Editor's Preface and Acknowledgements

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University of Kentucky
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Michael Colello is a multimedia artist, journalist and writer living in Seattle, Washington. He can be reached at mccolello@hotmail.com.

Brain Crowley is a graduate student of philosophy at The University of Kentucky, studying the history of philosophy and, in particular, phenomenology and modern German philosophy.

Mathias Detamore is a recent doctoral candidate in Geography at the University of Kentucky. His dissertation research is an examination of the complex and understudied geographies of sexual minorities, their socio-sexual networks and meanings, in central Appalachia.

Ellen Hostetter is a PhD candidate in the Department of Geography at the University of Kentucky. She recently accepted a position as the Visiting Ainsworth Scholar in the American Culture Program at Randolph Macon Woman's College.

Mark Jarzombek is the Director of History, Theory, and Criticism of Architecture and Art and a Professor of the History of Architecture at the Massachusetts Institute of Technology. He has written books and articles on a range of architectural topics, from Rabelais to Modern Catholocism. His most recent work, *The Psychologizing of Modernity: Art, Architecture and History*, historicizes the field of psychology and analyzes the corresponding formulations of subjectivity and modernity.

Trudy Lewis is the author of the collection *The Bones of Garbo*, winner of the Sandstone Prize in Short Fiction from The Ohio State University Press. Her work has appeared in *The Atlantic Monthly, Best American Short Stories, Chelsea, Fence, Five Points, Meridian, New England Review, Prairie Schooner*, and other journals. Her first novel, *Private Correspondences*, won the William Goyen Prize from TriQuarterly Books/Northwestern University Press. Trudy is currently the Viebranz Visiting Professor of Creative Writing at St. Lawrence University. Next year, she will return to her position as a professor of creative writing at the
Wendy Ryden is an Assistant Professor of English at Long Island University-C.W. Post, where she serves as Coordinator of Writing across the Curriculum. Recent publications include "Unsentimental Testimony: The Critical Potential of Working-Class Student Life Writing" in Storytelling: A Critical Journal of Popular Narrative and "Conflicted Literacy: Frederick Douglass's Critical Model" in The Journal of Basic Writing.

Bill Santen is a local artist from Lexington Kentucky where he has spent many years as a painter and magician. He is currently working on a BFA as an Art Studio Major in the College of Fine Arts at the University of Kentucky. His work focuses on investigations into the complex intersecting relationships of individuals and society and how those social relations are set against the banality of ritual and routine. His work has appeared locally in a range of gallery events and shows. The selections for this issue of disclosing are part an ongoing project titled "Mementos" and were featured at Artsplace in Lexington in 2006.

Tristan Scremin started drawing and painting when she entered the mental health system at age twenty. Her drawing and painting truly developed when she entered Patton State Hospital where she was an inpatient for four years. After she was released from Patton, she continued to draw and paint and also returned to university study. In 2005 she received a Bachelor of Arts degree in English with an emphasis in poetry. She is currently a second year student at the People's College of Law, a non traditional community based law school. She currently lives in Los Angeles where she continues to draw, paint and write.

Jay Winter is the Charles J. Stille Professor of History at Yale University. He was a university lecturer and reader at Cambridge University until 2001, when he returned to the United States. Specializing in World War I, Dr. Winter has authored a number of books on the social impacts of war, most recently on memory and commemoration. His current book, Sites of Memory, Sites of Mourning: The Great War in European Cultural History, explores the ways in which emotion and meaning are mediated by the material sites of war memorials.
Brandon Absher

Journeys Through Emotion
Editor’s Preface

I am overjoyed to welcome you to the sixteenth issue of disClosure, “Stirrings: Journeys through Emotion.”

Joy. This is the emotion with which I present this journal – perhaps with a touch of embarrassment or a tingle of anxious expectation. Of course I’m happy to have been part of and to have completed something so fantastic. But this is treacherous terrain. What, in the end, will become of our endeavor to chart the expanses of emotive social life?

The project itself should inspire fear. For as soon as one turns one’s gaze to emotion, the matter itself seems to disappear. Perhaps this is what motivates those who would claim that it is reducible to natural material facts. Where, indeed, does one direct one’s gaze to bring such a thing as an emotion to view? Emotions seem to operate somehow always behind our backs. Nevertheless, we claim that they “move” us; that they “overwhelm” and “affect” us. One has the impression of being immersed and carried away – as if by a rip-tide. Just as one begins to talk about emotion, the difference between metaphor and literal speech becomes somehow blurred.

Yet here we appear to discuss these matters “theoretically” or “scientifically” – these concepts themselves infused with an affective charge (is there
Editor's Preface

an escape from this metaphor?) One imagines a well-lit, aseptic laboratory filled with the drive to keep things clean. But, of course, in our project we could not be drawn to such pictures. It is above all passion which has inspired and animated this work. If science can be understood as the drive to purity, then this editorial collective and the contributors to this volume cannot truly be called scientific— we have recognized our contamination from the outset; it is the theme of our journal.

We hope that within these pages the reader will find something of interest— something which quickens the breath or flushes the cheeks. We have striven to provoke as much as to inform. War, grief, disgust, lust, anger, love— these are just a few of our themes. Here, as always, one will find beautiful artwork and literature as well as excellent scholarship. Again, welcome!

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I'd like to begin by thanking Andy Doolen who was the faculty advisor for this issue of disClosure. His assistance has been invaluable. There is perhaps no adequate expression for the debt of gratitude we owe to Virginia Blum. Her leadership and support as the Director of the Committee on Social Theory has made possible this journal and without her it would no doubt have been a much less enriching experience. Thanks also must be extended to the faculty members who co-taught the Social Theory 600 seminar on emotion in Spring 2006: Jeff Peters, Wallis Miller, Richard Smith, and Karen Petrone. For their continued monetary support, I thank the Executive Vice President for Research, the Graduate School, the College of Arts and Sciences, the Student Government Association, and the Committee on Social Theory, all at the University of Kentucky.

I would like to thank the editor of disClosure fifteen, Sean Dummitt, for his mentorship and assistance throughout this process. Without his example and advice, this issue would not have been possible.

To Marcia England, I owe more than I can say here. She has been a continuing source of love, support, and advice. It is her excellent example as editor of disClosure fourteen which inspired me to be part of this venture.

The editorial collective of this issue has been a blessing and I have been proud to work with them. I must say thank you to collective members George Phillips, Holly Davis, Lauren Martin, Dewitt King, Jessica Schmid, Michael Walls, and Brian Crowley, Thanks especially to Mathias Detamore for his work on the cover and laying out the journal.

Finally, thanks to the contributors. It is a privilege to present and publish their work in "Stirrings."

Brandon Absher