

SIMPSON CENTER FOR THE HUMANITIES

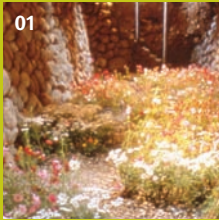
2012-2013 ISSUE



SIMPSON CENTER FOR THE HUMANITIES
UW COLLEGE OF ARTS & SCIENCES

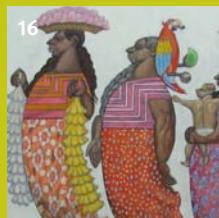


UNIVERSITY OF WASHINGTON



At its best, collaboration is enlivened by curiosity that is collective. Curiosity is an invaluable and infectious social feeling, not just a characteristic of an individual, and I have been privileged at the Simpson Center to see it circulating in ever widening circles among faculty and students and members of our intellectual communities, local, national, and international.

—Kathleen Woodward, Director



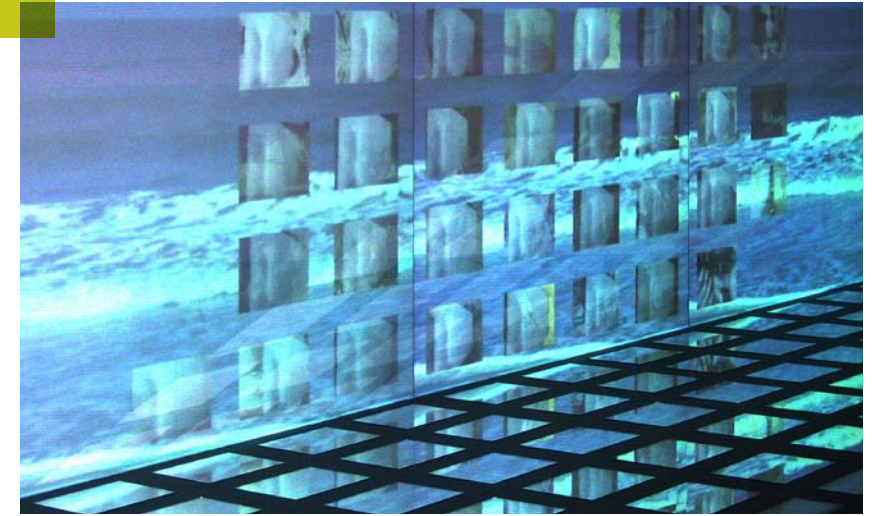
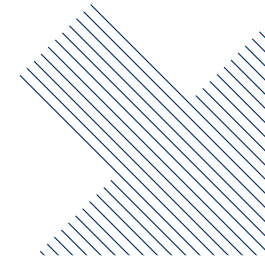
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NEW GEOGRAPHIES OF FEMINIST ART: CHINA, ASIA, AND THE WORLD



Navjot, Lacuna in Testimony, 2003, 7:26 minutes, three-channel video installation with 72 mirror pieces, color, sound, loop, 7 x 27 ft. Permission of the artist. Photo: © Prakash Rao and Rakesh Somalwar

At the University of Washington, an anthropologist and an art historian are working together to rethink feminist art history, and they are inviting other scholars, curators, artists, and collectors to think along with them. Through an examination of the role of women artists, the past and future of feminism, and the visual representation of gender and sexuality, Sasha Welland (Gender, Women, & Sexuality Studies) and Sonal Khullar (Art History) aim to reorient scholarly discussion of contemporary art towards nonwestern centers, from Mumbai and Shanghai to Tokyo and Jakarta. Together they are organizing an international conference, *New Geographies of Feminist Art: China, Asia, and the World*, to be held November 15-17, 2012. With support from the American Council of Learned Societies, the conference focuses on the transnational circulation of feminist aesthetics and politics.

A specialist in contemporary Chinese art, Welland thinks that traditional art historical discourse has limited the interpretation of artwork by Asian women in two significant ways. “They are either understood to be marginal participants

in a male-dominated scene or their work is understood to be derivative of Western feminist art,” she explains. “Such interpretations not only deny them the critical reception accorded to their male peers, they also fail to recognize the deep, nuanced, and influential engagements of these artists with national and transnational art movements, institutions, and socio-cultural formations.”

Khullar, who specializes in modern and contemporary Indian art, agrees. “The heroic actions of male artists, from Cai Guoqiang and Ai Weiwei to Subodh Gupta and Atul Dodiya, garner the lion’s share of attention in the international art world. That focus eclipses the contributions of women, such as Pan Yuliang, Yayoi Kusama, N. Pushpamala, and Kimsooja, to modern and contemporary Asian art. When women artists receive attention, such as during the 1995 United Nations Fourth World Conference on Women in Beijing, recognition tends to be short-lived,” she says. “In addition, their work is often categorized as ‘women’s art,’ limiting the ways in which their art is received and discounting their impact on society.”



Hung Liu, *Rat Year* 1972, 2008, oil on linen and mixed media on wood panel, 64 x 100 in. Permission of the artist. Photo: © Ben Blackwell



Wu Mali, *Secret Garden*, 1999, installation view. Photographed by Leo Lee. © Wu Mali

THE NEW GEOGRAPHIES CONFERENCE

The conference brings together feminist art historians, anthropologists, historians, and Asian and cultural studies scholars, as well as artists and curators. Participants will investigate gender as a central form of power in the representational politics of contemporary Asian art, and the conference's modes of inquiry will be grounded in a comparative framework. With presentations on art in the People's Republic of China, Singapore, Taiwan, India, Indonesia, Japan, Korea, and Vietnam, the conference rethinks the history and theory of feminist practice.

Shu-mei Shih (Asian Languages & Cultures, University of California, Los Angeles) will deliver a Katz Distinguished Lecture in the Humanities as the opening keynote address. Artists Hung Liu (San Francisco), Wu Mali (Taipei), and Navjot (Mumbai) will present their work and engage each other in a roundtable discussion. Conference sessions explore six interlocking themes: the city and the country, art markets and art worlds, and sites and structures.

New Geographies is timed to coincide with *Elles*, a major exhibition of feminist art hosted by the Seattle Art Museum (SAM) from October 2012 to January 2013. Organized by the Centre Pompidou in Paris, *Elles* narrates the history of modern and contemporary art exclusively through the work of women artists in the museum's collection. The conference initiates a critical dialogue with this exhibition, aimed at rewriting national art histories and global feminist art history. Participants will tour the exhibition with SAM curators, bolstering the links between the museum and the university. Such interactions reshape and reimagine artistic and curatorial agendas in the Pacific Rim and beyond.

PUBLICATION

Welland and Khullar will edit a hybrid print-digital volume, based on conference presentations, outlining new directions in artistic and curatorial practice. It will be published in illustrated print form and in an interactive digital format, which will include multi-modal elements—video art, documentary footage, and interviews—as well as a searchable image database. The publication, intended for audiences in the academy and the art world, will catalyze a new field of transnational inquiry into feminist art.

RETHINKING FEMINIST ART IN THE CLASSROOM

This fall Welland is teaching an undergraduate course on feminist art and the multiple contexts of its creation and circulation. “Feminist Art and Visual Culture in Global Perspective,” offered through the Gender, Women, & Sexuality Studies department, considers the questions that visual artists pose about power, gender, and sexuality. The course will incorporate conference events as well as visits to local museums and guided gallery tours.

“Feminist scholarship is not just about creating knowledge for knowledge’s sake but about changing inequitable status quos, within the university and in the larger publics we participate in,” Welland states. “In this sense, the feminist goals of this conference require interdisciplinarity, across academic disciplines such as art history, anthropology, and area studies, but also in the sense of praxis across academic, curatorial, and artistic realms.”

Working across disciplines enables scholars to see connections—and disjunctions—across national boundaries. Khullar says, “As a discipline, art history privileges the art object, visual form, and aesthetic theories. An interdisciplinary approach brings the social, political, and economic dimensions of artworks into focus.”

New Geographies of Feminist Art is sponsored by the Simpson Center for the Humanities, the College of Arts & Sciences, the Henry Art Gallery, and the Gardner Center for Asian Art and Ideas of the Seattle Art Museum, with generous support from the American Council of Learned Societies, funded by the Chiang Ching-kuo Foundation for International Scholarly Exchange.

For more information, or to register, visit depts.washington.edu/newgeos

B/ORDERING VIOLENCE: BOUNDARIES, GENDER, INDIGENEITY IN THE AMERICAS

As Gloria Anzaldúa's description of the Mexico-US border in her 1987 book *Borderlands/La Frontera* attests, borders can be "*una herida abierta* [an open wound] where the third world grates against the first and bleeds." *Borderlands throughout the Americas and beyond constitute sites of conflict, friction and—more hopefully—solidarity. Although borderlands are not unique sites of violence, they are critical fault lines along which the legacy of colonialism and the impact of globalization have become especially severe. Borderlands, in the words of José Antonio Lucero (Joff Hanauer Honors Professor in Western Civilization, Jackson School of International Studies), are "the contact zones, imagined geographies, and discourses that produce both order and violence."* Led by Lucero, along with Matt Barreto (Political Science) and Juan Guerra (English), *B/ordering Violence: Boundaries, Gender, Indigeneity in the Americas* is the intellectual focus of a 2011-13 John E. Sawyer Seminar.

JOHN E. SAWYER SEMINARS IN COMPARATIVE CULTURES

The Sawyer Seminars program was established by the Andrew W. Mellon Foundation to support comparative research on the historical and cultural sources of contemporary developments, with institutions invited to submit proposals. Sawyer Seminars generally meet for one year and function like temporary research centers. *B/ordering Violence* is the UW's second Sawyer Seminar in as many years, following *Now Urbanism: City-Making in the 21st Century and Beyond*.

In addition to bringing faculty across campus together, Sawyer Seminars provide support for a postdoctoral fellow and for dissertation fellowships for two graduate students. Molly Todd (Augustana College) is joining the seminar as the postdoctoral fellow along with UW dissertators Marisa Duarte (Information School) and Simón Trujillo (English).

EXPLORING BORDERLANDS AT THE UW

According to Lucero, "As scholars continue to think about the problems of colonialism and the promise of decolonial politics, Anzaldúa continues to be required reading. Her vivid descriptions of belonging and not-belonging, of inhabiting the spaces in-between, continue to speak to the importance and elusiveness of community—that ground that is always shifting beneath our feet." The seminar will explore the complexities of multiple borderlands that characterize the politics of belonging in nation states, diasporic and Indigenous communities, and across the interrelated domains of nature and society. Over a dozen scholars will visit the UW during the 2012-13 year, collectively shedding light on how borders are both seen and not seen and concentrating on border-making practices, gendered violence, and Indigenous perspectives on borders. Fall 2012 speakers include María Josefina Saldaña-Portillo (Social and Cultural Analysis, New York University), Alicia Schmidt Camacho (American Studies, Yale University), Robin Derby (History, University of California, Los Angeles) and Juan Flores (Social and Cultural Analysis, New York University).

OPPORTUNITIES FOR UW FACULTY, GRADUATE, AND UNDERGRADUATE STUDENTS

The organizers of *B/ordering Violence* have invited ten UW faculty members and an additional four graduate students to join the seminar to shape its agenda, serve as moderators and discussants, and seed a steering committee for future collaborations. Each has been awarded a research stipend from the Simpson Center. According to Lucero, the goal is to create conditions of possibility for ongoing mentorship, co-thinking, and intellectual community.

Providing contact zones for co-thinking and collaboration was also one of the goals of a unique opportunity for UW undergraduates this past summer. Lucero, along with Carolyn Pinedo-Turnovsky (American Ethnic Studies) and doctoral students Raj Chetty (English) and Simón Trujillo (English), taught a twelve-credit undergraduate course on "Borderlands: Power, Place, Difference." It was the ninth annual Summer Institute in the Arts & Humanities, a partnership of UW's Undergraduate Research Program and the Simpson Center. The goal of the Summer Institute is to provide twenty competitively-selected undergraduates an opportunity to engage in intensive interdisciplinary research.

Lucero hopes that *B/ordering Violence* and related projects will bring together faculty members and students whose work share many points of contact but for various reasons have historically had few structured opportunities to think together. As he explains, the point is to create a place where these various voices can come together, or as he states, "To put it differently, it is an attempt to explore *nepantla*, the Nahuatl word for 'land in the middle' and the term that Anzaldúa in her later work used in place of 'Borderlands,' as it offered a less fixed label for the psychic, emotional, and political liminality that she sought to understand. Using an Indigenous term to name zones of contact that have too often been zones of conquest seems like a proper place to end, and start."

The *B/ordering Violence* Sawyer Seminar is generously funded by the Andrew W. Mellon Foundation and co-sponsored by the Center for Latin American & Caribbean Studies in the Jackson School of International Studies, the Simpson Center for the Humanities, and the Institute for the Study of Ethnicity, Race, & Sexuality.

BIOLOGICAL FUTURES IN A GLOBALIZED WORLD EXPLORES IMPACTS OF BIOTECHNOLOGY



Roger Brent.

Roger Brent, a molecular biologist at the Fred Hutchinson Cancer Research Center and UW affiliate professor of Genome Sciences, has long been concerned about the impact that dramatic growth in biological knowledge will have on human affairs. “These days a reasonably educated graduate student or even a talented undergraduate could remake the 1918 flu and let it loose,” said Brent in a recent interview with UW Today. “It just gets easier and easier each year.”

While scientists may approach their work with the best intentions, their practice can affect future generations in ways not yet understood, considered, or even imagined. Recently Brent sought and received funding from the U.S. Innovation Fund of the Office of the Director of National Intelligence to create the Center for Biological Futures (CBF) at the Fred Hutchinson Cancer Research Center (FHCRC). He has been advising the national security establishment on biological threats for a number of years; the mission of CBF is to explore what it means to “do science” ethically and to consider issues of responsibility and accountability in scientific research. In fact, Brent’s sense of the urgency of these issues was confirmed by the high profile debate that broke—within months of the launch of CBF—about the potentially devastating threat posed by the re-engineering of H5N1 (“bird flu”) that has created a human-to-human transmissible variant of this virus.

To foster better thinking—and practice—about issues surrounding biological futures, Brent is collaborating with Alison Wylie (Philosophy and Anthropology), who founded the UW *Science Studies Network*. Together they established *Biological Futures in a Globalized World*, a two-year initiative hosted by the Simpson Center that unites scholars in the social sciences and humanities with scientists to address the challenges posed by the impact of biotechnology research. The total award from the FHCRC to the UW for the two-year project is \$645,388.

Wylie has long been involved in research on issues of accountability that arise at the intersections of science and society. Specializing in the philosophy of science, she, along with many others at the UW, is developing a certificate program for graduate students in science, technology, and society studies that integrates ethics and policy issues. Creating the *Science Studies Network* in 2007, with support from the Simpson Center, was a first step. The funding for *Biological Futures* has made it possible to move forward with more ambitious plans.

Biological Futures in a Globalized World launched in the summer of 2011 with a multidisciplinary research group of UW faculty fellows and FHCRC postdoctoral fellows whose topics of interest ranged from global health and Seattle’s South Lake Union as a hub for biotechnology, to the practices of synthetic biology and the ethics and politics of science com-

munication (in particular, focusing on the metaphor of “the frontier” in debates about research priorities in the biological sciences). *Biological Futures* continued through the 2011-12 academic year with a series of public colloquia, and has an exciting program in prospect for 2012-13. With the assistance of Program Coordinator Suzanne Long, Wylie is planning an international conference on synthetic biology with FHCRC’s Gaymon Bennett for November 13-14, 2012, a forum on infectious disease as well as other colloquia, and courses on research ethics at the graduate and undergraduate levels.

BIOLOGICAL FUTURES, RESEARCH ETHICS, AND INTEGRITY

The centerpiece of *Biological Futures* is a research ethics initiative to develop the foundation for an integrated program of ethics education in the non-medical sciences. According to Wylie, “Scientists in the U.S. and elsewhere tend to see science, at its best, as value-free; they may care about integrity and broader impacts as individuals, but they don’t see ethics issues—the ‘should’ factor—as an intrinsic part of in their work as scientists.” With the America Competes Act of 2007, the National Science Foundation moved to implement ethics training requirements similar to those long in place for medical research, which, according to Wylie, creates an incentive and opportunity to build bridges between the sciences and



Alison Wylie.



UW faculty and FHCRC fellows at a Biological Futures colloquium.

the humanities. Her ambition is to design a curriculum that not only meets increasingly rigorous standards for responsible conduct of research but extends beyond compliance, cultivating a deep appreciation of the human dimensions and impacts of scientific research.

To work toward these goals, the *Biological Futures* postdoctoral fellow, Brandon Morgan-Olsen (Philosophy, Loyola University Chicago), spent 2011-12 building an inventory of existing research ethics training resources at the UW. At the end of the spring quarter, Morgan-Olsen and Wylie convened an ethics teaching workshop that brought together faculty from a range of fields; they exchanged wisdom about best practices and challenges, and brainstormed about future projects. The insights gained from this year-long process of consultation have been the inspiration for three innovative pilot courses that will launch in 2012-13.

SCIENCE, TECHNOLOGY, AND SOCIETY STUDIES GRADUATE CERTIFICATE (STSS)

In March 2012, the UW Graduate School approved an interdisciplinary committee for the development of a graduate certificate in Science, Technology, & Society Studies (STSS). Leah Ceccarelli (Communication), a Summer 2011 *Biological Futures* Fellow, is taking the lead in carrying the process forward. A distinctive feature of this certificate, as it is envisioned, is a commitment to engage not only the

familiar STSS constituencies of graduate students in the humanities and social sciences who take science and technology as the focus of their research, but also students in the sciences who would like to better understand the context and broader implications of their research practices. In this spirit, the STSS certificate at the UW is designed to address questions about ethics, equity, and policy issues that arise in science and technology, alongside history and philosophy of science, and social and cultural studies of science.

“There’s an astonishing wealth of faculty expertise in STSS on this campus—in fields ranging from communication to history, from philosophy to anthropology, as well as in the sciences and professional schools like Education and Medicine,” says Wylie. She contends that there are many colleagues in the sciences at the UW who share the kinds of concerns that led Brent to establish the CBF at FHCRC. “Brent’s support for the cluster of projects that make up *Biological Futures in a Globalized World* is helping to catalyze an interdisciplinary network of scholars and scientists who have the commitment and the resources necessary to address these issues, both as a research focus and in the design of sustained programs of training and education that will put incoming generations of science students in a position to respond effectively.”

ROCK THE ARCHIVE

**“UNLESS YOU DOCUMENT
YOUR WORK, IT’S AS
THOUGH IT NEVER EXISTED.**

— ALICIA “ALICE BAG”
ARMENDARIZ VELASQUEZ, INTERVIEW.

The guiding impulse of the humanities involves the creation and interpretation of archives. Historically “the archive” connotes repositories of officially-sanctioned value—Shakespeare’s folios, the Eisenhower papers, government-sponsored archives such as the National Film Center of Japan. The *Women Who Rock* research project, now in its third year of funding by the Simpson Center, wants to rock that idea, revising popular and academic accounts by producing alternative, community-driven archives in a D.I.Y. (“do-it-yourself”) spirit.

For Michelle Habell-Pallán (Gender, Women, & Sexuality Studies), the need to recognize women as agents of musical history and cultural change lies at the heart of the project. “That means asking not merely how women across racial and ethnic lines as well as gender identifications ‘fit’ into existing narratives, but how and why they were excluded from existing narratives in the first place. How does the inclusion of these women and their stories demand new forms of archiving? How can that lead to new paradigms for popular music studies?”

Spearheaded by faculty Habell-Pallán and co-organizers Sonnet Retman (American Ethnic Studies) and graduate student Angelica Macklin (Gender, Women, & Sexuality Studies), and supported by a range of UW academic units and grass-roots arts groups, *Women Who Rock* explores the role of women and popular music in the evolution of cultural scenes and social movements. The multifaceted project encompasses several interwoven components: project-based coursework at

the graduate and undergraduate levels; an annual participant-driven conference and film festival; and an oral history project that ties the various components together. The project of documenting and archiving the untold stories of female musicians and music professionals—including DJs, journalists, promoters, and producers—has galvanized researchers that include students, faculty, staff, performers, and other practitioners. Even as the annual conferences generate new forms of culture, knowledge, and expression, the oral histories have fed the cross-community dialogue and critical reflection that characterize the project as a whole.

Key to the project’s success is a co-taught course that supports a multi-level approach to mentoring graduate and undergraduate students who work in teams to conduct and film oral histories with women who have figured significantly in the development of local music scenes and movements. “UW graduate students have become *Women Who Rock*’s creative engines,” says Habell-Pallán, describing the roles assumed by Kim Carter Muñoz, Nicole Robert, Monica De La Torre, and others in developing interview protocols, organizing the annual conference, and experimenting with digital formats. More recently Angelica Macklin, organizer of the *Women Who Rock* Film Festival, has helped graduate and undergraduate students integrate their oral history projects into longer documentary projects through a series of courses focused on digital humanities skills, oral history methods and theory, and digital production techniques that are unique to audio and visual forms.



Medusa, interviewed by Rebecca Simms.



Alice Bag and Michelle Habell-Pallán.



Monica de la Torre interviews Lara Davis.

Three years in the making, *Women Who Rock* will launch their digital oral history archive, developed in partnership with Digital Initiatives Program at the UW Libraries, in the spring of 2013 with more than thirty oral histories—including those from punk legend Alicia “Alice Bag” Armendariz Velasquez, hip-hop artist Medusa, as well as members of Home Alive, Ladies First, and Girl in a Coma—and at least a dozen short-form digital documentaries. This freely accessible resource will serve scholars, educators, artists, and practitioners locally, nationally, and internationally, providing material for the development of on-line exhibits and curriculum, and extending movements for access and equity within the music industry.

Women Who Rock builds on a series of projects developed through the *American Music Partnership of Seattle* (AMPS), sponsored by the Paul G. Allen Family Foundation and housed at the Simpson Center from April 2009 through March 2011 with an award of \$400,000. AMPS promoted collaboration among three Seattle institutions—the EMP Museum, KEXP 90.3 FM radio, and the University of Washington. Partnership projects sought to integrate the professional knowledge and audio resources of all three organizations in innovative forms of music education and scholarship that included radio programming, exhibitions, courses, and performances. Enduring partnership projects include the annual Pop Conference, a national gathering of music journalists, scholars, performers, and fans; the critically-acclaimed travelling exhibition *American Sabor: Latinos in US Popular*

Music; and the *Seattle Fandango Project*, developed on a community-organizing model through the participatory practice of *son jarocho* music and dance forms.

Across the partnership, the challenges and opportunities for developing and accessing common archives emerged as a convergence point. *KEXP Sound Documentaries*, such as “Blues for Hard Times” and “Civil Rights Songs,” relied on archival materials, and, anticipating *Women Who Rock*, demonstrated the possibilities of the documentary form for music education and scholarship that bridged formal and informal settings.

“*Women Who Rock* has provided an amazing vehicle to rethink the way we do music studies across the university and the community,” says Retman. “We have gained insight into how to transform conventional classroom spaces and conference formats to foster more generous, collaborative, and organic intellectual work. Producing knowledge among different groups of people who share common interests, and across institutional and community locations has been enormously generative. The oral history archive promises that this vital record will persist, for researchers, educators, musicians, fans, and followers to produce new scholarship within popular music studies and beyond.”

For more, visit
womenwhorockcommunity.org

INNOVATIONS IN DOCTORAL EDUCATION: WHY PUBLIC SCHOLARSHIP MATTERS



Miriam Bartha and Sharon Daniel.

“THE CERTIFICATE PROVIDES A SPACE FOR CREATIVE WORK, WHERE THERE’S ENCOURAGEMENT AND SUPPORT TO TRY OUT IDEAS AMONG AN AMAZING GROUP OF PEOPLE WITH DIFFERENT BACK- GROUND AND METHODS.”

“WE’RE FORMING THE FIELD ITSELF AND DEFINING IT BY THE WORK WE’RE DOING, WITH RESEARCH AND TEACHING THAT HAS ETHICAL, COLLABORATIVE, AND COMMUNITY-BASED COMMITMENTS.”

—CERTIFICATE FELLOWS

We are in the midst of a profound and rapid transformation of academic institutions, one simultaneously intellectual, technological, political, and economic. Educational leaders, learned societies, and foundations—the Mellon Foundation, the Modern Language Association, the Scholarly Communication Institute, and Imagining America: Artists and Scholars in Public Life, among them—are calling for major changes in doctoral education in the humanities. Championed are efforts to reduce students’ time-to-degree and attrition rates, to enhance their preparation for careers outside as well as inside academia, to support the recruitment and retention of doctoral students of color, and to think outside the box and beyond the proto-book as the only acceptable form of the dissertation.

Public scholarship matters for doctoral education for many reasons. It speaks to the core intellectual and political motivations of many graduate students for whom their scholarly work is a calling and commitment to social justice as well as a career, demanding new forms. It also supports the collaborative skills needed to navigate a diverse and rapidly evolving landscape.

The graduate Certificate in Public Scholarship at the UW was launched in 2010 after a decade of inquiry, experimentation, and advocacy by faculty, graduate students, staff, and community partners on campus,

including many programs and projects sponsored by the Simpson Center. In and of itself the Certificate is a creative catalyst for cross-campus, cross-sectoral, and interdisciplinary exchange of knowledge among students, staff, faculty members, and partners in the community. Housed at the Simpson Center, the Certificate currently enrolls twenty-seven students from departments across the humanities, social sciences, arts, and professional schools, offering a powerful advising network of forty faculty and professional staff members from more than twenty campus units. Colloquia open to the campus community spark spirited discussion on such topics as the differences between audiences and publics, including digital publics. In the fall of 2011 new media artist and activist Sharon Daniel (University of California, Santa Cruz) contributed to the discussions, speaking about her inspiring work on public secrets that engages people with AIDS and women in prison.

Certificate fellows are pursuing research and teaching in a wide variety of modes and in many different sites. Anne Dwyer (English) and Sasha Lotas (Education) have been developing curriculum and teaching together with University Beyond Bars at the Monroe Correctional Complex in Monroe, Washington; this year they are undertaking the assessment of several local prison-based education programs as well as the development of a teacher training workshop for instructors on the



Portfolio workshop with Certificate Fellows.



Nicole Robert.



Gillian Harkins and Anne Dwyer.

inside. This year Certificate fellows Melanie Hernandez (English) and Maurice Dolbery (Education) are joining their faculty advisor Ralina Joseph (Communication) to redesign a course on black cultural studies as an ongoing collaboration with the Northwest African American Museum in Seattle. Amy Piedalue (Geography) has done community-based research with members of the Seattle Muslim community and the Peaceful Families Taskforce, a program of API Chaya, a Seattle-based non-profit organization serving Asian-Pacific Islander and South Asian survivors of domestic violence. This experience has fundamentally changed her plans for fieldwork and the focus of her dissertation.

Central to the fifteen-credit Certificate is a portfolio that offers students a space in which to both document and reflect upon their scholarship—in, with, and for publics. In the process they find themselves creating a rich archive of their work and articulating its significance to different kinds of audiences—lay audiences, professional audiences, students. Portfolios are commonly used in professional degree programs, such as Education and Design. They can be critical to remaking graduate education in the humanities as well, as the Certificate’s director, Bruce Burgett (Interdisciplinary Arts & Sciences, UW Bothell) and associate director Miriam Bartha (Simpson Center), have seen in the past two years. “What emerges,” Burgett observes, “is a collaborative, integrative, and assets-based approach to gradu-

ate education that draws out students’ strengths and encourages them to bridge their academic and non-academic accomplishments, engagements, and ambitions in concrete and pragmatic ways.” This more inclusive mode performs the same integrative function for faculty and staff members, says Bartha. With funding from the Simpson Center, the Certificate program is offering support in 2012-2014 for the development of courses at the graduate level to further embed the practice of public scholarship across the curriculum.

On the national landscape the Certificate joins a number of new and emerging programs at the University of Wisconsin, Madison, the University of Southern California, and Harvard University, as well as national graduate student networks and movements, such as Publicly Active Graduate Education (PAGE) within Imagining America and alt-academy# (Alternative Academic Careers for Humanist Scholars). The goal of these programs is to help refigure the ends and means of graduate education nationally.

This is already happening at the UW in the Division of Spanish & Portuguese, chaired by Tony Geist. The UW’s new doctoral program in Hispanic Studies, approved in the spring of 2012 by the Board of Regents, includes Certificate in Public Scholarship coursework in its formal requirements. The degree also explicitly expands the spectrum of forms that a dissertation may take, ranging from a manuscript that is a

proto-print book to a portfolio of scholarly and creative work on a focused topic, and from a multi-modal work produced on a digital platform to an exhibition with a strong scholarly apparatus.

In February 2012 Russell Berman (Comparative Literature and German Studies, Stanford University), then-President of the Modern Language Association and Chair of the MLA’s new Task Force on Doctoral Education Study in Modern Language and Literature, met with chairs of departments as well as doctoral students in literature and language at the UW. Berman insists that we must find ways to bridge the gaps between scholarship that is directed toward strictly academic audiences and other publics, preparing our students for careers where research skills are at a premium. Simpson Center Director Kathleen Woodward is a member of this MLA task force.

Find out more about the Certificate in Public Scholarship’s graduate fellows, faculty, and curriculum at simpsoncenter.org/certificate-public-scholarship.

DOING SCHOLARSHIP DIGITALLY AT THE UW: A CONVERGENCE OF TECHNOLOGY, SCHOLARLY COMMUNICATION, AND PEDAGOGY

Learn more about the Digital Humanities campaign and help the Simpson Center meet the Challenge by making a gift at depts.washington.edu/uwch/about/gift



In January 2009, the National Endowment for the Humanities awarded the Simpson Center a \$625,000 Challenge Grant to support the digital humanities at the UW. When matched 3 to 1 by private donations, the sum total of \$2.5 million will endow a summer fellowship program—the *Digital Humanities Commons*—for faculty and graduate students. Anticipated to begin in 2014, the *Digital Humanities Commons* will support innovative and experimental research both inspired by new technologies and about these new methods of research and forms of communication. UW faculty and graduate students will be able to apply either on an individual basis or in teams, with a total of eight being supported each summer. There will also be funds for technical collaborators and equipment to help make their ideas a reality. In 2010, the Mellon Foundation contributed \$600,000 to underwrite the *Digital Humanities Commons* fundraising effort. At this point the Simpson Center is just \$342,000 away from its goal of matching the Challenge Grant.

DEVELOPING A COMMUNITY OF PRACTICE

To prepare for the launch of the *Commons*, the Simpson Center has been collaborating with other campus units to increase the profile of the digital humanities and to sponsor visiting lecturers, including Alan Liu (English, University of California, Santa Barbara), Johanna Drucker (Information Studies, University of California, Los Angeles), and Sharon Daniel (Film and Media, University of California, Santa Cruz). We are piloting capacity-building projects. Prime among them was a June 2012 one-day workshop on digital pedagogy for literary studies taught by Jentery Sayers (English, University of Victoria) and Katherine Harris (English and Comparative Literature, San José State University). It explored an array of digital resources available for classroom use and offered strategies for re-articulating already existing course syllabi with digital pedagogy in mind. In advance of 2014, the Simpson Center Executive Board has selected several research projects that draw on digital platforms, including the *Svoboda Diaries Newbook Project* and *New Geographies of Feminist Art: China, Asia, and the World* (see story on page one for more on *New Geographies*).

Directed by Walter Andrews (Near Eastern Languages & Civilization), the *Svoboda Diaries Newbook Project* seeks to rescue a collection of personal diaries from 19th-century Iraq and make them



available in both web-based form and a print publication. Andrews, who received an NEH Digital Humanities Start-Up Grant in 2011 for the project, is currently working on a side-by-side bilingual digital version of the text, complete with translation and notes.

The Simpson Center is also building connections with digital humanities organizations. This past June we sponsored twenty travel grants for UW faculty, graduate students, and staff to attend the week-long Digital Humanities Summer Institute at the University of Victoria. The Simpson Center has been a long-time member of HASTAC (Humanities, Arts, Sciences, and Technology Advanced Collaboratory), based at Duke University. And in March 2013 we will host a meeting of directors of humanities centers and directors of digital humanities centers, sponsored by the Scholarly Communication Institute (SCI) at the University of Virginia Library. The goal of the meeting, the second in a series of three, is to develop shared understanding of the skills needed by those holding doctorates in the humanities, to identify pedagogical models suited to developing them, and to sponsor strategic pilot projects that test such models—to take action. Funded by the Mellon Foundation, the SCI, which over the past nine years has had enormous influence, is led by Abby Smith Rumsey, Director, and Bethany Nowviskie, Associate Director.

2011 AGENDA LUNCH

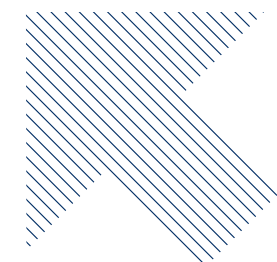
In September 2011, the Simpson Center convened twenty-four faculty members, chairs, directors, and deans to discuss two important reports—*Emerging Genres in Scholarly Communication* (2010) and *New-Model Scholarly Communication: Road Map for Change* (2011)—issued by the Scholarly Communication Institute. UW participants in the SCI meetings included Kathleen Woodward (Simpson Center), Sara Elwood (Geography), and then-doctoral student Jentery Sayers.

The SCI reports were pre-circulated, and participants gathered over an “agenda lunch” to consider the implications of the rapidly emerging digital modes of scholarly communication—a more expansive rubric than publication—for doctoral education, for tenure and promotion, and for reaching and even forming new publics. Discussion was lively, in particular over the question of how to acknowledge and assess the time, work, and creativity—the “start-up costs”—required by the project-oriented nature of doing scholarship digitally.

LOOKING AHEAD: DEMYSTIFYING THE DIGITAL HUMANITIES

During 2012-13 year the Simpson Center is sponsoring a six-part workshop series titled “Demystifying the Digital Humanities.” Led by doctoral students Sarah Kremen-Hicks (English) and Paige Morgan (English), the series introduces participants to basic skills and literacies necessary for an exploration of the digital humanities on their own. Each session will be accompanied by online resources, including video recordings of the sessions themselves.

Projects such as these are taking place against the backdrop of the soon-to-be launched *Digital Humanities Commons*. Where research in the humanities is often undertaken by a single scholar, the *Commons* will enable faculty and graduate students to collaborate with librarians, technologists, and designers to animate their scholarship with new visualization tools, digital media, and communications platforms.



**KATZ DISTINGUISHED LECTURES
IN THE HUMANITIES**

The Katz Distinguished Lectures in the Humanities Series features leading international thinkers in events that are free and open to the public. Past Katz Lecturers have included Diana Taylor, Doris Sommer, Robin D.G. Kelley, Dipesh Chakrabarty, Wendy Brown, and Kwame Anthony Appiah. The series is named after Solomon Katz, who served in many capacities for 53 years at the UW—as professor and chair of History, dean of the College of Arts & Sciences, and provost and vice president for Academic Affairs.

November 7, 2012, 7:00 pm
Victoria Lawson
Professor of Geography,
University of Washington

November 15, 2012, 6:00 pm
Shu-mei Shih
Professor of Asian Languages &
Cultures, Comparative Literature, and
Asian American Studies, University of
California, Los Angeles

February 21, 2013, 7:00 pm
Cathy Davidson
John Hope Franklin Humanities Institute
Professor of Interdisciplinary Studies and
Ruth F. Devarney Professor of English,
Duke University

April 16, 2013, 7:00 pm
Josiah Ober
Constantine Mitsotakis Professor in the
School of the Humanities and Sciences,
Professor of Political Science, Classics,
and Philosophy, Stanford University

SYMPOSIA & CONFERENCES

September 14, 2012
Critical Perspectives on Tax Policy
Organized by Camille Walsh
(Interdisciplinary Arts & Sciences,
UW Bothell)

September 21-23, 2012
**Spaces of Possibility: Korea and Japan,
In, Between, and Beyond the Nation**
Organized by Andrea Arai (International
Studies) and Clark Sorensen
(International Studies)

September 27-30, 2012
Convergence on Poetics
Organized by Jeanne Heuvig
(Interdisciplinary Arts & Sciences,
UW Bothell)

September 28-29, 2012
**Transatlantic Dialogues on
the Environment**
Organized by Sabine Wilke (Germanics)
and Gary Handwerk (English)

November 1-3, 2012
Rethinking Marxism: Stranger Economies
Organized by S. Charusheela
(Interdisciplinary Arts & Sciences,
UW Bothell)

November 15-17, 2012
**New Geographies of Feminist Art: China,
Asia, and the World**
Organized by Sonal Khullar (Art History)
and Sasha Welland (Anthropology and
Gender, Women, & Sexuality Studies)

April 25-26, 2013
**Information Ethics and Policy: Intellectual
Property, Privacy, and Freedom of Speech**
Organized by Adam Moore (Philosophy
and Information School), Cheryl Metoyer
(Information School and American Indian
Studies), and Michael Blake (Philosophy
and Public Affairs)

June 3-4, 2013
**The Politics of Storytelling in Island
Imperial Formations**
Organized by Laurie Sears (History) and
Rick Bonus (American Ethnic Studies)



Jean François Porchez.



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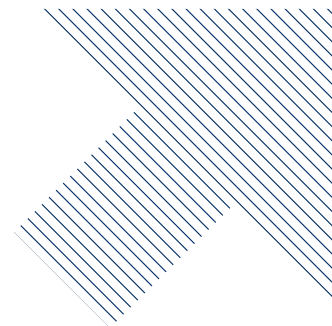
Allison Wylie
Philosophy and Anthropology

**SOME OF OUR VISITING
SPEAKERS FOR 2011-12**

Benedict Anderson (Emeritus, International and Government Studies, Cornell University), **Susannah Gottlieb** (English, Northwestern University), **Boreth Ly** (Southeast Asian Art History and Visual Culture, University of California, Santa Cruz), **Marianne Hirsch** (English and Comparative Literature, Columbia University), **Mary Russo** (Literature and Critical Theory, Hampshire College), **Doris Sommer** (Romance Languages & Literatures, Harvard), **Dylan Rodríguez** (Ethnic Studies, University of California, Riverside), **Bruce Robbins** (English and Comparative Literature, Columbia), **Russell Berman** (German Studies and Comparative Literature, Stanford), **Linda Williams** (Film Studies and Rhetoric, University of California, Berkeley), **Richard White** (American History, Stanford University), **Jonathan Metzl** (Medicine, Health & Society, Vanderbilt University), **Timothy Snyder** (History, Yale University), **Nick Mitchell** (African American Studies, University of California, Berkeley), **Pheng Cheah** (Rhetoric, University of California, Berkeley), **Alice Kaplan** (French, Yale University), **Jonathan Katz** (Visual Studies, University of Buffalo), **Diana Taylor** (Performance Studies and Spanish, New York University), and French type designer **Jean François Porchez**.

Unless otherwise noted, newsletter photography is courtesy of Mike Bolton and Angelica Macklin.

Designed by Studiovertex, Seattle, WA



MIGRATION, GLOBALIZATION, AND THE ART OF SHINZABURO TAKEDA



Shinzaburo Takeda, *Voladores / Those that Fly*, 2012, oil on canvas. Permission of the artist.

***Art and Migration in the Age of Globalization* recognized the contributions of Shinzaburo Takeda, a Japanese master painter and printmaker who has lived in Mexico for nearly fifty years and trained several generations of Mexican artists, many of them indigenous Zapotecs and Mixtecs. This project—consisting of an art exhibition and symposium that took place during Summer 2012 at the UW—was organized and curated by Lauro Flores (American Ethnic Studies).**

Born in Seto, Japan, in 1935, Takeda trained at the University of Fine Arts of Tokyo. In 1963, he visited Mexico, studying mural painting in Mexico City and later lithography, and in 1978 became a professor of art at the University of Oaxaca. His students include many notable artists, including Fulgencio Lazo and Alejandro Santiago. Lazo has lived and worked in Seattle for the last twenty years, and Santiago gained international celebrity in 2007 with the unveiling of *2501 Migrants*, a project for which he created 2,501 life-size clay figures as a way of paying homage to each individual who left his native village of Teococuilco to sell their labor in the U.S.

Art and Migration in the Age of Globalization, funded as a public scholarship project by the Simpson Center, functioned on two levels. “It is an homage to Takeda, a Japanese artist and professor who has made significant contributions to Mexican culture, to Oaxacan art, since his arrival in Mexico nearly fifty years ago,” Flores explained. “However, in a broader sense, Takeda’s own experience as a transplanted artist and teacher, and the subsequent experiences of some of his students—who migrated to other places or thematically incorporated the topic of migration into their works—make possible an exploration of the relationship between art and migration.”

The exhibition invited viewers to explore topics such as identity, interculturalism, diaspora, hybridity, and the role of the artist in a transnational reality—issues increasingly relevant in a growing globalized society—through the lens of art. It showcased twenty-four works by Takeda and twelve of his most accomplished students, including Lazo and Santiago, and Iván Bautista, Edith Chávez, Irving Herrera, Francisco López Monterrosa, Jesús Mena Amaya, Ixrael

Montes, Israel Nazario, Fernando Olivera, Alberto Ramírez, and Rolando Rojas. The exhibition was displayed at the Jacob Lawrence Gallery from June 26 through July 20, and then traveled to Wenatchee Valley Museum and Cultural Center in Wenatchee, Washington, where it was on view from July 25 through September 30. A catalogue, printed in bilingual format, accompanied the exhibition.

The goal of the project was to challenge audiences to consider art’s changing role in an increasingly globalized society. “This project has allowed me to foreground, in a practical manner, issues such as globalization, migration, and diaspora—matters central to the work that we do in American Ethnic Studies,” Flores said. “My hope is that people will come away from it with broader ideas about the role of art in the public sphere, and about the role of the artist as aesthetic creator, cultural documenter, social critic, and a catalyst for change.”



Shinzaburo Takeda, *Familia de Juchitán / Family from Juchitán*, 2012, etching black and white with color pencil. Permission of the artist.

THE SIMPSON CENTER FOR THE HUMANITIES

The Simpson Center for the Humanities is one of the largest and most comprehensive humanities centers in the United States. Housed in the College of Arts & Sciences at the University of Washington (UW), it offers UW scholars a spectrum of opportunities for intellectual community and grant support that advances cross-disciplinarity, collaboration, and research while creating local, national, and international networks.

In 1987, the UW’s College of Arts & Sciences established the University of Washington Center for the Humanities with a mandate to support interdisciplinary activities. In 1997, Barclay and Sharon Simpson endowed the Center, which was renamed the Walter Chapin Simpson Center for the Humanities, in tribute to Barclay Simpson’s father, a lifelong supporter of humanistic education.

Today the Simpson Center supports cross-departmental research groups, scholarly conferences and symposia, lecture series, interdisciplinary graduate and undergraduate courses, and community-engaged collaborations. It recently launched a new

funding category called Collaboration Studio grants, which provide opportunities for crossdisciplinary groups of two to four faculty members to work together on research projects with near- or long-term goals of publication and dissemination, in traditional or diverse formats. Center funding also sponsors fellowship programs, such as the Society of Scholars, an intellectual community in which eight faculty and three dissertators across academic ranks and departments are selected annually to share their research and learn from one another’s work.

The Simpson Center is a member of the Consortium of Humanities Centers and Institutes (CHCI); the Humanities, Arts, Sciences, and Technology Advanced Collaboratory (HASTAC); the National Humanities Alliance (NHA); the Western Humanities Alliance (WHA); and *Imagining America: Artists and Scholars in Public Life* (IA).



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