible for English readers to access Italy’s rich Renaissance literary and scientific culture. Haller’s critical commentary reveals Florio’s brilliance as a creative writer, translator, and grammarian.

The lecture was sponsored by the Italian specialization in the Ph.D. Program in Comparative Literature.

—JEH

Bishop Robert Grosseteste, from a stained glass window designed by Edward Burne-Jones and executed by William Morris Studio for St. Paul’s Parish Church, Morston, U.K.

Haller’s 2013 edition of Florio’s 1598 dictionary
A Panel on Ethical Issues of Biography Debates if Writers Dare to Tell All

When panelists met at the Graduate Center on December 10 for a discussion “On the Ethics of Biography” barely a month had passed since revelation of the relationship between David Petraeus’s biographer and the retired four-star general who then headed the CIA. The panel, sponsored by the Leon Levy Center for Biography, included two biographers and a memoirist and was moderated by Gary Giddins, the center’s executive director and a biographer in his own right.

After expressing disappointment in Paula Broadwell, for her lack of objectivity as the author of the Petraeus biography All In, Giddins initiated a broader discussion about the many ethical issues biographers face when writing a person’s life story. These range from speculating about a subject’s motives and addressing discrepancies uncovered in one’s research to determining whether or not intimate details of a prominent person’s life should be disclosed.

Tackling this last issue, John Matteson, distinguished professor of English at John Jay College and deputy director of the Leon Levy Center, spoke of his deliberate decision in Eden’s Outcasts, his 2008 Pulitzer Prize–winning biography about Louisa May Alcott and her father, to evade the question of Alcott’s sexuality, despite speculation that she may have been a lesbian. “The thought came to me that I should explore this,” Matteson told the audience, but “there was no smoking gun, and my subject didn’t like that kind of intrusion, so I didn’t press the issue.”

Novelist Benjamin Anastas, differing, explained why he had no qualms about delving into prurient matters in his memoir Too Good to Be True. For those who write autobiographies, he pointed out, the tradition of doing so dates as far back as The Confessions of Saint Augustine of Hippo. “In autobiographical work whose author did not shy away from sharing his indiscretions. “He understood that this is part of what autobiography delivers,” Anastas contended.

For her part, ethicist and former MacArthur Foundation Fellowship recipient Carol Levine admitted that she is skeptical of biographers who ply readers with too much information. “As a reader I want to feel that the writer has explored his or her subject thoroughly, as though I’ve been there with that person,” she reflected. “But I become suspicious if I sense the author is pushing his or her own agenda.”

Unlike psychiatrists, Levine added, biographers may be privy to a subject’s personal papers or have opportunities to interview their family members and friends. Yet it still does not mean, she insisted, that they need to “dump it all on people.”

—Jackie Glasthal

For the Future of Journalism There’s Good News and Bad

In Part One of “What Is the Future of the Media?” Peter Beinart’s public program series Perspectives looked at the flourishing field of electronic publishing and at the Internet. In Part Two, this winter, the series addressed the more troubled world of paper-borne publishing.

Beinart (Assoc. Prof., CUNY School of Journalism, Political Science), a senior fellow at the New American Foundation and senior political writer for the Daily Beast, was joined on the panel by Stephen B. Shepard, founding dean of CUNY’s Graduate School of Journalism and a former editor-in-chief of BusinessWeek, and David Carr, who writes the “Media Equation” column for the New York Times.

Asked by Beinart for a prognosis on the future of journalism, Shepard started the discussion by allowing that there was “reason for optimism,” as well as “many reasons to worry.” The good news was that newspapers, and to some degree magazines, had finally succeeded in getting paid for their digital content. Following the lead of the Financial Times in charging for online access, the New York Times now has more than 600,000 digital subscribers, bringing in some $120 million or more a year, and newspapers across the country are picking up on the idea.

The bad news is the continued decline in print advertising that comes, according to Shepard, “on top of the 50 percent reduction over the last five or six years,” amounting to $25 billion in lost revenue, little of which is being replaced by digital advertising.

Not all papers, as Carr pointed out, provide the kind of quality content that readers will be willing to pay for. Shepard agreed, noting that most metropolitan dailies are not the New York Times and, if they want to charge for content, they will have to beef up local reporting, building a new relationship with readers and providing content that isn’t available elsewhere on the Web.

With part of the population paying for quality content and most others not able or willing to do so, Carr was concerned about what he called “the informational haves and have-nots.” Because of the diversity of free information sources today, Carr worried that “we won’t have facts in common,” and society won’t be operating on the same fact base.

But the “common fact base” we had, back when the networks, newsmagazines, and newspapers were all pretty much on the same page, didn’t, as Beinart argued, represent African Americans or women, and didn’t represent conservatives in some ways; “it was essentially a homogenized, false consensus.” Far better, Shepard added, that journalism...
today is “decentralized and democratized and that
more people have a voice.”

With digital delivery of content being the
growth area of what we may still call “the press,”
the future of journalism will clearly not be in print.
“It’s a new ecosystem,” said Shepard, “and there are
new players. We focus on the layoffs and the clos-
ings, and the papers that are giving up their print
editions three days a week—fair enough. It’s hap-
pening. But there’s a whole new side to this that
didn’t exist when we opened the school just six or
seven years ago. There’s the Daily Beast, the Huff-
ington Post, Politico, ProPublica, and the Texas Trib-
une that’s doing a phenomenal job covering state
and local government in Austin.”

Turning to the impact rather than the distribu-
tion of information, Beinart asked whether, with
access to so much information today, Shepard’s stu-
dents were any better informed than his generation
had been. Shepard doubted that they were. “I think
students are more internationally conscious than
my generation,” he admitted, and he found them
more technically sophisticated. But he did not feel
they had as broad an education.

When the possibility was raised that young peo-
tle today, given to Twitter and the rapid exchange
of ideas, lacked the patience for scholarship, Carr
didn’t object. Nevertheless, he declared, “They
know things, and they never know how they know
them.” To Beinart’s question of whether younger
people today know those things that are important
to know if they’re to be good citizens, Carr re-
sponded, “I haven’t noticed when I talk to young
people that they don’t know the issues. They might
know them in a different way than I do, but I’m
certainly capable of having a fairly involved dis-
cussion across this generational divide. And I’m al-
ways stunned not by how little they know but how
much they know.”

Pursuing this point, Carr had suggested, “We
need to think more about information osmotically,
as something that is absorbed.” And Shepard re-
called a New York Times article quoting a young
person saying, “If news is important, it will find
me,” adding, “There’s something to that. They are
learning in ways that are different from ways in
which we’ve learned.”

—ISM

### After One Hundred Years, Grand Central Still Captures Our Imagination

“I was a kid standing on a platform at Grand Cen-
tral, looking at a gleaming locomotive, when an en-
gineer leaned down from his cabin and asked, ‘Hey,
you want to drive this thing?’” said Sam Roberts,
recalling a thrilling moment in his first trip to New
York’s iconic transit hub. Roberts, who covers
urban affairs for the

### SPRING 2013

After One Hundred Years, Grand Central Still Captures Our Imagination

Clockwise from above: Grand Central’s main concourse (ca. 1920s), façade on 42nd Street, statuary above the façade, and the main concourse clock

“Grand Central” was held on February 28 in
the Graduate Center’s Proshansky Auditorium and
sponsored by the Gotham Center for New York
City History.

—Rachel Ramírez
While just twenty matriculated graduate students took seats in the classroom for the first POOC, two videographers readied their equipment to “livestream” the course so that hundreds more—some as far away as Pakistan, Lebanon, Ireland, and Australia; others as close as East Harlem and the South Bronx—could observe the proceedings, either in “real time” or at their leisure.

With cameras on them, course instructors Wendy Luttrell (Prof., GC, Urban Education) and Caitlin Cahill (Asst. Prof., Kingsborough Community, Psychology) introduced the evening’s guest speakers, Michelle Fine (Dist. Prof., GC, Psychology, Urban Education, Liberal Studies) and María Elena Torre, who told of their work with the GC’s Center for Human Environments’ Public Science Project. There, a coalition of activist volunteers of all ages, lawyers, former prisoners, and educators, have been conducting participatory action research (PAR) on social injustice in schools and on the streets. (For an archived video of the class, or to take part in future class sessions, see http://inq13.gc.cuny.edu/.)

Those who attended the class remotely were not confined to passive listening, however. With social media software—such as Twitter and CUNY’s own “Commons in a Box”—they could also post questions and comments, collaborate on projects, and share their own work. “Even the readings are open, or unrestricted, access,” emphasized doctoral faculty member Jessie Daniels (Prof., Hunter, Psychology, Public Health, Sociology), one of those instrumental in organizing the course.

“To the JP@365 team, the most exciting thing about the Internet is that it enables all of us to create knowledge in new ways, connect with those beyond the academy, and try to transform entrenched forms of inequality,” declared Daniels.

“We’re delighted that the Ford Foundation shares our long-term vision for bringing academic research to bear on pressing problems of social justice,” added GC Provost Chase Robinson, one of the project’s three principal investigators, along with Daniels and Matthew K. Gold (Assoc. Prof., NYCCT, Liberal Studies), who serves as advisor to the provost for digital initiatives. “The Ford grant,” explained Gold, “enables us to build on the research that GC doctoral faculty members are already producing around issues of social justice. JP@365 is focused on using social media and other digital tools to help that work reach both academic and nonacademic publics.”

This spring, for the first time in its history, the GC is holding a participatory open online course (POOC). Titled “Reassessing Inequality and Reimagining the 21st Century: East Harlem Focus,” it is just one component of a multifaceted initiative dubbed JustPublics@365 (JP@365), which is supported by a $550,000 grant from the Ford Foundation. Based on the premise that twenty-first-century tools have a key role to play in disseminating information and galvanizing those passionate about social justice, JP@365 is designed to generate the synergy created by bringing together researchers, social justice activists, community leaders, and others ardent about issues of equity.
MediaCamps and Digital Fellows

Essential to the initiative is providing training and advice in the use of digital technology. Working with the CUNY Graduate School of Journalism (J-School), for example, JP@365 has been holding a series of “MediaCamp” workshops where scholars learn how to set up their own WordPress blogs, create visually compelling presentations with tools that go far beyond PowerPoint, pitch ideas to big media outlets, and give effective on-air interviews.

Championing the philosophy behind JP@365 is American Anthropological Association (AAA) President Leith Mullings (Dist. Prof., GC, Anthropology). Experts in her field, she asserts, have much to add to public discourse on such hot-button issues as race, same-sex marriage, and climate change. “Historians are on TV all the time, sharing their insights,” she declares. “Anthropologists need to make sure that we have a voice in the conversation, too.” Mullings attended two January MediaCamps: “Framing Research for Public Audiences” and “Big Media for Academics.” These sessions, she was happy to report, were filled with practical suggestions for making her work more accessible and disseminating it more broadly.

Juan Battle (Prof., GC, Public Health, Sociology, Urban Education), who also attended the MediaCamp workshop on “Framing Research for Public Audiences,” then accepted Daniels’s challenge to explore the potential of online tools with a JP@365 digital fellow. As a test case, Battle selected his mixed-methods sociology course “CUNY as Lab,” where doctoral students had already been collecting data from CUNY undergraduates about their college readiness. At the suggestion of JP@365 digital fellow Bronwyn Dobchuk-Land, a doctoral student in sociology, Battle’s students began using the image-hosting website Flickr to share and compare visual data they gathered by posting photos taken during campus visits. “Without Flickr, everyone would have simply presented their research at the end of the project,” explained Dobchuk-Land, “but Flickr makes their project more collaborative. Even as they continue to collect data on their own, each researcher can also see what the others are doing.”

As a JP@365 digital fellow, Dobchuk-Land serves, essentially, as a “matchmaker” between scholars and the broad range of digital media at their disposal. First, she identifies faculty members willing to set aside time to explore unfamiliar technologies. Then, she listens as they describe their research goals. Finally, she attempts to pinpoint the best digital tools to suit each one’s needs. The number of faculty members using the service is growing. “I guess you could say it’s a snowball thing,” she explains. “As soon as one tech-averse faculty member becomes comfortable, it makes others curious to give it a try.”

Ruth O’Brien (Prof., GC, Political Science), another formerly tech-averse faculty member, is thrilled with the camaraderie she is developing with digital fellow Wilneida Negrón, a doctoral candidate in political science. Both, as it turns out, share a scholarly interest in shifting political trends and their implications. “It’s fun to be learning, not just teaching,” O’Brien raves. “I love the kind of synergy that Just-Publics@365 is bringing!”

A View from the Summit

Of course, the JP@365 initiative is not limited to technophobes and digital neophytes. Many enthusiasts have been using social media to tweet, blog, and connect with others for quite a while. Such was the case with a good number of those who attended “Re-Imagining Scholarly Communication for the 21st Century,” the first of four digital summits JP@365 is hosting this year. These weeklong events aim at engaging academics in creating new kinds of knowledge streams (podcasts, videos, data visualizations) that can connect scholars, activists, policy makers, and the media to wider publics, focusing on specific areas in which to promote social justice and transform the world. “These summits are high-profile events about specific issues in which the Graduate Center has already shown strength,” explained Gold. Three summits scheduled for later this year will focus on criminalization, racial justice, and the intersection of housing and health.

The roster of speakers for the first summit, held March 1–6, included GC Distinguished Professor David Harvey and Chris Caruso, a GC doctoral candidate in cultural anthropology, who developed and maintains Harvey’s website and online courses, such as “Reading Marx’s Capital with David Harvey,” which has had over two million visits. Other summit luminaries were digital video artist Natalie Bookchin, whose project Long Story Short, a new form known as “participatory documentary,” interweaves hundreds of “video diaries” created by U.S. residents living below the poverty line; Robert Hilliker, digital repository manager of Columbia University Libraries/Information Services’ Center for Digital Research and Scholarship; and Anthea Butler (Assoc. Prof., University of Pennsylvania), a scholar of...
religion who often engages those beyond the academy as a blogger, media commentator, and regular guest on MSNBC’s Melissa Harris-Perry show.

Also part of the summit was “Theorizing the Web,” an annual conference initiated in 2011 by Nathan Jurgenson and P. J. Rey, two University of Maryland–College Park graduate students seeking a forum in which to explore the social, political, and personal impact of new digital technologies on society. Realizing how closely linked Jurgenson and Rey’s mission was to that of JP@365, Daniels offered to bring their conference to the GC this year. “Moving the event to New York City is helping us reach more people,” acknowledged Jurgenson. Their panels drew participants from an #OccupyData Hackathon (at which data sets from the Occupy movement were analyzed and visualized) in the GC’s James Gallery, and the New York City–based culture magazine New Inquiry helped promote the conference beyond academic circles. By assigning to each panel “hashtag moderators”—whose job it was to ask questions on behalf of those viewing the sessions remotely—”the so-called ‘Twitter backchannel’ moved to center stage,” noted Rey.

As with the GC’s first POOC, a good number of the sessions held during the summit were also videotaped, and can be viewed online at http://vimeo.com/channels/justpublics365.

Measuring Impact: Altmetrics

Also transported to center stage for those who care about the intersection of digital media with both the world of higher education and issues of social justice is the question of how best to assess the real scholarly impact of these technological innovations.

“When I went to graduate school,” Daniels recalls, “scholarly impact was measured, at least in my discipline, by the number of citations one received, as listed in the Social Science Citation Index (SSCI). And there were stories of people literally measuring the length of a job candidate’s listing in these giant bound volumes. Now, with the Internet, there’s a lot of talk about additional ways to measure a scholar’s research.” As the JP@365 team wrote in their grant proposal, “While social media metrics, such as the number of Facebook likes or Twitter retweets, will not replace traditional measures of academic work, we are increasingly seeing a symbiotic relationship between the two spheres.” Perhaps this is demonstrated most clearly by the correlation, suggested by recent studies, between the number of times a scholarly article is tweeted and retweeted, and the number of citations it receives in traditional, closed, peer-reviewed journals.

To take into consideration the impact of tweets, blog posts, and other Web-driven scholarly interactions, the budding field known as altmetrics—or alternative metrics—is taking root. “The first academic book I wrote sold maybe 5,000 copies,” said Daniels by way of example. “Yet a scholarly blog that I’ve maintained since 2007 receives about 200,000 hits every month. However this type of data does not currently factor into the system we use to measure scholarly influence.”

Also yet to be factored in is what the Ford Foundation terms “social justice impressions”—a way of measuring the kind of difference scholarly research is making in the world. As a case in point, Daniels referred to the Participatory Action Research (PAR) project Torre had described on the opening night of the GC’s first POOC. Project leaders working with members of the community had surveyed one thousand residents of the Morris Avenue section of the South Bronx about their interactions with the police. Among the results: out of nearly four thousand police stops, half of which involved physical force, 90 percent of the residents had been released without even a summons. In other words, they were found innocent of any wrongdoing.

“This startling information was shared with Communities United for Police Reform (CUPR), an organization fighting to put an end to discriminatory police practices throughout New York City. It was also projected onto the wall of a public housing building in the South Bronx so local residents could learn of the findings, too. “There was something really powerful about people yelling the data, the voices, the experiences, of the people that had taken that survey,” said Torre, attempting to capture the moment. She and the other members of the PAR project, she added, are also energized to think that, by sharing their data with CUPR, they may be helping to bring about another kind of change.

“Of course, not all research is going to have this kind of impact,” Daniels allowed. “But that is what we’re really interested in: seeing how our research on social justice and inequality can actually make a real difference in the world.”

For more about JustPublics@365 and to find out how you can get involved, go to http://justpublics365.commons.gc.cuny.edu/.

—Jackie Glasthal
The great virtue of digitization is instant access to massive amounts of material. When it comes to our cultural heritage, this might be all the paintings of Van Gogh or all the music of Beethoven. The Web is loaded with cultural data in collections of datasets so vast they’re known as Big Data. What the Graduate Center’s Professor Lev Manovich has brought to this abundance are the concept and tools of what he calls “media visualization.” By organizing and reorganizing assemblages of cultural big data in different configurations, media visualization reveals patterns that make possible analysis of cultural processes in new ways. While cultural analysis of the past sought to categorize individual cultural objects by how they are alike, pigeonholing them by class and type, media visualization—working en masse—creates presentations that demonstrate how they differ and displays the range of differences in multiple maps of the same material.

What we have here (on the left) is a cultural data set—not all that big—showing 4,335 covers of *Time* magazine. Arranged by publication date, the montage organizes the covers chronologically—from left to right and down from the top—starting with the magazine’s first issue in March of 1923 and ending with one printed during the summer of 2009.

If anyone was likely to bring Big Data to the service of the humanities it was Professor Lev Manovich. A Russian-born and Moscow-trained painter and architect, whose studies ranged from computer science and semiotics to visual and cultural studies, he achieved wide recognition as the standout scholar of digital humanities with his 2001 book *The Language of New Media*. Now the leading figure in the emerging field of software studies, Manovich plans to pursue his research, working with doctoral students from many different disciplines, here at the GC, as the leader of our digital humanities initiative.
There are times when a part is, in some ways, greater—or at least more revealing—than the whole. The close-up view above shows a section of a visualization that lines up pixel-wide vertical strips from the center of the *Time* covers. Such a sampling, using only a small part of an image, can often reveal patterns more graphically than can the montage displays. In the section of the visualization shown above, the strips from issues published at the start of the fifties reveal an abrupt break in the pattern, when the size of the covers’ central image was enlarged.

In the visualization below, which Manovich calls an “image plot,” the covers are, once again, organized temporally, by publication date, from left to right. But here their visual features determine their vertical placement. The greater the cover’s mean color saturation the higher it is positioned on the plot. Manovich points to the changing patterns of variability—increasing in the sixties, decreasing in the seventies—and notes the shift to covers with less saturation that began in the late seventies.
Visualizing More than a Million Images

Visualized here are 1,074,790 pages of manga, the comics and serialized graphic novels that cover a broad spectrum of genres—from action and romance to sports and business—and are wildly popular in Japan, Korea, and China with readers of all ages. The pages have been mapped by their visual characteristics in an image plot (right). The most graphic and least detailed pages are at the bottom of the plot and the most detailed at the top. Pages with the least contrast are on the left; those with most contrast on the right. This becomes evident in a close-up look at pages found in the lower right section of the image plot (far right below), which have the highest amount of contrast but little detail or texture.

The graphic density and degree of contrast (the standard deviation of the pixels’ grayscale values) for each page were measured automatically on supercomputers at the U.S. Department of Energy’s National Energy Research Scientific Computing Center, using custom software developed by Manovich’s Software Studies Initiative. The image plot shows how the most common graphic choices of manga artists—heavily detailed pages rich in contrast—cluster at right center of the plot’s cloud of images and fewer images are found at the bottom or on the left.

This distribution of data becomes more apparent in a scatter plot (near right). Here, where the images of the pages themselves are replaced by points, the lightest areas represent the most common graphic choices, while those parts of the plot that remain dark represent graphic options barely represented in this million-plus manga sample.

“The density of the maps,” says Manovich, “suggests that the concept of style as it is normally used may become problematic when we consider very large cultural data sets. The concept assumes that we can partition a set of works into a small number of discrete categories. However, if we find a very large set of variations with very small differences between them, any attempt to divide this space into discrete stylistic categories will be arbitrary.”
Finding Darkness and Light in the Works of Mondrian, Rothko, and Van Gogh

The visualizations below—image plots on top and scatter plots beneath them—compare 128 paintings of Piet Mondrian (on the left) with 123 by Mark Rothko (on the right). The works were produced during comparable periods in the careers of the two painters, when each was developing unique visual language and moving from figurative representation to pure abstraction. The paintings are organized by brightness from left to right and by saturation from bottom to top. What the plots show are those areas of visual possibilities each artist explored and how Rothko, an abstractionist of the generation that followed Mondrian’s, reached areas of bright hues that Mondrian did not.

In the scatter plots, the images of the paintings are replaced by circles colored in shades running from blue to red, indicating how early (blue) or late (red) in the period the works were painted. Note how the plots make clear the unique attributes of each painting, for the works of these artists are different enough from each other that no two occupy the same point on the brightness and saturation grid.

The image plot by Hao Wang and Mayra Vasquez on the far right gives a career-long look at Rothko’s work, 393 pieces painted between 1927 and 1970 arranged from left to right by year and from bottom to top by brightness. A similar image plot by Tara Zepel, above, also organized temporally (by year and month) from left to right and from bottom to top by brightness, displays 776 works of Vincent van Gogh painted between 1881 and 1890. While it is generally assumed, as the Van Gogh Museum in Amsterdam contends, that it is only after the artist arrives in Paris in 1886 that “his palette
gradually lightens, and his sensitivity to color in the landscape intensifies,” this visualization shows his palette already lightening in 1885, and a scattering of top-of-the-scale bright pieces can be found even earlier. Moreover, the dark tones remain on his palette even when the brightness of his work is generally greatest and his paintings most highly color-saturated. —ISM

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The Kennedy family was unlikely to find a biographer better suited to write the life of Joseph P. Kennedy than the man they chose—David Nasaw, the GC’s Arthur M. Schlesinger Jr. Professor of History. His biography of William Randolph Hearst, *The Chief*, was awarded Columbia University’s Bancroft Prize, and his life of Andrew Carnegie, a Pulitzer Prize finalist, received the New-York Historical Society’s Prize in American History. With his best-selling *The Patriarch: The Remarkable Life and Turbulent Times of Joseph P. Kennedy*, which was one of the *New York Times* best books of 2012, Nasaw once again has had a Pulitzer Prize finalist in biography. In the book, he captures in full the life of this immensely successful man, who exercised extraordinary influence on both his times and the lives of his nine children.
INTRODUCTION

Joseph P. Kennedy was a man of boundless talents, magnetic charm, relentless energy, and unbridled ambition. His life was punctuated by meteoric rises, catastrophic falls, and numerous rebirths, by cascading joys and blinding sorrows, and by a tragic ending near Shakespearean in its pathos. An Irish Catholic from East Boston, he was proud of his heritage but refused to be defined by it. He fought to open doors that were closed to him, then having forced his way inside, he refused to play by the rules. He spoke his mind—when he should not have. Too often, he let his fears speak for him. He was distrustful, often contemptuous of those in power—and did not disguise it. His anger and his hatreds were legendary, especially at those whom he believed had betrayed him.

For the last thirty years of his life—and for more than four decades since his death—Joseph P. Kennedy has been vilified and dismissed as an appeaser, an isolationist, an anti-Semite, a Nazi sympathizer, an unprincipled womanizer, a treacherous and veneful scoundrel who made millions as a bootlegger and Wall Street swindler, then used those millions to steal elections for his son. Tales of his immoralities, his mischiefs, and his criminal associations have multiplied, one on top of the other, until they have pushed into the background every other aspect of his and his family’s remarkable story. That there is some truth to these allegations is indisputable, but they tell only part of the larger, grander, more complicated history.

Joseph P. Kennedy grew up the pampered son of a powerful and respected East Boston ward leader and businessman, then crossed the Inner Harbor to Boston Latin, where he led a near charmed life as a star athlete, class president, and boyfriend of the mayor’s very pretty daughter. On graduation, he crossed another body of water, to Cambridge and Harvard College, where, as an Irish Catholic, he found himself for the first time in his life the odd man out.

There were no tortuous journeys of self-exploration. By the time Joe Kennedy left college, he knew who he was: the smartest man in the room, the one who would come out ahead in every negotiation he entered into. His ambition was to secure a place in a major Boston bank or financial house, but such positions, he discovered on graduation from Harvard, were reserved for “proper Bostonians,” not the sons of East Boston Irish Catholic ward leaders. He made the best of the situation by getting a civil service job as an assistant bank examiner. At age twenty-five, he was named president of the East Boston bank his father had helped found. He could have remained there and made a healthy living for himself and his rapidly growing family, but he wanted more and had to leave Boston to find it.

During the 1920s, he was a major player in the nation’s fastest growing industry, moving pictures, and one of the few Irish Catholics to own or run a studio. The Hollywood he encountered was not a dream factory. It was a town and an industry focused on raising money to finance the transition to sound and organizing itself to repel attempts at censorship. Kennedy arrived as the head of a minor debt-ridden studio and positioned himself as a non-Jewish white knight who would rescue the industry from those who questioned its taste and its morals. He promised to apply a banker’s good sense to making pictures: to cut production costs, raise studio profits, and boost share prices. His rise was meteoric, but he reached too far and traveled too fast. After only a few years in the industry, he retired—with Gloria Swanson as his mistress and millions of dollars in stock options.

Trusting no one, with no allegiance to any industry or firm or individual or place, he made a fortune in Hollywood, then in New York, buying and selling options, stocks, and bonds in the companies he managed or with which he was associated. Recognizing that the market was oversold, he anticipated the crash of October 1929, shifted the bulk of his fortune into safe havens, then made millions more by selling short into a falling market.

A multimillionaire by the age of forty, his outlook on the world was transformed in the early years of the Depression from one of hopeful expectation to an almost unshakeable pessimism. His fears for the future of capitalism should the Depression deepen prompted him to abandon the private sector in 1932 to campaign for Franklin Roosevelt’s election as president. A conservative banker and stock trader with no experience in national politics, he was the odd man out on the campaign trail and, later, in New Deal Washington. But he forced his way inside. Few government appointments have been as universally condemned as was President Roosevelt’s choice of Joseph P. Kennedy, a Wall Street operator, to be the first chairman of the Securities and Exchange Commission in 1934. And few were as universally acclaimed as Kennedy’s was within months of his assuming his post. His years in Washington as chairman of the SEC, then
chairman of the Maritime Commission, were marked by triumph, his reputation as a nonpartisan, truth-telling miracle worker enhanced to the point where he was prominently mentioned as a possible presidential candidate.

He was rewarded for his service in Washington with appointment as ambassador to the Court of St. James’s. The first Irish American to be named to London, with no experience whatsoever to prepare him for the post, he was an outsider again, but this time he reveled in it. His grand successes in business and in government had boosted his already considerable confidence in his own judgment and his understanding of global economics. He would speak the truth as he saw it—and be saluted for it. He would, he was sure, triumph in London, as he had in Hollywood, on Wall Street, and in Washington. He was wrong. Driven, nearly obsessed, by fears that the war on the horizon would, if not prevented, deepen the depression, weaken capitalism and democracy, endanger the fortune he hoped to hand over to his children, and threaten the lives of a generation of young men, including his older boys, and convinced that no one in Washington understood the extent of the danger or how to deal with it, he set his own diplomatic agenda, violated State Department directives with impunity, and dedicated himself to preserving the peace—single-handedly, if necessary.

Already an outlier, he courted new criticism in Washington and London, first as a toady for Prime Minister Neville Chamberlain and the Cliveden set, then as a defeatist, a loud-mouthed Cassandra who believed the Nazis would easily conquer Europe and Great Britain. He returned to Washington in disgrace. He tried to be of service to his country after Pearl Harbor, but there was no place for him in the Roosevelt administration that he believed worthy of his talents. He took little joy at the cessation of hostilities—his family’s sacrifices had been too great. In the postwar period, his pessimism became more corrosive still, as did his conviction that he had been right all along to oppose the war against the dictators. He stridently, proudly, renewed his calls for appeasement, this time of the Soviet Union, and for isolation from rather than engagement in the world outside the western hemisphere, and did all he could to provoke a “great debate” on the wisdom of fighting a cold war that, he feared, might turn hot at any moment.

Had Joseph P. Kennedy not been the patriarch of America’s first family, his story would be worth telling. That he was only adds to its drama and historical significance. His primary goal, as a younger man, was to make so much money that his children would not have to make any and could devote their lives to public service. He accomplished that much before he was forty. He took his role as the parent of nine seriously. He was an active, loving, attentive, sometimes intrusive father. He pushed his children forward, gave them advice whether they solicited it or not, gently chided them to do better, taught them to rely on one another, that family was sacred. He raised them to be as confident and as stubborn as he was, and as relentlessly optimistic as he was pessimistic— and, for the most part, they were. They understood his virtues and his vices, adored him for who he was. And they learned to push back, to make their own decisions, including ones he disagreed with.

The Kennedy children would complete the journey from Dunganstown, Ireland, to East Boston to the pinnacle of American political power and social prominence that their father had begun. He would glory in their political and personal triumphs. But the sorrows he endured as a father were as intense as the joys. All his life, he feared for his son Jack, who nearly died of scarlet fever at age two, was continually ill as a child and young man, and was debilitated by pain as an adult. And he feared for his eldest daughter, Rosemary, who, despite the best care his money could buy, never found her way. In the fall of 1940, recognizing that there was no cure for her retardation but advised that a simple operation might make it easier for her to live with it, he arranged a lobotomy that went horribly wrong. In August 1944, almost four years after Rosemary’s operation, he suffered the greatest tragedy of his life when his eldest son and namesake, Joseph P. Kennedy, Jr., was incinerated in a bombing mission off the coast of England. In the spring of 1948, his second daughter, Kick, was killed in a plane crash in France. A decade and a half later, after he had been rendered speechless by a stroke, he lost two more sons, this time to assassins’ bullets.
How did you come to write The Patriarch?

It wasn’t my idea to write this book. Amanda Smith, Joe’s granddaughter, had put together a wonderful collection of letters between her grandfather and his children: Hostage to Fortune. It was terrific. And at some point, I suggested to her mother, Jean Kennedy Smith, who was an acquaintance of sorts through Arthur Schlesinger, “Somebody should do a biography of your father; he’s fascinating. Amanda should do it. She’s got all the material.” Well, about a year after that, Ambassador Smith came up to me at another Schlesinger gathering and said, “The family wants you to do the biography.”

I told her I was in the middle of something else and wouldn’t be able to talk about it for at least six months. And six months to the day, I got a call from Senator Kennedy. He said, “Can you come to Washington?” And, when I did, he offered to give me all the family papers that had been closed to researchers—hundreds of boxes of material—and access to the children and grandchildren, family friends and business associates. I said, “I will only do it with a written agreement from you and the family that there’ll be no censorship and that you understand that you will see the book only when it’s published, not before.” He said that was fine, but it then took a year and a half to get the written agreement I wanted.

So the original idea was not really mine. But I’d written a biography of Hearst, and a biography of Andrew Carnegie. I really hadn’t done the twentieth century. And Kennedy opened up a new avenue for me to research. Kennedy allowed me to write about things that I wanted to write about: the Depression, the Cold War, and World War II.

In the introduction to the book, you call the tragic ending of his life “almost Shakespearean.”

It was. I don’t think that if I had written a novel with this trajectory and this narrative thread, anyone would have believed it. A man spends his life creating a future for his children, making millions of dollars so that his children can go into public service and politics. As a relatively youthful, healthy man in his early seventies, he achieves that goal, and within a year he is felled by a stroke. It’s just unimag-

The book makes clear how influential he became, how important his political endorsement was—important to Roosevelt—how he was even considered a possible presidential candidate. What gave him that kind of stature?

He was the nation’s most prominent Irish Catholic next to Al Smith, and the only prominent Irish Catholic who wasn’t a political figure. You can’t name a lot of Irish Catholics who made it big in Hollywood. You can’t name very many Irish Catholics who became as rich as he did on Wall Street—his wealth was absolutely immense—or had backgrounds in banking. So that makes him unique.

The other thing about him is that nobody was as handsome, as poised, or could work a room the way he could. He had a charisma, a presence that was palpable. But most of all, he was so special because he cultivated the press. He understood the power of the press. And wherever he went, whether it was to Hollywood, Boston, New York, or Washington, the first thing he would do was to seek out the top columnists, the top editors, the top publishers, and enter into relationships with them. He would feed them information, and in return, he wanted to be treated well. So he made himself into a public figure very early on.

It must have helped to have Arthur Krock of the New York Times as a paid advisor.

One of the things that I don’t get is that nobody’s picked up on the Krock connection. The reviewers and most of my interviewers haven’t wanted to talk about it. I found it incredible that the Washington bureau chief of the New York Times is on the Kennedy payroll. And for decades all the coverage out of Washington is favorable to the Kennedys—more than favorable. Krock inserts Kennedy’s name, praising him when he has a job in Washington, and condemning the Washington power elite for not giving him a job later on. It is stunning.

You had access to material no researcher had seen before. What were some of the most significant discoveries you made?

There were several things I found there. There were his financial dealings: his stock record—buy and sell orders—and his real estate...
records. So I could trace how he made his money and buttress my argument that he was never a bootlegger. Those who didn’t know how he made his money seized on the bootlegging scenario to explain how he suddenly becomes a multimillionaire. But he didn’t have to sell liquor. I could see where he made his money.

There were also the letters to the children and the letters about the children. I discovered all sorts of stuff about his daughter Rosemary and her illness; everything that the family did to try to rescue her from retardation. And letters to and about the other children: the heartbreak when Joe Junior dies; the controversy over “Kick” marrying a Protestant; the worries—continual worries—about Jack’s health. Nobody had seen those letters, so nobody else could really write about the patriarch as a father.

What did you find that surprised you?
One was the anti-Semitism. I didn’t think I was going to find that. Two was the degree to which he tried to keep America out of World War II, including his secret meetings with German diplomats. Three was his appeasement and isolationism during the Cold War. No one had written about that. Four was the problems with the church when Cardinal Spellman did everything he possibly could to get Richard Nixon elected in 1960. That was all new.

Wasn’t he known as an anti-Semite?
He was rumored to be an anti-Semite based on one source—the report of a discussion he had with the German ambassador to London, and there was some question about whether the German ambassador was just telling Ribbentrop and Hitler what he thought they wanted to hear. But among the things I found were his letters in which there are anti-Semitic remarks. And one of the things I had to do was to define for myself what it meant to be an anti-Semite at that time. It was much more difficult than I thought, because the question wasn’t who in the Washington establishment in the 1930s and the 1940s was prejudiced against Jews. They all were. So the question becomes not who is anti-Semitic, but with what kind of anti-Semitism are they infected. Does using anti-Semitic language make you an anti-Semite if everybody is using that language? And I decided for my own purposes that an anti-Semite is someone who believes that there is such a thing as a Jewish race. And no one who belongs to that race can escape the characteristics of that race, which includes being smart, being devious, having no morals, and so on. Those people are anti-Semites, and that includes a whole bunch of Americans: Henry Ford, Lindbergh, Lady Astor in Britain, and, I believe, Breckinridge Long at the State Department.

But it doesn’t include Kennedy because Kennedy was willing to live and let live. He thought the Jews were a different tribe, but he did deal with them. He had friends who were Jews. It’s only under the circumstances of the coming of World War II that he begins to buy into these age-old conspiracy theories about Jewish influence, Jews playing unfairly, about Jews being devious, about Jews controlling the press and controlling Washington, and insidiously working their way into the inner circles of government and taking over. So I don’t say that Joe Kennedy was an anti-Semite. I don’t use the noun. I say he succumbed to anti-Semitic myths, used anti-Semitic language, bought into anti-Semitic scapegoating.

“He went to extraordinary lengths trying to keep us out of World War II and opposed our involvement in the Cold War. Why this dread of war? What was at the heart of it?
There are two things at the heart of his dread of war. One is that he has nine children. He doesn’t want a generation of young people, which includes his children, to be sacrificed on battlefields. He doesn’t believe that war accomplishes anything in the long run. That’s one. Number two: he is convinced that war is bad for the economy. He is convinced that World War II is going to send the American economy into a tailspin back into the Depression. In the postwar period, he’s convinced that military spending during the Cold War distorts the economy. In the short term, it gives the economy a boost through the fifties and the sixties. In the long term it has a deleterious effect because there is less investment in infrastructure, in education, and in human capital because so much money is being taken out of the economy to station soldiers all around the world and to place military hardware all around the world.

He may have feared for his children, yet he uses his influence to help his sons get in harm’s way. Joe Junior flying bombers and Jack in PT boats, both of which proved perilous and one fatal.

Between Joe Kennedy’s beliefs and his love and support of his children, there are contradictions all along the way. He does everything he possibly can to keep the country out of war. But he knows if the United States goes to war, his sons are going to have to fight.

They would have to be in the service, yes. They would not necessarily have to fight.
He raised his boys to be independent and as strong-willed as he was. He recognized in every one of them—and in his daughters to a slightly lesser degree—that once they made up their minds, he could do two things: he could separate himself from them, or he could help them. And when Joe Junior decided he was going to fly bombers, when Jack decided he was going to command a PT boat, and even when Bobby decided that he wasn’t going to Harvard but going into the Navy, Kennedy no doubt tried to talk them out of it. But when he realized he couldn’t, he helped them in every way to fulfill their dreams.

President Roosevelt plays a major role in the book, and I’m not sure he comes off all that well.

I entered this book with a different view of Roosevelt than I left it with. I think Roosevelt comes off, in this book or in my research, as a master manipulator, as a man for whom any means is acceptable if it’s going to help him attain his ends.

And there is a mean streak that you see in Roosevelt.

There is. Roosevelt has his hands full trying to control Kennedy, but he knows how to do it. He lies, he dissembles, because he always knows, in the end, he can outcharm Kennedy and, because he’s the guy in the White House, he has all the cards. Roosevelt knows the way to impress Kennedy. All his life Kennedy is the outsider who wants to be the insider, but he is not going to do what’s necessary. He’s not going to pay homage. He’s not going to pay fealty to the people inside, to the establishment. But Roosevelt knows that Kennedy wants to be a part of that inner entourage, Kennedy wants to be his number one advisor. Kennedy would rather have an informal dinner with Roosevelt of ham and eggs than be invited to a formal state dinner. He would rather have a meeting when Roosevelt is in his pajamas than downstairs, because that signifies a closeness, which is not there.

So, who does come off well in the book?

I think the patriarch comes off well as a father. I think Jack Kennedy is a hero. In doing this book, I was more and more impressed by Jack’s strength, by his intelligence, by his reading, by his writing. So I think he comes off well.

And Rose? How is she able to overlook Joe’s affairs? After all, his relationship with Gloria Swanson was hardly a secret.

The relationship between the two of them that Kennedy sets up allows Rose to play make-believe. Rose has an investment in this marriage, an investment in her children, and an investment—as a Catholic woman—in staying with her husband through thick and thin. And Kennedy does whatever he can not to push his infidelities in her face. This allows her to say to herself, and to anyone who asks, “Oh, my husband is away a lot, but there are no women in his life. Gloria Swanson is a business associate.” And Rose comes to that because her own family situation was the same. Her father fooled around, her father had other women. A good husband for Rose was someone who didn’t embarrass you and someone who provided for you and the family.

You tell how Kennedy came to have his differences with the church over its failure to back Jack for president, but was he actually a man of faith, and did he keep his faith to the end?

Well, that I don’t know. He was a man of faith. He went to Mass scrupulously every Sunday, and many, many Fridays he took confession. He gave money to the church. He raised his kids so that they would go to Mass with him. He had a variety of confessors, who he knew—or at least Gloria Swanson said he knew—would not exact too much penance. The church was critically important to him as an institution, but he didn’t have Rose’s faith, and he said this over and over again. Rose had faith that got her through every tragedy. But when Joe Junior died, he told friends “I don’t have the faith.” At the end of his life, when the church did him ill, he never again went to the Vatican. He was invited many times to meet Pope John, and he didn’t go. And he cut off all communication with Cardinal Spellman.

What was the important question I did not ask you?

You didn’t ask the one question that everybody asks. That’s “Did you like him?” It’s a question I detest. What’s most important for a biographer is not whether you like your guy, but whether you’re fascinated by him, interested in him; whether he provides you with an endless stream of surprises. In the end, I don’t want to sit in judgment on Joe Kennedy. He was a saint and a sinner, but he kept me interested from the beginning to the end.

—ISM
Music at the Graduate Center

Music is perhaps the most universal form of communication—and possibly the most exquisite. It has inspired humankind for millennia and well merits its prominence within the academy. At the Graduate Center, doctoral students broadening their careers as composers, performers, and scholars thrive in the lively intellectual environment, and in Elebash Recital Hall, one of the city’s most attractive intimate concert spaces, music lovers of all ages may attend a rich and varied repertoire of classical and popular music from across the centuries and around the globe. These concerts feature professional musicians in the school’s performance program, celebrated performers on the faculty, and guest artists.

Music in Midtown: a Midday Treat for Busy New Yorkers

At 1:00 p.m. on certain Thursdays in the Graduate Center’s Elebash Recital Hall, a combination of faculty, student, and guest musicians assembles on stage to captivate an equally varied audience with Music in Midtown. In this free bimonthly concert series, such celebrated pros as Daniel Phillips and Marcy Rosen share the stage with up-and-coming talent for a showcase that is truly community-driven. The musical menu runs the gamut from classical quartets to twenty-first-century electronica.

“This is what the Doctorate of Musical Arts program represents: performance of the highest level,” explains Professor Norman Carey, who, as Director of Music in Midtown, runs the series with Assistant Director Jacqueline Martelle. “This series has put us on the map and helped us cultivate long-term relationships with these outstanding musicians, many of whom you’d normally have to pay big money to see at Carnegie Hall. Plus, some guests who have performed have gone on to become Graduate Center faculty and students, so the series also serves as a door into the program.”

The spring season opened on February 7 with music by Camille Saint-Saëns, Darius Milhaud, and Béla Bartók, performed by young chamber players from the GC’s D.M.A. program in music performance. The Bartok was played by the group on the right. Playing the music of Saint-Saëns and Milhaud was a female wind trio consisting of Sarah Carrier, flute, Ashlee Miller, clarinet, and Kristin Leitterman, oboe, whose nuanced performance was at times joyful, at times wary and melancholy. Along with pianist Wayne Weng, the trio swept through the conversational intimacy of Saint-Saëns’ Caprice on Danish and Russian Airs to the chaos and dreamlike qualities of Milhaud’s Sonata for Flute, Oboe, Clarinet, and Piano.

Another female trio took to the stage in the February 21 program, comprising H. Roz Woll, mezzo-soprano, Eva Gerard, viola, and Manon Hurton-DeWys, piano. In pieces by Frank Bridge and Johannes Brahms, the musicians created a warm, poignant dialogue; when Woll sang “Where does our soul go?” Gerard answered with a swooping response on viola. Later, male voices were added to the mix (tenors Nils Neubert and Christopher Pfund), joining with Sara Paar’s ebullient soprano in Franz Joseph Haydn’s Saper vorrei se mi ami and several works by Robert Schumann.

Norman Carey is also pianist for the well-known Prometheus Ensemble, which was featured in the series on March 7 and includes Eric Lewis, violin, Roy Lewis, violin, Ronald Gorevic, viola, and Stephen Stalker, cello. Prometheus is a group with deep roots: Carey met the two violinists, the Lewis brothers, in the preparatory division of Manhattan School of Music. “I was eleven and had just written my first sonata,” he recalls wryly. This shared past serves the ensemble well, for the musicians clearly seem like old friends, their music reflecting a flawless back-and-forth banter. The ensemble’s triumphant performances of Ernst von Dohnanyi’s Serenade in C Major for String Trio and Antonín Dvořák’s Quintet for Piano, Two Violins, Viola, and Cello were highlights of the season, combining moments of action, humor, romance, and quiet contemplation.

When asked about the response he’s received to the Music in Midtown series, Carey doesn’t hesitate. “People are amazed,” he says. “They’re in awe because it’s free, it’s accessible, and the music is just so great.”

—Amelia Edelman
In a Tribute to Elliot Carter, Faculty and Students Played Some of His Signature Works

On February 13, 2013, the Ph.D.–D.M.A. Program in Music of the Graduate Center and Composers’ Alliance presented a tribute to Elliott Carter, the American composer who had died only three months earlier, just shy of his 104th birthday. The program showcased the great variety of Carter’s music of the last four decades, from the austere monumentality of Night Fantasies (1980) and Duo for Violin and Piano (1974) to the clarity and wit of his later instrumental pieces.

The concert was also a tribute to the deep bench of new-music performers in general and Elliott Carter specialists in particular among the Graduate Center’s music students and faculty. It featured three faculty members—pianist Ursula Oppens, violinist Rolf Schulte, and clarinetist Charles Neidich—who have been among Carter’s most dedicated champions for decades. Students Caroline Bean, Aaron Likness, Caroline Chin, and Steven Beck showed that the best days for Carter performance may still lie ahead.

The concert did not go entirely smoothly, however. In a sight that seemed to come out of Carter’s youth, when political protests at concerts were more common, a provocateur from the World Socialist Web Site stood outside Elebash Recital Hall and distributed a pamphlet condemning Carter’s music for being elitist and for failing to reach a wide audience. Asked to respond, Oppens replied, “That’s a very narrow point of view, because one has to pay attention to Carter’s music, but I don’t think there’s anyone who couldn’t enjoy it. I think that he tries to depict the variety of human experience, and that that is actually very important.”

Perhaps had the pamphleteer entered the hall, he would have been more sanguine. He would have seen an auditorium packed with an enthusiastic audience and a stage filled with committed, expert performers. For though Carter’s music undoubtedly presents challenges, it also offers deep rewards, and the Graduate Center has proven itself as a place to experience them.

—Zachary Bernstein

From Turkey, with Folk Music and Sacred Songs Came Erdal Erzincan and his Ba˘glama

On March 12, the Graduate Center’s Live@365 World Music Series presented “Turkish Sufi Improvisations,” the U.S. solo debut of Erdal Erzincan. A disciple of the legendary Arif Sağ, Erzincan is a renowned master of the ba˘glama, a lutelike instrument shared by various musical styles of Western Asia and the Mediterranean. He is acclaimed not only for his superb musical precision, but also for his knowledge of folk music and the sacred spiritual songs of the Alevi, a mystical Sufi order with more than twenty million followers in and around Turkey. Erzincan is clearly popular, for his fans packed Elebash Recital Hall.

An unassuming man, Erzincan is middle-aged, of average size, and plainly dressed. One might pass him on the street without a second glance. But when he plays his ba˘glama, he becomes someone extraordinary. Tonally, the instrument is like none other, combining echoes of sitar and guitar with folksy tinges of banjo. After he lulled the audience with his rhythmic instrumental phrasings, Erzincan’s vocals came as something of a surprise, adding a layer of beauty and subtle emotion above the continued ba˘glama melodies. His performance included original compositions as well as improvised introductions to established Turkish classics.

It was difficult not to dance to the beat of Erzincan’s percussion, as he tapped and flicked the ba˘glama’s hollow body in a delicate interplay with the hums and trills of its strings. His transitions between melodies and themes were seamless, yet every portion of song expressed its own unique volume, urgency, and arc. His use of percussion and small pauses brought the ba˘glama to life, as if the instrument itself were taking breaths. The music was calming, unrelenting, and multisonal, telling many different melodic stories at once. It seemed to reflect a geographic journey through varying elements and landscapes, with interludes of improvisation between what seemed to be—at least for the Turkish audience members who couldn’t help but sing along—recognizable song landmarks.

Erzincan’s improvisations were a musical epic, and we audience members were simply along for the ride. His earnest face changed throughout the journey—sometimes placid, sometimes distraught, sometimes even amused by the story his ba˘glama was telling. And sometimes Erzincan played with such speed that it was impossible to make out his individual fingers as they flew across the strings; instead we could only stare, shrug, and marvel at the magic.

—AE
Al-Karim Gangji, a doctoral student in urban education, received the 2012 President’s Award for Excellence in Teaching by Adjunct Faculty at Queens College, “in recognition of his commitment and dedication to the education of Queens College students.” Gangji serves as an adjunct lecturer of physics at the college, where he teaches science education.

Composer and conductor Tanía León (Dist. Prof., Brooklyn, Music) was nominated for a Grammy Award, in the Best Contemporary Classical Composition category, for “Inura for Voices, Strings and Percussion” on her CD In Motion (Albany Records). The performing artists are Son Sonora Voices, directed by Judith Clurman, with Son Sonora Ensemble/DanceBrazil Percussion, and León conducted. The composition was also nominated for a 2012 Latin Grammy.

Raising Expectations (and Raising Hell): My Decade Fighting for the Labor Movement (Verso), a memoir by Jane Mcalevey, a doctoral candidate in sociology, was named Most Valuable Book of 2012 by the Nation. The book details her work organizing for the AFL-CIO and leading a Nevada chapter of the health care union SEIU.

Ruth Milksman (Prof., GC, Sociology) was given the Public Understanding of Sociology Award by the American Sociological Association.

John Mollenkopf (Dist. Prof., GC, Political Science, Sociology) was awarded an honorary doctorate “in recognition of the quality of [his] work” by the University of Liège, a major public university in the French Community of Belgium. He was presented with the “insignias of Doctor honoris causa” during an academic ceremony that took place on Saturday, March 23, at the Amphitheatre of Europe on the university campus at Sart-Tilman.

Donna Nickitas (Prof., Hunter, Nursing Science) and Carol Roye (Prof., Hunter, Nursing Science) were among seventeen members of the Eastern Nursing Research Society (ENRS) to be inducted as Fellows of the American Academy of Nursing (FAAN) in October 2012. “Selection for membership in the Academy is one of the most prestigious honors in the field of nursing,” said Academy President Joanne Disch, Ph.D., RN, FAAN. “I congratulate all of the new Fellows and look forward to honoring their accomplishments and welcoming them into the Fellowship.” Selection criteria include evidence of significant contributions to nursing, health care, health policies, and the health and well-being of all.

James Oakes (Dist. Prof., GC, History) has won a second Gilder Lehrman Lincoln Prize, this time for Freedom National: The Destruction of Slavery in the United States, 1861–1865 (W.W. Norton, 2012), a groundbreaking history of emancipation. Oakes also won the 2008 prize for The Radical and the Republican: Frederick Douglass, Abraham Lincoln, and the Triumph of Antislavery Politics (W.W. Norton, 2007). The Lincoln Prize, sponsored by the Gilder Lehrman Institute and Gettysburg College, is awarded annually for the finest scholarly work in English on Abraham Lincoln or the American Civil War era. The $50,000 prize was established in 1990 by Richard Gilder and Lewis Lehrman, in partnership with Dr. Gabor Boritt, Director Emeritus of the Civil War Institute at Gettysburg College.

Eugenia Paulicelli (Prof., Queens, Comparative Literature) was awarded the Benjamin Meaker Visiting Professorship/Colston Research Fellowship at Bristol University’s Institute for Advanced Studies for her project “Italian Style: Fashion and Film (1914 to the Present).” As part of the award, she was invited to Bristol in March 2013, where she gave a series of seminars and a public lecture.

Judith Stein (City, History) was appointed Dist. Prof., effective February 1, 2013. Her field of scholarship is U.S. twentieth-century political economy and African American history.

Wayne Weng, a D.M.A. student and an accomplished pianist currently studying with Ursula Oppens, won the seventh Iowa Piano Competition with his March performance of Beethoven’s Piano Concerto No. 5 in E-flat Major with the Sioux City Symphony Orchestra.

A book by Richard Wolin (Dist. Prof., GC, Comparative Literature, History, Political Science), The Wind from the East: French Intellectuals, the Cultural Revolution, and the Legacy of the 1960s (Princeton University Press, 2010; pbk., 2012), was among eight others named in the Financial Times as 2012 Best Books in History. After it was first issued in cloth, the book was on John Wilson’s Favorite Books of 2010 in Books & Culture, National Public Radio.

Eleanore Wurtzel (Prof., Lehman, Biochemistry, Biology), chair of the plant sciences program in biology, has been elected to the board of trustees of the Gordon Research Conferences. This organization hosts some of the most highly regarded scientific conferences in the world. Wurtzel began her six-year term on the board on November 1, 2012.
All members of the doctoral faculty are invited to contact commas@gc.cuny.edu with information about their books once final proofs have been submitted. More complete descriptions and links for purchase may be viewed at http://www.gc.cuny.edu/Faculty/GC-Faculty-Publications.

AMMIEL ALCALAY (Prof., Queens, Comparative Literature, English, Middle Eastern Studies), a little history (re-public/UpSet Press, 2012). These essays explore the deep politics of memory and imagination while proposing a new paradigm for American studies and asserting the power of poetry as a unique form of knowledge. Alcalay also published a new edition of his book-length poem from the warring factions, 2nd ed. (re-public/UpSet Press, 2012), which remaps the world we inherit, from native New England to the Roman Empire, from the Gulf War to Palestine and the Balkans. Edited by Fred Dewey, with a discussion between Alcalay and poet Benjamin Hollander.

STANLEY ARONOWITZ (Dist. Prof., GC, Sociology, Urban Education), Taking It Big: C. Wright Mills and the Making of Political Intellectuals (Columbia University Press, 2012). Aronowitz reclaims the reputation of the pathbreaking intellectual who transformed the independent American Left in the 1940s and 1950s and emphasizes his ongoing significance to debates on power in American democracy.

Cynthia Chris and DAVID A. GERSTNER (Prof., Staten Island, Theatre), eds., Media Authorship (Routledge, 2012). Media and film scholars explore the theoretical debates around authorship, intention, and identity within the rapidly transforming culture industry of new media.

JONATHAN A. JACOBS (Prof., John Jay, Philosophy), ed., Reason, Religion, and Natural Law: From Plato to Spinoza (Oxford University Press, 2012). The contributors to this volume articulate diverse ways in which natural law has both been understood and related to theistic claims, exploring Plato and the Stoics; medieval Jewish thought; Aquinas, Scotus, and Ockham; and Spinoza.

SAUL KRIPEK (Dist. Prof., GC, Philosophy), Reference and Existence: The John Locke Lectures (Oxford University Press, 2013). This collection of lectures from 1973 can be read as a sequel to Kripke’s classic Naming and Necessity. It confronts issues such as the semantics of proper names and natural kind terms as they occur in fiction and in myth; negative existential statements; and the ontology of fiction and myth.

GERALD MARKOWITZ (Dist. Prof., John Jay, History, Public Health) and David Rosner, Lead Wars: The Politics of Science and the Fate of America’s Children (University of California Press, 2013). The authors detail how the nature of the lead poisoning epidemic has changed and highlight today’s challenges in prevention and in chronic illness linked to low levels of toxic exposure.

KEVIN MURPHY (Prof., GC/Brooklyn, Art History) and Sally O’Driscoll, eds., Studies in Ephemera: Text and Image in Eighteenth-Century Print (Bucknell University Press, 2013). This book presents new, interdisciplinary approaches to ephemeral works such as chapbooks, cheap decorative prints, and broadside ballads, items central to the visual and literary cultures of early modern England and North America.

JAMES OAKES (Dist. Prof., GC, History), Freedom National: The Destruction of Slavery in the United States, 1861–1865 (W.W. Norton, 2012). Oakes’s history of emancipation joins the political initiatives of Lincoln and Congressional Republicans with the courageous actions of Union soldiers and runaway slaves in the South, showing how the Thirteenth Amendment was the final act in a saga of war, social upheaval, and determined political leadership.

ANTHONY G. PICCIANO (Prof., Hunter, Urban Education) and JOEL SPRING (Prof., Queens, Urban Education), The Great American Education-Industrial Complex: Ideology, Technology, and Profit (Routledge, 2012). The authors examine the structure and nature of national networks and enterprises that seek to influence public education policy in accord with their own goals and objectives, and the role of educational technology in this process.

JESSE PRINZ (Dist. Prof., GC, Philosophy), The Conscious Brain: How Attention Engenders Experience (Oxford University Press, 2012). Synthesizing decades of research, the author advances a new theory of the psychological and neurophysiological correlates of conscious experience, making two main claims: first, consciousness always arises at a particular stage of perceptual processing, the intermediate level; second, consciousness depends on attention.

JULIA PRZYBOS (Prof., Hunter, Comparative Literature, French), Les Aventures du corps masculin (éditions Corti, 2012). The male body, with all its appetites and agonies, fell out of favor in French literature after the Middle Ages. This book examines the ways it resurfaced in innumerable novels and stories in the nineteenth century, inspired by the explosion in natural sciences. In French.

BARBARA KATZ ROTHMAN (Prof., Baruch, Public Health, Sociology), Schöne neue Welt der Fortpflanzung (Mabuse-Verlag, 2012). Translated as “Brave New World of Reproduction,” this collection of ROTHMAN’s essays continues the debate on new reproductive technologies. Topics include the history and development of midwifery, the medical view of pregnancy and birth, and the ramifications of genetic diagnostics. In German.

Christian Joppke and JOHN TOLPEY (Prof., GC, History, Sociology), Legal Integration of Islam: A Transatlantic Comparison (Harvard University Press, 2013). Using the examples of France, Germany, Canada, and the United States, this empirically informed analysis illuminates the successes and the shortcomings of integrating Islam through law without denying the challenges that this religion presents for liberal societies.

BARBARA WEINSTEIN (Prof., GC, Audiology, Speech–Language–Hearing Sciences), Geriatric Audiology, 2nd ed. (Thieme, 2012). Completely revised and updated, this unique handbook provides evidence-based, clinical guidance on evaluating and treating hearing loss in older adults, with an emphasis on patient-centered hearing health care.
Speaking about “Aspects of the African-American Experience in New York City” at a Gotham Center for New York City History Forum on February 6 were four recent alumni of the doctoral program in history: Kristopher Burrell (2011), Carla DuBois-Simons (2013), Thomas Harbison (2011), and Kevin “Bill” McGruder (2010). The idea to have alumni speak came about, said Gotham Center director Suzanne Wasserman, “because I noticed on the list of dissertation titles posted in the elevator that there were a number of recent Ph.D.s who had written about past African American experience in New York City and thought it would be great to have them present together.”

Svetlana Bochman (English, 2005) has been appointed director of the Writing Center at City College.

Susan Byrne (Hispanic and Luso-Brazilian Literatures, 2004), assistant professor of Spanish at Yale University, has authored Law and History in Cervantes’ Don Quixote (University of Toronto Press, 2012). Byrne demonstrates how Miguel de Cervantes synthesized the debates surrounding the two most authoritative discourses of his era—those of law and history into a new aesthetic product, the modern novel.

Patricia Coleman (Theatre, 2012) produced an evening of Futurist texts, manifestos, and music on February 17 at Jack Sunday in Brooklyn, with the New York Neo-Futurists. On April 28, she produced another event, which addressed the disembodied voice in Dadaist texts, visual arts, and produced another event, which addressed the disem- bodied voice in Dadaist texts, visual arts, and performance.

Randol Contreras (Sociology, 2008), assistant professor of sociology at California State University–Fullerton, published The Stickup Kids: Race, Drugs, Violence, and the American Dream (University of California Press, 2012), which provides a sociological view of the violence, pain, and suffering endured in the South Bronx during the crack era when drug dealing and drug robbing were so rampant.

David A. Crespy (Theatre, 1998), professor of playwriting and dramatic literature at the University of Missouri–Columbia, authored Richard Barr: The Playwright’s Producer (Southern Illinois University Press, 2013), which includes a foreword and an afterword by Edward Albee.

Ioannis Farmakis (Mathematics, 2009), who teaches at St. Francis College, Brooklyn, coauthored with Martin Moskowitz (Prof. Emer., GC, Mathematics) Fixed Point Theorems and Their Applications (World Scientific Publishing Company, 2013), a book that deals comprehensively with the subject.

Hal (Harold) Foster (Art History, 1990) was one of two winners of the College Art Association’s 2013 Frank Jewett Mather Award for art criticism. He was honored for his two recent books, The First Pop Age: Painting and Subjectivity in the Art of Hamilton, Lichtenstein, Warhol, Richter, and Ruscha (Princeton University Press, 2012) and The Art-Architecture Complex (Verso, 2011). Named after the art critic, teacher, and scholar affiliated with Princeton University until his death in 1953, the award honors significant art criticism that has appeared over a one-year period.

Bradley Gardener (Earth and Environmental Sciences, 2012) has taught at several CUNY schools and served as a writing fellow at Medgar Evers College. His research focuses on the intersections between race, migration, place, and identity. He recently coedited Geographies of Privilege (Routledge, 2013) with France Winddance Twine, professor of sociology at the University of California–Santa Barbara.

Ayaj Gehlawat (Theatre, 2007), assistant professor of theatre and film, Hutchins School of Liberal Studies, Sonoma State University, edited The “Slumdog” Phenomenon: A Critical Anthology (Anthem Press, 2013), which comprises essays on the phenomenon of Slumdog Millionaire, the 2008 film directed by Danny Boyle.

Hilary Hallett (History, 2005), an assistant professor of history at Columbia University, combines women’s history and film studies to reveal an early promotion of female migration in her first book, Go West, Young Women! The Rise of Early Hollywood (University of California Press, 2013).

Joseph Hirsh (Mathematics, 2013) was appointed to a Massachusetts Institute of Technology postdoctoral position as a National Science Foundation fellow. He will be working with Clark Barwick on the relationship between deformation theory and algebraic K-theory, starting June 1.


Linda Jucovy (English, 1976), using meticulous research, brings to life the real Calamity Jane against the background of America’s nineteenth-century culture and westward expansion in Searching for Calamity: The Life and Times of Calamity Jane (Stampede Books, 2012).


Sajjad Lakzian (Mathematics, 2013) was appointed to a one-semester postdoctoral position at Mathematical Sciences Research Institute and a two-year postdoctoral position at Hausdorff Center for Mathematics in Bonn with a possibility to extend for a third year.

James C. Lendemer (Biology, 2012), a postdoctoral researcher at the Institute of Systematic Botany, New York Botanical Garden (NYBG), has authored with two colleagues a landmark hardcover: The Lichens and Allied Fungi of Great Smoky Mountains National Park: An Annotated Checklist with Comprehensive Keys. Published by NYBG as part of its series Memoirs of the New York Botanical Garden, the work encapsulates the joint NYBG–CUNY graduate program in plant sciences, where many
New Musical Theatre Collection Honors Theatre Alumnus

Bruce Kirle (Theatre, 2002), a lifelong lover of musical theatre, died suddenly at age 59 in 2007. With the collaboration of the Ph.D. Program in Theatre and the Mina Rees Library, gifts from family and friends have gone toward creating a musical theatre collection of CDs and books in his honor. The CD collection, which is housed in the theatre program offices, is available to students studying or teaching musical theatre. The purchase of seventy-five scholarly studies of musical theatre is under way, and they will be available in the GC’s Mina Rees Library. Before attending graduate school, Dr. Kirle was a professional musical director and nightclub singer and teamed up with many theatre luminaries. He was also a fixture at Marie’s Crisis, the most renowned of Greenwich Village’s many piano bars, where he played the piano as patrons sang along to show tunes. In 2005, he published Unfinished Show Business: Broadway Musicals at Work-in-Process (Southern Illinois University Press), which was based on his dissertation. At the time of his death, he was teaching at the Central School of Speech and Drama in London.

---students integrate modern and traditional approaches to study global biodiversity and apply the results of their work to conservation efforts.

Rosemary Malague (Theatre, 2001) published An Actress Prepares: Women and “the Method” (Routledge, 2012). Malague is director of the theatre arts program and a senior lecturer at the University of Pennsylvania.

Greg Masters (Liberal Studies M.A., 1994) wrote Stumbling into Modernity: Isaac Bashevis Singer’s Cling to Tradition (BookBaby/Amazon Digital Services, 2012), a critical look at the Nobel Prize–winning author’s work, which is available from most ebook publishers.

Ian McMahan (Psychology, 1972), professor emeritus of psychology at Brooklyn College, recently coauthored, with Michael Terman of Columbia University Medical Center, Chronotherapy: Resetting Your Inner Clock to Boost Mood, Alertness, and Quality Sleep (Avery, 2012). The book lays out what we know about the circadian problems that may affect children, adolescents, and the aged and puts forth specific ways to deal with these problems. People with depression, bipolar and sleep disorders, shift work problems, and jet lag recount their experiences with chronotherapy. The book suggests how the insights of chronobiology can help shape tomorrow’s work schedules, education systems, and architectural practices to better our lives.

Jennifer M. McMahon (English, 2000), currently serving as honorary assistant professor at the University of Hong Kong, has been honored with the National Book Award for Literary Criticism in the Philippines for her book Dead Stars: American and Philip-

Henry Miller (Theatre, 2003), a dramatist, stage director, and theatre scholar, directed Fraternity by Jeff Stetson at Ebony Repertory Theatre in the Nate Holden Performing Arts Center, Los Angeles. The play explores the journeys of seven successful black community leaders whose lives were changed by the bombing of an Alabama church shortly after Martin Luther King delivered his “I Have a Dream” speech in Washington on August 28, 1963.

Puleng Segalo (Social/Personality Psychology, 2013) has been serving, since June 2000, as full-time lecturer at the University of South Africa (UNISA), where she is currently teaching a course on community and social psychology. Her research focuses broadly on issues of historical trauma and suffering, gender, power, sexuality, and the interplay of these factors. In March she received UNISA’s Principal’s Prize for Excellence in Research.


Reba White Williams (Art History, 1996), after many years of writing nonfiction, began studying fiction writing, and her first novel, Restrike (Delos), a mystery, will be published in June 2013; her second, Fatal Impressions, is forthcoming in February 2014. Her decision to earn a Ph.D. stemmed from print collecting, a passion she shared with her husband Dave Williams, and her dissertation, “The Weyhe Collection,” is forthcoming from University of Michigan Press.