

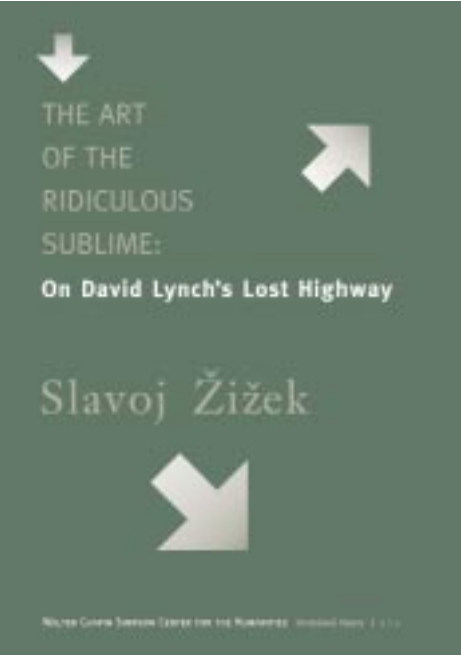
SIMPSON CENTER OFFICES

Simpson Center Executive Board 2000-2001
Diana Behler, Germanics
Ruby Blondell, Classics
Jeffrey Collins, Art History
Margit Dementi, Associate Director, Simpson Center
Michael Halleran, Divisional Dean, Arts and Humanities
Cynthia Steele, Spanish and Portuguese
Henry Staten, English
William Talbott, Philosophy
Kathleen Woodward, Director, Simpson Center

Simpson Center Staff 2000-2001
Kathleen Woodward, Director
Margit Dementi, Associate Director
Liz Browning, Program Coordinator
Alex Aho, fiscal Specialist
Rebecca Hoogs, Graduate Staff Assistant
John Granquist, Program Assistant
Deana DeLorenzo, CHCI Coordinator



Simpson Center Publication
Slavoj Žižek
The Art of the Ridiculous Sublime
On David Lynch’s Lost Highway



The Simpson Center is pleased to announce the publication of *The Art of the Ridiculous Sublime: On David Lynch's Lost Highway*, an essay by Slavoj Žižek, a Senior Researcher at the Institute for Social Science of the University of Ljubluana, with an introduction by Marek Wieczorek (Art History). Edited by Associate Director Margit Dementi and distributed by the UW Press, this is the first Simpson Center publication. Volume proceeds support the establishment of the graduate student internship jointly sponsored by the Simpson Center and the UW Press. To order copies, please contact UW Press. Call 800-441-4115 or 206-543-8870; fax 800-669-7993 or 206-685-3460; e-mail uwpor@u.washington.edu, or visit the UW Press website at www.washington.edu/uwpress.

SPRING 2001 EVENTS see www.uwch.org for our full calendar

April 4 - May 30
Wednesday University
Jennifer Bean, Cinema Studies, UW
Silent Cinema + Modern Culture
This course explored the histories and aesthetics of the silent cinema. How does a film’s ability to tell complex narratives develop? Why does “Hollywood” become a site of cultural fantasy and industrial power? What alternative forms of modern expression develop in the cinema of the Great War and of the Jazz Age? What might these dynamic images from the past tell us about our cultural present?

April 6
Symposium: *Periodization: Cutting Up the Past*
The Modern Language Quarterly presented a day of notable speakers on the problems of periodization, peroddity, and pigeon holes. The issues raised concerned not just the periods in question, but the general consequences of periodizing, the gendered hierarchies of traditional literary history, and the structure of the curriculum.

April 11
Visiting Artist Lecture
Lawrence Ferlinghetti, Poet and Founder of City Lights
A reading by Ferlinghetti, organized by Counterbalance Poetry. Ferlinghetti has been widely associated with the Beat poetry movement and San Francisco’s literary community since the 1950s. His work, *A Coney Island of the Mind*, is one of the best selling books of poetry ever published, and his latest book of poems, *How to Paint Sunlight: New Poems*, was published in April.

April 19-21
Conference: *Genres of Reconciliation*
As part of a collaborative research project, “Memory, Identity, Conflict, and Communication,” James Clowes (CHID) organized “Genres of Reconciliation,” a conference which explored the ability of the arts to reflect upon a common humanity at the intersections of starkly different social identities, memories, roles and hopes. A series of panel discussions, performances, films and readings dedicated to understanding processes of social integration and communication following conflict took place over 3 days. Speakers and panels examined the function of narrative, music, theatre, film and dance as genres able to cross boundaries and facilitate inclusion.

April 21
Symposium at the Seattle Asian Art Museum
Writing Culture: A Symposium on Chinese Calligraphy
A symposium presented in conjunction with the exhibition, *The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection*. This colloquium featured preminent scholars of Chinese calligraphy such as Qianshen Bai (Boston University), Wen C. Fong (Princeton University), Lothar Ledderose (University of Heidelberg), Amy McNair (University of Kansas), David Sensabaugh (Yale University Art Gallery), and our own Patricia Ebrey. Jerome Silbergeld (Art History) and Ebrey (History) taught a related course, *The Written*

Word in Chinese Culture, on Chinese calligraphy in its artistic and historical context, which was offered Spring term to allow students to closely examine original pieces of calligraphy while discussing in class the central role of writing in Chinese cultures.

May 10
Lecture Series: *Modern Girl Around the World*
Antoinette Burton, University of Illinois
A Girlhood Among Ghosts: The House, the Home and the Archive in Attia Hosain’s “Sunlight on a Broken Column”
This series, organized by the Taylor Institute, brings five scholars from universities around the world to present and discuss their research on “the Modern Girl” in national and transnational contexts. Series continues through 2002.

May 15
Solomon Katz Lecture in the Humanities
Andreas Kahlitz, University of Cologne, Germany
Dante’s Idea of Rome
This lecture discussed Dante’s idea of the Roman Empire, which not only provides an explanation for the surprisingly important role of the pagan Virgil in the *Commedia*, but is also a key concept for Dante’s theories of secular and salvation history.

May 16
Curriculum Forum on Interdisciplinary Team Teaching
A reception which honored the 2001-02 Curriculum Fellows and welcomed all other faculty interested in interdisciplinary team-teaching initiatives. Curriculum Fellows gave brief presentations about recent and upcoming courses, exchanged ideas and information, and furthered our conversations about the goals and values of education in the humanities.

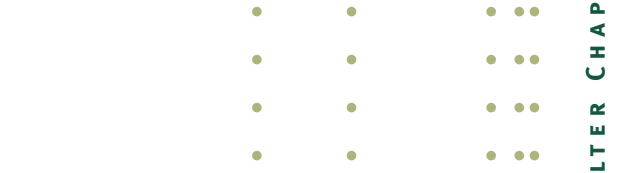
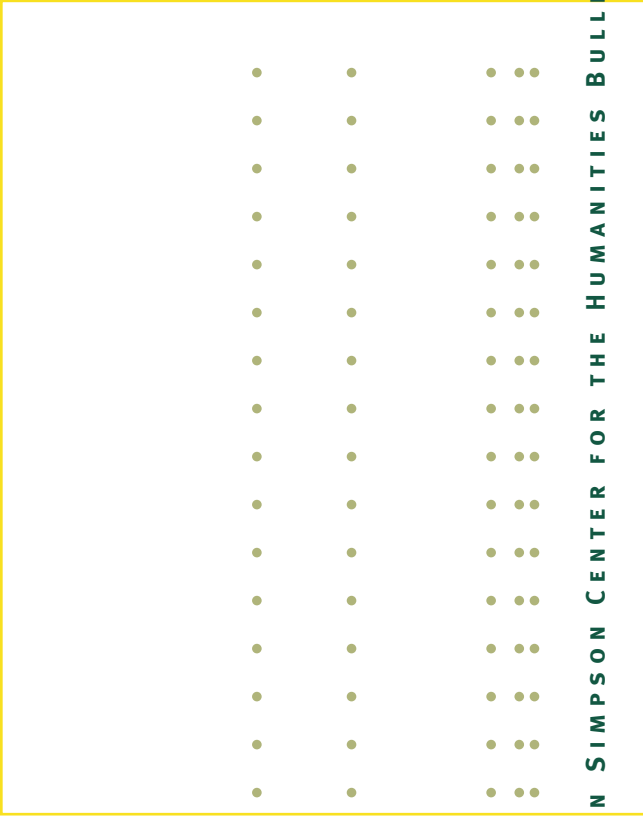
May 18
Lecture Series: *Modern Girl Around the World*
Miriam Silverberg, UCLA
The Modern Girl Goes to War
See description for May 10, above.

May 23
New Works in Print
Ann-Charlotte Gavel Adams, UW Scandinavian Studies
August Strindberg’s “Legends”
Gavel Adams discussed her work on August Strindberg’s *Legends* and *Jacob Wrestles* as part of the most ambitious textual studies project ever undertaken in Sweden.

May 23
Naifei Ding, National Central University, Taiwan
Feminist Knots: Bondmaid-Concubines, Sex Workers and Foreign Female Domestic
This lecture was one of a 4-part series co-sponsored with Critical Asian Studies.

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

WALTER CHAPIN SIMPSON CENTER FOR THE HUMANITIES BULLETIN MAY 2001



@the
CENTER



society of scholars | meet kathleen woodward | new woodrow wilson post-doc 2
DEDICATING THE HUMANITIES: NEW SIMPSON CENTER OFFICES 4
lectures | forums | wednesday university | teachers as scholars | internships 6
teaching fellowships | interdisciplinary collaborations | hum 210: shakespeare in rome 8
INTERVIEW WITH FOUR SCHOLARS: UW HUMANITIES FACULTY 10

WOODROW WILSON NEW POST-DOC fellow

THE SIMPSON CENTER IS PLEASED TO WELCOME REBECCA LEMOV AS A WOODROW WILSON POSTDOCTORAL FELLOW THIS COMING FALL. Lemov, who recently earned her doctorate in anthropology from the University of California, Berkeley, will join the UW faculty in the departments of History and Anthropology for two years and teach courses in her areas of expertise.

Lemov's dissertation, *The Laboratory Imagination: Experiments in Human and Social Engineering, 1929-1956*, delves into the file cabinets of the first half of the 20th century, those of the prewar Yale Institute of Human Relations and the postwar Harvard Department and Laboratory of Social Relations. Lemov describes in fascinating detail the tests and catalogues that the two institutions devised in order to "experiment on and change the nature and functioning of human beings, both as individual and social entities." Though the concept of social and human engineering was prevalent before the 20th century, Lemov's research highlights the fact that the 20th century was unique in the common belief that social and human engineering could and would take place within a laboratory. Hence, Lemov's "laboratory imagination."

Lemov's interdisciplinary background includes cultural anthropology, intellectual history, science studies, cultural and media studies, American studies, and English literature—her undergraduate degree is in English from Yale. This foundation served her well as she focused on the "big push" to merge the four disciplines of anthropology, sociology, psychology, and psychoanalysis into a single Grand Theory that would have the "power to remake the natural human inclination to receive and install cultural programming" Lemov's interdisciplinary background will also serve her well in the Simpson Center environment as she joins the Society of Scholars for the duration of her fellowship.

In conjunction with participating institutions, the Woodrow Wilson Postdoctoral Fellowships create positions for new Ph.D.s in the humanities, providing for valuable time and resources for continuing research and gaining teaching experience. The Simpson Center joins a list of distinguished university centers and departments selected by the Foundation to sponsor postdoctoral fellows as part of this innovative program.

The Society of Scholars is an intellectual and social community within the College of Arts and Sciences in which historians, philosophers, literary scholars, anthropologists and other humanists of diverse generations, academic ranks, and departmental affiliations contribute to and learn from one another's work. Members are selected competitively and are awarded research fellowships from the Simpson Center in order to pursue individual projects. The group meets biweekly and is composed of faculty, graduate students, and postdoctoral fellows.

SOCIETY OF SCHOLARS 2000-2001

Bruce Burgett, Interdisciplinary Arts and 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

Nancy I. Rubino, French and Italian Studies

Hysterical Iconography in fin-de-Siècle France

William J. Talbott, Philosophy

Why Human Rights Should Be Universal

This group includes four Senior Scholars: **Ellen Kaisse**, Linguistics; **David McCracken**, English; **Michael Williams**, Near Eastern Languages and Civilization; and **Shirley Yee**, Women Studies.

SOCIETY OF SCHOLARS 2001-2002

Marshall Brown, English and Comparative Literature

The Gothic Text

Jessica Burstein, English

Stepped Against Imitation: Anglo-American Modernism, 1895-1939

Gordana Crnkovic, Slavic Languages and Literatures,

Comparative Literature

The Many Faces of Anti-Nationalism: A New Perspective on

Cultural Nationalism in the Former Yugoslavia and Yugoslav

Successor States

Ray Jonas, History

Carnal Vision and Sainly Ambition in the Great War—the Story of Claire

Pauline Ripat, Classics

Prophecy, Integration and Dissension in Roman Provincial Egypt

Benjamin Schmidt, History

Inventing Exoticism: The Project of Dutch Geography and

the Expansion of the World Circa 1700

Jennifer Seltz, History

Embodying Nature: Health, Work and Place in 19th-Century America

Sarah Abrevaya Stein, History, Jackson School of International Studies

Making Jews Modern: Yiddish and Ladino Newspaper Cultures in

the Russian and Ottoman Empire

Carol G. Thomas, History

Humanizing History

Christina Vester, Classics

Polis and Reproduction: The Role of the Mother in Euripides and

Menander

Sabine Wilke, Germanics

White Women in Furs and African Women in Atlas Silk

This group includes two Alvord Fellows: **Melek Ortbası**, Comparative Literature, and **Ana Munk**, Art; and **Rebecca Lemov**, Woodrow Wilson Postdoctoral Fellow.

NEW faces

introducing KATHLEEN WOODWARD new Simpson Center director

by Margit Dementi, Associate Director

NOT YET A YEAR INTO HER NEW APPOINTMENT, KATHLEEN WOODWARD HAS ALREADY MADE A SIGNIFICANT IMPACT ON THE SIMPSON CENTER FOR THE HUMANITIES AND THE UNIVERSITY OF WASHINGTON.

Woodward asserts she feels right at home at the Simpson Center and in Seattle. She has certainly made it a welcome intellectual home for others, hosting numerous gatherings of scholars focused on topics as diverse as Dolly Wilde and the Parisian Barney salon (a "cradle of subversion, high glamour and low behavior," according to Joan Schenkar, Dolly Wilde's dynamic biographer) and *New Models of Embodied Virtuality*, a talk by N. Katherine Hayles, the author of *How We Became Posthuman*. In addition, Woodward has overseen the launching of a new curriculum initiative and pilot program, generously funded by **Fredric Danz**, to develop team-taught interdisciplinary courses in the humanities at the introductory undergraduate level.

As the Director of the Center for 21st Century Studies at the University of Wisconsin-Milwaukee, Woodward proved instrumental in attracting strong faculty in the humanities whose interests embodied cross-disciplinary. At UW, Woodward has already played a role in recruiting an impressive list of new faculty in the humanities. She has also initiated a new series of faculty forums, called *New Works in Print*, that highlights recent publications by UW faculty in the humanities. Next year the Simpson Center will launch a new lecture series entitled *Humanities on the Move* and a series of micro+books. Programs and projects in the planning stages for graduate students in the humanities include summer workshops in the public humanities and dissertation colloquia.

This year Woodward has served on the College of Arts and Sciences Task Force on Research, articulating to the group the needs of scholars in the humanities, particularly in light of the scarce availability of external funding. With little support from the federal government in comparison with the social and natural sciences and relatively limited foundation resources, it is clear that underwriting basic humanities research and scholarship is increasingly the responsibility of institutions of higher education. If in recent years universities have been creative in funding the development of their junior faculty, Woodward has stressed in particular the need for universities to invent innovative programs to support the research of faculty across their entire careers and has advanced specific proposals to do so.

Woodward's aptitude for this appointment comes from more than her experience as a member of a university faculty and from leadership of a research center. Since 1995 she has served as the Chair of the Consortium of Humanities Centers and Institutes (CHCI), devoting herself to strengthening the links among humanities institutes in the United States and in other countries. Under her tenure the organization—now housed in the Simpson Center—has more than doubled to include more than 140 centers and institutes and has received two grants from the Rockefeller Foundation. Woodward's position as the Chair of the CHCI has enabled her to acquire a broad oversight of the challenges facing humanities education and scholarship. As she mentions in her own article, she

is dedicated to fostering distinction and innovation, and her leadership will enable the Simpson Center to promote these ideals as well.

"In Kathleen Woodward, we have certainly found the right person to direct the broad agenda of the Simpson Center," says **Michael Halleran**, Divisional Dean of the Arts and Humanities. "She has a clear vision of the role of the humanities in a public research university as well as in the larger community, and is eminently qualified to make the Simpson Center a national model for research, curriculum development, and engagement with the community. We were delighted at her appointment, and are even more pleased to have her here on campus."

"The most important function of a humanities center today is to serve as a seeding ground of new knowledge and new inquiry," says Woodward. "I also think that humanities centers should encourage faculty to think of themselves as public scholars who have a responsibility to communicate their work—the scholarship itself—to a broad public outside the classroom." Woodward is herself a public scholar, one constantly in pursuit of new knowledge and modes of inquiry, and her interests are wide-ranging, including age studies, autobiography, technology and culture, and discourses of the emotions. A professor in the Department of English, Woodward holds a Ph.D. in Literature from the University of California, San Diego, and a B.A. in Economics from Smith College. She is the author of *Aging and Its Discontents: Freud and Other fictions* (1991), and *At Last, the Real Distinguished Thing: The Late Poems of Eliot, Pound, Stevens and Williams* (1980), and has edited several volumes of cultural criticism, including *The Myths of Information: Technology and Postindustrial Culture* (1980) and *figuring Age: Women, Bodies, Generations* (1999).

She is currently completing a book entitled *Circulating Anger and Other Feelings*, stemming from her research on the theories, rhetorics, and cultural politics of the emotions. Proceeding from the assumption that studying the theorization and various rhetorics of the emotions is itself a study in the politics and values of a culture, she examines implicit ideologies of the emotions in literature and the media, with chapters devoted to "Statistical Panic," "Calculating Compassion," "Bureaucratic Emotions," "Against Wisdom," "Trauma and Shame," "A Feeling for the Cyborg," and "In Anger: Freud and Feminism."

The Simpson Center administration is fortunate to work with Woodward because of her exciting ideas, her leadership skills, and her generosity of spirit. We're having serious fun, and we hope you'll enjoy these pages highlighting many of the exciting activities of this year of wonderful new directions!



Kathleen Woodward



Margit Dementi, Dianah Leigh Jackson and Nancy Rubino



William Talbott



Bruce Burgett and Bradley Levett



Scholars in the new Simpson Center seminar room



Left to right: Ellen Kaisse, Shannon Dudley, Margit Dementi and Stephanie Camp

The Simpson Center welcomes new faculty in the Arts and Humanities joining us in 2001-02: **Maria Soledad Barbon**, Spanish and Portuguese; **Jordanna Bailkin**, History; **Yuqing Cao**, Asian Languages and Literature; **Louisa McKenzie**, French and Italian; **Andrew Nestingen**, Scandinavian Studies; **Michael Peters**, Speech Communication; **Timothy Power**, Classics; **Theodore Prosis**, Speech Communication; **Chandan Reddy**, English;

Tom Collier, Music; **Arthur fine**, Philosophy; **Nicholas Halmi**, English; **Moon-Ho Jung**, History; **Lawrence Kim**, Classics; **Thegn Ladefoged**, Anthropology; **Olga Levaniouk**, Asian Languages and Literature; **John Rousseau**, Visual Communication Design; **Vern Sielerg**, Music; **Sarah Stroup**, Classics; **Sumiko Takedo**, Asian Languages and Literature

by Kathleen Woodward, Director

DEDICATING THE HUMANITIES

the fall 2000 gala
NEW SIMPSON CENTER OFFICES



Barclay Simpson and John Simpson in front of a portrait of Walter Chapin Simpson



Barclay Simpson and Simpson Center Director Kathleen Woodward



Divisional Dean Michael Halleran and Sara Pasti (Henry Art Gallery)



Arts and Sciences Dean David Hodge and William Rorabaugh (History)

“What is needed by most of us is a kindling of the desire to help the less fortunate — the feeling that our good fortune carries with it an obligation to put something back into the community.”

DEDICATION. I AM ATTRACTED TO THIS WORD, ALTHOUGH, I CONFESS, NOT TO ALL OF ITS MEANINGS. “Dedication” dates from the 14th century and in its earliest incarnations, *The Oxford English Dictionary* tells us, was associated with “devotion to the Deity or to a sacred purpose with solemn rites.” I prefer the secular definition. Dedication to a worthy cause, commitment to an ideal (still, as someone who believes in what psychoanalysis has to tell us about the unconscious, I cannot accept the definition of dedication, given by *The American Heritage Dictionary*, as “selfless devotion”). One of the meanings of dedication makes me smile. A telephone line or a computer can be dedicated, meaning that it has only one use (should anything have only one use? is it even possible for something to have only one use?). I find especially appealing the use of the word “dedication” in law where the notion of the public is specifically invoked: a certain space—a highway, for example—is dedicated to public use.

For virtually as long as I can remember I have been drawn to the world of education. The library is my favored space. As a grade school kid in Wheaton, Illinois, I would spend Saturdays in the stacks of the library at Wheaton College. When I was in high school in New Jersey, I would take the Somerset bus into New York and count myself fortunate (and feel grown up) as I took a seat in the inspiring public reading room of the New York Public Library. Last April when I was considering moving to the University of Washington—actually I hardly had to be persuaded—I imagined myself in the library’s academic gothic reading room, for me so reminiscent of the New York Public Library. I was thrilled to learn that Seattle will soon have a new library designed by Rem Koolhaas. Even with the exciting advances in information technology and the library’s current transformation from a quasi-private space into a lively public space, the library retains for me the lure of a meditative space. It speaks to me of scholarship and of reading, of a stirring quietude of the mind.

But the space I idealize is the seminar room, the conference auditorium, the lecture hall, the classroom. This is, for me, the public space of ideas, of searching exploration, of spirited discussion and debate—and of collegial friendship. Last September I arrived in Seattle to take up the position of director of the Simpson Center for the Humanities. On October 23, 2000 we held a celebration: the dedication of the Walter Chapin Simpson Center for the Humanities. Some three hundred people attended. It was an opportunity to acknowledge publicly the University of Washington’s commitment to the humanities in the form of much appreciated support from the University Initiatives Fund and Barclay Simpson. As President **Richard McCormick** (himself an historian and one of the reasons why I wanted to come to the University of Washington) said, the Simpson Center “is intent on stimulating intellectual discourse both on and off the campus.

This new space, situated centrally on the campus, and designed to be welcoming and open to the flow of people and ideas, is symbolic of the importance of that mission.”

Our space is graced by high ceilings, lovely light, warm cherry wood, and French doors, a detail I love. We have a gracious seminar room with an inviting, specially-designed table—it is an art object—that draws us together in dialogue. Opening on to both the main office and the seminar room is a discussion room with a number of comfortable chairs and tables just right for poring over a manuscript or plugging in a laptop. It is an appealing gathering space for informal conversation, and for receptions, which as many know, I think are altogether essential to intellectual life.

In his warm words at the dedication, **David Hodge**, Dean of the College of Arts and Sciences and a geographer, reminded us of the important distinction between a space and a place. A place is not a mere space (although as we all know, space is the most scarce resource on a university campus). It has character, a reason for being. It comes into its own over time. In dedicating the space of the Simpson Center, we symbolically transformed it into a place, one that I hope will come to be an intellectual home for many of our faculty and students at the University of Washington. As these pages testify, since last October I have been privileged to hear and to engage with a wide range of the impressive scholars who are here. I have had the opportunity to welcome people from the greater Seattle community to the Simpson Center. I’m thinking in particular of the K-12 teachers who have been participating in our vibrant Teachers as Scholars Program. And I have had the intellectual pleasure of discussing a myriad of issues with our visiting scholars and writers—from N. Katherine Hayles, Timothy Lenoir, Richard Doyle, and E. Ann Kaplan to Jin Di, Amber Hollibaugh, and Rafael Campo. I myself feel right at home at the Simpson Center.

“The Simpson Center is intent on stimulating intellectual discourse both on and off the campus. This new space, situated centrally on the campus, and designed to be welcoming and open to the flow of people and ideas, is symbolic of the importance of that mission.”



President Richard McCormick

that would ultimately be required for all seniors. Another possible and promising model might be the work of the Center on Philanthropy, located at Indiana University, which has established the first master’s degree in philanthropy in the country and offers a summer seminar on philanthropy as part of an education in the liberal arts. Another is the Clemente Course, which we sponsor with the Washington Commission for the Humanities. Dedication thus calls up a sense of a wider purpose, and it is to the commitment of the ideal of a liberal arts education in its broadest sense that the Simpson Center is dedicated.

Most important, on the afternoon of October 23 we had the honor of thanking Barclay Simpson for his generous and visionary gift to this Center for the Humanities which now bears his father’s name. In turn, he challenged and inspired us to consider deeply the responsibility we have to foster the commitment among our students—dedication—to society at large. He pointed to what he hoped would be increasing connections between the humanities and philanthropy. “What is needed by most of us,” Barclay Simpson said, “is the kindling of the desire to help the less fortunate, the feeling that our good fortune carries with it the obligation to put something back into the community.” He suggested that we put this into practice by inventing a course on philanthropy

ANNUAL REVIEW

innovative

PROGRAMS

IN THE humanities

LECTURE SERIES: INFORMATION AND THE HUMAN BODY

Phillip Thurtle (Communications) and **Rob Mitchell** (Comparative Literature) warmed the winter months with a series of public lectures, *Information and the Human Body*, organized in conjunction with a graduate seminar entitled *Semiotic flesh: A Genealogy of Contemporary Notions of Information and the Human Body*.

This series brought N. Katherine Hayles (University of California, Los Angeles), Richard Doyle (Penn State University), and Timothy Lenoir (Stanford University) to deliver lectures and foster cross-talk on the body as a “semiotic device.” The lectures, along with UW faculty responses, will be published by the Simpson Center.

LECTURE SERIES AND RESIDENCIES

RALPH SCHRAIVOGEL/ZÜRICH, WOLFGANG WEINGART/BASEL, STUDIO CYAN/BERLIN

Christopher Ozubko (Visual Communication Design) and the Simpson Center brought four internationally recognized European designers to the UW campus for a series of public lectures and studio residencies this year. In Autumn quarter, designer Ralph Schraivogel and Studio Cyan (Daniela Haufe and Detlef fiedler) discussed their processes and methodology while conducting week-long poster workshops with the junior class of the Visual Communication Design program. In March, Swiss design legend Wolfgang Weingart met with students, participated in a round-table discussion, and presented his new book, *My Way to Typography*, to a full capacity audience in Kane Hall. All designers were accompanied by exhibitions of their work at the Jacob Lawrence Gallery in the School of Art.

SOLOMON KATZ DISTINGUISHED LECTURERS IN THE HUMANITIES

FREDERICK NEWMAYER, UNIVERSITY OF WASHINGTON

STEPHEN GERSH, NOTRE DAME UNIVERSITY

ANDREAS KABLITZ, UNIVERSITY OF COLOGNE

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 2000-2001, the Simpson Center sponsored lectures by **Frederick Newmeyer**, (Linguistics, University of Washington) *Why Linguists Aren't Postmodernists*; Stephen Gersh (Notre Dame) *Medieval Platonism—Between Metaphysics and Deconstruction*; and Andreas Kablitz (University of Cologne) *Dante's Idea of Rome*.

WHA CONFERENCE: THE PIOUS AND THE PROFANE

The Simpson Center was pleased to host the 19th annual Western Humanities Alliance conference, *The Pious and the Profane: Religion and Public Culture* in October. Keynote speaker Abdellah Hammoudi (Princeton University) opened the conference by sharing his experience of taking a pilgrimage to Mecca and his subsequent reevaluation of the division between the sacred and the profane. Following the lecture, the Henry Art Gallery provided the backdrop for a lovely reception which included a performance by **Debra Penberthy**, a graduate student in Music.

Over 150 scholars from around the world came together to share their varying perspectives on ritual and ceremony; place, space and boundaries; life and afterlife; cultures of religion; and contested discourses. The dialogue continued outside the seminar room at events such as the showing of the film *Divorce Iranian Style*, which was introduced by **Ahmad Karimi-Hakkak** (Near Eastern Languages and Civilization).

One of the highlights of the conference was the Friday afternoon Plenary Session, entitled *Perspectives on Ritual* which featured Joelle Bahloul (Indiana University), Martin Kern (Princeton University), and Thomas Tweed (University of North Carolina, Chapel Hill). These presentations provoked thoughtful and stimulating discussion, particularly around the role of memory and ritual in religious and cultural life.

The conference concluded Saturday evening with a reception at the Simpson Center followed by a banquet in the Walker-Ames Room. finding space to discuss the all too often “taboo” subject of religion in the public sphere is not always easy. With the help of the conference participants the Simpson Center was happy to provide the time—and space—needed to investigate a variety of interdisciplinary aspects of *The Pious and the Profane*.



SEATTLE HUMANITIES FORUM: DISAPPEARANCES

In conjunction with Richard Hugo House's annual Cultural Inquiry, *Disappearances*, distinguished poets Eavan Boland and Lee-Young Lee performed a joint reading in Kane Hall to a full house. Both poets read widely from their published work and shared new poems as well, reflecting on the texture and meaning of things lost—and the inimitable power of poetry to keep them in focus. Co-sponsored by the Richard Hugo House.

SEATTLE HUMANITIES FORUM: THE LETTERS OF HELOISE

Stephen Jaeger (Germanics) introduced this one-woman performance of *The Letters of Heloise* by Carol Symes, a Bristol Old Vic Theatre School-trained actress and award-winning teacher of European history at Bennington College. In the performance, Symes gave poignant voice to the classic letters of Heloise and Abelard, 12th-century lovers separated by violence and misfortune. Following the performance, audience members joined in a spirited discussion led by Jaeger and Symes about the education of women in the 12th century and the surprisingly contemporary topics that Symes brought forward through her performance. Co-sponsored by the University of British Columbia.

SEATTLE HUMANITIES FORUM:

BETTER LIVING THROUGH SCIENCE: ART AND HUMAN GENOMICS

Mapping the human genome may have more to do with art than most people assume. The Simpson Center and the Henry Art Gallery were pleased in December to collaborate on a public forum which explored how art related to genomics can spark interaction and understanding of this field. Speakers including **Maynard Olson** (UW Genome Center and Medicine), Shawn Brixley (Artist, UC Berkeley), and **Robin Held** (Exhibition Curator, Henry Art Gallery) came together to investigate how visual art, along with other media, can provide the metaphors and images to connect scientific findings with our daily lives. This forum was just the first in a series which will continue in 2001-2002 with the April opening of the exhibit, *Gene(sis): Contemporary Art Explores Human Genomics*. Co-sponsored by the Henry Art Gallery.

SEATTLE HUMANITIES FORUM: GAO XINGJIAN

A capacity audience greeted Gao Xingjian, the 2000 Nobel Laureate in Literature, on February 24 at A Contemporary Theatre, as he joined National Book Award Winner **Charles Johnson** (English) for a discussion of his life and work. Gao was accompanied by Mabel Lee, the eminent China specialist who spent 10 years translating Gao's book, *Soul Mountain*, into English. The author of over 18 plays, two novels, and numerous pieces of literary criticism, Gao is the first Chinese recipient of the Nobel Prize for Literature. This forum was co-sponsored by Seattle Arts & Lectures and Elliott Bay Book Co.

SEATTLE HUMANITIES FORUM: STATES OF FEAR

Award-winning documentarian Mary Raftery of Irish public television joined **Roger Simpson** (Communications) and Seattle documentary film producer B.J. Bullert for an evening of discussion about Raftery's stunning film series, *States of Fear*. This three-part documentary tells the extraordinary story of Ireland's industrial schools, a vast system of orphanages in which tens of thousands of Irish children were imprisoned during most of the 20th century. Through the experiences of some who grew up in these institutions, the documentary unfolds a disturbing catalogue of sexual and physical abuse suffered by many of the children. Using previously uncovered records, it also reveals the collusion and cover-up which deeply convulsed Irish society when the documentary was shown, and forced the Irish government to make an unprecedented public apology on behalf of the State to the victims of this system.

After viewing part one of the series, Raftery, Simpson (Director of the Dart Center for Journalism and Trauma), and Bullert discussed trauma and reporting, the relationship of documentaries and cultural policy, and the role of the film-maker as “reformer.”

The forum was co-sponsored by 9-1-1 Media Arts Center.

SEATTLE HUMANITIES FORUM: SEPHARDIC CULTURE

Under the reign of King Alfonso X of Castille, 13th-century Spain achieved a high-point of learning and cultural openness, with influences from the Jewish, Muslim and Christian worlds. When the Jews were expelled from Spain in 1492, they settled in various parts of North Africa and Europe, and in their exile kept alive the traditions of a rich culture that was both Jewish and Hispanic. Their language, their customs and their art forms have been preserved throughout the centuries, providing a unique window on the past. Scholars from UW—including **Robert Stacey** (History) and **Joan Connelly Ullman** (History)—and representatives from Seattle's Sephardic community joined Samuel G. Armistead, noted expert on Sephardic literary tradition, to examine the history of the Sephardic people, the Sephardic ballad repertoire, and the issues facing the Sephardic community in Seattle today. Co-sponsored with Seattle's Early Music Guild and the UW Sephardic Studies Program, this forum was held in conjunction with a concert by Hesperion XXI, a renowned Barcelona-based group that performs music of the Sephardic Jews.

FACULTY FORUM SERIES: NEW WORKS IN PRINT

The Simpson Center was pleased to initiate a new series this year as part of its Forum Events. This series, *New Works in Print: Recent Publications by UW Faculty*, gave professors and students alike a chance to learn from—and celebrate—the culmination of years of research and writing. Faculty participants were **Stephen Sumida** (American Ethnic Studies), *A Resource Guide to Asian American Literature*, **Caroline Chung Simpson** (English), *An Absent Presence: Japanese Americans and the Making of Postwar American Culture, 1945-1960*, and **Ann-Charlotte Gavel Adams** (Scandinavian Studies), *August Strindberg's Legends*.

WEDNESDAY UNIVERSITY:

BAROQUE PERSONAE: POLITICS AND PERSONALITY IN EARLY MODERN ART

GREEK MYTH IN ART AND CULTURE

SILENT CINEMA AND MODERN CULTURE

In its second year, the popular Wednesday University series run jointly by the Simpson Center and Seattle Arts and Lectures once again engaged the intellects of community and campus participants, drawing them into the domain of inquiry of some of the UW's finest faculty in the humanities. During Autumn Quarter **Jeffrey Collins** (Art History) examined how individuals of various social classes in 17th-century Europe—from popes, kings and saints to merchants, tradesman and artists—used painting, architecture and sculpture to create public images for themselves. **Catherine Connors** (Classics) led her Winter Quarter students through Homer's *Odyssey* and Ovid's *Metamorphoses* as guides to considering Greek myths of the formation of the world, the birth of the gods, the creation of humans and families, tragic conflicts, and heroic quests and contests. Spring Quarter found **Jennifer Bean** (Comparative Literature) and her students exploring the histories and aesthetics of the silent cinema, a 32-year period in which this uniquely modern art form was born, flourished and stabilized.

“In just two years, Wednesday University has become an important arena for public intellectual life in Seattle, a meeting place for scholars and citizens, and a place for curiosity and camaraderie,” says Matt Brogan, Executive Director of Seattle Arts and Lectures, who conceived the program with Simpson Center Associate Director **Margit Dementi**.

TEACHERS AS SCHOLARS

Beowulf. John Singer Sargent and the Triumph and Collapse of Portraiture. Shakespeare's Sonnets. Contemporary Women Writers and Stories of Emotion. What is China? Popular Music and American Culture. The Information Democracy—these are just some of the seminar topics explored by UW faculty and local K-12 teachers in the Puget Sound Teachers as Scholars (TAS) Program this year.

The Puget Sound TAS program is sponsored jointly by the Simpson Center and Seattle Arts and Lectures; it currently has eleven participating school districts, including the Seattle Public Schools. A highly successful national K-12 professional development program that began five years ago at Harvard University and in the neighboring Brookline School District through the support of the Woodrow Wilson National Fellowship Foundation, Teachers as Scholars programs are flourishing in a variety of communities across the nation. The Seattle program is unique in its close partnership with local cultural organizations, which allows us to wed many of our seminars to current exhibits, lectures, and performances.

TAS is based on the premise that if efforts to raise standards in various disciplines are to succeed, teachers must be reinvigorated and respected as academic thinkers and leaders. Seminars provide K-12 teachers the opportunity to immerse themselves in various topics in the humanities with fellow teachers. 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. **John Webster** (English) summed up the success of TAS's inaugural year when he said, “I rarely get to work with K-12 teachers, so I was especially looking forward to the pair of four-hour workshops; now that I've actually conducted one of the seminars, I am even more convinced that this is a valuable and exciting program both for teachers and for university professors.”

INTERNSHIPS

“Opportunity” – this is the reoccurring word our interns use when they list the benefits of the the Simpson Center Graduate Student Internship Initiative. Begun in 99-00, with support from the Woodrow Wilson National Fellowship Foundation, the College of Arts and Sciences and the Graduate School, this program connects UW graduate students and local arts and humanities organizations. In the spirit of exploration and learning, interns gain valuable insights into professional roles, while organizations benefit from the abilities graduate students bring to cultural and business work – truly a symbiotic and beneficial opportunity for all involved. This year, five interns have participated in the program.

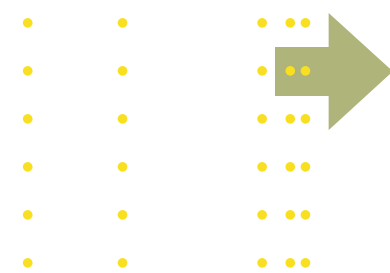
John Crosby, Creative Writing, is an intern with Seattle Arts and Lectures and the Simpson Center, where he coordinates the TAS program. Crosby notes that his internship is particularly rewarding due to the overwhelmingly positive collaborations he facilitates between organizations, UW, and K-12 teachers.

Maureen Intihar, Architecture, was an intern with the Bellevue Art Museum, where she worked with the curator, Brian Wallace, to compile the catalogue *Luminous*, a show dedicated to the study of light as an artistic inspiration and medium.

Amy Lindsey, and **Peter Joon Park**, Ethnomusicology, were both interns with Northwest Folklife. Lindsey assisted with record label work, DAT documentation, an artists' directory, marketing strategies, and community outreach for special events, as well as the Northwest Folklife's annual festival. Park organized Korean American performances at the festival and produced a CD called *Han Madang: Music Traditions of Korea*.

Alexander Schlutz, Comparative Literature, was an intern with UW Press. Schlutz copyedited a forthcoming book by UW professor Vikramaditya Prakash and is currently working on Simpson Center publications.

Seattle Humanities 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 issues, exhibits and performances.





TEACHING FELLOWSHIP AND LECTURE SERIES
AESTHETICS AND RITUAL: JAPANESE ESOTERIC BUDDHIST ART AND 9TH-CENTURY MONASTIC CONTEXTS
Autumn Quarter found **Cynthea Bogel** (Art History) leading students through *Aesthetics and Ritual: Japanese Esoteric Buddhist Art and 9th-Century Monastic Contexts*. Artistic expression in a Buddhist context comprises the mainstream of ancient Japanese art history but it is, ironically, the least appreciated aspect of that history outside of Japan. This graduate seminar considered aspects of the Esoteric (“Tantric”) tradition in Japan, with an emphasis on Buddhist sites and religious art of the 9th century, including sculpture, painting, monastic layout and architecture, and various ritual implements. It focused on the first 5 decades of Shingon Esoteric Buddhist patronage by the Japanese court during the Heian period (794-1185), with reference to the related Tantric arts and religious traditions of India, Central Asia, Tibet, China, and Korea. Special attention was given to relationships between Esoteric practice and ritual altars, belief and its expression, text and artistic form, and issues concerning aesthetic apprehension and attitudes to Buddhist material culture. Through the study of individual monastic sites, art works, and their historical context students observed a range of responses to persistent concerns that lie at the heart of artistic appraisal and worship in many cultures and religious traditions. Students also had the opportunity to study original works housed in the Seattle Asian Art Museum and visit a local Tibetan esoteric monastery.

In conjunction with this seminar Bogel organized a series of public lectures which brought Allen Hockley (Dartmouth College) to speak on *Courtesan Culture and Japanese Prints of the Edo Period*, Liza Dalby to deliver a talk on *The Living Art of the Kimono*, and John Stevenson who discussed *Violence and Serenity: The Woodblock Prints of Yoshitashi (1839-92)*.

TEACHING FELLOWSHIP AND LECTURE SERIES
ART AND CULTURE IN EARLY MODERN ANTWERP
Christine Goettler (Art History) took Winter Quarter to sweep her students away from Seattle to Antwerp, Early Modern Antwerp to be exact. *Christine Goettler* examined the art and architecture of Antwerp with its constantly changing political, economic and religious situations. They discussed the interdependence of cultural and artistic media, and social, economic and religious practices within the historical context of a large urban environment. They expanded on traditional art historical methods to larger discourses on nationality, ethnicity, gender, and class that were in fact already part of early modern discussions of the visual arts.

Scholars and the public had a chance to join students in their study of Antwerp through a series of public lectures. Mark Meadow (UC Santa Barbara) spoke on *Pieter Bruegel, the Netherlandish Proverbs and the Practice of Rhetorics*; Elizabeth Honig (UC Berkeley) delivered a talk on *Desire and Domestic Economy*; and Jeffrey Muller (Brown University) gave a lecture on *Images of Brotherhood in Antwerp’s Counter Reformation Confraternities*.

TEACHING FELLOWSHIP AND SYMPOSIUM
THE WRITTEN WORD IN CHINESE CULTURE
During the Spring Quarter **Patricia Ebrey** (History) and **Jerome Silbergeld** (Art History) taught *The Written Word in Chinese Culture*, focussing on Chinese calligraphy in its artistic and historical context. The seminar was developed in order to resonate with the exhibition at the Seattle Asian Art Museum, *The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection*, from mid March to mid May 2001. This exhibition, the most important display of calligraphy ever assembled in the West, included more than sixty hanging scrolls, handscrolls, and album leaves by such luminaries as Wang Hsi-chih, Huang T’ing-chien, and Mi Fu, as well as works by anonymous and little-known poets, scholars, monks, and officials. Students thus had the opportunity to examine closely original pieces of calligraphy while discussing in class the central role of writing in Chinese culture. The seminar tacked back and forth between all the ways in which writing functions in Chinese culture and specific examples of writing preserved as aesthetic objects.

The Simpson Center was also pleased to be a co-sponsor with the Seattle Asian Art Museum of a one-day conference in conjunction with the exhibition: *Writing Culture: A Symposium of Chinese Calligraphy*. This symposium was held on April 21st at Volunteer Park and featured six preeminent scholars of Chinese calligraphy including Ebrey, who spoke on *Huizong’s Imperial Brush Stelae*.

Silbergeld also contributed to the public programming by selecting and introducing a series of films, *Chinese Films: Intellectuals and Their Modern Fate*, which looked at what has become in modern times of members of the scholar class such as calligraphers, artists, and writers.

“The only other time I’ve read Shakespeare was in high school. During this class I not only learned to read his works, but also gained the ability to read the story outside the story, so to speak. By analyzing word choice, selection, placement of certain components of the play, and asking ‘why?’ I was able to see the play in an entirely different light.”

HUMANITIES 210: TEXTS IN CONTEXT
For the last three years, the Simpson Center’s Curriculum Forum has been working to foster innovative, interdisciplinary, team-taught courses in the humanities for freshmen and sophomores. These courses help to introduce students to the study of the humanistic disciplines and build the intellectual foundation for a liberal arts education through the study of human thought, values, beliefs, creativity, and culture. The courses also enhance skills in analysis, reasoning, argumentation and oral and written expression.

Utilizing their combined expertise in Shakespeare and Roman History, **John Webster** (English) and **Alain Gowing** (Classics) offered an immensely popular Humanities 210 (Texts in Context) course during Winter Quarter 2001. “Shakespeare in Rome (and Hollywood)” required undergraduate students to read *Julius Caesar* and *Antony and Cleopatra* and a collection of classical sources for those plays, specifically Plutarch’s *Lives of Caesar* and *Mark Antony* and *Appian’s Civil War*. They examined both how Shakespeare adapts this material and how the medium and perspective of a 16th-century English playwright differs from those of two Romanized Greeks living in early Imperial Rome. While the issues remain largely the same—political dissent, the proper reaction to tyranny, the perils of civil war, the risks of illicit love—a comparative approach to these texts necessitates a hard look at the cultural and historical contexts that produced vastly different views of the same events and characters. Gowing and Webster augmented the reading with yet another form of adaptation, Hollywood’s version, showing De Mille’s 1934 *Cleopatra*, Mankiewicz’s 1953 production of *Julius Caesar*, his 1963 *Antony and Cleopatra*, and Roddam’s 1999 made-for-tv-movie *Cleopatra*.

Response from the class was overwhelmingly positive. One student noted: “The only other time I’ve read Shakespeare was in high school. During this class I not only learned to read his works, but also gained the ability to read the story outside the story, so to speak. By analyzing word choice, selection, placement of certain components of the play, and asking ‘why?’ I was able to see the play in an entirely different light.” Another undergraduate said, “this is the best class I have taken at the University of Washington—all classes should be this good!”



HEALTH, HEALING AND THE ARTS IN AFRICA
This academic year the Simpson Center funded a year-long series of lectures, roundtables and public events organized by the Program on Africa (PoA) under the title, *Health, Healing and the Arts in Africa*. Defining the series was the notion of the arts as an inter-related, cross-disciplinary field that cuts across the boundaries of religion, medicine, dance, music, and politics. Unlike the West’s traditional perception of the arts as separate both from one another and from the sciences and social sciences, African boundaries between these disciplinary categories are fluid and overlap. Music, literature, and dance interact symbiotically with other spheres of being to enrich African life and bring supposedly disparate concepts into alignment.

The PoA proposed this multifaceted, multi-disciplinary topic as a means to change the narrow, one-dimensional image so often ascribed to Africa, that of physical, economic, and environmental ill-health. In bringing together a diverse group of Africanists in scholarly conversation, PoA explored the relationship of health and wellbeing to the arts in Africa and showed instead the rich variety and cultural wealth of the African continent.

Sandra Chait (PoA), Principal Investigator of the project and Associate Director of the Program on Africa, notes, “in African societies, health is considered a state of harmonious balance among humanity, the environment, and the cosmos. Thus illness, whether of the individual, the community or the earth, indicates imbalance, disruption, or breakdown of this harmonious whole. Integrated in this way, illness cannot be divorced from the totality of experience. Healing in one sphere may be intricately linked to healing in others. Since no rigid barrier separates the secular from the spiritual in everyday life, a person’s physical and spiritual health may be considered one and the same. Healing, therefore, may involve not only relief of symptoms, but also an appeasement of the gods and ancestors.”

Health and healing were explored in a series of Autumn lectures and events including Sarah Brett-Smith (Rutgers) speaking on *The Basia Cloth: A Bamana (Mali) Means of Controlling and Promoting Female Fertility*; the internationally respected husband and wife anthropology team, Jean Comaroff and John Comaroff discussing young men in southern Africa who, unable to find tangible justification for capitalist inequalities, such as the lack of jobs and wealth acquired through labor-less stock market gains, have focused on witchcraft as the culprit; and a local roundtable to discuss *The Politics and Culture of Structural Adjustment and Their Impact on Health in Africa*, which included **Lucy Jarosz** (Geography) and **Steve Gloyd** (Director of the UW’s International Health Program and the Program on Africa).

In Winter Quarter, the emphasis of the program moved from economic and female health to religious, psychological and political wellbeing. Niyi Osundare, Professor of English from the University of New Orleans and acclaimed poet from Nigeria, opened the program with his spellbinding lecture/performance, entitled *To Utter is to Alter*. The healing power of words also provided the nexus for *Conflict Resolution, Reparation and Reconciliation*, a three-campus UW panel, including **James Clowes** (CHID), **Bruce Kochis** (Human Rights and Research Network) and **Steve De Tray** (Interdisciplinary Arts and Sciences, Tacoma) with a keynote talk by University of Port Elizabeth, South Africa, sociologist, Janet Cherry. The highlight of the quarter was the month-long art exhibition, *The African Arts of Healing* in the Jacob Lawrence Gallery in the School of Art, curated by **Rene Bravmann** (Art History) and **Simon Ottenberg** (Anthropology).

Spring quarter, Stephen Friedson (Music, University of North Texas, and UW ethnomusicology alumnus) fascinated his audience with his account of *Dancing Prophets: The Musical Construction of Clinical Reality*. Spring also featured a film program; a roundtable on *Medicalizing Circumcision: Proposals, Practices, and Problems*; and a panel on AIDS.

These events enriched three associated courses on *Health, Healing and the Arts in Africa* that were offered over 3 quarters, led by Chait, **Lucy Jarosz** (Geography) and **Lynn Thomas** (History). The interlinked series of courses in literature, history, and development have attracted enthusiastic students from different domains, bringing premed students into conversation with arts and social science majors in new and interesting ways. An offshoot of the literature course involved students in interviewing and writing up the lifestories of members of six African communities in Seattle, an experience which both brought diversity to the UW campus and contributed positively to university-community relations. So popular has the series been that the Program on Africa is looking into the possibility of establishing it on a regular basis.

“The series has shown itself to be a success,” Chait says, “in that it has altered the way American students perceive both the African continent and the disciplines of art and science. We are growing to understand the interrelationship and interdependency of the disciplines, and to appreciate the richness of their entwined contributions in Africa. Already, we wonder why Western society ever needed to draw boundaries in the first place.”



MEMORY, IDENTITY, CULTURAL CONFLICT AND COMMUNICATION
Beginning in Fall 2001 in Belfast, Northern Ireland, and continuing Winter and Spring Quarters in Cape Town, South Africa and Nikosia, Cyprus, the Comparative History of Ideas (CHID) program is running a series of linked international programs exploring relationships between *Memory, Identity, Cultural Conflict and Communication*. The study of identity as it develops within ethnic, gender, religious and nationalistic tensions serves as a prelude in each country to a close examination of local reconciliation efforts.

In preparation for two unique new programs, the Simpson Center for the Humanities has been supporting several significant projects this year: hosting a seminar this Spring Quarter on the role of the humanities in the creation of dialogue across cultural difference, providing an opportunity for 14 students and 3 faculty members to travel last January to the *Symposium on Reconciliation* at Emory University, and funding a conference held at the University of Washington, April 19-21, 2001. The conference, titled *Genres of Reconciliation*, addressed the ways in which film, narrative, music, and theatre approach social conflict, as well as the special ability of the arts to communicate across centuries-old cultural boundaries.

As they travel next year, students and UW faculty will join with local community members and students for a series of integrated lectures, seminars, workshops and field trips. During the current academic year, students took preparatory seminars on historical and cultural contexts in Ireland, South Africa and Cyprus. Working with faculty and **Jeffrey Bates**, CHID advisor, students also participated in service learning projects around Seattle—tutoring and teaching in schools, as well as working at a women’s immigration center, and working with local youth cultural dance groups, among other projects. A primary goal of the program is to link local service projects, when possible, to community-learning initiatives in each place, both here and abroad.

James Clowes, the Associate Director of CHID explains, “by reflecting on common human problems in different contexts, we hope that students can gain distance from standard patterns of thought and revisit solidly rooted problems in new ways.” A unique aspect of this particular 3-part program is its focus on deep cultural engagement simultaneously with reflective theoretical, cultural and historical study. This aspect of the project made it especially compelling to the Simpson Center. “We anticipate that these study-abroad programs will lead to sustained contact and close relationships between the University of Washington, the local community, and the foreign communities they will be traveling to,” says Margit Dementi, “and we are pleased to be able to encourage these kinds of important new ideas for research, teaching, and learning.”

INTERVIEW WITH A SCHOLAR

by Rebecca Hoogs

SHANNON DUDLEY ETHNOMUSICOLOGY

DUDLEY
ANALYZES
STEELBAND
PERFORMANCE
BOTH AS A
CREATIVE ART
AND AS A
POLITICIZED
FORM OF
EXPRESSION
THAT REACTS
TO AND
DEFINES IDEAS
ABOUT
“CULTURE” IN
TRINIDAD

FOR SHANNON DUDLEY, HIS WORK IS HIS PASSION. Studying class, race, and nationalism in relation to steelband music in Trinidad has been a natural evolution from his days playing pan at Oberlin College in Ohio. When most people learn that he received his B.A. from Oberlin they assume that he attended their famed conservatory. He was, however, a biology major who played cello. When friends needed another member for a steelband, he began playing with them and discovered a passion.

After college Dudley traveled to India for two years through a teaching program where he taught not only English, but also music and biology. In his free time he began studying the language and music of India. Upon his return to the US, he decided that he couldn't see himself pursuing medical school or graduate studies in biology, so he “knocked on the door of a Trinidadian man who made steel pans and said, ‘I'd like to learn from you.’”

Thus, Dudley “jumped off a cliff” into the sea of steel pan. He worked for two years with a steel pan tuner before enrolling in UC Berkeley's ethnomusicology program where he was drawn into African, Latin, and Caribbean music. Yet even back in academia Dudley found himself in two worlds. Of ethnomusicology he says, “it's a discipline with an identity crisis,” and it's true that it has often been framed as a cross between anthropology and musicology. The subject is caught between the two disciplines, one with an aesthetic perspective and the other grounded in scientific and sociological perspectives. Yet Dudley prefers to investigate the crucial middle between the two, the intersection of musical creativity and the ideology of class, race, and nationalism, the crossroads of performance and politics.

In his book, *Music from Behind the Bridge*, Dudley analyzes steelband performance both as a creative art and as a politicized form of expression that reacts to and defines ideas about “culture” in Trinidad. The term “behind the bridge” refers to a lower-class black neighborhood in the Port of Spain; this notion of steelband's “behind-the-bridge” origin is often invoked by Dudley in a narrative of struggle and triumph that parallels the nation's history. His writing emphasizes the biography of his subjects and a historical account of the place and people of Trinidad. This focus on the individuals and heroes of a subculture is gratifying not only to the subject but also to a community who “wants to have its story told in terms of its heroes.” Dudley continues, “that, of course, is really what the ‘great man’ paradigm of Western history is all about. It's valorizing a particular nation or a particular culture through the stories of its heroes.”

To find the biographies and narratives of these “cultural heroes” Dudley does not study his subjects with a researcher's cool remove—he sweats, bangs and plays along with them. His first research trip to Trinidad was devoted to determining a dissertation topic, but he did so by playing in a competition during Carnival. By concentrating on performance, Dudley “grounded himself in the realities of what musicians there are thinking about.” This personal involvement in the subject, he says, is “one of the most exciting things about ethnomusicology. We have a natural way to participate with people in another culture, at a very early stage.”

Music is special and meaningful to most people, Dudley asserts, and it was in this everyday experience of musical meaning that he discovered the starting place for his intellectual curiosity on the topic. Though his path to ethnomusicology may have been an exercise in improvisation, it is certain that *Music from Behind the Bridge* will clearly sound loudly the notes of class, race and nationalism from the perspective of a passionately involved individual.

CAMP STUDIES
HOW ENSLAVED
WOMEN FORGED
CULTURES OF
RESISTANCE
OUT OF THEIR
GENDERED
EXPERIENCE OF
BONDAGE

STEPHANIE CAMP HISTORY

IN VIRAGOES: BLACK WOMEN, GEOGRAPHY AND POWER IN THE SOUTH, 1830-1867, STEPHANIE CAMP STUDIES HOW ENSLAVED WOMEN FORGED CULTURES OF RESISTANCE OUT OF THEIR GENDERED EXPERIENCE OF BONDAGE. She argues that at the heart of relations of domination and resistance in the Old South was a geographical impulse. In response to slaveholders' attempts to create a geography of containment on their plantations, bond people created a rival geography. Camp's book demonstrates that women figured uniquely in the enslaved community's creation and use of a rival geography. It teases out both women's contributions and practices, and the shape and meaning of shared activities, proving that out of their bodies and reproductive labor, women forged everyday terrain on which they were able to contest slaveholding power itself.

Camp's focus on this history not only adds significantly to the work on the long neglected subject of gender and slavery but it also informs the present. Studying questions of power and force in the past are relevant to today's struggle with race relations in the United States. As Camp says, “what I find interesting and important about the study of American slavery is that it has implications for the present. Scholars and non-scholars alike have an interest in why this country looks the way it does now. A lot of the problems of the present moment arrive from slavery and the post-emancipation development. I'm not a person who thinks that slavery damaged the black people and therefore they're a poor people today. So then the question becomes more about power and force.”

Through the lens of history Camp investigates a number of important trends in current research, including the history of American slavery and racial oppression, but also the history of women and gender, cultural geography and historical anthropology. This diverse base of interests is reflected in Camp's background. She received her B.A. in French from the University of Pennsylvania, her M.A. from Yale University in African and African-American Studies, and her Ph.D. in History from the University of Pennsylvania. Though her undergraduate studies were not directed toward her current work, it was there that she first read *Ar'n't I a Woman? Female Slaves in the Plantation South* by Deborah Gray White. This book “opened [her] eyes to the fact that you could even write a history of black women in slavery. That had never occurred to me. It blew my mind.” Though the topic of gender and slavery has gained attention in recent years, it is still “largely an unwritten history and there is lots of room” for more research and writing.

Working with the Society of Scholars on her current project, Camp notes that it is “truly rewarding in the ways that interdisciplinary work is, and also represents some of the same challenges.” She perceives the challenges as good ones that “get you out of your own habits of thought and methodologies.” As is evidenced by her ground-breaking work on gender and slavery, getting outside of things—habits and history alike—as they have commonly been perceived, and into the untold and unwritten is clearly Camp's gift.

WILLIAM J. TALBOTT IS CURRENTLY PURSUING TWO BOOK PROJECTS: A BOOK ON EPISTEMOLOGY, *LEARNING FROM EXPERIENCE*; AND A BOOK IN POLITICAL PHILOSOPHY, *WHY HUMAN RIGHTS SHOULD BE UNIVERSAL*. The latter text is concerned with the question: Should there be any universal human rights? Talbott is investigating a new way of understanding the justification for respecting basic human rights—determining whether human rights are merely a Western invention or whether they have a basis which is universal.

In this work, Talbott examines not only the framework of human rights, but also the basis of his own and others' inquiry. He has a firm belief that open inquiry relies on both modesty and the awareness of human fallibility. He notes, “Philosophy got into trouble because it had an unfortunate model of knowledge—a model which functioned like a mathematical proof. You know someone is in the thrall of that model when they begin their declaration ‘We hold these truths to be self-evident.’ Well, that model is a disaster everywhere. It leads to people throwing up their hands and saying, ‘Hold it, there's no way to justify a belief, you just have whatever beliefs you have.’”

Talbott is passionate about his subject. He explains human rights theory as an attempt to work out “what is the correct way of giving appropriate consideration to each individual.” He believes that theories proposed must take the individual position seriously. Focussing on the individual negates the logic of “what is good for the group is good for the individual.” This perspective not only centers his research but also clarifies its meaning and importance to an audience outside philosophy.

He explains, “This whole theory could just be an interesting academic exercise to find out what the fundamental principles of morality are. However, the theory has applicability to the real world if you consider that almost every culture systematically discriminates against at least one group—and that group is almost always women.” This example highlights the inequity which may occur when human rights are only thought of in terms of the overall group. Talbott's line of inquiry draws our attention to disadvantaged subgroups, forcing the question “what consideration are they owed?” His research helps us process the hows and whys of an individual's human rights within a larger group.

Talbott is interested not only in the process of human rights, but also the process of critical thinking and writing in terms of teaching and learning. He is the faculty advisor for the Philosophy Writing Center where students receive guidance in their critical writing. He notes, “A liberal arts education is not acquiring knowledge; it's the development of critical thinking—and writing is essential to that.” And he is quick to point out that one of the benefits of the Society of Scholars has been the inspiration of sharing this vision of education with his peers in other fields. For Talbott, learning and teaching, as well as academic thought, are processes—rather than products—and Talbott himself embodies that evolution. He “evolved” through an A.B. degree from Princeton University to a Ph.D. in philosophy from Harvard and several years as a house husband outside of academia.

Issues of human rights are in the news—and our lives—every day and it is clear the work to be done on the subject is not only physical; it is philosophical as well. In the words of William Talbott, “What makes these philosophical issues so important is that they represent our way of figuring out how it is that human beings can make the world a better place.”

WILLIAM J. TALBOTT PHILOSOPHY

Teaching a course in American Studies, for example, he might focus on a few texts, but would ask his students to consider those texts from the multiple perspectives of English, History, Sociology, and beyond. Hence his students receive an education that is broader than the usual “silo-like” nature of traditional majors.

This type of education creates “interdisciplinary opportunities for students,” he believes, “introducing them to what a discipline is, and to the specific ways in which knowledge is formed. Teaching them is teaching them about how knowledge is created as much as it is about knowledge itself.” This concern with modes of knowledge production is mirrored in his involvement with the Simpson Center's Society of Scholars which, he says, “is a great opportunity on campus for people who would otherwise have homes only within a discipline to talk across different areas, across different ways of producing knowledge, and open up their work onto to questions they wouldn't encounter otherwise.”

For Bruce Burgett there is only one way of talking, teaching, and thinking, and that one way is multiple ways, and across multiple disciplines.

BRUCE BURGETT AMERICAN STUDIES

HOW TO DESCRIBE BRUCE BURGETT? As cross-, multi-, or interdisciplinary? As a scholar of American Studies, Gay and Lesbian Studies, English and Political Theory with a touch of History? It is impossible to say just one thing about Bruce Burgett, except, perhaps, that he is nothing if not disciplined. Disciplined in a variety of disciplines. A disciple of the anti-category. Of the cross-category. Of the between. Disciplined to have his first book out, *Sentimental Bodies: Sex, Gender, and Citizenship in the Early Republic*, and to be hard at work on his second, *American Sex: Cultures of Sexual Reform in the Antebellum United States*. And already on his second job (the first was as assistant and then associate professor at the University of Wisconsin-Madison) in the Interdisciplinary Studies program at the UW-Bothell as associate professor of American Studies. All this in the relatively short time since he received his Ph.D. in English from UC Berkeley, shortly after completing his B.A. in English from the same institution.

Just as Burgett himself resists the confines of categories, so too does he consider similar boundaries in his textual work. His current book project is concerned with ways of discourse, naming, and knowing. It concerns two problems, the first being the eclipse during the antebellum period of late-18th century ways of talking about the body and its political relations—for example, “appetite” and “sensation”—by the considerably narrower vocabulary of “sex” and “sexuality.” The second concerns the historical coincidence between this development and the rise of civil society based reform movements focused on issues ranging from temperance to slavery, onanism to class struggle. Many studies of these movements note a similar historical coincidence, but few investigate their own use of terms like “sex” and “sexuality.” In contrast, Burgett's study historicizes these terms by focusing on their strategic significance within antebellum cultures intent on reforming social and political relations.

Burgett also deals with questions of academic identity beyond his own scholarship. As an American Studies professor in the Interdisciplinary Studies program at UW-Bothell he is forced on a daily basis to think beyond the confines of a single-discipline box.

Rather than narrowing his focus as many are wont, or encouraged, to do, he broadens it by incorporating a variety of ways of knowing.

BURGETT
BELIEVES THAT
“TEACHING
STUDENTS IS
TEACHING THEM
ABOUT HOW
KNOWLEDGE IS
CREATED AS
MUCH AS IT IS
ABOUT
KNOWLEDGE
ITSELF”