



Institute for the Humanities |  
University of Michigan |  
2006 Annual Report |



*A window into the  
Humanities Institute*

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The University of Michigan's Institute  
for the Humanities exists to deepen  
synergies among the humanities, the arts  
and other regions of the University,  
to carry forward the heritage of  
the humanities, and to bring the  
voices of the humanities to  
public life.

To entangle scholarship and  
art is to serve both.

DeWitt



**T**he University of Michigan is a large and robust city in a cozy, small town: decentralized, with a depth of art, scholarship and socially engaged work that continues to stagger me. Four years into my tenure here, I have learned that if you pick any topic within reason, at least twenty groups across the University will have projects related to it. I recently assayed UM with the associate director of the International Institute to determine the kinds of work being done in South Africa. We found over twenty major projects, from archival work at formerly Black universities there to survey research, cottage industry, rural development, HIV/AIDS research and information design that will allow the conduct of science in South Africa to globalize rapidly. Most of these UM projects are discrete, often proceeding unaware of each other's existence. This makes for a synergizing potential of

prophecy. In the city that is the University of Michigan, the Institute for the Humanities has tried over the past few years to occasion both, providing shelter for thought and reflection while also seeking to engage the wider universe that is the University and world beyond in order to generate new ways of thinking through the conundrums of our time.

This year has been our Year of the Arts, with conference, performance, fellowship, Brown Bag Lecture, partnership in the Chicago Humanities Festival, Spring and Fall Seminars all pointing in that direction. Our goal has been, in the words of Institute Fellows Coordinator Eliza Woodford, to “braid” the various things we do into larger, more coherent gestures, recruiting everything from fellowship to exhibition to public outreach into a small number of large-scale projects. This year's work included

## *From the Director*

profound proportion. I should like to think of the Institute for the Humanities as a critical agent in developing this potential, through our widening array of fellowships, often launched with other University units; our projects for “Crossing the Diag,” bringing the humanities into dialogue with other regions of the University over issues that matter; through our exhibitions; funding of collaborative research and our public outreach.

The humanities have always lived a double life: a life of autonomy from the world in which the lone scholar digs deep into the archive, pores over the ancient pages of text, reads the runes of the old city for elusive meaning—and a life of engagement in the affairs of the world, of analysis, assertion, intellectual risk, even

projects in the field of opera, in human rights, in collaborative research and in the growing arena of the digital humanities. Our Year of the Arts served as an umbrella for many things but not everything. The Fellows' Seminar still goes on as the surprising conversation between faculty, graduate student and visitor that it always was, our funding of projects in the humanities still goes on with equity and equanimity. But we also aim to generate multi-dimensional activities in the humanities in the way departments and most other units cannot do. Our move to 202 South Thayer, where we have a museum-quality gallery, state of the art seminar room, enhanced Fellows' spaces and storefront property, will only allow more to happen.

—Daniel Herwitz

MICHIGAN FACULTY AND  
GRADUATE STUDENT FELLOWS

**E**ach year we ask Fellows to reflect on the year spent with us and to talk about some of the ways their experience has affected their scholarly work. We ask them to be frank, and we learn from their comments.

What follows here is a series of excerpts from their remarks, which we hope will give some insight into how each Fellow found a place within and a means of learning from this unusual gathering of colleagues. As might be expected, several themes recurred; we have tried to give a sampling, so comments offered by several are cited in an instance or two, but not every time.

Caron

**David Caron**, Associate Professor,  
Romance Languages and Literatures  
*The Contested Ghetto: French Republicanism and the Politics of Community*

Being a Fellow at the Institute has been a wonderful and rewarding experience in many ways, and I am extraordinarily grateful to have had that chance. What first struck me when I read about the other Fellows and their current projects was how well the group seemed to have been thought through *as a group*. Interests intersected, overlapped and seemed already in dialogue even before the seminars started. As the year went by, there wasn't a week I didn't look forward to reading the next paper. Whether they had a direct resonance to my own work or not, I always learned from them and wanted to hear more. And given the nature of my work, the diverse group of Fellows provided me with a unique opportunity to elicit reactions from just the sort of readers I have targeted as an audience for my book.

Dowd

**Gregory Dowd**, Professor,  
History and American Culture;  
Helmut F. Stern Professor  
*"Bad Birds," "Flying Reports" and  
Frontier Rumor in Early America*

Years ago, I had begun researching the role of rumor in the history of Native American/colonial relations.

Thanks to this time away from most of my administrative duties as director of Native American Studies, I returned to the topic this year, and the fellowship has ensured that it will move to completion. The tentative title is now *Frontier Rumor and Legend: Four Centuries of Eastern North America (1497–1846)*. Freed by the fellowship from most teaching, I co-taught with Sara Forsdyke a seminar on "Historical Approaches to Rumor" to a stimulating group of students in the Undergraduate Research Opportunities Program.

**Didem Ekici**, Architecture; Mary Fair  
Croushore Graduate Student Fellow  
*Bruno Taut's Vision of the "Orient":  
Creating a Universal Architecture*

Ekici

The year at the Institute has been undoubtedly the most stimulating year of my doctoral study. I was thrilled to be a part of such a vibrant academic community producing cutting-edge scholarship. The Institute provided individual physical and collective intellectual space that enabled me to focus on my work without being distracted. The lively discussions in the weekly seminars sparked various scholarly interests. They were inspiring and sometimes resonated in unexpected ways with my research. I conducted an extensive literature review for my dissertation... and presented a newly drafted chapter to the Fellows' Seminar. My essay, "Orientalism, Expressionism, Imperialism: Bruno Taut's Competition Design for the 'House of Friendship,'" was published in *Germany and the Imagined East* by Cambridge Scholars Press (December 2005).

**Julen Etxabe**, Law; Mary Ives  
Hunting and David D. Hunting, Sr.,  
Graduate Student Fellow  
*Laws in Tragic Conflict: Sophocles'  
Antigone and Judicial Decision-Making*

Etxabe

To be part of such an excellent group of people has been a privilege. Very importantly, it gave me a sense of belonging—to an institution and to a community



## *Fellows*



of scholars—that I know now one cannot do without, even when engaged in the seemingly solitary task of writing a dissertation. The continuous challenge presented by the ideas, interests and points of view of my peers has substantively improved the quality of my work. I know that without their contribution my work would be only half as daring as I feel it is today. I was amazed to find that even topics I might have considered dull and uninteresting came to life with surprising shapes and colors through the enthusiasm of any one of my colleagues.

**Sara Forsdyke**, Associate Professor, Classical Studies; John Rich Professor *Politics and Popular Culture in Ancient Greece*

For a scholar, there is no greater pleasure than the opportunity to read, think and write in the company of other scholars. My expectations for the year were amply fulfilled.... I broadened my reading to include current debates in cultural history, experiments in new forms of historical writing and theoretical studies of culture, group identity and ideology. My understanding of these readings was greatly enhanced by the opportunity to discuss them critically with a group of scholars at the Institute. The very friendly, often witty and always lively dialogue among the Fellows raised new questions and ways of seeing things that I could never have grasped by myself. Another pleasure this year was my collaborative teaching with Gregory Dowd—a critical dialogue with Undergraduate Research Opportunity Program students about what rumor is, how it is transmitted and how it impacts and is impacted by historical events. Most importantly, we addressed the question of how historians can use historical accounts of rumors to reveal the ways that groups (e.g., illiterate ancient Greek peasants or Native Americans in colonial times) understood the world around them and their place in it.

**Aslı 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)*

Returning to UM’s campus after a year and a half of archival fieldwork in another country, I was bracing myself for the emotional and intellectual difficulties that many preceding graduate students returning from fieldwork had gone through. I consider myself very lucky that I returned to find myself part of the caring and supportive environment of the Humanities Institute, which was like an airbag absorbing the initial shock. The year I spent at the Institute was one of the most enjoyable and mind-broadening experiences of my graduate student life. I have always found the challenge of making one’s work accessible to others with whom one does not necessarily share similar theoretical and methodological repertoires exciting and enlightening. Under the roof of the Institute I saw this challenge translated into concrete and productive opportunities to explore the frontiers of interdisciplinarity in a spirit of camaraderie with an astonishingly diverse group of scholars and through a dizzying array of intellectual projects.

**Myeong-Seok Kim**, Asian Languages; Mary Fair Croushore Graduate Student Fellow *Theories of Emotion in Early Chinese Confucian Texts*

Being accepted as one of the Fellows at this highly prestigious institution was in itself a very encouraging thing for me. My colleagues’ approval and warm support of my work at the Seminar, more than anything else, gave me the strength to persist in the relatively less explored area of ancient Chinese emotions. I also had a valuable new experience: I learned what it will be like to be a faculty member

at an institution, how to enrich oneself while contributing to others as a professional scholar in interaction with other colleagues. This was possible especially thanks to Danny and the Faculty Fellows, who treated us Graduate Student Fellows genuinely as their peers and proved themselves good models for emulation. I am certain that someday, when I am working in Korea, my year at the Institute will help me to develop good programs for my future students and colleagues in my home country.

**Li** **Sumiao Li**, English and Women's Studies; James A. Winn Graduate Student Fellow  
*Fashionable People, Fashionable Societies: Gender, Fashion and Print Culture in Britain, 1820–1860*

I benefited from the Institute in unquantifiable ways, listening to a Fellow's flow of thought or watching one Fellow framing questions to another. Communicating with others in various ways, I often sensed that

my structure of thought—and of feeling—as an international scholar was somehow destabilized and had to be reshaped constantly. That sensation was not always pleasant, but I had no doubt of its role in preparing me as a humanities scholar—whose function, I believe with Edward Said, should never fully lie in being “a competent member of a class just going about her/his business.”

In this so-called postmodern, decentered world, it is no longer fashionable to speak of any grand narrative or to pose as if one can articulate, embody and represent “a message, a view, an attitude, philosophy or opinion to, as well as for, a public” (Said). Yet does one ever live without the secret longing that what one crafts up in one's lonely “pigeonhole” will have some larger resonance in the human world as a whole? Isn't one meant to do so? Only nowadays it seems increasingly difficult to bridge the gap between the hole and the whole. But one need not despair. With places like the Institute, one can at least keep the humanities conscience alive.

Front, from left, Gu Zheng, Eliza Woodford, Didem Ekici; rear, Daniel Herwitz



**Steven Mullaney**, Associate Professor, English; John Rich Professor  
*The Work of the Stage: Trauma and Collective Identity in the Age of Shakespeare*

My year at the Institute allowed me to do what any academic dreams of, but few realize: to balance the necessarily private, time-consuming demands of research and scholarly writing with the social life of the mind, the sharing of ideas and intellectual passions, on which those private devotions so deeply depend. This year, I was especially grateful that the seminar fully integrates Faculty and Graduate Student Fellows, since I think I learned a great deal from the fresh insights and critical skills of some of the graduate students in fields relatively far removed from my own. It is hard to imagine that the Institute staff and director could have done anything more to encourage or facilitate our collective and individual projects. The Institute has learned over the years how to balance its own commitments—to its Fellows in residence and to the larger intellectual community on campus—very well. The fact that we were supported so thoroughly and generously in our sometimes



selfish devotion to our own writing meant that we all felt free to engage in some of the other riches of the Institute community—its public lecture series, its art exhibits, its conferences and its affiliation with other public events on campus.

**Marianetta Porter**, Professor, Art and Design; Helmut F. Stern Professor  
*Memory Breeze*

Porter

The opportunity, during this fellowship year, to engage scholars from many disciplines has challenged me to look beyond my own veil. And it has revealed anew the rich and intricate interweaving of art, history, memory and material culture that continues to inspire my artistic pursuits. The Institute has provided an atmosphere where synergies and alliances could form naturally and casually. From tentative interactions true friendships have developed that I am certain will have lasting impressions upon me.

My residency at the Institute has provided me with a wealth of treasures—a space to contemplate, question, engage, experiment, to safely step into unknown waters; the time to read books, find music, discover opera and rediscover Calder and Walker Evans and Robert Hayden; the time for coffee and conversation, and more conversation. Last but not least, the Institute's administrators and staff have provided solid scaffolding that made daily life easier and more productive, an inquisitive environment open to testing ideas and a launching pad to venture into new territories. These gifts will remain.

**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*

Raman

As a Graduate Student Fellow of the Institute I have had the unique pleasure of spending a year writing my dissertation in a stimulating and supportive

environment. The Institute offers graduate students a room to work in and research facilities that are a rare privilege on a crowded campus. I have had the time and freedom to sit for long hours and formulate my ideas in writing. At the same time, I have had the opportunity, both formal and informal, to engage in the work and interests of my colleagues, to exchange ideas and to learn from them. My own work has benefited greatly from this perfect blend of seclusion and engagement. A highlight is the weekly Fellows' Seminar, where we read each other's work-in-progress and where the conversation was always constructive and supportive. Some of us were able to carry that on [further] in our reading group. Participating in these regular forums, I realized being able to talk across disciplinary borders can be quite a challenge and takes some practice, but it is well worth it! I also realized most importantly that our conversations and work as Fellows would not have been half as productive or as pleasurable but for the support and kindness of the staff and director.

Renne

**Elisha Renne**, Associate Professor,  
Anthropology and Afroamerican  
and African Studies  
*"The Spiritual, Social, and Spatial  
Connections of Yoruba Religious  
Textiles"*

Of all my seminar experiences at UM, our weekly meetings were the best example of intellectual engagement and camaraderie. This was due, in part, to the diverse interests and backgrounds of the seminar participants who, nonetheless, shared enough common intellectual ground. It was also due to a shared sense of group etiquette which encouraged both spontaneity and fairness. Extracurricular social functions were some of the most pleasurable and also informative events. At a holiday potluck, Jason Weems told me about an art history paper on the FDR memorial in Washington, DC that focused on the depiction of FDR's polio, material which I've subsequently incorporated into a piece on polio in

Northern Nigeria. Time to think and write allowed me to lay the foundations for my book manuscript, "Spiritual Ties, Spatial Connections: White Garment Churches in the US and Nigeria," which examines the ways that Yoruba religious textiles are used in Nigerian churches—in Nigeria and in the US. Finally, with Muhammad Rabi'u Isah (visiting scholar at the Center for World Performance) I cotaught a mini-course: Community Drama and Health. Our students developed two skits on health, one presented on the UM Diag and the other at Erikson Elementary School in Ypsilanti.

**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"*

Sanok

My very high expectations for my year at the Institute have been richly met: in practice, the fellowship provided an ideal balance between intensive (and isolating) work on my own project and the intellectual community of the Fellows' Seminar (along with other Institute events and a Fellows' reading group in cultural theory). And the year at the Institute has made a great difference in my project. I arrived here at the very start of a new book project, and the opportunity to read and research widely, uninterrupted by other responsibilities, has helped me extend, reshape, deepen its parameters in a way that would not have been possible along with regular teaching and service. I owe the project's development this year, too, to formal and informal conversations with other Fellows, about their work and mine, that have helped me see my work from different perspectives. In the course of the year I've written preliminary drafts of two sections of the project and laid the groundwork for two others. I wrote two conference papers, both based on new research from the project, a book review and made some final revisions to my first book manuscript now in press.



Louise Stein

Stein

**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*”

The first emotion I feel when I think about the Institute is extreme gratitude. The second is awe. At this stage of my time at Michigan, I needed to be pulled out of my routine and my usual patterns of thought and work. I have benefited enormously from exposing my thoughts and methodological concerns to the scrutiny of a powerfully intellectual and diverse group of Fellows. Our conversations in the weekly seminar and around the tea kettle or the photocopy machine have brought me camaraderie—the sense of belonging effortlessly to a productive group of very high-powered, well informed colleagues. I hope to continue talking with a number of the other Fellows after our fellowship year, and I am anxious to seek their feedback as I continue to write my book. Because so much of my time was devoted to working with the undergraduate cast and the director of one of the opera productions (*La púrpura de la rosa*), and on organizational aspects of production, conference and theme semester on “Opera in the Americas,” I did not spend as much time writing as I should have.

But the conference and the opera production were important intellectual and creative projects that I was very pleased to be a part of.

**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*”

Weems

I experienced an extraordinary year at the Institute. I prepared several essays and shorter articles for publication and presented papers in a number of national venues. Most important, I made significant headway on my book, *Barnstorming the Prairies*, for which I researched and wrote a new chapter and substantially revised three others. The support I received from the Institute was invaluable, especially the work of my student researcher, Erin Passehl, who saved me countless hours of library work and also added keen insights to the project.

The true joy of being a Fellow at the Institute was the Fellows’ Seminar. It reminded me that the University is filled with tremendously kind and insightful scholars who are doing truly innovative work—a fact that becomes all too easy to forget amidst heavy teaching and service loads. The seminar is a haven for intellectual engagement; a place where good observations become great ideas and intellectual exchange becomes the foundation for meaningful friendships. I took great pleasure in the honesty of our discussions and the investment that each seminar member made in the work of their peers. I’ll do my best to maintain the new relationships I developed in the course of the year and to deliver some of the excitement from our Wednesday fellowship to my own department and classes.

## VISITING FELLOWS

**Louis Andriessen**, the maverick Dutch composer, was on campus in a visit cosponsored by the Royal Netherlands Academy of Arts and Sciences, the University Musical Society and several UM units, including the Institute for the Humanities, the Office of the Provost, the Center for European Studies/International Institute and the School of Music. His visit included a banquet of concerts featuring guest artists Cristina Zavalloni (vocals), Monica Germino (violin) and Andrea Rebaudengo (piano) along with the UM Symphony Band conducted by Michael Haithcock and the Contemporary Directions Ensemble. Andriessen participated in a public interview with Grammy Award-winning composer William Bolcom, and a rare screening of a 1999 Peter Greenaway film for which Andriessen wrote the score, *The Death of a Composer: Rosa, a Horse Drama*.



*Jaq Chartier in front of one of her pieces*

**Jaq Chartier**, an artist based in Seattle, explores scientific methods through experimentation with paint and process. All of her works are “tests” to explore materials and how their effects change over time. She spent a week in residence during an exhibit of her work, mounted in connection with the College of Literature, Science and the Arts’ theme semester, “Explore Evolution.” Her Brown Bag talk elucidated the fascinating history of how her tinkering and playing with stains evolved, emerging finally as the primary focus of her work.



*William Bolcom (left), Louis Andriessen*

**Basil Jones** and **Adrian Kohler** of the Handspring Puppet Company (South Africa) and **Yaya Coulibaly** of the Sogolon Puppet Company (Mali) were this year’s Paula and Edwin Sidman Fellows in the Arts. After presenting their marvelous puppet spectacle *Tall Horse* under the auspices of the University Musical Society, they took up a week’s residency at the Institute, allowing us to learn about the troupes’ histories and about some of Handspring’s earlier film collaborations with the great South African artist, William Kentridge.

*From left, translator for the puppet companies’ tour, YaYa Coulibaly, Adrian Kohler, Basil Jones*





Marian Hobson

**Marian Hobson**, Professor of French at Queen Mary College, University of London, spent the winter term in residence as our Norman Freehling Visiting Professor. Her first book, *The Object of Art: the Idea of Illusion in the Eighteenth-Century*, is a study of eighteenth-century aesthetics, in France and as relates to England and Germany. In 1999 she was made a Fellow of the British Academy.

Between participating in the Fellows' Seminar, offering public lectures, teaching a course on "Origins of Society, Origins of Language: Diderot and Rousseau Between 1749 and 1756," and attending many of our public events, she quite thoroughly immersed herself in the culture and resources on campus. She reflected on her term here, noting UM's "amazing library, truly amazing, deserving to be much more celebrated and renowned, [with] librarians anxious for you to find the books (and not to get lost in the stacks—which it has to be confessed is a slight possibility), a splendid collection of new and old books, the ego trip of having had a copy of one of my books stolen from it—I have sent a replacement in gratitude for the vanity massage that gave. And then, seriously clever students, who did not just seek out the obvious on the internet, but actually read more widely than required.... Discussing with them the material I am going to write up [which] actually caused my views to move on.... The Institute runs silently, effortlessly, and allows one to do what one came to do."

Nicolette Molnár

**Nicolette Molnár**, stage director, was our Andrew W. Mellon Arts and Knowledge Fellow. Educated at Barnard College, she studied directing under the late Götz Friedrich in Hamburg, Germany. Her productions are appearing with increasing frequency in the United States and Europe; she recently directed Kurt Weill's *Street Scene* for the Portland (Oregon) Opera and *Don Giovanni* for the Atlanta Opera. We were fortunate to lure her to spend the winter term in Ann Arbor when we presented "Opera in the Americas—American Opera," a conference and four operas (Molnár directed Michael Daugherty's Jackie O and two James P. Johnson works that UM's James Dapogny had restored to performable condition, *The Dreamy Kid* and *De Organizer*).

Commenting on her time here she wrote, "This appointment allowed me the privilege of engaging with and directing three noteworthy and unique twentieth-century operas. I also taught a class including students from directing, design and voice that centered on these works.



Directing *Jackie O* with students was a particularly interesting experience for a somewhat unexpected reason. The opera centers on iconic personalities from the sixties, a period which the composer, librettist, set designer and myself had, although as young children, experienced firsthand. Virtually all of the young cast had no points of reference to many of the characters in the piece and didn't understand many of the text's references. Many members of the cast found their parents their best primary sources of reference while preparing the opera, along with books and the internet. Members of the class expressed an interest in writing program notes to help enlighten their fellow students who would be attending the operas, which provided unforeseen involvement of the whole class in the actual opera productions.

"Michael Daugherty (composer) enhanced the whole process. It was my first experience of directing an opera with the composer present, and, although this was not the first staging of this piece, it was interesting to collaborate with him on the production. Often in opera one presents the works of dead composers, so Daugherty's coaching and feedback gave the students a unique and exciting experience."

**Livia Monnet**, Professor of Comparative Literature, Film and Media Studies at the University of Montreal, joined us for a two-week residency in February. Her presentation on "Modernity, Space and Edo Culture in Japanese Contemporary Art," drew on her year in Japan (2004–05) doing research and writing about women's film, video art and new media art since the 1990s. She found her experience at the Fellows' Seminar "thoroughly electrifying, charged with intellectual passion, wit and stunning insights."

**Lawrence N. Powell**, Professor of History at Tulane University, specializes in the history of Louisiana. As former executive director of the Tulane/Xavier National Center for the Urban Community, he has worked extensively in many

of the New Orleans neighborhoods most devastated by Hurricane Katrina. Powell is the author of *Troubled Memory: Anne Levy, the Holocaust and David Duke's Louisiana*, which won the Lillian Smith Book Prize from the Southern Regional Council. One of many people displaced by the storm, Powell spent a month in residence at the Institute and taught a minicourse with a long-time colleague and friend, Rebecca Scott, giving UM's fortunate students experience with near-immediate historical analysis of what promise to be long-standing issues of history, culture, national and local identities. He also delivered the Marc and



Lawrence Powell

Constance Jacobson Lecture, "New Orleans: An American Pompeii?" While sure that the city he loves will be rebuilt, Powell worried about how, and for whom. "Will its recovery result in one of those 'lost cities' that have been restored solely as sites of tourism and myth? Will this quirky and endlessly fascinating place become an X-rated theme park, a Disneyland for adults? Will the gaming industry carpet it with casinos backlit with neon and frosted over with the confection of glitz and garish glamour? Is it fated to be the place where Orlando embraces Las Vegas? That's the American Pompeii I apprehend rising from the toxic sludge deposited by Lake Pontchartrain, an ersatz city, a veritable site of shock and awe."

# New Research and Fellowships

The Institute continually experiments with new kinds of fellowships, trying them out for one to three years. Some we have launched in concert with other University units, sharing the cost while increasing visibility. New fellowships are sometimes tied to new kinds of programs or to larger Institute goals, such as occasioning new kinds of research in the humanities. Among these new fellowships, *Careers in the Making*, a one-semester fellowship for an emerging artist who has just completed a terminal master's in the arts at UM and who needs to complete a novel, book of poems, dance portfolio, musical composition or architectural project, is entering its second year. Our inaugural Fellow was Karen Outen (summer 2005), who used the fellowship to complete her novel *Belonging*. Next year's Fellow will be Uwem Akpan, a Nigerian priest who has worked with street children across Africa and is completing a book of stories about war-torn Africa told from the perspective of such children. Akpan had a story published in *The New Yorker* in June (2006). He will join us in fall '06 in time to share in our Human Rights Initiative

on Refugees. Carol Jacobsen (Associate Professor of Art and Design and Women's Studies) held the second Human Rights Fellowship in a three-year cycle co-sponsored by the International Institute (Center for International and Comparative Studies). Jacobsen has pioneered documentary filmmaking on women's prisons. This fellowship, connected to an ongoing Rackham Interdisciplinary Seminar on Human Rights, next year will host Andrea Smith, a Native American rights activist and American Culture scholar.

The Institute highlights its support for small groups of faculty (usually with graduate students) to pursue cooperative projects through its Summer Funding for Collaborative Work in the Humanities, now in the second year of co-funding with Rackham. Given the many cooperative projects already present at UM, the point of these fellowships is to draw them out and take them to a new level. We want to prove that the humanities have long term, multi-year, multi-dimensional research projects, with a long term goal of finding ways to generate multi-year funding for



such projects from the outset. This will in turn encourage participants to formulate more long range, complex goals, and will, we hope, create a new and forward-looking culture of research in the humanities.

Long term collaborative projects tend to have digital components, and a related Institute goal is to accrete a culture of enhanced research in the digital humanities. Large scale humanities projects often embrace multiple modes of productivity: from books and articles written to archives uploaded digitally. The digital element does not displace the traditional book or article, but adds to it, enhancing scope.

Perfect examples of such projects include one we funded, the Han Dynasty Project, headed by James Lee (Professor, Chinese History and Sociology, and Research Professor, Population Studies Center ) and involving Population Studies, sociology, Chinese (Asian languages) and history. This project's digital innovations included placing archival materials online with an ultimate research goal of incorporating this wealth of data into scholarly papers. Another example is an archeological project directed by Elaine Gazda. In this case, a multimedia exhibition with archived images and materials produced via computer simulated the experience of moving through—and above—Pisidian Antioch, an ancient Roman city in Turkey. Gazda worked with Klaus-Peter Beier of Engineering's Virtual Reality Laboratory and the Duderstadt Center.

These projects illustrate two ways in which digital capabilities are changing humanistic research and presentation: first, as a means of communication and image-banking, placing materials in storage and circulation via computer and the internet. These include blogs, discussion groups and online shared

projects. Second, the means of representation may change through use of new technologies, as in the case of simulated “travel” through a city that no longer exists, swooping down over the city with three-dimensional glasses in a simulation “cave.”

This creation of new perspectives on old matters yields new kinds of knowledge and inspires new collaborations. In the emerging digital-based research, another important link is with the UM

School of Information (SI). Partnering with SI and with the Rackham Graduate School in our involvement with the Humanities, Arts, Science and Technology Advanced Collaboratory (HASTAC), next year we will be one of ten sites for the HASTAC InFormation Year, a project in which each site hosts Fellows within a particular theme and participates in an online seminar with the other sites. We shall have our first Postdoctoral Fellow, funded in part by grants from the Provost, Rackham and ourselves, contributing to the topic of

“Injustice and the Digital Humanities.” The Institute arranged for this Fellow to be part of the “Law, Slavery and Freedom in the Atlantic” project co-directed by Martha Jones (History, Center for Afroamerican and African Studies) and Rebecca Scott (History, Law), since that project already engages in archival research and graduate teaching among multiple sites (Brazil, Canada, Cuba, France, Germany, US) online. The idea here is that through digital technologies “Southern universities” are being included as full working partners from the outset, thus changing the traditional way knowledge has flowed to the South: as marginalia to the North and without lines of circulation leading back from South to North. Apart from the cost of the HASTAC fellowship itself, this project offers low cost for high gain. A valuable result already has been to forge a new relationship between the Institute and the School of Information; our Postdoctoral Fellow will be Rachel O’Toole (UC-Irvine).



Carol Jacobsen

*Opposite, Steven Whiting and Jennifer Goltz (foreground). New kinds of research initiatives often give rise to Institute programs—here, a lecture/demonstration on “cabaret.”*

## YEAR OF THE ARTS

2005–06 was our Year of the Arts, with major events in the spheres of conference, exhibition, lecture, fellowship and public outreach. The report of the Institute’s external reviewers (winter 2003) had said that our Institute displayed a unique and unparalleled involvement in the arts among humanities institutes and centers. Our enduring aim has been to deepen synergies between the arts and humanities, and to this end our major event of the 2005–06 year was **Opera in the Americas**, a celebration of opera on the North and South American continents. Mounted in conjunction with the School of Music and its hundred twenty-fifth anniversary, “Opera in the Americas” integrated multimedia presentation and scholarly conference. Thanks to a grant from the Andrew W. Mellon Foundation, the Institute supplied an opera director, Nicolette



Performing excerpts from *Jackie O* for “Opera” conference-goers: Amanda Kingston, as Jackie, left; Rachel Newson, as Maria Callas, center; Matthew Piatt, accompanist

## Programs

Molnár, from England, as its winter long Arts and Knowledge Fellow. Molnár directed three operas: *De Organizer*, a work by African American stride pianist James P. Johnson (libretto by Langston Hughes), another Johnson opera, *The Dreamy Kid* (text by Eugene O’Neill), and UM composer Michael Daugherty’s *Jackie O* (libretto by Wayne Koestenbaum). A fourth opera, the first known to have been performed in the Americas (Peru, 1701), *La Púrpura de la Rosa*, was edited by UM musicologist and 2005–06 Institute Fellow Louise Stein. Stein and Joshua Major directed the largely undergraduate group of musicians. Together these operas demonstrated an expansion of the concept of opera to the entirety of the Americas as well as into domains of history and popular culture. A path-breaking conference over four packed days took place around these productions, with an international cast of opera directors, stage designers, singers, critics, musicologists and humanist scholars generally. Publication will follow in *The Opera Quarterly*.

The renowned Dutch composer **Louis Andriessen** spent two weeks in copious collaboration with the School of Music, University Musical Society and the Center for European Studies. The Institute screened a film opera he made with Peter Greenaway and hosted a dialogue between Andriessen and UM’s William Bolcom; the School of Music performed another of his Greenaway collaborations (with video screened during live performance), while UMS offered another concert of his work.

Other events in our year included a visit by former United States Poet Laureate **Robert Pinsky**, who served as the Institute’s Jill S. Harris Memorial Fellow. Brought to Michigan in conjunction with the Program in Creative Writing, Pinsky read from his poetry, gave classes and lectured on “The American Small Town.” Freelance writer William Walsh Crawford, Jr., delivered a Brown Bag Lecture on the subject of his book, *Border Radio*.

In the area of public outreach our **Spring and Fall Seminars** were dedicated to the arts: “Music,

Place, Theater” (fall) and “Place in American Culture: American Lit/American Wit” (spring). Our partnership with the **Chicago Humanities Festival** highlighted 2004–05 Institute Fellow Bright Sheng’s opera, *The Silver River*, a modernist amalgamation of Western and Chinese musical styles in retelling the ancient Chinese myth of the silver river. Sheng (Composition, School of Music) and librettist David Henry Hwang carried on an illustrated dialogue at the festival.

## ART EXHIBITIONS

To integrate the arts, including exhibitions, with other activities and to create an original dialogue across and among varied parts of the Institute have been hallmarks of our interdisciplinary mission. This year’s exhibitions produced a colorful and varied thread that led us through the year as each exhibition transformed the Osterman Common Room. This Year of the Arts underscored our commitment to reach out to campus and community audiences, as nearly always, for “free, and open to the public.” We offered many curatorial tours for UM classes and to Ann Arbor Public School students, including kindergarteners, adding to these young students’ understanding of art and its many forms. We also published exhibition catalogues for three of our shows, and these provide elegant and enduring documentation of these events.

### Shifting Views: Chinese Urban Documentary Photography

Our first exhibition of the year, mounted in conjunction with UM President Mary Sue Coleman’s visit to China, was curated by Gu Zheng from Fudan University in Shanghai. These photographs documented Chinese urban sprawl with its accompanying social stratification and socioeconomic disparity. Photographers An Ge, Gu Zheng, Hu Yang, Li Lang, Luo Yongjin, Lu Yuanmin, Miao Xiaochun and Zhu Hao focused on various aspects of the city and change: Western influence and colonial legacy, new (or decaying) architecture, private life and interiors, street life, beauty, new urban populations and their

self-representations. These visions captured and translated the richness and complexity of Chinese social life today.

### Art Brut and Affiliated Works

Created outside of cultural norms, *Art Brut* (raw art) challenges and explodes traditional definitions of art and reveals alternative approaches to artistic self-expression. *Art Brut* is the result of emotions intensely projected into a work that takes its art form from this emotional charge. This original exhibition presented works by twenty-five artists from the United States and France. Works on display came from the Musée de la Création Franche (France), the Zeitgeist Gallery (Detroit), Jeff Ross (Seattle), as well as individual artists.

### Fêtes, Prévert/Calder

In this 1971 artists’ book, French poet Jacques Prévert praises American sculptor Alexander Calder’s multifaceted and playful art. In turn, Calder illustrates the poetic text with seven bold prints. *Fêtes* and a sampling of original Calder pieces highlighted this exhibition. We also presented two films written by Jacques Prévert, *The Crime of Monsieur Lange* (1935), introduced by Richard Abel (Screen Arts and Cultures) and *The Children of Paradise* (1945). The marvelous book came to us from the collection of Eugénie and Jim Beall, while anonymous friends loaned several small sculptures.

Prue and Amnon Rosenthal at the *Fêtes* opening



## “Testing” by Jaq Chartier

Seattle artist Jaq Chartier explores and tests the passage of time and the effects of sunlight on systematically organized stains. With great precision, using a laboratory-like procedure, she observes and measures her experimental samples, controlling variables, recording data and comparing transformations. This unusual artistic process results in paintings that show the characteristics of organic matter: they never settle down, they keep changing, taking on a new appearance each day, and they fade over the years. These Rorschach-like blots represent an intellectual puzzle as well as an emotional invitation to reflect upon changes, repetition, losses and discoveries. This exhibition coordinated with the College of Literature, Science and the Arts’ theme semester, “Explore Evolution.”

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## “Opera in the Americas”: The Costumes

Renderings, mock-ups, costumes, accessories, wigs, make-up and performance photographs from UM productions of *Jackie O*, *The Dreamy Kid*, *De Organizer* and *Tartuffe*, all designed by Christianne Myers (Theatre and Drama) and created by the University Productions Costume Shop under direction of Jan Evans (Costume Shop Manager), showed the sophistication and passion underlying these fabulous costumes. This exhibition was presented in connection with our conference, “Opera in the Americas—American Operas.”

## PROGRAM EVENTS

### Opera in the Americas— American Opera

#### *Performances*

*La púrpura de la rosa* (first performed in the Americas, Lima, Peru, 1701)

Libretto by Pedro Calderón de la Barca; music by Tomás de Torrejón y Velasco; Eduardo López Banzo,

music director; Joshua Major, director; Louise K. Stein, dramaturge

School of Music presentation in collaboration with the Institute for the Humanities, with support from the Center for World Performance Studies and the Office of the Senior Vice Provost for Academic Affairs

*The Dreamy Kid*, libretto, Eugene O’Neill;  
music, James P. Johnson

*De Organizer*, libretto, Langston Hughes;  
music, James P. Johnson; conductor, Kenneth M. Kiesler; director, Nicolette Molnár  
Commentary and discussion with James Dapogny, who restored and edited these operas for contemporary performance (Productions by permission of the James P. Johnson Foundation)

*Jackie O*, libretto, Wayne Koestenbaum;  
music, Michael Daugherty, conductor, Kenneth M. Kiesler; director, Nicolette Molnár

#### *Conference*

*Keynote Address*: “My Adventures, Mostly Pleasant, In Operaland”

William Bolcom, University of Michigan

#### *Panels*

Loci of Production

Other Musics, Other Arts and American Opera

Mythologies and Stereotypes

Adaptations, Appropriation, Censorship

Singers in the Americas—Talent, Training  
and the Market

*Jackie O* and American Opera Now

#### *Presenters*

Karen Ahlquist, George Washington University  
Naomi André, UM

William Bolcom, UM

Michael Broyles, Pennsylvania State University

Mark Clague, UM



From left, Kevin Gaines, Rebecca Scott, Carroll Smith-Rosenberg

Richard Crawford, emeritus, UM  
 James Dapogny, UM  
 Michael Daugherty, UM  
 David DiChiera, Michigan Opera Theatre  
 Beth Genné, UM  
 Lydia Goehr, Columbia University  
 Larry Hamberlin, Middlebury College  
 Susana Hernández Araico, California State Polytechnic University, Pomona  
 Daniel Herwitz, UM  
 Carol A. Hess, Bowling Green State University  
 Robert Israel, University of California-Los Angeles  
 Christopher Kendall, UM  
 Elise K. Kirk, independent musicologist, author  
 Raymond Knapp, University of California-Los Angeles  
 Wayne Koestenbaum, City University of New York  
 Rhoda Levine, Manhattan School of Music and the Mannes College of Music  
 José Quezada Macchivello, musicologist, composer, conductor, Peru  
 Joshua Major, UM  
 Anne Midgette, *The New York Times*  
 Robert Mirshak, Mirshak Artists Management, New York  
 Nicolette Molnár, opera director  
 Pierpaolo Polzonetti, University of North Carolina, Greensboro

Katherine K. Preston, College of William and Mary  
 Christopher Reynolds, University of California-Davis  
 Leonora Saavedra, University of California-Riverside;  
 CENIDIM (Mexico City)  
 Neil Safier, UM  
 Susana Salgado, musicologist; consultant to the Library of Congress Music Division  
 Marta Elena Savigliano, University of California, Los Angeles  
 George I. Shirley, UM  
 Louise K. Stein, UM  
 Michael P. Steinberg, Brown University  
 Shirley Verrett, UM  
 Diane Zola, Houston Grand Opera

Lectures

*Jill S. Harris Memorial Lecture*  
**Robert Pinsky**, Boston University; former US Poet Laureate  
 “The American Small Town: Dreams and Nightmares”  
 [related screening: *Shadow of a Doubt* (1943), directed by Alfred Hitchcock]

*Marc and Constance Jacobson Lecture*  
**Lawrence N. Powell**, History, Tulane University  
 “New Orleans: An American Pompeii?”  
 Discussants: **Kevin Gaines**, History and Afroamerican and African Studies; **Rebecca J. Scott**, History and Law; **Carroll Smith-Rosenberg**, History and American Culture

*Human Rights Lecture Series*  
**Carol Jacobsen**, Art & Design and Women’s Studies, and Human Rights Fellow  
 “Representing Torture: A Case Study”

**Michel Agiers**, Médecins Sans Frontiers, Ecole des Hautes Etudes en Sciences Sociales  
 “Representations of Violence and Narratives of Refugees”

### *Other Lectures*

**Aderonke Adesanya,**

Institute of African Studies,  
University of Ibadan, Nigeria  
“Nollywood! Genres of Nigerian  
Videos”

**John Bender,** Stanford

Humanities Center, English and  
Comparative Literature; and

**Michael Marrinan,** Art and  
Art History, Stanford University,  
“The Culture of Diagram”

**Raymond Geuss,** Philosophy, University  
of Cambridge  
“Thucydides, Nietzsche and Williams”

*Poetry Reading*, in collaboration with the Zell  
Visiting Writers Program, English Department  
and Office of the Provost

### **Robert Pinsky**

“Past, Present, Performance: Queer History and  
Contemporary Theatre”

Chair: **Valerie Traub**, English and Women’s Studies  
Panel: **Neil Bartlett, Lamont Egle, Barbara  
Hodgdon, Chad Thomas, Martha Vicinus**

### Brown Bag Talks

Using themes to link some of our presentations, yet  
being open to work-in-progress reports from any  
sector on campus—and sometimes beyond—the  
Institute organizes brown bag talks throughout the  
school year, September to April. Clustered by rubric,  
here follows the list of talks we presented this year.  
(If no institutional affiliation is given, the person is  
from the University of Michigan.)



*Robert Pinsky*

### *Artists at Work*

**Louis Andriessen**, composer  
and Netherlands Visiting Profes-  
sor; conversation with William  
Bolcom, composer

**Jaq Chartier**, Artist, Seattle;  
“Testing” on Sunspots

**Haiping Yan**, Theatre, Film  
and Television, UCLA; “*Shifting  
Views of Shanghai: Changing  
China, Changing Lives*”

**Roy Jacobstein**, physician and poet; “Two Roads  
Converged: The Practices of Poetry and Medicine”

**Basil Jones and Adrian Kohler**, founders of  
Handspring Puppet Company, South Africa, and **Yaya  
Coulibaly**, Director of the Sogolon Puppet Troupe,  
Mali; “The Story of Handspring, Sogolon, and *Tall Horse*”

**Elizabeth Hutton Turner**, Senior Curator of Art, The  
Phillips Collection; “Calder and the *Transatlantique*”

### *Collaborative Work-in-Progress*

**Elaine Gazda**, History of Art, **Klaus-Peter Beier**  
and students: **J. Matthew Harrington, Lydia  
Herring, Hima Mallampati, Adrian Ossi,  
Katharine Raff, Benjamin Rubin and Lori  
Khatchadourian**, “Building a New Rome: The  
Imperial Colony of Pisidian Antioch: An Exhibition  
and Virtual Reality Reconstruction”

**James Lee**, History and Sociology; **Miranda Brown**,  
Asian Languages; **Yu Xie**, Sociology; “Between Heaven  
and Earth: The Paradox of Dual Accountability in Han  
Administration”

**Stella Nair**, History of Art, Society of Fellows  
and **Gustavo Verdesio**, Romance Languages;  
“Constructed Landscapes, Imagined Pasts:  
Examining the Conceptualization and Commodification  
of Mound Builder Sites in the American Midwest”

*Documentary, Film and Media*

**Bill Crawford**, writer and media producer, Austin (TX); “Border Radio: Quacks, Yodelers, Pitchmen, Psychics and Other Amazing Broadcasters of the American Airwaves”

**Michael Martin**, Ethnic Studies, Bowling Green State University; “Documenting the Sandanista Revolution Under Siege” with a screening of *In the Absence of Peace* (1988, Michael Martin, director)



*Michael Martin*

Film Screening: *If All Else Fails... Tonics, Clinics, and Miracles in Accra* (2005, R. Lane Clark, director); Introduction and commentary, **Nancy Rose Hunt** (producer), History; and **Jacob Songsore**, Dean of the School of Research and Graduate Studies, University of Ghana

*Featuring Our Fellows*

**Andreea Boboc**, English; “Witness for the Prosecution: The Emergence of Legal Self in Henry Lovelich’s *Merlin* (1425)”

**James W. Cook**, History and American Culture; “Master Juba, King of All Dancers! A Story of Black Stardom and Struggle from the Dawn of the Trans-Atlantic Culture Industry”

**David Caron**, Romance Languages; “Passing: Connectedness and Post-Holocaust Memory”

**Bruce W. Frier**, Classics and Law; “Sexuality and Style: The Roman *Cinaedi* as a Homosexual Subculture”

**George Hoffmann**, Romance Languages; “The First Five Years of Montaigne’s Life: Readings from a Biography in Progress”

**Marian Hobson**, French, Queen Mary College, University of London; “Taking the Measure of Character: Statues and Normalization”

**Martha S. Jones**, CAAS and History; “Riding the Atlantic World Circuit: A Household’s Journey Through Slavery and the Law”

**Jonathan Metzl**, Psychiatry and Women’s Studies; “Protest Psychosis: Race, Stigma and the Diagnosis of Schizophrenia”

**Livia Monnet**, Comparative Literature, University of Montreal; “Modernity, Space and Edo Culture in Japanese Contemporary Art”

**Karen E. Outen**, author and Careers in the Making Fellow; “*Belonging*: Claiming the Collective and the Individual”

*Human Rights*

**Srdjan Dizdarevic**, President, Helsinki Committee for Human Rights in Bosnia and Herzegovina; “Anti-Terrorism and the State of Human Rights: A Global Perspective”

**Robert Donia**, History, and Steven Ratner, Law; “The War Crimes Tribunals for Yugoslavia: Are Trials after Atrocities Effective?”

*Screenings*

Mental illness in film, a series; **Jonathan Metzl**, Psychiatry and Women’s Studies

*The Snake Pit* (1948)

*Shock Corridor* (1963)

*A Beautiful Mind* (2001)

**Louis Andriessen** (score), *The Death of a Composer: Rosa, a Horse Drama* (1999)

Art exhibitions-related films:

*Le Crime de Monsieur Lange* (1935)

*Les Enfants du Paradis* (1945)

*Calder at Work* (documentary)

**Michael Martin** (director), *In the Absence of Peace* (1988)

**Nancy Rose Hunt** (producer), *If All Else Fails... Tonics, Clinics and Miracles in Accra* (2005)

*Shadow of a Doubt* (1943), in connection with

**Robert Pinsky** talk

## Minigrants

As a granting agency the Institute encourages interdisciplinary efforts across a broad range of subjects. We hope to inspire experimental as well as established studies. These lectures, conferences, film screenings and workshops, presented with Institute (and often other) funding, demonstrate the various and imaginative ventures underway at UM. Awardees are noted in italic print. We are proud to have distributed some \$25,800 toward these efforts.

- \$2000 "Consuming London: Mapping Plays, Puns and Tourists in the Early Modern City," a lecture by *Mary Bly*, Early Modern Colloquium, English
- \$1500 Neil Bartlett readings, *David Halperin*, Institute for Research on Women and Gender
- \$300 "Tradition and Modernity in Indian Theatre (with an Accent on Marathi Drama)," lecture by Mahesh Elkunchwar; *Rohit Setty*, Center for South Asian Studies
- \$700 *The Odds of Recovery*, film screening by Su Friedrich; *Jennifer Hardacke*, Screen Arts & Cultures
- \$1000 Michigan Medieval Seminar, *Peggy McCracken*, Romance Languages and Literatures
- \$1500 "Bodies, Networks, Geographies: Colonialism and Cold War Technopolitics," workshop, *Gabrielle Hecht*, History
- \$1500 "Human Rights and Politics: An Asian Perspective," lecture by Datuk Anwar Ibrahim; *Linda Lum*, Center for South Asian Studies

- \$500 "Women and Water," lectures and readings, *Peggy McCracken*, Romance Languages and Literatures
- \$2500 "Reintegrating Bosnia: Ten Years after the Dayton Agreement," conference, *Donna Parmelee*, Center for Russian and East European Studies
- \$750 "In & Out: Plotting Culture," 14th Annual Charles F. Fraker Conference, *Joy Collman*, Romance Languages and Literatures
- \$3500 Production of music CD, *Bright Sheng*, School of Music
- \$1500 "Classical Modernities," interdisciplinary symposium, *Vivasvan Soni*, English
- \$550 "Herzog's 'Fitzcarraldo': Opera, Aesthetic Violence and the Imposition of Modernity" lecture by Richard Leppert; *Vanessa Agnew*, German Languages and Literature
- \$1500 "After the Racial State: Difference and Democracy in Postfascist Germany," workshop, *Rita Chin*, *Geoff Eley*, Center for European Studies
- \$500 Emily Hubley, animator, lecture, *Stashu Kybartas*, Screen Arts & Cultures
- \$750 Marcia Colish visit, *Karla Taylor*, English
- \$1500 Fascism, Film and Cinematic Modernity, *Roberta Perger*, *Anne Berg*, *Geoff Eley*, History
- \$3000 "Responding to the Natural World: A Conference in Honor of John Knott," *Susan Scott Parrish*, English
- \$750 "Art and Politics in Nineteenth-Century Britain and America: A Transatlantic Exchange," conference hosted by the Nineteenth-Century Forum, *Lauren LaFauci*, *Ji-Hyae Park*, *Latha Reddy*, English



*David DiChiera, Michigan Opera Theatre*



# Development

**O**ur friends provide many kinds of aid: time, advice, money, participation, feedback. We are open to—we need—all kinds of assistance, and we thrive

on the enormous variety of ideas and opinions our supporters offer us.

This year we have enjoyed small parties and larger gatherings to celebrate the intellectual curiosity that is the hallmark of this Institute. Mary and Robert Kidder (Columbus, Ohio), John and Pat Rich (Beverly Hills, California), Trish Turner and Tom McConnell (Atherton, California) and Bill and Anne Fraumann (Chicago) hosted groups to introduce the Institute to new audiences. Cora Chu Chin and Chicago-area Board of Visitors members headed by Cody and Deborah Engle gathered our loyal Chicago cohort to enjoy the partnership that flourishes between the Institute and the Chicago Humanities Festival. Our annual Fall and Spring Seminars drew regional audiences to week-end-long studies of “place” via theater and music and later through literature, language and visual arts. Elsewhere in this booklet you will have read about our scholarly ventures that drew audiences from well beyond campus: “Opera in the Americas,” Robert

Pinsky’s visit and our fine series of art exhibitions. Brown Bag Lectures bring some of our most dedicated friends and supporters to learn from the scholars and artists—most from UM itself—who offer that series

of informal talks. In every case, we are proud to represent the “University” as it really exists: a multifaceted, superbly talented variety of constituencies woven together over time and experience and values.

LSA Development, Marketing and Communications has worked closely with us, as

always. When we began, nearly twenty years ago, the University and several major donors to the University brought to life the careful plans formed by the Institute’s originating task force with wise and planful guidance of then-Dean Peter Steiner and then-President Harold Shapiro. Many of those early friends remain our core supporters today. We are sincere in our appreciation of the time and energy so many generous people have invested in us. Acknowledging important help from new friends and old, we take this moment to say thank you to every person and organization that has helped us thrive over two decades. As we start the era now beginning in our handsome new quarters, we hope to continue to earn your respect and participation far into future decades.



*Paul Freehling (left) and Karen Ferguson*

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Members of the Monteith Society whose estate plans include the Institute are supporters, founders, charter humanists—essential members of the Institute community both for their present-day contributions and for their faith in the future of the Institute for the Humanities. We, and the larger humanities and arts communities at the University, have benefited enormously from the generosity of such people and of their long term philanthropic plans, and we take this opportunity to offer our deep thanks to each of our donors, past, present and future.

# Looking Ahead 2006–07

**T**hemes provide focus for our public programming, and two themes will characterize our work in 2006–07. First, we have identified this coming year as a time to elaborate LSA's Year of Citizenship in our own human rights initiatives. A conference in early November supported by our three-year Mellon Foundation grant will take a global turn, bringing "Routes into the Diaspora" to the forefront of our conversations. In February 2007 we will hold a two-day conference as part of our "Crossing the Diag" series on "The Poorest of the Poor." An art exhibit of photographs from death row in a Texas prison will take another angle on issues of human rights. Second, we shall join a University-wide Year of the Arts in several ways, featuring Bright Sheng in a UMS production of *The Silver River*; Sekou Sundiata and his performance, again in collaboration with UMS; Bob Mankoff, cartoon editor of *The New Yorker*, as a five-week Visiting Fellow (with exhibition); and collaborative public programs devoted to the Royal Shakespeare Company residency. As always, fellowships form the core of our activities, and what follows will showcase some of the Fellows who will populate the Institute in 2006–07.

## MICHIGAN FELLOWS

The Institute for the Humanities has awarded fellowships to eight faculty and eight graduate students to support research projects they will pursue during 2006–07. Daniel Herwitz, who chaired the selection meetings, said, "Next year's Fellows will inaugurate our new space at Thayer and Washington Streets with an extraordinary range of projects, from medical and cultural questions about addiction to investigations into the kind of writing appropriate to cities: Fordist and ancient." The outside evaluators for the faculty fellowship selection process were Linda Hutcheon (English

and Comparative Literature, University of Toronto), Richard Lim (History, Smith College) and Michael Steinberg (History, Music and Cogut Humanities Center, Brown University). Helping to select the Graduate Student Fellows were Kathryn Babayan (Near Eastern Studies), George Hoffmann (Romance Languages) and Lydia Liu (Asian Languages and Cultures and Comparative Literature).

## Faculty Fellows

**Howard Markel**, Professor,  
History of Medicine, Pediatrics  
and Communicable Diseases;  
John Rich Professor  
*The Anatomy of Addiction: A  
Cultural, Social and Medical  
History of Addiction in the United  
States, 1900 to the Present*



Markel is writing a book that takes a broad, engaging and scholarly look at the humanistic, medical, cultural and popular understanding of addiction and addicts in twentieth-century America. He will focus not only on the well known substances of abuse such as heroin, cocaine, alcohol and nicotine, but also on many other addictive behaviors (e.g., excessive sexual or gambling activity, overeating) that researchers have heretofore given inadequate historical, or even clinical, weight.

**Khaled Mattawa**,  
Assistant Professor, English  
(creative writing);  
Hunting Family Professor  
*Amorisco and A Typography  
of Strangers*



Mattawa aims to complete two books. *Amorisco* is a book of poems in which he has set himself some specific challenges. Some of the works will be pure lyric poems of, at most, twenty lines, inspired by the

“lyric distillation and conceptual density of Antonio Machado, Saadi Youssef and Rainer Maria Rilke.”

Other longer poems will “range freely among pressing questions and unresolved episodes.” He will also work on *A Typography of Strangers*, a study of three postcolonial poets: Rabindranath Tagore, Derek Walcott and Mahmoud Darwish.



**Christi Merrill**, Assistant Professor, Comparative Literature and Asian Languages and Cultures  
*Memory with an Active Verb: Lessons in Translating Hindi*

Merrill’s project of literary nonfiction grew out of her work as a Hindi translator. She has organized her book as a series of short meditations and vignettes, each of which focuses on a particular Hindi word or phrase with no exact equivalent in English. The entries are arranged in rough chronological order so that a personal narrative begins to emerge, one that asks questions about the ways individuals (especially Americans) might best translate concepts such as justice and dignity into daily life as lived across borders of language and culture.



**James Robson**, Assistant Professor, Asian Languages and Cultures; Helmut F. Stern Professor  
*Inside Asian Images: Religious Icons in the Context of Local and Ritual Practice*

This project concerns a collection of small religious statuettes from Hunan province in south-central China. Rather than focusing on external aesthetics, Robson is looking inside the images and analyzing items placed in a small cavity carved in the back—including desiccated insects, medicine, paper money, talismans and most importantly a short text with a wealth of historical information (identity of the deity, name of the patron who requested the image, and the

reasons for its consecration)—in order to understand their function in contemporary Chinese popular religion and Daoist ritual.

**Andrew Shryock**, Associate Professor, Anthropology; Charles P. Brauer Faculty Fellow  
*Welcome and Trespass: The Politics of Hospitality in Jordan and Beyond*



Shryock will spend next year studying hospitality as a framework for politics, morality and history. Most of his attention will be focused on Jordan, where hospitality is an important aspect of local and national identities. He will also look at how “Arab hospitality” has figured, historically, in transregional moral discourses of citizenship, political boundaries and the rights of others.

**Jamie Tappenden**, Associate Professor, Philosophy  
*Riemann and Frege: A Study in the Emergence of Contemporary Logic and Mathematics*



Tappenden is concerned with the nineteenth-century emergence of contemporary styles of mathematical reasoning, with special focus on the “descriptive” style for presenting mathematical structures in Bernhard Riemann’s work and in the effect this had on the emergence of modern logic in Gottlob Frege. Key to these developments is a different conception of how we identify the basic elements of a mathematical subject. Previously it had been taken for granted that the basic elements of a mathematical problem were the familiar operations like addition and multiplication. Riemann introduced the idea that identifying the basic features of a problem could be a crucial part of the problem itself.



**Patricia Yaeger**, Professor,  
English; A. Bartlett Giamatti  
Faculty Fellow  
*Luminous Trash: America in an  
Age of Conspicuous Destruction*

Yaeger is investigating the social status of rubbish in modern and postmodern literary and visual cultures. She is particularly interested in trash that becomes anthropomorphic in post-apocalyptic film and fiction, in radiant trash in ethnic literatures, and in the speed-up of clutter in a world beset with serial commodification, as well as American acts of multinational waste and destruction. What do visual and literary cultures tell us about America's at-home and overseas contributions to environmental racism? In a world of programmed obsolescence, she says, it comes as no surprise that trash or rubbish becomes an important topic within postwar literary and visual arts. What is surprising is how luminously trash is represented; the way rubbish gleams.



**Norman Yoffee**, Professor  
of Near Eastern Studies and  
Anthropology; Steelcase  
Research Professor  
*Winds of Desolation:  
A History and Archaeology  
of the Mesopotamian City of Kish*

Norman Yoffee's research is now split in three directions. They are, from most specific to most general: the history of Mesopotamia, especially in the Old Babylonian period (ca. 2000–1600 BC), the history and archaeology of the city of Kish (Mesopotamia) from ca. 3200 BC–300 AD, and the evolution of the earliest cities, states and civilizations. The second project, focusing on the city of Kish, will comprise Yoffee's research as the Steelcase Research Professor in the Institute for the Humanities, 2006–07.

## Graduate Student Fellows

**Diana Bullen**, History of Art;  
Mary Ives Hunting and  
David D. Hunting, Sr.,  
Graduate Student Fellow  
*The Visual Culture of the  
Central Italian Foundling  
Hospital, 1400–1600*



Diana Bullen is pursuing an interdisciplinary study that explores the status of the abandoned child in fifteenth- and sixteenth-century Italy in the context of the visual culture of charity. Focusing on the institutional environment of foundling hospital, she will study how images constructed ideas about charity toward children, how the display and visibility of both ritual acts and images played a crucial role in charitable administration, and how manipulations of the urban fabric worked to negotiate the places of charity in the early modern Italian city.

**Claire Decoteau**, Sociology  
*The Diseased Body Politic  
and the Corporeality of  
HIV/AIDS in South Africa*



HIV/AIDS engulfed South Africa in its most vulnerable moment during the period of transition from apartheid to a capitalist democracy. The struggle against HIV/AIDS takes place in a context in which multiple healing systems—bio-medical science, various forms of “traditional” healing, faith-based approaches—compete for the authority necessary to impose their understanding of the disease and the body over the public sphere. This competition is inseparable from South Africa's recent neo-liberal economic restructuring and the growing power of the international pharmaceutical industry. On the ground, people with HIV/AIDS are struggling against poverty and access to basic services (including health care), while simultaneously negotiating multiple (and

sometimes) contradictory health systems. This research focuses on the various healing methods South Africans are utilizing to treat HIV/AIDS and the effects that the combination of these methods has on peoples' conceptualizations of health, sexuality and their bodies.



**Philip Duker**, Music Theory;  
James A. Winn Graduate  
Student Fellow  
*Diving into Mnemosyne's  
Waters: Exploring the  
Depths of Memory and  
Musical Experience*

Because music is an art that unfolds in time, the possibility for it to be more than a series of fleeting, disconnected moments hinges on a listener's memory. Duker's research explores how this seemingly straightforward capacity is understood from diverse disciplinary perspectives, and how each view can highlight different aspects of musical experience.



**Kim Greenwell**, Sociology  
*Between Nature, Empire and  
Colony: Unsettling Events  
and English-Canadian Identity  
in the Nineteenth-century  
British Empire*

Greenwell is looking anew at the place of white-settler colonies within the nineteenth-century British Empire. With a focus on Canada, she is examining the inherently comparative narrative processes by which English-Canadians constructed their sense of identity in relation to a complex set of "others" and in response to key events elsewhere in the Empire. Ultimately she argues that the dynamics of identity-formation in such contexts challenge overly simplistic accounts of white racial privilege and compel a rethinking of how we study national, imperial and colonial projects, and the interrelations among the three, more broadly.

**Edin Hajdarpasic**, History  
*Beyond "Nation vs. Empire":  
Reform, Social Movements  
and the Search for Justice  
in Late Ottoman Bosnia*



Hajdarpasic is studying the emergence of disparate movements that sought to affect political reform in Bosnia and Herzegovina during the late Ottoman period, an era that is usually described as the awakening of Balkan nations. By viewing the national undertakings alongside the demands for radical social change, he aims to arrive both at a contextualized analysis of the political transformations that reshaped the Ottoman Balkans in the nineteenth century and at a nuanced exploration of different local understandings of reform and social justice.

**Andrew Highsmith**, History  
*America Is a Thousand Flints:  
Race, Class and the End  
of the American Dream  
in Flint, Michigan*



Highsmith is exploring the spatial and structural barriers to racial equality and class fairness in the Flint, Michigan, metropolitan region from World War II to the present. With chapters on housing, urban renewal, schools, suburbanization, tax policies and deindustrialization, his dissertation traces the complex metropolitan contestation between and among the labor and civil rights movements, General Motors, white homeowners and civic elites for control over Flint's postwar development. In the end, he hopes to show that the roots of urban crises in Flint and Genesee County can be traced back to the postwar triumphs of pro-growth policies that fostered uneven consumer abundance, suburban sprawl, capital decentralization and rigid racial segregation at the expense of social and economic justice.



**Kristina Luce**, Architecture;  
 Sylvia “Duffy” Engle Graduate  
 Student Fellow  
*Revolutions in Parallel: The  
 Rise and Fall of Drawing  
 Within Architectural Design*

Luce’s dissertation is a historical and comparative analysis of two ways in which architecture can be visually conceived and rendered. The first one involves the ascendancy of drawing within architectural design that developed during the Renaissance and remained ascendant for centuries. The second, which spells the likely passing away for drawing’s ascendancy, is the shift to computer-based design procedures of today.



**Marti Lybeck**, History  
*Gender, Sexuality and  
 Belonging: Female  
 Homosexuality in Germany,  
 1890–1933*

Lybeck’s dissertation uses female homosexuality as a focal point for tracing changes in the intimate lives of women in Germany over a half-century of rapid social change and intellectual ferment. Using archival records, autobiographies, ephemeral publications and literary sources, she documents the lives and interactions of several groups of women, including an early group of women university students, women civil servants and participants in the lesbian sexual subcultures of the twenties. Whether historical figures adopted the word “lesbian” to describe themselves or not, they were increasingly required to respond to the new concept of homosexuality as a medical category.

**Celestine Uwem Akpan**,

Creative Writing (post MFA);  
 Careers in the Making Fellowship  
*Fattening for Gabon*: A book  
 composed of two novellas and  
 three short stories

A Jesuit priest from Nigeria, Akpan has already enjoyed a success that many writers only dream of: *The New Yorker* published the first story he ever submitted for publication anywhere. He will use this fellowship to work on *Fattening for Gabon*, a collection he describes as “all about African children caught up in impossible situations, all set in different African countries, all narrated from the child’s point of view.

#### VISITING FELLOWS

☐ **T. J. Clark**

Art History, University of California-Berkeley;  
 Marc and Constance Jacobson Lecture, date *tba*

☐ **David Henry Hwang**

Playwright, New York City; in residence January 2007

☐ **German Kim**

History and Korean Studies, Kazakh National  
 University, Andrew W. Mellon Global Fellow;  
 in residence fall 2006

☐ **Robert Mankoff**

Cartoon Editor, *The New Yorker*, Paula and  
 Edwin Sidman Fellow in the Arts; in residence  
 March 5–April 6, 2007

☐ **Charles Stewart**

Anthropology, University College London,  
 in residence March 10–31, 2007

□ **Sekou Sundiata**

Poet and Performance Artist, Eugene Lang College, The New School for Liberal Arts; in residence January 7–21, 2007

□ **Neferti Tadiar**

History of Consciousness, University of California-Santa Cruz, Andrew W. Mellon Global Fellow; in residence October 22–November 11, 2006

## Year of Human Rights

Two major events will comprise the core of the Institute's Year of Human Rights. In November we will begin with a conference titled "Routes Into the Diaspora," organized with support from the Andrew W. Mellon Foundation. In winter 2007 we will host the second in our "Crossing the Diag" series, on the topic "The Poorest of the Poor." Both are being organized with the Center for Comparative and International Studies of the International Institute as part of our shared Human Rights Initiative. Both are happening under the umbrella of the College of Literature, Science and the Arts' year-long theme focus on "Citizenship."

**Routes into the Diaspora** (November 6–7) will gather scholars, activists and other members of the human rights community to explore refugee and Diasporic populations comparatively, and to do so as paradigmatic examples of citizens at risk, those whose citizenship is compromised or abrogated entirely. A centerpiece of the conference will be the première of *Koryo Saram: The Koreans of Kazakhstan and the Survival of a Culture*, a documentary film by Y. David Chung in collaboration with Matt Dibble (principal cameraman and editor), produced by Meredith Jung-En Woo-Cummings (Political Science and Korean Studies) in consultation with our Global Fellow, German Kim. This film, also being premiered at the Smithsonian Institutions of Washington, DC, explores forced migration of Korean populations



Koreans in Far East Russia, circa 1930. Collection of German Kim

within Stalin's Soviet Russia. With the film will be a panel on the formation from displaced populations of the nation state of Kazakhstan. There will also be three panels on the discontents of Muslim populations in Europe, and on refugees and "trafficking": the first, organized by Meredith Jung-En Woo-Cummings, focuses on Koreans in Kazakhstan; the second, on Diaspora and its discontents in Europe, organized by Miriam Ticktin (Women's Studies and Anthropology); Daniel Herwitz will develop the final panel, on trafficking.

**The Poorest of the Poor** (February 5–6) will probe the relevance of the humanities to questions of poverty, economic disparity, public policy, globalization and justice. A central aim is to place the humanities at UM in dialogue with faculties and departments of law, public policy, business, economics and social work. Central to the project will be an exhibition about the use of the "Death Penalty in Texas" featuring stark images of prisoners on death row. This event is being underwritten by a generous gift from Richard and Susan Mayer.

**Andrea Smith**, Assistant Professor, Native American Studies, American Culture, Women's Studies; Human Rights Fellow (cosponsored by the Institute and the Center for International and Comparative Studies/International Institute)

Smith has been involved in human rights organizing in the United States and Canada for many years, particularly among indigenous populations. She

served as a delegate to the UN World Conference Against Racism in 2001 for the Indigenous Women's Network and the American Indian Law Alliance. She has worked with *Incite! Women of Color Against Violence* and coordinates the American Indian Boarding School Healing Project, documenting human rights abuses in boarding schools for Native American communities. Her work is focused on creating links between groups that work on race and gender justice and traditional human rights organizations. Smith was nominated for the Nobel Peace Prize in 2005 as part of a 1000 Women for Peace group nomination. Smith will teach a course on "Human Rights and Social Justice Organizing" and will give the 2007 Human Rights Lecture, "'Glocal' Organizing: The US Human Rights Movement."

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**Rachel O'Toole**, History, University of California-Irvine; Humanities, Arts, Science and Technology Advanced Collaboratory (HASTAC) Postdoctoral Fellow

During her year of residency, Rachel O'Toole will conduct research related to the "Law in Slavery and Freedom" project co-directed by UM faculty members Rebecca Scott and Martha Jones. This initiative combines teaching and research to encourage historically oriented work on law, slavery and post-emancipation societies in the Atlantic world through face-to-face and web-based collaborations.

## UPCOMING PROGRAM EVENTS

### Art

#### **Spirit into Script** (October 9–November 3)

To inaugurate our brand-new gallery space at 202 South Thayer, we shall feature works on paper to celebrate our new neighbors: Asian Languages and Cultures, the Frankel Center for Judaic Studies

and Near Eastern Studies. This exhibition will present magic and religious words from Asian, Islamic and Judaic traditions.

#### **French Artists' Books from the Eugénie and James Beall Collection**

(November 20–December 20)

Manet, Dufy, Chagall and Rouault are among the artists whose work will highlight this exhibition of print "duets" between writers and artists.

#### **The Death Penalty in Texas**

(January 25–February 24)

Documentary photography by William Crawford, Jr., will contribute to the College of Literature, Science and the Arts' theme year on "The Theory and Practice of Citizenship: From the Local to the Global," and will be a part of our Human Rights Initiative.

#### **Cartoons from *The New Yorker***

(March 19–April 27)

Robert Mankoff, Cartoon Editor of *The New Yorker*, will be both Visiting Fellow and advisor to this exhibition of works from that legendary magazine collection.



"They're making me go to humanities camp."

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*Our new  
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