

Whole Worlds Panel III Abstracts

Ingrid Becker, “*The University is a Microcosm*”: Robert Hutchins, Post-War Intellectualism, and Global Stability

This paper will explore the dimensions of the post-war American university and its relationship to states and communities through the lens of the educational policies, philosophies, and speeches of Robert Hutchins, President and Chancellor of the University of Chicago (1929-1951). Hutchins’ rhetoric offers a utopian vision of the academic institution serving at once as a microcosm for “one good world” and the engine of its eventual orchestration, the foundation of global futurity up and against fears of nuclear annihilation. I will chronicle the practical implementation of these theories through an archive including: documentation of Hutchins’ structural changes at the University of Chicago; his 1948 “epoch-making speech” launching an academic exchange program with the Goethe University of Frankfurt; and a series of competing narratives around global stability issuing from the State Department in the early Cold War.

Although Hutchins was able to re-order University of Chicago curricula around the textual analog of what he calls civilization’s “great conversation,” the Great Books of the Western World, this archive bespeaks complications arising from scaling up the microcosm abroad in the post-war context. In particular, I view the Chicago-Frankfurt exchange as an extension of Hutchins’ university attempting to indoctrinate German intellectuals into Western democratic ideologies, a project whose vocabularies and modes of thinking are re-appropriated into State Departmental modeling and dissemination of a differing, more problematic picture of global futurity and American hegemony. I will address such questions as: How might the university microcosm regulate the macrocosm it configures? Can it contain the worlds it seeks to draw into its purview? What happens when microcosms collide? Can we draw implications from this case to better apprehend our potential roles as academics in Hyde Park now?

Hadji Bakara and Maggie Taft, *The World Picture in the Age of Corporate Art: Herbert Bayer, The World Geographic Atlas, and the Redesign of the World Economy*

In the early 1950s a wealthy Chicago businessman set out to prove that the world was whole. Nearly a decade had passed since WWII sundered the globe, and it was time to reestablish the earth as a cohesive, integrated environment, and its inhabitants as members of a unified and equal global community. Determined to redress the divisions of war and ideology, Walter Paepcke, CEO of the Container Corporation of America and esteemed patron of international modernism, enlisted Bauhaus alum Herbert Bayer to assist him in redrawing the world’s contours. The result was Bayer’s *World Geographic Atlas: A Composite of Man’s Environment* (1953), which interwove modernist aesthetics, ecological data, and economic statistics to generate a graphic portrait of the globe at mid-century. Rather than split the earth into continents, countries or regions, Bayer’s atlas incessantly recreates the whole world on page after page, often through highly abstracted assemblages of shape, color, and text. As such the *Atlas* stands as a kind of MRI of the anthropocene in the nuclear age – a lurid illustration of civilization’s shared fate and the utopian longing for an equitable global community.

Our paper leads us through the artistic, intellectual, and political history of the *Atlas*. Using the substantial archives of the Container Corporation of America and the personal papers of Walter Paepcke housed at the University of Chicago, we track the idea of the *Atlas* from its germ in the shared “one worldism” of Paepcke and Bayer to its realization and (free) distribution to school and universities around the world. Central to our story is the postwar alliance of international modernism and transnational capital, which often worked in concert to reshape inherited ideas about “man’s environment,” as well as the rights, responsibilities, and dependencies of the individual in the emergent age of three worlds.

Making World Literature: Orhan Pamuk's Museum of Innocence as a Case Study for the Theories on Literary Worlds

In the spring of 2012, Orhan Pamuk opened his Museum of Innocence in a semi-gentrified neighborhood in Istanbul. It is a museum of personal collection based on Pamuk's eponymous novel. The novel (published in English in 2009) tells the love story between Kemal, a young man from an upper class Istanbulite family and Fusun, his distant relative. The book also provides the reader with an intriguing panorama of daily life in Istanbul in the final quarter of the 20th century. The collection consists of antique objects and furniture, bric-a-brac, personal effects and signs that resemble objects found in the book.

In *The Innocence of Objects*, a museum catalogue and a collection of short essays in which Pamuk outlines the conceiving of the project, he writes: "The aim of present and future museums must not be to represent the state, but to re-create the world of single human beings." My paper focuses on the complicated ways in which Pamuk's recent project informs and rejects the attempts to conceptualize World Literature. By creating artistic compositions with everyday objects, Pamuk presents a microcosm of a fictional individual's *world* that opens up new philosophical dimensions to reconsider the definition of *worlds* in relation to Eric Hayot's Heideggerian approach and David Damrosch's arguments on *glocalization* in contemporary literature. The paper argues that Pamuk's museum emerges as an extension of the novel's fictional universe in an attempt to transfer, spatialize and materialize memory in a non-linguistic medium. This extension casts light on Pamuk's view of world literature that is a *literature of the worlds* – intelligible to anyone who can attach his/her abstracted, free-floating memories to the visual images and compositions created by the artist and escape into a new *world* of experience in terms of internal representation.