

**PLACE /  
PERFORMANCE /  
IDENTITY**  
SYMPOSIUM

**January 25 - 26, 2018**

**EMU STUDENT CENTER**



# INTRODUCTION

In the decades since the publication of Henri Lefebvre's seminal text, *The Production of Space*, the so-called "spatial turn" in the humanities and social sciences has prompted a profound reevaluation of the ways in which place can function as more than a physical demarcation. Today we occupy spaces that are physical, social—even virtual. And these spaces are not passive arenas for performance, but social actors themselves. Place is vital to the formation of identity; it informs the negotiation of power relations, the construction of memory, and the performance of ritual. In turn, our performances inflect the space around us, shaping and reshaping its physical, ideological, and emotional fabric. The symposium *Place/Performance/Identity* aims to give coherence to this theme, while demonstrating the breadth of its scope.

## FRIDAY

**1:00p–2:15p/EMU Student Center(SC), 3rd floor**

Registration

**2:15p/SC, 310A**

Introductory Remarks

**Panel 1: Delineations**

**2:30p–4:30p/SC, 310A**

John McCurdy (History, Eastern Michigan University), *For Quartering Large Bodies of Armed Troops Among Us: Place Making and the American Revolution*

Laida Aguirre (Architecture, University of Michigan), *"Self Props": Architecture, Stuff, and the Construction of the Self.*

Brian Hoefel (History, Marquette University), *Politics and Pageantry: St. Patrick's Day Celebrations in Mid-19th Century Milwaukee*

Thomas Dai (American Studies, Brown University), *"Still a Beautiful Day": Notes on a Queer Mapping Project*

**4:30p–6:30p/SC, 2nd floor University Gallery**

Opening, *CIRKADIA*, exhibition of work by Corine Vermuelen

**5:30p/SC, 2nd floor University Gallery**

Gallery Talk, Corine Vermuelen

## SATURDAY

**9:00a/EMU Student Center (SC) 3rd floor**

Coffee and Registration

**9:15a/SC, 310A**

Opening Remarks

**Keynote 1**

**9:30a–10:30a/SC, 310A**

Aimee Meredith Cox (Anthropology, Yale University)  
*Vulnerable Bodies, Inaccessible Cities, and the Will to Transform*

**Panel 2: Negotiations**

**10:30a–12:30p/SC, 310A**

Nancy Demerdash-Fatemi (Art History, Albion College),  
*Occupy the Banlieue: Spatial Tactics of Appropriation in Contemporary Franco-Maghrebi Art*

Elizabeth Currans (Women's and Gender Studies, Eastern Michigan University), *Art, Sociality, and Politics in a Utopian Experiment: Ypsilanti's Water Street Sculpture Garden*

Bryan Norwood (History and Theory of Architecture, University of Michigan), *Embodiments of the Past at the Plantation Museum*

Rita Shah (Criminology, Eastern Michigan University),  
*Architectures of Community Corrections: Public Secret or Secret from the Public?*

**12:30p–2:00p/SC, 310B**

Lunch

**Keynote 2**

**2:00p–3:00p/SC, 310A**

Allie Terry-Fritsch (Art History, Bowling Green State University)  
*Fra Angelico's Public: Challenging Place, Performance, and Identity at San Marco, Florence*

**Panel 3: Transformations**

**3:30p–5:30p/SC, 310A**

Emily Price (History, University of Michigan),  
*How to Build a Holy House: Constructing Sacred and Domestic Space in Late Medieval England*

Devin Leatherman (undergraduate student, Eastern Michigan University), *The White Midwesterner in Afro-Cuban Ritual Space*

Kurt Milberger (College of Arts & Letters, Michigan State University), *The Well of Spirits: Sacred Presence, the Self, and the Production of Nature in Grimm's Fairy Tales*

Daniel Knorr (History, University of Chicago),  
*Poetry and Power in Early Modern China: Performing Imperial Presence at Baotu Spring*

## ABSTRACTS

## Keynote Lectures

**Aimee Meredith Cox (Anthropology, Yale University)**

***Vulnerable Bodies, Inaccessible Cities, and the Will to Transform***

The city is a playground for some and site of labor, or even confinement, for others. Who is included in the category "city residents" no matter where she or he actually lives, and who is automatically marked as an intruder or simply out of place? Anthropologist Aimee Cox will present examples of how young people in US cities challenge their outsider status by redefining public space and asserting their right to not only pass or transit through their increasingly inaccessible cities, but to live there fully. Cox will also highlight several ethnographic projects she is currently working on that address the question of what happens or can be made possible at the intersection of race, gender, public and private space, and the choreographed body. Essentially, she is asking us to consider how geographic, virtual, and imagined spaces act on our bodies and how we may willfully act to transform space.

**Allie Terry-Fritsch (Art History, Bowling Green State University)**  
***Fra Angelico's Public: Challenging Place, Performance, and Identity at San Marco, Florence***

The Observant Dominican convent of San Marco in Florence serves as the art-historical exemplar of Cosimo de' Medici's strategy of art patronage, which crafted a public image of the Renaissance banker and statesman as charitable, pious, and invested in the well-being of the city through tremendous expenditure of money on the cloistered religious institution over the last three decades of his life. The nearly fifty frescoes by the Observant Dominican artist Fra Angelico and his workshop, painted between 1438-1443 on the walls of the cloister, chapter room, and cells of the dormitory, have been justly examined as deeply spiritual expressions of the artist and his audience of religious brethren who inhabited the site, as well as the patron, who was known to visit daily. Yet this talk investigates their meaning for a second, largely unrecognized audience at the convent, a group of lay humanists who actively used the library situated within the dormitory. Comprised of highly educated and politically engaged men connected to Cosimo de' Medici, these humanists penetrated the cloister walls and were integrated into many of the convent's spaces. The talk explores the implications of recognizing this public audience as intended viewers of Fra Angelico's paintings, and challenges traditional readings of the place, performance, and identity of the convent and its key actors.

## Panel 1: Delineations

### **John McCurdy (Eastern Michigan University), *For Quartering Large Bodies of Armed Troops Among Us: Place Making and the American Revolution***

In this paper, McCurdy draws from his recently completed book *Quarters: The Accommodation of the British Army and the Coming of the American Revolution* on the role of place in the lead up to American independence. Specifically, it investigates the practice of housing British soldiers between 1755 and 1775. It asks why the colonists objected to quartering troops in their houses, arguing that the objection stemmed from their idea of the home as a place of domestic privacy sacrosanct from the intrusion of the state and devoid of military geography. The paper explains that the American objection to quartering troops in houses was an innovation of the Revolutionary era, observing that quartering in the home had been a common practice since the beginnings of English settlement in the early 1600s. It connects changing ideas of the house to alterations in understandings of gender and labor; it also links the eighteenth-century conception of the house to changes in the military. Ultimately, the paper observes that colonial objections to quartering in the house had profound effects on American society as a whole. First, it affected other places. In order to evict soldiers from the home, the colonists built massive barracks in their cities, but this expanded military geography across the cities and raised new questions about whether cities should be devoid of military power. Second, it had a lasting impact. Quartering in private homes did not outlast the American Revolution but was prohibited by the Third Amendment to the US Constitution.

### **Laida Aguirre (University of Michigan), *“Self Props”: Architecture, Stuff and the Construction of the Self***

We have a funny relationship to stuff. At times, stuff represents us, it helps us, it weighs us down, gives us away, it wastes our time. We are in a moment characterized by hyperabundance, both physical and virtual. Spam in your inbox, junk in your mailbox, tmi, full thumb drive...all the drawers are full. This accumulation figures prominently in the shaping of our spatial and cultural environments. Objects define our socio-spatial relationships and participate prominently in the construction of our personal images. From living rooms to storage units objects create everyday life tableaux that blur the lines between what is an object or a prop. This paper presents recent scholarship that Aguirre has produced through developing curriculum for an advanced architecture studio course at the University of Michigan. Placing particular attention to storage units and their theatrical qualities, the studio has been looking into the ways in which our relationship to stuff is learned and performed. Storages here are considered as predominantly inward looking spaces of interiority that are, however, sites for civilizational archeology. As containers of our stuff, these socio-logistical spaces house evidences of our societal and personal states of mind. Aguirre proposes taking a critical look at how we deploy objects in the construction of the self image in what Walter Benjamin would call “a space of both hypocrisy and proud display.”

## Panel 1: Delineations

### **Brian Hoefel (Marquette University), *Politics and Pageantry: St. Patrick’s Day Celebrations in Mid-19th Century Milwaukee***

This paper examines several different aspects of celebrations of St. Patrick’s Day in Milwaukee, Wisconsin during the middle of the 19th century. Specifically, this paper explores the visual culture of the parades and demonstrations, the language and rhetoric of speeches and toasts, the selection of celebratory music, and the food prepared for the annual banquet. Through the example of Milwaukee, Hoefel argues that St. Patrick’s Day celebrations were more than just celebrations of Irish ethnic pride—they were also sites of intense political activity. Both Irish and German immigrants to Milwaukee used celebrations of St. Patrick’s Day to prove and perform their identities as Americans and to demonstrate their solidarity against nativism. As immigrants strove for full civil equality with native-born Americans, holiday celebrations became spaces that not only united immigrant communities but also enabled immigrants to show the native-born just how acclimated they had become to American culture. Irish immigrants also actively cultivated an image of Ireland as a nation yearning for liberty and freedom, insisting for a natural affinity between Americans and Irishmen and suggesting that it was possible for a man to be both thoroughly Irish and thoroughly American.

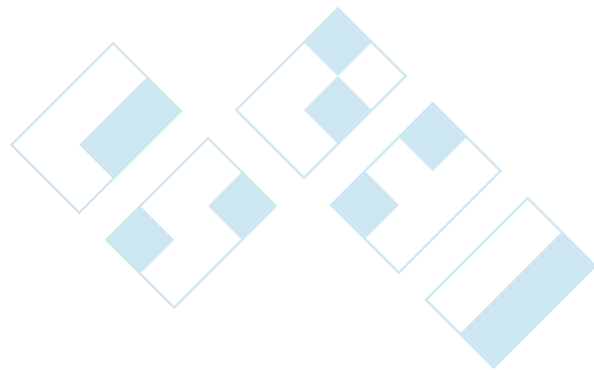
### **Thomas Dai (Brown University), *Still a Beautiful Day: Notes on a Queer Mapping Project***

“Queering the Map” allows anonymous users to “geo-locate” queer moments on an interactive, online map of Earth. Created in 2017 by Lucas LaRoche, the map has grown into an extensive, crowdsourced archive of queer memories and ephemera—from the location of a first kiss to sites of trauma and transitioning. This presentation plots a speculative course through the particular queer world represented by this map, stopping to consider various focal points of queer identity—from queer homes and intimate spaces, to gayborhoods, clubs, and cruising spots—and trying to place these spaces in relation to the politically and physically defined cities, states, and landforms which are traditional geography’s primary concerns. Although the work of queer scholars like José Esteban Muñoz and Jack Halberstam may provide an entry point into thinking about queer spatiality, this map offers an alternative mode of inquiry, a means for people both in and outside of the academy to narrate, perform, and theorize their own notions of queer places and queer remembering. Even as “Queering the Map” helps its users see queer identity as enmeshed with place, the map also gestures at its own limitations, pointing viewers toward the places which resist “queering” and the queer moments which refuse mapping in this format. Navigating queer space can be a tricky task, and this map does the paradoxical work of both locating queer lives and implying their inherent unmappability.

## Panel 2: Negotiations

### **Nancy Demerdash- Fatemi (Albion College), *Occupy the Banlieue: Spatial Tactics of Appropriation in Contemporary Franco-Maghrebi Art***

Male youth huddle together closely, gazing in upon the picturesque pastiche West African architecture from the 1931 Exposition Coloniale Internationale in Paris, in the form of a colonial postcard. At the same time, they occupy the space of the brutalist, concrete logement sociale. Within such a reshaping of the urban landscape, a new tactic of appropriation emerges. Border regimes that once preserved both the colony's and the HLM (*habitation à loyer modéré*)'s containment are re-envisioned as bricolage, and as alternative spatial systems and mappings that meld together across a genealogical continuum. Here, the fragmented visual language of modernity is conveyed through the idiom of black-and-white photocollage. It is in this project, a series entitled *Modern Genealogy* (2012), that French-Algerian artist Kader Attia brings to light the solidarities and alliances formed through the mechanisms of exclusion and exoticization. Just as the architectural typologies of colonial expos reveal the racialized attitudes towards the built environments of the Other, so too do the typologies of modernist functionalism work to isolate, mechanize, and instrumentalize the labors of everyday life. And yet, through their collective reckoning, the young men assert their agency, countering this legacy of urban control. In an earlier work by French-Moroccan artist Latifa Echakhch, a painted, wooden block sculpture entitled HLM (2009) appears at first to be constructed as a child's toy, but its message is far more sinister, gesturing instead at the intrinsic precarity of modernist social housing projects and the naïveté of their underlying utopian aspirations. By analyzing the work of Attia, Echakhch, and others, this paper analyzes the ways in which contemporary Franco-Maghrebi artistic praxes are not only re-interpreting the modernist banlieue, but in doing so these artists challenge its former infrastructural tactics of occupation and confinement through the metaphor of appropriation.



## Panel 2: Negotiations

### **Elizabeth Currans (Eastern Michigan University), *Art, Sociality, and Politics in a Utopian Experiment: Ypsilanti's Water Street Sculpture Garden***

This presentation explores the emergence, growth, and eventual end of a sculpture garden in an abandoned lot in Ypsilanti, MI. As an experiment in collaborative artistic, political, and social creation, the site worked actively with participants' sense of local identity for the three years it was actively used (2013-2016). It also served as a utopian experiment, seeking to enact another way of being with each other in public space. In this sense, it was a performative site where participants created art, socialized outside of institutional settings, and negotiated over the meaning of political participation in a neoliberal society. This research is based on qualitative interviews with local people who spent time at the sculpture garden and Currans' own observations and interactions with the site. She argues that the site operated as a form of post-anarchist, interruptive pedagogy that, ultimately, could not remain outside of the neoliberal state, nor was it able to completely avoid normative conventions about who has full access to public spaces. Postindustrial ground contamination provided the city with grounds to shut down the site, which had operated outside of municipal laws and protocols. Additionally, gender and racial hierarchies operated within the site despite participants investment in challenging them. Thus, public ownership of the site and the reality of social identities affected participants' ability to enact their utopian vision.

### **Bryan Norwood (University of Michigan), *Embodiments of the Past at the Plantation Museum***

In *On Being Included* (2012), the feminist writer Sara Ahmed describes the work of creating diversity as a kind of phenomenological practice. Giving account of the varieties of embodied experience is a key method for making oppression visible. This paper uses phenomenology to examine how the contemporary plantation museum in the American South can act as an architectural space for either confrontation with or denial of the lived experiences of racialized and gendered oppression under settler colonialism and chattel slavery. The occurrence or non-occurrence of experiential empathy in relation to these violent pasts affects how we engage the continuing legacies of oppression in the present. He will focus this paper by building a comparison between two contemporary plantation museums on the Mississippi River west of New Orleans, Louisiana: Oak Alley and The Whitney. The contrast between these two 19th-century plantations—the former operated for much of the last five decades as a museum to the enslavers and the later a recently opened museum to the enslaved—will be used to examine how the plantation museum can open the present onto the past. Drawing on Dell Upton's account of white and black landscapes in the Antebellum South and on recent work in slavery studies that carries Upton's questions further, such as that of Stephanie Camp, Rebecca Ginsburg, and Rashauna Johnson, Norwood will interpret these two plantations as historical institutions that create different phenomenologies of the past.

## Panel 2: Negotiations

### Rita Shah (Eastern Michigan University), *Architectures of Community Corrections: Public Secret or Secret from the Public?*

Several studies find the architecture of correctional systems (Beijersbergen, et al., 2016; Jewkes and Johnston, 2007; Phillips, 2014; Shah, 2015; Wener, 2012) impacts those under supervision and those employed by the system. Yet, few scholars study the impact of such architecture on the general public. This project seeks to address this gap. This paper analyzes how the structures of probation and parole (i.e., local offices) often remain hidden or secret. Using photographs of these offices in California and Michigan, Shah discusses how the architectural features and landscapes in which these offices are located aid in rendering aspects of community corrections hidden. She also examines the ways in which these landscapes limit access to the general community. In doing this analysis, Shah aims to understand how, on the one hand, community corrections offices are public buildings and spaces but, on the other hand, they are designed in such a way as to allow the public to be around these spaces without realizing it. Shah thus discerns how the architectures of community corrections offices create barriers between those under community supervision and the community at large, keeping community

## Panel 3: Transformations

### 8 Emily Price (University of Michigan), *How to Build a Holy House: Constructing Sacred and Domestic Space in Late Medieval England*

In the fifteenth-century East Anglian mystery play "The Marriage of Mary and Joseph," Joseph tells his young bride that he has rented a "little pretty house" in Nazareth for their future family. This house, where Mary received the Annunciation and lived as wife and mother, was to medieval Christians a place where sacred mysteries touched earthly realities. It has been argued that the audience for this play would have had a particular, tangible model in mind when they imagined this "little pretty house," namely the Holy House of Walsingham, Norfolk, a replica of the Nazarene house and an enormously popular pilgrimage destination. This paper examines the ways in which sacred and domestic space were constructed at Walsingham by the Augustinian canons who controlled the shrine and by the pilgrims who visited it. First, it explores understandings of holy domesticity in fifteenth century East Anglia by comparing the mystery play with a lesser known source, a commonplace book compiled by a member of a guild dedicated to Saint Anne, the Virgin's mother. It then looks at the extent to which gender influenced bequests to and miracles attributed to the Walsingham shrine. Finally, it examines changes in the shrine's fabric to propose an alternative reading of the intersection between sacred and domestic space at the site. Overall, it considers Walsingham as a place where late medieval English people encountered multiple narratives about Mary's little pretty house, a domestic space turned sacred relic that transformed England into a New Nazareth.

## Panel 3: Transformations

### Devin Leatherman (Eastern Michigan University), *The White Midwesterner in Afro-Cuban Ritual Space*

Lukumi, an African diasporic tradition largely practiced in Cuba, Miami, and New York City, has initiated priests of all races and who live in locations throughout the world. Ritual obligations necessary for a priest to operate credibly almost always occur communally, bringing together notable communities of Latin American, African-American, and growing minorities of other practitioners. Those farthest from the geographic and cultural center of this community must often travel figuratively and literally in order to meet ritual obligations and navigate culturally specific social space, as well as bring other practitioners and hard-to-find ritual supplies to them. In the course of ethnographic research of white practitioners, stories of ritual space often outlined the most striking surfacings of symbolic dissonance, logistical concerns, and racial tension. During ritual, the metaphysical occurs outside of the bounds of time, space, and mundane social constructions; meanwhile, the bodies that house conceptually raceless souls become even more marked in their difference and limitations. This presentation discusses how white Midwestern practitioners adapt and reflect as they move through different social, geographical, and spiritual locations; as well as how rituals adapt to those locations to which they have been transported. The dynamism of a diasporic and living religion highlights the fluidity of the spiritual as it operates alongside rigid architectures of race and dense conversations of culture. Finally, by traveling to this margin of margins, one view of whiteness is thrown into relief.

### Kurt Milberger (Michigan State University), *The Well of Spirits: Sacred Presence, the Self, and the Production of Nature in Grimm's Fairy Tales*

In *The Production of Space*, Lefebvre argues, "Even the powerful myth of nature is being transformed into a mere fiction, a negative utopia: nature is now seen as merely the raw material out of which the productive forces of a variety of social systems have forged their particular spaces" (31). Fictions of nature have, however, long resisted its reduction to mere raw material. This resistance appears particularly prominently in the Grimms' fairy tales. There, the Grimms produce depictions of seemingly natural spaces imbued with the sacred presence of fairies, spirits, and other forces, such as in "The Nixie in the Pond," who coordinate between human identity and natural systems, and almost always assert the latter's threatening power. Through the lens of ecofeminist conceptions of identity, this presentation explores how fairy tales, such as "The Juniper Tree," "The King of the Golden Mountain," and "The Old Woman in the Wood," employ notions of sacred presence in their production of natural space. Haunting these spaces with forces external to human identity, the Grimms' tales emphasize Lefebvre's characterization of nature as "resistant, and infinite in its depth" without succumbing to his lamentation that nature "now waits only for its ultimate voidance and destruction" (31). Instead, the Grimms' tales preserve the unknowable power of natural places to wreak havoc on human society, placing human identity within precarious environments rather than surrendering to its ravaging tools.



## Panel 3: Transformations

### Daniel Knorr (University of Chicago), *Poetry and Power in Early Modern China: Performing Imperial Presence at Baotu Spring*

In the late seventeenth and eighteenth centuries, the Kangxi (reigned 1661-1722) and Qianlong (1735-1796) emperors undertook a series of tours away from the capital of Beijing to familiarize themselves with their empire and present themselves to their subjects. The Qianlong Emperor in particular made a point of representing himself as an aficionado of the beautiful scenery and rich literary heritage of the Jiangnan region of central China, the cultural and economic core of China at this time. The tours both demonstrated the martial superiority of these Manchu emperors and cast them as patrons of Han literati culture, which the Jiangnan elite epitomized. The emperors also passed through northern China, whose reputation for beautiful scenery and literary accomplishment lagged far behind Jiangnan. Here too, though, the emperors demonstrated their literary bonafides. One place that received special attention was Baotu Spring, the most famous scenic spot in Jinan, the capital of Shandong Province. Knorr argues that Baotu Spring became a reservoir of imperial presence through the emperors' poetry writing and the permanent display of imperial inscriptions. This performance took advantage of a long-running tendency in writings about Baotu Spring to represent it as a spatial pivot that linked far-off regions. In this way, the emperors both appropriated and contributed to place-making literature that defined Baotu Spring and Jinan more generally. Knorr thus shows how Qing imperial rule encompassed not only ethnic distinctions but also spatial particularities, resolving divergent place-making experiences in the person of the emperor.

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## Biographies (Alphabetical)

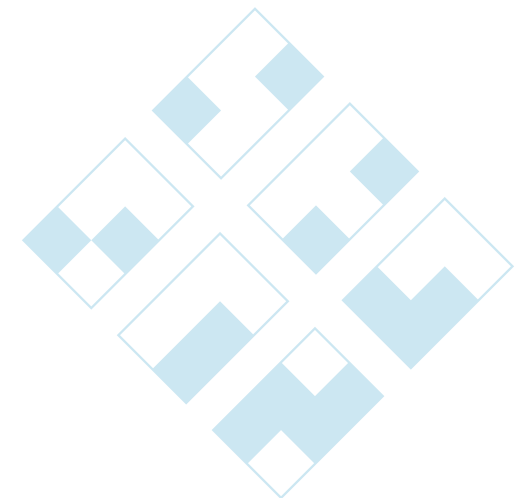
### Laida Aguirre (University of Michigan)

Laida Aguirre is an architectural designer and educator. She was the 2017-2018 William Muschenheim Fellow at the University of Michigan where her research "Careful Crates" focused on the effects of contemporary shipping culture on architecture. Aguirre holds a BA from Northeastern University in Political Science and a Master of Architecture from California State Polytechnic Pomona where she was the recipient of the Richard Neutra Award for Best Graduate Thesis. Her work has been exhibited at Storefront for Art and Architecture, A+D Museum, Berlin Art Week, Harvard Graduate School of Design, Oya in Oslo, and has been published in *Pin-Up Magazine*, *POOL* and *Art Papers*. Previously she taught at the Department of Architecture at Cal Poly Pomona and worked at Roto Architects. She is currently director of stock-a-studio, a contemporary architectural practice that explores architecture as a material and cultural agent.

### Leslie Atzmon (Eastern Michigan University)

Leslie Atzmon is a Professor of Graphic Design and Design History at Eastern Michigan University. She has an MFA in Graphic Design and PhD in design history, and has published in *Eye*, *Design and Culture*, *Communication Design*, and *Design Issues*. Atzmon edited *Visual Rhetoric and the Eloquence of Design* (Parlor Press 2011) and co-edited *Encountering Things: Design and Theories of Things* (Bloomsbury 2017) with industrial designer Prasad Boradkar. She also co-edited *The Graphic Design Reader* (forthcoming from Bloomsbury 2019) with Teal Triggs. In 2016, she was a Fulbright Fellow at Central Saint Martins in London investigating the topic of Darwin and design thinking. Atzmon and colleague Ryan Molloy were awarded a Sappi Ideas that Matter Grant, which supports design projects that change lives for the better. Collaborating with students, they rebranded Ypsilanti's non-profit Riverside Arts Center as a community arts hub and designed a creative-project "toolkit" for children. Atzmon is currently working on a collection entitled *Design and Science* (forthcoming from Bloomsbury 2020) and an exhibition on the topic (September 2019).

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## Biographies (Alphabetical)

### Aimee Meredith Cox (Yale University)

Aimee Meredith Cox is jointly appointed as an Associate Professor in the departments of Anthropology and African American Studies at Yale University. She earned her MA and PhD in Cultural Anthropology from the University of Michigan, Ann Arbor and BA with honors in Anthropology from Vassar College. Her research and teaching interests lie at the intersection of Anthropology, Black Studies, and Performance Studies. Cox's first monograph, *Shapeshifters: Black Girls and the Choreography of Citizenship* (Duke 2015), won a book award from the Society for the Anthropology of North America, a 2016 Victor Turner Book Prize in Ethnographic Writing and Honorable Mention from the 2016 Gloria E. Anzaldúa Book Prize, given by the National Women's Studies Association. She is the editor of the volume, *Gender: Space* (MacMillan, 2018). Cox is also a former professional dancer. She danced on scholarship with the Dance Theatre of Harlem and toured extensively with Ailey II. She is currently working on two projects: An ethnographic study of neighborhood change and continuity in Bedford-Stuyvesant, Brooklyn and *Living Past Slow Death*, an ethnographic exploration of the creative strategies communities enact to define and reclaim Black life in Cincinnati, Ohio and other understudied areas of the Rustbelt and Appalachia. Cox is the recipient of the 2017-18 Virginia C. Gildersleeve Professorship awarded by Barnard College and the Zora Neale Hurston Scholar-in-Residence at University of Pennsylvania's Center for Experimental Ethnography for Spring 2019.

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### Elizabeth Currans (Eastern Michigan University)

Elizabeth Currans is Associate Professor of Women's and Gender Studies at Eastern Michigan University where she teaches courses in feminist, queer, performance, and disability studies. Her book *Marching Dykes, Liberated Sluts, and Concerned Mothers: Women Transform Public Space* (University of Illinois Press, 2017) explores how participants in public demonstrations organized and attended primarily by women claim and remake public spaces. Recent publications appear in *Feminist Formations*, *Social Justice*, *Women's Studies Quarterly*, *Obsidian*, *RiDE: The Journal of Applied Theater and Performance*, and *Frontiers: A Journal of Women's Studies*. An article is forthcoming in *Liminalities: A Journal of Performance Studies*. Her new research project examines performances (bicycle rides, protests, music festivals, performance art, collaborative art-making) in edge spaces, sites where the urban and natural encounter each other.

### Nancy Demerdash-Fatemi (Albion College)

Nancy Demerdash-Fatemi is an Assistant Professor in the Department of Art and Art History at Albion College. She holds graduate and doctoral degrees from the Massachusetts Institute of Technology and Princeton University, respectively, and publishes widely on modern and contemporary arts of the Middle East and North Africa. She also serves as an Assistant Editor for the *International Journal of Islamic Architecture*.

## Biographies (Alphabetical)

### Thomas Dai (Brown University)

Thomas Dai is a first-year doctoral student in American Studies at Brown University, where he is developing an interdisciplinary project on queer spaces and communities in China and the US. Before coming to Brown, he received an MFA in Creative Nonfiction from the University of Arizona and a BA in Integrative Biology from Harvard. In 2014, he won a George Peabody Gardner Traveling Fellowship from Harvard and spent a year traveling to eighty different cities across Asia. Aside from his academic work, he is also writing a collection of personal essays about travel, transience, and other dislocations in culture and place. Excerpts from this project have appeared or are forthcoming in *Guernica*, *Southwest Review*, *The Offing*, *Essay Daily*, and *Entropy*. For more on his work, see [www.thomasndai.com](http://www.thomasndai.com).

### Brian Hoefel (Marquette University)

Brian Hoefel is currently in his third year of the History PhD program at Marquette University. His dissertation that investigates the ways in which the practice of settler colonialism manifested in the intellectual and cultural worldview of the settlers in the Old Northwest. He received his BA from Ohio Northern University and his MA from the University of Akron, completing a thesis entitled "Trains, Steamers, and Slavers: The Antebellum Southern Commercial Conventions and American Empire," which explored the relationships between imperial discourse, slavery, internal improvements, and the sectional crisis. He has previously presented at several conferences, including two as an undergraduate, and the conferences of the Ohio Graduate Historical Association and the Ohio Academy of Historians as a graduate student.

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### Daniel Knorr (University of Chicago)

Daniel Knorr is a PhD candidate in the Department of History at the University of Chicago, specializing in the history of late imperial and modern China. He studies the exercise of political power across space and the formation of local communities through both institutions and cultural practices. His current project is a history of Jinan, the capital of Shandong Province in eastern China, during the Qing Dynasty (1644-1912). This project develops a framework focused on the processes of place-making and state-building as an alternative to the state-society paradigm common in scholarship on late imperial China. He argues that Jinan's history shows how these two processes could be mutually constructive, thus challenging the usual assumption that state and local society are fundamentally distinct realms of human behavior. In 2016-17 he received a Fulbright fellowship to conduct archival research for this project in Jinan and Beijing. Knorr's broader research interests include local literary traditions, social movements, inter-cultural exchange, and theories of empire and the state. In addition to Chinese and East Asian history, he also teaches courses on world history.



## Biographies (Alphabetical)

### Devin Leatherman (Eastern Michigan University)

Devin Leatherman is a poet and student currently finishing his BA at Eastern Michigan University, where he majors in Women's and Gender Studies as well as Creative Writing. He has recently applied to several doctoral programs in Religious Studies. Outside of academia and the arts he is an *aborisha*, committed to learning and practicing the Lukumi religious tradition under the tutelage of elder priests. He also thrives on being active in the Ypsilanti community—whether through his food service career or by engaging in community organizing, activism, and volunteer work.

### Kurt Milberger (Michigan State University)

Kurt Milberger studies religion and literature from an ecocritical perspective. His current book project, *In the Fall of Fairies*, examines depictions of environmental catastrophe in fairy tales. He serves as coordinating editor in the College of Arts and Letters at Michigan State University.

### John McCurdy (Eastern Michigan University)

John G. McCurdy is Professor of History at Eastern Michigan University. He specializes in colonial and Revolutionary America, as well as the gender and sexuality. He is the author of two monographs. In *Citizen Bachelors: Manhood and the Creation of the United States* (Cornell, 2009), he explores how changes in the law, literature, and lives of bachelors informed American citizenship in the Revolutionary era. In *Quarters: The Accommodation of the British Army and the Coming of the American Revolution* (Cornell, 2019), he examines the effects that debates over quartering British troops had on US independence and American notions of place. McCurdy has also contributed chapters to *The Cambridge World History of Violence and The Routledge Handbook of Gender, War, and the US Military*. His articles have appeared in *The Journal of Urban History*, *Early American Studies*, and *The Pennsylvania Magazine of History and Biography*. McCurdy received his PhD from Washington University in St. Louis in 2004. He also holds an MA from the University of Chicago and BA from Knox College. McCurdy has held fellowships from the Massachusetts Historical Society, the American Antiquarian Society, and the University of Michigan. McCurdy has taught at Eastern Michigan University since 2005.

### Bryan Norwood (University of Michigan)

Bryan E. Norwood is an Assistant Professor of Architecture at University of Michigan's Taubman College and a postdoctoral scholar in the Michigan Society of Fellows. His research focuses on architecture and building practices in the United States in the nineteenth century. He received a PhD from Harvard University in the history and theory of architecture.

## Biographies (Alphabetical)

### Emily Price (University of Michigan)

Emily Price is a doctoral candidate in early modern history at the University of Michigan, defending her dissertation "Authenticity, Domesticity, and the Holy House, 1450-1620" this spring. A comparative study of Annunciation shrines in England, Scotland, and Italy, her dissertation explores the ways in which pre-modern people understood the past, clarifying changing attitudes toward authenticity and proof on either side of the confessional divide. Her essay "Late Medieval Pilgrimage Guides and Imagined Pilgrimage" appeared in a 2015 volume titled *Cultural Histories of Sociability, Spaces and Mobility*, edited by Colin Divall. Price's current research involves pilgrimage souvenirs, but she is interested in material culture and memory more broadly; she recently completed a project on college scrapbooks from the early twentieth century.

### Rita Shah (Eastern Michigan University)

Dr. Rita Shah (Assistant Professor of Criminology at Eastern Michigan University) is a cultural criminologist who utilizes textual analysis and visual methods to understand the ways in which correctional systems are socially and legally constructed. Her work has been published in the *British Journal of Criminology* and *Contemporary Justice Review* and is supported by NEH and NSF grants. Her most recent book, *The Meaning of Rehabilitation and its Impact on Parole: There and Back Again in California* (2017), queries the concept of rehabilitation to determine how, on a legislative and policy level, the term is defined as a goal of correctional systems. Her current research analyzes the architecture of probation and parole offices. Using photographs of these offices in California and Michigan, she aims to understand how, on the one hand, community corrections offices are public buildings and spaces but, on the other hand, are designed to allow the public to be around these spaces without realizing it. She also hopes to analyze how the location and look of these offices impacts those under supervision and who work within the buildings. She received her BA in Communications, Legal Institutions, Economics and Government (CLEG) from American University and her MA in Social Ecology and PhD in Criminology, Law and Society from the University of California, Irvine. In her free time, she can be found on photographic expeditions or watching football.

### Pamela Stewart (Eastern Michigan University)

Pamela Stewart is an Assistant Professor of Art History at Eastern Michigan University. She received her PhD in the History of Art from the University of Michigan and a BA (magna cum laude) from the University of Pennsylvania. Her research examines religious art and devotion in early modern Italy, with a focus on sixteenth-century Milan. She has presented her work at national and international conferences, such as the Renaissance Society of America, and published book chapters on ritual viewing and imagination. She is currently finishing a book manuscript entitled, *Imagining Christ, Performing the Passion: Art and Devotion in Early Modern Milan, 1500-1630*, which explores the use of images, monuments, and installations by religious confraternities to forge affective bonds to Christ's suffering body and activate the spaces of devotion—chapels, oratories, and the city streets—to fashion a dynamic sacred topography in late Renaissance Milan.

## Biographies (Alphabetical)

### Allie Terry-Fritsch (Bowling Green State University)

Allie Terry-Fritsch (PhD, University of Chicago) is Associate Professor of Italian Renaissance Art History at Bowling Green State University. Her research focuses on the performative experience of art and architecture in fifteenth-century Florence, and explores the intersection of art, politics, and the construction of communities through Renaissance viewing practices. Author of over 20 articles and book chapters, and editor of *Beholding Violence in Medieval and Early Modern Europe* (Ashgate, 2012), her book, *Somaesthetic Experience and the Viewer in Medicean Florence: Renaissance Art and Political Persuasion, 1459-1580*, will be published by Amsterdam University Press in 2019. Currently, Dr. Terry-Fritsch is working toward the completion of her next book, *Politics on the Cloister Walls: Cosimo de' Medici, Fra Angelico, and the Library of San Marco*, which has been supported by a Fulbright fellowship to Italy and the National Endowment for Humanities Summer Stipend prize.

### Corine Vermeulen (2018-2019 McAndless Distinguished Chair, Eastern Michigan University)

16 Corine Vermeulen is a Dutch photographer who set up her studio practice in Detroit in 2006. She is best known for her long-term, immersive projects portraying resilient urban communities in the midst of reinvention. Her photographs have been featured in *The New York Times*, *Brooklyn Rail*, *Time Magazine*, *The Guardian* and *The Fader*, among others. She has had numerous solo and group exhibitions at national and international venues, including a solo exhibition at The Detroit Institute of Arts: *The Walk-In Portrait Studio* (2015), and group exhibitions *Constant as the Sun* at MOCA Cleveland (2017), and *This Land* at Pier 24 in San Francisco (2018). She earned a BFA from the Design Academy Eindhoven, a MFA in photography from the Cranbrook Academy of Art in Michigan and is a recipient of a Kresge Artist in Detroit Fellowship. She is represented by David Klein Gallery in Detroit and is currently a visiting professor at the College for Creative Studies in Detroit. Her work can be viewed at: [corinevermeulen.com](http://corinevermeulen.com)

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