

Public Space through Art, in Water, on Heroin and with Monkeys

October 26th, 5:30 - 7:00 pm, Moderator: *Melissa Kagen*

From the functioning of urban networks to that of the rural landscape, there is no spatiality that is not organized by the determination of frontiers (de Certeau). Since 'space' is simultaneously the context and product of cultural objects and social relations, our panel problematizes how individuals and communities engage notions of the public as perpetual (re)configurations of spatial relations. We take up the urban jungle as both geographical and discursive in its spatial practices of revolutionary aesthetics, water flows, drug dependency, and primate co-habitation. With mobility and movement as our object of inquiry, we ask: Given the increasing privatization across the globe, what constitutes the "public?" How has the delineation of public and private spheres had an impact on cultural production, and thus mediations between self, community and built environments? In the figure of the urban jungle, what blockages and opportunities exist for visual resistance, public policy and social justice? Empirically our panel addresses four topics: (1) how Egyptian street art and graffiti in Cairo shape cityscapes toward apertures of political mobility; (2) How the alteration of California's waterscape creates places and stakeholders which challenge notions of water as a public resource; (3) How nonhuman primates adapt to shrinking, fragmented habitats and thus become urban dwelling monkeys; (4) How health policy for inner-city intravenous drug users facilitates a body politics of understanding. By articulating our ideas through a dialogic visual panel where images, music and the spoken word become intertextual presentations, our goal is to understand what public spaces are lost or flourish.

Urban Jungle in Water: Place-Making and Un-making, the Role of Water in Los Angeles and Owens Valley.

Jenna Cavelle, Judith Lee Stronach Visiting Scholar, UC Berkeley

Christopher Morrow, Water Resources Engineering, UC Davis

The place-making of an urban jungle requires inventiveness, political will, and—for a place like Los Angeles—lots of water, or more precisely the manipulation of water. The chemical properties of H₂O provide mobility unique among natural resources. But, just as spatiality is organized by the determination of frontiers (de Certeau), the making of an LA place has the historical consequence of the un-making of another place, Owens Valley. We argue there can be no urban jungle place without the conversion of a spatial matrix of power relations. In other words, human transformations of nature through engineering practices are the agent for creation and demise of cultures. Over 100 years ago in California water diversions began with siphoning Owens Valley's ground and surface water to transform a tiny cattle town into the Los Angeles megalopolis about 250 miles away. Today, LA's hydro-appetite is fed through six major systems of aqueducts. We problematize notions of *public* and *urban jungle* from the perspective of water. We provide a context for understanding how water usage converts 'space' into an urban place and thus an assumed public resource by drawing upon engineering achievements, history, literature, and film that illustrate the physical and cultural landscapes of Los Angeles and Owens Valley.

Urban Jungle in Revolutionary Art: Bearing Witness with the Politics of Paint

Barira Rashid, Social Welfare, Education and Arabic, UC Berkeley

The Egyptian revolution began on January 25th, 2011 where millions of protestors from different socio-economic and religious backgrounds demanded the overthrow of dictator Hosni Mubarak. After his resignation, power remained with the military regime and clashes continued in the transition toward hope of democratic rule. In the streets millions gathered to protest for freedom,

and in these same streets hundreds were brutally killed and injured. From the first week of the uprising I witness first-hand in Cairo how public walls exploded with political street art as an alternative medium to Egypt's state controlled media. Revolutionary youth use political art in the form of murals, stencils, and graffiti with motifs of martyrs, state violence, social demand and governmental corruption to elicit messages that reach people of all socio-economic backgrounds. Through these themes my talk exemplifies how "bearing witness" becomes a practice of reflection manifested through acts of political street art. As these artists depict the revolution from a ground level perspective, the walls become a canvas of expression speaking truth to dominance. At stake here are the questions: What does it mean to bear witness? How does a *public* testament reconfigure *space* as a form of reflection? What *public spaces* are lost or flourish in the ephemeral nature of political street art.

Urban Jungle on Heroin: Preventive Intervention in a Body Politics of Understanding

Timo Rodriguez, Anthropology, UC Berkeley

Needle exchange programs navigate in a nexus of drug treatment, criminality and harm reduction by way of a distinct understanding of *public space*. Openly exchanging a dirty used syringe for ten new ones is a practice meant to flood 'shooting galleries' with clean needles in order to reduce the spread of diseases. I conducted participant-observation with a non-profit East Bay program that operates a curbside mobile medical clinic and needle exchange twice a week. The locus of the mobile exchange happens at a freeway underpass and in an industrial area of Oakland. For a few hours in these urban spaces, the mobile unit offers counseling, medical referrals, abscess care and hot food to anyone who waits in the queue. Exchange program workers handout other free paraphernalia for intravenous drug use, including cookers, tourniquets, cotton swabs, ascorbic acid, alcohol pads, vials of sterile water and naloxone-heroin overdose prevention medication. Fatpacks of condoms and lubrication are given away with vitamins, and hygiene kits (soap, razors, and toothpaste). An anthropological diagnosis of the needle exchange's preventive intervention ethos helps problematize notions of the *public* by considering how a body politics of understanding facilitates, not only active safer drug use, but paradoxically sobriety too. My study examines how techniques developed at a preventive intervention nexus creates a knowledge practice with a population in relation to one's body that interplays a care for one's self or soul. Findings suggest that knowledge alone does not provide a salvational practice of body and soul. This paper asks: what blockages and opportunities occur when a figure of the *urban jungle on heroin* is considered a *public space*.

Urban Jungle with Monkeys: This Monkey Has Become a City Slicker

Natalia Reagan, Azuero Earth Project, Panama

Human and nonhuman primates have coexisted and competed for resources in the same ecological systems for over 100,000 years. A 'natural' environment that is specific to humans and nonhuman primates has been challenged from an evolutionary perspective. In our contemporary moment the increasing human desecration of forests and jungles that house arboreal primates has forced nonhuman primates to adapt to shrinking and fragmented habitats. The rise of urban dwelling monkeys puts into question a species-centric notion that humans are the only primates who have accomplished 'city slicker' status. The nonhuman primates who best adapt to ever-changing resource availability have more generalized diets. The Longtail and Rhesus Macaques, *Macaca fascicularis*, and *Macaca mulatta* are considered more social and thrive in cramped cosmopolitan surroundings and

thus can navigate the urban jungle cityscape with the similar stealth and ease as humans. These monkeys create a *public space* for themselves in what has traditionally been considered a ‘human’ environment. The urban jungle takes on a significant connotation in context of places like Indonesia, Thailand, India and Taiwan. In these locales humans negotiate, accommodate and combat, ‘city slicker’ non-human primates. This is the social milieu in which I will assess how human and nonhuman primates engage in practices of the *public* as perpetual (re)configurations of spatial relations.



The Jungle in the Streets

October 27th, 9:00 - 10:30 am, Moderator: *Gráinne Watson*

Subject to the City: Modernity, Selfhood, and Slums in Chris Abani’s Graceland

Stacey J. Shin, English, UCLA

In an age of global capitalism and advanced technology, the city captures the zeitgeist of modern culture. While the globalizing project seeks to increase cross-cultural contact between nations and create a more unified global community, narratives of the city unveil the deleterious effects of this scheme. Chris Abani’s 2004 novel, *Graceland*, presents everyday life in the slums of post-independence, post-Biafra Nigeria through a depiction of street protests, abject poverty, and pervasive violence. The novel’s illustration of life in the slums as experienced by a young boy underscores the relationship between citizenship and the city and highlights the ways in which the city is a locus of political and cultural negotiation.

A Cartographic Fade to Black: Mapping the Destruction of the 20th Century City

David Fedman, History, Stanford University

The 20th century was witness not only to the rapid development of the urban jungle worldwide, but also to the first systematic attempts to annihilate this urban ecology - to, quite literally, wipe cities off of the map. By means of a critical analysis of the cartography of the Japan and (to a lesser extent) German air raids during WWII, this presentation will trace the process through which urbicide and domicide crept onto the map, what I call the cartographic fade to black. In particular, this presentation will explore the ways in which military officials and mapmakers stripped urban space of its corporeality so as to render it into a socially empty space, making the targeting and destruction of the city more palatable. It will also consider the operational and geographical legacies of these operations as they relate to the ways in which maps and mapmaking continue to shape military engagements with cities in the age of GIS, satellite imagery, and the unmanned drone.

Decolonizing and Recolonizing the City as Jungle: Globalist Problematics in Raoul Vaneigem's *The Revolution of Everyday Life*

Madeline Lane-McKinley, Literature, UC Santa Cruz

An instrumental text of the May '68 uprising in Paris, Raoul Vaneigem's *Traité de savoir-vivre à l'usage des jeunes générations* (or, *The Revolution of Everyday Life*) relies upon a particular connectivity between the urban terrain of Paris, and the jungle as the spatial imaginary of decolonization. For Vaneigem, decolonization brings illumination to the “colonialism inherent in all power over men”: as he writes, “nobody can persuade me... to forget that the epicentres [lie] in me and in each being who is humiliated and scorned by every aspect of our own society.” In Vaneigem's model of the Situationist city, the jungle is superimposed onto Paris, eradicating the city of historicity, while also re-colonizing the jungle as an abstraction. The relation of jungle and city – tropologically fundamental for Vaneigem – is what Henri Lefebvre describes as a spatial homology, an occlusion of revolutionary potential.

In this paper, I will argue that Vaneigem's theory of urban revolution is undermined by a globalist spatial imaginary, for which the jungle is an integral element. While serving as a figure for Third World uprising, the jungle is a colonial motif which problematizes the text's articulation of revolution. Ultimately, however, I want to ask how this articulation of the urban might be historicized in relation to our contemporary landscape of global revolt.

The Human Nature Reserve: Adorno visits Didion's Haight-Ashbury

Christopher Malcolm, Comparative Literature, UC Irvine

In *Minima Moralia* Theodor Adorno writes, “only in the irrationality of civilization itself, in the nooks and crannies of the cities, to which the walls, towers and bastions of the zoos wedged among them are merely an addition, can nature be conserved.” In this paper I suggest that Adorno views the human preservation of nature — the nature which we name, separate, and signpost to navigate — as the gradual creation of “nature-reserves.” This occurs when the category ‘nature’ is deployed to demarcate the urban from the jungle, the origin from the mediated, or the essential from the artificial. The naming and creating of nature in this way begins a process of idealization, which masks nature's actual destruction by industrial civilization. In extreme instantiations fetishes are made of the ancient, or of a zoo's rare animals: projections of a specimen or group that could survive human-made species extinction. This paper looks at the processes that are concealed and set off in the attempt to preserve a particular nature. Beginning with Adorno, I follow these ideas through Joan Didion's essay *Slouching Towards Bethlehem*, and into the city. I take Didion as suggesting that San Francisco in 1967 was one such site of preservation, “where missing children were showing up and calling themselves hippies.” In Didion's Haight-Ashbury, Adorno's nature-reserve becomes a human nature reserve. It was a place to move to, to pick identities, and assume particular categories: free, spontaneous, radical. I address how Haight-Ashbury represents a city-space of powerlessness at the precise point when it passes into an idealized concept, naturalizing particular thoughts and actions. Finally, I look at what is masked in our attempt to name and preserve an urban nature in this way.



London

Movement and Mobility

October 27th, 11:00 - 12:30 pm, Moderator: *Stacy Hartman*

Geographied Desgeographication: the Place of Latin America in the Geography of *Macunaíma*

Victoria Saramago, Iberian and Latin American Literatures, Stanford

In his novel *Macunaíma* (1928), the Modernist Brazilian writer Mário de Andrade creates a complex protagonist. In spite of being frequently interpreted as a symbol of Brazilian identity, it also clearly incorporates elements from other Latin American countries. My first aim in this paper is to discuss *Macunaíma*'s double condition as a strictly Brazilian and a Latin American hero through the process defined by Andrade as "desgeographication". Usually considered one of the main devices for the Brazilian territorial integration in the novel, it allows *Macunaíma* to travel thousands of kilometers in a few hours. From these episodes, I propose to focus on the ones where *Macunaíma* goes beyond the national frontiers, to places such as Venezuela, Guiana and Argentina. My second objective, thus, is to describe and think how this movement occurs. After all, however easy for the character it may be, it presents particular patterns conditioned by *Macunaíma*'s location in the forest or in the city. I want to suggest that the urban settings present a series of difficulties for the hero's locomotion that disappear when he is in the jungle, where his move to other countries actually takes place. Consequently, Andrade's "desgeographication" would be more geographically conditioned than it would seem in a first moment, which brings to light interesting aspects of the writer's perception of the relations between jungle and city as well as those between Brazilian and Latin American contexts.

The Pankararu dance of the "praiás" in São Paulo: A Political Act of Visibility and Indigenous Identity within the Urban Jungle

Emily Rose Jullié, Spanish, San Diego State University

The Pankararu tribe originated from the state of Pernambuco in Northeast Brazil, yet the economic opportunities offered in São Paulo in the 40s, 50s and 60s contributed to a migratory flux of indigenous workers to the Brazilian metropolis. Relocated to favelas and the Real Parque neighborhood near Morumbi, the Pankararu community has firmly established itself and currently boasts approximately 1,400 members. These urban Indians face both political and cultural discrimination for not adhering to the indigenous stereotype and financial judgment is passed by the Fundação Nacional dos Índios (FUNAI), as the Pankararu community of São Paulo receives less economic benefits than those living on tribal lands. Even within urban society, these meager stipends are questioned as other disenfranchised groups would also like to qualify for financial assistance. Thus, amongst all this prejudice, how do the Pankararu culturally navigate the urban jungle, maintaining both political visibility and indigenous identity in their nontraditional environment? One way has been to use dance in order to create public understanding of indigenous culture, particularly the Pankararu ritual dance of the "praiás", the medicine men. Traditionally a religious ceremony limited to an exclusively indigenous audience, using the dance as a cultural object in São Paulo helps create group awareness and mobilizes political power. Furthermore, since this new heterodox practice has been negotiated with the tribe in Pernambuco, it is seen as an spiritual extension of the original medicine men back on tribal land, and reinforces community ties with tribal homelands while strengthening indigenous identity.

Urban Rainforests: movement, fragmentation, and imperial botany in San Francisco's Cal Academy of Sciences and Barcelona's CosmoCaixa

Elizabeth Callaway, English, UC Santa Barbara

A major highlight for both San Francisco's California Academy of Sciences and Barcelona's CosmoCaixa is each museum's vast replication of a rainforest ecosystem. In my talk I will explore how this re-creation of the literal jungle within the boundaries of the city fosters a certain perception of the relationship between the city and the wilderness. While the exhibits provide a rich sensory experience of rainforest sights, sounds, and smells by remaining partially open to the viewer, it is in the orchestration of movement through this environment that the tension between the city and the jungle is broached. Essentially, movement through these sections of "realistic" rainforest is tied up in the logic of the city. Glass windows, tunnels, elevators, ramps, and city-like squares provide a smooth and frictionless interface with an environment that is, in its usual context, extremely difficult to traverse. This elision of the effort and physical exhaustion of wading, crawling, climbing, and cutting one's way through the jungle belies a larger bracketing of the complexity and difficulty of navigating the relationship between city-dwellers and the world's remaining jungle. Resource extraction and climate change are two issues where museum visitors' lives interact with the rainforest in intricate ways, but the smoothness of the display suggests that human and non-human interests can be easily integrated. I propose to read these exhibits' erasure of difficulty particularly as an extension of the history of forest fragmentation and imperial botany.

***Discursus:* Gridlock and Traffic Flow in Roman Literature**

Jared Hudson, Classics, UC Berkeley

The term "gridlock" apparently first appeared in 1970s New York City. Jimi Hendrix sang about "Crosstown Traffic" in 1968. Bumper Cars date to the 1920s. The OED places the first instance of "hit-and-run" in 1924. Stop-and-go traffic, congestion, pile-ups, fender-benders: all of these roadway (by-)products seem suitably modern, if not exclusively 20th-century, phenomena. But the ancient Romans, fixated as they were with mastering and meting out physical space, had a highly developed road culture of their own, one which in many aspects anticipates the complex mediation between flow and obstruction represented by contemporary vehicular traffic. Road rage, one-way streets, scofflaw speed-demons, congestion pricing, and H.O.T. lanes: most of these had distinctly Roman reflexes. Roman emperors from Claudius to Domitian would repeatedly play traffic engineer, limiting (and re-limiting) access of wheeled vehicles to the City, or widening streets to improve Level of Service. In a gesture prophesying late 20th-century Critical Mass cycling actions, Roman once matrons packed the streets of Rome with their carriages to protest the Senate's proposed measure to deprive them of their vehicular rights ("We are traffic!"). The harsh reign of the last of the Roman kings, Tarquin the Proud—whose overthrow precipitated the establishment of the Republic—began with a brutal hit-and-run "accident," his wife Tullia running over her father, King Servius Tullius, on a Roman side street.



Bangkok

Palimpsests: Folklore in the Literary Jungle

October 27th, 2:00 - 3:30 pm, Moderator: *Jenny Strakovsky*

The Bestial Heritage of Dostoevsky's "Another Man's Wife and a Husband Under the Bed"

Sarah Wilson, Slavic Languages and Literatures, Stanford

Dostoevsky's early short story "Another Man's Wife and a Husband Under the Bed" has been largely ignored in critical discourse. In general, critics refer to Dostoevsky's pre-exile works as a more-or-less collective whole that relies heavily on Gogol. It could be that this broad-brush approach has been the reason entire works, like "Another Man's Wife," have been ignored. However, the piece contains complex folkloric motives that form the foundation for Dostoevsky's later works. Despite the story's urban St. Petersburg setting, the names, outfits and behaviors of each of the characters associate him or her with a particular animal, bearing certain religious and folkloric associations. These bestial characters wander around a St. Petersburg with a unique topographical element. Because the verticality of buildings, stairs, stages, etc. is frequently stressed, the city and its structures appear always to be stretching upwards. The references to both spatial verticality and the social verticality of the rigid Russian system of ranks, have a critical counterpoint in Dostoevsky's theory of folklore, which contrasted the "high" folklore of authors like Pushkin, Gogol, and Shakespeare, with the "lower", animalistic forms of Afanasiev's folktales. Dostoevsky's characters wander up and down St. Petersburg, metaphorically navigating a literary landscape within which the young author was struggling to locate a place for his own work.

A Chant to Kill a Snake: "Urban" Social-Consciousness Woven in "Jungle" Veneer in Silvestre Revueltas' and Nicolás Guillén's "Sensemayá"

Helga Zambrano, Comparative Literature, UCLA

For the Urban / Jungles Conference, my multi-media presentation will focus on the aesthetic relationship between poetry and music, specifically with Afro-Cuban Nicolás Guillén's poem "Sensemayá" (West Indies Ltd., 1934) and Mexican composer Silvestre Revueltas' *Sensemayá* (1938), inspired by Guillén's poem. Along with their shared socialist political affiliations in Cuba and Mexico in the 1930's, the poet and composer similarly embedded folkloric, indigenous, or African veneer to their poetic and musical endeavors as part of their urban social-conscious agenda.

Guillén creates a two-fold poem that aesthetically revives the Afro-Yoruba folkloric "jungle" tradition of the magical snake rite that is transformed into a powerful metaphor of the social and racial struggles for the Afro-Cuban in a developing urbanized Cuba of the 1930's. With the same token, Revueltas aesthetically translates the rhythmic, tonal, and folkloric characteristics of Guillén's poem into an orchestral piece. Underneath this folkloric veneer, Guillén's poem and Revueltas' piece reveal an urban consciousness of identifying, expressing, and exterminating the social and racial strife caused by imperialistic oppression inherent in their developing urban settings.

For this presentation, I will look at this poetic and musical dialogue that Guillén and Revueltas generate as part of their larger project of questioning the social repercussions of urbanization and the marginalization of the rural "jungle" population in Mexico and Cuba as a result of imperialistic ascendancy. Within my PowerPoint presentation, I will provide a video featuring the Yoruba magical snake rite, a sound recording of Guillén reciting "Sensemayá" and of Revueltas' *Sensemayá*, in addition to short piccolo expositions I will perform to emphasize the rhythmic elements of Revueltas composition.

'And the Wood Was Made Flesh:' Textuality and Abjection in Coover's *Pinocchio in Venice*

Kevin Peterson, English, UC Davis

In my proposed paper, I consider how Coover's novel represents the return of Pinocchio to Venice, and how that return is mediated through the binary between language and physical experience. Pinocchio's journey through the city of Venice becomes both increasingly sexual and linguistic, and the two categories eventually coalesce into the textual. Pinocchio's experience of the city of Venice thus becomes not only the physical navigation of a labyrinthine city, but also a navigation of the various literary sources that produced him and that hold sway over his life. Indeed, he exclaims that though he was "liberated from wood, he was imprisoned in metaphor," and much of the narrative traces his yearning to return to the pre-lingual—to the experience of the body before it was mapped and demarcated through language. My paper frames Pinocchio's preoccupations through Julia Kristeva's notion of the "abject," and whereas Kristeva seems to see the subject as irreparably fractured, forever mourning their separation from a pre-lingual experience of bodily pleasure, Coover seems to suggest that there are indeed other forms of physical experience that in fact use language to achieve pleasure. By dissolving Pinocchio into the text, Coover effectively makes him part of a narrative that relishes in the play of language, and celebrates the instability of meaning instead of mourning it.

Urban/Jungle in Bird's *Unbeaten Tracks*

Nirshan Perera, Literature, UC Santa Cruz

In this paper, I present a reading of Isabella Bird's nineteenth-century travelogue *Unbeaten Tracks in Japan* that examines the unstable line between urban/jungle articulated by the non-Western metropolis. I argue that Bird's narrative desire to see the "real" and "authentic" Japan flows from the disconcerting blurring of Orient and Occident she sees in the figure of a rapidly modernizing, rapidly Westernizing Japan: The blurring of the center and periphery in this hybrid landscape drives Bird's journey into the Japanese interior—toward the barbarian wilds of the aboriginal Aino—to restore the East/West, savage/civilized, periphery/center set of binaries that is being disturbed by the forces of globalization and modernization.

My paper has three parts. In the first, I parse Bird's initial letters to England from the city of Yokohama that give a careful accounting of modern, European-style elements which are a site of intense interest but also anxiety. The second part of my paper, which focuses on Bird's stay in the developing urban center of Tokyo, examines how increasingly disturbing and monstrous images of hybridity articulate the collapse of cultural lines and cultural categories. In the third part of my paper, I show how the fundamental binaries of savage and civilized, East and West, center and periphery, modern and pre-modern are powerfully re-inscribed when Bird finally reaches the Aino country of Japan, and how this is key to the cultural work that Bird's text is conducting for herself and her European metropolitan readers.



Berlin