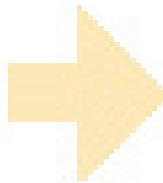
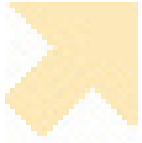


@the CENTER

25

number five june 2002

emergence



The New Books Celebration at the Simpson Center honored new publications by UW faculty in the humanities, with many of the authors in attendance.

“Today the word *emergence* is everywhere performing widespread cultural work, drawing closer together such disparate disciplines as artificial intelligence and ethology.”

Kathleen Woodward

a letter from Director Kathleen Woodward



Ecology. Educated. Elite. Empirical. These are the first four of 11 entries listed under “E” in Raymond Williams’s influential *Keywords: A Vocabulary of Culture and Society*, published in 1985. In *Keywords in Evolutionary Biology*, edited by Evelyn Fox Keller and Elisabeth Lloyd and published in 1992, under “E” we find these four terms: *Environment. Epistasis. Eugenics. Evolution.* Missing from both important books is *emergence*, a concept nonetheless central to both the cultural materialism of Raymond Williams and to evolutionary biology. Today the word *emergence* is everywhere performing widespread cultural work, drawing closer together such disparate disciplines as artificial intelligence and ethology. *Emergence*, as expressed in biological theory, is having a profound influence on literary studies, cinema studies, and new media studies. The concept of *emergence* is also surfacing in a more general conversation in the public domain. Witness the popularity of the 2001 book *Emergence: The Connected Lives of Ants, Brains, Cities, and Software* by Steven Johnson, which opens with a fascinating discussion of the intellectual pedigree of slime mold, now a single creature, now a swarm. If Raymond Williams were alive today, I’m certain that *emergence* would appear in a newly revised edition of *Keywords*. *Emergence* is also a word key—especially this year—to the Simpson Center for the Humanities.

Thanks to the immense generosity of **Fredric Danz**, a man of astute vision (and great good humor), this year the Simpson Center piloted three new undergraduate team-taught courses in the humanities designed to provide students with challenging crossdisciplinary work. Although it was not planned on purpose (and that is precisely the point) two of our three **Danz Courses in the Humanities** addressed the theme of emergence, albeit in radically different ways. Taught by **Leah Ceccarelli** (Speech Communication) and **Keith Benson** (Medical History and Ethics), Humanities 210 focused on a single text, Darwin’s seminal *Origin of the Species*, a work that is seeing a resurgence of interest across many disciplines in the human sciences.

Humanities 200, which is being taught as I write, is entitled *In Vivo: Traversing Scientific and Artistic Observations on Life*. How does emergence itself emerge? How do complex patterns emerge from the interaction of single components? What are the characteristics of self-forming or self-organizing systems that display adaptive behavior?

The theme of *In Vivo* is life as an emergent phenomenon studied across a broad spectrum of domains, including information studies, molecular biology, and art. Theorist of technoscience **Phillip Thurtle** (Communications and Comparative History of Ideas) and **Elizabeth Rutledge** (Molecular and Genetics Core, School of Medicine) are team-teaching this galvanizing course in which 180 students are plunged into what Thurtle aptly calls “extreme reading,” with assignments from Heidegger and Walter Cannon, Francisco Varela and Alphonso Lingis, Evelyn Fox Keller and Bruno Latour, and John H. Holland and Elizabeth Grosz, among other demanding thinkers.

In Vivo also has a special laboratory component in which students are encouraged to go against the grain of conventional undergraduate laboratory practice. Instead of being given exercises driven by hypotheses where the outcomes are known in advance, they are asked to create material out of tissue cell cultures. France’s Claude Bernard, the founder of the experimental method in medicine in the mid-19th century, believed passionately that the single best site to study how a living system works is *in vivo*, not, as we would so easily say today, *in vitro*. I see this course itself as a site of vibrant experimentation—*in vivo* at the level of curriculum. As **Libby Rutledge** told me, “This class is creating its own dynamic—the lab especially. Several people have come in to film or just to see what is happening. The students themselves decided to meet additional times on their own to discuss their own projects and a group project. Some of them have asked if this class can continue through the summer. I have seen their faces light up, and they have seen that they can do things they previously thought out of reach.”

This past January **Maynard Olson** (Genome Sciences, Medicine) gave the 26th Annual Faculty Lecture at the University of Washington. Drawing attention to the kinship between the genomic sciences and the information sciences, both of which rest on the digital organization of knowledge, he called our moment “the greatest intellectual moment in history.” But what is needed, he insisted, is a much broader discussion and exploration of what is happening in biosciences.

In the humanities and arts at the University of Washington we find ourselves collectively engaged in precisely what Maynard Olson is calling for. Emergence is a quality of a self-forming system, and we are ourselves self-organizing, forming a considered, creative, and complex response to recent developments in the biosciences in general and to the advances in genetics in particular. Other projects this spring quarter also testify to this exciting prospect, one I predict will only gather momentum in the near future. *Gene(sis)*, the exhibit at the Henry Art Gallery, and its parallel symposium *Paradigms Lost and Found*, supported by the Simpson Center, are two cases in point. Comparative Literature graduate students **Heidi Bonn, Elena Deem, Gabi Eichmanns, Travis Landry** and **Lance Rhoades** organized a conference in May entitled *The Story of How Things Are: Studies at the Intersection of Narrative and Science*, which attracted participants from across the country. **Jeffrey Bonadio** (Bioengineering, Medicine) and **Kari Tupper** (Women Studies, CHID) are team-teaching for the first time this quarter an undergraduate honors seminar entitled *Genomics, Human Life, and the Future of Society*. And this quarter I am myself teaching a graduate seminar on *Technoscience and the Body* (we are focusing, among other things, on “emerging bodies,” beginning with Mary Shelley’s *Frankenstein*).

At the Simpson Center we are committed to moving this work forward, and I fully expect that all of these rising ventures will soon converge in an articulated—and sustainable—way.

Kathleen Woodward
Director

The extraordinary constellation of projects, symposia and research groups profiled in this newsletter attest to the emergence of new energy and excitement in the humanities on the UW campus. We are indebted to the exceptional creativity and intellectual verve of faculty and students who bring these projects and ideas to life—as we are to the generosity and vision of **Barclay Simpson** and the regenerative power of the University Initiative Fund, which enable us to foster such stimulating programs and research. As we congratulate those whose projects have come to fruition this year, we are already looking forward to some of the promising projects the Simpson Center will sponsor next year.

Two ambitious and exciting public projects that will take place early in the academic year deserve mention now so that readers will be able to reserve time on their calendars.

On October 25-26, 2002, the Simpson Center is sponsoring a symposium and performance that will highlight the history of Experiments in Art and Technology (E.A.T.), the most influential forum for collaboration between artists and scientists in the United States in the second half of the 20th century. **Patricia Failing** (Art History), the Project Director, notes that—in conjunction with exhibits and related programs organized by the Bellevue Art Museum—this historical event, reuniting E.A.T. founders and Northwest E.A.T. artists and engineers, will provide an occasion for reviewing the legacy of E.A.T. and its relevance for artists’ contemporary investigations of new technologies.

UW faculty from Dance and Drama **Steven Pearson, Robyn Hunt, Maria Simpson** and **Peter Kyle** are already busy crafting *Myra’s War*, a performance project consisting of a new theatre/dance/music work, inspired by Myra Hess, the British pianist who filled the empty National Gallery with concerts while bombs fell on war-torn London. A series of concerts/performance will be accompanied by lectures and colloquia reflecting on how the role of the artist in contemporary society has been shaped or redefined by political and social crisis. “Since September 11,” explained the faculty organizers, “we have been acutely aware not only of the need to make art pieces, but also to discuss the role of the artist in our society.” The work is based on both research and creative inventions and will incorporate writings by friends, colleagues and bio-graphers of Ms. Hess as well as non-biographical material to create a modern Myra for our times, a contemporary fictional persona based on her life and work.

In addition to the research support offered to faculty members and students in the Society of Scholars, the Simpson Center has launched a new Associate Professor Initiative designed to provide fellowships and time for associate professors, who undertake a large share of teaching and committee work but rarely have resources for research and course development committed specifically to them. Three faculty members and their counterparts received awards to pursue a research project in 2002-03 that will benefit from expertise in another area. **Jeanne Heuving** (IAS, Bothell) will confer with **Stephen Hinds** (Classics), **Katharyne Mitchell** (Geography) will work with **Bill McDiarmid** (Education), and **Lou Cabeen** (Fibers) will collaborate with **Martha Kingsbury** (Art History) throughout the upcoming year.

The Simpson Center Staff was delighted to welcome **Linda Wagner** and **Nicole Elger** to the team this Fall. Linda came to us from the Bellevue Art Museum, where she worked in the development office. Linda has a degree in art history, and brings additional professional experience working in a local art gallery. We are extremely fortunate to have her capable help in the front office. Nicole Elger, a graduate student in the Information School, joined the Center as a Graduate Staff Assistant. She is skillfully managing our website and calendars. Her strong organizational and technical talents have been an asset to our office.

We extend special thanks and congratulations to **John Crosby**, who will complete his MFA this year. As a graduate intern and Program Coordinator for the *Teachers as Scholars* program for two years, John has been invaluable in making sure this important program ran smoothly. Both Seattle Arts and Lectures and the Simpson Center wish him every success!

Finally, we are also exceedingly proud to congratulate **Liz Browning**, our extraordinary Program Coordinator, and wish her every success in pursuing a graduate degree in Landscape Architecture at the UW. Having started as an undergraduate assistant, Liz has been a part of the Simpson Center’s growth and development for several years. Her competence, organization, energy and creativity have been invaluable, and we will certainly miss her. We are extremely grateful for everything she has done to make the Simpson Center a lively and efficient institution.

Margit Dementi
Associate Director

update from Associate Director Margit Dementi

2001-2002

WOODROW WILSON POSTDOC fellow

SOCIETY OF SCHOLARS

The Society of Scholars is an intellectual and social community in which historians, philosophers, literary scholars and anthropologists, among others, contribute to and learn from one another's work. Each year 10-15 UW faculty and graduate students are awarded research fellowships from the Simpson Center in order to pursue individual projects. The group meets regularly throughout the year to discuss research in progress.

SOCIETY OF SCHOLARS 2001-2002

Marshall Brown, Professor, English and Comparative Literature
The Gothic Text

Jessica Burstein, Assistant Professor, English
Steeled Against Intimacy: Anglo-American Modernism, 1895-1939

Gordana Crnkovic, Assistant Professor, Slavic Languages and Literatures and Comparative Literature
The Many Faces of Anti-Nationalism: A New Perspective on Cultural Nationalism

Raymond Jonas, Professor, History
Carnal Vision and Sainly Ambition in the Great War: The Story of Claire

Kriszta Kotsis, Dissertator, Art History
Representations of Middle Byzantine Empresses

Rebecca Lemov, Woodrow Wilson Postdoctoral Fellow, History and Anthropology
The Laboratory Imagination: Experiments in Human & Social Engineering, 1929-56

Ana Munk, Alvord Graduate Fellow in the Humanities, Art
St. Simeon's Shrine in Zadar, Dalmatia: Holy Relics as Political Instruments During the Reign of Louise of Anjou, 1342-1382

Melek Ortabasi, Alvord Graduate Fellow in the Humanities, Comparative Literature
Japanese Cultural History as Literary Landscape: Scholarship, Authorship and Language in Yanagita Kunio's Native Ethnology

Benjamin Schmidt, Assistant Professor, History
Inventing Exoticism: The Project of Dutch Geography and the Expansion of the World circa 1700

Jennifer Seltz, Dissertator, History
Embodying Nature: Health, Work, and Place in 19th-Century America

Sarah Abrevaya Stein, Assistant Professor, History
Making Jews Modern: Yiddish & Ladino Newspaper Cultures in the Russian and Ottoman Empires

Carol Thomas, Professor, History
Humanizing History

Christina Vester, Dissertator, Classics
Polis and Reproduction: The Role of the Mother in Euripides and Menander

Sabine Wilke, Professor, Germanics
White Women in Furs and African Women in Atlas Silk

SOCIETY OF SCHOLARS 2002-2003

Eric Ames, Assistant Professor, Germanics
Wild Things: Hagenbeck, Kafka, and Early German Cinema

Susan Bragg, Alvord Graduate Fellow in the Humanities, History
Promoting the "Modern Negro": Gender, Race, and the Culture of Racial Activism in the NAACP, 1909-1945

Alain Gowing, Associate Professor, Classics
Empire and Memory: The Representation of the Roman Republic in Imperial Culture

Alexandra Harmon, Associate Professor, American Indian Studies
Rich Indians: Historical Repercussions of Wealth in American Indian Hands

Moon-Ho Jung, Assistant Professor, History
"Coolies" and Cane: Race, Labor, and Sugar Production in Louisiana, 1852-77

Celia Lowe, Assistant Professor, Anthropology
Cultures of Nature: Science, Nation, and Biodiversity Conservation in Indonesia

Jodi Melamed, Woodrow Wilson Postdoctoral Fellow, English
Killing Sympathies: U.S. Literature and Dilemmas of Racial Liberalism, 1940-60

Nicole Merola, Dissertator, English
Reading the Environment: Land Practices as Ethical Performance

Uta Poiger, Associate Professor, History
Consumption, International Relations, and Empire in Germany, 1890-2000

Robert Stacey, Professor, History
The Ritual Crucifixion of Adam of Bristol: An Anti-Jewish Tale from Medieval England

Amy Dunham Strand, Dissertator, English
Gender and National Language Ideologies in American Literature and Culture, 1830-1930

Sarah Stroup, Assistant Professor, Classics
A Political Muse: Cicero, Catullus, and the Poetics of Literary Praxis at the End of the Republic

Karin Waidley, Alvord Graduate Fellow in the Humanities, Drama
Theatre of Intervention: A Real Look at an American Crisis

Molly Wallace, Dissertator, English
Ecology, Romance, and Re-Enchantment in an Age of Empire

The Simpson Center welcomes **Jodi Melamed** as our newest Woodrow Wilson Postdoctoral Fellow this coming fall. Melamed, a graduate fellow of Columbia University's Institute for Social & Economic Research and Policy, is a scholar of 20th-century U.S. literature, specializing in African American literature and comparative U.S. ethnic literatures. She will divide her two-year fellowship at the Simpson Center between research and teaching courses in her areas of expertise through the Department of English.

Melamed's dissertation, "Killing Sympathies: U.S. Literature and Dilemmas of Racial Liberalism, 1940-60," explores the relationship between liberal reform endeavors and the production of 20th-century African American literature. Melamed discusses how authors such as Chester Himes, W.E.B. DuBois, William Faulkner, Zora Neale Hurston, and John Okada used literary staging to challenge liberal thinking about literature, racial identity, reform, and nation. Although Melamed's project focuses on literary texts, she approaches these texts from the vantage point of cultural anthropology, providing valuable conclusions for social scientists.

In addition to teaching courses and pursuing her research during her two-year fellowship term, Melamed aims to nurture community awareness of scholarly research. "I envision scholars directing their research and public teaching towards specific goals that local community groups and grassroots movements themselves identify, so that local scholars would join with their broader community to produce and disseminate knowledge for specific advocacy and policy ends," she explains.

Melamed joins the Simpson Center's current Woodrow Wilson Postdoctoral Fellow, **Rebecca Lemov**, who teaches interdisciplinary courses through the Departments of History and Anthropology.

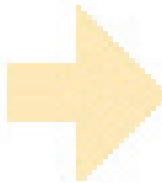
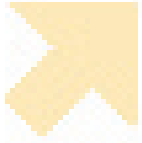
2001-2002 Society of Scholars

Front Row (l-r): Jessica Burstein, Rebecca Lemov, Jennifer Seltz, Kriszta Kotsis, Sabine Wilke.

Back Row (l-r): Raymond Jonas, Sarah Abrevaya Stein, Marshall Brown, Gordana Crnkovic, Ana Munk, Carol Thomas, Christina Vester.

Not pictured: Benjamin Schmidt, Melek Ortabasi.





The New Books Celebration at the Simpson Center honored new publications by UW faculty in the humanities, with many of the authors in attendance.

“Today the word *emergence* is everywhere performing widespread cultural work, drawing closer together such disparate disciplines as artificial intelligence and ethology.”

Kathleen Woodward

NEW faces NEW

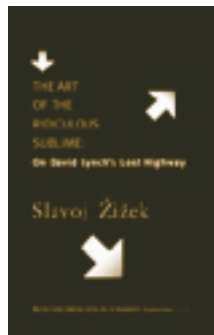
short subjects: CENTER PUBLICATIONS

The Simpson Center publication series, *Short Subjects*, is in full swing with the publication of our newest volume, *Semiotic Flesh: Information and the Human Body*.

Last year's publication, *The Art of the Ridiculous Sublime: On David Lynch's Lost Highway*, by Slavoj Žižek, is in its second printing after selling nearly 2,000 copies. Pat Soden, Director of the University of Washington Press, reports that *The Art of the Ridiculous Sublime* was the best-selling title in Europe in 2001 among all the titles published and distributed by the UW Press.

Semiotic Flesh: Information and the Human Body, features essays by scholars in science studies, communications, and literature — Richard Doyle (Penn State), Timothy Lenoir (Stanford) and N. Katherine Hayles (UCLA) — with responses from Steven Shaviro (English), Peter Oppenheimer (Human Interface Technology Lab) and Kathleen Woodward (Simpson Center Director and English). The essays, stemming from the 2000-2001 Simpson Center-sponsored lecture series entitled *Information and the Human Body*, explore the penetration of the distinction between information (abstract concepts of signs and syntax) and bodies (corporeal entities involving cells and organs) and the sites where flesh and information productively intermingle. Edited by the organizers of the lecture series — Robert Mitchell (Comparative Literature) and Phillip Thurtle, (Communications) — this volume arrived at bookstores in June.

To purchase copies of *Short Studies* volumes, please contact the University of Washington Press at 1-800-441-4115; uwpress@u.washington.edu; or visit www.washington.edu/uwpress. Proceeds support the graduate student press internship jointly sponsored by the Simpson Center and UW Press.



“*Semiotic Flesh* registers an array of intense engagements between the informatic and the fleshly, in arenas as disparate (or as close) as surgery and performance art, the chemistry of hallucinogens and the chemistry of life. In a series of essays and responses that recreate the energy of spirited debate, the seeming disjunctions between mind and body, reason and the emotions, are revealed in this provocative volume to be instead a dense and shifting network of relations.”

Susan Squier
Penn State University

NEW WORKS IN PRINT + NEW BOOKS CELEBRATION

New Books Celebration

This Spring, the Simpson Center honored new publications by UW faculty in the humanities. With many of the authors in attendance, supporters from the academic community and public came together to celebrate over 50 important new books including works on Mexican literature and film, Martin Luther King, Jr., John Stuart Mill, Abbas Kiarostami, Chicano literature, Japanese Americans and postwar American culture, war and peace in Colombia, music, and even baseball. A special display of the publications was on view. Many of the authors donated their books to the Simpson Center's library, a meeting place within the Center, in order to share their work with the campus and community.

Sento at Sixth and Main

The Simpson Center is proud to co-sponsor a groundbreaking new book by Gail Dubrow (Urban Design and Planning) written with Donna Graves and published by the Seattle Arts Commission (distributed by the UW Press). *Sento at Sixth and Main: Preserving Landmarks of Japanese American Heritage* features ten sites significant in Japanese American history on the West Coast. Dubrow combines in-depth research on historic places, personal memories, and striking vintage photographs to showcase once-familiar parts of Japanese American life — bathhouses, community halls, farms, lumber camps, temples, schools, hospitals, mid-wiferies, and bowling alleys. This exploration of a previously undocumented architectural heritage weaves the loose thread of Japanese American history back into the fabric of public memory. *Sento at Sixth and Main* was published with support from the Seattle Arts Commission, the Simpson Center, the Graham Foundation, the UW Center for Labor Studies, and the Motoda Foundation. The graphically striking volume was designed by Karen Cheng (Visual Communication Design).

New Works in Print

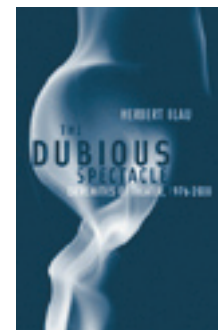
As part of an ongoing series highlighting recent publications by UW faculty in the humanities, four vital new publications were featured this year with special author talks.

The Swedish National Edition of August Strindberg's Collected Words: "Legends" and "Jacob Wrestles"
Ann-Charlotte Gavel Adams (Scandinavian Studies)
Stockholm: Norstedts, 2001

Shaping Science with Rhetoric: The Cases of Dobzhansky, Schrödinger, and Wilson
Leah Ceccarelli (Speech Communication)
Univ. of Chicago Press, 2001

Shamrock and Chopsticks, James Joyce in China: A Tale of Two Encounters
Jin Di (Visiting Scholar, Simpson Center)
City Univ. of Hong Kong Press, 2001

The Dubious Spectacle: Extremities of Theater, 1976-2000
Herbert Blau (English and Drama)
Univ. of Michigan Press, 2002



books

NEW JUNIOR FACULTY in the humanities

New Junior Faculty in the Humanities 2001-2002
at the University of Washington

Jordanna Bailkin, History
PhD, Stanford, 1998

Dissertation: *Liberal Arts: The British Invention of Cultural Property*

Davinder Bhowmik, Asian Languages and Literature
PhD, Univ. of Washington, 1997

Dissertation: *Narrative Acts of Resistance and Identity in Okinawan Fiction*

María Soledad Barbón, Spanish and Portuguese
PhD, Univ. of Cologne, 2000

Dissertation: *Social and Political Satire in the Viceroyalty of Peru on the Eve of Independence, 1770-1800*

Nicholas Halmi, English
PhD, Toronto, 1995

Dissertation: *The Genesis of the Romantic Symbol in the Context of Early Modern Thought*

Monika Kaup, English
PhD, Ruhr Univ., 1991

Dissertation: *Mad Intertextuality: Madness in 20th-Century Women's Writing*

Moon-Ho Jung, History
PhD, Cornell, 2000

Dissertation: *"Coolies" and Cane: Race, Labor, and Sugar Production in Louisiana, 1852-1877*

Olga Levaniouk, Classics

PhD, Harvard, 2000

Dissertation: *Odyssean Usages of Local Traditions*

Louisa Mackenzie, French and Italian

PhD, UC Berkeley, 2001

Dissertation: *Putting France on the Map: Landscapes of French Lyric Poetry, 1549-1584*

Andrew Knut Nestingen, Scandinavian Studies

PhD, Univ. of Washington, 2001

Dissertation: *Why Nation? Globalization and National Culture in Finland, 1980-2001*

Timothy Power, Classics

PhD, Harvard, 2001

Dissertation: *Legitimizing the Nomos: Timotheos' Persai and the Reception of the 'New Music'*

Theodore Prorise, Speech Communication

PhD, USC, 2000

Dissertation: *Rotten with Perfection: Myth and Transcendence in the Decision to Bomb Hiroshima*

Chandan Reddy, English

PhD, English and Comparative Literature, Columbia, 2002

Dissertation: *The Migrating Present: Alienage, Sexuality, and the Spaces of Modernity*

Sarah Stroup, Classics

PhD, UC Berkeley, 2000

Dissertation: *A Political Muse: Cicero, Catullus, and the Transformation of Textual Culture*



2001-2002 programs review

Top row: *Silk Road Seattle* images from Gary Tepfer, part of an exhibit at the Jacob Lawrence Gallery and Daniel Waugh image from the www.uwch.org/silkroad website.

Bottom row: Image from *The Languages of Emotional Injury* poster by Adam Welch at Hemisphere Design and part of the Burke Museum's *Ordinary Life in Extraordinary Times: Artifacts from China's Cultural Revolution* exhibit.



RESEARCH clusters

Project Cinema: Film Studies in the 21st Century

A lecture series organized by **Jennifer Bean** (Cinema Studies), **Yomi Braester** (Comparative Literature and Asian Languages and Literature), and **Eric Ames** (Germanics) offered participants further opportunities to reflect on themes of political, aesthetic and cultural interest in today's visual world. The *Project Cinema* lecture series was co-sponsored by the Simpson Center and offered in conjunction with the fall film conference, *Emerging Forms*.

Three invited speakers addressed the theoretical and historical paradigms developing in film and media studies. **Vivian Sobchack** (Theatre, Film and Television, UCLA) discussed “What My Fingers Knew: The Synesthetic Subject Envisioned in the Flesh,” **Chris Barry** (Film Studies and Theatre, Dance and Performance Studies, UC Berkeley) spoke on “How Should a Chinese Woman Look? Revisiting the Look and the De-Westernization of Film Studies,” and **Tom Gunning** (Art History and Cinema and Media Studies, Chicago) lectured on “The Attractions of Modernity: Expositions, Thrills and Dancing Forms.”

Early Modern Research Group

With sponsorship from the Simpson Center, an interdisciplinary research cluster of faculty and graduate students explored society and culture in the early modern period, with a focus on early modernity from a transnational perspective. The *Early Modern Research Group* looked not only across Europe but also to the Americas, Asia, and Africa, within a generous time frame, producing a more holistic perspective of cultural production than traditionally allotted to the Renaissance and allowing a deep excavation of the period between the Middle Ages and Modernity.

Organized by **Barbara Fuchs** (English) and **Benjamin Schmidt** (History), the group brought a number of lecturers to campus throughout the academic year. **Clair Sponsler** (English, Iowa) discussed “America's Passion Plays,” **Iain Higgins** (English, Victoria) lectured about “Others Like Us: Colonizing Religious Difference in *The Book of John Mandeville*,” **Denis Cosgrove** (Geography, UCLA) discussed “Globalism and Tolerance in Early Modern Geography,” and **Paula Findlen** (Italian and History of Science, Stanford) spoke about “A Jesuit's Books in New Spain: Athanasius Kircher and Sor Juana.”



Vivian Sobchack (Univ. of California, Los Angeles)

for free. Teachers from non-member districts find ways to enroll with help from principals, PTAs or generous donors; several dedicated scholars find the program so rewarding that they are willing to pay out-of-pocket to attend one or two seminars each year. “The demand and benefits are great,” explains **Margit Dementi**, who launched the current program in part-nership with Seattle Arts and Lectures with seed funding from the Woodrow Wilson National Fellowship Foundation. “The challenge now is to sustain the program. We continue to look for ways to subsidize participation for more teachers.”

While K-12 participants frequently comment on how important is it to be treated professionally, UW faculty express mutual admiration for the benefits of working with other educators. **Anne Curzan** (English), who has led two *Teachers as Scholars* seminars noted, “The kind of interaction with K-12 teachers that the *Teachers as Scholars* program provides is exciting and inspiring for me as a university faculty member. The love of literature, language, and teaching that these professional teachers bring to the seminar makes the discussions both rich intellectually and enormously productive in terms of thinking about my own scholarly and pedagogical possibilities.”

“Valuable partnerships with some of Seattle's most prominent organizations such as the Seattle Art Museum and the Seattle Symphony,” explains **Matt Brogan**, Executive Director of Seattle Arts and Lectures, “distinguishes our program from other national *Teachers as Scholars* programs.” Nine of the seminars are directly related to ongoing cultural activities, and seminar participants are given the opportunity to attend performances or visit exhibits related to the seminar topics. These partnerships establish a rich context for the material covered in the seminars. “Living the experience,” as one teacher said, “was inspirational. I plan to return [to the museum] with my class.”

As the program approaches the completion of its second year, its impact is clear. *Teachers as Scholars* serves the K-12 community by providing access to resources that both pique and nourish scholarly appetites and offer tangible connections to teaching practices for both K-12 teachers and university faculty. Any such outlet for shared knowledge and motivated groups of learners enlists the life of the mind and, thereby, enriches not only the intellect and imagination, but also the intersection of the participants' personal and professional lives.

Wednesday University

Now in its third year, the successful Wednesday University program continues to offer unique educational opportunities for Puget Sound residents of all ages. Led by talented UW humanities faculty, Wednesday University courses engage community members in quarter-long, college-like classes in literature, culture, and history—without the homework.

According to **Morris Wade**, a Seattle resident and enthusiastic participant in several courses, “Wednesday University's great timing, good topics, and outstanding teachers have motivated me to read and explore classic literature and history.” Wade first attended last year's Wednesday University course on *Greek Myth in Art and Culture*. “The timing was perfect,” he said. “Mary Zimmerman's *Meta-morphoses* had just been staged in Seattle and *The Odyssey* was produced while the course was being taught. Both plays were wonderful and the course was outstanding.”

In planning the Wednesday University series, Simpson Center Associate Director **Margit Dementi** and Seattle Arts and Lectures' Executive Director **Matt Brogan** work closely with local cultural organizations to identify topics that might complement upcoming cultural events. Those efforts bore fruit this year and contributed to the enhancement of participants' experiences of courses and cultural events.

This Fall, *Early Shakespeare, Early Love*, taught by **Charles Frey** (English) explored Shakespeare's versions of lyrical love and how 1990s filmmakers, in an effusion of popular adaptations, refashioned Shakespearean lovers to their own, and audiences', tastes. According to Wade, “Professor Frey's use of videos and text made Shakespeare come alive.” The course also coincided with the Seattle Repertory production of *A Midsummer Night's Dream*.

Daniel Waugh (History) thrilled Wednesday University participants with a detailed history of *The Silk Road Observed and Imagined* during Winter Quarter. The course, which filled far in advance, launched the larger *Silk Road Seattle* project directed by Waugh. Waugh's extensive knowledge of the peoples, cultures, and landscapes of Central Asia was enhanced by his own striking collection of photographs taken along the routes of the Silk Road.

This Spring, **Tracy McKenzie** (History) led a dynamic Wednesday University course titled *A House Divided: The Civil War & American Values*. Course participants were taken through the “ordeal by fire” by examining the crucial issues at stake during the war — the fate of the Union, the definition of democracy, the meaning of freedom, and the individual stories of the soldiers who fought on either side. McKenzie's innovative integration of political, social, and military history allowed students to understand the Civil War as a window into the values

Simpson Center Graduate Internships

When preparing for a professional life either in or outside of the academy, graduate students often find internship experiences invaluable. Now in its third year, the Simpson Center's internship initiative continues to place graduate students currently enrolled in University of Washington humanities programs in internship positions with arts and cultural organizations, including the UW Press, Seattle Arts and Lectures, Northwest Folklife, Bellevue Art Museum, Washington Commission for the Humanities, and *Arcade: The Journal for Architecture and Design in the Pacific Northwest*.

This year, two graduate students have excelled in internships that directly support Simpson Center programs and projects. **John Crosby** (Creative Writing) coordinates the Puget Sound *Teachers As Scholars* Program co-sponsored by Seattle Arts and Lectures and the Simpson Center. His energy and organizational talents have served him well in bringing together K-12 teachers, UW professors, school districts, and Seattle arts and humanities organizations for this initiative. Crosby's experience has honed his already strong communication and organizational capabilities, and given him new skills including managing a budget and developing publicity materials. He has come to understand the local arts, non-profit and education communities and many of the important issues facing them. Crosby says his involvement gives him a “rare and valuable sense of the impact of this kind of public humanities program has on the community.”

Jason Ens (English) interns at the University of Washington Press in a variety of departments including editorial, production, marketing, distribution, and design. Ens has gained a detailed understanding of the publishing profession by working directly with manuscripts published by the UW Press, as well as the Simpson Center's own publications.

In addition to these ongoing internships, the Simpson Center is co-sponsoring an internship at the Washington Commission for the Humanities that will run through September 2002. **Riki Thompson** (English) was selected to document community projects related to the events of September 11 and their aftermath. Thompson will document grant-funded events through photographs, video, other materials, and interviews with project directors, participants, and audience members.

Polly Rosenwaik (English) will take on a challenging internship as Managing Editor of *Arcade: The Journal for Architecture and Design in the Pacific Northwest*. The position involves overseeing, coordinating and managing the production of *Arcade's*

Humanities

seminars



DANZ HUMANITIES COURSES

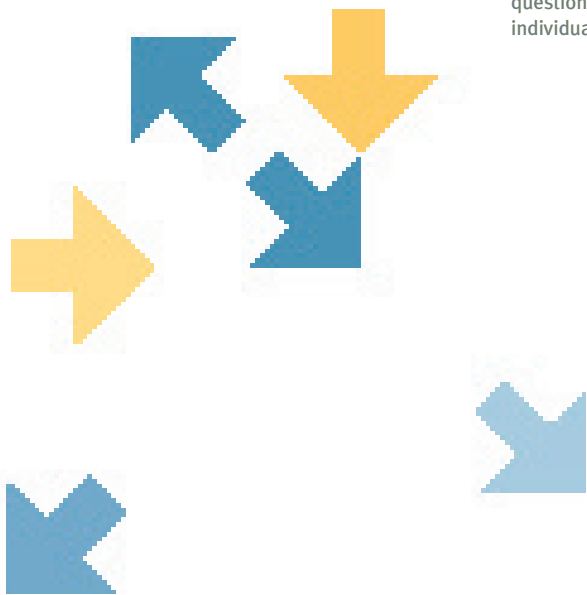
Graduate Seminars

Post-Nationalist American Studies

Students in this interdisciplinary graduate seminar explored the study of culture of the United States in an age of globalization. Led by professors **Bruce Burgett** (IAS, Bothell) and **Nikhil Singh** (History), the course mapped the wide range of meanings attached to the term “globalization” within contemporary U.S. academic discourse and synthesized a variety of approaches to it (focusing specifically on three geographic regions: the Black Atlantic, the American Southwest, and the Pacific Rim). Colonial and post-colonial studies, world-system theory, and the study of nation and diaspora informed the class readings.

Abstraction: Modernism in Literature, Music, and the Visual Arts

An interdisciplinary graduate seminar led by **Marek Wieczorek** (Art History) examined parallel pioneering approaches to abstraction from the first decades of the 20th century — in literature and poetry, music, and the visual arts. The course explored the rich cross-fertilization between the arts and different interpretations of abstraction, both text-based and visually and acoustically driven, by calling on the expertise of various guest speakers from the UW community. Students from different departments contributed to the seminar by sharing ideas central to their respective disciplines, while at the same time questioning basic assumptions for asking those fundamental questions that often remain unchallenged within individual disciplines.



Courses

Danz Courses in the Humanities

Fredric Danz, '40, an UW Arts and Sciences alumnus and a longtime supporter of the humanities, has provided generous sponsorship for a series of team-taught interdisciplinary courses in the humanities for undergraduates. Introduced last fall as a one-year pilot project, three Danz Courses in the Humanities have demonstrated the potential of these exciting new course offerings to enliven undergraduate education.

Mary O'Neil (History) and **Catherine Connors** (Classics) presented *From Citizen to Self: Constructions of the Family from Antiquity to the Renaissance* in Fall Quarter. Through a series of case studies drawing on literary, historical and philosophical texts from Greek and Roman antiquity through the Renaissance, this course explored changing definitions of the family and its relation to the individual and the state. “Both fields working together definitely broadened my perspective,” says one student about the combinations of O'Neil and Connors' respective disciplines. Additionally, the variety of texts across a large span of time helped students see the ways in which social and political structures affected gender roles and thus, family life. “Combining historical and literary texts broadened my thinking; discussing both themes of past society and past writers gave me two different outlooks on the same text,” another student notes.

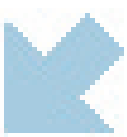
The Winter Danz course taught by **Keith Benson** (Medical History and Ethics) and **Leah Ceccarelli** (Speech Communication) focused on a specific text, Darwin's *The Origin of Species*. The class combined historical research and rhetorical close reading to examine the text. Students studied the influences on the production of this revolutionary text as well as the influence it had on its many audiences. In doing so, students reached a deeper understanding of the history of this epochal work and recognized how a rhetor designs persuasive arguments from the inventional resources available.

Emergent texts were the subject of the third Danz course in 2002, *In Vivo: Traversing Scientific and Artistic Observations of Life*. Taught by a molecular biologist and a scholar of digital communications, this class encouraged students to consider the commonality in all human understanding and observation. Students read scientific and critical theoretical explorations of life as emergent phenomena, attended a series of lecture/discussions, and designed a research project exploring the topic of emergence. Led by **Phillip Thurtle** (Communications and Comparative History of Ideas) and **Elizabeth Rutledge** (Molecular and Genetics Core, School of Medicine), the course was designed to complement and take advantage of the Henry Art Gallery *Gene(sis)* exhibit. “Such a wide variety of students are taking this class,” says **Ryan Burt**, teaching assistant for the course and graduate student in English. “There are science students who have never taken humanities courses and visa versa. The class is bridging the sciences and the humanities here at the UW.”

The Danz Foundation has committed an additional \$300,000 to extend this extraordinary program through 2005.



Nicole Huang and Wendy Larson attended the Simpson-sponsored Burke Museum exhibit *Ordinary Life in Extraordinary Times: Artifacts from China's Cultural Revolution*.





Clockwise: Susan Hanley (History), Marjorie Garber (Harvard), John Toews (History), W.J.T. Mitchell (Chicago), and Charles Johnson (English).

MacArthur Fellows Lectures

The Simpson Center collaborated with the UW Alumni Association and the College of Arts and Sciences

to present a series of lectures in the fall by five UW professors who have received MacArthur Foundation Fellowships, often referred to as “genius grants.”

According to **Leesa Schandel** of the UW Alumni Association, “Humanities programming is a major — and important — component of the College of Arts and Sciences/UW Alumni Association’s lifelong learning partnership. We were thrilled to partner with the Simpson Center for the Humanities in the Fall of 2001 on the MacArthur lecture series. This was a special endeavor because the writers and historians shared not only their work, but the unique paths that brought them to their subject matter. Our audience had the uncommon experience of exploring the private worlds of our speakers and coming away with new insights about how a creative mind composes a great work.”

The theme of the series was “The Scholarly Adventure and the Creative Process.” Speakers and their topics included:

Linda Bierds (English, 1998 MacArthur Fellow), a poet and the director of the UW’s Creative Writing Program, used slides, notebook entries and poems from her book *The Profile Makers* to trace the work’s composition from its first impulse to its completion two years later. The book’s poems of a Civil War family explore the captured images in painting and photography.

Suzanne Lebsack (History, 1992 MacArthur Fellow), a scholar whose research focuses on the convergence of legal, economic and social history, discussed the murder of Lucy Pollard, a woman ax-murdered in her Virginia farmyard in 1895. Lebsack confronted not only the original mystery, but also a host of questions about historical writing in general.

Poet **Richard Kenney** (English, 1987 MacArthur Fellow) spoke about poetry’s nature and its uses, in dark times and light. During his lecture, Kenney read his own poetry, as well as poems by others.

Charles Johnson (English, 1998 MacArthur Fellow) is a novelist, short story writer, essayist, cartoonist and screenwriter. Johnson’s lecture explored his journey during the conception and creation of his novel *Dreamer*, a fictionalized account of the last two years of Dr. Martin Luther King, Jr.’s life.

John Toews (History, 1992 MacArthur Fellow), a specialist of the history of modern Europe, discussed 19th-century conceptions of self and society, ways in which history itself is documented and produced, and the historical and cultural contexts of Freudian theory.

Humanities on the Move

The Simpson Center welcomed a new and a well-attended lecture series, *Humanities on the Move* this year. **W.J.T. Mitchell** (English and Art History, Chicago) discussed “The Work of Art in the Age of Biocybernetic Reproduction.” Mitchell has published widely on literature, mass media, and visual culture.

Judith Halberstam (Literature, UCSD) presented a lecture titled “Lesbian Subcultures Then and Now.” Halberstam described how queer subcultures are related to old-school subcultures like punk, but also carve out new territory for a consideration of the overlap of gender, generation, class, race and sexuality in relation to minority cultural production.

The final speaker of the series was **Susan Squier** (English and Women’s Studies, Penn State), who lectured on “Transplant Medicine and Transformative Narrative.” Squier discussed the ways that fiction and medicine narrate organ transplantation, in particular in the gendered and racialized ways that identity is invested in, or separated from, the transplanted organ. Her lecture compared certain contemporary organ transplant cases with some science fiction representations of the same surgery, from the early and late 20th century.

Solomon Katz Distinguished Lectures in the Humanities

Three thought-provoking *Katz Lectures in the Humanities* were presented by distinguished humanists in 2001-2002. **Susan Hanley** (Jackson School of International Studies) spoke about “Japan’s Traditional Lifestyles: Reflections in 2001.”

Marjorie Garber (English, Harvard) asked “Who Owns ‘Human Nature’?” This May, **Hilary Putnam** (Philosophy, Harvard) spoke about “Ethics Without Metaphysics.” Putnam, who also served as Katz Professor for the quarter, taught a popular graduate seminar entitled *Ontology, Objectivity and Value*.

The Katz series, which has sponsored eighty lectures since 1975, is made possible through the generous contributions by friends and faculty to the University of Washington in honor of the late Professor **Solomon Katz**.

LECTURES.

Seattle Humanities Forums

This year, the Simpson Center presented six Seattle Humanities Forums, organized in cooperation with a variety of arts and cultural organizations in Seattle. These events share humanistic learning broadly, extending the teaching mission of the university outside the campus to the community. Partnerships with cultural organizations reinforce our commitment to the public humanities. The broad range of topics addressed by this year's Forum events reflects the rich resources of the UW faculty, whose expertise enlivens discussion and brings new perspectives to local cultural events.

In July, the **Seattle Central District Forum for Arts and Ideas, the Simpson Center, and the King County Heritage Festival sponsored a special forum that brought together members of the Seattle community to participate in honest dialogue about racial heritage in America.** *American Heritage: A Discussion of Race in America*, featured **Shay Banks-Young**, an African American descendant of Thomas Jefferson, and **Julia Jefferson**, a Caucasian descendant of Jefferson. Recent genetic testing strongly suggests that Jefferson fathered children with Sally Hemings, one of his slaves with whom he shared a 38-year relationship. Discussion revolved around differences, similarities, and shared family heritage. The program was introduced by **Johnnella Butler** (Associate Dean and Associate Vice Provost of the Graduate School, English, and American Ethnic Studies) and **John Walter** (American Ethnic Studies).

The following month, the Simpson Center and Counterbalance Poetry co-sponsored *James Merrill's Collected Poems*, a forum exploring the work of the contemporary poet and a collection of his work compiled by poets **J.D. McClatchy** and **Stephen Yenser** (UCLA). Following an introduction by Creative Writing graduate student **John Crosby**, McClatchy and Yenser read from the collection and discussed Merrill's "symphonic language" and great influence on contemporary poetry. The forum was organized by Counterbalance Poetry, led by **Roger Simpson** (Communications) and **Jeffrey Cantrell** (Radiology), and co-sponsored by the Simpson Center and the UW Bookstore.

In the Fall, the Simpson Center collaborated with the UW Program on Africa and the Meany World Series to present *The People of the Central African Forest: A Cultural and Environmental Crossroads*. This forum addressed the issues of Mbuti culture, the environment, and the rights of indigenous peoples. It was offered in conjunction with Alonzo King's "People of the Forest Project," a UW World Series ballet performance at Meany Hall in early November 2001. The forum featured distinguished panelists including: **Alonzo King** (LINES Ballet Artistic Director),

Nzamba Lela (member of the BaAka musical ensemble), **Barry Hewlett** (Anthropology, Washington State Univ.), and **Cynthia Schmidt** (Ethnomusicology).

In March, the Simpson Center sponsored a forum in conjunction with 9-1-1 Media Arts' Irish Reels Film Festival. *The Beckett Series: Films of the Absurd?* featured **Herbert Blau** (English and Drama), whose recent book, *Sails of the Herring Fleet: Essays on Beckett*, traces more than four decades of encounters with the Nobel prize-winning playwright Samuel Beckett. Blau has directed many of Beckett's plays, including the now-legendary production of *Waiting for Godot* that went to San Quentin Prison in the 1950s. In this forum, Blau provided a fascinating backdrop for this year's Irish Reels festival that featured a selection of filmed plays by Beckett.

Rights and Terror: All Powers Revisited featured lectures, panel discussions and presentations, including a keynote address by **David D. Cole** (Georgetown Law Center) addressing issues of civil liberties and academic freedom following the events of September 11. Events were organized around powerful staged readings of UW Drama Professor **Mark Jenkins'** play, *All Powers Necessary and Convenient*, directed by **Steven Pearson** (Drama). The play, premiered in 1998, commemorates the 1948 "Canwell Hearings" in Seattle that ominously foreshadowed the mid-century inquisitions of the McCarthy era. Faculty members and students from across campus, as well as members of the community, joined in this April forum to participate in a dialogue about the limits of political discourse and actions in a democracy during times of crisis. The project was led by UW Drama graduate student **Mickey Chemers** who also admirably played UW Professor Butterworth in the play.

Political change in another part of the world was the topic of discussion for the forum "*Liberal Islam*" and *Social Justice in Indonesia*. Organized by **Celia Lowe** (Anthropology), **Laurie Sears** (History), and **Sara Van Fleet** (Southeast Asian Studies Center), this forum explored the art, religion, law, politics, and ecology of Indonesia today. Topics included the movement known as "Liberal Islam"; issues of social justice from the liberation of East Timor to military violence in Aceh; environmental justice and the critique of developments; questions of law, censorship, and literature; and the lively theatrical traditions in Indonesia that use allegory and humor as a format for political critique. The journalist, playwright, and activist **Goenawan Mohamad** opened the forum with a Walker-Ames lecture about "Liberal Islam." The day-long forum of panels and presentations in April was brought to a close by a unique presentation of Javanese shadow theatre and dance featuring wayang puppeteer **Jan Mrazek** (Art History) and Seattle's Cornish College's Gamelan Pacifica group.



Priti Ramamurthy (Women Studies) was part of an interdisciplinary group of faculty convening regularly to discuss *Nature and Its Publics in the Tropical World*.

The
"Jou
to th
reco
UW D
poet
in th
sutu
obse

Cant
and
work
Emot
co-sp
natio
to Se
traun

readi
about
rang
lence
poet-
small
and c
repor
sente

York
addr
Santi
Marc
and S

The Languages of Emotional Injury

"Journalists, in their finest moments, come close to that textured awareness of injury, loss, and recovery," says **Roger Simpson**, Director of the UW Dart Center for Journalism and Trauma. "Yet poet and reporter rarely consider the cleavages in their languages of insight, or undertake the sutures that might increase the power of their observations."

Counterbalance Poetry, directed by **Jeffrey Cantrell**, the Dart Center for Journalism and Trauma, and Professor **Edwin Weihe** of Seattle University worked to together to present *The Languages of Emotional Injury*. This innovative public program, co-sponsored by the Simpson Center, brought internationally known poets, journalists and other artists to Seattle to share their work and talk about putting traumatic experiences into words and pictures.

Four evening programs presented the paired readings of a poet and a journalist who had written about the same type of traumatic event, in contexts ranging from war and urban strife to intimate violence and terrorism. During morning sessions, the poet-journalist pairs discussed their topics with smaller audiences to provide a chance for individual and community response. During the afternoons, reporters, photographers and poets read and presented their work.

Noted Nicaraguan poet **Daisy Zamora** and New York journalist **Ted Conover** presented a keynote address. Among the other participants were **Jimmy Santiago Baca**, **Nina Bernstein**, **Breyten Breytenbach**, **Marc Cooper**, **Frances Driscoll**, **Debra McKinney**, and **Semezdin Mehmedinovic**.

Nature & Its Publics in the Tropical World

From January through May, an interdisciplinary group of faculty and students convened regularly to discuss *Nature and Its Publics in the Tropical World*. In addition to focused workgroup sessions, invited speakers examined the cultural politics of nature at the various sites of public engagement. The faculty members involved were **K. Sivaramakrishnan** (Anthropology), **Gary Handwerk** (Comparative Literature), **Lucy Jarosz** (Geography), **Linda Nash** (History), and **Priti Ramamurthy** (Women Studies).

Questions raised during the series centered on the way issues of subnationalism or ethnonationalism, feminism or women's rights, and race/class impinged on the experience and conservation of nature in the tropical world. Speakers investigated the contentions through which nature as identity and commodity has become implicated in the production of middle-class cultural styles in regionally specific ways in late modern and post-modern tropical situations.

Featured speakers included **Ann Gold** (Religious Studies, Syracuse), **Donald Moore** (Anthropology, UC Berkeley), **Warwick Anderson** (Anthropology, History and Social Medicine, UCSF), and **Alan Bewell** (Comparative Literature, Univ. of Toronto).

Top row: Michael Hardt (Duke), Paul Gilroy (Yale)

Bottom row: Mahmood Mamdani (Columbia), Daniel Waugh (History).



Human Agency in a Globalizing World

Fostering communities at the University of Washington across academic departments and areas of specialization, *Human Agency in a Globalizing World*, a colloquium series sponsored jointly by the Simpson Center and the Institute for Transnational Studies, brought together nationally and internationally recognized scholars with UW faculty and students to discuss important political and intellectual challenges in the contemporary world.

"The issue of agency — the scope and effect of individual and communal action in relation to larger structures, be they economic, political, institutional or ideological — occupies all modern humanities and social science disciplines. In the current context, globalization overwhelms our discussions of the relationship of practices of everyday life to wider social and political processes, this series interrogated the basis and sources of human agency in an explicit way," explains organizer **Uta Poiger** (History).

The year-long series of evening lectures, accompanied by faculty and graduate student work-shops, was designed to address issues of significance to the broader public. Contemporary discussions of globalization often treat it as a natural development and operate with unexamined assumptions about the progressive or destructive power of imperial forces — flows of capital, information, people and ideas. At the same time, we appear to be experiencing a crisis of the conventional social forms through which human aspirations have been imagined and constructed, including the nation-state, civic associations, ethnic identity, and the family form.

This lecture series opened up a discussion about the possibilities we have as individuals and as collectivities to meaningfully shape lives lived in common within a transnational age. After four lectures and lively discussions with the speakers, several important themes and questions emerged: How have modes of personal identification and social action been shaped and transformed by the expanding world market and the social penetration of consumer/commodity culture? How have the violence and exclusion that characterized prior forms of the world-system, particularly colonialism, been transferred to the present? To what extent does the historical experience of fascism continue to haunt the project of modern political society? How do we think about increasingly prominent, sub-national distinctions of race and ethnicity across national boundaries? What are the forms of relevant and effective human interaction commensurate with globalization?

Speakers in this series included: **Amy Kaplan** (English and American Studies, Mount Holyoke), **Paul Gilroy** (Sociology and African American Studies, Yale), **Mahmood Mamdani** (Anthropology and Political Science, Columbia), **Michael Hardt** (Literature and Romance Studies, Duke), and **Aihwa Ong** (Anthropology, UC Berkeley).

UW Professors **Uta Poiger** and **Nikhil Singh** (History), who organized the series, are hopeful that the lectures will soon contribute to a book on the theme of human agency in a globalizing world.

Silk Road Seattle

Silk Road Seattle, one of the most ambitious interdisciplinary research and public projects sponsored by the Simpson Center, took the area by storm in January. **Daniel Waugh** (History), **Cynthia Bogel** (Art History) and **Joel Walker** (History), conceived the project, which included a Wednesday University course, a public lecture series, two museum exhibits and a virtual art exhibit, as well as teacher workshops and an extensive website, www.uwch.org/silkroad. Waugh has been teaching a course on the Silk Road since 1999, and has traveled extensively in Central Asia, leading trekking and mountain climbing expeditions since the early 1990s. When he learned that the Seattle Symphony was presenting *The Silk Road Project*, whose Artistic Director is the renowned cellist **Yo-Yo Ma**, in May 2002, Waugh knew it was an opportune time to promote knowledge and understanding of the Silk Road widely. He did not know that the world's attention would be focused on Central Asia for other reasons.

The Silk Road is widely understood as a series of overland trade routes from China to the Mediterranean, opened first in the 2nd century B.C.E. and coming to an end between the 15th and 17th centuries C.E. due to a variety of political and economic changes. *Silk Road Seattle* is a collaborative public education project exploring the cultural interaction across Eurasia. Based on the research of the project directors, several graduate students and a Mary Gates Scholar, *Silk Road Seattle* was designed to expand traditional representations of the Silk Road and foster particular understanding of the arts, cultures and religions of these regions.

Waugh began building the *Silk Road Seattle* website a year ago with help from student **Lance Jennott** (History). The site includes texts of interesting historical sources, including memoirs of early voyagers, information about important cities, architecture, and traditional culture including foods, dwellings, and religions. Maps and timelines connect these important pieces of information. Graduate student **Elmira Köçümçü** (Near Eastern Languages and Civilization) worked closely with Waugh to develop the content on the site. Many of the stunning photographs are Waugh's own.

The public lecture series, which brought in distinguished scholars from around the world and was hosted at the Seattle Asian Art Museum, broke all previous attendance records at the museum and necessitated an overflow room with video feed to accommodate those lining up to hear Waugh, **Boris Marshak** (State Hermitage Museum, St. Petersburg, Russia), **Roderick Whitfield** (School of Oriental and African Studies, Univ. of London), **Thomas Allsen** (State College of New Jersey), **Linda Komaroff** (Ancient and Islamic Art, Los Angeles County Museum of Art) and **Karil Kucera** (History) discuss some of the major aspects of Silk Road history and culture.

One of the most extraordinary features of the project is a virtual art exhibit, hosted by the Seattle Art Museum. The project directors worked with graduate student **John Szostak** (Art History), curator of the exhibit, to identify artworks from museums around the world, including the Asian Art Museum

of San Francisco, Berlin Staatliche Museum für Indische Kunst, the British Museum, the Inner Mongolia Museum, Musée du Louvre, Seattle Art Museum, and the Victoria and Albert Museum. "The primary goal of the exhibit is to employ the Internet in an innovative way to enable the interested public anywhere in the world to experience the art of the Silk Road, and to promote such future collaborations across the boundaries of museum collections," says Waugh. By introducing a wide variety of art from multiple locations, the Silk Road team hopes to encourage viewers to visit the museums where the objects are housed as well as to provide information for those who do not have immediate or direct access to these far-flung collections.

An exhibit of extraordinary textiles such as rugs, dowry items and silk robes from the James and Stephanie Burns collection were on view at the Henry Art Gallery. Additionally, graduate student **Kathleen Moles** (Art History) curated a powerful photographic exhibit at the Jacob Lawrence Gallery and the Burke Museum featuring striking images by **Wu Jian** and **Gary Tepfer**.

All of these project elements were made even richer by the five wonderful concerts by Yo-Yo Ma and the Silk Road Ensemble presented by the Seattle Symphony. **Esther Won**, Director of the Silk Road Project, Inc., noted that of all the cities the Silk Road Project has visited in its three-year international tour, Seattle has launched the most comprehensive series of complementary programs. *Silk Road Seattle* was funded primarily by the Simpson Center, but won additional support from the Silkroad Foundation and a number of UW departments. "The number of local and international cultural organizations that collaborated on this project is truly remarkable," said **Margit Dementi** (Associate Director, Simpson Center). "The response in the community was enormous and demonstrates that this kind of broad-reaching imaginative grouping of events enriches us all in tangible and intangible ways, intellectually, culturally, institutionally. *Silk Road Seattle* has demonstrated what kind of public impact a collaborative research and teaching project in the humanities can have and how important an understanding of what may seem to be an esoteric subject — interest in the history and culture of medieval China and Central Asia — can be when the dynamics of world power change and we need to broaden our perspectives about global histories, peoples and cultures."

Emerging Forms: Cinema, Narrative and Technique in the 21st Century

Rahul Gairola (English) and members of the UW Film Colloquium organized the second annual Interdisciplinary Graduate Student Film Conference and Short Film Festival last fall.

Developed in conjunction with the research cluster *Project Cinema: Film Studies in the 21st Century*, the conference highlighted innovative studies of cinema, both nationally and internationally.

“New production formats, such as digital video, and reception formats, such as DVD, are altering the way films are made and viewed,” said Gairola.

“New cinematic spaces are not only mapped by new technologies, but also by developments within multiple areas of the globe.” The *Emerging Forms* conference explored the ways in which new forms, evolutions of traditional forms and expansions within an international arena alter the cinematic landscape.

The conference began with a keynote lecture by **Vivian Sobchack** (Theater, Film and Television, UCLA). Other events included panel discussions, a short film festival, and a presentation by **Nisha Ganatra**, director of *Chutney Popcorn*.

Studies in the History of the English Language

The Simpson Center was pleased to sponsor an interdisciplinary conference devoted to the history of English in March. Organized by **Anne Curzan** (English), the event brought together leading scholars in English historical linguistics to discuss unresolved questions about the development of English as well as pedagogical issues involved in teaching the history of English. Plenary speakers included **Douglas Biber** (English, Northern Arizona), **David Lightfoot** (Linguistics, Georgetown), and **Donaka Minkova** (English, UCLA).

This conference was designed to bring focus and recognition to the field and foster the conversation and energy that were initiated at the first Studies in the History of the English Language Conference (SHEL-1), held at UCLA in May 2000.

Romanticism Conference

Last summer, participants gathered on the UW campus for the ninth annual meeting of the North American Society for the Study of Romanticism. Organized by **Gary Handwerk** (English and Comparative Literature) and **Marshall Brown** (English and Comparative Literature), the conference addressed the theme “Romantic Subjects.”

Three distinguished speakers lectured during plenary sessions. **Katie Trumpener** (Germanics, Comparative Literature and English, Chicago) discussed “Visits to the Juvenile Library: Bookselling, Advertising and the Making of Child Readers,” UW faculty member **Heather McHugh** (English) spoke about “Presence and Passage: A Poet’s Wordsworth,” and **Richard Kramer** (Music, Graduate Center, CUNY) delivered a lecture titled “At the Edges of Romanticism: Haydn’s Chaos and Beethoven’s Lovers.”

The conference theme encouraged a non-exclusive focus on three areas: subjectivity, ideas and ideologies, and subject positions. Sessions covered diverse areas, including digital romanticism, *Frankenstein*, operatic subjects, poetics in Wordsworth, and gothic subjectivities.

The Chinese Cultural Revolution in Memory and Artifact

An exciting array of events organized by **Stevan Harrell** (Anthropology, Burke Museum) and **David Davies** (Anthropology) featured UW faculty **Yomi Braester** (Comparative Literature) and **Madeleine Dong** (Jackson School of International Studies) and focused Seattle residents’ attention this winter on the Chinese Cultural Revolution.

In conjunction with the Burke Museum exhibit *Ordinary Life in Extraordinary Times: Artifacts from China’s Cultural Revolution*, the Simpson Center sponsored a public symposium and film series. Curated by Davies, the exhibit was the first of its kind anywhere, displaying artifacts from the Cultural Revolution, including Mao badges, propaganda posters, and every-day items such as cigarette lighters, plates and book bags. The exhibit focused on the themes “Re-membering,” “Rebelling,” “Living,” and “Learning.”

The *Chinese Cultural Revolution in Memory and Artifact* symposium brought together a variety of scholars to discuss issues related to the Burke exhibit such as memory, representation, commodification, and the place of the revolution in current thought and literature. Speakers at the symposium included **Mobo Gao** (Chinese Studies, Univ. of Tasmania), who spoke about “Remembering the Cultural Revolution: Elite Privilege and Personal Experience,” and **Melissa Thompson** (Art History), who discussed “Art, Culture, and Cultural Revolutions.” The associated Cultural Revolution Film Series, curated by Yomi Braester and Stevan Harrell, offered four evenings of films, providing attendees the opportunity to see major milestones of the Chinese film industry, easy-to-view favorites, and rarely seen footage.

The Liberating Eye: The Cinema of Luis Buñuel

Spanish film director Luis Buñuel was the focus of a one-day symposium last fall, organized by **Cynthia Steele** (Spanish and Portuguese) and **Steven Shaviro** (English). Sponsors of the event included the Simpson Center, the Center for West European Studies, the Division of Spanish and Portuguese Studies, and the Cinema Studies Program in the Department of Comparative Literature.

The Liberating Eye: The Cinema of Luis Buñuel brought together scholars from Europe, the U.S., and Mexico to reevaluate Buñuel’s unique symbiosis of surrealism, anarchism, melodrama, and contradictory gender politics. Audiences enjoyed presentations on various aspects of Buñuel’s films by four prominent film critics: **Peter Evans** (Hispanic Studies, Univ. of London), **Jean Franco** (English and Comparative Literature, Columbia), **Marsha Kinder** (Cinema Studies, USC) and **Kathleen Murphy** (Cinema Seattle).

Seven Buñuel films were screened on campus and two 35-mm films were shown at the Grand Illusion Theater. In conjunction with the conference, Steele and Shaviro taught an undergraduate course on Buñuel and a two-day seminar for K-12 teachers.

New Studies in Slavery

Stephanie Camp (History) organized an important symposium addressing the cultural and linguistic turns, gender and sexuality, and global connections in the history and study of American slavery.

Gathering together some of the most exciting young scholars working in the field today, this one-day conversation in May, sponsored by the Simpson Center, discussed the new ways that slavery is being studied, and the implications of those studies for politics and the study of race, race relations and labor in contemporary society.

Participating historians included **Edward Baptist** (Univ. of Miami), **Herman Bennett** (Rutgers), **Chris Brown** (Rutgers), **Stephanie Camp**, **Sharla Fett** (UCLA), **Walter Johnson** (NYU), **Dylan Penningroth** (UVA), and **Stephanie Smallwood** (UCSD).

Paradigms Lost and Found: Implications of the Human Genome Project

Early April brought with it the much anticipated symposium, *Paradigms Lost and Found: The Implications of the Human Genome Project*. Organized by the UW’s Henry Art Gallery with funding from the Simpson Center, *Paradigms Lost and Found* combined spirited presentations and discussions analyzing genetic research and the potential socio-cultural impact of recent scientific developments in our daily lives by scholars in art, science, philosophy, and history.

The symposium emerged from the Henry Art Gallery’s *Gene(sis): Contemporary Art Explores Human Genomics*, a major traveling exhibition bridging art and science curated by **Robin Held**. Nearly twenty associated programs scheduled at the Henry and with community partners have made these discussions of art, science, ethics, and education available to the public.

The exhibit and public programs are part of the Animating Democracy Initiative of Americans for the Arts, made possible with support from the Ford Foundation. Its purpose is to foster artistic activity that encourages civic dialogue on contemporary issues. Along with the Seattle Public Library, the Simpson Center is a community partner with the Henry in the Animating Democracy Initiative.

UW faculty participants in the symposium included **Philip Boreano** (Technical Communication), **Wylie Burke** (Medical History and Ethics), **Mary-Claire King** (Medical and Genome Sciences), **Patricia Failing** (Art History), **Leah Ceccarelli** (Speech Communication), **Phillip Thurlte** (Communications and Comparative History of Ideas), and **Maynard Olson** (Genome Center, Medicine).



Simpson Center for the Humanities
206 Communications Building
University of Washington Box 353710
Seattle, Washington 98195-3710

Phone 206-543-3920
Fax 206-685-4080
Web www.uwch.org
Email uwch@u.washington.edu

Simpson Center Staff

Kathleen Woodward, Director
Margit Dementi, Associate Director
Elizabeth Browning, Program Coordinator
Alex Aho, Fiscal Specialist
Linda Wagner, Office Assistant
Nicole Elger, Graduate Staff Assistant

Simpson Center Executive Board

Carolyn Allen, English
Ruby Blondell, Classics
Kenneth Clatterbaugh, Philosophy
Jeffrey Collins, Art History
Margit Dementi, Center Associate Director
Richard Gray, Germanics
Michael Halleran, Div. Dean, Arts & Humanities
Cynthia Steele, Spanish & Portuguese
Barry Witham, School of Drama
Kathleen Woodward, Center Director



Top row, from left to right: Geoffrey Russom (Brown), audience for W.J.T Mitchell's lecture "The Work of Art in the Age of Biocybernetic Reproduction", and Liz Browning and Linda Wagner from the Center.

Bottom left to right: Alys Weinbaum, Colbey Emmerson and Anne Raine (English) speak with Susan Squier (Penn State). Susan Squier delivers her "Humanities on the Move" lecture.



SIMPSON CENTER FOR THE HUMANITIES
206 Communications Building
University of Washington Box 353710
Seattle, Washington 98195-3710