IRRECONCILABLE DIFFERENCES?
Irreconcilable Differences?
Democratic Policy Deliberations in Science, Religion and Politics

http://www.kent.edu/DemocracySymposium

The symposium will feature discussions on how the public forum facilitates deliberation on issues derived from different political, religious and scientific positions. Highlights will include three keynote speakers, a special guest speaker, a museum exhibit, the world premiere of a locally produced video and a theatrical performance.

John A. Campbell, Professor and Director of Graduate Studies, Department of Communication, University of Memphis, will speak on “The Rhetoric of Darwin.”

Philip Kitcher, John Dewey Professor of Philosophy, Columbia University, will present “Resolving Differences Between Science and Religion.”

Paul Rusesabagina
The Academy Award-nominated film, Hotel Rwanda, is based on Paul Rusesabagina’s story. The Symposium on Democracy and the Center for Student Involvement are co-sponsoring a talk by Rusesabagina, who risked his life protecting more than 1,200 Rwandan refugees in his hotel in 1994 during a three-month siege, while trying to negotiate assistance from an international community that stood by and watched.

David Zarefsky, Owen L. Coon Professor of Argumentation and Debate, and Professor of Communication Studies, Northwestern University, will speak on the “Democratic Debate in the Public Forum.”

All events are free and open to the public.
No registration necessary.
IRRECONCILABLE DIFFERENCES?

THE SEVENTH ANNUAL KENT STATE UNIVERSITY
SYMPOSIUM ON DEMOCRACY
May 2-3, 2006
Welcome to the 2006 Symposium on Democracy. This year we gather to explore another critical question for our democratic society — how the public forum facilitates the discussion of issues derived from different political, religious and scientific positions.

The tragic events of May 4, 1970, at Kent State University have had a profound impact on our university, the nation and the world. This annual symposium was founded in 2000 to honor the memories of the four students who lost their lives on that day — Allison Krause, Jeffrey Miller, Sandra Scheuer and William Schroeder — with an enduring dedication to scholarship that seeks to prevent violence and to promote democratic values and civil discourse.

Now in its seventh year, the symposium has focused on far-reaching and important topics such as the boundaries of freedom of expression and order in a democratic society, the role of the media, democracy and religion, democracy and homeland security, and democracy and the arts. We believe these programs are integral to our academic mission and have advanced the dialogue and inquiry of critical questions for our society.

Thank you for engaging with us in these discussions.

Sincerely,

Carol A. Cartwright, President
Kent State University
The seventh annual symposium will feature discussions on how the public forum facilitates deliberations on issues derived from different political, religious and scientific positions.

Highlights will include three keynote speakers, a special guest speaker, a Kent State University Museum exhibit, the world premiere of a locally produced video and a theatrical performance.
David Zarefsky is the Owen L. Coon Professor of Argumentation and Debate and Professor of Communication Studies at Northwestern University, where he has taught for more than 30 years. A nationally recognized authority on rhetoric and forensics, he is a past president of the National Communication Association (NCA) and recipient of the Distinguished Scholar Award in 1994 and the Distinguished Service Award in 2001. Zarefsky has authored five books, edited three more, and has published in excess of 50 scholarly articles and reviews. He received the 1986 National Communication Association’s Winans-Wichelns Award for Distinguished Scholarship in Rhetoric and Public Address for his book *President Johnson’s War on Poverty: Rhetoric and History* and the same award again in 1991 for *Lincoln, Douglas, and Slavery: In the Crucible of Public Debate*.

**ABSTRACT:**

Democratic rhetoric has two faces that exist in tension: one benign, one threatening. Preserving the balance between them requires a healthy public forum and the active nurturing of democratic debate in a variety of modes. This balance is in jeopardy, and our active efforts are needed to restore it. This is particularly important as we confront differences that are inherently irreconcilable. We favor both civil liberties and national security, both individualism and equality, both order and justice, both independence and interdependence. These differences must be worked through in particular situations, and doing that requires cultivating the arts of argument and deliberation.
Philip Kitcher is Professor of Philosophy at Columbia University and one of the most influential philosophers of science of the past two decades. His writings have been distinguished by the depth and clarity of analysis and the broad range of the questions on which he has written. Kitcher has published numerous papers on the philosophy of biology, works on foundational epistemological and metaphysical issues related to science, including “The Nature of Mathematical Knowledge” and “The Advancement of Science” and several books dealing with hot-button issues such as creationism (Abusing Science), sociobiology (Vaulting Ambition) and genetic engineering (The Lives to Come). His most recent books are Science, Truth and Democracy and In Mendel’s Mirror.

ABSTRACT:

There are two routes that come from support of broad democratic principles, routes that lead to incompatible conclusions. One recognizes the variation in ideas about how to live, what values to endorse and what aspirations to pursue; it goes on to identify the democratic ideal in terms of preserving these individual decisions, not threatening the commitments people sincerely view as most important for their children. The other supposes that there is an obligation to the young citizens of a democratic society, a duty to acquaint them with the settled facts that constrain the real possibilities for them; it concludes that the scientific consensus should be taught to all schoolchildren, however uncomfortable that may be for the retention of the approach to life on which some of their parents place emphasis.

This paper discusses the implications of these two alternative points of view and discusses how these conflicting positions shape the policies and scientific practices of a democratic society in which a majority of people center their lives on religious doctrines and values that derive from those doctrines.
John Angus Campbell is Senior Affiliate Faculty in the Department of Communication at the University of Memphis. Prior to his retirement in May 2005, he was professor and director of graduate studies. Campbell is one of the founders of the rhetoric of science as an area of academic study, past president of the American Association for the Rhetoric of Science and Technology and current second vice president. He twice won the NCA's Golden Monograph award for distinguished scholarship; received the James Madison prize of the Freedom of Speech Section of the Southern States Communication Association, the Oleg Ziman award for best essay (Journal of Interdisciplinary Studies) the Communication Educator of the Year award and the Communicator of the Year award from the Tennessee State Communication Association. A primary focus of Campbell's numerous essays and book chapters is the inter-relation between Darwin's process of invention and the rhetorical challenge of his campaign for evolution.

ABSTRACT:
The public and educational controversy over teaching Darwin's theory in the public schools is one of the longest running debates in American popular culture. As a great scientific and technological nation we must find ways to teach our best science — Darwin's theory — to our children. That Darwin's theory is unwelcome to many of our fellow citizens, indeed is rejected by more than half the population, raises problems for education and for the relation between science and democracy. Science is not democratic, nor should it be, yet democracy has an interest in teaching science, in learning science and in advancing science. Proposals for "equal time" or teaching as controversial what is not controversial compromise the integrity of science and must be rejected. Is there a way of standing firm for the integrity of science and supporting, even improving, the preparation of our science teachers, while being sensitive to the concerns of parents and the public? I will offer not so much an answer to our question — in the sense of a specific plan — but a way of addressing this long-running issue that brings neglected aspects of Darwin's legacy to our aid. The challenges Darwin himself faced in communicating his theory and the challenges our culture faces in teaching it, for all their differences in time, place and culture, are remarkably symmetrical. I will urge that the Darwin of the Origin offers us pedagogic and suasive resources that in principle could help turn the heat of our cultural controversy into needed educational light.
“Hotel Rwanda: A Lesson Yet To Be Learned”
Presented by Paul Rusesabagina

From the book jacket of An Ordinary Man:

As his country was being torn apart by violence during the Rwandan genocide of 1994, hotel manager Paul Rusesabagina refused to succumb to the madness that surrounded him. Confronting killers with a combination of diplomacy, flattery, and deception, he risked his life every day to offer shelter in Kigali’s Hotel Mille Collines to more than twelve hundred Tutsis and Hutu moderates while homicidal mobs brandishing machetes raged outside.

Paul Rusesabagina was the first Rwandan to become a general manager of a Belgian-owned luxury hotel. As a result of his position, he developed important relationships with powerful political leaders in his country and around the globe. Those connections and Rusesabagina’s bravery saved thousands of lives during the 1994 Rwandan genocide.

Rusesabagina has received many awards for his actions and bravery during the genocide, including the Immortal Chaplains Prize for Humanity, National Civil Rights Museum Freedom Award and the Presidential Medal of Freedom.

Rusesabagina and his family, unable to stay in Rwanda, now live in Belgium.

An Ordinary Man by Paul Rusesabagina is available to purchase at the Kent State University Bookstore. There will be a book signing opportunity after his presentation.
May 3, 1:30 – 2:30 p.m., Kiva

Panel Presentation: Democratic Debates over Mental Illness, Academic Freedom, Global Warming and Public Space, Kent State University, Department of English

“THE REDISCOVERY OF PUBLIC DEBATE OVER PUBLIC SPACES”
presented by John Ackerman

“I begin with the premise that it is difficult to debate public policy if those policies are largely invisible to the public eye. While the visibility and invisibility of publics, counter-publics, and their interests have garnered a sizable amount of scholarly attention (e.g., Arendt, 1958; Harvey, 2000), my particular concern is with the absence of public debate over the local-manufacture of public space — businesses, parks, water ways, residences, and vehicular and human traffic — and their potential for a positive impact upon the public well-being. Community Design is one such potential, and after highlighting successful local and national projects, I want to turn to the proxemics of Kent and Kent State to discuss why such interpretive and instrumental practices remain invisible within the economic and intellectual fabric shared by the ‘publics’ of a university and the city and region in which it resides, and then what we may well do about it. I will refer to the proposed redevelopment of a portion of downtown Kent, preliminarily named the Kent Village, to address four prospective ventures between town and gown.”

John Ackerman is an associate professor in the Rhetoric Program in the Department of English, Kent State University.

“CULTIVATING UNCERTAINTY: THE RELATED CASES OF ACADEMIC FREEDOM AND GLOBAL WARMING”
presented by Marlia Banning

“Discursive and coercive struggles over knowledge and authority in the United States are influencing the status of knowledge and public awareness in policy debates. Though there are myriad efforts to manipulate, reframe and reverse academic authority, fact and evidence in the U.S. public sphere, I focus on two prominent cases: academic freedom in the form of the academic bill of rights movement and global warming. These cases demonstrate efforts to extend the logic of the marketplace and political spheres to universities and government entities previously thought to be partners in the production and reception of credible and disinterested knowledge. The academic bill of rights movement aims to insert political measures
into university curriculum, extracurricular events, and hiring, firing and monitoring of faculty under the banner of academic freedom. Debates over global warming illustrate efforts by energy trade groups and the White House to refute and reframe climate change science. These cases are signs of the time: They indicate shifts in power precipitated by the globally integrated economy that increase the likelihood in the future that various publics will find it more difficult to access reliable information and knowledge in their deliberations over controversial issues.”

Marlia Banning is an assistant professor in the Rhetoric Program in the Department of English, Kent State University.

“**Irreconcilable Differences?**
**Medicine, Law and Education in Democratic Policy Debates**

**Presented by Sarah Newman**

“My paper examines current debates over the status of individuals with mental illness in America. By analyzing how the medical, legal and educational communities make sense of these conditions, I demonstrate how definitions fuel civic deliberations, deliberations, in this case, which influence how employment and education rights are administered in our democracy. More specifically, I use Edward Schiappa’s work on definition to analyze key legal cases, cases involving the American’s for Disability Act and Individuals with Disabilities Education Improvement Act, current diagnoses in the Diagnostic and Statistical Manual of Mental Disorders, and the work of advocacy organizations associated with mental health issues. Although my analysis shows that these groups define mental health in different, often contradictory terms, all share a significant element, they separate mind from body, thought from feeling. As a result, current definitions unilaterally associate impoverished rationality and morality with the mentally ill and, in so doing, support legislation that denies rights to many capable individuals. To guide further deliberations, I characterize mental health issues in terms of alternative approaches to human nature, ones which unite mind and body. A Humean perspective, for example, looks to the external senses and experience rather than to innate ideas in the head; one based on the work of contemporary neuroscientist Antonio Damasio calls attention to the fundamental cognitive interdependence of reason on emotion. These perspectives recognize that human thoughts and feelings cannot always be placed in rigid hierarchies; including them in subsequent debate can improve the ways in which democratic entitlements are administered to many now unfairly disenfranchised.”

Sara Newman is an associate professor in the Rhetoric Program in the Department of English, Kent State University.
Tuesday, May 2, 2006

9:15-9:30 a.m., Kiva
Opening remarks
by Kent State University President Carol A. Cartwright

9:30-10:30 a.m., Kiva
"Democratic Debate in the Public Forum"
presented by David Zarefsky, keynote speaker

10:45 a.m. - Noon
Panel Discussion
Panelists: Tim White, WKYC anchor; John Block, Pittsburgh Post
Gazette and Toledo Blade; Jim Crutchfeld, Akron Beacon Journal;
Brian Corbin, Catholic Charities; Kathleen Chandler,
Ohio Legislature

1:30-2:30 p.m., Kiva
"Science, Religion and Democracy"
presented by Philip Kitcher, keynote speaker

2:45-4 p.m., Kiva
Panel Discussion
Panelists: Sandy Buchanan, Ohio Citizen Action; Frank Ryan,
Department of Philosophy; John L. West, Research and
Graduate Studies; Gayle Ormiston, Faculty and Academic Affairs

4:30-5:15 p.m., Murphy Auditorium, Kent State University Museum
Humanist Art/Symbolic Sites exhibition from Archive of Humanist Art
Melbourne, Australia
Exhibition and tour by William Kelly, exhibit curator

4:30-5:15 p.m.
May 4, 1970, Site and Memorial
Guided tour by Thomas Hensley and Carole Barbato

5:30-7 p.m., Murphy Auditorium, Kent State University Museum
Panel Discussion: Site of Protest, Site of Mourning, Site of Change:
Artists' Responses to May 4, 1970
Moderated by Christine Havice
Panelists: Chuck Ayers, Henry Halem, Peter Jedick, Craig Lucas,
Dick Myers, Sandra Perlman, Noel Reifel

7:30-9:30 p.m., University Auditorium
"Hotel Rwanda: A Lesson Yet To Be Learned"
presented by Paul Rusesabagina, special guest speaker
Book signing will follow
Wednesday, May 3, 2006

9:15-10:15 a.m., KIVA
“Darwin, Democracy and Public Education: Is There a Constructive Way to Put This Issue on a Path to Extinction?” presented by John A. Campbell, keynote speaker

10:30-11:15 a.m., KIVA
Clarence Darrow
Theatrical Performance
presented by Neil Thackaberry

11:30 a.m.-12:15 p.m.
Searching for Common Ground
Film Premiere
produced and directed by David Smeltzer

1:30-2:30 p.m., KIVA
Panel Presentation: Democratic Debates Over Mental Illness, Academic Freedom, Global Warming and Public Space
Kent State University, Department of English
“The Rediscovery of Public Debate Over Public Spaces” presented by John Ackerman
“Cultivating Uncertainty: The Related Cases of Academic Freedom and Global Warming” presented by Marlia Banning
“Irreconcilable Differences? Medicine, Law and Education in Democratic Policy Debates” presented by Sarah Newman

2:45-3:15 p.m., KIVA
Poems to Live By in Troubling Times
read by Joan Murray
booksigning will follow

3:30-5 p.m., KIVA
Paper Presentations
“Enhancing Democracy by Limiting Direct Representation? Why Appointing State Board of Education Members Can Be Good for Science Education” presented by Kristi Bowman
“Liberalism and the Role of Reasonableness in Public Forum” presented by Polycarp A. Ikuenobe
“Science, Religion and Public Policy in Mexico: Perspectives and Problems” presented by Martin Bonfil Olivera
May 3, 3:30 – 5 p.m. Kiva

"Enhancing Democracy by Limiting Direct Representation? Why Appointing State Board of Education Members Can Be Good for Science Education"
presented by Kristi Bowman

This paper is part of a larger project assessing methods for the selection of state board of education members as well as their influence on high school instruction in evolution, creationism and/or intelligent design. While the project is grounded in law and takes advantage of social science methodology, it is in essence a project analyzing law as a social institution, exploring ways in which law and society continually influence — and thus construct — one another's meaning. This project is funded by the Center for the Humanities at Drake University.

Kristi Bowman is assistant professor of law at Drake University. She has a J.D. degree from Duke University, an M.A. in humanities and a B.A. from Drake University in political science and modern intellectualism.

"Liberalism and the Role of Reasonableness in Public Forum"
presented by Polycarp A. Ikuenobe

This paper discusses the heuristic value in politics of the distinction between the private and public realm in addressing problematic public issues that arise in the juxtaposition of science and religion.

Polycarp A. Ikuenobe received his Ph.D. in philosophy from Wayne State University. He received his M.A. and B.A. in philosophy at the University of Ibadan in Nigeria. He is an associate professor of philosophy at Kent State University.

"Science, Religion and Public Policy in Mexico: Perspectives and Problems"
presented by Martin Bonfil Olivera

Political conflicts between science and religion are not limited to present times, nor appear only in developed societies. They also have been present in underdeveloped countries like Mexico for a long time. This paper will describe religion's growing
role in the decisions that affect public policy and its conflict with the scientific view. Proposals are offered for the role that the public understanding of science can play in providing citizens with the arguments to make reasoned judgments and choices in a democratic setting.

Martin Bonfil Olibera is currently a technician and lecturer, as well as a student, in the doctoral program in the philosophy of science, National Autonomous University of Mexico.
May 2, 4:30 – 5:15 p.m., Murphy Auditorium, Kent State University Museum

**HUMANIST ART/SYMBOLIC SITES exhibition, presentation and tour by WILLIAM KELLY, exhibition curator and founder of the Archive of HUMANIST ART, MELBOURNE, AUSTRALIA**

William Kelly, painter, husband, father and former steelworker, studied at the University of the Arts in Philadelphia and the National Gallery School in Melbourne, Australia. He is a Fulbright scholar, former dean of the School of Art of the Victorian College of the Arts in Melbourne, honorary life member of the Australian Centre for Contemporary Art, founder of The Archive of Humanist Art and has lectured in Australia and overseas, including at Yale University, Philadelphia Prison System and the New York Studio School. His work is in the collections of the United Nations in Geneva, the Australian National Gallery in Canberra, the Durban Art Gallery in South Africa and the Museum of Modern Art in Melbourne, among others. He lives and works in Nathalia, Victoria, Australia, and in Bethlehem, Pennsylvania.

**HUMANIST ART/SYMBOLIC SITES: AN ART FORUM FOR THE 21ST CENTURY: A TRAVELING EXHIBITION OF PRINTS AND PHOTOGRAPHS FROM THE ARCHIVE OF HUMANIST ART, MELBOURNE, AUSTRALIA**

This is an exhibition of 29 images by contemporary artists taking principled stands to create works representing love, tragedy, reconciliation, environment, community, hope and peace in a diverse world. This exhibition, curated by William Kelly, founder of the Archive of Humanistic Art, has been seen in Guernica, Spain, and in Northern Ireland. After its Kent State venue, it will travel to South Africa, Australia and the country of Georgia. The exhibition has been made possible through an Ohio Arts Council Sustainability Grant, the Office of the Dean of the College of Fine and Professional Arts, and the Office of the Dean of the College of Arts and Sciences.

May 2, 4:30 – 5:15 p.m., May 4, 1970, Site and Memorial Guided Tour

**THOMAS HENSLEY**
PROFESSOR OF POLITICAL SCIENCE

AND

**CAROLE BARBATO**
ASSOCIATE PROFESSOR OF COMMUNICATION STUDIES
May 2, 5:30 – 7 p.m., Murphy Auditorium, Kent State University Museum
Panel Discussion: Site of Protest, Site of Mourning, Site of Change:
Artists’ Responses to May 4, 1970

Kent State University’s Symposium on Democracy was founded in 2000 to honor the memory of May 4, 1970, by providing a forum for examining the challenges of living in and preserving a democratic society. This year’s symposium explores the means that societies have for overcoming differences. When people come at challenging issues from diverging points of view, how can those differences be shared in community — to give voice to powerful emotions, to promote understanding, to suggest alternatives, to tell the story of events that should never happen again? Throughout human history, art has served such a role. In “Site of Protest, Site of Mourning, Site of Change: Artists’ Responses to May 4, 1970,” members of the Kent State community will discuss the art that they created to speak to the times, record the truth and respond to the aftermath of May 4. Christine Havice, director of Kent State’s School of Art, will moderate a panel featuring cartoonist Chuck Ayers, glassmaker and sculptor Henry Halem, novelist Peter Jedick, painter Craig Lucas, filmmaker Dick Myers, playwright Sandra Perlman, and printmaker Noel Reifel.

May 3, 10:30 – 11:15 a.m., Kiva

Theatre Performance: Clarence Darrow
Presented by Neil Thackaberry

Neil Thackaberry is the artistic director and dounder of Actors’ Summit Theater. He has served as general manager of Cleveland Signstage Theatre and executive director of Weathervane Community Playhouse. His academic credentials include an M.B.A. from Kent State University and an M.A. from the University of New Orleans. He completed doctoral work at Wayne State University as a member of the Hilberry Theatre Company, and did postgraduate work at the Yale School of Drama on an NEH Grant. A professional actor and director, he is a member of Actors’ Equity Association, SAG and AFTRA. Locally he has appeared at Ensemble Theatre in Kentucky Cycle, the Cleveland Play House in The Importance of Being Earnest and Room Service, and at Great Lakes Theatre Festival in Richard III.

Clarence Seward Darrow (April 18, 1857, Kinsman, Ohio – March 13, 1938, Chicago, Illinois) was an American lawyer, best known for having defended teenage thrill
killers Leopold and Loeb in their trial for the murder of 14-year-old Bobby Franks (1924) and defending John T. Scopes in the so-called "Scopes Monkey Trial" (1925), opposing fundamentalist prosecutor William Jennings Bryan. He remains famous for the wit, compassion and agnosticism that have marked him as one of the most famous American lawyers and civil libertarians.

May 3, 11:30 – 12:15 p.m., Kiva

FILM PREMIERE: SEARCHING FOR COMMON GROUND
PRODUCED AND DIRECTED BY DAVID SMELTZER, ASSISTANT PROFESSOR,
SCHOOL OF JOURNALISM AND MASS COMMUNICATION

David Smelter is an educational documentary filmmaker. He earned his B.S. in zoology from Duke University and attended film school at Ohio University. His film Lucy in Disguise was awarded the CINE Golden Eagle; his video Ethical Issues in Critical Care Nursing was awarded the Silver Telly Award. Before coming to Kent State, Mr. Smelter worked in California as a professional producer/director for 24 years and was a high school educator for eight years. He resides with his wife, Susanna Smart, in Kent.

Searching for Common Ground is about the current situation facing boards of education regarding the teaching of intelligent design in the science classroom. The film focuses on the interplay between science, religion and politics surrounding this issue. Whether there is common ground or not remains an open question. While the issue has had a polarizing effect among some communities, it has brought other groups of scientists, educators and religious leaders together.

This film examines the Dover High School decision to teach evolution and intelligent design in the classroom. It also examines the political strategies of the Discovery Institute and the Ohio Citizens for Science in affecting change. The production of this film was funded by grants from Kent State University's Division of Research and Graduate Studies and the School of Journalism and Mass Communication.
May 3, 2:45 – 3:15 p.m., Kiva

POETRY READING: Poems to Live By in Troubling Times
read by Joan Murray

In this premiere reading from her new anthology, Poems to Live By in Troubling Times (the sequel to her Beacon best-seller), poet Joan Murray offers the words of some of the greatest poets of our era to sustain and inspire us in our own difficult times. Included are poems that speak to our anxiety and terror; rally our hope and courage; warn us of complacency and complicity; stir us to action and compassion; lead us to question our leaders and politicians; move us to prayer and meditation; urge us to confront war and violence; and give us hope for peace and justice.

Murray (who has been heard on NPR's Morning Edition and PRI's To the Best of Our Knowledge) chooses works by such celebrated poets as Seamus Heaney, Rita Dove, Nazim Hikmet, Denise Levertov, C.P. Cavafy, Gyula Illyès, Wendell Berry, Nellie Sachs and more. These are not poems that provide easy answers or overheated rhetoric, but speak directly and deeply to the soul.

As ForeWord (the advance review journal) put it: “This collection goes to the heart of vital human truth, exposes the raw ventricles there, and sends the heart pounding into restorative action .... The times are troubling, this collection admits, but these poems offer solid spiritual nourishment for those who would strive to make the world a better place.”

Poems to Live By in Troubling Times is available for purchase at the Kent State University Bookstore. There will be a book signing opportunity immediately following the presentation in the Kiva lobby.
KENT STATE UNIVERSITY
SYMPOSIUM ON DEMOCRACY

2006
Irreconcilable Differences? Democratic Policy Deliberations in Science, Religion and Politics

2005
Democracy and the Arts: Voices and Choices

2004
Democracy and Homeland Security

2003
Democracy and Globalization

2002
Democracy and Religion: Free Exercise and Diverse Visions

2001
Media, Profit and Politics

2000
The Boundaries of Freedom of Expression and Order in a Democratic Society
2006 Symposium on Democracy Planning Committee

Center for Student Involvement

Kent State University Museum

Kent State University Press

Library and Media Services

Public Relations Student Society of America

Student Ambassadors

University Bookstore

University Communications and Marketing

University Conference Bureau
SPECIAL THANKS

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Chemical Physics

David Smelzter
Journalism & Mass Comm

Edward Suarez-Moreira
Graduate Student Senator

Rachel Wenger
Communication & Marketing

John West, Co-Chair
Research & Graduate Studies

7th Annual Symposium on Democracy—May 2 - 3, 2006
Irreconcilable Differences?
Science, Religion, and Politics in Democratic Policy Debates

http://www.kent.edu/DemocracySymposium

Academy Award-nominated Film, Hotel Rwanda, Showing in the Michael Schwartz Auditorium, Tuesday April 25th, 7:00 p.m.

In conjunction with the 2006 Symposium on Democracy, Paul Rusesabagina, of Hotel Rwanda fame, will be speaking in the KSU Auditorium, May 2nd, at 7:30 p.m. about his experiences during the Rwandan Genocide. In honor of his visit to campus, the film Hotel Rwanda will be showing on the Kent Campus the evening of April 25th and is sponsored by the Center for Student Involvement.

Symposium Schedule of Events

May 2, 2006

9:15 a.m. – 9:30 a.m., KIVA: Welcome, Jim Gaudino, dean of the College of Communication and Information

Opening Remarks, Kent State University President Carol A. Cartwright

Introduction of Keynote Speaker, Jim Gaudino

9:30 a.m. – 10:30 a.m., KIVA: Keynote: “Democratic Debate in the Public Forum,” presented by David Zarafsky, Owen L. Coon professor of argumentation and debate and professor of communication studies, Northwestern University

10:30 a.m. – 10:45 a.m., Break

10:45 a.m. – noon, Panel Discussion: Tim White, WKYC Anchor; John Block, Pittsburgh Post Gazette & Toledo Blade; Jim Crutchfield, Akron Beacon Journal; Brian Corbin, Catholic Charities; and Kathleen Chandler, Ohio Legislateure

Noon – 1:30 p.m., Lunch Break

1:30 p.m. – 2:30 p.m., KIVA: Introduction of Keynote Speaker by Associate Provost Gayle Orniston.

Keynote: “Science, Religion and Democracy,” presented by Philip Kitcher, professor of philosophy, Columbia University

2:30 p.m. – 2:45 p.m., Break

2:45 p.m. – 4 p.m., Panel Discussion: Sandy Buchanan, Ohio Citizen Action; Frank Ryan, KSU Philosophy; John West, KSU Research & Graduate Studies; and Gayle Orniston, Faculty & Academic Affairs.

(continued)

For further information, contact Democracy Symposium co-chairs:

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James L. Gaudino, Dean, CCI
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April 7, 2006

4 – 4:30 p.m., Travel Time to May 4th Memorial or Humanist Art Exhibition at the Kent State Museum

4:30 p.m. – 5:15 p.m., Murphy Auditorium, Kent State University Fashion Museum: Humanist Art/Symbolic Sites exhibition, presentation and tour by William Kelly, exhibition curator and founder of the Archive of Humanist Art, Melbourne, Australia

4:30 p.m. – 5:15 p.m., May 4, 1970 campus tour lead by Tom Hensley, professor of political science and Carol Barbato, associate professor of communication studies

5:30 p.m. – 7 p.m., Dinner Break

5:30 p.m. – 7 p.m., Murphy Auditorium, Kent State University Fashion Museum: Panel Discussion: Site of Protest, Site of Mourning, Site of Change: Artists’ Responses to May 4, 1970, moderated by Christine Havice, director of school of art.

Panelists: Chuck Ayers, cartoonist; Richard Myers, filmmaker; Henry Halem, glassmaker and sculptor; Sandra Perlman, playwright; Peter Jedick, novelist; Noel Reifel, printmaker; and Craig Lucas, painter.

7:30 p.m. – 9:30 p.m., University Auditorium: Introduction of Keynote Speaker by Provost Paul Gaston.

Keynote: Paul Rusesabagina, who risked his life protecting more than 1,200 Rwandan refugees in his hotel in 1994 during a three-month siege, while trying to negotiate assistance from an international community that stood by and watched. The Academy Award-nominated film, Hotel Rwanda, is based on his story.

9:30 p.m., University Auditorium Lobby: Book signing by Paul Rusesabagina following keynote speech.

May 3, 2006

9:15 a.m. – 10:15 a.m., KIVA: Welcome and Introduction of Keynote Speaker, Jim Gaudino

Keynote: “The Rhetoric of Darwin,” presented by John Campbell, professor of communication, University of Memphis

10:15 a.m. – 10:30 a.m., Break

10:30 a.m. – 11:15 a.m., KIVA: Theatre Performance: Clarence Darrow, presented by Neil Thackaberry

11:30 a.m. – 12:15 p.m., KIVA: Film Premiere: Searching for Common Ground, produced and directed by David Smeltzer, assistant professor, School of Journalism and Mass Communication

12:15 p.m. – 1:30 p.m., Lunch Break

1:30 p.m. – 2:30 p.m., KIVA: Panel Presentation: Democratic Debates over Mental Illness, Academic Freedom, Global Warming, and Public Space, Kent State University, Department of English

“Irreconcilable Differences? Medicine, Law and Education in Democratic Policy Debates,” presented by Sarah Newman
“Cultivating Uncertainty: The Related Cases of Academic Freedom and Global Warming,” presented by Marlia Banning
“The Rediscovery of Public Debate over Public Spaces,” presented by John Ackerman

2:30 p.m. – 2:45 p.m., Break

2:45 p.m. – 3:15 p.m., KIVA: “Poems to Live By in Troubling Times,” poetry reading, Joan Murray

3:30 p.m. – 5 p.m., KIVA: Paper Presentations:

“Liberalism and the Role of Reasonableness in Public Forum,” presented by Polycarp Ikuenobe, Kent State University

“Science, Religion and Public Policy in Mexico: Perspectives and Problems,” presented by Martin Bonfil Olivera, Universidad Nacional Autonoma de Mexico

“Enhancing Democracy by Limiting Direct Representation? Why Appointing State Board of Education Members Can Be Good for Science Education,” presented by Kristi Bowman, Drake University

“Patterns of Problem-Solving: Community Mediation as a Mechanism for Political Participation,” presented by Gregory Shavers, West Virginia University
TOUR 2005 - 2007

GERNIKA/GUERNICA
(BASQUE COUNTRY) SPAIN
CULTURE HOUSE/KULTUR ETXEA
18 APRIL - 8 MAY 2005

PORTADOWN/NORTHERN IRELAND
MILLENIUM COURT ARTS CENTRE
8 JUNE - 28 JUNE 2005

WEST BELFAST/NORTHERN IRELAND
CONWAY MILL
25 JULY - 9 AUGUST 2005

SYMBOLIC SITES
humanisturi xelovneba / simboluri adgilbebi

KENT STATE UNIVERSITY
KENT STATE UNIVERSITY MUSEUM
OHIO, USA
2 FEBRUARY - 14 MAY 2006

DURBAN, SOUTH AFRICA
DURBAN ART GALLERY
10 JUNE - 2 JULY 2006

BALLARAT, AUSTRALIA
ARTS ACADEMY/POST OFFICE GALLERY
UNIVERSITY OF BALLARAT
4 MAY - 18 MAY 2007

CITY OF MORELAND, AUSTRALIA
COUNIHAN GALLERY IN BRUNSWICK
28 JUNE - 28 JULY 2007

TBILISI, GEORGIA
GEORGIA GALLERY OF ART
1 NOVEMBER - 30 NOVEMBER 2007

AN ART FORUM FOR THE 21ST CENTURY
21-e saukunis xelovnebis forumi

An exhibition from the collection of The Archive of Humanist Art, Australia - www.humanistart.com - Printed on 100% recycled paper.
Humanist Art/Symbolic Sites
An Art Forum for the 21st Century

A Traveling Exhibition of Prints and Photographs
from the Archive of Humanist Art
Melbourne, Australia

The Kent State University Museum
February 2 – May 18, 2006

Humanist Art is a celebration of humanity in the midst of complex issues. These 29 images – questioning, challenging, moving – are by contemporary artists from around the world. All have taken a principled stand. Some have been imprisoned for their beliefs; others have been or remain in exile. Their works speak of love, tragedy, reconciliation, environment, community, hope and peace in a diverse world. They speak of values that must be discussed and reconfirmed by each generation.

Symbolic Sites are those places where there has been first-hand experience of rebellion, unjust war, violation of human rights or political oppression. Sites hosting the exhibition have been chosen where the resolution of past events has led to greater understanding, and where those events live in the collective memory of their own and other cultures.

This exhibition, curated by William Kelly, founder of the Archive of Humanist Art, has been seen in Guernica, Spain, and in Portadown and West Belfast, Northern Ireland. After the Kent State venue it will travel to Durban, south Africa, Ballarat and Moreland, Australia and Tbilisi, Georgia.

The exhibition has been made possible through an Ohio Arts Council Sustainability Grant and by Kent State University through the Office of the Provost, the Office of the Dean of the College of Fine and Professional Arts, and the Office of the Dean of the college of Arts and Sciences.
Ricardo Abaunza  
b. 1956, Gernika-Lumo, Bizkaia, Spain


Acrylic on photo image, paper, 290 x 190 mm. signed.

Ricardo Abaunza exhibits regularly and lives in Bilbao, Basque Country, Spain. He studied art as a child in the art school founded by his father Fernando Abaunza and Luis Iriondo, among others, who were artists and survivors of the April, 1937, bombing of Gernika, Spain, the subject of Picasso’s well known painting, *Gernica*. Abaunza’s work reflects the images literally burned into the reality and consciousness of that Basque city. The artist pays homage to journalist G. L. Steer, reporting to the *Times* of London and the *New York Times*, who made his way to Gernika within hours of the bombing raids to document the destruction and pass on to a stunned world the truth of the German and fascist roles in this horrific event.

David Arteagoitia  
b. 1980, Basque Country, Spain

*Guernica Series: Minotaur*  
Etching, 500 x 380 mm. n.d. signed

Printmaker David Arteagoitia is among the youngest artists in the exhibition, having recently completed his studies in art. He lives and works in Basque Country, Spain. From the perspective of his youth and his background it is significant that he feels, as have many Basque artists before him, a special identification with Picasso’s famous painting, *Guernica*. Arteagoitia clearly acknowledges his source and in each of the prints in this series, including the one presented here, he explores certain key images and themes associated with Picasso’s painting.

Pamela Brañas  
b. 1967, Valparaiso, Chile

_Pachemama: The Spirit of Mother Earth_, n.d.
Screenprint, 640 x 515 mm, signed
Printed at Red Planet Posters, Melbourne

An artist living in Melbourne, Australia, with a long association as a printmaker with Red Planet Posters, a community based print studio in Melbourne, Pamela Brañas’s work is characterized by its gentle nature and respect for its subjects. With a strong commitment to issues of environment and peace, she frequently has drawn upon references from her native Chilean heritage, as in this work, with its recognizably stylized indigenous imagery from the Americas. She has used imagery of her adopted home, Australia, as well.

Alex Carrascosa  
b. 1972, Bizkaia, Spain

_Argizaiola*, 2001  
Photo process, paint and wash, 803 x 280 mm, signed

A leading Basque artist of the middle generation, the painter Alex Carrascosa lives near Bilbao, Basque Country, Spain. He is a member of the international group Meridian 0. His work often exhibits a strong link to the traditions of his family, the Basque people and other indigenous peoples.

Land (our own Earth), home, alive and dead are, in the Basque cosmovision, an indivisible unity. The living are connected to the dead and the last ones are, in turn, linked to their ancestors forming chains, trees that sink their roots right inside the depth of centuries. Home is the temple and fire, the mediator between the living and the dead. Fire is the warm place that the living meet around and the light that shows to the dead the way beyond the darkness.

_Argizaiola*: Anthropomorphic board with a long and narrow wax candle rolled up around it. A lit candle - argizaria - is light offered to our ancestors or dead relatives.
Wood Board - chola - carved from the same trunk, as heart and rings indicate.

Two Heads: below, identified with root, form a vertical reading, there's a picture of Manuela Irigoien, my maternal great-grandmother. From a horizontal reading (left - right), heart and the first concentric rings are so close to her as a sign of proximity to the root. Above, 85 years later, myself when I was a child, a picture from just two years after she died.

Heart and Arteries: Great-grandmother is close to earth; I'm in the other extreme. The heart of the trunk gives the idea of a direct link with Mother Earth. My great-grandmother was the last Basque speaker and also the oldest mother as far back as I know . . . . Euskara (Basque) is the sap that flows from heart to arteries. It flowed intensely during my great-grandmother's time.

Rolled Candle: symbolizes the life course, but in this work, concretely, it means the 6 years our lives coincided. The candle joins us, symbolizing the uninterrupted remembrance of the Basque language that disappeared when my great-grandmother died, but which we have already made the effort to revive in our generation until again recovering it as our own language.

Alex Carrascosa

Light breaks where no sun shines
where no sea runs, the waters of the heart push in their tides
And, broken ghosts with glow worms
The things of light
File through the flesh where no flesh decks the bones. — Lionel Davis

Rita Duffy
b. 1959, Dublin, Ireland

Divis Woman, 1988
Lithograph, 287 x 432 mm., signed

A painter and creator of compelling drawings, Rita Duffy lives in Belfast, Northern Ireland. She recently revisited the housing commission building, Divis Flats, the scene where this woman cried out for the death of her child during "the Troubles." She created a wonderful installation of 200 works, one for the windows of each flat, entitled Drawing the Blinds. Many images were portraits of the residents of the building. Her work frequently explores - dramatically, passionately and compassionately - images of childhood, womanhood and motherhood set in the context of contemporary Northern Ireland.

The woman is an image made after a shooting where a woman from Divis flats, a very underprivileged block of flats at the beginning of the Falls Road, Belfast, lost her 16 year old son - I was very moved when I heard her say 'he never had a chance,' and, in response, made that lithograph. — Rita Duffy

Maysaloun Faraj
b. 1955, USA of Iraqi parentage

Human Rights, Human Wrongs, 1999
Linocut, 400 x 350 mm, signed

A printmaker and ceramic artist who lives and works in London, England, Maysaloun Faraj graduated in
architecture studies from Baghdad University in Iraq and later studied fine art. In addition to her private studio work, she has created mural commissions in Saudi Arabia and Baghdad, among other places, using ceramic as her primary medium.

*This work refers to the UN Declaration Human Rights: the “Right to Free Movement In and Out of the Country.” Regardless of cruelty and indifference, the human spirit can survive intact. The boats, although brought to a halt, have not sunk. Until the 'boats' are set free and Human Wrongs become Human Rights, there will always be another day.*

**Symbols and Their Significance:**

Two Date Palms: Two great rivers, Tigris (Ancient Mesopotamian word meaning date palm), Euphrates (ancient Mesopotamian word meaning fertility).

Clay / Blackstone tablets: Mesopotamia, more than 7000 years ago, for the first time ever, man recorded his deeds and victories on clay, thus making history / the cradle of civilization.

Boats: Throughout the ages, boats have been man’s main means of transportation / commuting / livelihood / prosperity and survival (e.g., Noah’s Ark).

Stamps: Identity / origin / legal documents.


Crescent Moon: Lunar calendar / hijra / migration in the path of Allah

Sol: Sun, source of energy / life.

Barbed Wire Fencing: A simple yet effective method to restrict / prevent movement both ways / in (entry) / out (exit).

Spirit: The essence of man . . . and God only knows. In the artwork, ‘Write / Right’ lines are replaced with barbed wire. The boats, reminiscent of the spirit, are bound . . . all is restricted . . . all is at a standstill.

* Maysaloun Faraj

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Robert Godfrey
b. 1941, New Jersey, USA

*The Loves Come to Chicken Alley Wedding: Variation* 2002
Inkjet Print, 206 x 125 mm, signed
Painter, printmaker and Professor of Art at Western Carolina University, Robert Godfrey lives and works in Asheville, North Carolina. This print is a personal statement on marriage, ritual and the coming of love. A leading humanist artist of his generation as well as a critic and editor of *Crits: Discourses on the Visual Arts*, he is a frequent international exhibitor an committed artist/teacher who is one of the most articulate artist/spokespersons for humanist concerns.

*This image (one of over 30 paintings, drawings and prints in the series) works through a number of integrated narrative, instructive, and formal structures. It is about a personal event and about a shared communal ritual. To depict the event of marriage on a two dimensional surface, time had to be altered so as to accommodate sequential events simultaneously. The falling in love (the cupids aiming arrows), the ceremony (taking the vows), and the celebration . . . all happen at once. It tells us about ritual, commitment and community, all components within the concept of civilizing societies.*

* Robert Godfrey

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Gunter Grass
b. 1927, Danzig, Germany (now Gdansk, Poland)

*Die Blechtrummel (The Tin Drum),* 2002
Lithograph, 400 x 540 mm, signed
Printed in collaboration with Master Printer Christian Muller. On loan to the exhibition.
Gunter Grass, who received the Nobel Prize for literature, is a printmaker and sculptor as well as a writer. He lives and works near Lubeck, Germany. This image, first seen at the time of his famous novel of the same title, refers to the main character of the book, a child in the time of WW II in Germany who, having seen how adults behaved during the horrific time of WW II, decides to never grow up. Grass is one of Europe’s most significant and prolific graphic artists and has created a substantial body of work made over the 50 years since he first attended art school. As an artist and writer his contribution to world contemporary culture is profound.

Robert Grieve
b. 1924, Australia
Requiem (Biko), 1991
Screenprint, 650 x 450 mm, signed
Printed at the Larry Rawling Print Workshop, Melbourne, Australia

Robert Grieve, who lives and works in Melbourne, Australia, is a painter and printmaker of understated, expressive, principally non-figurative works, which express an enthusiasm and celebration of art and life. A number of times in his career he has been moved to create images arising out of a contemporary event or action which carry deeply moving content. This work pays homage to the life of assassinated leading South African anti-apartheid campaigner Steve Biko.

My screenprint Requiem (Biko) was done in memoriam for the death of Steve Biko, which I believe was one of the most important and saddest events in the South African struggle against apartheid. It is the third work I have done on this theme which moved me greatly. As in other works, I have tried to convey my feelings by non-representational means.

          Robert Grieve

Gonkar Gyatso
b. 1961, Tibet

Banned, 1999
Screenprint, 670 x 428 mm, signed
From the “Universal Declaration of Human Rights International Print Portfolio.” Donated by Artists for Human Rights Trust (South Africa), with kind permission of Art for Humanity.

The painter and printmaker Gonkar Gyatso’s iconic image, with the Chinese character “Banned” on the mouth, has sometimes been used internationally as emblematic of the plight of Tibetans. A founding member of “Sweet Tea House,” a group of modern Tibetan artists, he has been a participant in events of Artists in Exile. Unable to return to his country, Gonkar Gyatso now lives and works in London, England.

The human rights situation in my homeland, Tibet, is terrible. For many years Tibetans, including monks and nuns have been put into prison, tortured and killed just for saying they want Tibet to be free from China or for supporting His Holiness the Dalai Lama. I left Tibet seven years ago because I had no freedom as an artist. I had to leave my wife and daughter behind. They have now been able to join me in England, but we will never be able to go back to Tibet while it is occupied by the Chinese government. I miss the beautiful mountains and the sky in Tibet, they were my inspiration to paint.

          Gonkar Gyatso

Vaclav Havel
b. 1936, Prague, Czechoslovakia

The War, n.d.
Concrete poem, 296 x 200 mm, signed

Recently retired as President of the Czech Republic, Vaclav Havel continues to live in Prague, where he is equally renowned as a playwright, poet, essayist, and shaper of images. This work reflects his deep feelings as the hopes of peace begin to slip away. Havel points out that this is the first “shaped poem” that he ever made. The shape he has created is particularly interesting, and though suggestive of certain imagery, it remains enigmatic.
in the context of the topic. Twice convicted and jailed as a dissident, he was a key figure in groups contributing to political and social awareness and to the remarkable “Velvet Revolution,” a charged yet ultimately peaceful removal of Communist authority in the former Czechoslovakia. He is considered a leading moral and intellectual force in eastern Europe and the world.

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**Jan Jordaan**  
b. 1979, Vanderbijlpark, Transvaal, South Africa

**State of Emergency**, 1987  
Etching, 495 x 533 mm, signed

A committed artist/activist, Jan Jordaan was a founding member of the Artists for Human Rights Trust in South Africa, and Art for Humanity. He lives and works in Durban, South Africa, as a printmaker and master printer. This prominent South African graphic artist creates gentle, evocative and often poetic images related to the human condition and the South African context. In this work, made during a “state of emergency” under apartheid, the wind blows, dark clouds form, and reasons for hope are in question. He came to the attention of the South African police in the early 1980s when he was detained for an art/political activity under then restrictive laws.

This work is part of a series of heads done during the State of Emergency in South Africa, in the late 1980s. It deals with my own helplessness in the face of the apartheid regime, and the resultant suffering of the people of South Africa. At the same time there is a peaceful resolve that democracy will eventually be the victor. So, within suffering we can find salvation.

Jan Jordaan

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**Paul F. Keene**  
b. 1920, Philadelphia, USA

**Babylon Revisited**, 1987  
Offset lithograph and screenprint, 540 x 760 mm, signed

Printed at Brandywine Workshop, Philadelphia

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Painter and printmaker Paul F. Keene lives and works in Warrington, Pennsylvania. The title of this work refers to the ancient city of Babylon. The context, unmistakably of his own Black experience, uses contemporary images. It is from his “Urban Walls Series.” Having lived through the difficult decades prior to and then following the Civil Rights Movement in America, his work has always been personal in nature, with his own ideas and values, but always forthrightly in the context of the Black experience. This work refers to the “city of the Old Testament, noted for its unrestrained wickedness that was destroyed for its people’s sins” writes Allun L. Edmunds. There are “cycles” in society and change is inevitable. The question is, will we repeat or learn from our mistakes? In this modern version “revisited” there is perhaps a cautionary tale. He is one of America’s artistic living treasures, an influential artist/teacher and mentor with great knowledge and participation, through his work, in African-American issues.

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**William Kelly**  
b. 1943, Buffalo, New York, USA

**Freedom**, 2004  
Inkjet print, 195 x 165 mm, signed William Kelly, who lives and works in Nathalia, Victoria, Australia, is a printmaker and draughtsman. He is also the founder of the Archive of Humanist Art in Melbourne, Australia, the organizing entity for this exhibition. This work reflects the artist’s identification with those held as political prisoners, especially those arrested for their commitment to change in a non-violent context, and those seeking asylum from tyranny who have been wrongly jailed.

This work is a gentle reminder for me of many of those who have lived through unimaginable hardship and brutality and yet have taken the path towards reconciliation. Many have befriended me, been my teachers, some survived Auschwitz, others Robben Island, The Maze, life under nazi, fascist, totalitarian dictators and “democratic” leaders, some of whom have sought to reduce civil liberties and human rights. It is a small poem for all who have been wrongly imprisoned
and who continue to suffer under corruption.
   William Kelly

Rene Kubasek
b. 1969, Czechoslovakia

New York City, 2001
Photograph, 600 x 400 mm

Rene Kubasek lives in Prague, Czech Republic, where he creates subtle, understated images of people relating to their environments on a day to day basis. Because of the environments in which he chooses his subject matter and the nature of the subsequent images, we often experience various levels of reading. In this photograph, a young woman crosses a street in New York City. Behind her rise the World Trade Center towers. A wonderful image in its own right, this photograph takes on a special poignancy in today’s context. We have little indication here of future events. This image was made shortly before September 11, 2001.

Jacob Landau
b. 1917 Philadelphia, USA, d. 2001

Meditation on Love II: Gaia, 1982
Lithograph, 654 x 470 mm, signed

During his lifetime, Landau, a printmaker and draughtsman, was a leading light on issues of social and humanist art in America. His career was marked by the compassionate and personal way in which his work spoke of humanity. This print, referencing “Gaia,” a term used to describe “the planetary life force,” is a lovesong for the environment. It carries the profound realisation that what we love we must see for its beauty and also we must cherish, nurture and respect it. For Landau all life was to be respected. Jacob Landau died in 2001 while the companion book to this exhibition, Art and Humanist Ideas, was being compiled. He will be greatly missed. [His estate is represented by Rosa T. Giletti, Lansdale, Pennsylvania, USA.]

Qu Lei-Lei
b. 1951, China

Untitled, 1999
Linocut, 300 x 220 mm, signed

From the “Universal Declaration of Human Rights International Print Portfolio.” Donated by Artists for Human Rights Trust (South Africa) with kind permission of Art for Humanity.

The painter, printmaker, and watercolorist Qu Lei-Lei was educated in traditional Chinese painting and calligraphy and later in Western art. He now lives and works in London, England. Qu Lei-Lei has created powerful small and large scale images which focus on aspects of the human condition and, sometimes, on our vulnerability.

I am Chinese, but I am also an international artist. I live here in London, so I think much more about the whole human being. I think this must be a feature of this generation, all the responsibility on your shoulders. Maybe we were born like that, educated like that. The things we are responding to are different now, but I still feel like that.

We must not forget history. If we do so, we will suffer again.

Qu Lei-Lei

Mary Modeen
b. 1953, USA

Three Wise Women / Story Tellers, 1995
Screenprint, 565 x 765 mm, signed

Printmaker, book and installation artist Mary Modeen is a Senior Lecturer at Duncan of Jordanstone College of Art who lives and works in Blairgowrie, Scotland. With higher degrees in humanities, aesthetics, and fine arts, her work often has a broad philosophic, historical and humanist context. Frequently it explores themes of women in cultural contexts. She uses content and references in a personal way that has broad and poetic implications. This work is from a series highlighting the
notions of oral tradition and women.

The timelessness of time, repetitions, subtle variations, and repetitions: since the earliest images and sculptures that were generated by human experience, across many cultures and many varying depictions, the triad of female figures has appeared and reappeared in many forms and guises. From prehistoric fertility goddesses, through ancient Greek mythology; from Mesopotamian civilization and Pre-Columbian forms that are half-women, half animal; from Celtic mother goddesses to medieval depictions of Christian narration and allegories of three ages of women; from Fates and Witches and Maidens, this trio of females has danced and howled through the ages. While making this work I have pondered the importance of a motif that springs from the core of human experience, as well as aspects of trinities, of femaleness, of cultural attitudes and what they reflect. I have thought of my own experiences, and both those of women whom I know and those from history about whom I can only speculate. And finally, I have come to welcome the multitude of thoughts and associations, emotions and ideas that these images evoke. And with so many possibilities for associations and entries into this work, an eternal subject becomes contemporary . . . once again.

Mary Modeen

Louise Odes Neaderland
b. 1966, Providence, R.I., USA

Journey, 1996
Book, 140 x 115 mm (folded); 280 x 440 mm (open), signed in the plate

Book artist and printmaker, Louise Odes Neaderland is the founder of the International Society of Copier Artists and lives and works in Providence, Rhode Island. An innovative artist, her work varies from images created using basic photocopier techniques to extremely complex folded works. This piece, a small book in its folded form, deals with an image from the Nuremberg Trials following World War II. Neaderland not only pictures these men, on trial for their roles in the terrible events of that period, and the circumstances in which they found themselves, but addresses the notion of the mapping of life choices: there are decisions we all must make. Much of her work has dealt with social concerns. Sometimes the end of a journey is not a place on the map.

Louise Odes Neaderland (text from her artwork)

Mandy Nicholson
b. 1975, Healesville, Australia

Birrarung Culture, n.d.
Acrylic on canvasboard, 251 x 354 mm

Mandy Nicholson is an Aboriginal artist of the Wurundjeri people. She lives in her people's country in the area known since European settlement as Melbourne, Australia. Her work is moving, reflective of her people's links to the environment, and is often reconciliatory. Here the river at the heart of "Country" laces through her fingers, creating an evocative image of identity, ancient links and personal association.

True colour of the Birrarung is used, flowing through the hand (culture). My own finger-prints around the hand represent the land formations surrounding the river.

Mandy Nicholson

Laila Mehreen Rahman
b. 1966, Pakistan

Come today in letters to the marketplace, come waving hands, come exulting, dancing . . . , 1998
Etching, 590 x 425 mm, signed

From the "Universal Declaration of Human Rights International Print Portfolio." Donated by Artists for Human Rights Trust (South Africa), with kind permission of Art for Humanity.

Printmaker Laila Mehreen Rahman now lives in London. She was educated in Pakistan and later in
England, and has taught in both countries. This print, uses as its inspiration the UN Declaration of Human Rights article “The Right of Peaceful Assembly and Association.” Her starting point is a Pakistani poem by Faiz Ahmed that speaks of the importance of citizens being able to gather together freely, to meet and speak in the market place. She uses the freedoms gained from modernism combined with an Eastern sense of design to create a fluid and lyrical image befitting the subject.

Not enough the tear-stained eye, the storm tossed life
Not enough the accusation of hidden love
Come today in fetters to the marketplace
Come waving hands, come exulting, dancing . . . .
Faiz Ahmed

These four lines from renowned Pakistani poet Faiz Ahmed’s poem, “Today come in Fetters to the Market Place,” led to the making of this image. Faiz was a poet who, along with many others, fought for democratic rights in Pakistan and paid for his struggle by being imprisoned for long periods. In this poem, he talks about the importance of citizens coming together in the public space to make their protest, even though they are in fetters, rather than endure confinement and pain in their private sphere. This poem highlights the significance of the right of freedom of assembly and association in the struggle for democratic rights, and also for guiding democracy to a more humane stage.

In Pakistan the struggle for democracy has once again allowed the principle of peaceful assembly and association to be invoked as a societal norm, but the reality of society restricts this right to only a few. However, it is by using this right that we can ensure that it is extended to minorities, women and others who are presently denied access to it, and by doing so, pave the way to a truly democratic system. The composition of the print is an interplay between the human figures with nature, and the circle with the square. The arms, mirroring and repeating the movement and direction of the stems and flowers, signify accord and oneness and peaceful co-existence. The circle can be seen as one individual’s space in the wider context of the universe. The title verse: “Come in fetters today to the marketplace, come waving hands, come exulting, dancing . . . .” focuses attention on the constraints that are brought to bear on our state of living, i.e., chains of a physical, social or metaphysical nature which bind us. An awareness of history and of struggle and suffering is the first step towards the construction of an ideal world.

Laila Mehreen Rahman

Ray Sizer
b. 1963, Australia

Tragedy, 2002
Photograph, 195 x 280 mm, signed verso

A photojournalist by profession, Sizer lives in Shepparton, Victoria, Australia. His work is characterized by images of humble subject matter, everyday people in the processes of their activities, celebrating achievements and dealing with what life brings their way. In this image, in the midst of a couple’s great personal loss, he focuses on the closeness and support that helps us survive tragedy.

Jason South
b. 1970, New Zealand

This is a peaceful protest, n.d.
Photograph, 205 x 295 mm

Jason South, a photojournalist living and working in Melbourne, Australia, created this image at the time of the World Economic Forum gathering in Melbourne. It is a wonderful counterpoint to the more common images of conflict seen from many of the world’s economic gatherings. It is a moving testimony, as Margaret Meade has pointed out, to the power of one individual to help change the world. It is also a poignant image of protest in the face of power.
Peter Schumann  

b. 1934 Lueben, Silesia

_Not in our name and with our money_, n.d.  
Offset from relief print, 570 x 445 mm

Printmaker and puppeteer Peter Schumann lived in Breslau until it was destroyed in WW II, and now lives and works in Glover, Vermont. He makes strong, graphic woodcuts in unlimited editions, carved from the thin construction material masonite, often printed on cheap commercial grade paper, and frequently hand-colored. The creator of the “Cheap Art” movement, and a prolific printmaker, he is also a founder of the Bread and Puppet Theater. Peter and Elka Schumann are the driving force behind the theatre company.

_This was made in the early 1980s as part of a series depicting the brutalization of people and landscape by violent military force. This series was carved on masonite and printed originally on cloth. The images were made to protest violent and oppressive policies in Central America at that time (and they continue in more hidden forms right into the present). For many years in the eighties, Bread and Puppet Theater created and performed several productions of this theme: “The Doors” (about Guatemala), “The Mountain Man of Chile,” “The Birth, Crucifixion and Resurrection of Archbishop Romero,” and “The Shame Boat: the Passion of Chico Menes.” Our Theater . . . continues to oppose our government’s policies in Cuba, Iraq, Colombia and other countries._

Peter Schumann

Mmakgabo Mapula Helen Sebidi  
b. 1943, Marapyan, Northern Transvaal, South Africa

_Sharing/sprits together_, 1999  
Lino cut, signed

Endpaper for the “Universal Declaration of Human Rights International Print Portfolio.” Donated by Artists for Human Rights (South Africa), with kind permission of Art for Humanity.

The printmaker Mmakgabo Mapula Helen Sebidi lives and works in South Africa where she is a significant, respected and influential presence in contemporary South African art. In this work two figures in traditional dress, of equal size and importance, share the space of the picture in a communal act in a rural environment. Sebidi was initially educated in art by her grandmother, a traditional artist who passed on to her the vernacular aesthetic which we witness here.

_Real rights of equality were left behind when European City life spoilt tradition. Despite conventional belief, African tradition teaches true respect for women. Now man sleeps around when the woman works, when it used to be the other way around._

Mmakgabo Mapula Helen Sebidi

Nick Ut (Huynh Cong)  
b. 1951, Long An, Vietnam

_Vietnam Napalm 8 June, 1972_  
Photograph 508 x 515 mm  
Copyright Associated Press with permission.

This remarkable Pulitzer Prize winning work, with its central image of the young Kim Phuc burned terribly by napalm, helped change the view of many about justifications given for war. It has been said that it ranks with Picasso’s _Guernica_ as a work that captures and points to the human cost of conflict. Nick Ut, who lives and works in Los Angeles, continues to create a body of work that is always, no matter how difficult the subject, presented from his self effacing and generous perspective. It has been said that _Vietnam Napalm_ helped stop a war.

_Thirty years ago, on this day, June 8, I took a picture of a girl running and being burned by napalm that would eventually become well-known around the world. Thirty years have passed since that fateful day and I am now on an assignment for the Associated Press covering a treacherous fire in the Angeles National Forest near Los Angeles. It is morning and I am driving on a dirt road near a small town called Green Valley. In the distance, there are hundreds of fire-fighters battling the blaze. About 1500 people are forced to flee and the fire has already destroyed seven homes. I hurry to take_
many pictures of the event. One picture is of the fire rapidly consuming the dry brush, which seemed like bombs continuously exploding on the ground and causing thick smoke to instantly rise into the air. Another picture is of a plane fearfully dropping fire retardant into the smoky abyss.

I felt like I was again at the warfront and it was exactly just that. It was a different war, but these images of burning and chaos I saw today were flashbacks of what I saw thirty years ago. It reminded me of the napalm exploding just outside the Buddhist temple in Trang Bang village on Highway 1, twenty-five miles west of Saigon.

Today, thirty years after that horrific event, it seems like all of it happened just yesterday and it is appallingly still fresh in my mind. I have been back to the area where that napalm exploded. Trang Bang has not changed much since the war. Astonishingly, the temple where Kim Phuc and her family once hid was still there. In my mind, I can still hear the screams of that little girl and feel the pain she suffered when she was yelling, “Hot, too hot!” I remember rushing to her aid and I immediately took her to the hospital.

Since then, I have met so many people who have told me that I took part in changing the world. Even though it has become one of the most memorable images of the twentieth century, President Nixon once doubted the authenticity of my photograph when he saw it in the papers on June 12, 1972. This revelation was recently uncovered among the 500 hours of Nixon tapes released by the National Archives. He discussed the photo with his chief of staff H.R. Haldeman and mused, after seeing the photograph, “I’m wondering if that was fixed.” Haldeman replied, “Could have been.” The picture for me and unquestionably for many others could not have been more real. The photo was as authentic as the Vietnam war itself. The horror of the Vietnam war recorded by me did not have to be fixed. That terrified little girl is still alive today and has become an eloquent testimony to the authenticity of that photo. That moment thirty years ago will be one Kim Phuc and I will never forget. It has ultimately changed both our lives.

Nick Ut, 2002

Ricardo Viera
b. 1945, Ciego de Ávila, Cuba

Cuba en mi mente (Cuba in my mind), n.d.
Digital image, cibachrome print, 280 x 355 mm

Printmaker, installation artist and curator, Ricardo Viera is also the Director of the Lehigh University Museum and lives in Easton, Pennsylvania. In this work, part of a series, he has digitally altered a distant satellite image of his native land, from which he had been exiled as a youth. The work is a document of place – a place far away – with the image revealing the Cuba of memory as bright and lively and the Cuba of today segmented but with beautiful possibilities. A major contributor as artist and arts professional to the dialogue on humane and fundamental cultural issues, his work sometimes references his Cuban heritage and always reflects a broad, universal perspective underpinned by strong social concern characterized by a considered and thoughtful approach.

Raymond Watson
b. 1958, Belfast, Northern Ireland

Photographs. Three images each 150 x 200 mm

A sculptor, photographer and painter who lives and works in Belfast, Northern Ireland, Raymond Watson is principally known for his carved sculptures which he has exhibited internationally. In this series he shows us his ability as a photographer as he revisits a place he knows well. These images have a personal, autobiographical reference, as he had been at the Maze Prison/Long Kesh, outside of Belfast as a former political prisoner. He is a remarkable artist whose thoughtful work reminds us that holding on to the mistakes of the past will only lead to failure, but by acknowledging and admitting to them, individuals and communities place themselves in a better position to move forward.
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The seventh annual symposium will feature discussions on how the public forum facilitates deliberations on issues derived from different political, religious and scientific positions. Highlights will include three keynote speakers, a special guest speaker, a Kent State University Museum exhibit, the world premiere of a locally produced video and a theatrical performance.

2006 Symposium on Democracy Highlights

- John A. Campbell, Professor and Director of Graduate Studies, Department of Communication, University of Memphis, will speak on “The Rhetoric of Darwin.”
- Phillip Kitcher, John Dewey Professor of Philosophy, Columbia University, will present “Resolving Differences Between Science and Religion.”
- The Academy Award-nominated film Hotel Rwanda, is based on the life of Paul Rusesabagina, who risked his life protecting more than 1,200 Rwandan refugees in his hotel in 1994 during a three-month siege, while trying to negotiate assistance from an international community that stood by and watched. The Symposium on Democracy and the Center for Student Involvement are co-sponsoring a talk by Rusesabagina.
- David Zarefsky, Owen L. Cost Professor of Argumentation and Debate, and Professor of Communication Studies, Northwestern University, will speak on the “Democratic Debate in the Public Forum.”
- Additional highlights include a traveling exhibition of prints and photographs from the Archive of Humanist Art, Melbourne, Australia, titled “Humanist Art, Symbolic Sites,” on display at the Kent State University Museum through May 19; a theatrical performance titled Clarence Darrow; the premiere of the locally produced film Searching for Common Ground; and poetry readings.

All events are free and open to the public. No registration necessary.

For specific times and campus locations for the various speakers and events, please go to http://www.kent.edu/DemocracySymposium