

**HUMANITIES**

$\frac{10}{60}$

**I N S T I T U**

$\frac{10}{50}$

**T E F O R T H E**

$\frac{10}{40}$

**H U M A N I T I E S**

$\frac{10}{30}$

**U N I V E R S I T Y O F**

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**M I C H I G A N A N N U A L**

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**R E P O R T 2 0 0 7 - 0 8 C E L E B**

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**R A T I N G T W E N T Y Y E A R S O F I N**

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**T E R D I S C I P L I N A R Y R E S E A R C H &**

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**C O L L A B O R A T I O N S I N T H E H U M A N I T I E S**

$\frac{10}{5}$

**A N D T H E A R T S**

20



20

## FROM THE DIRECTOR

This has been our twentieth anniversary year, a year for celebration. We are secure in our endowments and this year we have grown stronger through the generosity of our many friends and Fellows. We are known as innovative by our peer institutions, and have a lively profile within the University. Our Fellows are as wonderful as ever. There has been much to celebrate. It has also been a year for scrutiny of purpose, the taking of stock, a year for rumination on where we are and where we are going.

I have also this past year started my second term as director, and thought hard about where I for one would like the Institute to be in five years. I want our graduate funding to be complete so that the fifty Michigan graduate students who apply every year for five or six places will have eight precious fellowships available. I want the Institute to be living a second life on the web that is as robust as its current life on dry land. I want our museum-quality gallery to be a component of every major project we do. And I want our dialogues with the arts, medicine, law, public policy, and the social sciences to be more sustained, and of greater international scope. To this end I engaged Chinese colleagues in the second of what will be three workshops, all published, around the question of the state of the humanities in China (see p. 16). And I furthered connections with African colleagues in my role as part of Mary Sue Coleman's presidential trip to Africa in February.



We have seen the departure of two key people from the Institute this year. Mary Price, the Institute's assistant director, retired in October 2007. Mary has been a crucial player in our development, and has served the Institute with dedication, vision, and Yankee good sense. Mary is identified with our many years of fine public outreach and with the burgeoning of the Institute into a larger circle of friends and "family." Also, Cody Engle completed his term as chair of our Board of Visitors. Cody orchestrated our partnership with the Chicago Humanities Festival, helped us think about how we might grow in a way that expands our fellowships and programs, while also taking care of our staffing needs, and departed with the gesture of seed funding a new project: the Emerging Scholars Prize in the Humanities dedicated to the generation that will carry forward the humanities into new times. He is replaced by Jim Foster, who has already taught us the direct art of public communication and is taking our Board in new directions.

The report that follows will be a little unusual, bespeaking this our twenty year mark.

We will narrate the events of the year: endeavors, celebrations, successes. But I will also return later in the report, in the voice of a ruminator, to review the Institute's twenty-year history with an eye to drawing the kind of lessons that might be learned about our original—and ongoing—purpose (see p. 23). I welcome your thoughts on any or all of these things. Do please write.

A handwritten signature in black ink, appearing to read 'Daniel Herwitz', with a long horizontal line extending to the right.

Daniel Herwitz  
Director and Mary Fair Croushore  
Professor of Humanities

# TWENTY/TWENTY

*This year the Institute celebrated its twentieth anniversary. It was a year for looking back to where we were twenty years ago, where we are now, and where we might be twenty years hence. We called it Twenty/Twenty because it was bi-focal: focused close up and far away (towards the past and future). If there was one theme of the year it was the young: raising graduate fellowships, celebrating the new generation of emerging scholars with a prize, bringing back our Graduate Fellows to speak of where they are headed, taking stock of our past so that we may reinvent (in the manner of young people) the terms of the Institute for present and future.*

## Twenty/Twenty had **NINE** components:

- 1** **FIRST**, we hosted a full day symposium featuring almost entirely our current and former Faculty Fellows.
- 2** **SECOND**, the symposium kicked off our year-long Brown Bag Lecture Series called “What Happened to...?,” the most successful we ever had.
- 3** **THIRD**, we put on a public outreach event called “Intellect in Motion,” focused on our current and former Graduate and younger Faculty Fellows.
- 4** **FOURTH**, we hosted an exhibition of work by our current and former Art & Design Fellows.
- 5** **FIFTH**, we commissioned an exhibition of ceramic work by a noted French artist who transposed the poetry of our former and current poetry Fellows into designs on large ceramic plates.
- 6** **SIXTH**, a former dance Fellow curated a selection of dance works at the Chicago Humanities Festival (with which we are partnered).
- 7** **SEVENTH**, so that our twentieth year would have an international component we hosted a workshop (the second of three) with Chinese colleagues, the topic being the humanities in China and the state of Chinese scholarship in the U.S.
- 8** **EIGHTH**, we inaugurated a new kind of award in recognition of our anniversary year, generously seeded by Cody Engle: the Emerging Scholars Prize (see page 4).
- 9** **NINTH**, we turned to building our graduate endowment in a big fund-raising effort.

## THE EVENTS



left to right: Michael Steinberg, Michael Schoenfeldt, Tobin Siebers, Linda Gregerson, Eileen Pollack, and Christi Merrill

Our academic symposium (October 5) had three panels. The first kicked off our year-long series “What Happened to...?” with Michael Steinberg (Director, Cogut Center for the Humanities, Brown University) speaking about historical studies over a twenty year period, Tobin Siebers (Chair, Comparative Literature) to disability studies, and Michael Schoenfeldt (Associate Dean for the Humanities) to literary studies. Second, we wished to underscore our commitment to arts and letters in the broadest sense and hosted a panel on creative fiction and non-fiction, with poet Linda Gregerson, translator and writer of creative non-fiction Christi Merrill, and Eileen Pollack (Director, MFA in Creative Writing) reading from a short piece of non-fiction (she is most

well known for her short stories). The day ended with a panel about the future of the humanities. Valerie Traub (Director, Women’s Studies) addressed institutional changes over a twenty-year period in the study of women and gender, the field’s interconnections to the humanities, and the trend toward the social sciences in gender studies. Elaine Gazda (Classical Art and Archaeology/History of Art) highlighted new forms of representation for ancient things, featuring her work on the ancient city of Antioch of Pisidia and the way she has utilized new technologies to render and interpret that city. Thomas Finholt, Dean for Research and Innovation in the School of Information and a lively partner in digital/collaborative adventures in the humanities, explored the way new possibilities for the representation and circulation of information are bringing about new work in the humanities.

Two weeks later we hosted “Intellect in Motion” for a public outreach audience. This featured emerging ideas in the humanities: an exhibition, performances, scholarship, and literary readings from current and former Graduate Fellows and young faculty. The weekend (October 19–20) brought back Erica Lehrer from Concordia University, where she is Research Professor in History, to speak about her anthropological work on new tourism in Poland for Jews wishing to explore “the old country” and get a taste of what life might have been like before those communities were wiped out during the Second World War. Lehrer is a public intellectual whose research has led to her own activist involvement in such heritage site creation and tourism. Yofi Tirosch, currently a law fellow at New York University, spoke to problems with how law (in Israel and the United States) addresses “identities.” Anne Fisher (Williams College) described her work on Russian/Soviet writers Il’f and Petrov. Ronit Ricci (Asian Studies Institute, University of Singapore) discussed the career of an Islamic text staging a debate between Jews and Muslims as it migrated through South Indian languages and down into Indonesia. Uwem Akpan (Careers-in-the-Making Fellow) read one of his short stories (*Say You’re One of Them*, his book of stories, appeared in June, 2008) and Evan Chambers (University of Michigan faculty of Music Composition) performed selections from his song cycle *The Old Burying Ground*, with texts taken from the plinths of early New England graveyards.

*Eight Fellows: Art & Design* at the Institute had Jim Cogswell erecting a magnificent two-story



left to right: Dean Terry McDonald; Valerie Traub, Thomas Finholt; Jim Cogswell, Diane Kirkpatrick; Tobin Siebers, Nicholas Delbanco, and Tom Trautmann



left to right: Eilleen Pollack, Jill Siebers, Edward West, and Marvin Parnes



Ronit Ricci and George Hoffman

mural up the wall next to our gallery dedicated to having *NOTHING TO SAY* (the work’s title); Tirtza Even having a great deal to say or otherwise show in her video work *Once a Wall, or Ripple Remains*, about the wall erected by Israel to separate it from the West Bank and Gaza; Edward West returning with photos from his project on persons of color; and others (see Exhibitions, p. 17). *Twenty Years, Twelve Poets: Ceramics by Rachid Koraïchi* brought the internationally known ceramist and sculptor as our Jill S. Harris Memorial Fellow to work with the School of Art and Design in transposing poetry to ceramic plate (again see Exhibitions, p. 17).

Next we sponsored an international conference, *The New Humanities in China*, on the occasion of the LSA China Theme Year in addition to our twentieth anniversary (see p. 16). Developed with the critical assistance of Haiping Yan, in residence as the distinguished Norman Freehling Visiting Professor in the Institute (and Professor at UCLA and the East China Normal University in Shanghai), the conference convened major scholars from China and the United States to consider the new humanities in China at a moment of China’s dramatic educational, economic, and political expansion. Topics included the legacy of Confucius, literary education and its intellectual styles, the encounter between the new media and the new humanities, and the role of memory for university and state. Publication in Chinese has followed, and a third workshop (of which this was the second, the first being hosted by East China Normal University in Shanghai) is in the planning process.



To celebrate young scholars, departing Chair of the Board of Visitors Cody Engle seeded the first three years of a new prize, the **Emerging Scholars Prize in the Humanities**. This prize carries the generous stipend of \$25,000, no strings attached apart from a one- to two-day seminar on the recipient's work in progress. The prize will be offered in alternate years within the Michigan community, and nationally. In this first year we offered it internally: to a young scholar who has received their PhD as of the due date for applications (January 15, 2008), and no more than five years earlier, and who either earned that PhD at the University of Michigan, or is employed on the faculty or in a related capacity (e.g., publishing curator).

The recipient of this year's Emerging Scholars Prize is Boris Kment, Assistant Professor, Philosophy, University of Michigan, PhD from Princeton University. Professor Kment was the unanimous choice of the committee. His work is in logic, but, rare for philosophy, derives directly from questions of ordinary life and rational decision making.



Chair of the Board of Visitors, Cody Engle

The committee also awarded two honorable mentions, both with a cash value of \$1,000. This widens the sphere of younger scholars funded by the Institute,

and highlights the Institute's broad notions of the humanities.

The first honorable mention has been awarded to Erica Lehrer, Assistant Professor of History and Sociology/Anthropology and Canada Research Chair in Post-Conflict Studies, Concordia University, PhD Anthropology, University of Michigan, Institute for the Humanities Graduate Fellow, 2001–02. Lehrer is well known to our friends of the Institute for her work in the Spring Seminar on heritage. Her work is about the heritage/tourist sites that have recently emerged in Poland for Jews who wish to find their identities and pasts through heritage tours of that part of the world, of the shtetls and cities where their ancestors were wiped out during the Second World War.

The second recipient of honorable mention is Susana Draper, Assistant Professor, Comparative Literature, Princeton University, PhD Romance Languages and Literatures, University of Michigan. Professor Draper's research is inspired by a specific and unusual place in Montevideo—a prison

that was transformed into a very elitist shopping center during the transition from the military dictatorship to the neoliberal democracy.

**MARY PRICE**

Mary Price joined the Institute the year after its formation, in 1988, as Program Coordinator, becoming Administrative Manager and Assistant Director in 1991. She worked with five directors and hundreds of Michigan Faculty and Graduate Fellows, was instrumental in developing the Institute's Humanities Camps (Fall and Spring Seminars), brought about our gallery program, coordinated two moves to new facilities, wrote sixteen impressive annual reports, and many a grant proposal. Her passion for the humanities



and beneficent love of people proved crucial to the success of our public outreach, and made our development the success it has been. Daniel Herwitz, current Director, described her as "my eyes and ears, the person from whom I learned more about the Institute, the University of Michigan, and the nature of public outreach than any other." Her good humor, fine intelligence, dedication to the humanities, and Yankee good sense will be missed. We wish her well in her retirement.

## FELLOWS

### FACULTY FELLOWS

#### PAUL ANDERSON

Associate Professor, American Culture,  
Center for Afroamerican and African Studies  
Hunting Family Professor

*Hearing Loss: The Dreamlife  
of Modern Jazz*

I worked on my book about the cultural life of modern jazz (ca. 1955–65) and presented portions of this project at the Fellows' Seminar during the year. I also drafted an extended book proposal and submitted it to a major press for consideration. The editor made recommendations and I am currently revising the proposal as a draft introduction. I also worked on researching and writing drafts of two additional chapters of the book. The progress is slow and steady.

I am also working on a separate project, a series of interdisciplinary essays on literature, film, and philosophy related to the work of the American philosopher Stanley Cavell. I published one such essay several years ago in *Critical Inquiry*. I am presenting a new paper on Cavell and James Agee's literature and film criticism at a major conference on Cavell in May and intend to revise that work for essay publication.

During this year, I also worked as an unpaid scholar-practitioner of music and an unpaid creative and historical consultant on a documentary on contemporary art and culture. To this end, I composed and recorded a soundtrack for an HBO documentary by Divided Eye Entertainment, *The Art of Failure*, on contemporary artist Chuck Connelly. It aired in July, 2008, and will be shown internationally.

#### PHILIP DELORIA

Professor, History and American Culture  
John Rich Professor

*Crossing the (Indian) Color Line: A Family History*

I was privileged to spend the 2007–08 year in the company of an extraordinary group of colleagues. The bulk of my time was spent working on a (still!) untitled family memoir. I've been trying to tell the story of my grandfather, grandmother, and great aunt and the personal consequences of my grandparents' cross-racial marriage.



I came into the year with three additional outstanding writing obligations, however, and I used bits and pieces of my time at the Institute to fulfill them. I completed a short essay on the legal case *Cherokee Nation v. Georgia* for the *Harvard Companion to American Literature*, I completed the final draft of a substantial essay, "From Nation to Neighborhood: Land, Policy, Culture, Colonialism, and Empire in U.S. Indian Relations," and I completed editorial work on *C.G. Jung and the Sioux Traditions* by Vine Deloria, Jr. This book was my father's last, with the unsigned contract and reader report on his desk when he died in 2005.

My seminar presentation on my family memoir marked an important turning point in that project. Specifically, my colleagues pushed me to think harder about my own place in the story, about the difference between a family history and a family memoir, and about the different, sometimes conflicting, voices I have brought to the narrative: historian, literary writer, keeper of family memory, grandson. During the course of the year, I have drafted and polished ten chapters (out of a projected twenty-two) and fine-tuned the structure and outline for the remainder of the book.

Following my seminar presentation, I restructured, rewrote, and added substantial new material to the memoir. And as the weekly meetings of the seminar opened up new ideas for me, I slowed my pace as I pursued those ideas through additional reading and, frankly, additional thinking. The ability to do so has

been invaluable. Indeed, the chance to slow down and think has been the highlight of my year and I have no doubt that the final book will be significantly stronger because of it.





## FELLOWS

### TIRTZA EVEN

Assistant Professor, School of Art and Design  
Helmut F. Stern Professor

*Once a Wall, or Ripple Remains* [This is a multimedia documentary project that questions the stability of any perception, record or rendering of videotaped encounters from the summer and fall of 1998 in the Occupied Territory of Palestine.]

The experience at the Institute was enriching, layered, and complex. The conversation with other Fellows was wonderful, stimulating, and probing. My own work and methodology were challenged in ways that were not always simple to address, which made at times for a more staggered, uneven, and uneasy process than I had predicted and perhaps a less prolific but more in-depth engagement.

I suppose the very meaning of being productive was re-examined, and some previous short cuts (in concept, narrative strategy, or in technique) exposed and tackled. All in all this made for a very crucial, rich experience, even if at times a difficult one.

I found the extended and thorough dialogue over each of our projects rare and utterly gratifying. I think the group of Fellows this year was incredibly cohesive and at the same time varied, and the exchange between us both generous and deeply insightful and stimulating. My only regret is that there is no formal venue for continuing this conversation beyond the limits of our fellowship, now that the terms, the roles we undertake, the work itself, are so much more familiar and formulated.

I feel incredibly fortunate and grateful for having had the opportunity to be part of this group, and for having been given this vast space for personal and professional questioning and growth.

### ANDREW HERSCHER

Assistant Professor, Architecture and Urban Planning,  
Slavic Languages and Literatures  
Hunting Family Professor

*Violence Taking Place: The Architecture of the Kosovo Conflict*

My year as a Fellow at the Institute was one of the high points of my career in academia.

I used it to complete a book that I had been imagining, researching, mulling over and working on in fits and starts for almost eight years, years when my attention had been focused primarily on finishing my dissertation, getting a teaching job, and then teaching. I surely could not have finished this book without a year like the one the Institute made available to me, a year when there was both ample time to read and write and regular and convivial intellectual exchange in the weekly seminars.

I found the seminars to be a particularly important part of the year. Though there were no formal relationships between my work and that of my colleagues, I frequently encountered ideas and became involved in conversations that gave me new perspectives on the topics on which I was working. Through the seminar, I also met some people who will become valued members of my intellectual community at the University, a community that has significantly expanded as a result of my year at the Institute.

This was the third humanities institute that I've participated in, and by far the one I've gotten the most out of. Strikingly, though the other two were focused on particular topics shared between participants, only at this one was there a sustained and evolving

conversation between disciplines, conversations that could take place perhaps nowhere else than at an institute dedicated to fostering the humanities as conceived in a broad and encompassing frame.



*The experience at the Institute was enriching, layered, and complex.*



## FELLOWS

### KATHERINE IBBETT

Assistant Professor, Romance Languages  
and Literatures  
A. Bartlett Giamatti Fellow

*Compassion and Commonality: Forms of Fellow-Feeling  
in Seventeenth-Century France*

This year has been the most intellectually stimulating year I can remember. I've just been drafting my tenure statements and feel very happy about the ways I can now describe my second book project, which in the course of this year has really taken shape. In the fall I wrote an essay on dramatic theory that will be the basis of one chapter, and I have also drafted a whole other chapter on the historical novel. That chapter was a surprise for me, in that its form changed radically throughout the year as my interests developed, and the conversations I had here were crucial in redirecting my attention to different aspects of the project.

I also began research on an entirely new section of the book on colonial charity and religious orders. The shape of that research was prompted by an early question from another Fellow, Marcia Inhorn, about public health and compassion.

In addition to all that work on the new book, I was able this year to take time with the revisions of my first book, to work on several essays, and to give a number of conference papers and invited lectures.

We liked the field trips (to the Detroit Institute of Arts) so much that I wish we could have started them earlier: it was a very bonding sort of affair. I blame you all for giving me a sweet tooth: I ate my first Oreo this year and never looked back. This is an extraordinary place. Thanks so much for restoring me to intellectual joy: when can I come back?

### MARCIA C. INHORN

Professor, School of Public Health  
Helmut F. Stern Professor

*Reproducing Masculinities: Islam, IVF-ICSI, and  
Middle Eastern Manhood*



*Thanks so much for restoring me  
to intellectual joy: when can I  
come back?*



I am very privileged to be the first Fellow to represent the School of Public Health at the Institute for the Humanities.

I have been working on a book based on my multi-sited ethnographic research in the Middle East (Egypt, Lebanon, Syria, United Arab Emirates, Iran), as well as Arab America (Dearborn, Michigan), undertaken over the past decade. I hope to complete the manuscript by the end of 2008 or early 2009.

Through the lens of male infertility and the methods of life history and narrative analysis, I have been able to examine numerous dimensions of men's lives in the Middle East, including changing notions of masculinity, fatherhood and parenting, family life, adoption, love and marriage, sexuality and Islamic morality. In addition, I have been able to probe the difficult material and political realities facing many Middle Eastern men, including the hardships of war, exile and refugeeism.

My project *Reconceiving Middle Eastern Manhood* attempts to overcome some of the most potent negative stereotypes about Middle Eastern men, whose lives and masculine identities are in a current state of flux and hybridity.

At the end of the year, I am very grateful for this rare opportunity to write a book in a supportive and collegial environment on campus. It has been a productive and gratifying year for me at the Institute for the Humanities.

## FELLOWS

### SCOTT SPECTOR

Associate Professor, Germanic Languages  
and Literatures, History  
John Rich Professor

*Violent Sensations: Sexuality,  
Crime, and Utopia in Berlin and  
Vienna, 1860–1914*

My year at the Humanities Institute has been nothing less than splendid. The conditions to facilitate research and writing, the intellectual feedback of the seminar, and above all the time to write offered by the Institute are all generous and deeply helpful. Looking back on the past year, I see that it has not only brought me all of the key chapters of my book, but it has also changed the way I understand the project.

Crucial here have been the other Fellows of the class of '08. The participants represented a wide array of different species of work that houses itself under the rubric of the humanities. The tremendous value of dialogue with a video artist; performance studies scholars, one herself a playwright; historians and critics of music, architecture, economics, literature, and culture; anthropologists and an archaeologist; political theorists, and film scholars, among other fields, cannot be overstated. I expect to continue the exchange with these exceptional people in the years ahead.

I have found the availability of a workspace separate from my department as well as from my home to have been particularly constructive. The programs that the Institute ran parallel with our residency were universally provocative and interesting. The exhibitions were stimulating, and I personally found the presence of the curator, Elisabeth Paymal, and the steady influx of creative work to be an asset that is rare in scholarly residency programs. The Institute itself has made such positive relationships and productivity possible through its organization. Danny's leadership of the Institute has been a windfall for Michigan and I consider my productivity this year to have been directly attributable to the conception of the Institute developed by its current director.

### JOHANNES VON MOLTKE

Associate Professor, Germanic Languages  
and Literatures, Screen Arts and Cultures  
Steelcase Research Professor

*Moving Pictures: Film, History,  
and the Politics of Emotion*

The past year has been invaluable for me. In retrospect, it has allowed me to concentrate and advance my work on the monograph I am writing, and also to wander, branch out and explore areas on the margins of my previous or ongoing work. Both of these forms of intellectual activity—I think of them as centripetal and centrifugal—are virtually precluded by the routine activity of daily life in the ordinary academic year, and in this sense my time at the Institute was literally extra-ordinary.

I began the year with good momentum, writing my way into the project on film and the emotions with a conference paper that I discussed at Indiana University early in the fall; this formed the basis for further research and writing on the book over the course of the following months, culminating in my "turn" at the Fellows' Seminar.

I had come to enjoy these Wednesday meetings with their intense but wide-ranging dialogs across disciplines and ranks. But it was only when my turn came that I realized what far-reaching relevance these discussions can have, how they can impact the trajectory of one's writing. Some suggestions I received in response to my paper have become integral to my thinking about the project itself, and I will remain indebted to my colleagues for key references that would never have made it onto my radar screen in the fields of German and/or film studies in which I otherwise move.

The "centrifugal" aspects of my year at the Institute have been similarly invigorating, even rejuvenating. In addition to the ongoing film/emotion project, I've presented or published work on popular cinema in the German Democratic Republic, Nazi propaganda film,





## FELLOWS

and film culture around 1968; each of these areas is really an incremental addition to my “repertoire,” and I leave the Institute with the feeling that I’m a better grounded, more broadly qualified scholar than I was coming into it.

### GRADUATE STUDENT FELLOWS

#### ELIZABETH BEN-ISHAI

Political Science  
Sylvia “Duffy” Engle Graduate Student Fellow

*The Autonomy-Fostering State: Citizenship and Social Service Delivery*

My time at the Institute provided me with a wealth of intellectual community as well as the space, time, and support to complete my dissertation. I benefited not only from the direct feedback on a chapter of my dissertation in the Fellows’ Seminar, but methodologically, conceptually, and analytically, I learned from a wide range of approaches taken by both the established scholars and fellow graduate students in the seminar. I came away from this year with a strong sense of how and where my own work fits in the broad entity that is the humanities, and of the breadth of possibilities that fall under this umbrella.

I was also lucky to have several Fellows assist me in polishing the “job talk” I delivered while interviewing for academic positions; their feedback much improved my brief lecture. I am pleased to have accepted a tenure-track position at Albion College in Albion, Michigan.

Although my time was limited by the demands of my dissertation and job search, I was able to attend a number of Institute’s events, including speakers in the “What Happened to...” series. Having access to the fascinating

visiting speakers just outside my office door was a wonderful part of the enriching experience of being a Fellow.

#### YOLANDA COVINGTON-WARD

Anthropology



*Embodied Histories, Danced Religions, and Performed Politics: Changing Conceptions of Kongo Cultural Performance*

The year has been immensely rewarding for advancing my dissertation. I started the fellowship early, in July, with drafts of two chapters, and I now have a full draft of my entire six chapters. I cannot overemphasize how important it was to have office space dedicated specifically to writing, especially since I tend to find it very hard to write at home. The research fund was definitely a plus as I was able to use it to get important documents and parts of certain texts translated (from KiKongo and Italian) into English so that I may incorporate them into my dissertation.

Participating in the seminar and reading the writing of other Fellows provided a stimulating environment that aided the development of my own thinking and writing. The feedback on my own writing was invaluable for the insight it provided on not only points of clarification that would help my work to speak to a larger audience, but also in helping me to see the place of my work in an interdisciplinary context.

My dissertation defense is scheduled for September, 2008, and I have accepted a tenure track position in the Department of Africana Studies at the University of Pittsburgh. Overall, I am very pleased (and grateful) to have had the opportunity to be a Fellow at the Institute for the Humanities.



*I came away from this year with a strong sense of how and where my own work fits in the broad entity that is the humanities, and of the breadth of possibilities that fall under this umbrella.*

## FELLOWS

### JONAH JOHNSON

Comparative Literature, Germanic Languages and Literatures

James A. Winn Graduate Student Fellow

*Seasick yet Still Docked: Casting Kant's Shadow in Post-Enlightenment German Drama*

This has without question been the most productive year of my graduate studies, both in terms of solidifying my line of research as well as clarifying my self-presentation as a scholar.

My interest in the relation between post-Enlightenment philosophy and drama is, on the one hand, neither novel nor unique; on the other hand, pursuing this interest from a perspective that is both literary and philosophical forces one to draw on a number of resources, not the least of which is time. This year has given me not only the time and space to achieve a degree of interdisciplinarity, which is more than the sum of its philosophical and literary parts, it has spared me the often necessary false dilemma of narrow disciplinarity within the humanities.

During the fall semester I was able to write two complete chapters of my dissertation. The first of these is an effort to reconstitute the historical/intellectual context within which the so-called "tragic turn" emerged in F.W.J. Schelling's *Letters on Criticism and Dogmatism* (1795); the second evaluates the contentious discourse that has, since the early-nineteenth century, surrounded the relationship between the writer Heinrich von Kleist and the philosophy of Immanuel Kant.

Last fall, during the Twenty/Twenty celebration, a chart listing all of the previous Fellows at the Institute was handed out. I remember scanning page after page, looking to see where the Graduate Fellows had ended up. I was overwhelmed by the consistency with which they had gone on to plum jobs in the academy, and it made me understand how much the Fellows have been bringing

to the table from day one and how, two decades later, they keep leaving the table with more. I was humbled.

### MIN LI

Anthropology

Mary Ives Hunting and David D. Hunting, Sr.,  
Graduate Student Fellow



*Conquest, Concord, and Consumption: Becoming Shang in Eastern China*

The year spent at the Institute for the Humanities was one of the most rewarding of my student career. Intellectually, I benefited enormously from weekly seminars and informal interactions with other Fellows at the Institute.

As a graduate student about to embark on a teaching career, this was truly an exceptional learning opportunity in all aspects of academic life. The Fellows and the Institute were extremely helpful, from the theoretical to the practical level of my research.

I successfully completed and defended my dissertation on archaeology of early China, more than three quarters of which was written during the year at the Institute. The help and resourcefulness of staff and work-study students was critical for the completion of my dissertation and I am deeply grateful to them.



The Institute and its advisory committee made an excellent decision to invite Professor Haiping Yan to be the Norman Freehling Visiting Professor in the Institute this year. I was truly inspired by the incredible depth and critical insight she brought to the seminars and private discussions. Finally, the impressive leadership of director Daniel Herwitz was central for this

successful program. With extraordinary intellectual breadth and philosophical reflections on the issues of our research, Danny's contribution provides a catalyst for ideas in this successful program.

## FELLOWS

### JENNIFER PALMER

History and Women's Studies

*Slavery, Race and Gender in Eighteenth-Century La Rochelle*

My fellowship provided me with the time, space, resources, and intellectual stimulation to complete my dissertation and to run a successful job search.

During my tenure, I completed the final chapters of my dissertation, one of which I presented at the Institute; I wrote the introduction and the conclusion; and I successfully defended. I also presented a paper at the Western Society of French History, and this summer I will present a paper at the annual conference of the French Colonial Historical Society.

This year was also my first year on the job market, and I benefited greatly from the support offered by the Institute. Knowing that I could print and send my applications from the Institute was quite important and saved me a considerable amount of time.

Most important, having the chance to connect with scholars at all stages of their careers proved incredibly valuable to me. Nowhere was this so evident as the Fellows' Seminar at which I presented an excerpt from a dissertation chapter. I received excellent input and suggestions on how to clarify my meaning. Finally, I would like to mention how much I appreciate the way the office space, kitchen, and meeting room made the Institute a place where Fellows could interact formally and informally. The dinners, weekly lunches, outing to Detroit and art openings provided Fellows other informal forums for interaction, which I think is particularly important for graduate students. My experiences at the Institute have helped prepare me to succeed in my new position as a Harper-Schmidt Postdoctoral Fellow in the Society of Fellows at the University of Chicago, and will continue to serve me well throughout my academic career.

### STEFAN STANTCHEV

History

*Embargo: The Origins of an Idea and Effects of a Policy*



*.... having the chance to connect with scholars at all stages of their careers proved incredibly valuable to me.*



I feel greatly indebted for the amazing opportunity to be a Fellow this year. It allowed me to concentrate entirely on my dissertation, which was indispensable for achieving good progress. It provided me with excellent office space, a huge benefit for a graduate student with a toddler at home. The results of my year at the Institute practically guarantee that I will be able to complete a well-researched and well-written dissertation within six years of inception of my doctoral studies. I will also have the priceless benefit of being certain that my dissertation is able to speak to a broader audience within the humanities.

The Institute's unique interdisciplinary setting provided me with a tremendous opportunity to present my work before a varied, very competent, and highly demanding, yet friendly, audience. The desire and ability of Fellows to offer extensive and thoughtful feedback while approaching each work on its own terms made the discussions extremely helpful. The weekly Fellows' Seminar made for a glimpse into some cutting-edge work from a variety of disciplines across the humanities and from scholars at different stages in their careers. It thus provided a great opportunity for intellectual enrichment. Danny did a great job leading the discussions, and his framing of each work's place within the humanities was an especially useful way to start.



## FELLOWS

### VISITING FELLOWS

#### NASR ABU-ZAYD

Nasr Abu-Zayd came from the Universiteit voor Humanistiek in Utrecht, Netherlands, where he holds the Ibn Rushd Chair of Humanism and Islam, to take up a four-week residency, cosponsored by the Center for Middle Eastern and North African Studies (CMENAS). In Ann Arbor he taught a course on The Modern Islamic Reformation, took part in a discussion on “The Future of Islam” with fellow panelists Sherman Jackson and Gottfried Hagen (Near Eastern Studies) and Ralph Williams (English), participated in the weekly Fellows’ Seminar, and delivered a lecture that probed the rhetorical question, “Is the Humanist Hermeneutic Approach to the Qur’an Possible?”

As a resident of the Netherlands and one deeply involved in the Dutch debate about Islam and Muslims, he was especially interested in the CMENAS workshop, “The Shia Modernity and the Legacy of Musa As-Sadr.” Dutch author Ian Buruma’s lecture, “Sticks and Stones: The Limits of Verbal Violence,” coincided with his visit, and Abu-Zayd was invited by the Eisenberg Institute to participate in an ensuing roundtable response. Students in the Honors Program and journalism fellows in the Knight-Wallace Program also welcomed him. He also accepted an invitation from the UM Flint’s Middle East Study Program to give a lecture on “Ethics of Interpretation: A Literary Approach to the Qur’an.”

This humble, learned, courageous scholar, who gave so generously of his expertise, emphasized how much he gained from this mutually rewarding sojourn: “The diverse audiences on all these occasions, Muslim and non-Muslim, instigated some new insights for me. Informal discussions always bring about issues to be investigated in the future, thus providing stimulus for the guest. I should make special mention of the kindness and generosity I enjoyed from almost every colleague in the University—all these lunches and dinner invitations, at homes sometimes, gave me a very strong feeling of intimate personal belonging.”



top left to bottom right: Nasr Abu-Zayd, William Bolcom, Derek Bermel, and Rachid Koraïchi

#### DEREK BERMEL

Derek Bermel was the Paula and Edwin Sidman Fellow in the Arts during a multifaceted visit cosponsored by the University Musical Society (UMS). After an inauspicious beginning (he arrived on crutches, a day late because a blizzard diverted his plane to Cleveland for the night, too late to give his planned talk) everything was copacetic.

Bermel earned his DMA from the UM School of Music in 1997, where he studied with Pulitzer-Prize winning composer William Bolcom. New works by both Bermel and Bolcom were part of a concert featuring the Guarneri and the Johannes String Quartets. Both agreed to share the podium, and it became a unique opportunity to hear the former student and master converse about the past, about their approaches to, in Bermel’s words, “making strings talk.”

Bermel’s other activities, orchestrated by the UMS, included visits to local high schools and lunch with students in the Honors Program; a post-performance Q&A with Guarneri and Johannes String Quartets, a clarinet performance for UM Hospital staff, patients and families; and a visit to The Neutral Zone, Ann Arbor’s teen center.

#### RACHID KORAÏCHI

French artist Rachid Koraïchi, our Jill S. Harris Memorial Fellow, was with us for a four-week residency. Koraïchi’s work has been exhibited far and wide, including at the Venice

Biennale (2001) and New York Museum of Modern Art (2006).

Our exhibition catalog notes that “Koraïchi was born in the Aurès Mountains of French Algeria into a Sufi family. This religious affiliation guides much of Koraïchi’s artistic production. From traditional Sufi signs and symbols, he has developed his own ‘alphabet,’ which also incorporates elements of Arabic calligraphy.”

His visit was divided into two parts. For three weeks in June he was in workshop mode, toiling alongside John Leyland at the School of Art and Design on the

## FELLOWS

series of ceramic plates the Institute commissioned to honor the inspiring poet-Fellows who have been part of the Institute's community over the past twenty years (see p. 17). Such creative collaboration is normal for Koraïchi, who has worked with artists and artisans in many parts of the world, and in media as various as ceramics, textiles, installation art, painting, and printmaking.

His return visit in November coincided with the opening celebration of the beautiful new work in the exhibit *20 Years, 12 Poets: Ceramics by Rachid Koraïchi*. His gallery talk, delivered in French, was ably translated by Steve Rosoff. Steve also translated for him in several sessions with undergraduate students. Students from the Lloyd Scholars Program, a learning/living community, enjoyed a private visit to the exhibition with the value-added of being able to engage with the artist. In addition, Koraïchi visited with students in the classrooms of Hannah Smotrlich and Jim Cogswell at the School of Art and Design.

Many are owed thanks for making this ambitious project a success: John Leyland, who made all of the plates in the ceramics studio; the School of Art and Design, our *sine-qua-non* co-sponsor; Steve Rosoff, translator; and Carol Bardenstein of Near Eastern Studies, who translated poems into Arabic.

### HAIPING YAN

Haiping Yan came to us from UCLA, where she taught theatre, performance studies, and critical theory. She also holds the Zijiang Chair Professorship in the Arts and Humanistic Studies at East China Normal University. Among her accolades are China's 1980–81 First Prize for Excellence in Drama (the equivalent of the Pulitzer Prize in the U.S.) for her ten-act historical play titled *Li Shimin, Prince of Qin*, and CNN's 1999 selection as one of the "six most influential Chinese cultural figures for her scholarly and creative works both in English and Chinese."



Here are her reflections on her year in Ann Arbor: "My 2007–08 Norman Freehling residency at the Institute has been one of the most productive and perhaps the most special year in my professional life.

"With the support of the Institute and its staff, I organized a fall 2007 international symposium titled 'The New Humanities in China.' Five leading scholars from prominent universities in China made special trips for this occasion to present their work, two leading US scholars specializing in China served as presenters, while five UM faculty from disciplines ranging from philosophy to women's studies joined as commentators. Publications will follow.

"I deeply appreciate the intellectual ethos at the Institute created and sustained throughout the year by and at the Fellows' Seminar, series of talks, various exhibits in the visual arts, social events, and Fellows' informal exchanges and gatherings. For the first time in my academic life, I worked in a

bilingual way on a daily basis. While I have completed my book manuscript in Chinese, titled *Presence of the Spectator: The Global Logic of the Image Industry and Its Local Doubles*, which is to be published in the fall of 2008 by the East China Normal University Press in Shanghai, I have completed the remaining research and the drafts of final chapters for my book manuscript in English, titled *Figures of Vagrancy: A Genealogy of Transnational Performance*, under contract with the University of Michigan Press. In addition, I completed approximately one-third of my memoirs, *Class of 77: The Making of Global China*, also under contract with the University of Michigan Press.



"Meanwhile, I taught a graduate seminar, *Identities on Trial: Trans-Nation in Theory and Practice*, which afforded me the opportunity to meet and know a different generation of international and/or internationally minded young scholars."

## FELLOWS

### CAREERS-IN-THE-MAKING FELLOW

*Our Careers-in-the-Making fellowship offers a term of support to a recent recipient of a master's degree in a creative field, time in which to complete work that will serve as a bridge along the path to a fulfilling professional career.*

#### ALISON BYRNES

Just after completing her MFA at the School of Art and Design, Alison Byrnes took up a spring/summer 2007 residency as the Careers-in-the-Making Fellow. She worked on a series of paintings called *The History of the World* (according to Alison Byrnes), and the Institute was pleased to offer her our gallery for a July exhibition of her work during the Ann Arbor Art Fairs. Visitors to our gallery could observe her at work at her easel and chat with her about the project.



Byrnes investigates historical themes that peoples and cultures have in common across time and space, probing the dueling notions that history is either cyclic or telic. Byrnes creates funny paintings about history that present both its repetitive and its linear nature, a starting point that allows her to address complex issues related to perception and memory as

they relate to historiography. These works combine classical references with postmodern irony and a highly idiomatic sense of figuration and wit.

Byrnes told us: "I will always view the Careers-in-the-Making fellowship from the Institute for the Humanities as crucial to my making the transition from 'art student' to 'artist.' Whenever someone, such as myself, dedicates oneself completely to one thing, self-doubt crops up at regular intervals. These intervals increase in frequency during the thesis year, when one has to examine oneself deeply, and every assumption is challenged by colleagues and faculty. Then, suddenly it's over, and the shaky former art 'student' must pack up, leave the space and equipment which makes one's practice possible, and start earning one's keep somehow with the first job opportunity that comes up. The Careers-in-the-Making

fellowship importantly allowed me to continue with the momentum I had built up over an intense final year in school."

Following her residency, she moved to Los Angeles to complete her practicum for a Certificate in Museum Studies at the J. Paul Getty Museums, but returned in February to present an illustrated talk titled "Telic or Cyclic: Visualizing Patterns in History."

14  
27

### MARC AND CONSTANCE JACOBSON LECTURE

#### *Empire, Ethics, and the Calling of History*

##### Dipesh Chakrabarty

Lawrence A. Kimpton Distinguished Service Professor of History, South Asian Languages and Civilizations and the College, University of Chicago



Dipesh Chakrabarty is a historian of modern Indian social and political history, modern Bengal, labor history, Asian studies, and philosophical discourses of modernity. His contributions to postcolonial theory and subaltern studies—he is a founding member of the editorial collective of subaltern studies—have been profound.

In his lecture, he called for a new kind of historical study, one that would discuss the relationship between the history of the natural environment and social formations. In particular, Chakrabarty noted, such history would be required for the study of global ecology and global warming.

Discussants: **Geoff Eley**, History and German; **Will Glover**, Architecture and Urban Planning, Center for South Asian Studies



## PROGRAMS

### BROWN BAG LECTURES

#### Artists at Work

“New Adventures in Videodance”

Peter Sparling, Department of Music, Theatre and Dance

“Poetry Reading: Stone Milk”

Anne Stevenson, poet, England

“Thoughts on *NOTHING TO SAY*”

Jim Cogswell, School of Art and Design

“*A Double Quartet* and *Making Strings Talk*: Composing for the Guarneri and the Johannes String Quartets”

William Bolcom, composer, School of Music, Theatre and Dance, and Derek Bermel, composer, NYC

#### What Happened to ...?

“What Happened to Black Studies?”

Kevin Gaines, History, Center for Afroamerican and African Studies

“What Happened to ‘The Gaze?’”

Roundtable: Lucia Saks, Sheila Murphy, and Bambi Haggins, Screen Arts and Cultures; Gaylyn Studlar, English and Screen Arts and Cultures

“What Happened to American Studies?”

Philip Deloria, History and American Culture

“What Happened to Disability Studies?”

Petra Kuppers, English



#### Featuring our Fellows

“Is The Humanist Hermeneutic Approach to the Qur’an Possible?”

Nasr Abu-Zayd, Universiteit voor Humanistiek, Utrecht

“Musical Responses to Disaster: The Rushford Flood of 2007”

David Schober, Aaron Copland School of Music, Queens College, CUNY

“Telic or Cyclic: Visualizing Patterns in History”

Alison Byrnes, Careers-in-the-Making Fellow

“Thinking about Hospitality with Derrida, Kant, and the Balqa Bedouin”

Andrew Shryock, Anthropology

“Trashing: Don DeLillo, Jeff Wall, and the Dream of King Kong”

Patricia Yaeger, English and Women’s Studies

“Tropes of ‘Home’: The Gender of Globalizing Markets in Chinese Urban Culture”

Haiping Yan, Theater, UCLA

“Beyond Category: Monsters, Non-Monsters, and the Sacred in Ancient Mesopotamia”

Piotr Michalowski, Near Eastern Studies

“What Happened to the Intellectual Left?”

Geoff Eley, History and German

“What Happened to the New Historicism?”

Steven Mullaney, English

“What Happened to Theory?”

Vassilios Lambropoulos, Classics and Comparative Literature

“What Happened to Feminism?”

Sidonie Smith, English and Women’s Studies

“What Happened to Humor? Its History and Future”

Bob Mankoff, cartoon editor, *The New Yorker*

“What Happened to Music History?”

Louise Stein, School of Music, Theatre and Dance

“What Happened to Queer Theory?”

Roundtable with David Halperin, English, Comparative Literature, and Women’s Studies; Nadine Hubbs, Music and Women’s Studies; Helmut Puff, German and History; Pat Simons, History of Art and Women’s Studies; Valerie Traub, English and Women’s Studies

#### American Romanian Festival

“The Gold of the Dacians and Two Wars that Built the Forum Traiani in Rome”

Maria Hunciag, art specialist, Troy Public Library

## THE NEW HUMANITIES IN CHINA

### INTRODUCTION

“The State and Stakes of Humanistic Studies in China”  
Haiping Yan, The School of Theatre, Film and Television, University of California, Los Angeles

### THE UNIVERSITY AND THE PUBLIC SPHERE

“Academic Discourse on Religion, the State, and the Making of a Harmonious Society”  
James Robson, Asian Languages and Cultures, University of Michigan  
“The Use and Abuse of Academic Professionalism”  
Qing Liu, History, East China Normal University  
Commentator: Wang Zheng, Women’s Studies Program, University of Michigan

### LITERARY AND MEDIA STUDIES IN THE CHINESE ACADEMY

“Media Research in China”  
Guo-liang Zhang, School of Media and Design, Jiaotong University  
“Redefining General Education in the Humanities in Contemporary China”  
Cao Li, English, Tsinghua University  
Commentator: Liang Luo, Asian Languages and Cultures, University of Michigan

### CONFUCIAN INHERITANCES FOR CONTEMPORARY UNIVERSITY AND SOCIETY

“Cosmopolitan Ethics, Aesthetics, and Confucianism: Kang Youwei’s Great Community”  
Ban Wang, Chinese Literature, Stanford University  
“On the Revival of Confucianism in the Age of Post-Enlightenment”  
Ruiquan Gao, School of Humanities and Social Sciences, East China Normal University  
Commentator: Peter Railton, Philosophy, University of Michigan

### CLOSING REFLECTIONS

“The Changing Stakes of Chinese Studies: Reflections on the Place of Discourse about China in the American Public Sphere”  
Jeffrey N. Wasserstrom, History, University of California, Irvine  
Commentator: Christian de Pee, History, University of Michigan  
“War, Historical Memory and the Future of the Asia Pacific”  
Mark Selden, East Asia Program, Cornell University  
Commentator: Pär Cassel, History, University of Michigan

## SERVICE TO UNDERGRADUATES

The Institute is dedicated to serving its undergraduates in a number of ways. This year saw a return visit by last year’s Sidman Fellow in the Arts, Bob Mankoff, cartoon editor of *The New Yorker*, who, by popular demand, taught another five-week course on The Art and Science of Humor. This time the course was taught in the Honors Program, with administrative assistance by the Institute. The Institute continues to support undergraduate groups in the human rights field. This year our support went to the Inter-Humanitarian Council, a collaboration of seventeen humanitarian student organizations at the University of Michigan, for their Human Rights Awareness Month. Felix Lopez, a student in the Undergraduate Research Opportunities Program, was an intern in our gallery during the winter term. And three of our visiting fellows, Derek Bermel, Nasr Abu-Zayd, and Rachid Koraïchi, were deeply engaged with undergraduates during their visits (see page 12).



## HUMAN RIGHTS SEMINAR



Daniel Herwitz, Andrew Herscher, and Wendy Hesford

The Human Rights Seminar continued into its third year. Now run by our partner, the Center for International and Comparative Studies, the seminar was organized by our Faculty Fellow Andrew Herscher. The theme this year concerned evidence and human rights. A publication is planned. The Institute also contributed graphic work.

## PROGRAMS

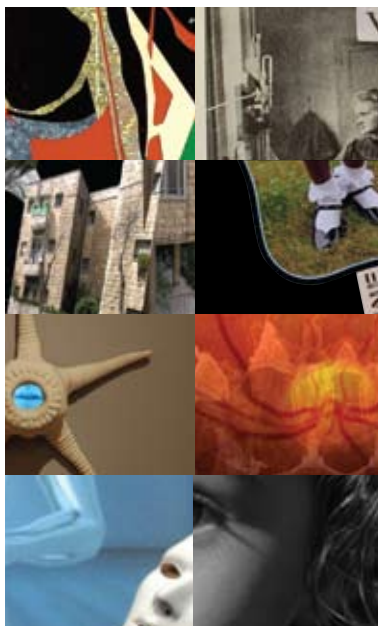
### EXHIBITIONS

*Our fall exhibitions celebrated the Institute's twentieth anniversary with two exhibits representing the breadth of art and writing created by twenty years of Fellows.*

#### **20 YEARS, 8 FELLOWS: ART AND DESIGN AT THE INSTITUTE**

September 10–October 19

Eight current and former Fellows from the School of Art and Design opened the exhibition season with work inspired by their research at the Institute. Jim Cogswell created a unique mural titled *NOTHING TO SAY* that spanned the two floors of the building atrium. Each letter is scripted in bright vinyl shapes that one can decipher in awe. Tirtza Even extensively filmed in Israel-Palestine. She took this initial footage and digitally metamorphosed it to render her own vision altered by recollection processes. Sadashi Inuzuka mounted two ceramic pieces that conversed with each other. Within one of the pieces, a small video showed lips talking but with no sound while the other piece emitted a constant hum. Andrew Kirshner showed a recording of his performance, *The Museum of Life and Death*. This futuristic performance combines science fiction and Greek tragedy while proposing philosophical reflections on the meaning of life—and death—in 2006. Joanne Leonard presented photographs based on associations between newspaper events and images from books. The resulting photomontages connect past and present through Leonard's personal associations. Patricia Olynyk's macro views of micro body parts took us to Jules Verne's world, challenging our perception and understanding of our surroundings. Marianetta Porter's fans are inspired by southern church fans and combine her poetic texts with images carried over from her childhood. Edward West presented photographs from his transnational project in South Africa, large portraits addressing creolization.



top left to bottom right: details from works by Jim Cogswell, Tirtza Even, Sadashi Inuzuka, Andrew Kirshner, Joanne Leonard, Patricia Olynyk, Marianetta Porter, and Edward West



*20 Years, 12 Poets: Ceramics by Rachid Koraichi*

#### **20 YEARS, 12 POETS: CERAMICS BY RACHID KORAÏCHI**

November 7–December 14

We invited French artist Rachid Koraïchi to be in residence to create twenty-five ceramic plates inspired by the poetry of our former Fellows. The ensuing exhibit of the sublime words of poetry was a celebration of twenty years of writing by all of our scholars.

Koraïchi is known for combining script and design into symbolic representations inspired by the Sufi tradition of Islam. His work has been widely exhibited in the Middle East and in Europe. For each poem, Koraïchi decorated two large square plates (63x63x7 cm) with monochrome shades of cobalt blue. These plates were crafted and fired at the School of Art and Design ceramics studio by ceramist John Leyland. Twelve poets were Fellows at the Institute: Terry Blackhawk, Anne Carson, Linda Gregerson, Roy Jacobstein, Lemuel Johnson, Khaled Mattawa, Carl Phillips, Robert Pinsky, AK Ramanujan, Denise Riley, Anne Stevenson, and Arnold Weinstein.

*Our winter exhibitions were inter-departmental collaborations where we reached out to our neighbors and friends at 202 South Thayer.*

#### **SPIRIT INTO SCRIPT**

January 14–February 22

Brown Bag Lecture by Piotr Michalowski (Near Eastern Studies), January 29

This exhibition connected us to our neighbors: the Frankel Center for Judaic Studies and the departments of Near Eastern Studies and Asian Languages and Cultures. The core idea of this show was that in all cultures and religions, certain words are charged with spiritual powers. Be they received from God or



## PROGRAMS

used to communicate directly with spirits, these words can be either protective and curative or malevolent; their script can be plain or lavish. This display of artifacts bearing spiritual writings demonstrated how these practices exist across cultures, religions, places, and epochs. We received loans of artifacts from private collectors as well as from the Detroit Institute of Arts, the University of Chicago Oriental Institute, Michigan State University, UM Museum of Anthropology, and Yale University Babylonian Collection. We thank them for their participation.

On the afternoon of the opening reception, a symposium addressed the anthropological and spiritual issues derived from the exhibition. Participants were Webb Keane (Anthropology), James Robson (Asian Languages and Cultures), Ray Silverman (Center for Afro-american and African Studies and Museum Studies Program), and Michael Swartz (Ohio State University).

### LOOKS GIVEN/LOOKS TAKEN: JEWISH URBAN PHOTOGRAPHERS

March 10–May 16

Photographs by Bruce Davidson, Morris Engel, Lauren Greenfield, Sid Grossman, William Klein, Rebecca Lepkoff, Leon Levinstein, Richard Nagler, and Weegee

Presented with the UM Frankel Institute for Advanced Judaic Studies

Colloquium with Sara Blair (English, Frankel Institute for Advanced Judaic Studies Fellow), Thursday, March 13



Taishan Talisman, rubbing, date of the inscription is 1789; the date of the rubbing is not known, from Mount Tai, Shandong Province, China, courtesy Patrice Fava



Morris Engel, *East Side Sweet Evelyn*, New York City, 1938, 13 3/8 x 10 3/8", gelatin silver print; courtesy Howard Greenberg Gallery and Mary Engel



Curated by Deborah Dash Moore and MacDonald Moore, both from the Frankel Center for Judaic Studies, this selection of photographs by Jewish photographers is another collaboration between the Institute for the Humanities and the Frankel Center. Although the exhibition presented works spanning from ca. 1930 to 1997, most of these photographs were from the 1950s and the 1960s by members of the New York Photo League. These photographers captured streetscapes with people looking at each other as well as at the camera, focusing on relationships—or the lack of—instead of shooting the perspectives of large avenues and high-rise buildings. This exhibition was featured in *The Chronicle of Higher Education*, May 16, 2008.

In conjunction with the exhibition, and to illustrate the influence of these photographers on the *film noir* genre as well as on the French New Wave of cinematography, we presented three films: *The Naked City* (1948), considered a turning point in *film noir* and based on photographs by Weegee; *The Little Fugitive* (1953), written and directed by Ray Ashley, Ruth Orkin, and photographer Morris Engle; and the documentary *Thin* (2006), directed by Lauren Greenfield.

The Institute thanks the Efroymson Fund, a Central Indiana Community Foundation Fund, for its support of this year's exhibitions program.

left to right: David Chung, Dean Bryan Rogers, Tirtza Even, Sadashi Inuzuka, and Dan Price

## DEVELOPMENT

The year has seen the departure of Mary Price, virtually identified with our Spring and Fall Seminars, and crucial to the history of the Institute's development.

Cody Engle finished his term as Chair of the Board and has been replaced by Jim Foster. Jim has brought his consummate communication skills to help us more effectively engage with our Board and friends, and, with our new LSA Development liaison David Cave, is already beginning to take the Board in exciting new directions.

Cody articulated new paths of connection for the Institute, most notably our entry into the Chicago Humanities Festival, with which we have partnered for three years now. He departed leaving two major gifts to the Institute.

First, he seeded the first three years of a new prize in honor of our twentieth: the Emerging Scholars Prize which represents a major endowment and naming opportunity for an individual donor or group of donors (see page 4).

Second, Cody offered a dramatic match to Board contributions towards its graduate endowment campaign. This campaign to build our graduate endowment has been the central development focus of the year. We were happily kick-started by President Mary Sue Coleman's generous offer to the University of a fifty percent match on contributions towards graduate fellowships this year. But Cody came to the plate in an unexpected and energizing way. He offered to our Board a second match of seventy-five percent on the dollar if every board member contributed to the campaign. We are thrilled that his terms were met: one-hundred percent of our Board has come through with contributions to our graduate match campaign. In combination with generous gifts from our former Fellows and faculty friends, some of whom pledged \$100 or \$1,000 through monthly payroll deductions, we have achieved the goal of one Twentieth Anniversary Endowed Graduate Fellowship. Thank you to all for your generous support!

Development can never be discussed without mention of our Fall and Spring Seminars. Our Fall Seminar was a central part of our Twenty/Twenty events and has been discussed earlier in this report (see p. 2).



left to right: Mary Price, Cody Engle, Jim Foster, and David Cave

Our Spring Seminar, Remaking Heritage, was, in the words of one of our board members, "One of the best ever." The seminar grew out of the director's experience in Africa as part of Mary Sue Coleman's Presidential Delegation. He is part of a small group of faculty spearheading a collaborative set of projects with African universities on the topic of heritage. Heritage seemed a fine topic for a Spring Seminar because the humanities are about heritage: scholarship transmits art, literature, and philosophy to the young. The humanities respect, but also critique heritages: seeking

to re-establish legacies while also vesting present times with the liberty to say no to the past. Above all the humanities, like the arts, seek to find ways to reinvent tradition.

In the Spring Seminar virtuoso Chinese pipa player Yang Wei performed traditional Chinese music but also demonstrated how his instrument adapts to new music across the globe. Anthropologist Erica Lehrer (also recipient of Honorable Mention for the Emerging Scholars Prize) discussed heritage tours of Eastern Europe by young Jews seeking to be reacquainted with their lost pasts (see above for more detail on her project). Archaeologist Elaine Gazda showed how new technologies can be used to provide new understandings of what it was like to live in cities long disappeared (of archaeological heritage). Historian and former Institute director Tom Trautmann probed the dark side of heritage: the formation of racialist/racist "Aryan" concepts in India and the European west (of an "Aryan" heritage). Sidonie Smith, professor of English and Women's Studies, spoke to the "culture wars" (during which humanities institutes were



Yang Wei, pipa master

formed, see director's rumination, page 23), cross-cutting between her own experience as a young and feminist woman in the University thirty years back, and a larger historical lens.

## DEVELOPMENT



left to right:  
Robert Macek,  
Pearson Macek,  
Alice Hart;  
Carolyn Panzer,  
Erica Lehrer,  
Milton Panzer;  
Yang Wei,  
Eliza Woodford,  
John Woodford;  
Cody Engle,  
Marcella Trautmann,  
Tom Trautmann;  
Bill Sandy,  
Leslie Loomans,  
Susan Loomans



## DEVELOPMENT

Our partnership with the Chicago Humanities Festival (CHF) was also part of our Twenty/Twenty events, insofar as we brought dancer and choreographer (and former Institute Fellow) Peter Sparling for a return visit to CHF, where he curated a set of chamber pieces for dance, relying on current and former members of his company, and on colleagues. These chamber pieces betray a prodigious imagination, one that refuses constraint by any medium, while also being utterly and always dance. In a homage to the painter of the triptych, Francis Bacon, Sparling tapes only his face, which becomes a living orchestra of motion and emotion. In another he is constrained to a chair (something unthinkable for a dancer!) and through the power of constraint, the tape becomes a celebration of moving portraiture. Here is an artist who, thirty years into the game, is still beginning, still as fresh as the young while also someone whose mastery of every detail of dance lends absolute clarity and force to every improvised thing. Again the audience went wild.

The theme of this past year's CHF was "Climate of Concern," and so we also brought the dean of the School of Architecture, Doug Kelbaugh, who discussed the complex issue of sustainable cities: referring to issues of energy consumption, land use, urban design, and the global context of energy crisis (not to mention global warming). He is among the top theorists of the "new urbanism" today.

Expansion of the Institute's presence to new parts of the country is a central development goal. In this regard the director made trips to Atlanta, just as in years past he has visited California, Florida, and Pittsburgh.



left to right: Sidonie Smith, Elaine Gazda; Louise Holland; Mary Kidder; Virginia Nicklas, and Paul Freehling

## LIST OF DONORS

*We are extremely thankful to the following people and organizations who so generously gave to the Institute for the Humanities in Fiscal Year 2008.*

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## DEVELOPMENT

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## THE LESSONS OF OUR HISTORY TWENTY YEARS ON

*In this section of the report the director puts on his bifocals and looks to our history with an eye to understanding things close up (now).*

The Institute came into being in 1987 as an endowment-generating organization, given the task of growing our fellowships and programs through the raising of our own funds. The goal was to raise an endowment of \$20

much income through teaching (unlike an English or psychology department). By setting us up as an endowment-generating organization, the University administration insured that money we raised would be ours. Equally important, we were therefore set up with the need for development boards and public outreach (which brings in donor funds). And both turn out to be good. Parenthetically, most other humanities



Rackham Building,  
the Institute's  
first home  
(photo: Phil Datilo, 1994)

million (in book value). The provost and the College supplied start-up funds provided annually on a sliding scale to bridge to the moment of self-sufficiency. Our endowment now stands at approximately \$15.4 million (March 2008 book value). LSA contributes to our unit through donation of space, first by paying for our space in Rackham and now, after certain peripatetic wanderings, by establishing us in our wonderful new quarters in the Thayer Building (202 South Thayer). This has proved critical, because many other centers and institutes exist at the mercy of general funds supplied by deans, and those deans are at the mercy of fluctuating financial times. A humanities institute tends to be among the first units to have its budget cut in bad times, because institutes don't generate very

institutes do not have development boards and do not engage in significant public outreach.

The Institute for the Humanities was established around the same time as a number of other institutes from top universities. All came into being with two aims. First, their role was to offer internal grants for faculty research at a time when national funding for the humanities was in decline relative to the social sciences and sciences. This role remains utterly necessary, since national funding for the humanities is chronically a problem. The key is now to invent new forms of faculty fellowships and research that respond flexibly to new research patterns in the humanities, and indeed help bring these about. Throughout our twenty-year



history we have experimented with collaborative fellowships for group projects in the humanities, some to bridge the humanities with the arts, social sciences, architecture, natural resources, public policy, and other fields. We have funded archaeology projects that use new technologies to represent lost cities, archival research taking place between partners in distant parts of the globe through the internet, and dance and poetry collaborations using Merce Cunningham dancers and elaborate technological soundscapes. We have commissioned ceramic work transposing poetry onto plates; human rights projects between anthropologists and members of Doctors without Borders; work in population studies, ancient history, and literary analysis on the Han Dynasty that builds digital archives, publishes single authored papers, and builds scholarly connections between China and the US... the list goes on. This while hosting a generation of faculty and graduate students from the University who have gone on to write scores of scholarly books, publish hundreds of articles, novels, poems, translations, creative non-fiction, musical operas, and historical memoirs, along with a library full of dissertations, every one of which showing the results of the intense and eye-opening comments from persons in history, philosophy, literature, anthropology, musicology, painting, sculpture, and architecture that our graduate students are gifted as they pass through our quarters.

The second reason humanities institutes were established was to serve as emporiums where the debates of the time over canon and culture could take place. Think back twenty years ago to the time of the culture wars, the moment when the authority of the great books and their reputedly exclusive role in setting the gold standard for civilization was being hotly contested. These were the days when all manner of assault was being hurled on Matthew Arnold's ideal of a humanistic education as study of "the best which has been thought and said

in the world." That ideal was busy being exposed as a last vestige of the British empire and its self-superiority disguised as universal uplift. Leftist scholars, new feminists, African-American thinkers, and many others were inventing new styles of literary analysis, historical study, philosophical ethics, sociological description, and visual study—very much under the influence of European philosophy—which understood the legacies of the humanities as ideological, patriarchal, racist, and otherwise tainted. The reading style of the older generation, "New Criticism," attended religiously to the inner complexities of a poem or novel, believing it to be, like a church or beautiful European relic found in a museum, free of the dirt of ordinary life. The goal of the culture wars was to show that even the most lily-white texts contained their share of human grime (bad politics, racism, refusal to attend to human reality, whatever), thus returning representation to reality. After all, what doesn't? Who doesn't? The humanities were being, dare one say it, humanized, returned to what Nietzsche calls the "all too human" (cruelty, patriarchy, humiliation, intimidation, blind-sightedness, crudeness, sexual rapaciousness, in short, the world of power). Humanities-wide conversations were needed, since these results of the 1960s and its radicalism, its women's movement, its gay pride, its identity politics, rocked the humanities to its foundations. Since departments were silos, humanities institutes would be the place where the humanities would rock and roll.

The metaphor of war, although loudly proclaimed at the time, was inadequate in two ways to what was really going on. First, reflection on foundations is always contentious, and usually a good thing. Challenges to the foundations of our thought

represent our way of resisting calcification, of breaking out of old molds (before they mould or molt). Through such challenges we achieve new concepts for humanistic understanding, and the 1980s gave us



John Knott, Interim Director, 1987-88  
(photo: UM Photo Services)



James A. Winn, Director, 1988-1996

many which are by now well entrenched. Second, the goal at that time was generous: to open a place for so many of the world's voices that had been shunted to one side or approached with condescension. The goal was not simply destructive (although it was certainly that). It was also a goal of globalization, populism, diversification in their best senses.

These things are now commonplace, twenty years later, but a great deal had to be unlearned at the time about exclusivist literatures and philosophies in order to allow for this process of globalization and diversity, since terms of comparison required reframing. Once one accepts that Chinese opera is to be taken seriously, how does one “compare” it in “quality,” voice, depth, purpose to Verdi, Noh drama, Henrik Ibsen? Does this question even make sense? It is too simple, and indeed closed minded, to say, well, nothing in Chinese music equals Mozart or Beethoven so consider it merely exotic or touristic. First: little does equal Mozart, but so what? Mozart is by definition amazing under any category, hardly comparable to anything else. Second: the capacity of an art form (Chinese traditional opera) to speak with power and depth is a social property. Who can say (without being part of that traditional culture) what kind of power is gifted by such an art, and through what ritual or practice? And when one is within the grip of that culture, amenable to its charms and powers, where is the objective place into which one can step out so that it (as a whole) can be compared to, say, eighteenth-century western classical music (as a whole)? This question about the nature of interpretation became seriously raised only in the past fifty years, when colonial authority went away and we became able to grasp the power of other kinds of things almost “for the first time.” At that moment the entire world became anthropological, about local practices and how much is at stake in understanding their grip on local communities, and about how difficult

it is to translate that grip into other terms. At the moment when globalization was beginning to bring cultures closer together, their depth of difference became recognizable.

Our Humanities Institute became the central place on campus where scholars and artists, sociologists and legal theorists could debate such heady matters as these. Because there were so many important thematic issues pressing upon the humanities at that time, for the first decade the Institute for the Humanities hosted “Theme Years.” A publications series under the general title “Ratio” documented the conversations, critiques, and conferences that ensued. The benefit of such themes was obvious: they provided a common topic for communication across disciplines in the Fellows’ Seminar and public programs we then mounted, under the directorships of John Knott, James Winn, Domna Stanton, and Diane Kirkpatrick.



Domna Stanton, Acting Director, 1990–91



Diane Kirkpatrick, Interim Director, 1996–97

Tom Trautmann, my predecessor in the role of director, relinquished theme years because by the late nineties they were becoming more confining than liberating. This signaled a change in the larger climate of the humanities. The culture wars were coming to an end; their effects now permeated the humanities. Shakespeare, Dickens, Henry James, Thomas Jefferson, and Socrates remained intact if also brought down to the level of the human, the rapacious, ideological, patriarchal, blind-sighted, and whatever else. Four hundred students enrolled to hear Ralph Williams lecture on Shakespeare (as they did this past year). The humanities became less driven by “agendas” and more by multiplicities of concern. And they had become more firmly globalized, humanized, inclusive of women like Emily Dickinson, Hannah Arendt, Gayatri Spivak,

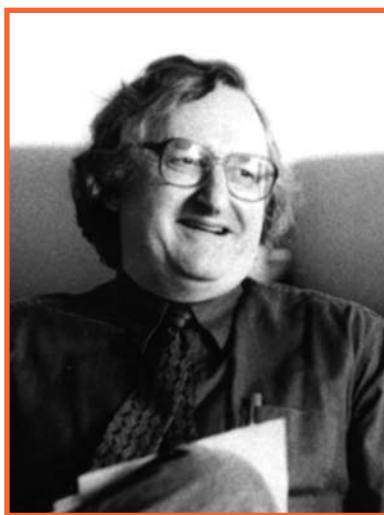
a city of houses including the house or apartment of Kwame Anthony Appiah, Salman Rushdie, and Chinua Achebe. It is within this cosmopolitan city that scholars and artists now live and work, a city

challenged by abrupt differences and conducive of equally strange affinities that arise in metro and across boulevard. Tom Trautmann, anthropologist of India, opened the Michigan fellowships to this larger city of scholarship, without theme, and with whatever fascinating cross-currents emerged between Fellows.

It has been obvious to me that a twentieth anniversary celebration should be the occasion to reflect on the results of all that. What is the state of “women’s studies” today, given the wide dissemination of feminism throughout the humanities and social sciences? Does it still have an institutional role, an intellectual agenda? What happened to the intellectual left after the collapse of communism? Where is there still a role for the poststructuralist theories which drove debate twenty years ago? Are literary studies driven by a “basic agenda” or by multiplicities of such today? In what way has “gay shame” replaced “gay pride,” and how does this infect the understanding of prose? In one of the most successful Brown Bag Lecture Series the Institute has had, we asked our own faculty to meditate on “What Happened to...?” The Humanities Institute became a packed occasion for reflection on intellectual legacies.

There is also a moral to be drawn. What justified humanities institutes like ours was not simply our role in building funding opportunities for research, but also our ability to stand at the edge of the humanities and take intellectual risks. Being a Socratic space outside received departmental limits, we were meant to carry forward what was most controversial. The

question that should occupy any director is: what, twenty years later, is the new edgy thing? How can we forward the humanities in new ways at the beginning of the twenty-first century? How can we do justice to humanistic traditions while bringing about these new things? And how (looking back to who was doing the fighting twenty years ago) can we learn from the young, from the new generation and its digital interests, its globalized lifestyles, its new ways of thinking, taking cue from their experiences and interests as to where we might edge the humanities? We have looked to new digital questions, collaborative research forms, to “crossing the diag,” to the questions of contemporary life, but also back to heritages and their remaking, for answers. We call on all of our readers to contribute to this search.



Thomas Trautmann, Director, 1997–2002



Rackham Building, detail (photo: UM News Services, Bob Kalmboch)

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27  
27



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