



Asia America

Asian studies and Asian American studies have long been a key strength at the University of Washington, poised as it is on the Pacific Rim. Last year saw a quantum leap as a series of compelling projects in these areas converged, bringing faculty, graduate students, members of the community, and visiting scholars together to study and debate issues of identity and dispossession, trauma and culture, fundamentalism and feminism, and the relationships between Asian studies and Asian American studies themselves. The year was characterized by the increasing collaboration of faculty in Asian studies and faculty in English and History, an exciting instance of what David Skorton, the president of the University of Iowa, has called “culture transfer.”

As globalization brings people both closer together and farther apart, and as colleges and universities around the country seek to internationalize their curricula and their student populations, paradigms of area studies are changing, with the new regional studies and transarea studies increasing in importance. One of those larger multivarious regions is that formed by the Pacific Ocean itself. As director of the Simpson Center, one of my goals is to encourage and sustain productive dialogue between scholars in the humanities and scholars in area studies, predominantly the province of the social sciences. Here I single out three projects sponsored by the Simpson Center that taken together span the spectrum of Pacific Asia and Asia America.

First, in *Critical Asian Studies*, the leadership of **Tani Barlow** (Women Studies, UW) and **Madeleine Dong** (Jackson School of International Studies, UW) has been crucial. They are the directors of the Project for Critical Asian Studies: Forum on Trauma, History,

and “Asia,” a four-year project supported with a grant from the Rockefeller Foundation that allows us to bring scholars from Asia to the University of Washington for substantial periods of time. Last year—the first year of the project—was dedicated to the creation of an interdisciplinary group of some thirty faculty in Critical Asian Studies and to the co-sponsorship of a remarkable series of lectures which ranged from historical accounts of Japanese-American internment camps to the politics of reconciliation in post-Viet Nam cinema culture.

The year culminated in June with a major international conference on “Trauma and History” organized by Barlow. Scholars from a rich variety of disciplines debated what happens when mass injustice is deeply felt but seemingly inexpressible. They read the unread, spoke the unspoken, and wrote the unwritten. They questioned the often unquestioned way in which “Asia” is defined while rethinking the relationship of this “area” to similarly broad intersections of trauma, history, liability, historiography, and politics.

“Trauma and History” featured twenty-seven scholars, including **Pheng Cheah** (Rhetoric, University of California, Berkeley), **Gillian Harkins** (English, UW), **Rosalind Morris** (Anthropology, Columbia), **Erik Mueggler** (Anthropology, University of Michigan), **R. Radhakrishnan** (English, University of Massachusetts), **Neferti Tadiar** (History of Consciousness, University of California, Santa Cruz), **John Treat** (East Asian Languages & Literatures, Yale University), and **Ban Wang** (Asian Studies and Comparative Literature, Rutgers University).

We began the exploration of trauma and history last year with the pointed interrogation of the very usefulness of the concept of trauma itself in the context of Asia. This year we welcome three scholars from Asia whose work engages questions of trauma in very different historical and regional contexts—**Robert Francis Garcia** (Asian South Pacific Bureau of Adult Education, the Philippines), on the Philippine revolutionary movement, **Hyunah Yang** (Seoul National University), on Korean comfort women, and **Fadjar Thufail** (Indonesian Institute of Sciences, Jakarta), on the massacre of Indonesian Communists in 1965-1996. They will be in residence at the Simpson Center for the Humanities. Also joining the project will be **Norman Smith**

who has a grant from the Social Science Research Council in Canada to pursue his research on Chinese feminist and literary history.

Second, the year-long speaker series on “Recasting Asia America,” organized by **Chandan Reddy** (English, UW) and **Shawn Wong** (English, UW), focused on Asian American studies. Over the course of the year it became abundantly clear, as **Moon-Ho Jung** (History, UW) put it, “how much Asian American Studies has evolved over the past three decades and how much it can still transform our ways of seeing the world.” Speakers included **Karen Shimakawa** (Asian American Studies, University of California, Davis) and **Kandice Chuh** (English, University of Maryland), both of whom received their doctorates from the University of Washington, **Lisa Yoneyama** (Literature, University of California, San Diego), **Gary Pak** (Creative Writing, University of Hawai’i) and **Gayatri Gopinath** (Women and Gender Studies, University of California, Davis).

Third and finally, **Yomi Braester** (Comparative Literature and Cinema Studies, UW) organized a workshop on “Visual Culture in Modern China” that was held in tandem with the meeting of the Asian Cinema Studies Society at the University of Washington on May 28-June 1, 2003. As Braester points out, theoretical concepts and methodological approaches to Chinese visual culture have been drawn predominately from the West. A crucial aim of this workshop was to develop new paradigms for the study of Chinese visual culture (in particular modern Chinese cinema), paradigms drawn from an area in Asia that is now so profoundly influencing the West. **Wu Hung** (Art History, University of Chicago), **Chris Berry** (Film Studies, University of California, Berkeley), and **Zhong Xueping** (German, Russian, and Asian Languages & Literature, Tufts University) were among the speakers.

Last June I was on a panel devoted to the future of cultural studies at the founding meeting of the Cultural Studies Association in Pittsburgh. One of my main points was that the future of cultural studies must include area studies, as our faculty at the University of Washington are so persuasively proving.

—**Kathleen Woodward, Director Simpson Center**



Upcoming Highlights

Lectures

Projects

The following is a small sampling of the some 30 projects that received support from the Simpson Center for 2003-2004. Many of the interdisciplinary projects that receive funding combine research and teaching with events open to the public in order to share humanistic learning broadly and extend the mission of the University of Washington outside the campus to the community. For information on these and other events, please visit our calendar at www.simpsoncenter.org

November 6, 2003
Louis Menand
 Professor, English, Harvard University
 Danz Lecturer

December 4, 2003
Heather McHugh
 Milliman Distinguished Writer-in-Residence
 English, University of Washington
 Katz Lecturer

February 27, 2004
Anthony Vidler
 Dean, School of Architecture
 The Cooper Union
 Katz Lecturer

May 19, 2004
Marjorie Perloff
 Professor Emeritus
 English, Stanford University
 Katz Lecturer

May 12, 2004
Judith Butler
 Professor
 Rhetoric and Comparative Literature
 University of California, Berkeley
 Humanities on the Move Lecturer

Felliniana: Celebrating Fellini's Cultural Legacy

Organized by **Raimonda Modiano** (English), **Lance Rhoades** (English), **Albert Sbragia** (French & Italian Studies), and **Kari Tupper** (Women Studies and Comparative History of Ideas)

Join the world's leading experts on cinema, art, music, and culture in a celebration of the career of Federico Fellini (1920-1993), maestro of Italian cinema, on the 40th anniversary of the premiere of *8 1/2*, one of the most influential films ever made. Highlights include a film festival, a scholarly conference, an art exhibit of original drawings by Fellini at the Henry Art Gallery, an exhibit of photographs on the film *8 1/2*, and a musical performance by the Orchestra Nostalgico from San Francisco.

Human Rights from the Bottom Up

Organized by **Michael McCann** (Political Science) and **Angelina Godoy** (Jackson School of International Studies)

This lecture series examines human rights issues and institutions from the perspectives of the individuals and communities to whom these rights belong—particularly those in marginalized positions, whose rights are most frequently violated. Speakers include **Frank LaRue** (Centro Para la Acción Legal en Derechos Humanos, an NGO currently working with Mayan communities), **Molly Melching** (Tostan, a human rights NGO in Senegal), and **Radhika Coomaraswamy** (Sri Lankan Human Rights Commission). The project will culminate in an international, interdisciplinary conference in Spring 2004.

Reverent Remembrance: Honoring the Dead

Organized by **James Nason** (Burke Museum)

This Burke Museum exhibition (October 2 – February 22) explores the ancient Celtic and European roots of Halloween, the colorful and dramatic Mexican Day of the Dead, the roots of mummification and other death rituals in ancient Egypt, Indonesian cliff burials, and modern American memorials, including those following the 9/11 tragedy. Accompanying the exhibition is a lecture series featuring **Donald Reid** (History, Georgia State University) and **Linda Goodman** (Museum of New Mexico), among others.

Science Studies

Organized by **Monica Azzolini** (French & Italian Studies), **Arthur Fine** (Philosophy), and **Simon Werrett** (History)

This speaker series addresses the flourishing interdisciplinary field of science studies, exploring the history, philosophy, sociology, and anthropology of the natural sciences, medicine, and technology. The distinguished scholars who are visiting the University of Washington this year include **Trevor Pinch** (Sociology, Cornell), **Linda Schiebinger** (History, Penn State University), and **Nancy Siraisi** (History, Hunter College, CUNY).

Studies in Emotion and Affect

Organized by **Carolyn Allen** (English), **Gillian Harkins** (English), **Jodi Melamed** (English), and **Kathleen Woodward** (English)

The Studies in Emotion and Affect Research Group explores the fault lines of this invigorating interdisciplinary field of study. The project revolves around a speaker series of distinguished scholars including **Emily Martin** (Anthropology, NYU), **Rukmini Bhaya Nair** (Linguistics and English, Indian Institute of Technology, Delhi), and **Lauren Berlant** (English, University of Chicago).

Society of Scholars 2003-2004

The Society of Scholars is an intellectual community within the College of Arts & 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.

Monica Azzolini

Assistant Professor, French & Italian Studies
The Duke, the Physician, and the Stars: Medicine, Power, and Prophecy in Renaissance Milan

Yomi Braester

Associate Professor, Comparative Literature
Urban Development and the Documentary Impulse in Chinese Cinema

John Chesley

Alvord Graduate Humanities Fellow, Classics
Livy's Thucydidean Narrative

Sean Cocco

Dissertator, History
A Garden of Green and Tender Plants: Naples, Vesuvius, and the Natural World, 1500-1700

Susan Glenn

Professor, History
"Jewish" Science: Public Self-Fashioning in the Century of Social Science

Nina Goss

Dissertator, English
The Struggle to Manage the Mandates to Both Speech and Silence in Holocaust Literature

James Gregory

Associate Professor, History
The Southern Diaspora: How Black Southerners and White Southerners Rearranged 20th-Century America

Louisa Mackenzie

Assistant Professor, French & Italian Studies
Landscape, Poetry, and Power: The Case of 16th-Century France

Jodi Melamed

Woodrow Wilson Postdoctoral Fellow, English
Killing Sympathies: Politics of Racial Meaning and Literary Value in the Imperial United States

Andrew Nestingen

Assistant Professor, Scandinavian Studies
Criminal Scandinavia: Genre, Imagined Belongings, and the Consequences of Globalization

Cynthia Steele

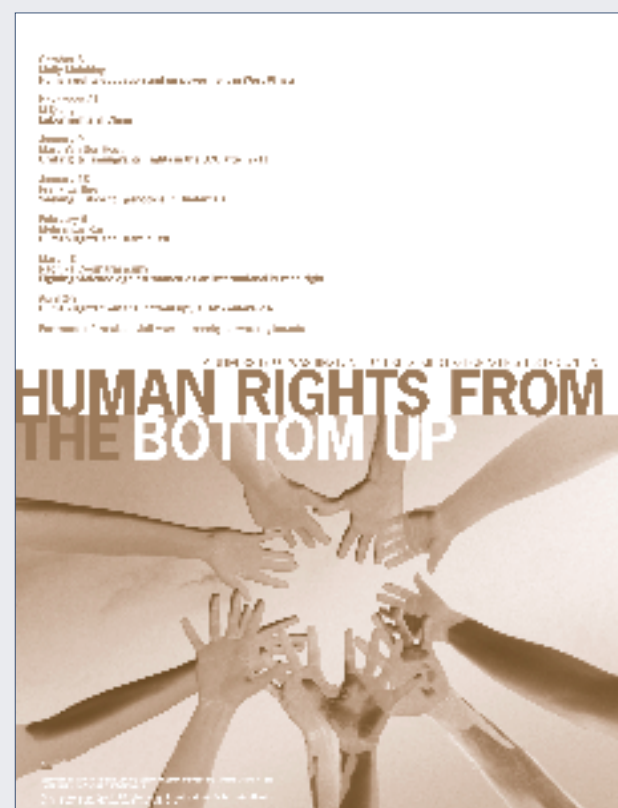
Professor, Comparative Literature and Spanish & Portuguese Studies
Shards of History: Subaltern Stories from Chiapas

Todd Tietchen

Dissertator, English
Productive State(s): Radical Democracy in the Globalizing United States

John Toews

Professor, History
Freud, Masculinity, and Viennese Modernism, 1890-1918: The Idea of Autonomy



“This lecture series is a crucial step in our long-term effort to establish a dynamic and distinctive academic program about human rights at the University of Washington.”
—Michael McCann (Political Science, UW)

Voice, Text, Hypertext:

Emerging Practices in Textual Studies

Edited by **Raimonda Modiano** (English and Comparative Literature, UW), **Leroy Searle** (English, UW), and **Peter Shillingsburg** (English, University of North Texas)

Voice, Text, Hypertext illustrates brilliantly why interest in textual studies has grown so dramatically in recent years. For the distinguished authors of these essays, a “text” is more than a document or material object. It is a cultural event, a matrix of decisions, an intricate cultural practice that may focus on religious traditions, modern “underground” literary movements, poetic invention, or the irreducible complexity of cultural politics.

Drawing from classical Roman and Indian to modern European traditions, the volume makes clear that to study a text is to study a culture. It also demonstrates the essential importance of heightened textual awareness for contemporary cultural studies and critical theory—and, indeed, for any discipline that studies human culture.

Contributors include **Roger Chartier** (Andrew D. White Professor-at-Large, Cornell University), **Martin Jaffee** (Jackson School of International Studies and Comparative Religion, UW), **Jerome McGann** (English, University of Virginia), **Ludo Rocher** (Asian & Middle Eastern Studies, University of Pennsylvania), and **John Miles Foley** (English and Classical Studies, University of Missouri).

Co-sponsored by the Simpson Center, *Voice, Text, Hypertext: Emerging Practices in Textual Studies*, is scheduled to appear in December 2003 from the University of Washington Press.

A Manifesto for Literary Studies

Written by **Marjorie Garber** (English, Director of the Humanities Center, Harvard University)

“Majorie Garber’s ‘manifesto’ is stylishly unfashionable both in its critique of ‘historical correctness’ in literary studies and in its summons to return the study of ‘human nature’ to the Humanities. Lucidly written, full of wit and wisdom....”

—**James Chandler** (English, Director of the Franke Institute for the Humanities, University of Chicago)

“*A Manifesto for Literary Studies*,” writes Garber “is an attempt to remind us of the specificity of what it means to ask literary questions, and the pleasure of thinking through and with literature. It is a manifesto in the sense that it invites strong declarations and big ideas, rather than impeccable small contributions to edifices long under construction.” Known for her timely challenges to the preconceptions and often unquestioned boundaries that circumscribe our culture, Garber’s beautifully crafted arguments situate “big public questions of intellectual importance”—such as human nature and historical correctness—within the practice of literary historians and critics. This manifesto revives the ancient craft whose ultimate focus is language in action. In this book, Garber argues that “the future importance of literary studies—and, if we care about such things, its intellectual and cultural prestige both among the other disciplines and in the world—will come from taking risks, and not from playing it safe.” This book stems from Garber’s Winter 2002 Katz Distinguished Lecture in the Humanities at the University of Washington.

A Manifesto for Literary Studies will appear in November 2003 from the University of Washington Press as part of the Simpson Center’s Short Studies series.

Sento at Sixth and Main:

Preserving Landmarks of Japanese American Heritage

Written by **Gail Dubrow** (Urban Design and Planning, UW) and designed by **Karen Cheng** (Visual Communication Design, UW)

Published in June 2002 by the Seattle Arts Commission and distributed by the UW Press, the book has received numerous accolades, including the University and College Designers Association’s 2002 Gold Award and an Environmental Design Research Association (EDRA) 2003 Research Award. In Autumn 2003, the book will be exhibited throughout the United States as part of the prestigious 2003 American Institute of Graphic Arts (AIGA) 50 Books/50 Covers show.

UW Press Internship

Lenore Hietkamp (Art History, UW) worked on these and other publications as the 2002-2003 intern for the University of Washington Press. Co-sponsored by the UW Press, the Divisional Dean for the Humanities, the Graduate School, and the Simpson Center for the Humanities, this internship introduces graduate students in the humanities to a wide range of areas in the publication process, including acquisitions, copy-editing, design, production, marketing, and distribution. **Molly Wallace**, a doctoral student in English, will be the 2003-2004 UW Press intern.

BOOKS



Garber’s book is a “summons to return the study of ‘human nature’ to the Humanities.”
—James Chandler, English, University of Chicago

Humanities Faculty Awards

Eric C. Ames (Germanics) received a National Endowment for the Humanities Fellowship.

Jordanna Bailkin (History) was awarded a National Humanities Center Fellowship.

Jennifer Bean (Comparative Literature) received the Katherine Singer Kovacs Award from the Society for Cinema and Media Studies.

Laada Bilaniuk (Anthropology) was awarded a Fulbright-Hays Faculty Research Abroad Fellowship.

Enrique Bonus (American Ethnic Studies) received a UW Distinguished Teacher Award.

Patricia Campbell (Music) received the National Music Education Research Award.

Karen Cheng (Visual Communication Design) received a Gold Award from the University and College Designer’s Association for the design of *Sento at Sixth and Main: Landmarks of Japanese American Heritage*.

Ilse Cirtautas (Near Eastern Languages & Civilization) was named a lifetime Honorary Member of the Central Eurasian Studies Society.

Galya Diment (Slavic Languages & Literatures) received a Franklin Research Grant from the American Philosophical Society and a grant from the Memorial Foundation for Jewish Culture.

Richard Gray (Germanics) won a senior fellowship from the American Council of Learned Societies and was also the recipient of a Humboldt Foundation Research Prize.

Sharon Hargus (Linguistics) received a research award from the National Science Foundation.

Robin Held (Henry Art Gallery) received a Getty Grant Program Curatorial Research Fellowship.

Stephen Hinds (Classics) was awarded a Sabbatical Fellowship in the Humanities and Social Sciences by the American Philosophical Society.

Charles Johnson (English) was elected to the American Academy of Arts and Sciences.

Richard Johnson (History) received a UW Distinguished Teacher Award.

Richard Karpen (Music) received an ASCAP Award from the American Society of Composers, Authors, and Publishers.

Richard S. Kirkendall (History) received the Distinguished Service Award from the Organization of American Historians.

Matthew Krashan (Meany Hall’s UW World Series) received the Jerry Willis Award, the highest honor of the Western Arts Alliance.

Margaret Levi (Political Science) was named a Guggenheim Fellow.

Celia Lowe (Anthropology) received a Ciriacy Wantrup Fellowship at the University of California, Berkeley.

Katharyne Mitchell (Geography) was awarded a MacArthur Foundation grant and has been named a Fellow of the Center for Advanced Study in the Behavioral Sciences, Palo Alto.

Scott Noegel (Near Eastern Languages & Civilization) was awarded the City of Seattle Distinguished Citizen Medal for service in the arts.

Christopher Ozubko (Art) was honored as an American Institute of Graphic Arts Fellow.

Chandan Reddy (English) was named a fellow at the University of California Humanities Research Institute, Irvine.

Benjamin Schmidt (History) won the Renaissance Society of America’s Phyllis Goodhart Gordan Best Book Prize for his book, *Innocence Abroad: The Dutch Imagination and the New World, 1570-1670*.

Sarah Stroup (Classics) won a Getty Foundation grant to excavate for two seasons at the Greco-Roman site at Tel Dor, Israel.

Brannon Wheeler (Near Eastern Languages & Civilization) was named a fellow at the Institute for Ismaili Studies, the Oxford Centre for Islamic Studies, and a visiting scholar at the School of Oriental and African Studies during 2003. In 2004 he will be a Senior Fellow at the American Center for Oriental Research in Amman, Jordan and then a Senior Fulbright Fellow in Egypt, Jordan, and Saudi Arabia.

Sabine Wilke (Germanics) received a Fulbright Research Award and a Guggenheim Fellowship.

Barry Witham (Drama) received the Betty Jean Jones Award, presented by the American Theatre and Drama Society.



➔ Public Humanities Institute

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2003 Fellows of the Institute included: **Giorgia Aiello** (Communication), **Benjamin Albritton** (Music History), **Nancy Bixler** (Communication), **Nelly Blacker-Hanson** (History), **Nicole Calian** (Germanics), **Karol Cooper** (English), **Diane Fox** (Anthropology), **Jill Gatlin** (English), **Irina Gendelman** (Communication), **Andrew Ho** (Anthropology), **Iza Hussin** (Political Science), **Kathleen Kern** (Urban Design & Planning), **Michelle LaFrance** (English), **Edit Manosevitch** (Communication), **Stefanie Martin** (English), **Brian Mello** (Political Science), **Nicole Merola** (English), **Michael Oishi** (English), **Brandy Parris** (English), **Matthew Sneddon** (History), **Gabriel Strand** (Ethnomusicology), **Molly Wallace** (English), **Saskia Witteborn** (Communication), **Christine Wooley** (English), and **Amrit Zahir** (Education).

Robert Weisbuch, President of the Woodrow Wilson National Fellowship Foundation and a forceful advocate for the public humanities, addressed the fellows of the Institute. **Julia Lupton** (Humanities Out There, University of California, Irvine) and **David Scobey** (Arts of Citizenship, University of Michigan), founders of seminal models of campus-community partnerships, also spoke. Some ten UW faculty who have demonstrated important public scholarship participated in the Institute along with many leaders of local cultural organizations, including the Central District Forum for Arts & Ideas and Humanities Washington. Sessions were held at the Simpson Center and at sites off the university campus, including Bellevue Community College, the Seattle Art Museum, and an historic Japanese-American bathhouse.

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The Institute engaged the scholarship of cultural democracy and theories of knowledge, culture, and public work while considering the role of faculty research in K-12 education and in leadership in the community. Fellows collaborated together in five groups—oral history, social movements and activism, nature, public space, and cultural history. Fellows of the Institute also considered how we might re-envision the Ph.D. and make on-campus use of off-campus lessons on how to connect with the community.

Sponsored by the Simpson Center for the Humanities at the University of Washington, with support from the UW Graduate School and the Woodrow Wilson National Fellowship Foundation, the Institute is one of the initiatives of the WWNFF’s Responsive Ph.D. project.

NewW.C. Initiative



Images 1-5 and 7: "Elemental Metaphors" an exhibit at Marylhurst University in Portland of the work of Lou Cabeen (Art); 2: David Scobey (Architecture and Urban Planning, University of Michigan); 6, 9 and 12-17: Participants in the Public Humanities Institute; 10: Roger Simpson (Communication, UW); 11: Mrs. Yasuko Endo and Dr. Robert Bolles (Psychology, UW); 18: Maresi Nerad (Center for Innovation and Research in Graduate Education, UW); 19: Robert Weisbuch (President, Woodrow Wilson National Fellowship Foundation) at the Public Humanities Institute

Endo Bequest

Gift. Every day at the University of Washington, faculty and students give and receive the gifts of knowledge, time, and insight. Much of the work of the Simpson Center is dedicated to making these exchanges possible. Thanks to the recent gift of **Mrs. Yasuko Endo**, a friend of the Simpson Center, new doors will open for humanities graduate students at the University of Washington.

Mrs. Endo's gift will honor in perpetuity her lifelong interest in literature and culture. Born in Kyoto in 1930, Mrs. Endo was educated at Kobe College in Japan. She and her sister Eiko were among the first Japanese students to come to the U.S. as Fulbright Scholars, in 1950. She loved English literature, and for her master's degree from Cornell University wrote a thesis on the influence of Japanese Noh drama on the writings of William Butler Yeats. After moving to Seattle in 1963 with her first husband, **Curtis Stucki**, she studied the classical guitar and became very accomplished, performing and teaching for many years. In 1977 she married **Robert Bolles**, Professor of Psychology at the University of Washington. A specialist in animal psychology, Professor Bolles was a popular member of the UW faculty from 1966 until his death in 1994. Among her professional activities, Mrs. Endo worked as an international legal assistant and an interpreter. She remained active in volunteer activities related to Japanese culture until her death in December 2002.

The gift, along with funds from the College of Arts & Sciences' 2002 pledge-match program, supports a Doctoral Student Recruitment Initiative to attract incoming doctoral students in the humanities who demonstrate interest and promise in cross-disciplinary scholarship. This year's Simpson Center Scholars are **Stephen Dekovich** (Comparative Literature), **Alexander Dressler** (Classics), **Sarah Ede** (Art History), **Andrew Estes** (French & Italian Studies), **Meike Heckrodt** (Germanics), **Lindsay Morse** (Classics), **Dipika Nath** (Women Studies), **Anthony Sparks** (Geography), and **Honni van Rijswijk** (English).

"I loved the interaction between doctoral students from different disciplines."

—Connecting with the Community Participant

Associate Professor Initiative

"One of my key priorities as director of the Simpson Center is the development of programs that support and sustain the research of faculty in the humanities at all ranks," says **Kathleen Woodward**. As she points out, in the 1990s colleges and universities across the country (the University of Washington among them) inaugurated special programs to support the research of junior faculty members—but not faculty at the next level. "Thus," Woodward remarks, "I am extremely proud of our new initiative to support the work of associate professors in keeping with the interdisciplinary mandate of the Simpson Center." In 2002-2003 the first recipients of grants from the Simpson Center's Associate Professor Initiative were given the time and conversation needed in order to pursue their research.

Released from two courses, faculty devote themselves to a research project that will benefit from expertise in another area. They choose a faculty counterpart—in any department, discipline, or school other than their own—with whom they would value ongoing conversation and guidance. The pairs work together throughout the year and present their research at the Simpson Center during Winter Quarter. The faculty counterpart receives a research stipend.

In 2002-2003 three associate professors received these new awards. **Lou Cabeen** (Art) consulted with **Martha Kingsbury** (Art History), an historian of 19th- and 20th-century material culture, on an installation of her fiber artwork that was exhibited at Marylhurst University in Portland. The catalogue from the exhibition includes a substantial essay by Kingsbury on Cabeen's work.

The topic of eros crossed disciplinary boundaries as **Jeanne Heuving** (Interdisciplinary Arts & Sciences, Bothell) consulted with **Stephen Hinds** (Classics), an authority on Ovidian love traditions, on her book project entitled *Restive Eros: Poetic Possession and Dispossession in the 20th-Century*. "With the help of Stephen Hinds' bibliographic suggestions and succinct overviews of critical issues within his field," says Heuving, "I found myself introduced with considerable depth not only to what I discovered to be a far larger tradition of classical love lyrics than I was aware of, but to the scholarly directions of an entire field."

The third team was **Katharyne Mitchell** (Geography) and **Walter Parker** (College of Education), a specialist in social studies curriculum and K-12 instruction. Mitchell's research is on how adolescent students develop the concept of citizenship in moments of national crisis, and she is examining in particular the terrorist events of 9/11 and their aftermath. Her work with Parker allowed her to learn more about the methods and theoretical framings of the education field, establish collaborations with

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—Katharyne Mitchell, Geography

Seattle-area teachers, and conduct group interviews with children and teachers. Mitchell enthusiastically recommends this new research program for associate professors, noting that "its cross-disciplinary character is absolutely vital. I would not have forced myself to engage with the literature and atmosphere of another field so completely were it not for the stipulations of this grant. This is a great initiative."

In 2003-2004 **Ellen Garvens** (Art) will consult with **John Ferguson** (Division of Prosthetics-Orthotics). For the past four years Garvens has been making small mixed media sculptures that blur the boundaries between the mechanical and the biological. Under the guidance of Ferguson, Garvens plans to research and photograph prosthetic devices used at the University of Washington Medical Center, and incorporate her new knowledge in her artwork.

innovative projects

IN THE HUMANITIES



Above: Images of *Myra's War*

Myra's War

What is the role of the artist in times of crisis? *Myra's War*, a moving year-long interdisciplinary and interarts project sponsored by the Simpson Center in 2002-2003, explored this timely and compelling question through the lens of World War II. The project, which was the brainchild of UW School of Drama and Dance faculty **Steve Pearson, Robyn Hunt, Peter Kyle, and Maria Simpson**, emerged out of the experience of 9/11. Simpson and Kyle, who were in New York that day and “watched the towers turning into dust,” felt the urgent need to “find a response—in terms of our art—to violence and war.” Along with their colleagues, they found a model in the work of Myra Hess, the British pianist who filled London’s empty National Gallery with beautiful music while bombs fell during World War II. *Myra's War* forcibly reminded us that in the midst of crisis art remains a vital and buoyant force in our lives. Uncannily, it premiered in the third week of the U.S. invasion of Iraq.

A provocative range of contexts for the performance of *Myra's War* was established in Autumn 2002 by four speakers—**Jon Bridgman** (Professor Emeritus of History, UW), **Haruko Taya Cook** (History, Fordham University, Marymount) and **Theodore F. Cook** (History, William Paterson University), and **Herbert Blau** (Lockwood Professor of the Humanities, English, UW). A week of midday performance events on the UW campus in January 2003 featured Seattle’s Contemporary Chamber Composers and Players. They debuted a piece composed specifically for the *Myra's War* project and concluded with a piano recital featuring selections from Myra Hess’s repertoire. The piece created by Hunt, Kyle, Pearson, Simpson, **Christopher Shainin** (Graduate Student, Music, UW), and **Victor Holtcamp** (Graduate Student, Drama, UW) was performed in April 2003. Using dance, theater, and music, *Myra's War* evoked the blitz of London through the eight phrases of a bomb’s explosion: silence, light, sound, concussion, vacuum, wind, debris, silence.

Says Kyle, “the collaboration that made *Myra's War* possible was borne of a deeply felt need for investigating how dance and theater, when interlaced and practiced at their highest level, can fuel the creation of a potent theatrical event. I believe I can speak for my colleagues when I say that each of us is interested in how the other disciplines can serve our own. But what became clear to me in this project is perhaps more important. How, from our place of strength and relative comfort can we venture into the unknown territory of another discipline in order to be of some service to a larger art form that we have yet to discover? Is it not possible that we might be part of something bigger, an all-encompassing art form that could speak to a larger public, which could inspire broad civic discourse? I believe that these multiple imaginations might create something we are only beginning to comprehend.”



The late Rich Gold, Alvy Ray Smith and Carolyn May at the E.A.T. Reunion

E.A.T. Reunion

On October 25-26, 2002, the Simpson Center hosted “E.A.T. Reunion 1966-2002” to celebrate the history of the local chapters of Experiments in Art and Technology (E.A.T.). Founded in New York in 1967 by artists Robert Whitman and Robert Rauschenberg and engineers Billy Klüver and Fred Waldhauer, key chapters of E.A.T. were established in Seattle and Portland in 1968. Organized by **Patricia Failing** (Art History) and **Robin Oppenheimer** (Seattle media arts historian), “E.A.T. Reunion 1966-2002” drew long-overdue attention to a significant chapter in 20th-century art history and the history of Northwest art.

The Seattle reunion brought **Robert Whitman** (an artist who played a major role in the development of happenings and event art) and **Billy Klüver** (a former Bell Telephone technologist who collaborated with Andy Warhol, Jasper Johns, and John Cage), together with E.A.T. artists from Seattle and Portland, art historians, media theorists, and curators for a two-day event showcasing the ideas, artists, and artworks that established E.A.T. as an influential and enduring model of collaboration between artists and engineers. Also explored was the present-day situation of artists who work with new technologies in an industry environment, such as Microsoft. The reunion featured the West Coast premier of *Open Score*, the newly edited documentary film of Robert Rauschenberg’s piece from the 1966 legendary series of performances “9 Evenings: Theatre and Engineering” in New York. Participants in the symposium included **David Ross** (former director of the Whitney Museum of American Art and SFMOMA), the late **Rich Gold** (founder of the Xerox PARC Artist-in-Residence program), **Alvy Ray Smith** (co-founder of Pixar), the son of **William Fetter** (a Boeing art director who was the first to draw the human figure using a computer), **LaMar Harrington** (co-founder of the Seattle E.A.T. chapter), **Jack Eyerly** (founder of the Portland chapter), **Julie Martin** (New York chapter), artists and filmmakers **Doris Chase, Don Paulson, Gary Ewing, Bob Brown, and Frank Olvey**, and media consultant **Carolyn May**.

Reunion participants and our local community had the opportunity to see first-hand the significant role of the Henry Art Gallery in the early days of E.A.T. Among the exhibits and installations was “Wind Room,” the exhibition of photographs and other documentation of an installation by Hans Haacke that was originally commissioned by the Henry Art Gallery for its exhibition “Art and Machines: Motion, Light and Sound” in 1969. As Failing said, “We learned a lot about how important the Henry Art Gallery has been in catalyzing local art and institutions.”

“E.A.T. Reunion” was sponsored by the Simpson Center for the Humanities, the Henry Art Gallery, the Jacob Lawrence Gallery, the UW Division of Art History, and the Bellevue Art Museum.

“I believe it is exceedingly important for freshmen to be introduced to the methods and pleasures of the humanities. In such a course as this, freshmen are able to get a sampling of all kinds of different and historically significant humanities topics and methods.”

—Samantha Lindsey, graduate student and teaching assistant for the Danz Course “Significant Others: Masculinity and Femininity in Personal and Cultural Contexts”

Summer Institute in the Arts and Humanities

For the twenty undergraduates selected to participate in the second annual interdisciplinary Institute in the Arts and Humanities, the summer of 2003 was devoted to intensive research on the intersection between culture and globalization. The Institute offered an enviable faculty-student ratio seldom encountered in a public university. Students worked with four faculty from a variety of disciplines—**Gillian Harkins** (English), **Chandan Reddy** (English), **Nikhil Singh** (History), and **Matthew Sparke** (Geography). All of the students, who each received ten course credits, were awarded Mary Gates Scholarships. The Institute was sponsored by the Office of Undergraduate Education; the Mary Gates Endowment for Students; the Office of Research; the Simpson Center for the Humanities; and Summer Quarter, a UW Educational Outreach Program.

The Institute was designed to encourage mutual learning as well as independent thought. Students worked in collaborative groups focusing on a particular subject and also wrote their own scholarly papers. The Institute culminated with a symposium on August 11. Among the over 100 people who attended were **William H. Gates, Sr.** (UW Regent and Co-Chair and CEO of the Bill & Melinda Gates Foundation), **Craig Hogan** (Vice Provost for Research), and **Janice DeCosmo** (Assistant Dean of Undergraduate Education and Director of the Undergraduate Research Program).

Rebecca Hoogs (Graduate Assistant, Simpson Center) caught up with three of this year's participants just before the symposium and asked them to reflect on their experience. She spoke with **Rowan Ellis**, a senior in Urban Studies, **Doug Jensen**, a junior majoring in History and minoring in Political Science, and **Preetma Kooner**, a pre-med Honors junior double majoring in Microbiology and the Program in the Comparative History of Ideas (CHID). Rowan and Preetma were part of a group focusing on the global city. Doug's group focused on imperialism. Following are selections from their conversation.

Wednesday University

Each quarter, Wednesday University offers Puget Sound residents a non-credit course taught by University of Washington faculty in the humanities. These courses meet five times on Wednesday evenings in the beautiful auditorium of the Henry Art Gallery.

The program, co-sponsored by Seattle Arts & Lectures and the Simpson Center for the Humanities, often reflects current events. In Autumn 2002 **Jere Bacharach** (History) offered a course that examined how Islam emerged as an important force on the world stage. The Spring 2003 course, taught by **William Talbott** (Philosophy), considered the issue of the universality of human rights. In Winter 2003 **Robin Chapman Stacey** (History) focused on Ireland's "Golden Age," exploring the ways in which the native, pagan, and oral tradition of 5th-century Ireland came to terms with the incoming Latin, Christian, and literate tradition.

The broad scope of topics demonstrated by last year's courses is part of the draw of these courses to Seattle citizens. Commented one Wednesday University participant, "I've enrolled in each of the Wednesday University courses, and last night I considered the sweep of civilization to which I've been exposed. The lecturers demonstrate such enthusiasm and expertise in their fields, as well as superb teaching skills. For me, Wednesday University will always be one of Seattle's major highlights."

In 2003-2004, three new courses will bring medieval England, Belle Époque France, and ancient Egypt to present-day Seattle. In Autumn, ghosts will haunt the halls of the Henry Art Gallery as **John Coldeway** (English) explores the theatrical legacy that Shakespeare inherited. In Winter 2004 **Raymond Jonas** (History) will teach the history and memory of France's Belle Époque, focusing on Bohemian Montmartre, tourism and the business of entertainment, and the vividly imagined Paris of the film *Moulin Rouge*. Though the last pharaoh was buried more than two thousand years ago, ancient Egypt will be unearthed in Spring 2004 in a course taught by **Scott Noegel** (Near Eastern Languages & Civilization) on the ways Egyptians practiced their religions, how they conceived of death and the afterlife, and their conceptions of self, gender, and sexuality.



Participants in the American Song Teachers as Scholars Seminar

ON WRITING AND RESEARCH:

Rowan: In some classes—you don't even realize it until the end—you write to the professor. I didn't have that feeling at all this summer. I felt I was writing for myself. This was also the first time I've ever written something that took the form of an argument, something that took on such a life of its own. My research became my own piece of work.

Doug: We had a lot of freedom. I've written papers before that I've liked. But I've never written a paper like this one where it's been, *this is mine*.

ON COLLABORATION:

Preetma: I think that working with peers also helped a lot. I got so many ideas from talking to everyone just informally.

Doug: My group was probably more geared towards individual work. But we had a meeting today because we just finished reading each other's papers, and certain subjects kept popping up in each of the papers. It was a productive balance between working with the group and working by yourself.

Rowan: Our group talked a lot ahead of time about what we were going to do, and as we developed our own ideas we collaborated, so we knew that there was a lot of overlap. But it wasn't until we were really fully at the end that the extent of the overlap became apparent. It meant that there was something more to our argument because we all intersected at this same point. At that moment I felt what we were doing could have some larger significance. It wasn't just my little feeling about the global city; we'd all come to the same space. The argument we're going to present at the symposium amazes me: we came up with this! It's out of the scope of anything I think an individual would have been able to get their head around.

Preetma: Once one of the faculty members said, "I learned so much from this part of your argument." A person with a Ph.D. could learn from me? It was really amazing.

ON TAKING AN INTERDISCIPLINARY APPROACH TO GLOBALIZATION:

Rowan: Creating intersections—that's the way new ideas come about. Marx looked at the intersection of people and production. Culture and globalization—what could be a better intersection? The people in our Institute are so amazingly diverse. So there's a double intersection. Culture and globalization is an intersection. And there's also the intersection of ways of thinking. I don't think there is any way you could find anything like this in a traditional undergraduate setting. I can't imagine a class that could do so much.

Danz Courses in the Humanities

Taught by teams of talented faculty from diverse disciplines, the Danz Courses in the Humanities provide University of Washington first-year students with an unparalleled opportunity to engage in challenging, crossdisciplinary work at the very start of their academic careers. These ambitious courses—one taught each quarter—introduce students to the humanities and build the intellectual foundation for a liberal arts education through the study of human thought, values, beliefs, creativity, and culture. Presenting a rich variety of perspectives is one of the goals and strengths of these crossdisciplinary courses. As a student in one of last year's classes noted, "This is one of the few classes I have taken where such a high percentage of students, TAs, and professors were involved in actual dialogue and even argument. Different perspectives were allowed to complement each other and even clash."

2002-2003 was the first full year of Danz courses, and the first to be coordinated by newly appointed Assistant Director of the Danz Courses in the Humanities, **Kari Tupper** (Women Studies and Comparative History of Ideas). All three courses explored the theme of identity in transcultural and transhistorical contexts. "The Quest for Identity in Myth and Narrative," taught by **Gary Handwerk** (Comparative Literature and English) and **Michael Shapiro** (Asian Languages & Literature and Linguistics), was offered in Autumn 2002 and is being offered again this fall. It distinguishes itself from the other courses in having a required writing course linked to it. In Winter 2003 "Significant Others: Masculinity and Femininity in Personal and Cultural Contexts" was taught by Tupper and **John Toews** (History and Comparative History of Ideas). Capturing the students' imaginations, this course considered the development of masculinity and femininity through celebrated pairs of people—from Sappho and Alcaeus, and Abelard and Heloise to Freud and Dora, and Diego Rivera and Frida Kahlo. In Spring 2003 "Self and Society: Changing Conceptions of Humanity in the Ancient Mediterranean World" was taught by **Scott Noegel** (Near Eastern Languages & Civilization) and **Sarah Stroup** (Classics).

Two exciting new courses will be offered in 2003-2004. Along with **David Domke** (Communication), Tupper will teach a Danz course in Winter 2004 on "Religious Fundamentalisms, Politics, and Media in America." In Spring 2004 **Raimonda Modiano** (English and Comparative Literature) and **Martin Jaffee** (Comparative Religion) will team-teach "'Contracts of the Heart': Gift and Sacrifice."

The Danz Courses in the Humanities are made possible by the generous financial support of Fredric Danz, a College of Arts & Sciences alumnus ('40) and longtime benefactor of the humanities at the University of Washington. All of us thank him for his important gift.

"I've never had a group experience that was nearly as enriching, one where I really felt there was mutual feedback, where we were growing each other's arguments rather than just working side by side."

—Rowan Ellis, undergraduate and participant in the second annual Summer Institute in the Arts & Humanities



Above: Students at the Summer Institute in the Arts and Humanities Symposium

Teachers as Scholars

"TAS is one of the few seminars that treats me like what I really am first and foremost: a thinker, a reader, a scholar," said **Tom Dorman**, an English instructor at Sedro-Wooley High School and a participant in last year's Teachers as Scholars (TAS) program. "That's why I teach. I want my students to be fascinated by poetry and prose and writing and thinking. I want them to love knowledge. TAS respects that like few other professional development programs." Professional development for teachers is often geared towards curriculum development and pedagogical matters. The very aim of Teachers as Scholars is the pursuit and joy of scholarly knowledge.

The Seattle implementation of TAS began four years ago with the support of the Woodrow Wilson National Fellowship Foundation and is sponsored jointly by the Simpson Center and Seattle Arts & Lectures (SAL). The program brings UW faculty and K-12 teachers together in seminars that meet on Saturday mornings at the Simpson Center. As with last year, twelve seminars will be offered in 2003-2004. Subjects of the seminars include Latina writers, West Coast contemporary art, the Jazz Age novel, and Flamenco.

One of the hallmarks of our version of this inspiring nationwide program is the forging of links with local cultural organizations as well as between schools and the university. In 2002-2003 teachers attended productions, exhibits, and events that were linked to their seminars at the Seattle Repertory Theatre, ACT Theatre, the Seattle Art Museum, the Henry Art Gallery, the Burke Museum, and the Seattle Symphony. Seminar topics included modern Mexico in art and literature, Shostakovich, Asian American literature, Latin American artists and the Spanish Civil War, and Shakespeare's tragedies. Reaching over 200 local educators, these wide-ranging seminars were, as one participant said, "a welcome workout for the mind."

The program also allows University of Washington faculty to become involved in efforts to improve primary and secondary education. **Andrea Woody** (Philosophy), who led a seminar in 2002-2003 on the history of modern science, loved the exchange. "Interacting with the teachers was wonderful. The discussion was always lively and quite thoughtful," she said. "I was very happy to have the opportunity to support, even in this small way, teachers whose work I so highly respect."

TAS is coordinated by intern **Maureen Hickey**, a doctoral student in Geography. This internship (also co-sponsored by the Simpson Center and SAL) is designed to provide professional development opportunities for graduate students. Hickey notes that "working for TAS and the Simpson Center has greatly enriched my intellectual growth and complemented my academic work."

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 - Funding opportunities
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- All on the Simpson Center's new website!**

Margit Dementi Rankin Named Executive Director of Seattle Arts & Lectures

Congratulations to Margit Dementi Rankin, Associate Director of the Simpson Center for the past five years, on her new position as Executive Director of Seattle Arts & Lectures (SAL), an important organization dedicated to the appreciation and visibility of the literary arts. As the first full-time Associate Director of the Simpson Center, Rankin was a magnetic and energetic force behind its expansion. Her particular passion was for public programs in the humanities, and she established strong ties with local cultural organizations. Of special note are the two ongoing programs—the Wednesday University and Teachers as Scholars—that she developed in tandem with SAL. The Simpson Center looks forward to many years of future collaboration with Margit Rankin and SAL.

APPLY FOR SUPPORT

DEADLINES

Autumn: November 12, 2003
 Spring: April 7, 2004

If you are a faculty member or a graduate student with an interest in crossdisciplinary research, teaching, programs, or the public humanities, there is a wide range of opportunities open to you.

Each year there are two submission deadlines for proposals for funding in the following academic year (July 1 to June 30). Proposals requiring major funding, including applications for Research Fellowships (Society of Scholars), the Associate Professor Initiative, and Graduate Seminars, must be submitted in Autumn. For more information, visit www.simpsoncenter.org.

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- Richard Gray, Germanics
- Michael Halleran, Divisional Dean, Arts & Humanities
- Matthew Sparke, Geography
- Kathleen Woodward, Simpson Center and English

Images, from left to right, top to bottom:

- 1: Audience for Summer Katz Lecturer, Antonio Damasio
- 2: Adam Phillips (author and former Principal Child Psychotherapist of Charing Cross Hospital)
- 3: Margit Dementi Rankin (Executive Director, Seattle Arts & Lectures) with Michael Halleran (Divisional Dean, Arts & Humanities, UW)
- 4: Kathleen Woodward (Director, Simpson Center for the Humanities), Helen Vendler (English and American Literature & Language, Harvard University) and Herbert Blau (English, UW)
- 5: Susan Jeffords (Divisional Dean for Social Sciences, UW)
- 6: Arts & Humanities staff and faculty at Margit Dementi Rankin's farewell luncheon
- 7: Audience for the Humanities on the Move lecture by Rey Chow (Modern Media Culture and Comparative Literature, Brown University)
- 8: Faculty and students at the post-lecture reception for Rey Chow, Humanities on the Move lecturer



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