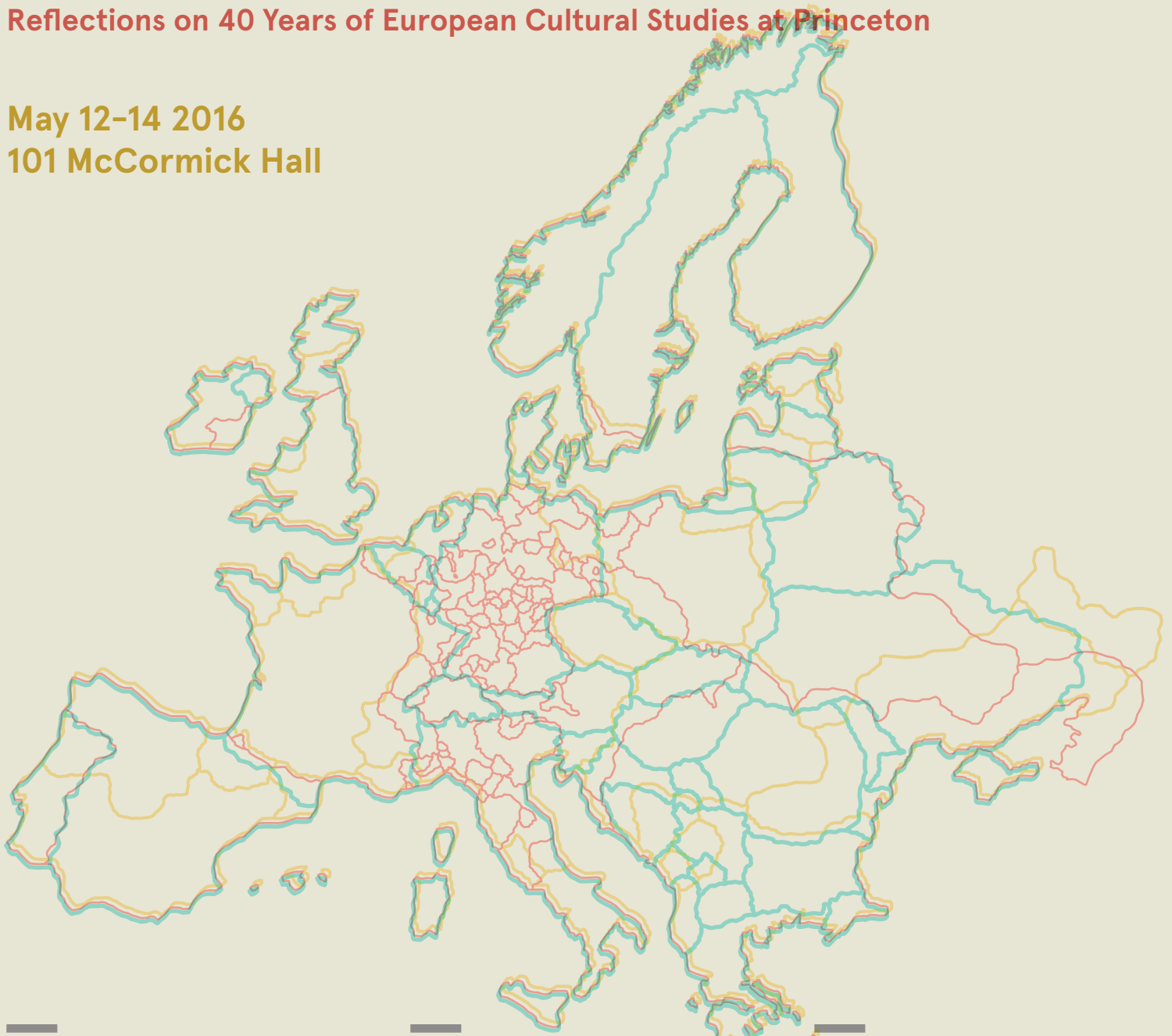


EUROPE WITHOUT BORDERS

Reflections on 40 Years of European Cultural Studies at Princeton

May 12-14 2016

101 McCormick Hall



Organized by the Program in European Cultural Studies with the generous support of the David A. Gardner '69 Magic Project and the Council of the Humanities

All events are free and open to the public

May 12 2:30 - 7:00
May 13 9:00 - 6:30
May 14 9:30 - 3:30

Download conference schedule and brochure at ecs40.princeton.edu

Co-Sponsored by the Center for Collaborative History, Princeton Institute for International and Regional Studies, Program in Contemporary European Politics and Society, School of Architecture, Society of Fellows in the Liberal Arts, Program in East European, Eurasian, and Russian Studies, Departments of Art & Archaeology, Comparative Literature, English, French & Italian, German, Music, Slavic, Spanish & Portuguese

Program in European Cultural Studies



Thursday, May 12

2:30

Welcome: **Brigid Doherty**

2:45-4:30

Perspectives on European Culture: Recent Doctoral Research at Princeton

Moderator: **Effie Rentzou**

Emmelyn Butterfield-Rosen (ECS Graduate Affiliate 2014-15)

The Disposition of Persons: Conventions of Pose and the Modernization of Figural Art, 1886-1912

My PhD dissertation, "The Disposition of Persons: Conventions of Pose and the Modernization of Figural Art, 1886-1912" (2015), is an interdisciplinary study addressing the emergence of new conventions for posing and positioning human figures in pictorial, architectural, and theatrical space in European art around the turn of the twentieth century. The project provides a new account of a crucial transitional period in the history of Western modernism by foregrounding the aesthetic significance of "disposition"—the assignment of specific postures and gestures to human bodies presented within the delineated space of an artwork—as a dimension of artistic practice uniquely revealing of reciprocities between concrete compositional techniques and abstract ideas about the inner constitution of the subject. Through this conceptual framework, "The Disposition of Persons" demonstrates how specific modernist formal strategies reflected and participated in turn-of-the-century Europe's epistemological reconceptualization of what it means to be human.

Miguel Caballero (ECS Graduate Affiliate 2014-15, 2015-16)

A Monument to the People? Debates on Monumentality in Madrid during the Spanish Civil War

My dissertation is tentatively entitled "Buried Monuments. A Cultural Critique of Preservation in 20th-century Ibero-America." This presentation for the ECS conference is part of the dissertation's second chapter, which deals with European issues. Based on archival research, I analyze the debates on monumentality that took place in besieged Madrid during the Spanish Civil War (1936-1939). I study different aspects of these debates: 1. the way in which preservation practices experimented with in Madrid changed international protocols; 2. the unexpected protectionist leadership exercised by the communists; 3. the critical voices within the Republic against protectionism and against stone as a reservoir of monumental memory; 4. the competing proposals for a popular monumentality: precarious, ephemeral, itinerant monuments.

Rachel Cristy (ECS Graduate Affiliate 2014-15, 2015-16)

Asceticism and the Right to Believe: Friedrich Nietzsche and William James Against the Unconditional Will to Truth

When Friedrich Nietzsche and William James are compared, it is often to argue that Nietzsche was a pragmatist *avant la lettre*. As recent scholars have shown, Nietzsche did not have a pragmatist theory of truth; I argue that both Nietzsche and James were pragmatic thinkers in a broader sense. Both were troubled by the tendency of enthusiastic partisans of modern science to turn truth into a transcendent value that supersedes the demands of human life. Nietzsche calls this "unconditional will to truth" a form of the *ascetic ideal*, which denigrates earthly life in favor of some metaphysical realm of perfection, and James criticizes the tendency in remarkably similar terms. Nietzsche goes on to place restrictive conditions on when it is best to believe the truth; James still maintains that one should always believe the truth, but redefines truth in terms of the practical consequences of belief for satisfying human demands.

Daniela Fabricius (ECS Graduate Affiliate 2013–14)

An Economy of Forms: Calculation and the Rational Turn in Postwar German Architecture

This paper is part of a larger project examining the “rational turn” in postwar German architecture. For many postwar German architects, the return to reason seemed like the only corrective to the irrational and mythical ideologies of fascism. Architectural rationalism, or the application of scientific and logical principles to making form, was thought to avoid the arbitrary will of the architect, in favor of an alignment with economic, social, and biological needs. Here I will examine the notion of the “minimal” in relation to the work of the architect Frei Otto. For Otto, the minimal is primarily the product of an ethical and aesthetic preoccupation with economy in built structures. Otto attempted to quantify this austerity through the “Bic,” an invented mathematical equation with which he could assess and classify all living and non-living objects according to their supposed efficiency. Economy is discussed as an ideal that is as much aesthetic and political as it is scientific.

Federica Soletta (ECS Graduate Affiliate 2014–15, 2015–16)

Between Toy and Science: The Stereoscopic Magazine and the Popular History of Architecture

The Stereoscopic Magazine: A Gallery of Landscape Scenery, Architecture, Antiquities and Natural History was published by Lovell Reeve in London from 1858 to 1865. The magazine was illustrated with stereo-view reproductions of some of the most popular subjects of the time: picturesque landscapes, ancient monuments, contemporary buildings, and natural history’s objects. The views, fashionable because of their illusory tridimensional effect, and their descriptions offered a very British-centered vision of the world that was revealed through the apparent innocence of the photographic reproductions and pedagogical intent of the magazine. Examining the magazine from a visual, historical, and interdisciplinary context, this paper illustrates how the stereoscope—one of the most popular devices of the 19th-century technological revolution—was used to expand playfully the public knowledge displaying national monuments, exotic countries and their inhabitants while promoting and consolidating the visual system of power of the British Empire.

5:00–7:00

ECS in the World I: Studying Cultures after Princeton

A conversation among ECS alumni from the classes of ’97 through ’14

Moderators: **Anthony Grafton** and **Eileen Reeves**

Nicholas Bellinson ’13
(University of Chicago)

Holly Borham ’97
(Princeton University)

Max Botstein ’14
(Harvard University)

Jacob Denz ’10
(New York University)

Daria Foner ’11
(Columbia University)

Marina Isgro ’08
(University of Pennsylvania)

Chenxin Jiang ’09
(University of Chicago)

Madeline McMahan ’13
(Princeton University)

Mariam Rahmani ’10
(UCLA)

Friday, May 13

9:00-11:00

Conflict, Culture, and Pedagogy
Moderator: **David Bell**

Robert Darnton (Harvard University):

ECS 406: Recollections of a Collaboration with Clifford Geertz

Clifford Geertz's contribution to ECS began with a chance meeting, sometime in 1970, if I remember rightly. He asked me about a seminar I was giving. I answered that it was about the "History of Mentalities," then a hot subject in the Annales School. When I tried to explain what that was, Cliff said, "Sounds like anthropology." Soon we were teaching a seminar on history and anthropology, calling it "The History of Mentalities." We continued to do so, off and on, for twenty years, and the course became a centerpiece of the ECS curriculum with the Program's founding in 1975. Looking back over the syllabi and notes, I have the impression that its influence spread through several lives, my own in particular.

Sophia Rosenfeld '88 (Yale University)

The History of Mentalité and the Study of Politics

How do some ideas become so taken-for-granted, so ubiquitous that they cease to be subjects of active debate? That question has interested me from the start of my career as a historian, a circumstance that I attribute in good measure to my early exposure, as an ECS student, to the then-cutting-edge *histoire des mentalités*. Currently, I am studying the post-revolutionary history of voting (among other, modern forms of behavior requiring making selections from a menu of options), a task that might seem very far from the traditional concerns of historians in this mode. But ultimately I hope to discover how we—in the West and increasingly in many other parts of the globe—have come to so thoroughly associate the act of choosing with the experience and feeling of freedom. And I see this project as part of an on-going effort to revive and modify the *histoire des mentalités* so that it can be used to make sense of our own political world. This effort will be the subject of my remarks.

Deborah Krohn '83 (Bard Graduate Center)

Teaching Cultural History through Food

Once opened to me, the portal to interdisciplinary study created by ECS has never closed. Initial curiosity about objects created for food preparation and table service steered me towards inventories and letters, but also recipe books, natural histories, prints, and servants' handbooks. Teaching cultural history through these sources, including reconstructions of recipes carried out by students as a form of close reading, led to a book, published in December 2015, on the first illustrated cookbook. Bartolomeo Scappi's *Opera dell'arte del cucinare* (Venice, 1570) is the ostensible subject, but it is really an extended answer to the deceptively simple question, "Why illustrate a cookbook?" My current project looks at a related illustrated book, Mattia Giegher's *Li Tre Trattati* (Padua, 1629) and a German adaptation, Georg Philip Harsdörffer's *Vollständiges Trinicir-Büchlein* (Nuremberg, 1640), to further explore the readership and diffusion of both texts and images for this body of knowledge in early modern Europe.

Maryam Wasif Khan '08 (LUMS, Lahore)

Teaching The Iliad in Post-9/11 Pakistan: The Unspeakable Burden of Narrative

Celebrated as one of the greatest works of the Western Canon, *The Iliad* assumes a renewed urgency when read and taught in a context that is defined by conflict. What does it mean to teach *The Iliad* in a place and time that is marked by war? When the university campus itself becomes a contested space in a battle where violence is used to control ideas, what do we take away from

an epic that itself foretells of ending, loss, and destruction? This paper suggests that rather than fixating on victory or defeat in battle we must direct our attention to those who tell of war, the individuals who struggle to narrate the brutalities of conflict. The hero of *The Iliad*, for students who know themselves to be the targets of fundamentalism in Pakistan, then, is the figure of the narrator in the epic.

11:30-1:00

ECS in the World II: Reflections from Beyond the Academy
A conversation among ECS alumni from the classes of '76 through '06
Moderator: **Brigid Doherty**

Susan Feder '76

(The Andrew W. Mellon Foundation)

Julia Friedlander '06

(US Department of the Treasury)

Isabella de la Houssaye '86

(Attorney; investment banker; curator; gallery owner)

Jonathan Kevles '90

(Renew Financial)

Joshua D. Pollack '99

(Special Assistant to the President for Legislative Affairs, White House)

E. Randol Schoenberg '88

(Burris, Schoenberg & Walden, LLP)

Joshua Sternfeld '01

(National Endowment for the Humanities)

Naomi Wolfensohn '87

(Wolfensohn Fund Management)

2:30-4:30

Keynote Address

Debora Silverman '75 (UCLA)

Europe Without Borders, Modernity Unbounded: Fin-de-Siècle Imperialism and the Avant-Garde in King Leopold's Belgium and Freud's Vienna

4:30-6:30

Objects, Spaces, and Institutions in European Modernity and Beyond
Moderator: **Spyros Papapetros**

Anthony Vidler (Cooper Union)

Architecture and Cultural Studies at Princeton

The influence of cultural studies at Princeton on the School of Architecture's doctoral program, 1970s to the present.

Lisa Saltzman '88 (Bryn Mawr College)

Daguerreotypes: Fugitive Subjects, Contemporary Objects

My recent work looks beyond the material and historical boundaries of photography and opens the medium to an interdisciplinary, multimedia study, one whose origins may well lie in the training I received at Princeton several decades ago in the seminars offered through the program in European Culture Studies. Ridley Scott's *Blade Runner* and Roland Barthes's *Camera Lucida*, AnMy Lê's *Small Wars* and Gregory Crewdson's *Sanctuary*, W.G. Sebald's *Austerlitz* and Alison Bechdel's *Fun Home*, Tacita Dean's *STILLNESS* and Gillian Wearing's *Sixty Minute Silence*, these are just some of the contemporary objects in which photography's fugitive subjects may be found. Why daguerreotypes? The title not only conjures the earliest official form of the photograph, the daguerreotype, and invokes its inventor, Louis Jacques Mandé Daguerre. It also summons the spirit of another, the early modern trickster, Martin Guerre, fortuitously born Daguerre, whose case of imposture uncannily anticipates so much, at the moment of the medium's prophesied end, of photography's evidentiary and affective inheritance.

John Monroe '95 (Iowa State University)

Mirages of Modernism: Inventing Histories of African Sculpture in Inter-war Paris

One of the most striking aspects of the early history of the Western aesthetic category of “primitive art” is the extent to which its most enthusiastic advocates indulged in chronological fantasies. This was especially true in France during the 1910s and '20s, when African sculpture was widely acknowledged as an important inspiration for artists of the avant-garde. Commentators from Apollinaire onward, drawing on widely-held assumptions about cultures deemed “primitive,” emphasized the “archaic” character of what they saw as the best wood sculptures from Africa. For connoisseurs seeking to establish a code by which to distinguish “good” African sculpture from “bad,” age quickly became an index of aesthetic quality and authenticity. Of course we now know that the vast majority of the “antique” African wood sculptures that so impressed these critics, artists, dealers, and collectors would have been at most a few decades old when they arrived in France. Despite this fact, however, an aesthetic of “antiquity” and “archaism” remains central to the Western connoisseurship of historical African sculpture, for reasons this paper will explore.

Jill H. Casid '88 (University of Wisconsin–Madison)

Necro-Tactics at the Limits of Refuge

While Triton has usurped Mare Nostrum, razor-wire has punctured the “open borders” policy of the EU, and activists have renamed the Mediterranean Sea the maritime cemetery, death has become the primary medium through which to contest the necropolitical conditions of refugee crisis. From the circulation of Turkish photo-journalist Nilufer Demir’s photographs of Alan Kurdi to Syrian artist Khaled Barakeh’s censored Facebook album of photographs of refugee children drowned off the coast of Libya assembled as “Multicultural Graveyard,” witnessing to death is enlisted to make life matter by the alchemy of a habeas corpus that is to convert the de-humanizations of the terror-figure of the migrant as threat into a countable and grievable loss. In this extract from my current book project, I consider the limits of such devices of exposure and what alternative necro-tactics might enable us to reckon with the unaccountable in the border-zones of the living dead at the limits of refuge.

Hilary Ballon '77 (NYU)

Abu Dhabi: Nation Building and Urbanism

Since the creation of the United Arab Emirates in 1971, the process of nation building has been interwoven with urban planning in Abu Dhabi, which has quickly transformed from a cluster of palm-frond structures to a modern metropolis. Abu Dhabi has been planned to manifest its role as the nation’s capital, and the anchoring architectural monuments reflect the leadership’s twin goals to modernize the country and preserve its cultural identity, with the balance between these values shifting over time. This paper will consider two key phases of Abu Dhabi urbanism: the founding period in the 1970s, when the first national institutions were established, with emphasis on the National Library and Cultural Foundation, and the present moment, which is marked by the creation of museums and universities.

Saturday, May 14

9:30-12:00

Historicizing Power, Sovereignty, Self-Determination in Europe and Beyond
Moderator: **Anson Rabinbach**

Jerrold Seigel (NYU)

Europe in Two African Mirrors

To mid-twentieth-century African intellectuals Europe was first of all the colonial power that had wreaked havoc on their continent and subjected their peoples and cultures to destructive incursions. But it was never only that. In this brief paper I consider the other side of what Europe meant to two pioneering African novelists, the Nigerian Chinua Achebe and the Senegalese Sheik Hamidou Kane.

Stefanos Geroulanos '01 (NYU)

Napoleon as Lawgiver: Sovereignty in the Composition of the Civil Code and its Afterlives

One of the principal goals of the French Civil Code of 1804, largely prepared under Napoleon's supervision during the last years of his tenure as First Consul, was, in the expression of its principal author Jean-Étienne-Marie Portalis, to build New Men. This essay examines three moments: (1) the process of the code's composition, thanks to which it was identified with Napoleon and the New Man motif, largely thanks to a theater of mirrors mounted by the main participants during preparatory debates; (2) the place of the code in Napoleonic sovereignty and in the designation of Napoleon himself as a "Great Man" (and not merely Emperor or conqueror); and (3) the reception of the code itself as a system of universal right, at times praised at times ignored or criticized, but seen as organizing anew relations not only of exchange, property, and family, but equality and sovereignty.

Timothy Nunan '08 (Harvard University)

Between Berlin and Moscow: Iranian Visions of Self-Determination in a World at War, 1914-1921.

During the First World War, Iran formed a battlefield between Ottoman, British, and Russian armies; the war, moreover, contributed to the liquidation of the Qajar Dynasty, which had ruled Iran for more than a century. This paper follows the wartime engagements of Iranian nationalists with visions of self-determination ranging from the Treaty of Brest-Litovsk to Woodrow Wilson's offer of "peace without victory" to Vladimir Lenin's vision of socialist anti-imperialism. During these years, these Iranian nationalists would guide Iran's entrance into a post-imperial international order. Drawing on sources in Persian, Russian, and German, this paper argues for the international origins of visions of an independent Iranian state in the world. The self-understanding of Iranian nationalists of Iran's place in a post-colonial world, it argues, is best understood in light of the "market in ideas" on self-determination that flourished between London, Paris, Berlin, and Moscow during and after the Great War.

Anne O'Donnell '02 (NYU)

Ending an Endless Revolution: Property, Law, and Time in the Russian Revolution, 1917-1923

This paper examines the phenomenon of revolution from the back end, tracing a search not for origins, but for closure. Where most histories of the revolutionary era in Russia treat the “end” of the Revolution as an event of abstract ontological significance or a battle in the ongoing power struggles among party elites, this paper instead locates it at the level of local governance and popular experience. It argues that the recalibration of “seizure”—appearing in various guises as requisition, confiscation, nationalization, municipalization, socialization, statization, and theft—in the early 1920s, while putting an end to a signal revolutionary practice, simultaneously ensured that the experience of the Revolution could never be overturned or erased. The paper addresses the chronology of the October Revolution as both a lived experience and a target of political and legal manipulation; secondary themes will include the role of material objects, concepts of property, and law in the construction of a bounded Revolution.

Paul Silverstein '92 (Reed College)

Moroccan Coalminers, Ethno-Religious Revivalism, and the Fate of Cosmopolitan Europe

This paper explores the history of a cosmopolitan vision of Europe through the lens of the coalmining industry in northern Europe and its post-war recruitment of laborers from (mostly Berber-speaking) Morocco who joined those from Italy, Poland, Greece and elsewhere in complexly intertwined communities. Mining, as opposed to atomized factory or construction labor in which earlier North African migrants worked, necessitated solidarity and interdependence across ethnic or national affiliations, both in the workplace and in the labor union activism that developed across Europe. The paper interrogates the fate of such solidarity in the wake of the mine closures in the 1980s. While many of the miners' descendants are today active in various kinds of Islamic revivalism and Berber/Amazigh cultural movements, the legacy of this earlier political engagement is still alive for many who, from their current predicament of post-industrial economic precarity, regard such working-class solidarity from a nostalgic perspective.

Bernard E. Harcourt '84 (Columbia University)

The Expository Society: Theorizing Power After May '68

Google, Facebook, Apple, Amazon, Netflix, the FBI and NSA: We live in a new digital age where power circulates differently. Following May '68, a number of critical theorists tried to formulate new ways to conceptualize power. The question for today, though, is whether those post-68 theories offer some purchase on the present, or whether we need to develop radically different and contemporary understandings of power relations.

1:30-3:30

Keynote Address

Michael Steinberg '78 (Brown University)

The Future of the European Past

Participants

Hilary Ballon is Deputy Vice Chancellor of NYU Abu Dhabi, and University Professor and Professor of Urban Studies and Architecture at NYU's Robert F. Wagner Graduate School of Public Service. Inspired by the ECS program, her scholarship concerns the history of architecture and urbanism. After early work on the urban development of seventeenth-century Paris, her focus shifted to New York City in a series of books and exhibitions, including *The Greatest Grid: The Master Plan of Manhattan and Robert Moses and the Modern City*. Her paper at the ECS conference relates to her recent work to establish a new campus of NYU in Abu Dhabi.

Nicholas Bellinson is a second-year doctoral student in the Committee on Social Thought at the University of Chicago, where he is preparing a dissertation on the songs in Shakespeare's plays. His other research interests include the experience of meter in Greek and Roman poetry, critical methodology, early modern science, and practically every aspect of the Renaissance. After graduating from Princeton, he spent a year studying art history at the Humboldt Universität zu Berlin.

As an undergraduate at Princeton, **Holly Borham** earned an AB in the Department of Art and Archaeology, as well as a certificate in European Cultural Studies and a secondary school certification through the Teacher Prep Program. After teaching high school social studies for six years and earning an MA from Duke University, Holly began her doctoral studies in Art and Archaeology at Princeton. She is currently at work on her dissertation, "The Art of Confession: Picturing Lutheranism, Calvinism, and Catholicism in Northwest Germany, 1580–1620."

Max Botstein is a first-year graduate student in History at Harvard, specializing in modern European intellectual history. His principal areas of interest concern nineteenth-century historiography and growth and development of contemporary university systems. He graduated from Princeton in 2014, and spent the 2014–15 academic year at the Freie Universität Berlin on a Fulbright fellowship.

Emmelyn Butterfield-Rosen received her PhD from Princeton's Department of Art & Archaeology in September 2015. Her dissertation, titled "The Disposition of Persons: Conventions of Pose and the Modernization of Figural Art, 1886–1912," was advised by Professor Brigid Doherty, and supported by a three-year David E. Finley Fellowship from the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, DC. She is currently the Jane and Morgan Whitney Fellow in the Department of European Paintings at the Metropolitan Museum of Art, where she is revising her dissertation for publication.

Miguel Caballero is a fourth-year PhD candidate in the Department of Spanish and Portuguese. He studies the relationships between architecture, urban planning, theoretical and literary representations of space. His dissertation, tentatively entitled "Buried Monuments. A Cultural Critique of Preservation in 20th century Ibero-America," explores the dialectics of burying/unearthing in different projects of modern architects of Spain, Mexico, and Brazil. He is the founder of the Princeton Psychoanalysis Reading Group.

Jill H. Casid is Professor of Visual Studies at the University of Wisconsin–Madison where she founded and served as the first director of the Center for Visual Cultures. Her contributions to the transdisciplinary field of visual studies include her monographs *Sowing Empire: Landscape and Colonization* (2006), which received the College Art Association's Millard Meiss award, *Scenes of Projection: Recasting the Enlightenment Subject* (2015), and the edited collection *Art History in the Wake of the Global Turn* (2014), co-edited with Aruna D'Souza. Recent articles have appeared in *Women and Performance*, *TDR*, and the *Journal of Visual Culture*. She is currently completing the two-volume project, *Form at the Edges of Life*.

Rachel Cristy is a fifth-year PhD candidate in the Philosophy Department. She earned her BA in Linguistics and Philosophy from Stanford University in 2011. Her research interests are in the history of epistemology and the philosophy of science, particularly philosophers' attitudes toward the rise of modern science; philosophers of especial interest include Hume, Kant, Nietzsche, the neo-Kantians, and the American Pragmatists. Her dissertation, "The Will to Truth and the Will to Believe: Friedrich Nietzsche and William James Against Scientism," compares these two philosophers' critiques of the science-worshipping attitude of many of their contemporaries, and traces some of the common sources of their epistemological assumptions to early neo-Kantianism.

Robert Darnton was educated at Harvard and Oxford universities and taught at Princeton from 1968 until 2007, when he became Carl H. Pforzheimer University Professor and Director of the University Library at Harvard. He retired last year and now is working on a book about publishing and the book trade in eighteenth-century France and Switzerland. His latest books are *Poetry and the Police: Communication Networks in Eighteenth-Century Paris* (2010) and *Censors at Work: How States Shaped Literature* (2014).

Jacob Denz is a fifth-year PhD student in the Department of German at New York University, where his dissertation focuses on the relationship between law and feeling in nineteenth-century literary prose. He has published an article in *MLN* on address to an absent maternal figure in several poems by Friedrich Hölderlin. Jacob enjoys teaching in the German language and Core Curriculum programs at NYU and is an organizer with the Graduate Student Organizing Committee (GSOC), United Auto Workers Local 2110, currently the only union representing graduate teaching and research assistants at a private university in the United States.

Daniela Fabricius is an historian and theorist of architecture and urbanism. She teaches at the University of Pennsylvania and the Pratt Institute, and is the former managing editor of the journal *Log*. Her writing has been published in *Architectural Design*, *Journal of Architectural Education*, *Harvard Design Magazine*, *Stadtbauwelt*, and *Log*. Her work has been supported by the Graham Foundation, the New York State Council on the Arts, a DAAD Research Fellowship, and a Whiting Doctoral Fellowship. She is a recent winner of the Historians of German and Central European Art Emerging Scholars Prize. She received her MArch at Columbia University, was a fellow in the Whitney ISP Program, and is completing a PhD at in the School of Architecture at Princeton.

Susan Feder joined The Andrew W. Mellon Foundation in 2007 as Program Officer for Performing Arts (now part of the Foundation's program for Arts and Cultural Heritage). Formerly, as Vice President of the music publishing firm G. Schirmer, Inc., she cultivated a distinguished roster of leading international composers. She was also editorial coordinator for *The New Grove Dictionary of American Music* (1986). Feder sits on the boards of the Amphion Foundation, Grantmakers in the Arts, the Kurt Weill Foundation, and the Board of Overseers of the Curtis Institute of Music. She holds a BA degree from Princeton and an MA from UC Berkeley, and serves on the Advisory Council of the Princeton Music Department and on the University's Alumni Schools Committee.

Daria Rose Foner, a fourth-year doctoral student at Columbia University, studies Italian Renaissance art. Her dissertation examines how images of children relate to artistic self-conception and the process of artistic creation. This fall she will be a Fulbright scholar in Florence, where her research will also be supported by the Kress Foundation and Medici Archive Project. She is currently a graduate intern at The Frick Collection and is teaching Art Humanities in Columbia's Core Curriculum. She recently presented a paper at the Renaissance Society of America's annual conference. She is a 2011 graduate of Princeton and holds an MPhil from the University of Cambridge.

Julia Friedlander is Senior Policy Advisor for Europe at the US Department of the Treasury's Office of Terrorism Finance and Intelligence. Before joining Treasury, she served for five years at the Central Intelligence Agency as economic analyst for the Eurozone. Julia holds a master's degree in International Economics and Energy Policy from the Johns Hopkins School of Advanced International Studies, and an AB in History from Princeton University. At Princeton, Julia earned certificates in European Cultural Studies and Contemporary European Politics and Society. Her senior thesis, which analyzed historical precursors to the European Union, won the ECS thesis prize and inspired her to pursue a fellowship at the German Council on Foreign Relations and German Marshall Fund in Berlin.

Isabella de la Houssaye (Princeton '86, Columbia Law '90) was an attorney at White & Case in New York and Hong Kong before moving to investment banking at Lehman Brothers. She is currently the owner of Material Culture, a Philadelphia-based importer, retailer, and auctioneer of art, antiques, and traditional crafts from around the world. Isabella has done field research on tribal cultures and their artistic expressions in Africa, Asia, and the Middle East, and has curated gallery and museum exhibitions including: *Ikat Textiles*, *Tribal Costume and Currency in Africa*, *Guatemalan Textiles*, and *The Historical Significance of the Face Veil*. She is a Trustee of Princeton in Asia and the Princeton Arts Council and an Advisor to the UPenn Museum and Students on Ice. She is married to David Crane '81, has five children, and is a competitive ultrarunner.

Marina Isgro is a PhD student in the History of Art at the University of Pennsylvania, writing her dissertation on kinetic art. This year, she is the Penn/PMA Andrew W. Mellon Graduate Fellow at the Philadelphia Museum of Art, where she is assisting in the Contemporary department. She held a 2013-14 Fulbright scholarship in Milan. She previously worked as a curatorial intern on the exhibition *Italian Futurism, 1909-1944* at the Guggenheim Museum and as a press assistant at the Museum of Modern Art.

At Princeton, **Chenxin Jiang** studied Comparative Literature and earned certificates in Creative Writing as well as European Cultural Studies. She is now a PhD student in the Committee on Social Thought at the University of Chicago, focusing on modern European and Chinese literature. She is also a freelance literary translator and editor at *Asymptote*, an online journal of contemporary literature in translation. Her most recent translation was of Ji Xianlin's Cultural Revolution memoir, *The Cowshed*, for New York Review Books.

Jonathan Kevles is the Vice President of Government Relations at Renew Financial. Renew Financial finances renewable energy, energy efficiency, and water conservation projects for homeowners. Jonathan has worked at AECOM, Sierra Club, Clinton Climate Initiative, and Rocky Mountain Institute. He served as Deputy Mayor for Economic Development under Los Angeles Mayor Jim Hahn, and worked on a variety of political campaigns. He received his BA in Comparative Literature from Princeton and holds an MBA and MA in Urban Planning from UCLA. Jonathan, his wife Catalina, daughter Lucia, and dog Hoover live in San Francisco.

Maryam Wasif Khan is Assistant Professor of English and Comparative Literature at the Gurmani School of Humanities and Social Sciences at the Lahore University of Management Sciences. She completed her doctoral degree in Comparative Literature at UCLA in 2013. She is a 2008 alumna of the European Cultural Studies Program, as well as of the Department of Comparative Literature. Her research explores the relationship between eighteenth- and early nineteenth-century British Orientalism and the development of vernacular prose literatures in the north-Indian colony. Her work is forthcoming in *Modern Fiction Studies*, and *MLQ: A Journal of Literary History*.

Deborah Krohn is Associate Professor at the Bard Graduate Center (BGC). She received her BA and MA in Art & Archaeology from Princeton and her PhD in the History of Art and Architecture from Harvard. Her research and teaching areas include early modern European cultural history, history and theory of museums, culinary history, and history of the book. Her recent research appears in *Food and Knowledge in Renaissance Italy: Bartolomeo Scappi's Paper Kitchens* (2015), which focuses on the history and reception through print culture and book history of the first illustrated cookbook in Europe (1570). She has collaborated on numerous museum exhibitions, including: *Art and Love in Renaissance Italy* (Metropolitan Museum of Art, 2008–09); *Dutch New York Between East and West: The World of Margrieta Van Varick* (BGC, 2009–10); and *Salvaging the Past: Georges Hoentschel and French Decorative Arts from the Metropolitan Museum of Art* (BGC 2013).

Madeline McMahon graduated summa cum laude in History from Princeton in 2013, with certificates in European Cultural Studies, Medieval Studies, and Latin. She then completed a post-baccalaureate degree in classics at Columbia in 2014. In 2015, she received an MPhil with distinction in early modern history from the University of Cambridge, where she was a recipient of the Gates Cambridge Scholarship, an Honorary External Research Studentship from Trinity College, and the Gordon Duff Prize in book history. She is now a first-year graduate student in history at Princeton. Her research interests lie at the intersection of scholarship and religion in early modern Europe. She is also a co-editor for the intellectual history website JHI Blog (jhiblog.org).

John Warne Monroe is an associate professor of History at Iowa State University. He received his PhD from Yale in 2002, where he studied French history. He is author of *Laboratories of Faith: Mesmerism, Spiritism and Occultism in Modern France* (2008), and is currently at work on a book about France, its colonial empire, African sculpture, and the invention of the idea of “primitive art” in the years after the First World War. In pursuing this transnational project, which has involved more than a decade of archival research in France, the United States, and Senegal, he has drawn frequently on the interdisciplinary training he received as an undergraduate in the ECS program.

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Bernard E. Harcourt, the Isidor and Seville Sulzbacher Professor of Law at Columbia University, is a contemporary critical theorist and writes in the fields of punishment and political theory. He is the author of *Exposed: Desire and Disobedience in the Digital Age* (2015); *Occupy: Three Inquiries in Disobedience* (with Michael Taussig and W.J.T. Mitchell, 2013); *The Illusion of Free Markets: Punishment and the Myth of Natural Order* (2011); *Against Prediction: Profiling, Policing, and Punishing in an Actuarial Age* (2007); *Language of the Gun: Youth, Crime, and Public Policy* (2005); and *Illusion of Order: The False Promise of Broken-Windows Policing* (2001). Founding director of the Columbia Center for Contemporary Critical Thought, and *directeur d'études* at the École des Hautes Études en Sciences Sociales in Paris, he is the editor of the new Pléiade edition of Michel Foucault's *Surveiller et punir*, and of two volumes of Foucault's lectures at the Collège de France: *La Société punitive, 1972–73* (2013); and *Theories et institutions pénales, 1971–72* (2015). He is also an active death row lawyer who began representing inmates sentenced to death in Alabama in 1990 and continues that work on a *pro bono* basis.

Timothy Nunan is an Academy Scholar at the Harvard Academy for International and Area Studies. After receiving his AB from Princeton, he studied in Göttingen and Berlin on a Fulbright Scholarship (2008–09) and later received his DPhil in History in 2013 at Oxford, where he was a Rhodes Scholar. He has published two books: *Humanitarian Invasion: Global Development in Cold War Afghanistan* (2016), a history of development and humanitarianism in Cold War-era Afghanistan, and *Writings on War* (2011), a compendium of Carl Schmitt's interwar writings on international order that he edited and translated.

Anne O'Donnell is Assistant Professor of History and Russian and Slavic Studies at New York University. She received a PhD in History from Princeton, an MA from UC Berkeley, and an AB from Princeton. She held a postdoctoral Prize Fellowship in the Center for History and Economics at Harvard. Her research investigates the cultural history of the Soviet state and economy, and the political history of socialist material life, from the Soviet Union's inception to its collapse. Her first book manuscript examines the transformation of state institutions during the revolutionary era (1916–1923) through the prism of important material objects and critical conceptual categories including value, possession and property, trust, and economic crime.

Josh Pollack currently serves as Special Assistant to the President for Legislative Affairs at the White House, where he has worked since 2010. From 2000 to 2006, he served as a legislative aide to former US Senator Paul S. Sarbanes '54, following a year as a Princeton Project '55 Fellow. He attended law school at Georgetown, and subsequently clerked for US District Court Judge Raymond J. Dearie in Brooklyn. He also practiced law for several years at a firm in Washington. He is the President of the Class of '99, and lives in Washington, DC with his wife and two sons.

Mariam Rahmani is a doctoral student in Comparative Literature at UCLA with Persian, French, and German. Her interests span a range of topics in postcolonial theory, literature, and photography, including Orientalism and self-Orientalization. Her intended dissertation topic explores early Iranian feminism and the significance of debates around women's issues in Iranian modernization, treating various literary and archival documents as well as photography from 1850–1925. She holds an MA in Islamic Art and Archaeology from Oxford, completed a Fulbright research fellowship in the UAE, and worked in contemporary art in Dubai and New York prior to starting the PhD.

Sophia Rosenfeld is Professor of History at Yale University, where she specializes in the history of the Enlightenment, the Age of Revolutions, and the origins and development of democracy across the Atlantic World, seventeenth-century to present. She received her PhD from Harvard in 1996 and taught first for almost two decades at the University of Virginia. She is the author of *A Revolution in Language: The Politics of Signs in Late Eighteenth-Century France* (2001); *Common Sense: A Political History* (2011), which won the SHEAR Book Prize and the Mark Lynton History Prize; and many articles and essays in journals including the *American Historical Review*, the *Journal of Modern History*, and the *William and Mary Quarterly*, as well as *The Nation*, the *Washington Post*, and other mainstream publications. She co-edits the journal *Modern Intellectual History* and is currently writing a book about the history of choice-making for which she has received support from a Guggenheim Fellowship and membership in the School of Social Science at the Institute for Advanced Studies.

Lisa Saltzman is the Andrew W. Mellon Foundation Professor in the Humanities and Professor and Chair of History of Art at Bryn Mawr College. Educated at Princeton and Harvard, she has been awarded fellowships by the DAAD, the Radcliffe Institute of Advanced Study, the Clark Art Institute, and the Guggenheim Foundation. Saltzman is the author of *Anselm Kiefer and Art after Auschwitz* (1999), *Making Memory Matter: Strategies of Remembrance in Contemporary Art* (2006) and *Daguerreotypes: Fugitive Subjects, Contemporary Objects* (2015). She is the co-editor, with Eric Rosenberg, of *Trauma and Visuality in Modernity* (2006).

Attorney **E. Randol Schoenberg** has handled numerous cases involving looted art and the recovery of property stolen by the Nazis, including the successful return of five paintings by Gustav Klimt, as featured in the 2015 film *Woman in Gold*. He graduated from Princeton University with an AB in Mathematics and a certificate in European Cultural Studies and received his JD from the University of Southern California. He served as President of the Los Angeles Museum of the Holocaust from 2005 through 2015, during which time the museum constructed its award-winning new building in Pan Pacific Park.

Jerrold Seigel is the William R. Kenan, Jr., Professor of History emeritus at New York University, where he taught from 1988 until 2006. Before that he taught for 25 years at Princeton, where he received his PhD in 1964. He is the author of seven books, including *Marx's Fate: The Shape of a Life* (1978); *Bohemian Paris: Culture, Politics and the Boundaries of Bourgeois Life, 1830-1930* (1986), a finalist for the National Book Critics Circle Award in Criticism; *The Idea of the Self* (2005); *Modernity and Bourgeois Life* (2012), which won the Laura Shannon Prize of the Notre Dame Nanovic Institute for European Studies; and, most recently, *Between Cultures: Europe and Its Others in Five Exemplary Lives* (2015). He is a member of Phi Beta Kappa and of the New York Institute for the Humanities.

Keynote speaker **Debora Silverman** is Distinguished Professor of History and Art History at UCLA, where she has taught since 1981 and holds the University of California President's Chair in Modern European History, Art, and Culture. A member of the first cohort of undergraduates to participate in the European Cultural Studies Program, she received her AB in History magna cum laude and Phi Beta Kappa from Princeton in 1975. After a year of graduate study at UC Berkeley, she returned to Princeton where she completed her PhD under the direction of Carl E. Schorske. Her books include *Selling Culture, Bloomingdale's, Diana Vreeland, and The New Aristocracy of Taste in Reagan's America* (1986); *Art Nouveau in Fin-de-Siècle France: Politics, Psychology, and Style* (1989; French Edition, 1994; Japanese edition, 1999), co-winner of Berkshire History Prize; and *Van Gogh and Gauguin: The Search for Sacred Art* (2000), awarded the 2001 Ralph Waldo Emerson Prize for Best Book in the Humanities, the American Historical Association's J. Russell Major prize in French History, and co-winner of the 2001 PEN American Center Prize for "outstanding writing on the visual arts." She has received fellowships from the Guggenheim Foundation, the Getty Research Institute, the School of Historical Studies at The Institute for Advanced Study, and the Stanford Humanities Center. She was elected to the American Academy of Art and Sciences in 2008. This year, she is a Cullman Fellow at the Center for Scholars and Writers at the New York Public Library. Her keynote lecture is part of a book she is completing for Stanford University Press entitled *Art of Darkness: Avant-Garde Politics, Congo, and Culture in King Leopold's Belgium, 1865-1909*.

Paul Silverstein is Professor of Anthropology at Reed College. He is author of *Algeria in France: Transpolitics, Race, and Nation* (2004), and co-editor (with Jane Goodman) of *Bourdieu in Algeria* (2009). He is currently completing a book project on Berber/Amazigh activism, land rights, and migration in southeastern Morocco, as well as a collection of writings on recent moral panics in France over Islamic dress, public prayer, urban violence, gangsta rap, and the racialization of sports, tentatively entitled *Whither Postcolonial France?* He is a 2015-16 Fulbright Visiting Scholar in the Interculturalism, Migration, and Minorities Research Center and KU Leuven.

Federica Soletta is a fifth-year PhD candidate in the School of Architecture and a fellow in the Interdisciplinary Doctoral Program in the Humanities. Her research focuses on architectural history in mid-nineteenth-century England and especially on the impact that early photography and natural science had on its development. She holds an MArch from the Politecnico of Milan and an MS in Curatorial Practice in Architecture from Columbia University.

Keynote speaker **Michael P. Steinberg** is Vice Provost for the Arts, the Barnaby Conrad and Mary Critchfield Keeney Professor of History, and Professor of Music and German Studies at Brown University. He served as Founding Director of the Cogut Center for the Humanities at Brown from 2005 to 2015 and between 2009 and 2013 as dramaturg on a joint production of Wagner's *Ring of the Nibelung* for the Berlin State Opera and the Teatro alla Scala, Milan. For 2015–16 he was appointed a Fellow of the Wissenschaftskolleg zu Berlin. Educated at Princeton and the University of Chicago, he has been a visiting professor at these two schools as well as at the École des Hautes Etudes en Sciences Sociales in Paris and National Tsing-hua University in Taiwan. He was a member of the Cornell University Department of History between 1988 and 2005. He is the author of studies of Hermann Broch, Aby Warburg, and Walter Benjamin, of *Austria as Theater and Ideology: The Meaning of the Salzburg Festival* (2000), of which the German edition (*Ursprung und Ideologie der Salzburger Festspiele*, 2000) won Austria's Victor Adler Staatspreis in 2001. His other books include: *Listening to Reason: Culture, Subjectivity, and 19th-Century Music* (2004); *Reading Charlotte Salomon* (co-edited with Monica Bohm-Duchen 2006); and *Judaism Musical and Unmusical* (2007).

Joshua Sternfeld has served since 2009 as a Senior Program Officer at the National Endowment for the Humanities (NEH) Division of Preservation and Access in Washington, DC. Prior to his arrival at the Endowment, he was Assistant Director and Postdoctoral Scholar for the UCLA Center for Information as Evidence and Information Studies Department from 2007 to 2009. He holds an AB in History from Princeton and a PhD in European History from UCLA (2007). Joshua has presented, taught, and published on the theoretical and pedagogical attributes of digital historiography. His publications have appeared in *American Historical Review*, the *American Archivist*, the *Journal of Digital Humanities*, and the anthologies *Digital Humanities Pedagogy: Practices, Principles, and Politics* (Cambridge, 2012) and *A Companion to Digital History* (forthcoming).

Anthony Vidler is Professor of Architecture, The Cooper Union, and Vincent Scully Visiting Professor of Architectural History, Yale University. A historian and critic of modern and contemporary architecture and urbanism, he previously taught at Princeton University (1965–93), UCLA (1993–2001) and served as Dean of the Cooper Union School of Architecture (2002–12). His publications include *The Writing of the Walls: Theory and Design in the Late Enlightenment* (1987); *Claude-Nicolas Ledoux. Architecture and Society in the Ancien Regime* (1989); *The Architectural Uncanny: Essays in the Modern Unhomely* (1992); *Warped Space: Art, Architecture, and Anxiety in Modern Culture* (2000); *Histories of the Immediate Present* (2008); *James Frazer Stirling: Notes from the Archive* (2010); and *Scenes of the Street* (2011). He received the Architecture Award from the American Society of Arts and Letters in 2011 and the ACSA Centennial Award for Contributions to Architectural Education in 2012. He is a Fellow of the National Academy of Arts and Sciences.

Naomi Wolfensohn graduated from Princeton with an AB in History and a certificate in ECS. She received a JD from Georgetown University Law Center in 1993, and then worked at Debevoise and Plimpton in New York. In 1998, she was seconded by Debevoise to work as a staff attorney at the Claims Resolution Tribunal for Dormant Accounts in Switzerland. She remained there as Deputy Secretary General from 1999–2001. Upon returning to New York, she continued to work at Debevoise until 2004, when she left to work on her family's financial and philanthropic activities. From 2006 she was a partner in Wolfensohn Capital Partners, an emerging-markets private equity firm which focused on financial inclusion and environment investments. Ms. Wolfensohn has served on several boards, including Common Ground, a large supportive housing organization in New York, Congregation Ahavas Israel of Brooklyn, and the Wolfensohn Family Foundation, where she has ensured a significant focus on community development for over 20 years. She lives in Queens, NY, with her husband and two children.

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