



new directions
univer+city



humanities

by Diana Behler, Acting Director

on the move

This has been an exciting and productive year for the Simpson Center. On the move both figuratively and literally, the Center began the academic year with a public colloquium to bring the humanities closer to community concerns and will close out the year by moving to beautifully renovated quarters in the Communications Building. Will we miss our trailer? I doubt it, but as wonderful as the new space promises to be, it is the internal work of the Center that continues to move in new directions.

The Univer+City Colloquium held in November 1999 focused on the university's role in the public sphere, the idea of the educated citizen, and the aesthetic education of a community through shared learning. The mutual obligation of the city and the university to engage the arts and humanities in forging public policy and civic identity, and to develop ways to enliven our communities through collaborative partnerships, was foregrounded in contributions by distinguished leaders of cultural, civic, and business segments of Seattle, as well as arts and humanities faculty. We were pleased to have two nationally prominent keynote speakers at the symposium, Julie Ellison, Professor of English at the University of Michigan, and Mary Schmidt Campbell, Dean of the Tisch School of the Arts at New York University. Ellison, who also directs the national initiative *Imagining America: Arts and Scholars in Public Life* that fosters collaborations between universities and communities in the arts, humanities and design, emphasized that the university should be an active but not arrogant partner in regional and national public culture. She noted that for the University of Michigan, the challenge of making connections to civic life resides to a large degree in traversing the distance between Ann Arbor and Detroit, something achieved through their university-wide Year of Humanities and Arts. Highlighting the role of the humanities and arts within the New York area, Schmidt Campbell stressed the need to outpace the distance that easily separates academic and civic life, but also underscored the vitality that closer ties can bring to all participants. Whether distance is measured in miles between Ann Arbor and Detroit or in heated expressions of opinion surrounding a recent controversial Brooklyn Museum exhibit, the involvement of the arts and humanities at modern universities and their movement into other spaces is essential to the vitality of communities today. One

area ripe for closer cooperation is that of the university and K-12 education, as Seattle School Superintendent Joseph Olchefske remarked at the colloquium. Humanistic inquiry benefits students at every stage in the educational process, a concept underlying a new program supported by the Simpson Center. *Philosophy in the Schools* teaches young children how to think analytically and provides excellent and enlightening experiences for faculty and graduate students in a fruitful symbiosis. Such movement back and forth between the schools and the university can serve as a model for other collaborative initiatives in our mutual educational endeavors.

The Center's move from the trailer to the second floor of the Communications Building to attractive and functional rooms providing open public spaces for fruitful interaction should constitute not only a physical event, but one signifying new creative dimensions. The Simpson Center is a work in progress, its mission a trajectory towards infiltrating every aspect of intellectual, cultural, and civic life with humanistic and artistic content.

Eighteenth-century writers such as Condorcet, Germaine de Staël, Benjamin Constant, and Romantic authors such as Wordsworth, Coleridge, and Novalis regarded the entirety of humankind as infinitely progressing towards higher goals. The German Romantic critic Friedrich Schlegel termed this constantly upward spiraling movement of humanity a "universal progressive poetry" encompassing all aspects of human achievement and aspiration. For these thinkers, art and poetry were to permeate politics, religion, philosophy, civic and cultural life, mathematics and science, or as Schlegel noted: "Truly free and educated persons should be able to tune themselves philosophically or philologically, critically or poetically, historically or rhetorically, in ancient or modern form, entirely at will, just as one tunes an instrument, at every time and to every degree."

Cultures other than Western European have their unique ways of expressing the centrality of aesthetic and humanistic values to life, as many of the projects the Center has sponsored during the year have shown. Furthermore, the October 2000 Western Humanities Alliance Conference *The Pious and the Profane* will draw scholars focusing on diverse religious cultures—rites, ceremonies, views on life and afterlife, discourse, place, space, and boundaries—to our campus. The Simpson Center is pleased to sponsor what promises to be an exciting and informative event that will be open to the public.

It has been an honor to direct the Simpson Center during this stimulating year of transition and growth. My thanks are directed especially to the engaged and creative staff at the Center, whose enthusiasm and expertise have brought the Center forward. We are pleased to welcome Dr. Kathleen Woodward as the new Director of the Center, and we look forward to seeing you in our new setting after the move this summer. The new location signifies the centrality of the humanities and the arts to the university's mission. It promises to be a place not only of communication, but of interaction and inspiration—for students, faculty, and community.

April 1, 2000
Seattle Humanities Forum
in conjunction with UW World Music and Theatre Series
Forgiveness

April 5 – May 31, 2000
The Wednesday University
Quintard Taylor, Jr., Department of History, UW
Race & the American West

April 6, 2000
Lecture and panel response
Philip Cohen, Department of English
University of Texas, Arlington
Professional Opportunities for Humanities Graduates

April 21, 2000
Solomon Katz Distinguished Lecture in the Humanities
Anthony Pagden
Harry C. Black Professor of History, Johns Hopkins University
Venus Rising: The Uses of Tahiti in the 18th Century Imagination

April 27, 2000
Jonathan Crary
Associate Professor of Art History, Columbia University
Modernizing Perceptions

May 4, 2000
Curriculum Committee Forum on
Interdisciplinary and Team Teaching

May 7, 2000
Seattle Humanities Forum
Even Rabbis Don't Have Such Daughters
In conjunction with A Contemporary Theatre's production
God of Vengeance

spring events

May 11, 2000
Humanities Forum
Boss Cupid, read by author Thom Gunn

May 31, 2000
Humanities Forum
Ursula Goodenough
Professor of Biology, Washington University, St. Louis
The Sacred Depths of Nature

June 4, 2000
Seattle Humanities Forum
Kali, an experimental opera performed by Gamelan Pacifica
4pm at On The Boards

June 6, 2000
Simpson Center Year-end Celebration and Barbecue
UW Waterfront Activities Center, 4 – 6 pm



photo by Kenyon Cooke

society of scholars

Selected competitively, members of the Society range in both departmental affiliation and scholarly interests. Scholars meet biweekly to discuss the work of one member.

SCHOLARS SOCIETY 1999-2000

Jennifer Bean, Comparative Literature
Bodies in Shock: Gender, Genre, and the Cinema of Modernity

Anke Biendarra, Germanics
After 1989: Literary Constructions of a New German Identity

Jeffrey Collins, Art History
Tormented Genius: Creativity, Self-Doubt, and Concealed Self-Representation in Early Modern Art

Christine Goettler, Art History
The Body of the Soul: Imagery of Purgatory from the Middle Ages to the Present

Stephen Hinds, Classics
The Poet in Exile: Ovidian Self-Construction between Rome and the Black Sea

Susan Lape, Classics
Athenian Democracy and the New Comedy in Early Hellenistic Athens

Linda Nash, History
Nature, Machines and Bodies: Transformations and Representations of the California Landscape

Paul Taylor, Philosophy
Pragmatism and Race: Philosophy, Reality and Black Identity

Alys Weinbaum, English
Reproducing Race in Trans-Atlantic Modern Thought

This group includes four Senior Fellows:
Jane Brown, Germanics and Comparative Literature;
Patricia Ebrey, History; Ross Posnock, English; and Eugene Webb, Comparative Religion and Comparative Literature.

fall 2000
wha conference
the pious and the profane
religion and public culture
october 12-14 2000



The Simpson Center will host the 19th annual conference of the Western Humanities Alliance, a regional consortium of research institutions in the western United States. This year over 80 scholars will present papers exploring from a broad historical and cultural perspective the diverse forms of religiosity as a determinant of any aspect of social and public life. Participants will examine the influence of religion on the shaping of world and material cultures, political discourses, and the arts. The conference will be organized around five general themes: ritual and ceremony; place, space, and boundaries; life and afterlife; cultures of religion; and contested discourses. Registration for the conference is free. For more information, or to register, please consult our website at www.uwch.org.

tion f u t u r e



The new office takes shape. The center moves to the 2nd floor of Communications this summer!

SCHOLARS SOCIETY 2000-2001

Srinivas Aravamudan English & Comparative Literature
Fictional Orients: The Oriental Tale in Eighteenth-Century Britain and France

Bruce Burgett, Interdisciplinary Arts & Sciences, Bothell
American Sex: Cultures of Sexual Reform in the Antebellum United States

Stephanie Camp, History
Viragoes: Black Women, Geography and Power in the Old South

Shannon Dudley, Music
Steelband Performance and Politics in Trinidad and Tobago

Dianah Leigh Jackson, French and Italian Studies
Anatomy of Observation in Enlightenment France

Bradley Morgan Levett, Classics
Gorgias: Fragmentation and Boundary

William J. Talbott, Philosophy
Why Human Rights Should Be Universal

This year's wealth of activities both on and off campus promises to be followed by an abundance of interesting new initiatives proposed for 2000-2001. The Executive Board of the Simpson Center awarded 30 grants to faculty and students from over 20 departments and units at the University. Ranging from substantial collaborative research projects on the topics of *Health, Healing and the Arts in Africa* and *Memory, Identity and Conflict*, to smaller but equally compelling proposals to teach interdisciplinary courses on *Esoteric Buddhist Art*, *The Written Word in Early Chinese Culture*, and *Early Modern Antwerp*, the ideas generated by faculty and students continue to advance the Simpson Center's goal of fostering creative and innovative teaching and research in the arts and humanities. The central section of this page lists the faculty and students who will receive fellowships for individual projects and participate in the Society of Scholars next year, as well as those who enlivened the biweekly luncheon meetings this year, several of whom are featured in this bulletin. For a full list of awards, please visit our website at www.uwch.org, which has been newly redesigned and greatly enhanced by **Karen Cheng** (Visual Communication Design).

In addition to awarding grants to members of the University of Washington community, the Simpson Center continues to generate its own new programs designed to knit the academic and the civic communities through a shared fostering of education and culture. The Wednesday University (featured on page 4) has been a great success in its first year, and we eagerly look forward to another year of exciting courses taught by University of Washington faculty members.

As we continue to build on the relationships fostered by the Univer+City conference, the Simpson Center, along with the School of Library and Information Science and the Office of Educational Partnerships, will work closely with Seattle Arts & Lectures and the Seattle Art Museum to enhance the UW Teachers as Scholars program initiated this year. Teachers as Scholars is a highly successful national program started at Harvard and in the neighboring Brookline School District four years ago through the support of the Woodrow Wilson National Fellowship Foundation. A professional development program that connects K-12 teachers with liberal arts faculty in postsecondary institutions, Teachers as Scholars presents rich opportunities to link universities and schools. Through this program, the Simpson Center aims to establish close ties with local school districts to build and sustain intellectual and artistic contact with those teaching the future UW students and citizens of Washington. If national and state-wide efforts to raise standards in various disciplines are to succeed, teachers must be reinvigorated and respected as academic thinkers and leaders. It is equally important to provide venues for faculty at the forefront of their disciplines to translate their new knowledge to the public, and particularly the educators training the next generation.

Content-based and intellectually engaging, Teachers as Scholars seminars provide K-12 teachers the opportunity to immerse themselves in discussion and reflection upon academic subjects in a seminar setting with fellow teachers. Since a great number of professional development programs are concerned with pedagogical strategies and standards, teachers frequently lack the opportunity to rediscover their pleasure in learning and discovery, in exploring topics of intellectual, cultural or historical interest. There are currently a number of TAS programs underway in the US, notably at Harvard, Carnegie Mellon, Princeton, and the Newberry Library. We are excited about the ways in which the Teachers as Scholars program will further the Simpson Center's focus on developing cooperative relationships across disciplines, with community organizations, and K-12 educators.

Another new initiative launched this year in a similar spirit—and one already bearing fruit—is the Simpson Center Graduate Student Internship Initiative. With a seed grant and encouragement from the Woodrow Wilson National Fellowship Foundation, the Simpson Center, together with the College of Arts and Sciences and the Graduate School, sponsors internships for Ph.D. candidates in the humanities to provide graduate students with professional experience with arts and cultural organizations, businesses and government agencies. Recently, **Jacqueline Ettinger** (History) and **Alexander Schlutz** (Comparative Literature) were awarded paid internships with the University of Washington Press involving editorial, production, and marketing work. Internships at the UW Press will familiarize the students with a wide range of activities in the publication process and offer a larger sense of current issues in the publishing profession.

The Simpson Center is currently working with several Seattle non-profit organizations, including Seattle Arts & Lectures and the Northwest Folklife Festival, to establish additional internship opportunities. We are pursuing opportunities to establish internships in local businesses as well. Candidates for Simpson Center-sponsored internships are selected on a competitive basis and are expected to bring specific skills and commitment to the job. While local organizations garner the valuable assistance of energetic students, interns gain insights into the workings and challenges of professions outside of academia. Professional organizations value the educational experiences and abilities humanities graduates bring to cultural and business work. Advanced communication and organizational skills, critical-thinking and problem-solving abilities, as well as specific areas of expertise such as language, drama, or music make humanities students effective employees who are adept at providing fresh perspectives and innovative ideas, as well as incorporating new knowledge and techniques. Internships provide graduate students with opportunities to investigate careers outside of the academic field and the traditional goal of a tenure-track college or university position. With institutional and societal changes rapidly altering not only the university, but the concept of lifelong employment in one specific field, students can only gain by having learning experiences in a variety of professions.

We owe special thanks and recognition to **Xavier Bensky** (Asian Languages and Literature), who has served ably for two years as the Simpson Center's webmaster and graduate student assistant. We wish him extremely well as he moves on to pursue his studies at the University of Chicago. Many thanks are extended as well to **Diana Behler** (Germanics and Comparative Literature), who has led us graciously and well this year!

by Margit Dementi, Associate Director

review of sponsored programs

The response to Wednesday University has been wonderful, confirming our belief that there is a great hunger for learning in our community. The courses have been wide-ranging and intellectually challenging and the students have responded with great enthusiasm. The program has created an important new connection between the university and the community, enriching public discourse in the area.

Executive Director Matt Brogan
Seattle Arts & Lectures

Lecture Series and Undergraduate Courses Summer Arts Festival

This summer the University will host a joyous celebration—the UW Summer Arts Festival (July 18-21). Performances, exhibitions and symposia focusing on the Festival’s theme, *Quartets*, will emphasize the richness the arts bring to our community and our lives. This festival is an opportunity to welcome renowned artists to campus, showcase UW faculty and students, and create a rewarding artistic experience for visitors. All exhibitions and performances include educational components.

The Simpson Center is supporting several festival events. A new Summer Quarter undergraduate course, *Experiencing the Arts*, is a four-way collaboration among Art, Dance, Drama, and Music instructors. *Experiencing the Arts* focuses on festival offerings as its curriculum, providing a behind-the-scenes look at the creative process. *Arts in Collaboration*, another interdisciplinary festival-related course, led by **Shanga Parker** (Drama) and **Rob Kitsos** (Dance), will provide the opportunity for students to develop performance art. Parker and Kitsos will utilize festival performances *Shakespeare Scenes* and the *Quad Show*.

For those interested in intellectual titillation, the festival is showcasing the University’s best in several lecture series. Philosophical raconteur **Ronald Moore** (Philosophy) will conduct a lecture series entitled *Aesthetic Experience and Social Experience*. His lectures will draw upon T.S. Eliot’s magisterial poem cycle *Four Quartets* as a departure point.

Additionally, distinguished UW faculty lecturers, **Valerie Curtis-Newton** (Drama), **Robin McCabe** (Music), **Kara O’Toole** (Dance), **Jerome Silbergeld** (Art History), and **John Webster** (English), will share their thoughts on the arts through the lens of *Quartets* in five *Lunch Hour Lectures*.

Tickets for the Summer Arts festival *Quartets* are available through the UW Arts Ticket Office.

Wednesday University Fiction and the Family, How Duchamp Trumped Picasso: New Art Forms Since 1960, Race and the American West

The popular Wednesday University series is run jointly by the Simpson Center and Seattle Arts & Lectures, and hosted by the Henry Art Gallery. Each quarter a prominent UW professor has shared expertise and enthusiasm with community and campus participants on five Wednesday evenings. During Autumn Quarter **Willis Konick** (Comparative Literature) analyzed fiction’s impact on our ideas about family life, depicting how crises of the heart, ethics, and civilization depicted in 19th- and 20th-century literature mirror real life. Winter Quarter **Patricia Failing** (Art History) led her students through the heady shifts in artistic expression since the 1960s in the United States and Western Europe in the wake of Marcel Duchamp and Pablo Picasso. Posing questions about modern art forms, she traced the fates of Pop Art, installations, video, earth, and performance art, leading up to contemporary artists and their modes of expression. In Spring, **Quintard Taylor** focuses on African American history in the American West, tracing the long-neglected five-century story of black settlement in this region. While the histories of adventurous European descendents, Native Americans, Latinos, and Asian Americans populating the West have been researched in the past, little was known about black families settling this part of the country until Taylor began his research on this topic.

Solomon Katz Distinguished Lecturers in the Humanities

Established in 1975, the Solomon Katz Distinguished Lecturers in the Humanities Series presents three speakers per academic year—two from other institutions and one from the UW faculty. In 1999-2000, the Simpson Center sponsored lectures by Lenn Goodman (Vanderbilt University), **Stephen Jaeger** (UW), and Anthony Pagden (Johns Hopkins).

Lenn Goodman, Vanderbilt University Crosspollinations: Philosophically Fruitful Interactions Between Jewish and Islamic Philosophy

Lenn Goodman opened the series in November by transporting the audience to the Mediterranean and explaining the overlapping theses of the Jewish Torah, Platonic thought, the Islamic Qur’an, and Arabic dialectical theology. Goodman argued that the ways in which these common theses have been exchanged between various cultures demonstrates an inherent philosophical collaboration surmounting the barriers of time, language, and confession. Furthermore, Goodman argued, each collaboration proves that a profound humanism is embedded in these philosophically and dialectically tested theses, and that such commonality allows for further honing of shared religious and philosophical thought.

Stephen Jaeger, University of Washington ‘This Book is Alive’: On Charismatic Art

Encompassing other humanistic themes, Stephen Jaeger’s February lecture discussed a theory of representation that relates art to the charismatic presence visible in an art that idealizes aura. Citing examples as varied as Albrecht Dürer’s 1500 messianic self-portrait to movies like *Forrest Gump*, Jaeger showed how the technique of overlaying individuality with divinity in depictions of the human face and being can have a powerful hold over the imagination in life as in art.

Anthony Pagden, Johns Hopkins University Venus Rising: Uses of Tahiti in the 18th-Century Imagination

This April, Anthony Pagden lectured on the interaction of European and Tahitian culture. Because of Antoine de Bougainville’s and Captain Cook’s descriptions of the island in the late 1700s, he explained, Tahiti became the image of a tropical paradise of unrestrained sensuality. Europeans, Pagden argued, used these descriptions to measure and criticize prevailing views on pleasure, nature, and the place of culture in the creation of the human personality. The Tahitians, then, as the last “Noble Savages,” served to illustrate a crisis in the European moral imagination.

Undergraduate Courses

This year the Center launched new special topic introductory courses in the Humanities that help to build the intellectual foundation for a liberal arts education through the study of human thought, values, beliefs, creativity, and culture. These courses also enhance analysis, reasoning, argumentation, and oral and written expression, thus preparing students not only for more advanced work in the humanities, but also for work in other areas, such as the sciences, social sciences and engineering.

The Curriculum Committee, chaired last year by **John Webster** (English) and this year by **Mary O’Neil** (History) designed the template for these new additions to the humanities curriculum. Offered under the new designations of Texts in Context (Hum 210) and Themes in Time and Culture (Hum 220), the courses focus on specific problems, works, and methods in the humanities. Courses are designed for first and second-year students and have a strong writing component. The Center encourages UW faculty to propose courses in this series that are team-taught and interdisciplinary in nature. **Karen Shabetai** (English) and **Donna Yowell** (Italian) led the first of these new courses, entitled *Lucifer: Representations of Evil in Western Literature from the Middle Ages to the Modern Age* during Winter quarter. Students discussed representations of evil in literature from the Bible until the beginning of the 19th century, examining works by Dante, Milton, Marlowe, Shelley, Sartre and Coppola. **George Shipley** (Spanish and Portuguese) and **Susan Glenn** (History) offered courses on *Don Quixote* and *Sister Carrie* in the Spring.

Lecture Series

Jerusalem in Western Religious Tradition

In celebration of the 25th anniversary of the Comparative Religion Program, the Simpson Center was pleased to co-sponsor a six-part public lecture series, *Jerusalem in the Western Religious Tradition*. **Scott Noegel** (Jewish Studies & NELC), **Michael Williams** (Chair, NELC, Comparative Religion), **Martin Jaffee** (Chair, Comparative Religion, Jewish Studies), **Joel Walker** (History), **Brannon Wheeler** (NELC), and **Robert Stacey** (Chair, History) delivered a series of fascinating lectures reflecting on the diverse and overlapping meanings of the city of Jerusalem in the Jewish, Christian, and Islamic traditions. While some lectures focused on the political and cultural evolution of the historical city, other lectures examined the role of Jerusalem in the religious imagination of Jews, Christians, and Muslims. In early May, Professor **Jere Bacharach**, Director of the Jackson School for International Studies, delivered the capstone lecture of the series at a special lecture for Friends of the Comparative Religion program.

Lecture Series and Residence Exploring Word+Image: Critical Discourse in Contemporary Art

The visual and written arts often inspire and influence each other. *Exploring Word & Image*, an on-going series co-sponsored by the Simpson Center and produced by the UW Association of Student Painters, explored this relationship by pairing visiting visual artists with critics of contemporary art. The critics and artists spent several days in residence, giving public lectures or readings and participating in panel discussions. They also met informally with graduate students in the School of Art and Creative Writing. In November, the series paired distinguished poet, art critic, and translator Mark Strand (University of Chicago) with painter William Bailey (Yale). In February, renowned poet and critic John Hollander (Yale) was in residence with British painter, writer, and critic, Andrew Forge (University of Pennsylvania). This series is co-sponsored by the College of Arts and Sciences, School of Art, Graduate School, Creative Writing Program, and Seattle’s Contemporary Art Council.



Quintard Taylor

photo by Karen Orders



Gordon Hirabayashi

photo by Karen Orders



John Simpson, Barclay Simpson and Divisional Dean Michael Halleran



photo by E. Browning

Acting Director Diana Behler

The Simpson Center sponsors two kinds of Humanities Forums, one on campus for UW faculty and students, the other for the larger Seattle community, meeting in a variety of city locations. UW Forums bring together 20-40 participants to discuss recent publications, research projects of interdisciplinary interest, or topics of current interest in the humanities that reach beyond disciplinary boundaries. Seattle Forums aim to share humanistic learning broadly, to extend the teaching mission of the university to the community and the polis as a whole. Working in collaboration with local cultural organizations, we organize forums around current issues, exhibits or performances.

UW HUMANITIES FORUM

John Ashbery

Internationally acclaimed poet John Ashbery read to a full house in Kane Hall on October 21st. Ashbery, who had not visited Seattle for 20 years, was introduced by **Jeanne Heuving** (Interdisciplinary Arts & Sciences, UW Bothell). Renowned for his innovative and idiosyncratic use of language, Ashbery also participated in a Faculty Forum sponsored by the Simpson Center. Guests at the Forum enjoyed informal conversations about the art of poetry and Ashbery’s practice as a poet. Heuving, who is also a poet, delivered a cento, a poem made entirely of borrowed poetic lines, in his honor. Ashbery’s visit was part of the Distinguished Poets Series organized by **Roger Simpson** (Communications) and **Jeffrey Cantrell** (UW Medical Center).

UW HUMANITIES FORUM

Literature and Colonialism: Colloquium on Pedagogy

Visiting Walker-Ames lecturer Gayatri Spivak (Columbia Univ.) participated in an open forum on pedagogy and teaching post-colonial theory sponsored by the Simpson Center. Organized by **Ranji Khanna** (English), the forum brought together several other members of the English Department, including **Srinivas Aravamudan**, **Barbara Fuchs**, and **Alys Weinbaum**, to respond to articles published by Professor Spivak on post-colonial theory and teaching literature. The panel and audience engaged in spirited dialogue with Professor Spivak about the relationship of post-colonial theory to feminism and the study of earlier periods of literature, as well as how postcolonial studies might be used to think about emerging issues of globalism. Referring to one of her articles which focuses on the act of translation as a metaphor for becoming literate in another culture of idiom, Professor Spivak indicated that although she would like to resist the label of being a post-colonial critic, she hopes both practice and teaching will continue to open new categories for research.

SYMPOSIUM

Prayer, Magic, and the Stars

On March 3-5 nearly two hundred people gathered in the Physics-Astronomy building for a three-day interdisciplinary symposium co-sponsored by the Simpson Center. *Prayer, Magic, and the Stars in the Ancient and Late Antique World* addressed the manifold techniques and traditions—both sanctioned and unsanctioned, individual and communal—by which men and women in the ancient, classical, and late antique Near East sought to gain access to that power. A unique and “stellar” event, the symposium brought together eighteen scholars, whose areas of expertise range from ancient Mesopotamian astronomy and astrology to Coptic texts of ritual power from late antique Egypt. Following the keynote address by Jonathan Z. Smith (University of Chicago), guests enjoyed a celestial and historical ride through the heavens in the University’s Planetarium led by **Woodward Sullivan** (Astronomy). The event was organized by **Scott Noegel**, **Brannon Wheeler** (both of Near Eastern Languages & Civilization), and **Joel Walker** (History).

SEATTLE HUMANITIES FORUM

Gordon Hirabayashi

On the Day of Remembrance: A Statement of Conscience

Shortly after the outbreak of World War II in the Pacific theatre, President Franklin Roosevelt signed Executive Order 9066, a governmental action aimed at suspending the civil liberties of Japanese Americans and leading to the internment of over 100,000 people of Japanese descent. Gordon Hirabayashi, then an undergraduate at the University of Washington, deliberately disobeyed the evacuation order, asserting his Constitutional rights in a statement of principle and conscience, *Why I’m Taking This Stand*. This year on what has come to be known as the Day of Remembrance, February 19—fifty-eight years after the implementation of Executive Order 9066—Hirabayashi stood before a large crowd at Seattle’s Theatre Off Jackson and reflected on his decision. Introduced by **Steve Sumida** and **Gail Nomura**, both from the UW Department of American Ethnic Studies, Hirabayashi discussed his conviction and imprisonment, return to the UW (where he received his Ph.D. in Sociology in 1952), and the eventual retraction of his conviction by the United States Supreme Court in 1987. Hirabayashi also read from his 1942 statement. After brief comments by Sumida and Nomura and a moment of silence in remembrance, members of the audience, many of whom had been interned themselves, had the opportunity to ask questions about Dr. Hirabayashi’s decision and make comments about the social and cultural impact of those difficult choices and their own personal experiences and circumstances.

Following the forum, guests gathered upstairs at the Wing Luke Asian Museum for a reception honoring Dr. Hirabayashi. Co-sponsors of the event included *Densho*, a project of the Japanese American Chamber of Commerce; Wing Luke Asian Museum; Northwest Asian American Theatre; the UW College of Arts & Sciences and the Department of American Ethnic Studies.

SEATTLE HUMANITIES FORUM

The New Feminist Internationalism: A Roundtable Conference

A day-long conversation on February 16, convened by **Tani Barlow** (Women Studies) and **Alys Weinbaum** (English), explored recent approaches to feminist theory and international organizing in the context of increasing economic globalization. With Seattle’s large-scale anti-WTO protests in recent memory, the conference was particularly timely. Speakers described their work on various specific topics, including theories of gender and race in Asian history, feminism and nationalism, 3rd world women and development, and the marginalization of prison populations. Conference participants, including a number of UW faculty, also worked on their own course syllabi in a pedagogy session following the roundtable discussion. Visiting speakers included Chungmoo Choi (UC Irvine), Gina Dent (Columbia), Inderpal Grewal (San Francisco State), Yukiko Hanawa (Cornell), Miranda Joseph (University of Arizona), Caren Kaplan (UC Berkeley), and Josie Saldaña-Portillo (Brown University).

SEATTLE HUMANITIES FORUM

Mountain Patterns

Vivid colors, intricate patterns, exquisite workmanship—all these are found in the Burke Museum’s extraordinary exhibit of the rich cultural artifacts of the Nuosu people inhabiting the long isolated mountainous region of southwest China in the Sichuan province. **Stevan Harrell** (Anthropology) collaborated with his Nuosu colleagues Bamo Qubumo and Ma Erzi for four years to bring us this glimpse into a world of creative people who lived by farming and herding and whose culture remained intact until Chinese Communist rule in the 1950s and the Cultural Revolution of 1966-76 endangered its existence. While the waning of revolutionary pressures for conformity allowed for the restoration of vibrant cultural traditions, modern modes of transportation and communication presented other encroachments. Feeling a pressing need to collect and document items that represent the imagination, craftsmanship, and cultural values that mark the gorgeous lacquerware, jewelry, and clothing, the exquisite simplicity of architectural construction, and the symbolism of the Nuosu’s music and religious images, Harrell and his Nuosu colleagues traveled through villages to discover and cajole artisans into providing samples of their work to bring to Seattle to form an impressive exhibit. *Mountain Patterns: The Survival of Nuosu Culture in China* continues through November 4, and the 450 treasures assembled will form part of the Burke Museum’s permanent collection. The Simpson Center sponsored three lectures in conjunction with the exhibit, featuring a slide show and artifact viewing, a behind-the-scenes look at the exhibit’s construction, and a tour of the finished exhibit followed by a dinner. The exhibit reveals not only the multiethnicity of Chinese culture, but also the ability of outsiders like Harrell to connect two disparate, yet sympathetic cultures in their creation and appreciation of beautiful, intricate artifacts displaying deeply human traits.

SYMPOSIUM, FILM SERIES AND SEMINAR

Inside Out

Winter brought an exciting exhibit to the Henry Art Gallery and Tacoma Art Museum. *Inside Out: New Chinese Art*, was organized by the Asia Society of New York and the San Francisco Museum of Modern Art, and displayed the work of over 60 avant-garde artists from the PRC, Taiwan, Hong Kong, as well as expatriate artists. In conjunction with this exhibit, the Simpson Center co-sponsored several related programs. On January 28 and 29, the symposium *Future Perfect, Present Tense: The Avant Garde in China* convened experts on Chinese art and contemporary culture with exhibiting artists, including Xu Bing, recent winner of a MacArthur Foundation award. Attendees had the opportunity to learn about the contemporary Chinese cultural and artistic issues brought out by the exhibition. *Outside In: Contemporary Chinese Film*, a film series held in conjunction with the exhibit, looked at the issues of “Chinese” identity explored by Chinese filmmakers in a range of film from the PRC, Hong Kong, Taiwan, and North America. This seven-part series, held at the Seattle Art Museum, Tacoma Art Museum, and the Henry Art Gallery, was curated by **Jerome Silbergeld** (Art History), who provided commentary and contextualization for each film. As a Teaching Fellow at the Simpson Center in Winter quarter, Professor Silbergeld also led a stimulating graduate seminar—“as experimental as the art itself”—focused on the exhibit. Guest sections of the seminar were led by curators, artists, filmmakers, and art dealers involved in the exhibition and its programs, as well as by UW faculty from various disciplines. Much of the seminar activity took place in the two museums.

photo by Haride Solalreglu



The presenting scholars of the Prayer, Magic and the Stars symposium

uw faculty

Paul Taylor, Philosophy

Paul C. Taylor completed his graduate work at Rutgers University and began his teaching career with a pre-doctoral teaching fellowship at Le Moyne College in Syracuse, New York. After teaching at the University of Kentucky, Taylor joined the UW faculty in 1998. His dissertation, *Reconstruction in Aesthetics*, examined the pragmatist aesthetic theory of John Dewey, who rejected the picture of art as a sublime domain removed from the common world in favor of an emphasis on lived experience and social life.

In work presented to the Society of Scholars, Taylor continues to trace the thread of pragmatism by investigating the work of W.E.B. Du Bois. Taylor argues that Du Bois, one of the founders of the NAACP, sometimes advocated a pragmatic theory of race, one that denies the reality of biological races while accepting the reality of race as a factor in human experience and community life. According to Taylor, taking this idea seriously can go a long way towards erasing the facile “colorblind” attitude that can often be found in the United States. By the term “colorblind,” Taylor refers to the resistance to using race in public policy or even the refusal to use the category at all. Du Bois responded to this problem in his 1897 essay, “The Conservation of Races,” in which he argued for the continued use of the concept of race as a tool for dealing with the social and political forces at work within our world. Taylor’s current research topic, *Pragmatism and Race*, the title of his forthcoming book, asks metaphysical questions such as: Do races exist? If so, what are they? Examining the connection between race and philosophy, he takes a critical view of analytical philosophy and its tendency to avoid history and social context. Focused on coming to terms with the way in which race is integrated with policy, Taylor takes issue with Anthony Appiah, the preeminent philosopher of race in the analytical tradition, by pointing out what he sees as Appiah’s linguistic bias, ahistorical approach, and problematic conclusion reflecting an individualist sensibility in Appiah’s view of Du Bois.



The modernist pastoral landscape: engineered rivers (concrete canals) mimic both nature and 19th-century landscape painting.



Harmonizing technology with nature: Friant Dam in California's Central Valley

Jeffrey Collins, Art History

Jeffrey Collins says that the *Survey of Western Art* course he currently teaches to 410 students is his favorite class, since it reaches out to a broad and diverse student audience. Collins considers this an ideal way to implement his perspective that studying visual material can offer a window onto the past just as effectively as can texts. His current project is a study of artists’ self-images in 17th- and 18th-century Europe, particularly Italy, that examines paintings he calls “notional” or “hidden” self-portraits, works that somehow reflect the problems and challenges of being an artist or creator.

With a B.A. in American Studies from Yale, Collins earned his M.A. in Art History at Cambridge and his Ph.D. in Art History at Yale. At the University of Washington he teaches 17th- and 18th-century European art and architecture and occasionally offers courses in American material culture studies. Collins’ specialty is Baroque Rome, and his current research focuses on the artistic patronage and political use of the arts by Pius VI, the last pope of the 18th century. His forthcoming book, *Arsenals of Art*, examines painting, sculpture, architecture, and urbanism as case studies of how Pius VI’s self-conception as the “proper guardian of Western civilization” led him to commission, acquire, and exhibit works of art in ways that made the viewer susceptible to certain political ideas. In arguing that it was Pius VI who invented the Vatican Museum as we know it today, Collins reveals his keen interest in how museums embodied underlying cultural and political ideologies through evolving strategies of collecting, presentation, and marketing. He explored this topic further in a recent interdisciplinary seminar on the history of art museums. Sponsored by the Simpson Center, the interdisciplinary seminar drew together students from nine departments.

In a recent presentation to the Society of Scholars, Collins focused on how a variety of artists from the 17th century to the present have conceptualized and represented the process of making art. Besides examining how ideas about artistic creativity changed in the 1600s, his new project also focuses on how later generations have described and theorized those changes. Reflecting his interest in reception theory, Collins suggested that current cinema provides a prime example of the way today’s generation gains access to 17th- and 18th-century art and artists by understanding art as the product of erotic sublimation. By studying contemporary films about Baroque artists (such as Derek Jarman’s *Caravaggio*), as well as these films’ critical reception, Collins tries to reveal how overly simplistic notions based on pop psychology offer viewers a distorted view of the creation and meaning of Baroque art. Thus the films themselves become “notional self-portraits” that express the filmmaker’s own struggles rather than those of their putative subjects. Collins is contemplating devoting a chapter of his next book to the contemporary image of the Baroque age, including film and literature.

Linda Nash, History

The study of environmental history has received increasing recognition during the last decade. Linda Nash studied with one of the pioneers in the field, former UW Professor Richard White, whose seminal dissertation on Whidbey Island looked at changes in land use and the corresponding social impacts over more than a century. In recent years, the field has supplemented its earlier materialist focus with more nuanced investigations of culture, politics, and the discursive construction of space and place.

Nash brings a unique background to the field. As an undergraduate, she received simultaneous degrees in Civil Engineering and History. She subsequently entered an interdisciplinary Environmental Science program at UC Berkeley, earning an MS degree in 1989. After working on issues of toxic waste management and water resources policy for both governmental and nonprofit organizations in the Bay Area, Nash began doctoral studies at the University of Washington in 1993. She is now completing her dissertation while teaching courses on environmental and western U.S. history.

Nash’s research in history has focused on the ways in which people conceptualize their relationship to the environment. In a recent article in the *Journal of American History*, she shows how a series of surveyors and engineers experienced, understood, and represented the Skagit River in western Washington over a period of roughly eighty years. She argues that experience of the river was shaped not only by institutional and economic interests, but also by the language and forms of technological mediation employed by individuals at any moment. Over time, scientific methods of understanding the river were institutionalized, yet individuals never fully relinquished subjective modes of knowing. Drawing on literature in the history of science and intellectual history, Nash used a local river to investigate the persistent tension between subjective and objective ways of approaching the natural world.

In her dissertation, *Nature, Bodies, and Machines: Transformations and Representations of California’s Central Valley, 1850-1960*, Nash analyzes the perceived relationships between human beings and their environment from a slightly different angle. In response to much popular and scholarly writing that has emphasized the ways in which human beings see themselves as separate from nature, Nash takes the perceived relationship between human beings, technology, and environment as a problem for investigation. Focusing on the human body as a problematic boundary between “nature” and “culture,” she looks at the ways in which ideas about a particular landscape were necessarily related to conceptions of the human body. Specifically, she examines how travel, disease, and labor all linked human bodies with the environment of the Central Valley. For instance, in one chapter Nash describes the problem of malaria in 19th-century California, showing how the idea that disease (“miasma”) emanated from the landscape directly linked human bodies to the environment. Moreover, such conceptions served to proscribe certain transformations of the land, particularly the introduction of irrigation, because of their perceived impacts on bodily health. In a similar manner, Nash investigates discussions of agrarianism and agricultural labor in the same period, arguing that 19th-century individuals saw human labor as a tool for “finishing” (rather than conquering) the environment and for harnessing the wealth of the landscape. This understanding gave way, however, at the end of the century, as new physiological understandings of the body helped to underwrite the idea that human beings were merely laboring machines. In later chapters, Nash focuses on the ways in which modern engineering, in the form of large dams and freeways, sought new ways of integrating human beings not only with their environment, but also with technology.

Textual Studies

Now in its third year, the interdisciplinary Textual Studies Program familiarizes graduate students with issues ranging from the study of alphabets and handwriting styles to the composition and compilation of manuscripts and books; from principles of textual editing to techniques of manuscript preservation; from the technology of papyrus production to that of modern computing; from regional practices in oral composition to the features of page layout and the use of SGML markup of texts for electronic storage. With strong student enrollment in the core courses, the program has fostered interaction among faculty and students from various departments, created a solid link with UW librarians, and given the program national and international visibility through the recruitment of distinguished visitors. This year, Paul Eggert, Visiting Professor from the University of South Wales in Canberra, Australia, and Fellow of the Australian Academy of the Humanities, taught the textual theory course in Winter 2000. His two public lectures (*The Golden Stain of Time, I: The Restoration of Historic Houses and Textual Studies* and *The Golden Stain of Time, II: The Forgery of Historical Documents, Scandals of Authorship and Restoration of Paintings*) drew substantial audiences and demonstrated the applicability of textual theory to issues and controversies in the fields of art history and architecture. **Tom Dubois** (Scandinavian Studies) is teaching the seminar on oral and scribal texts this spring.

Performing the Subject

Performing the Subject is a collaborative effort by five faculty members to approach the study of 18th-century opera. Combining drama, music, visual spectacle, and dance, opera has been a central artistic form in Europe since the Renaissance, but its richness makes it difficult to gain a comprehensive view. This project attempts to integrate the study of the forms of opera, of its cultural influence, and of modes of production then and now, with particular reference to the emergence of conceptions of individual subjectivity and depth psychology. Five faculty members are bringing diverse expertise to bear on these questions: **Richard Will** (Music History) specializes in programmatic and representational music of the 18th century; **Jane K. Brown** (Germanics and Comparative Literature) works on the history of popular and allegorical dramatic forms from the Renaissance through the 19th century; **Marshall Brown** (English and Comparative Literature) studies literary history, music and literature, and literary theory, with emphasis on the 18th and 19th centuries; **Robert Dahlstrom** is Professor of Stage Design (Drama); and **Claudia Zahn** is Director of the Opera Workshop (Music). The spring quarter course that culminates this collaborative project focuses on four representative operas: Handel's *Giulio Cesare* as a masterwork of the traditional opera seria; two Iphigenia operas by Gluck, the initiator of operatic reform; and *Così fan Tutte*, the most problematic of Mozart's late masterpieces. Readings from the history of aesthetics, philosophy, stage design, acting technique, music criticism, the history of drama, and critical theory illustrate the range of discourses through which opera functioned and with the help of which it can be understood and reproduced. Students develop individual projects reflecting their own disciplinary preparation and the interdisciplinary perspectives of the course.

Dialogues Between the Humanities and Social Sciences

Organized by **Laurie Sears** (History) and **Vicky Lawson** (Geography), this collaborative research project developed as part of a 1997 grant from the Ford Foundation's *Crossing Borders: Revitalizing Area Studies* program initiative. The Migration and Identities Faculty Research Group, a collection of UW faculty formed in response to the grant, identified a strong interest in substantive and epistemological questions around the migration of people, ideas, and practices. Recognizing the potential of these emerging issues to restructure the boundaries of area studies, especially in the development of more humanities-focused area studies, this group organized a series of Simpson Center sponsored seminars integrating literary and psychoanalytical theory with social science research and open to graduate students and faculty. Last year, Sears led the interdisciplinary course *Subjectivities and Identities: A Subject-in-Process between the Local and the Global*. This seminar explored the construction of identity and subjectivity in the *fin de siècle* world. Additionally, faculty members from Comparative Literature, Geography, History, Philosophy, and Political Science led classes providing students with a variety of humanistic and social science approaches to knowledge. Building on the theme of the “subject in process,” yet considering it in the light of recent processes of globalization, **Matthew Sparke's** (Geography) course *Cosmopolitics in Question: The Culture of Borders and the Borders of Culture* offered this spring studies the problematics of cosmopolitan subjectivity formation. This seminar tackles the tensions between identity/subjectivity formation in a different and somewhat inverse way -- by using the questions raised by various theories of border transcendence and breakdown to catch glimpses of identity reformation at work in the development of transnational public spheres of cultural exchange. The third of the linked seminars builds upon the work of the others by narrowing the focus to one region of the world. *Post-Colonial Approaches to Identity Formation and Migration in African Worlds*, taught by **Lynn Thomas** (History), explores questions ranging from “What is Africa” to “What is the relationship between African studies and global studies?” Through examination of philosophical, literary, and social scientific productions addressing the themes of identity formation and migration in post-colonial African worlds, students will be able to cast African studies in a more critical perspective.

Critical Asian Studies

The Program in Critical Asian Studies is an interdisciplinary initiative funded by a grant from the Rockefeller Foundation and supported by the Simpson Center. Directed by **Ann Anagnost** (Anthropology) and **Tani Barlow** (Women Studies), the program promotes theoretical work and innovative research concerned with several questions: How is “Asia” constituted as an object of study? How is that object of study being reconfigured in the processes of current economic globalization and cultural transformation? What role ought the humanities play in shaping our thinking about these changes? During the 1999-2000 academic year, the Program supported several conferences and colloquia and hosted visiting fellow Wang Hui (Chinese Academy of Social Sciences). This spring, Wang is offering a course entitled *Nationalism, Scientism and the Question of Modernity in Modern China*. He is also leading an informal faculty/graduate colloquium on the idea of Asia, conducted his own research on contemporary Chinese intellectual history, and organizing a spring conference on internationalist intellectuals and contemporary social movements in Asia.

Nash studies the ways in which modern engineering attempted to integrate human beings with both the environment and technology.



Harmonizing men with technology: workers in hydroelectric generating turbines.

Stephen Hinds, Classics

The Chair of the Department of Classics, Stephen Hinds, is currently working on a project featuring a series of article-length studies on the theme of *Ovid in Exile*, reflecting continuing research on Ovid's writings after his exile to the shores of the Black Sea. This was a time when the Augustan poet rewrote himself and the history of his own life, expressing himself in a self-conscious, bitter style. Modern literary figures from Joseph Brodsky to Salman Rushdie have borrowed Ovid's exile to represent their own sense of alienation and a disconnect from their own landscape. Hinds remarks that poets in his native Ireland also use Ovid to express their sensibilities in this matter. Obtaining a B.A. degree from Trinity College (Dublin) in 1979, Hinds earned a Ph.D. at Cambridge University in 1985 with his dissertation on *The Metamorphosis of Persephone*, the Augustan poet Ovid's narrative myth of Persephone. His thesis director, Ted Kenney, is credited with bringing Ovid back into the limelight after a 150-year hiatus. Hinds explains that the Romantic era tended to dismiss Ovid as too frivolous and not worthy of study. Yet it is precisely his frivolous, playful nature, along with the fact that he does not take himself seriously, that constitutes his appeal today within an emerging trend of postmodern readings of classical works. In 1992 an anthology in Britain on Ovid's *Metamorphoses* contained works by renowned poets and marked the point of departure for a fresh examination of Ovid in the larger world of the arts. After teaching at the University of Michigan from 1986 to 1992, Hinds moved to the UW. He admits that he is particularly enjoying the various interdisciplinary research opportunities that have been created at the University of Washington, such as a series on *The Body and the Subject* that brought together speakers from Classics, Scandinavian Studies, Germanics, and Comparative Literature. Hinds' latest article, “Ovid Among the Conspiracy Theorists,” examines one of the unsolved mysteries of the ancient world: What was the reason behind Ovid's exile? Scholars have argued one of the two possibilities—either his poem, *The Art of Love*, posed a threat to Emperor Augustus' newly established moral legislation, or it resulted from an “error,” something he had done to cause offense. Hinds argues that Ovid deliberately programmed a reception to his works, intentionally drawing the reader into a cycle of paranoia and speculation. He points to the way in which Ovid was one of the first poets in the Roman Empire to challenge imperial authority directly. His poem's preface claiming the work was suitable reading only for women of ill-repute added insult to injury, since Ovid knew his audience was none other than the elite.

interdisciplinary collaborations



photo by Kenyon Cooke

last look



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Guests at the Fall 1999 Simpson Gala

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