

Institute for the Humanities

University of Michigan

2005 Annual Report



Peter Sparling Dance Company, "Travelogue"



Broadening

The University of Michigan's Institute for the Humanities exists to deepen synergies among the humanities, and to bring the voices of the humanities to public life.

the

Humanities

Message from the Director



Daniel Herwitz

The year has been dedicated to broadening the humanities. We have expanded the kinds of fellowships we offer, the programs we generate, the connections we forge with other regions of the University—and the world at large, the depth of our outreach into public life. Our goal has been to integrate fellowship, program, and exhibition for maximum effect, and to stage programs in conjunction with other units for enhanced scope and visibility. It has been an inaugural year for fellowship, program, and exhibition. Next year we will be inaugurating a new space.

Four new fellowships have begun this year: a Human Rights Fellowship, Summer Collaborative Fellowships in the Humanities, Careers in the Making, and our Global Fellowships.

This year has marked the introduction of our new “Crossing the Diag” series. This brings together law, public policy, public health, the social sciences, business, medicine, and other fields at the University of Michigan to expand terms of relevance for the humanities to the important issues of our time. This past year we explored questions of the global AIDS pandemic through a number of conferences and events leading to publication. Two years hence we shall take on questions of “the poorest of the poor.”

The “Human Rights Initiative,” launched in cooperation with the International Institute, has been equally successful, with projects on “Human Rights and the Global South,” HIV/AIDS, Doctors Without Borders, film series, lectures, and, of course, our shared Human Rights Fellowship.

This Annual Report is organized again by category (Fellows and Fellowships, Programs, Exhibitions, Seed Grants, and Development) but everywhere we seek to illustrate the integration of these facets into a single column of activity. We are now supporting more fellows than we have space for, and our new fellowships have turned our Rackham quarters into a crowded hub of activity. Our exhibition program has grown enormously, now that Elisabeth Paymal, our graphic designer, has also signed on as curator. The most recent of our shows, “Boris Mikhailov: Original Photographs,” has garnered a full-page color spread in the *Chronicle of Higher Education Review*, the university magazine of choice. All of this points to our thanks to LSA Dean Terrence McDonald and President Mary Sue Coleman, who have arranged for us to move into the new building under construction at the corner of Thayer and Washington, across from the Frieze Building. The Institute will occupy store-front space in the building and will

be able to accommodate nine faculty fellows, eight graduate student fellows, an expanded array of visitors and new kinds of fellows, more staff, and finally, the high quality exhibitions we are now producing in a gallery/common room space, with better facilities and almost twice the square footage of our Rackham quarters. So we are moving onward and up, from below ground in Rackham to street level at 202 South Thayer.

This year's Fellows' Seminar has been exemplary. Poets and writers, composers and historians, architects and students of medieval literature have found ways of listening and learning that were deemed, in the words of one of our fellows, "extraordinary. The more I am exposed to multi-disciplinary work," she said, "the more I appreciate how hard it is...in this group I've indeed realized how difficult it is to do one's own discipline (in my case, history) well. I've been forced to write and speak clearly to a multi-disciplinary audience. Here in this seminar one can't rely on rhetoric (sometimes over-professionalized and exhausted), one must describe concepts developed in one's own context and justify their combination with those from other disciplines, again without the use of rhetoric." A graduate student preached the importance of our non-hierarchical seminar meetings: "Instead of being always nervous, surrounded by professors who will judge me and competitive graduate students, I've been placed in the position of expert. This is a challenge and an excitement. I've had to grow into it." A well known composer stated: "This is a terrific experience. A tremendous learning experience. I felt I was in first grade. You don't really know...and so are forced to engage from the ground up." Our Norman Freehling Visiting Professor encapsulated a goal of the Institute when she said: "I didn't think the academic/creative mix of fellows would work. But it was profoundly helpful. Creative people focus on voice, on deepening and clarifying its terms. For a scholar to think hard about her voice, and about the audience for whom she is writing, is an immense benefit."

Every one of our fellows has lavished praise on our excellent staff, all of whom deserve a round of applause. This is especially true for Nicola Kiver, our program coordinator to whom I have given the award: "Don't bother to ask—it's already been done," since she always seems to have everything in hand magically, and with grace and refinement. Anyone who has attended our Fall or Spring Seminars will know the value of Nicola Kiver's talents. We wish her well in Pennsylvania, where her husband has accepted a tenure track position at Penn State.

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The Faculty and Graduate Student Fellows—our core community—form the very heart of the Institute, and their weekly seminar provides the arena for formal scholarly exchange. What follows are the Fellows’ reflections on what they accomplished and what the Institute has meant to them.



04-05

Fellowships



NICHOLAS F. DELBANCO

Professor, English; Hunting Family Professor

Anywhere Out of This World—A Book of Essays

My time at the Institute for the Humanities could not have been happier or more fruitful, and I'm very grateful indeed.

The public events were uniformly riveting and instructive, the private component full-filled. My projected labors were three. First I hoped to continue and complete a book of essays, titled *Anywhere Out of the World*, and this in fact happened rather more rapidly than anticipated; the book has just now been published by Columbia University Press (April, 2005). Next I worked on a teaching text for McGraw-Hill with my collaborator Alan Cheuse. I have spent much of the year beginning this long-term and large-scale project. It is to be called *Literature: Craft and Voice*, an omnibus volume for college students, several thousand pages of text and commentary. The last of my projects (I do tend to work this way: the right hand or lobe engaged in criticism, the left in creation, or vice-versa) is a novel-in-progress, titled *Spring and Fall*. In sum, I've completed and begun three separate volumes while here, and the year has been indispensable in terms of both time and space. Let me repeat my gratitude: all thanks.

BRUCE FRIER

Professor, Classical Studies and Law

Style and Remembrance:
The Golden Age of the Roman Cinaedi

The bulk of my year was spent in research for a book on the Roman *cinaedi*, a well-attested group of men who formed what we would today identify as a homosexual subculture in Rome and in other large cities of the Empire. This group has never previously been studied in depth, and the sources are widely scattered; also, this is a new area of study for me, so I was obliged to do a great deal of reading, not just in the primary and secondary sources for the ancient world, but also as to modern views on sexuality and gender expression. I have finished about three chapters concerning the early history of the *cinaedi* both in the Greek world and at Rome, the ancient definition of *cinaedus*, and the modest legal efforts at repressing them. This project is likely to occupy me for some years to come.

In addition, I took advantage of the sabbatical to establish new contacts with Roman law scholars by attending an international conference in Brazil last September. Otherwise, I completed and sent to press a book on *The Modern Law of Contract*, which was co-written with my colleague Prof. James J. White and has just been published; I am currently working on a teacher's manual to accompany it. Several other articles (mostly for reference works) are also underway.

Not the least pleasurable of my activities at the Institute was the exhibit last January and February of Piranesi prints from my collection, as part of a wider project on "The Ruins of Modernity." I am very grateful to the Institute for the opportunity it gave me to mount this exhibit.





WILLIAM JACK GLOVER

Assistant Professor, Architecture
Steelcase Research Professor

Making Lahore Modern

My year at the Institute was productive, inspiring, and deeply satisfying on personal and intellectual levels. Over the course of the year, I was able to complete what I had hoped to complete, and I have about one more month left before finishing a book manuscript. I will be forever grateful for the time and intellectual space to write, think, and read that the fellowship provided. I think that the quiet, cooperative, and intellectually rigorous tone of sociability at the Institute makes it a good place to get work done, and one is at perfect liberty to wander the halls in search of the odd cup of Peet's (coffee) or friendly conversation, or to lose track of time and all sense of surroundings while squirreled away in the office. In retrospect, it is that "sliding scale" of scholarship and sociability, of deep immersion in ideas and playful immersion in each other's lives, that made the Institute such a unique and welcome space. My year at the Institute has carved out a new space of contentment for me on this campus, something that I had begun to lose sight of. My only regret is that more people on this campus cannot go through the experience all of us this year went through together. But each of us will carry that experience back out to our homespaces, and I think this cannot help but make scholarly life at UM better in general.

LINDA GREGERSON

Professor, English; John Rich Professor

Magnetic North (a collection of poems)

The year has been crucial to my new book of poems. I needed a margin of quiet for exploration. It was time for me to make a change: to explore new formal, thematic, and rhetorical possibilities. The freedom from extensive teaching and administrative obligations gave me the chance to immerse myself in diverse visual and textual materials I have long wished to use as the springboard for poetry. In all, I have completed approximately half of my new book and can see my way toward the whole with much more clarity and confidence. I will also be able to send my editor a promised portion of the manuscript by the end of the summer. This year's fellowship has enabled me to do much other work as well. I wrote and delivered five conference papers in the course of the year: "Community after the Commonwealth" (delivered at the annual meeting of the Renaissance Society of America, Cambridge UK, April 2005); "The Poet/Critic" (presented at the annual meeting of the Association of Writers & Writing Programs [AWP],



Vancouver BC, April 2005); "Life among Others: The Lyric Poem as Social Speaking" (presented at the annual meeting of the AWP, Vancouver BC, April 2005); "Milton and the Irish" (delivered at the annual meeting of the Modern Language Association, panel arranged by the Milton Society of America, Philadelphia, December 2004); and "Poetic Embodiment" (delivered at the annual meeting of the Modern Language Association, special session on "New Perspectives on Poetry, Illness, and Health," Philadelphia, December 2004). Four of these have been solicited for publication. Additionally I lectured at the University of Southern California ("Violence and the Word: Ben Jonson's *Sejanus*") in October 2004 and at the University of Wisconsin, Madison ("The Commonwealth of the Word") in September 2004. I also gave nine poetry readings in Michigan, California, North Carolina, Minneapolis, Wisconsin, and Romania. Finally, I chaired this year's Pulitzer Prize Jury for Poetry, and I co-edited and judged the poetry in this year's Pushcart Prize anthology.

GEORGE HOFFMANN

Associate Professor, Romance Languages

What It Meant to Have Faith: The Changing Experience of Belief and Doubt in Early Modern France

The tone and success of the group ultimately depended upon Danny Herwitz. His wide-ranging, incisive, and deeply thoughtful comments encouraged an atmosphere of considered engagement. His dedication to the life of the Institute, and the well-being of the graduate student fellows, went well beyond his strictly “official” capacity and modeled a sense of intellectual community that I had never encountered before now. I can unqualifiedly say that this was the best year that I have spent in academe. It goes without saying that such an environment made for a wonderfully productive year, allowing me to plan on completing my book over the next six months. But beyond individual benefits from the fellowship year, I would like to point to the larger institutional benefit that accrues to the University. The group of fellows inspired what I hope will be lasting friendships and a precious sense of collegiality not confined to the parochial space of individual departments. I look forward to interacting with the fellows over the coming years, and I hope that I can bring something of the spirit and template of collegiality to my future interactions with other colleagues at the University. Not only is the Institute a crown jewel at the University for all the obvious reasons, but it acts as an incubator for the kinds of cross-disciplinary interactions and collaborations that the University clearly seeks to inspire.



SUSAN JUSTER

Associate Professor, History; Helmut F. Stern Professor

Sacred Violence in Colonial America

I can think of no better place to begin a new project, especially a multidisciplinary one, than the Institute. With its caring and supportive staff, great resources, and energetic leadership (i.e., Danny, a veritable whirlwind of brilliant allusions, ideas, and jokes), the Institute provides everything a scholar could possibly wish for. Our Fellows’ Seminars were models of rigorous yet sympathetic intellectual exchange—from our many disciplinary perches, we managed to find a way to talk with, not at or past, one another about some of the most important dilemmas of humanist scholarship. In terms of my own work, I spent the first two months immersed in the secondary literature on religious violence, reading widely in anthropology, religious studies, psychology, literature, and, of course, history. The scholarship on Europe’s sixteenth- and seventeenth-century wars of religion is prodigious, as is the anthropological literature on sacrificial rites in other religions. I then turned my attention to the primary sources, beginning with a thorough reading of the large pamphlet literature produced by religious dissenters. Revisiting the most famous example of religious violence in colonial America—the execution of four Quakers by Puritan magistrates in the 1650s—I was interested in how colonial patterns of persecution did or did not conform to European standards. In terms of the overall project, the scope of which remains still somewhat undefined, I would estimate that I’ve finished the research for two of five projected chapters, and—more importantly—gained some command over the analytical and historiographical parameters of the project. I have a much better sense of what I’m doing, and why.



MIKA LAVAQUE-MANTY

Assistant Professor, Political Science
A. Bartlett Giamatti Faculty Fellow

Meaningful Competitions: From Dueling to Title IX

This was the best year of my academic career. Although I love teaching, what I gained by missing the chance to teach more than made up for it: the year was productive, and to say it was intellectually stimulating is to use a tepid cliché for an experience that made me a better scholar in my own discipline and taught me immensely about others', while being wonderfully enjoyable all the while. I began the year with a rough outline of my book project, *Meaningful Competitions: From Dueling to Title IX*. The book explores the connected themes of merit, achievement, political

status, and the promises of liberty and equality from the late eighteenth century to the present. It takes theoretical “snapshots” of three historical moments in the Western, primarily European, context; in addition to the two very different political controversies of the subtitle—dueling and Title IX—it



studies the politicization of education, physical culture, and sports by working class organizations in the late nineteenth century. I had a few chapters of the book drafted, two quite recent, and a sense of what I wanted to do during the year: polish some of the draft chapters, draft at least one completely new one, and sharpen the outline of the book so that at a minimum I could write a proposal on it to publishers. All of this I managed to do, although one always feels it would have been nice to have achieved even more. I have bourgeois work habits and was at the Institute nine-to-five much of the time, pretty frequently even six-to-six. I have a nice office elsewhere on campus, but the combination of the quiet and the other regular-presence fellows—many of whom became good friends and intellectual interlocutors—made the Institute the sort of space an academic dreams of. I am still considering chaining myself to my desk when the time for eviction comes.

JONATHAN METZL

Assistant Professor, Psychiatry and Women's Studies
Protest Psychosis: A Cultural History of Schizophrenia

I have had an exceedingly productive year researching my project, “Protest Psychosis’: Race, Stigma, and the Diagnosis of Schizophrenia.” I had hoped to research some clinical material in support of the larger cultural history of schizophrenia in the US, and my research in the fall led



me to a previously unstudied archive of patient charts, correspondence folders, photographs, news clippings, and institutional records from the Ionia Hospital for the Criminally Insane in Ionia, Michigan, spanning the years 1930 to 1975. The richness of this material, and

particularly the charts and letters of patients diagnosed with schizophrenia, quickly became the central focus of my analysis. Much of my narrative will describe the distinctiveness of the Ionia Hospital as a receiving facility for convicted criminals who were found to be mentally ill by Michigan courts. But I also plan to locate this institutional history within a larger set of clinical and cultural conversations regarding the relationships between race, violence, and mental illness. I have just now begun writing chapter one. Of note, I have also added an oral history component to the project. I plan to interview a limited number of surviving patients and relatives from Ionia. So too, plans are underway to interview clinicians and activists from a Black psychiatry movement that protested the pathologization of race as mental illness in the 1970s. I want to express my appreciation to the Institute, and particularly to my excellent colleagues, for their helpful feedback over the year. Their stylistic and substantive comments have made mine a substantially better project, and for that I am very greatly obliged.



BRIGHT SHENG

Professor, Music Composition; Helmut F. Stern Professor

The Monkey King—A Martial Arts Musical

Being a practicing musician, I treasure every opportunity to communicate with colleagues from other disciplines. The invaluable experience of the weekly seminars gave me an excellent chance to learn about other professions, most of which I had been interested in knowing more about but never got a chance and the time to do so. I believe the knowledge I gained will consciously or unconsciously seep into my work as a musician for the rest of my life. The fellowship also gave me the opportunity to work extensively on my project, *The Monkey King—A Martial Arts Musical*, a project I had been intended to develop for a long time.

And I am most grateful to the Institute for inviting my librettist Arnold Weinstein to Ann Arbor for three weeks. During two weeks in the fall, we extensively worked on the plot line and lyrics for the musical, and during the winter term week we worked on the music part of the project and gave a successful presentation of the revised plot line and the two songs which set the main theme for the work. Feedback from my colleagues after our first presentation in the fall was extremely valuable. We took down the suggestions and comments and managed to incorporate most of them into our later revisions. Now I am happy to report that the labor has resulted in a very good project, to the extent that we feel comfortable presenting it to opera and theater companies in the country for a commitment of a full production.

2004–05 Graduate Student Fellows

ANDREEA BOBOC

English; James A. Winn Graduate Student Fellow

Justice on Trial: Judicial Abuse and Acculturation in Late Medieval English Literature

The intellectual sparks flying every Wednesday from the Fellows’ Seminar have lit up my desire for a variety of topics I never thought of pursuing before. From Cavell to cardamom pods, we had a wonderful array of stimulating conversations in a collegial atmosphere that was very nurturing to graduate students. My dissertation, “Justice on Trial: Judicial Abuse and Acculturation in Late Medieval English Literature,” has won a Schallek Award from the Medieval Academy of America, one of the five available for graduate students in North America. I presented a revised version of the first chapter at the Premodern Colloquium, revised the second chapter and plan to finish the third chapter by the end of May (2005). During the past year, I finalized and submitted two essays for publication, which are currently under review at the *PMLA* (*Publications of the Modern Language Association*) and *The Chaucer Review*. Last but not least, I organized a panel titled “How to Do Things with Saints: New Approaches to Female Sainthood in Late Medieval Europe” for the 2004 Modern Language Association in Philadelphia. As a medievalist, I believe in Lady Fortune, and sometimes she believes in me. The unexpected fluke this year has been having Sarah Beckwith as a co-fellow at the Institute. She is one of the leading scholars in the field of medieval studies and one of the most generous people I’ve ever met.



BENJAMIN BOGIN

Asian Languages and Cultures;
Mary Fair Croushore Graduate Student Fellow

The Life of Yolmo Bstan 'dzin nor bu: A Critical Edition

The principal academic goal for this year was the completion of my doctoral dissertation, “The Life of Yolmo Bstan

'dzin nor bu: A Critical Edition, Translation, and Study of the Memoirs of a Seventeenth-Century Tibetan Buddhist Lama.” With the help and encouragement of the Institute’s fellows, staff, and work-study assistants, I was able to complete this task and defend my dissertation on April 22, 2005. The other endeavor that occupied much of my time during the year was my first foray into the academic job market. Again, I benefited tremendously from

the advice and support of the Institute’s denizens and received a Mellon Postdoctoral Fellowship in the Humanities at the University of California, Berkeley, for 2005 to 2007. But this year at the Humanities Institute has left far more subtle and substantial impressions as well. I joined the Institute with a strong commitment to the ideals of “interdisciplinary” approaches to the humanities and just as strongly skeptical about the practical possibilities for such work in a seminar context. The weekly seminars, other events hosted by the Institute, and casual conversations with other fellows have altered my sense of the meaning of “interdisciplinarity” and proven to me that there are indeed very practical and meaningful applications of this ideal in scholarship. The expertise of all of the fellows in their individual fields and their shared observations on the struggle to make this work accessible to non-specialists provided a constant stream of inspiration, empathy, and advice. The model of interdisciplinary research and writing that evolved in discussion over the course of the year will provide a goal that I will aspire toward in my own work for the rest of my career.



ANNE O'BRIEN FISHER

Slavic Languages and Literatures;
Sylvia “Duffy” Engle Graduate Student Fellow

The Con Man as Cultural Text:
Appropriations of Il'f and Petrov's Ostap Bender

All in all, a wonderful year! I will try to keep its little flame alight in my breast and in my work as I proceed with both the immediate task (my dissertation) and the long-term task (my scholarly and creative lives). Being here helped me think about what kind of audience I want to be speaking to and writing for. It helped me pay closer attention to my writing voice—and thus to my scholarly and intellectual and personal voices, too. Trust was important. The Institute showed trust in us and didn't make us jump through administrative hoops to show a certain amount of work (always counter-productive in the end). Trust ruled in our seminars, too. Everyone (faculty and students alike) was so generous and receptive, I felt comfortable admitting ignorance as well as disagreeing with others (on the rare occasions I did). I liked that there was little hierarchy based on titles or positions. Everyone got and gave a lot of respect—and that helped with the trust factor too, no doubt. As a result, the Fellows' Seminars carried enormous generative power; they stimulated thoughts, ideas, and confidence.

My specific accomplishments:

- Will defend the dissertation in August 2005
- Sent off a paper to be published in a volume for a conference I attended in Summer 2003 at the Russian State University of the Humanities
- Organized the Il'f and Petrov exhibit and lectures
- Completed first draft of a translation of Il'f and Petrov's “American Photographs”
- Formed a graduate student dissertation group with other Institute fellows





ASLI İĞSİZ

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

Fragments of Home-land, Narratives of Return: Rewriting History, Politics of Genre and Collective Memory in Compulsory Greek-Turkish Population Exchange

Being at the Institute not only made me feel like I was located at the heart of very interesting activities and conferences, but also brought structure to my academic life with the office space and the vibrant intellectual community. Everything was designed to make us work so that we could make progress with our projects. I would warmly recommend that everybody apply and be part of this productive, vibrant, and friendly process. Without the human and material resources made available to us throughout the academic year, I would not have been able to accomplish nearly as much. I wrote (and defended) my prospectus, submitted two articles for publication (one to a journal where it is being reviewed and the other one for a book on the politics of public memory in Turkey, forthcoming from Syracuse University Press), attended two conferences, co-organized one conference, and became the graduate student coordinator of an interdisciplinary Rackham workshop on violence. Finally, in terms of my dissertation, I wrote one chapter and rewrote another one. Next year I plan to teach in my program—Comparative Literature—and to defend my dissertation in winter 2006.

KAREN JOHNSON

Classical Art and Archaeology; Mary Ives Hunting and David D. Hunting, Sr., Graduate Student Fellow

Materializing Childhood: A Multidisciplinary Approach to the Study of Children in the Roman World

During my year as a graduate student fellow at the Institute for the Humanities I have continued to work through my dissertation on children's material culture and concepts of childhood at the Roman Egyptian town of Karanis. My work may be regarded as an odd blend of disciplines: archaeology and psychology. It has been of great benefit to be a part of an academic environment where I can audition my ideas and scholarship. Though I may always feel caught

somewhere in between social science and the humanities, the support I have enjoyed while in residence has meant very much to me personally, and I look forward to sustaining the friendships that have emerged from this year for a long time. I feel confident with the way my

dissertation is proceeding. My data analysis should be finished by September 2005, and I intend to finish writing by the end of April 2006. During the upcoming fall semester, I will be applying for jobs and post-doctoral appointments. I am especially interested in applying to Society of Fellows and Humanities Institutes at other major research institutions, as such an appointment would afford me the opportunity to continue my cross-disciplinary research. The experience I have had over the past academic year at the Institute for the Humanities at Michigan, will, I believe, strengthen my applications to such posts.



RONIT RICCI

Comparative Literature

Mary Fair Croushore Graduate Student Fellow

Islamic Literary Traditions in Javanese and Tamil

My year at the Institute for the Humanities was extraordinary in many ways: it provided me with a supportive yet critical intellectual community; it allowed me to spend many hours working on my dissertation with little distraction, providing me with the space to conduct such



work; it gave me the opportunity to do more reading, writing, and thinking than I would have ever been able to do this year otherwise. Being in an environment that so strongly and generously supports work in the humanities and interdisciplinary initiatives was very important as well. Of all these positive aspects of the year I spent at the Institute, I'd like to elaborate on the two which for

me were most important. First, having an office outside of home, with its many distractions, proved to be crucial. The spacious, comfortable, well-equipped space allowed me to work efficiently and make progress. The second aspect of the Institute experience I wish to note is the Fellows' Seminar. Although we came from different academic disciplines and varying degrees of institutional seniority, our group was able to create an atmosphere of openness, mutual interest, and constructive criticism. What was most impressive to me was the way that hierarchy—an inherent element of institutions like universities—was not a factor in our discussions. As graduate student fellows, we were able to raise questions and voice our comments without being concerned about our "scholarly image." This true spirit of collegiality and respect provided us graduate students with a secure arena in which to present our emerging projects, test our hypotheses, and exchange ideas in ways that, I think, were both intellectually fruitful and confidence-enhancing.



"The intellectual sparks flying every Wednesday from the Fellows' Seminar have lit up my desire for a variety of topics I never thought of pursuing before."



Roberto Kant de Lima



Hilda Sabato

global FELLOWS



With the help of the Andrew Mellon Foundation, the Institute launched the Global Fellows Program, which brings two fellows from abroad and funds a conference planned around their complementary interests. The name of the 2004-05 conference, “Human Rights, Political Violence, and the Global South,” encapsulates the theme shared by our two visitors, José Kagabo (African Studies Center, Ecole des Hautes Etudes en Sciences Sociales, Paris) and Hilda Sabato (History, Universidad de Buenos Aires).

Kagabo, a French citizen originally from Rwanda, knows the horrors of genocide from close experience. He devotes himself to studying its causes and its moral and political implications. He has been involved in the Rwandan Truth Commission hearings and is deeply involved in public education. He also sponsors a home for the children of war outside Kigali.

Kagabo co-organized this year’s conference with our second Global Fellow, Hilda Sabato, and Miriam Ticktin (Anthropology, Women’s Studies, and the International Institute). Kagabo’s panel, “Focus on Africa: Could Human Beings Be More Human,” involved Florence Kayiraba, mayor of the Kicukiro District of Kigali, who talked about gender and violence. Alison Des Forges, an expert witness and

From left, Julissa Mantilla, Florence Kayiraba, and Felix Reategui



senior advisor for the Human Rights Watch, Africa Division, reflected on justice after massive war crimes, while Houari Touati, visiting history professor from Paris, talked about human rights in Algeria today.

Sabato organized a panel, “The Protection of Human Rights in Latin America: Critical Reflections on Recent Experiences.” Roberto Kant de Lima, an anthropologist from the Universidade Federal Fluminense, Rio de Janeiro, reflected on paradoxes of legal equality in the Brazilian legal culture. Two experts from the Pontificia Universidad Catolica del Peru, Felix Reategui, and an attorney, Julissa Mantilla, talked about truth commissions in Latin America and the protection of human rights for women. Sabato talked about histories and memories of recent state terrorism in Argentina.

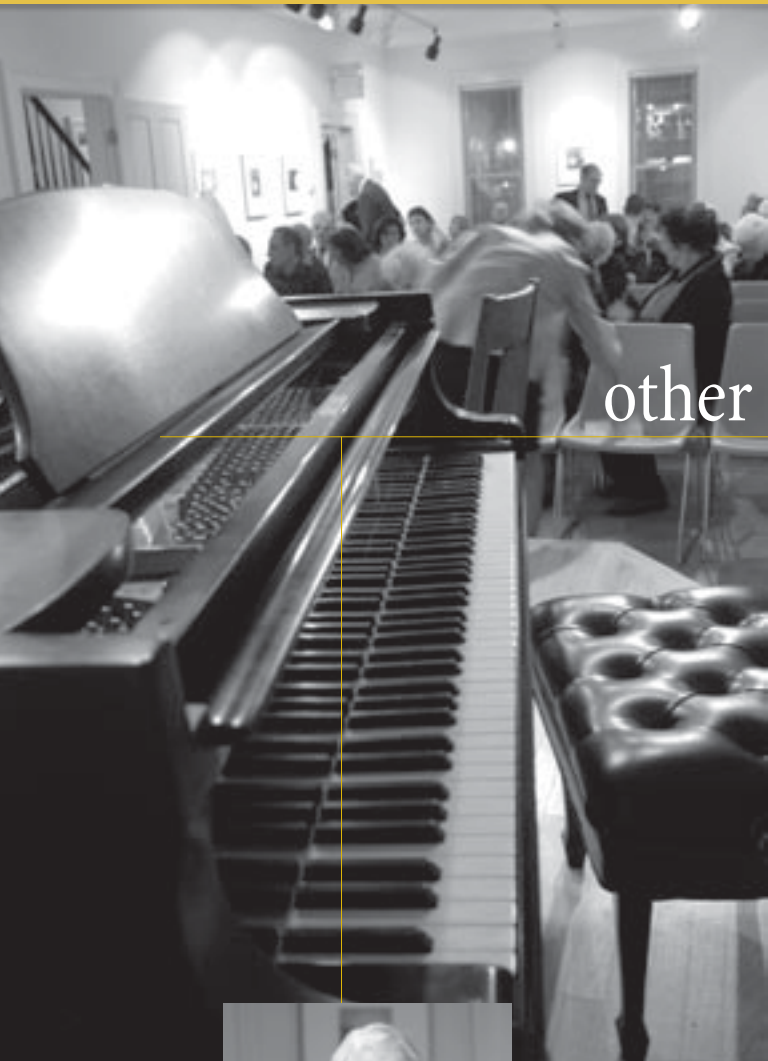
While here, Kagabo gave several campus talks and spoke at a number of other universities. He also did substantial archival research at UM, New York, and Berkeley, California. At the end of the visit he wrote, “I was so glad to share everyday life with other Fellows of the Institute. We discussed a lot of my work as well as their own works-in-progress, not only in formal seminars and lectures, but also informally.”

Jean-Hervé Jezequel



Eric Hershberg, Mamadou Diouf





other VISITORS

Our Paula and Edwin Sidman Fellow in the Arts this year was the playwright, lyricist, poet, translator, and sometime stage director **Arnold Weinstein**, emeritus from Columbia University, where he taught for many years as an adjunct professor in the English Department. The Institute was delighted when he accepted our invitation to join us to facilitate his work with our Faculty Fellow, composer Bright Sheng, on *The Monkey King—A Martial Arts Musical* based on a Chinese folktale.

Weinstein's decades of collaboration with UM composer **William Bolcom** have yielded volumes of cabaret songs, musical shows, and libretti for three



William Bolcom
Joan Morris



Arnold Weinstein



works for the Lyric Opera of Chicago, most recently an adaptation of Robert Altman's *The Wedding*. In an evening of conversation and song, these old friends reminisced and shared the history of their work together, an evening made even more delightful by mezzo-soprano **Joan Morris**, Bolcom's wife and partner in song, who sang the living daylights into their songs.



Fellows' Seminar in progress; inset, Sarah Beckwith

Sarah Beckwith (Marcello Lotti Professor of English, professor of Religion and of Theater Studies, Duke University) spent the winter semester here as the Institute's Norman Freehling Visiting Professor. A leading scholar in medieval studies, she contributed richly to the intellectual life of the University both within the Institute and beyond.

During her term of residency, she wrote a chapter on "Middle English Drama" for the *Cambridge Companion to Middle English Literature*, edited by Larry Scanlon, Cambridge University Press; a paper, "Landscapes of Ruin in War-time and Post-War Britain" for the "Ruins of Modernity" conference, to be edited by the conference organizers Julia Hell and Andreas Schönle and published by Duke University Press; an article called "Medievalism and Anti-Modernism in Gibson's *Passion of the Christ*" for a collection to be edited by Lowell Gallagher and Alice Dailey for Columbia University Press; and a paper, "Pictures of Inwardness in Hamlet, Wittgenstein and Cavell" for a collection edited by Ralph Berry to be published by Northwestern University Press. Teaching her graduate class, "Migrations of the Holy in Medieval and Renaissance Literature," helped her to work through readings that will feature prominently in her new book, tentatively titled *The Mind's Retreat from the Face*.

Beckwith summed up her experience as a fellow: "Danny Herwitz and his superb colleagues at the Institute for the Humanities seem to have worked out exactly how this Institute should work to create an immensely collegial, supportive, and productive atmosphere. It has been a great delight to share work in the Fellows' Seminar, and to enjoy the facilities—the library service, the intellectual events, and the architectural delights of the Rackham Building. It has also been an immense pleasure to participate in some of the University's medieval and early modern colloquia, and to meet colleagues in the exciting interdisciplinary initiatives here. The 'Ruins of Modernity' conference, in particular, was an intellectual highlight, a superbly organized conference in which new concepts and contexts were forged."



Fredric Jameson, William A. Lane, Jr., Professor of Comparative Literature and Professor of Romance Studies, Duke University, delivered the Marc and Constance Jacobson Lecture, “History and Narrative.” Geoff Eley (History and German), Marjorie Levinson (English) and Andreas Schönle (Slavic) comprised our lively panel of discussants.



Carl Phillips, a poet who teaches English at Washington University in St. Louis, was with us for a two-week residency in March. The author of seven books of poetry, he won the Kingsley Tufts Poetry Award for *The Tether*, and his most recent book is *The Rest of Love*. His talk, “Risk and its Place in the Life and Art of Poetry,” reflected on the crucial and sometimes frightening challenge of exploring “the stranger within” oneself. He arrived under pressure to complete an essay about Walt Whitman and worried about taking on more commitments. Finding our Institute conducive to hard work, he wound up completing the essay with time to spare. As a result, he was happily able to expand his contacts with faculty and students here, notably by visiting students in English professor Yopie Prins’ seminar, which was at that time reading Phillip’s translation of Sophocles’ *Philoctetes*. His poetry reading in the Visiting Writers Series, participation in a roundtable discussion with Master of Fine Arts students in the Creative Writing Program, and engaging presentation in our Fellows’ Seminar widened the circle of his influence.

Carl Phillips



Visitors to the Mikhailov exhibit opening

Ukrainian **Boris Mikhailov**, the former Soviet Union’s most influential living photographer, came in connection with the “Ruins of Modernity” conference and related events, bringing with him a powerful series of original photographs for us to exhibit. He gave both a gallery talk and a Brown Bag lecture in connection with selections from two series taken after the collapse of the Soviet Union: “At Dusk” and “By the Ground.” That was a time when structures—civic, social and economic—were ripped away. For many





Boris Mikhailov

people in Ukraine, this created a sudden void that decay, poverty, and social collapse rushed in to fill. Mikhailov's unflinching camera captured the physical hardship and the spiritual numbness that became a daily reality for many of his fellow citizens. He directed us to hang the photographs around the room in a low, straight line. Viewers, forced to bend uncomfortably when looking at the images, would then partake in a small way in the discomfort they were beholding.



Peter Davis and Themba Tana came from Vancouver in connection with our screening of *Siliva the Zulu*, a black-and-white silent film shot on location in Zululand in 1927, and an exhibition of photographs and stills from that project. Tana, originally from South Africa, performed music he had composed to accompany the film. The Atlantic Studies Initiative cosponsored the screening.

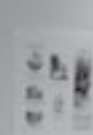


Boris Mikhailov

In introducing the film, Davis, who currently lives in Canada, noted, "In the annals of African cinema, *Siliva the Zulu* is a landmark. In 1927, Italian director and explorer Attilio Gatti traveled to Zululand, where he devised a script filled with love, hate, intrigue, and adventure. Almost from the beginning of the century, there had been a flourishing film industry in South Africa, but the films made were all about whites, with Blacks featured either as savage enemies or faithful servants. *Siliva* is unique as the first fiction film made in South Africa, and probably in the whole of Africa, to be exclusively about Blacks."

Davis and Tana visited in connection with a series of related events, including Davis' lecture in our Brown Bag series and an exhibit of photographs and stills from the original *Siliva the Zulu* project. Tana, who plays many African instruments, presented a highly interactive lecture demonstration to a group of students at Community High School in Ann Arbor.

Themba Tana



Peter Davis



04-05

Programs

T

The “Human Rights Initiative,” launched in conjunction with the International Institute’s Advanced Study Center (Professor Sioban Harlow, Center director, 2004-05), has become an umbrella under which a number of the Institute’s fellowship, programmatic, and exhibition activities have taken place. José Kagabo, a Rwandan historian at Ecole des Etudes en Sciences Sociales in Paris, served as our first Andrew Mellon Global Fellow in the fall, and with our second fellow, Hilda Sabato, and Miriam Ticktin, professor of Anthropology, Women’s Studies, and the International Institute, mounted the conference titled “Human Rights, Political Violence, and the Global South.”



Human Rights Initiative panel

This conference set the two principles guiding our three-year human rights cycle. First, that theory and scholarship about human rights should converse with practitioners from the field, since it is in the domain of hard realities that the substance of human rights is not only tested but invented and articulated. Moreover, the best theorists are often also practitioners. The second principle is a global and comparative one: that human rights should be pursued across the globe, for only then do questions of universality properly emerge, and only then can Michigan become a hub for global conversations about human rights. The November conference had human rights lawyers from Peru and Brazil meeting South Africans for the first time.

These principles informed the first year of our “Crossing the Diag: Humanities in Dialogue” series, where the topic was the HIV/AIDS and malaria pandemics. “Crossing the Diag,” generously underwritten for its first two years by Richard and Susan Mayer, aims to probe—and establish—the relevance of the humanities to central issues of our time, and to do this by bringing the humanities into consort with other regions of university and public life. Our AIDS events included an exhibition, “AIDS Art / South Africa,” a film series, and a major conference entitled “Reframing Infectious Disease.” If the goal of “Crossing the Diag” is to establish new routes of relevance



Howard Markel

for the humanities, the invention underlying the “Reframing Infectious Disease” conference had to do with placing players from various sectors of university and society in conversation that reflected on models for the understanding, analysis, and treatment of disease pandemics. And so persons from medicine, public health, public policy, law, and the humanities reflected individually and in tandem on the kinds of perspectives they are taking, and which must be taken, to grasp, control, and contain AIDS and the fragility of human rights in the process. The invention here was precisely the quality and character of the dialogue, and panels were designed by our wonderful planning committee (this was an effort planned across the University, no one could have done it alone) to get persons captivated by various disease, treatment, social, development, epistemological models talking to each other, thus raising the issue of competing frameworks and intellectual and practical styles of engagement with infectious disease.



Laurie Garrett

Professor Ahmed Bawa, former deputy vice chancellor, University of Kwa-Zulu Natal, and director of Ford Foundation, Africa, and now professor of Physics, City University of New York, attended the “Reframing Infectious Disease” conference and had this to say: “There was a significant and complex discussion around sexuality and HIV/AIDS, the impact of the pandemic on the social discourses on sexuality, the feminization of the pandemic, and public health policy. There was a wonderful discussion about the limitations of a human rights discourse related to the pandemic and how this has distorted/stunted innovative approaches. And then there was a session entitled “Whose Epidemic Is It?”—also wonderful.”

Miriam Ticktin (Anthropology, Women’s Studies, and International Institute) has carried the work of the conference further by organizing for the “Human Rights Initiative” a follow-up meeting of the group Doctors Without Borders where issues of humanitarianism and drug treatment were discussed. Discussions are under way with University of Michigan Press about publication.

“Ruins of Modernity” was the Institute’s major winter semester event. Two significant exhibitions were associated with the conference. “Piranesi: Selected Etchings from the Collection of Bruce W. Frier” (professor of Law and Classics and an Institute fellow this year) spoke to modernity’s love affair with ruins. “Boris Mikhailov: Original Photographs,” spoke to modernity’s desecration of life. “Ruins of Modernity” was a project adopted by the Institute from the German Department and Slavic Languages and Literatures Department (Professors Julia Hell and Andreas Schönle), with a focus on the devastations of modernity, of Fordist production and modern war. The Institute widened this focus to include architecture, urban planning, and the aestheticization of the ruin. Central to the project was the making of a documentary film, *Detroit: Ruin of a City*, by filmmaker Michael Chanan and professor of German and Sociology George Steinmetz (a former Institute fellow), which drew over a thousand people at five screenings. The conference brought together major scholars in history, German and Slavic studies, film, and architecture, with a keynote given by Anthony Vidler. Publication is projected in a series edited by Julia Hell at Duke University Press.

Bruce Frier



The Institute's programs this year included:

Film Screenings

- *Siliva the Zulu*, restored by Peter Davis with live accompaniment by Themba Tana
- *Body and Soul*, Melody Emmett, South Africa, 2001 (HIV Film Series)
- *A State of Denial*, Elaine Epstein, South Africa, 2003 (HIV Film Series)
- *Wa'n Wina* (Sincerely Yours), Dumisne Pakathi, South Africa, 2001 (HIV Film Series)
- *Detroit: Ruin of a City*, Michael Chanan and George Steinmetz, 2004 (five screenings)

Conferences

- "Human Rights, Political Violence and the Global South"
- "Crossing the Diag: Reframing Infectious Disease"
- "Ruins of Modernity," cosponsored by Center for European Studies, Center for Russian and East European Studies, Program in Film and Video, Taubman College of Architecture and Urban Design, College of LSA, Office of the Vice-Provost for Research, German Academic Exchange Service, and the departments of English Language and Literature, German, Slavic, Romance Languages, and Sociology

Lectures

- Marc and Constance Jacobson Lecture
Frederic Jameson, William A. Lane, Jr., Professor of Comparative Literature and professor of Romance Studies, Duke University
"History and Narrative"
Discussants: Geoff Eley (History and German), Marjorie Levinson (English), and Andreas Schönle (Slavic)
- Jill Harris Memorial Lecture
Helen Vendler, A. Kingsley Porter University Professor, Harvard University
"The Yeatsian Sequence: 'Nineteen Hundred and Nineteen'"
- Human Rights Lecture
Javed Nazir, Human Rights Fellow
"Human Rights: The Challenge of Cultural Relativism" (Cosponsored by the International Institute and the Institute for the Humanities)

- Gay Hawkins, associate professor, School of Media and Communications in Faculty of Arts and Social Sciences, The University of New South Wales, Sydney
"Waste and Material Culture: Living with Abandoned Things"
- Jean Comaroff, Anthropology, University of Chicago
"Criminal Accounting: Quantifacts and the Production of the Unreal"
- "A Conversation with Adam Zagajewski"
Linda Gregerson talks with the Polish poet (this year's Copernicus Lecturer) about poetry, exile, history, and the imagination (Cosponsored by the Center for Russian and East European Studies)
- Poetry Reading
Carl Phillips, English, Washington University, St. Louis (Cosponsored by the Visiting Writer Series, English)

Brown Bag Lectures

ARTISTS-AT-WORK SERIES

- Nicholas Delbanco, English
"On the Road with *The Vagabonds*"
- Lorna Goodison, poet, English Language and Literature
"*From Harvey River*: Lorna Goodison Reads and Talks About her Poetry"
- Linda Gregerson, English
"Poetic Embodiment"
- Thylas Moss, English Language and Literature
"The Limited Fork: A New Poetics"
- Janie Paul, Art and Design and Social Work
"Painter as Activist: Creating Place, Creating Resistance"
- Carl Phillips, English, Washington University, St. Louis
"Risk, and Its Place in the Life and Art of Poetry"
- Cornel Taranu, Romanian composer and conductor
"The World of Romanian Classical Music"
- Arnold Weinstein, writer, New York
"Poetry for the Page, the Stage, and the Human Voice"

DIVERSITY SERIES

- Elizabeth Anderson, Philosophy
“Racial Integration as a Compelling Interest”
- Maris Vinovskis, History and Public Policy
“Intellectual Diversity in Higher Education?”

DOCUMENTARY AND FILM SERIES

- Peter Davis, documentary filmmaker, film historian, and author
“Documenting Apartheid: Thirty Years of Reporting on South Africa”
- Susan J. Douglas, Communication Studies
“The Turn Within: Self-absorption, the Media, and the Fate of America”

FEATURING OUR FELLOWS SERIES

- Melanie Boyd, Women’s Studies and English Language and Literature
“Is This What We Mean by ‘Strategic Essentialism’? Race, Violence, and Sex in Eve Ensler’s *The Vagina Monologues*”
- Siglind Bruhn, music researcher
“Piercing Maya’s Veil: Musical Symbols of Illusion and Truth in an Opera about the Buddha”
- Susan Juster, History
“What’s ‘Sacred’ about Violence in Colonial America? Some Preliminary Thoughts”
- José Kagabo, African Studies, Ecole des Hautes Etudes en Sciences Sociales
“The International Community Faces Up to the Rwandan Genocide”
- Donald Lopez, Asian Languages and Cultures
“The Life and Times of a Modernist Tibetan Monk”
- Hilda Sabato, History, Universidad de Buenos Aires
“The Republican Experiment: Political Participation in the Americas of the Nineteenth Century”

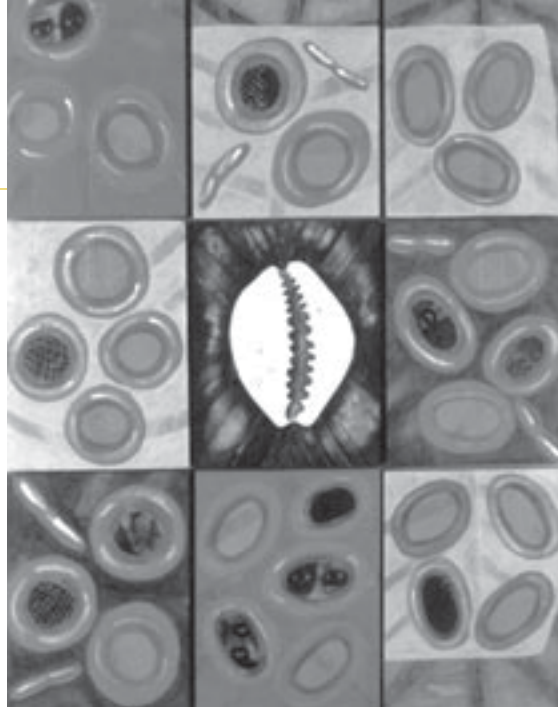
RETHINKING THE HUMANITIES SERIES

- Ross Chambers, emeritus, Romance Languages
“What Is It That Literary Humanists Do?”
- William Paulson, Romance Languages
“Desperately Seeking Questions”
- James I. Porter, Classics and Comparative Literature
“What Is ‘Classical’ About Classical Antiquity?”

RUINS OF MODERNITY SERIES

- Lars Graebner, Architecture and Urban Planning
“Detroit: Living Concepts for a Fragmented City”
- Boris Mikhailov, photographer, Ukraine and Berlin
“‘By the Ground’ and ‘At Dusk’: Photographic Remnants of the Soviet Union”
- Erika Naginski, Architecture, Massachusetts Institute of Technology
“Building on History: Piranesi and Vico”





Neo Matome
"Ties that Bind,"
2001, detail

This year's art exhibitions were the work of our new curator, Elisabeth Paymal, who has brought superb design and graphic skills and a thoughtful intelligence to this arena. Our shows have increasingly become integrated into our program in general: they resonate with ongoing research and events at the Institute and throughout the University. This year we focused on two topics: South Africa and ruins. Each exhibition presented one particular interest within these broad themes.

- **New York: Painting and Drawing on Paper** featured work of our former curator, Amanda Krugliak. These fresh and lively paintings are abstract gestures, rhythmic transcripts of a personal language. (June–August, 2004)
- **Lost Film/Lost Ancestors: Archival Photographs from Zululand** was retrieved by Peter Davis from the National Film Archive in Pretoria, South Africa. Davis' research led him to *Siliva the Zulu*, an original 1927 film with an all-Black cast by Italian adventurer and filmmaker Attilio Gatti. In addition to stills from the film, we presented a series of portraits taken during the shoot by ethnographer and crew member Lidio Cipriani. (September 13–October 29, 2004)
- **AIDS Art / South Africa: The Visual Expression of a Pandemic** is a group of commissioned art by South African artists. Created in response to the tragic impact of HIV/AIDS in that country, this exhibition was commissioned in 2003 by the Iziko Museum in Cape Town. The event was presented in conjunction with the Institute's international conference "Reframing Infectious Disease." (November 8–December 17, 2004)
- **Piranesi: Selected Etchings from the Collection of Bruce W. Frier** presented twenty-two etchings and three books from the famous "Views of Rome" and "Prisons" series by the eighteenth-century Italian great master. These etchings of landscapes were displayed in relation to the study of ruins. (January 10–February 18, 2005)
- **Boris Mikhailov: Original Photographs** offered another perspective on ruins. These 1990s photographs of Ukraine, taken during the collapse of the Soviet Union, focus on the "blurred lives" of people. This exhibition was a part of the international conference, "Ruins of Modernity." (March 1–May 27, 2005)



Lidio Cipriani, "Untitled," 1927

The Institute awarded a record \$43,700 in seed grants this year, giving an important start to initiatives of varied sizes and ambitions. We invited faculty and graduate students, and occasionally organizations outside the UM umbrella, to apply for funds in amounts from \$250 to \$5,000 as a means of encouraging new interdisciplinary directions from all parts of the University. Each grantee provided us with a summary of what our funding aided, and their reports demonstrate the range of humanities and arts projects flourishing at the University of Michigan and in the Ann Arbor community.

- “Unknown Weimar: The Spaces of German Silent Cinema,” 10th German Film Institute, August 8–15, 2004
Johannes von Moltke, German Studies (\$1,500)
- Interview with Ravi Shankar and “Indian Classical Music: From Princely Courts to Carnegie Hall,” symposium, September 22–23, 2004
Carla Sinopoli, South Asian Studies (\$2,000)
- “Wabi-Sabi Saint-Jerome? Spatial Categories in Pictures West and East,” lecture by Patrick Maynard, September 24, 2004
Kendall Walton, Philosophy (\$1,250)
- Michigan Medieval Seminar, October 2, 2004
Peggy McCracken, Romance Languages and Literatures (\$500)
- “The Lesbian, Gay, Bisexual, Trans, and Queer Movement in the Dominican Republic: A Sociopolitical and Cultural Approach,” lecture by Jacqueline Jimenez Polanco, October 11, 2004
Lawrence La Fountain-Stokes, Program in American Culture and Romance Languages and Literatures (\$1,500)
- “Waste and Material Culture: Living with Abandoned Things,” Lecture by Gay Hawkins, October 14, 2004
David Halperin, English Language and Literature (\$1,000)
- “Jewish Women Writing Feminism” conference, October 21–22, 2004
Beverly Royal, University Library (\$2,000)
- “The Corporation,” screening and symposium, October 27–28, 2004
William Rosenberg, Institute for Historical Studies (\$250)
- “Forgetting and Memory in ****,” lecture by Garrett Sullivan, and “Space, Landscape, and Property in Early Modern England,” Graduate Student Workshop, November 11–12, 2004
Laura Williamson, Early Modern Colloquium (\$1,000)
- “Narratives of Empire: The Western Tradition, 2550 BCE–2004 CE,” conference, December 2–4, 2004
Megan Williams, Near Eastern Studies (\$1,500)

We give as well as seek grants, and use them as a means of



encouraging interesting new directions from all parts of the University.

Themba Tana playing a kalimba



- “Forgetting Atlantis: Italian American Literature from the Little Italies, 1880-1920,” lecture by **Martino Marazzi**, December 6, 2004
Giorgio Bertellini, Program in Film and Video Studies (\$1,150)
- “The Twist: Familial Homophobia and Its Consequences,” lecture, readings, and presentation by **Sarah Schulman**, January 19–22, 2005
Nancy Rose Hunt, History (\$1,500)
- “Soviet Writers, American Images: Il’f and Petrov Tour the United States, 1935-1936,” exhibition, February 1–25, 2005
Anne O’Brien Fisher, Slavic Languages and Literatures (\$2,000)
- *Michigan Journal of Race and Law*, 10th Anniversary Symposium, February 4–5, 2005
Jacquelyn Oña, Law (\$1,000)
- “The Intersection of Oppression and Resistance,” lecture by **Minnie Bruce Pratt**, February 8, 2005
Holly Hughes, Art and Design (\$300)
- “A World Forever Changed,” 26th Annual Conference on the Holocaust, March 15–23, 2005
David Post, Hillel Foundation (\$1,000)
- “Final Solution: The Politics of Hate,” film screening and panel discussion with film maker **Rakesh Sharma**, March 23, 2005
Jayati Lal, Sociology (\$500)
- “Who Was a Witch? Russian Witchcraft in Comparative Perspective,” symposium, April 1, 2005
Valerie Kivelson, History (\$1,500)
- “What’s New: Transatlantic Luso-Spanish Debates and the Market of Ideas,” conference, April 1–2, 2005
Cristina Moreiras-Menor, Spanish, Women’s Studies (\$1,500)
- Visit by **David Grossman** as part of the “Changing Face of Israel” series, April 4, 2005
Carol Bardenstein, Near Eastern Studies (\$2,000)
- “Politicizing the Humanitarian, Humanizing the Political: Doctors Without Borders and the Africa Crisis,” conference, April 4–5, 2005
Miriam Ticktin, Women’s Studies (\$5,000)
- “American Romanian Music Festival 2005,” lecture by Romanian composer **Cornel Taranu**, April 11, 2005
Marian Tanau, Art Serve Michigan (\$1,500)
- “Good Muslims, Bad Muslims,” lecture by **Mahmood Mamdani**, April 14, 2005
Nadine Naber, Program in American Culture (\$1,000)
- “Yesteryear’s Wonderlands,” Multimedia Presentation and “Modernity and Early Cinema,” symposium, April 15–16, 2005
Giorgio Bertellini, Film and Video Studies (\$3,500)
- “ArabXPression,” performance featuring the poet **Suheir Hammad**, April 16, 2005
Nadine Naber, Program in American Culture (\$500)
- “Teaching the Power of the Word,” performance, part of the 2005 Narrative Institute of the Rackham Interdisciplinary Workshop in Narrative Theory and Methods, April 21, 2005
Charles Vanover, History, Education (\$500)
- “Voice and Inequality,” Michiganoan 2005 Linguistic Anthropology conference, May 6–7, 2005
Kirstin Swagman, Anthropology (\$500)
- “Encounters Within: Native Americans in Today’s Academy,” conference, May 12–14, 2005
Gregory Dowd, History and American Culture (\$1,250)
- “Reproductive Disruptions: Childlessness, Adoption, and Other Reproductive Complexities,” conference, May 19–22, 2005
Marcia Inhorn, Institute for Research on Women and Gender (\$2,000)
- “Border to Border: Comparative History of North American Borderlands,” speaker series and graduate seminar, January 27–April 14, 2005
Maria Montoya, History and American Culture (\$1,000)
- “Ownership, Appropriation, Repatriation: Museum Collections in a Changing World,” colloquium, 2004–05
Ray Silverman, Museum Studies Program (\$1,000)
- Pre-modern Colloquium, reading group, 2004–2005
Thomas Green, Law, History; and *Thomas Willette*, History of Art (\$500)
- *Music of the Americas*, study group, 2004–05
Colin Roust, School of Music (\$500)





2004-05 Courses

Genocide, Crimes Against Humanity, Justice and Human Rights: Lessons from Rwanda

José Kagabo

Humanities 511, History 595

The Devil Within: Possession and the Shaping of Early Modern Identity

George Hoffmann

Humanities 211, French 240

Sacrament, Sin and Society: Migrations of the Holy in Medieval and Renaissance Literature

Sarah Beckwith

Humanities 511, Medieval and Early Modern Studies 411

Travel Writing

Nicholas Delbanco

Humanities 511, English 540

Music, Words, and Visual Arts: Music Drama in the Theatre

Bright Sheng

Humanities 511, Composition 504, Art and Design 454

Violence in Early America

Susan Juster

Humanities 611, History 680



Bright Sheng





Friends and Outreach

“Broadening the Humanities” as a theme sparked our development efforts throughout the year. This broadening took us to new places within and beyond the University. A hugely successful version of “Crossing the Diag”—graciously underwritten by Richard A. and Susan Mayer—arose from joint efforts across medicine, law, public health, the International Institute, and of course, LSA. Our broader scope also caused us to reach alumni and friends beyond the University, or to start initiatives with partners beyond Ann Arbor, to mutual benefit.



Jay Cook

We held four wonderful special events for our friends and supporters, ranging from a festive dinner at the Chicago Humanities Festival in November, to a blustery, beautiful afternoon’s talk and tea in January at the home of Norm and Marguerite Thal. On that occasion we sought out Diane Kirkpatrick as presenter, our own former interim director and longtime friend of many in the Toledo area who know what an extraordinary interpreter of contemporary art, and particularly photography, she is. We held an “after dinner farrago” featuring Bill Bolcom, Joan Morris, and their dear, talented friend Arnold Weinstein (Bill’s lyricist for several operas) at Kerrytown Concert House—a highlight for our Washtenaw County friends. Arnold Weinstein was at the Institute as the Paula and Edwin Sidman Fellow in the Arts, working on the libretto of a new opera, *The Monkey King—A Martial Arts Musical*, with UM composer and 2004-05 Helmut F. Stern Professor, Bright Sheng.



Frank Beaver

Our Chicago Humanities Festival partnership flourished with three excellent UM faculty members offering presentations: Michael Daugherty wove autobiography, musical explanation, and excerpted performance of his stunning Violin Concerto in D, based on the making of the Rivera murals in the Detroit Institute of Arts. Juan Cole offered historical and political insight into “The Sunni–Shi’ite Split” to help us understand the depths of the conflict in Iraq. Peter Sparling and his Ann Arbor-based Dance

Company brought nostalgia and memory to modern dance in the Harold Washington Library Theatre. We held a dinner for Chicago-area UM alumni and friends before that performance in the historic Printer’s Row Prairie Restaurant—a gathering kindly underwritten by our Chicago Board of Visitors members. We are becoming old hands at teaming up with the hugely popular Chicago Humanities Festival, and are pleased to be able to bring UM programs to that wonderful series each November.



Michael Schoenfeldt

Our season concluded with a Columbus, Ohio, gathering to present LSA’s dean, Terry McDonald, and our own director, Daniel Herwitz. Danny gave guests of Mary and Bob Kidder an erudite reading of the morning newspaper—helping alums and friends enjoy first-hand the excitement undergraduates must feel when they take a course from one of UM’s expert faculty members.

Showcasing UM's extraordinary community—faculty, graduate students, staff, alumni—is a central component of our outreach. In this we draw on our fellows, past and present, to present our annual Spring and Fall Seminars. This year's topics included the contemporary: "Talk Show Democracy: The Media in American Life" in October, as a timely precursor to the national election; and in May, "The Journey of the Epic," a return to core concepts in the arts and humanities, in which we explored the migratory and global nature and exposition of epical works. Our own former fellow, Michael Schoenfeldt, and current fellows, Bright Sheng and Will Glover, joined former Institute Executive Committee member Judith Becker and longtime Institute colleague Frank Beaver in a stunning series of presentations loosely affiliated at first, yet well interwoven by the wrap-up panel. Bright Sheng will give us another glimpse into the autobiographical and global underpinnings of his compositions: he will be a star performer at the Chicago Humanities Festival in November 2005.

Each year we find reason for thanks. Generous contributors have enabled us to exist from the very outset. We were begun on a wing, a prayer, and a promise: the promise, especially, was that we would need to raise our own endowment to survive. We have not only survived, but thrived, thanks to many, many people's gifts.

At this stage in our life, some eighteen years after our inauguration, we are strong enough to support a core set of fellowships and program, steady enough to assure humanities and arts and other sympathetic scholars that we can offer some support for nearly any good idea.

And we also face a magnificent opportunity! Next year we will move into a just-being-built, marvelous building, diagonally across the street from our current home in Rackham. Through the confidence and support of our dean, Terry McDonald, and UM's administration, President Coleman and Provost Courant, we will be housed in the new Thayer Building, opposite Frieze. We will be cohabitants with humanities departments and a fellow institute: Asian Languages, Near Eastern Studies, Program in Judaic Studies, and the just-announced Frankel Institute for Judaic Studies. We will have ample space for art exhibitions and fellows. The building will encourage communication up and down in offering all of us shared common and seminar spaces as well as a splendid library facility. We are thrilled to remain on central campus, within the LSA domain in general, and surrounded by humanities and languages, as well as near the Life Sciences and LSA science departments. We will miss Rackham, but we'll enjoy using the common facilities of Rackham for special events. And now and then, for the sheer beauty of its presence, we will probably stroll out on the fourth-floor terrace at Rackham, to recognize what a truly beautiful landscape lies just outside our doors.

Fall Seminar participants in the Rackham East Conference Room



Donors and Friends

Since our inception in 1987, many people and organizations have contributed time, effort, and money to ensure our place within the University of Michigan's arts and humanities communities. We are proud to recognize here those who have ensured our continuity through gifts of endowment, targeted-term gifts, and bequests. At the back of this booklet you will find a brief note indicating our current priorities for fundraising. We hope you will want to continue—or begin—to support our fellowships and programs, in the estimable model of those listed here.

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The Year Ahead

05-06 Programs

Next year will be our Year of the Arts. We are bringing a young Brazilian filmmaker; a South African puppet group; a painter from Seattle who makes works on paper about evolution; and most centrally, we are engaged with the 125th anniversary of the School of Music with a project called “Opera in the Americas.” The Institute has funding from the Andrew Mellon Foundation for the winter semester to bring an opera director who will mount UM composer Michael Daugherty’s *Jackie O* in collaboration with the School of Music. Workshops of two other operas, both assembled by UM musicologists—a reconstructed work by African American composer James P. Johnson, and the first opera ever produced in the Americas, in Peru—*La Purpura*—will serve as broadening frames for the Institute’s academic program around opera.

2005-06 Faculty, Graduate Student, and Visiting Fellows

Helping to choose our nine Faculty Fellows were Sidra Ezrahi (Asian and African Languages, Duke University), David Riggs (English, Stanford University), and Robert Sullivan (History, Notre Dame University). Richard Ford (Anthropology) and Hitomi Tonomura (History and Women's Studies) helped in the selection of our six Graduate Student Fellows.

Faculty Fellows

□ David Caron

Associate Professor, Romance Languages and Literatures
“The Contested Ghetto: French Republicanism and the Politics of Community”

□ Gregory Dowd

Professor, History and American Culture, Helmut F. Stern Professor
“Bad Birds,’Flying Reports’ and Frontier Rumor in Early America”

□ Sara Forsdyke

Assistant Professor, Classical Studies
John Rich Professor
“Politics and Popular Culture in Ancient Greece”

□ Steven Mullaney

Associate Professor, English
John Rich Professor
“The Work of the Stage: Trauma and Collective Identity in the Age of Shakespeare”

□ Marianetta Porter

Associate Professor, Art and Design
Helmut F. Stern Professor
“Memory Breeze”

□ Elisha Renne

Associate Professor, Anthropology and Afroamerican and African Studies
“The Spiritual, Social, Spatial Connections of Yoruba Religious Textiles”

□ Catherine Sanok

Assistant Professor, English and Women's Studies
A. Bartlett Giamatti Faculty Fellow
“English Legends: Gender, Religion, and National Identity in Pre-modern England”

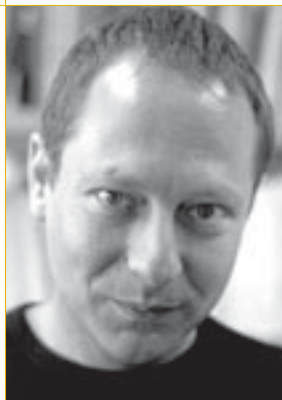
□ Louise K. Stein

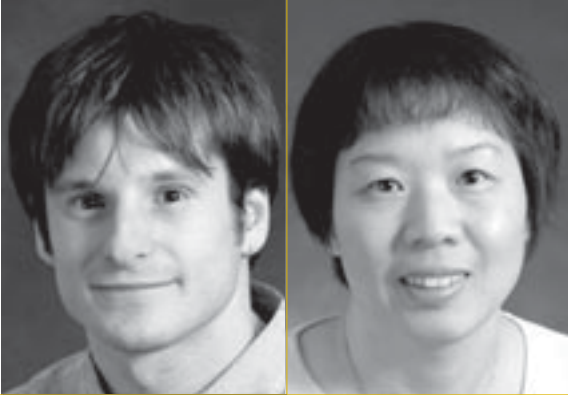
Professor, Musicology
Steelcase Research Professor
“Spaniards at the Opera: Operas, Patrons, Singers, and the Publics in Madrid, Rome, Naples, and Lima, 1659–1701”

□ Jason Weems

Assistant Professor, Humanities and Art History (UM-Dearborn)
Hunting Family Professor
“Barnstorming the Prairies: Flight, Aerial Vision, and the Idea of the Midwest, 1920–1940”

From left to right, top to bottom: David Caron, Gregory Dowd, Sara Forsdyke; Steven Mullaney, Marianetta Porter, Elisha Renne; Catherine Sanok, Louise Stein, Jason Weems





Graduate Student Fellows

□ Didem Ekici

Architecture, Mary Fair Croushore Graduate Student Fellow
 “Bruno Taut’s Vision of the ‘Orient’: Creating a Universal Architecture”

□ Julen Etxabe

Law, Mary Ives Hunting and David D. Hunting, Sr., Graduate Student Fellow
 “Laws in Tragic Conflict: Sophocles’ Antigone and Judicial Decision-Making”

□ Asli Gür

Sociology, Sylvia “Duffy” Engle Graduate Student Fellow
 “Educating the ‘Orient’: Transculturation of Foreign Educational Practices and Imperial Imagination in the Ottoman Empire (1857–1914)”

□ Myeong-Seok Kim

Asian Languages, Mary Fair Croushore Graduate Student Fellow
 “Theories of Emotion in Early Chinese Confucian Texts”

□ Sumiao Li

English Language and Literature and Women’s Studies
James A. Winn Graduate Student Fellow
 “Fashionable People, Fashionable Societies: Gender, Fashion, and Print Culture in Britain, 1820–1860”

□ Bhavani Raman

History, Mary Ives Hunting and David D. Hunting, Sr., Graduate Student Fellow
 “Document Raj: Scribes, Writing, and Society in Early Colonial South India”

Visiting Fellows

□ **Karim Ainouz** is a Brazilian film writer and director. One of the screenwriters for the Walter Salles film, *Behind the Sun* (2001), he both wrote and directed *Madame Satã* (2003).

In residence for two weeks, fall semester 2005

□ **Louis Andriessen** is widely regarded as the leading composer working in the Netherlands today. The Institute for the Humanities joins the Royal Dutch Academy, the University of Michigan’s Office of the Provost, the Center for European Studies, the School of Music, and the University Musical Society in cosponsoring him as the Netherlands Visiting Professor and Artist-in-Residence.

In residence, February 5–19, 2006

□ **Jaq Chartier** is an artist who lives in Seattle. Her paintings explore scientific methods through experimentation with paint and process. All of her works are “tests” to discover something about materials and what they do. An exhibit of her work, related to LSA’s theme semester, “Explore Evolution,” will usher in our winter art shows.

In residence January 8–14, 2006

Left to right, top to bottom: Didem Ekici, Myeong-Seok Kim; Julen Etxabe, Sumiao Li; Asli Gür, Bhavani Raman

□ **Basil Jones** and **Adrian Kohler** are co-founders of Handspring, the South African Puppet Company. Handspring has joined with the Sogolon Puppet Company of Mali to present *Tall Horse* under the auspices of the University Musical Society on October 18, 21, and 22. The following week, Jones and Kohler will remain on campus as our Visiting Fellows.

In residence October 23–30, 2005

□ **Marian Hobson** is professor of French at Queen Mary College, University of London. In 1999, she was made a Fellow of the British Academy. Her first book, *The Object of Art: The Idea of Illusion in the Eighteenth Century*, is a study of eighteenth-century aesthetics, not just in France, but in relation to England and Germany as well.

Norman Freehling Visiting Professor, winter semester 2006

□ **Nicolette Molnár**, stage director, was educated at Barnard College, Columbia University, and studied directing under the late Götz Friedrich in Hamburg, Germany. She was a staff director with English National Opera from 1987 until 1994 and has regularly directed the Apprentice Artist Scenes in Santa Fe since 1996. She recently directed Kurt Weill's *Street Scene* for Portland Opera and *Don Giovanni* for the Atlanta Opera. Next season she will direct *Roméo et Juliette* for the Utah Opera.

Mellon Arts and Knowledge Fellow, winter semester 2006

□ **Livia Monnet** is professor of Comparative Literature, Film, and Media Studies at the University of Montreal, Canada. She spent the academic year 2004–05 in Japan on Japan Foundation and JSPS (Japan Society for the Promotion of Science) grants to do research and write about women's film, video art, and new media art since the 1990s.

In residence February 12–25, 2006

*A painting from
the Art Brut exhibit*

2005-06 Art Exhibitions

□ **Shifting Views: Chinese Urban Documentary Photography** Chinese photographers capture social shifts taking place in their cities.

Fall 2005

□ **Art Brut**, often defined as the expression of an intense emotional charge, is an exhibition of poignant paintings and other works by internationally acclaimed artists.

Fall semester 2005

□ **Jaq Chartier's "Testing"** presents recent paintings using the sun as an interactive medium. This exhibition is presented in conjunction with LSA's theme semester, "Explore Evolution."

Winter semester 2006

□ **Fêtes**, an artist's book written by French poet Jacques Prévert with original prints by American sculptor and painter Alexander Calder, displays a wonderful interdisciplinary collaboration. Other works in various media will also illustrate the playful nature of Calder's work.

Winter semester 2006

□ **"Opera in the Americas": The Costumes** With renderings, mock-ups, costumes and accessories, as well as performance photographs from three American operas (*Tartuffe*, *Jackie O*, and *The Silver River*), this exhibition will focus on the design process and is being mounted in conjunction with the Institute's "Opera in the Americas" project.

Winter semester 2006



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Cover photo:

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