

TABLEAU



THE DIVISION OF THE HUMANITIES AT THE UNIVERSITY OF CHICAGO

FALL 2010

IN THIS ISSUE | HUMANITIES DAY | ORIGINAL SOURCES | GUNNING AT THE MOVIES

Whether they're comparing early Chinese novels or translations of the *Odyssey*, Humanities faculty illuminate their teaching by drawing upon remarkable original sources at the University. Wood-block prints depicting characters from the eighteenth-century classic *Honglou meng* (*Dream of the Red Chamber*) grace this volume from the library's East Asia Collection.

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dear alumni
and friends,



THE UNIVERSITY OF CHICAGO CALLS

to mind neo-Gothic buildings, aisles of browsable library stacks, the broad expanse of the Midway, the view from the Point. This is a special place with exceptional resources and an architecture and landscape befitting a world-class institution—and it continues to grow. As I write this letter, the glass panels are being installed on the dome of the Joe and Rika Mansueto Library, the ground plan for the Reva and David Logan Center for Creative and Performing Arts is taking shape, and the new Hospital Pavilion is nearing completion.

What we most value, however, are not places and buildings but people and ideas. As Dean of the Division of the Humanities, my highest priority thus continues to be the identification, recruitment, and retention of talented faculty and graduate students. The physical environment is but empty space unless it provides the setting for scholars at every level of their careers to thrive and to do their very best work.

In this issue of *Tableau* you will meet some of these people, beginning with the scholars who make ideas come alive at our annual Humanities Day, this year held on October 23. You will read fascinating interviews with film expert Tom Gunning and literary scholar Maud Ellmann. You will take pride, as I do, in the impressive list of faculty accomplishments that begins on page 17.

I have worked with dedicated department chairs and faculty members these past three years to recruit a cadre of promising young scholars to the Division. A new section in this issue, “Young Faculty Focus,” introduces four remarkable assistant professors in our Department of South Asian Languages and Civilizations. You will also find a list of our exciting new hires and their research interests beginning on page 22.

In spite of today’s challenging job market, the graduates of our excellent MA, MFA, and PhD programs continue to secure superb placements both in and beyond the academy; you will find some of these successes highlighted on page 21. Two of our alumni collaborated recently on a critically acclaimed exhibition of Matisse’s works at the Art Institute of Chicago and Museum of Modern Art; their work is featured on pages 4–5.

This fall, the Humanities Division again welcomes a brilliant group of graduate students to our community. As always, I have no doubt that many will launch promising scholarly careers even before they complete their graduate work. The student poets featured on pages 8–9 exemplify the caliber of talent we draw to Chicago.

Whether you enjoy this issue of *Tableau* in print or online, I urge you to write to me to share your thoughts. As always, I am grateful for your interest and support.

Sincerely yours,

Martha T. Roth
Dean of the Division of the Humanities

For a live, online look at construction on the Mansueto Library and the Logan Center for Creative and Performing Arts, visit <http://webcams.uchicago.edu/mansueto> and <http://webcams.uchicago.edu/logan>.



EVENTS

humanities day

On October 23, the Division of the Humanities once again will showcase a wealth of artistic and intellectual talent at the 32nd annual Humanities Day. Alumni, students, parents, and community members can feast on the breadth of scholarship at the University by participating in a day of lectures, exhibits, performances, and tours.

Highlighting this year's event is a lecture by Professor Martha Feldman, an eminent music historian. Her talk, "*Castrato De Luxe: Blood, Gifts, and Goods in the Making of Early Modern Singing Stars*," will be followed by University organist Tom Weisflog's kaleidoscopic presentation of masterworks on the newly restored E. M. Skinner organ in Rockefeller Memorial Chapel.

Faculty presentations will include a celebration of Mexican independence by Robert Kendrick (Music), who will explore different retellings of the story of Cortez and Montezuma in baroque operas by Purcell, Vivaldi, and others.

Literary discussions will range from poetry to joke telling. David Wellbery (Germanic Studies) will discuss how poets employ lyric form to deepen our understanding of time. Ted Cohen (Philosophy) will explore "Metaphors and Jokes: Instruments of Freedom." Françoise Meltzer (Comparative Literature) will read a poem by Baudelaire, and Alison James (Romance Languages and Literatures) will speak on "Fact and Fiction in Recent French Literature." Sascha Ebeling (South Asian Languages and Civilizations) will examine "War, Trauma, and Humanism in Literature from Sri Lanka."

Several scholars will look at archaeology and its relationship to history. Jonathan Hall (Classics) will consider the arguments supporting literary traditions around Romulus and the foundation of Rome as well as the apostle Peter's execution and burial. Edward Shaughnessy (East Asian Languages and Civilizations) will preview an upcoming exhibition of ancient Chinese bronzes opening at the Art Institute of Chicago in November.

Steven Collins (SALC) will lecture on "Women in Modern South and Southeast Asian Buddhism." Mark Payne (Classics) will reflect on "How Young People Should Listen to Animals," looking at accounts from ancient Greece and the American Plains.

Other speakers include W. J. T. Mitchell (English and Art History) and Rochona Majumdar (SALC), as well as Katherine Fischer Taylor (Art History), who will lead a panel on the place of Robie House in modern architecture. — *Hannah Hayes*

For a detailed schedule of Humanities Day 2010 events, visit <http://humanitiesday.uchicago.edu>.

Feldman gives the Humanities Day 2010 Keynote

In her keynote address, "*Castrato De Luxe: Blood, Gifts, and Goods in the Making of Early Modern Singing Stars*," Professor Martha Feldman examines the complicated role of the *castrati* in a patriarchal society.

"Specifically I'm interested in a variety of social exchanges, their kinship alliances, and the ways they were entangled in the circulation of money," says Feldman, pointing out that the patterns of male domination and patriarchy in Italy made the role of *castrati* particularly ambiguous. The patriarchal system of passing wealth through a direct male line meant *castrati*—boys who were castrated before puberty to preserve their high, unbroken singing voices—were "literally and figuratively cut out" of aspects of society because they could not perpetuate their family line. *Castrati* shed blood in order to obtain their wealth, yet lacked the ability to create a bloodline to sustain that wealth for future generations.

While no audio or video of *castrati* is available, Feldman's lecture will include video footage of singers using techniques developed specifically for *castrati*. "The incredibly difficult ways of marking and articulating notes were highly luxurious aspects of singing that were won with intense training and literally blood, sweat, and tears," says Feldman.

Feldman's research on *castrati* and their role in European society has brought her numerous fellowships and will culminate in her forthcoming book, *Castrato in Nature*. This past year Feldman won the University of Chicago Press's Gordon J. Laing Prize for her 2007 book, *Opera and Sovereignty: Transforming*

Myths in Eighteenth-Century Italy.

Feldman was recently appointed Chair of the Department of Music as well as the Mabel Greene Myers Professor in the Humanities. Her many honors include the Dent Medal from the Royal Musical Association in 2001, a Guggenheim Fellowship in 2006, and the Ruth A. Solie Prize of the American Musicological Society in 2007. She received the University's Graduate Teaching Award in 2009. — *H.H.*



Martha Feldman



Maud Ellmann

FACULTY PROFILE

a novel professorship

A conversation with literary scholar Maud Ellmann

The novel is one of the most protean literary forms in the English language, spanning mysteries to metafiction. This fall, a fittingly versatile scholar, Maud Ellmann, became the inaugural holder of a new endowed chair dedicated to the study of the form, the Randy L. and Melvin R. Berlin Professorship of the Development of the Novel in English.

The Berlins made a \$2 million gift to the Division in 2007 to establish the chair for “a professor who specializes in the study of masterpieces of the novel in the English language, of which there are so many glorious examples,” says Randy Berlin, AM’77. Three modernist masters of the form are the focus of Ellmann’s forthcoming book, *The Nets of Modernism: Henry James, Virginia Woolf, James Joyce, and Sigmund Freud*. She launched her publishing career with a book about poetry, *The Poetics of Impersonality: T. S. Eliot and Ezra Pound* (1987).

In between, Ellmann authored *The Hunger Artists: Starving, Writing, and Imprisonment* (1993), which looks at the links between eating, starving, speech, and writing in cultural expressions as disparate as eighteenth-century narrative fiction and twentieth-century acts of political protest. Her third book, *Elizabeth Bowen: The Shadow Across the Page* (2003), reevaluated the Anglo-Irish writer in the light of later critical approaches such as Irish and feminist studies.

“MANY DIFFERENT CRITICAL STYLES ARE REPRESENTED HERE; THE DEPARTMENT DOESN’T HAVE AN ORTHODOXY.”

Ellmann was born and raised in Evanston, Illinois, the daughter of the late critic and biographer Richard Ellmann and the feminist essayist Mary Ellmann. When she was a teenager, the family moved to England, where she attended college at Cambridge and graduate school at Oxford. She taught at the Universities of Southampton and Cambridge before moving back to the U.S. in 2005 to accept a named professorship at the University of Notre Dame. Ellmann joins the Department of English Language and Literature at Chicago with her husband, the poet and critic John Wilkinson, who is the University’s first Professor of the Practice of the Arts. She spoke to *Tableau* shortly after their arrival in July.

On coming to Chicago: I’m thrilled to be working at this great university in this wonderful city. It’s hard to think of any school I’d rather be at. The English Department is particularly appealing to me, partly because of its cutting-edge, interdisciplinary approach. And many different critical styles are represented here; the department doesn’t have an orthodoxy. It’s a group of extremely talented individuals who have a great deal to say to each other without necessarily toeing the same line.

On becoming a professor of the novel: It’s an exciting idea. My first book was on poetry, but since then most of my work has focused on fiction, both novels and short stories. An important issue in literary studies right now is globalization and the emergence, or reemergence, of other literatures in English besides those based in Britain and America. I feel a responsibility to open up these other traditions to students.

On her forthcoming book: *The Nets of Modernism* will be published in October, after many years’ gestation. The book considers the relation between psychoanalysis and literary fiction in the first half of the twentieth century. It compares Freudian case histories with novels—looking, for instance, at disruptions of chronological time, which are so prominent both in dreams and the workings of the unconscious and in modernist fiction, where narrative tends to be a spiral rather than a straight line.

On her favorite contemporary novelists: J. M. Coetzee is, for me, one of the most important novelists writing in English now. Other writers I enjoy include Zadie Smith, Tom McCarthy, and Barry McCrea. My sister Lucy Ellmann is a novelist, as well. She writes witty, quirky, sometimes macabre novels about being a misfit—*Dot in the Universe* (2004) and *Doctors and Nurses* (2006) are two recent ones. She’s been a harsh critic of me and my work, but she’s also very funny about it.

On teaching at Chicago: In winter quarter I’ll be teaching part of a Core sequence and an undergraduate course on Psychoanalysis and Narrative. Besides looking at novels and case studies, we’ll study some Hitchcock movies: *Marnie*, the most explicitly psychoanalytic of his films, and *Rear Window* and *Vertigo*. In spring quarter I’m teaching British Fiction in World War II. We’ll read Bowen, T. S. Eliot’s *Four Quartets*, and some Blitz literature, for example James Hanley, Henry Green, and Patrick Hamilton, who writes brilliant novels about civilian life during the Blitz. His specialty—in life and art—is drinking binges! — Laura Demanski, AM’94



ALUMNI PROFILE

team matisse

Humanities graduates break new ground with a blockbuster art exhibition

During the busy final weeks of the exhibition *Matisse: Radical Invention, 1913–1917* at the Art Institute of Chicago, curator Stephanie D’Alessandro finds it hard not to take the stairs two at a time. Heading to the museum’s Regenstein Hall, where the show is installed, she stops behind two visitors who chat amiably as they meander up the stone steps. When D’Alessandro realizes she can’t bypass the women, she frowns—then laughs. “I have to remember that they’re here enjoying a day off,” she says. “Not everyone is working.”

D’Alessandro, AM’90, PhD’97, has been working hard indeed, both during the show’s recent runs in Chicago and at the Museum of Modern Art (MoMA) in New York and in the years leading up to them. The art historian joined the Art Institute in 1998 and became its Gary C. and Frances Comer Curator of Modern Art in 2008. She collaborated with the architects for the galleries on the third floor of the Modern Wing and installed the modern collection there. This year, she cocurated *Matisse: Radical Invention* with John Elderfield, chief curator emeritus of painting and sculpture at MoMA.

Art critics gave the show glowing reviews in both cities, praising its painstaking use of scholarship and technology to illuminate the evolution of Henri Matisse’s style at a pivotal juncture. The exhibit focused intensively on the painting *Bathers by a River* but didn’t stop there. Using art-historical and scientific approaches to probe

beneath the surface of works, the curators discovered “a new, growing body of information about how Matisse began changing the compositions, and how he produced them,” says D’Alessandro. “We can now see a very deep connection between this period of time and the rest of Matisse’s career—how he went back to and drew from this period in many of the other things that he did.”

The exhibition was a tremendously collaborative effort, involving a team of curators, conservators, scientists, technicians, archivists, and research assistants. Gregory Nosan, AM’91, PhD’01, the Art Institute’s associate director of publications, edited the catalog. With 384 pages and more than 650 images, “It was the most illustration-intensive exhibition catalog the museum has ever done,” says Nosan. Preparing the book involved everything from figuring out “how to refine the exhibition’s intellectual argument” to working

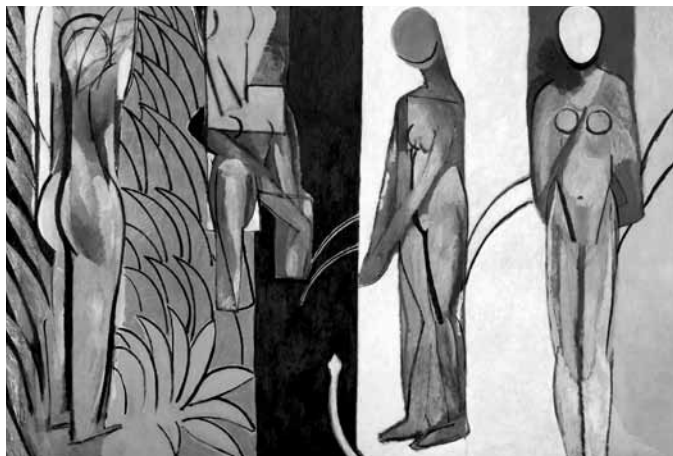


with the Matisse family to subtly color-correct hundreds of individual images: “They take a very keen interest in Matisse’s works and how they are represented visually in any publication.”

Both D’Alessandro and Nosan see close connections between their current professional endeavors and respective doctoral work in art history and English. “An exhibition of this scale and intellectual and curatorial intention is very much like doing the research for and writing a dissertation,” says D’Alessandro, whose PhD focused on German art and visual culture in the 1920s. “The only added part of it—and it’s a major undertaking—was imagining how to present it visually, on walls, and not just in writing.”

Nosan wrote his dissertation about Vauxhall Gardens, an eighteenth-century London pleasure garden. The project combined literary analysis with historical research on public art and architecture. “That’s what got me thinking about visual culture and what led me to museum work, and ultimately to museum publishing.”

Organizing a blockbuster exhibition entails many challenges beyond research. As curator, D’Alessandro helped with fundraising and PR for the Matisse show. She advised crews on shipping, lighting, and installation; she wrote labels to accompany each work and helped craft the audio tour and website. The hardest task was



tracking down Matisse’s World War I-era monotypes held in private collections and unknown locations. “It required major sleuth work and terrier-like persistence,” she says, but 21 of the prints ended up in the exhibition.

Nosan found it intellectually challenging and intriguing to work with D’Alessandro and cocurator Elderfield, who are at very different points in their careers. “They brought different ways of thinking about the objects, about Matisse, and about art history to the table,” he says. “My job was to act as an intellectual advice-giver, a scholarly referee, and, when necessary, as an institutional diplomat.”

What Nosan likes best about his role and what his graduate studies prepared him to do is to “be a close reader of other people’s work and also a smart responder, so that if I’m doing my job right, I come into the relationship as a strong third player who helps to

shape a sweeping, ambitious project like this one into a focused publication—and hopefully, simultaneously, into an exhibition that realizes its ambitions in a clear way.”

Nosan praises D’Alessandro’s “focus and stamina,” which helped to make the Matisse exhibition a success. “I also think that she was able to work not only with John but also with scientists and conservators, to envision a kind of art history that uses the object itself—what we can find out about its physical nature—as a starting point. And the whole challenge of melding the scientific and the technical on the one hand with the art-historical and contextual on the other—that’s a groundbreaking thing.”

Looking ahead, D’Alessandro is working on a comprehensive scholarly catalog of the Art Institute’s modern European collection of paintings, sculptures, and drawings and has several exhibitions “in incubatory phases,” she says. “I’m anxious to get back to German

D’Alessandro and Nosan (below) collaborated intensively to create the Matisse exhibition catalog (opposite page). The painting *Bathers by a River* (below left) provided a vehicle for exploring Matisse’s technique (below right).



art, and to do something to celebrate the great surrealist collection that we have in Chicago.” Nosan’s next projects include catalogs for upcoming exhibitions on the American modernist John Marin and on World War II propaganda posters from the Soviet Union’s TASS news agency.

More than five years of preparation went into the Matisse show, but even as it ended in Chicago,

D’Alessandro’s enthusiasm seemed fresh. “It gets very intense, but if you like this kind of work, it’s the thing that you live for,” she says. “I think all curators are teachers at heart, and the exhibition is a great opportunity to share everything you’ve learned and your passion for it with as many people as you can. For me, it’s the most satisfying part of the work.” — *Elizabeth Station*

“AN EXHIBITION OF THIS SCALE AND INTELLECTUAL AND CURATORIAL INTENTION IS VERY MUCH LIKE DOING THE RESEARCH FOR AND WRITING A DISSERTATION.”



YOUNG FACULTY FOCUS

An 'unbeatable combination' of South Asianists

Junior scholars bring talent, diversity to department

The University of Chicago did not establish the Department of South Asian Languages and Civilizations until 1965, but Sanskrit—studied in the context of historical philology—has figured as an object of study since the University's founding. South Asian studies, focusing on the Indian subcontinent and surrounding areas, have long engaged Chicago scholars.

Today the University is a leader in the field due in large part to extraordinary faculty. Over the past 11 years, the department has made a spate of faculty hires and other academic appointments that should position it to remain at the fore of South Asian studies. Assistant Professor Yigal Bronner, PhD'99, believes that the

department boasts "an unusually harmonious combination of junior and senior faculty and our dedicated group of lecturers. This is simply an unbeatable combination."

In this new feature devoted to the Humanities Division's young faculty, *Tableau* is pleased to introduce the department's talented and diverse assistant professors: Bronner, Thibaut d'Hubert, Sascha Ebeling, and Rochona Majumdar.

A native of Jerusalem, **Yigal Bronner** is a Sanskritist trained at the Hebrew University of Jerusalem and Chicago. Bronner was drawn to Sanskrit in college, where he was required to learn it as part of his major in South Asian studies. "It quickly became clear to me that this is where my heart was," he says. "I loved the language itself, the learning process, and the emic

Pictured above, from left: Rochona Majumdar, Yigal Bronner, Sascha Ebeling, and Thibaut d'Hubert in the Harper Memorial Library Commons.



literary tradition, with its own fascination with ‘things made from language.’”

He has taught courses in all levels of Sanskrit and a variety of seminars on the literary and intellectual history of South Asia. The cotranslator of *Self-Surrender, Peace, Compassion, and the Mission of the Goose: Poems and Prayers from South India* (NYU Press, 2009) and author of *Extreme Poetry: The South Asian Movement of Simultaneous Narration* (Columbia University Press, 2010), Bronner recently embarked on what he calls a “rather ambitious attempt to rechart the history of Sanskrit poetics,” an intellectual discipline that accompanied literary production in Sanskrit for nearly two millennia. In his research, he plans to clarify aspects of this tradition that are misunderstood and to explore others that remain uncharted.

After teaching at Tel Aviv University, Bronner was drawn back to Chicago in 2005 by “the community of scholars interested in things South Asian across campus, which is without parallel, both in its strength and in its being a true community, not just a group of very

bright individuals.” He is quick to point out that it is not only his colleagues who make up this community: “The students we get are simply the best.”

Thibaut d’Hubert was appointed to the faculty in 2010–11 and began teaching his first classes in autumn 2010. Raised in Paris and in the French countryside near Toulouse, d’Hubert studied Bengali and Persian at the Institut National des Langues et Civilisations Orientales. He trained in Sanskrit at the Central Institute for English and Foreign Languages in Hyderabad, India, and at L’Université Sorbonne Nouvelle–Paris 3. He completed a PhD at the École Pratique des Hautes Études in 2010.

His main field of research is the history of Bengali literature and its interactions with other literary traditions. His dissertation is an analysis of the works of Ālāol, a prolific author of the mid-seventeenth century who translated poetry from Hindustani and Persian into Bengali. D’Hubert is working to turn his dissertation into a book and on several other projects, including a critical edition and translation of a narrative poem by Ālāol and a study of the poetics of vernacular courtly literature in Bengal and neighboring regions.

His interest in South Asia was first piqued as a young boy at the Museum of Oriental Arts in Paris, where museum specialists would tell stories about the gods and goddesses of India and show statues to illustrate their tales. Today d’Hubert is excited to work with Bengal studies scholars, including historians Dipesh Chakrabarty and Majumdar and Lecturer Mandira Bhaduri. “Together,” says d’Hubert, “we will be able to offer a very wide-ranging program for the study of Bengali language and Bengal studies. At Chicago, a student interested in Bengal is accompanied from his first step in Bengal language to the treatment of the most specific topics.”

Sascha Ebeling was born and raised in a small town in rural Germany, where he learned Tamil as a young boy from friends who were Sri Lankan refugees. As he grew older he pursued the study of many languages mainly because, as he says, “I was traveling and simply needed to communicate or because I met people I really wanted to be able to talk to.” Ebeling trained in South Asian studies, Romance languages and literatures, and general linguistics at the University of Cologne, Germany, and the School of Oriental and African Studies (SOAS) at the University of London. His first book, *Colonizing the Realm of Words: The Transformation of Tamil Literature in Nineteenth-Century South India* (State University of New York Press, 2010), was just published.

Currently Ebeling is working on two book projects: a comprehensive social history of modern Tamil literature, covering the period from 1859 to 2009, and a monograph with the working title *The Imperial Rise of the Novel*, which will address the connections between Western imperialism, Asian modernities, and the global history of the novel and discuss a wide range of texts

“THE COMMUNITY OF SCHOLARS INTERESTED IN THINGS SOUTH ASIAN ACROSS CAMPUS IS WITHOUT PARALLEL, BOTH IN ITS STRENGTH AND IN ITS BEING A TRUE COMMUNITY, NOT JUST A GROUP OF VERY BRIGHT INDIVIDUALS.”

from Europe and Asia. He finds that Chicago is “one of the few places in the world where you can work together with a larger team of South Asia experts. That is incredibly inspiring, and it has enabled a kind of collaborative, comparative, and interdisciplinary research that is simply not possible elsewhere.”

Rochona Majumdar, PhD’03, is a historian of nineteenth- and twentieth-century India. She knew from a young age that she would pursue Indian studies. She grew up in Kolkata, India, in a neighborhood that

served as the native quarters when the city was under colonial rule. “I was always drawn to walking in the lanes,” she recalls, “and would stare for hours at the old crumbling buildings wondering about the history that took place within those walls.” The questions she had formulated about the city were not answered in her undergraduate studies, and so she continued to search. At Oxford University she encountered the writings of the Subaltern Studies Collective, a left-leaning group of radical historians writing histories of the socially marginalized and oppressed, and this body of work inspired her to pursue the study of India at the doctoral level at Chicago.

Majumdar’s first book, *Marriage and Modernity: Family Values in Colonial Bengal, 1870–1956* (Duke University Press, 2009; New Delhi: Oxford University Press, 2009), analyzes the changing configuration of the “joint family” in the context of shifts in the institution of arranged marriage and the marriage market in Bengal. She also is a coeditor of *From the Colonial to the Postcolonial: India and Pakistan in Transition* (New Delhi: Oxford University Press, 2007). Her next book, *Writing Postcolonial History*, is due to appear in October 2010 from Bloomsbury Press, UK. The study analyzes ways in which postcolonial theory has influenced the historian’s craft. Presently she is engaged in a long-term research project on the history of Indian cinema, particularly the film society movement and the rise and development of Indian avant-garde cinema.

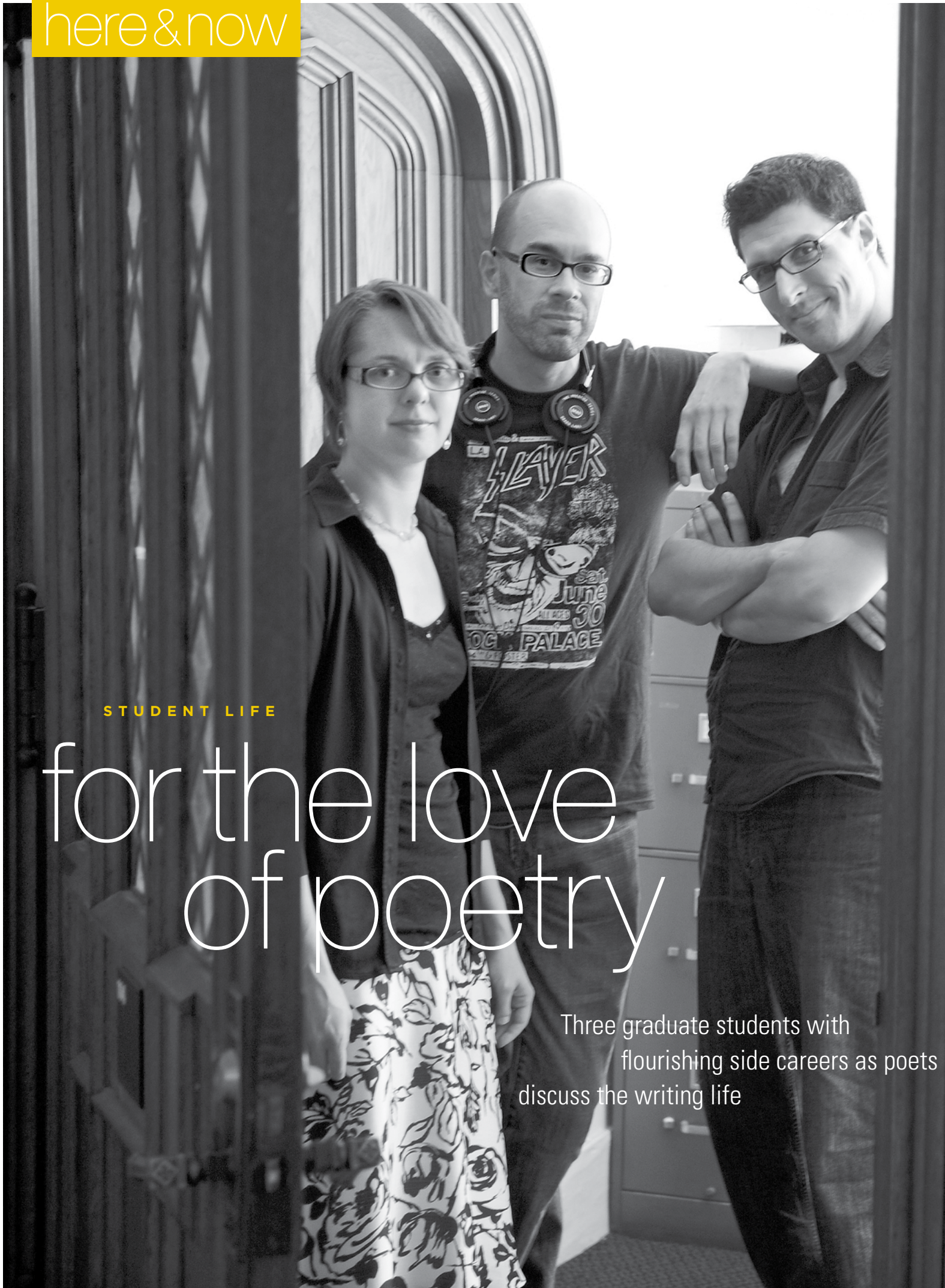
It’s an exceptional moment for South Asian Languages and Civilizations at Chicago, believes Steven Collins, Chester D. Tripp Professor in the Humanities and Chair of South Asian Languages and Civilizations. “This new group of younger faculty,” he says, “combined with the senior members, make me anticipate that the next ten years, before senior faculty start to retire, will be the best decade in the department’s history so far.” — *Daniel Parisi*

here & now

STUDENT LIFE

for the love of poetry

Three graduate students with
flourishing side careers as poets
discuss the writing life





When Anthony Madrid thinks a poem is nearly finished, he gets in his car and makes the 15-mile trip from his

Logan Square apartment to campus. He calls it “the memory test.” As he drives, he recites the poem back to himself, out loud and from memory. “I’m listening to see if the whole thing rolls right out,” he says. If he finds himself forgetting or stumbling over a line, he knows something has gone wrong.

“I make the line complicated and twisted around like a bonsai tree branch, because I think that’s cool and crunchy, but when I recite it from memory, it’s hard to remember how it goes,” Madrid says. He plays with the line until it’s “smooth—or it’s not smooth, on purpose.”

“I do have an eccentric way of going about business,” he says. Eccentric, perhaps, but it works: Madrid’s poems have appeared in the *Cincinnati Review*, *Flash-Point*, *Forklift Ohio*, and *LIT*. An advanced PhD student who is writing his dissertation about rhyme, he is also the author of a chapbook, *The 580 Strophes*, and an unpublished manuscript, “The getting rid of that which cannot be done without.”

Madrid is just one in a standout trio of graduate students in the English Department who write and publish original poetry: Stephanie Anderson, AB’03, and Michael Robbins, AM’04, have also made a mark on Chicago’s lively poetry scene. As poets and as people, they are not much alike: Anderson is contemplative where Madrid is effusive and Robbins acerbic. But they are united in the common challenge of trying to balance critical and creative work, and by the shared sentiment that they write poetry in large part because they can’t resist.

At one point or another, nearly every humanities student downs an espresso, dons a black turtleneck, and tries to write a poem. After realizing poetry isn’t as easy as it looks, most move on. For Anderson, Madrid, and Robbins, the process of committing to their work has been a gradual one.

Robbins, who has three poems forthcoming in *Poetry* magazine and created something of a splash with two recent poems in the *New Yorker*, “Alien vs. Predator” and “Lust for Life,” says his devotion to his craft is relatively recent.

“I took myself seriously in my twenties, but it turns out I wasn’t very serious,” says Robbins, a fifth-year student who is writing his dissertation about the idea of the self in contemporary poetry and has taught courses on contemporary Irish and American poetry. “I had to stop [messing] around and take it seriously and work at it. All of this is a very late development.”

Although Robbins found his vocation as a poet slowly, Madrid’s began in high school and was nearly instantaneous.

“Ten minutes into writing my first poem, I thought I was going to make a career of it,” Madrid says. He admits his early efforts weren’t much—“they were like rock lyrics for a Doors song: weird, a lot of lizards”—but from the start, “I thought it was going to save my life.”

Anderson found her passion in childhood. “The first thing I wanted to be was an astronaut, the second was a detective, and the third thing was a writer,” she remembers. Now a third-year PhD student who plans to write a dissertation on small-press publishing in America, Anderson has authored four chapbooks, including *In the Particular Particular*, and runs her own small poetry press, Projective Industries.

Anderson, who wrote fiction before completing an MFA in poetry at Columbia, acknowledges that it hasn’t always been easy to balance creative and critical work. She squares the circle by merging the two: she once interviewed other micropress editors for an academic paper.

To keep momentum, she writes whenever she can, sometimes challenging herself to craft a poem in the stray hour before dinner. She is still figuring out how to organize a life around writing.

Robbins, too, worries about reconciling academia and poetry. “Not many poets are able to write a great dissertation and a great book of poems at the same time,” he says. “The person who can actually function well in both worlds is extremely rare.”

Simply finding the time and energy to write isn’t easy. Robbins summarizes the challenge this way: “You mean you can, like, structure a day?”

Much of the time, writing is a painstaking exercise, but every now and then, inspiration strikes. That was the case with Robbins’s best-known poem, “Alien vs. Predator,” which he wrote in one sitting, with no revisions. One of the poem’s most eye-catching lines—“I translate the Bible into velociraptor”—came in a flash, as Robbins hunted for a rhyme word to pair with “chiropractor.”

When a poem succeeds, “It must be because you’ve spent 27,000 hours trying to think of something and it’s not working and you’re writing terrible stuff about ponies...[but] you’ve trained yourself to get into the position where lines come to you. There’s a lot of unconscious work that gets done,” he says.

By contrast, Anderson has learned not to rely on bursts of inspiration. “That’s too mystical for how I work,” she says. “I need to allow things to settle for a while, and I’ll wander around and think in the world, and then write.”

For Madrid, the challenge is *not* writing. “The way that I work is that something presents itself to me as the beginning flash of a poem, the first couple lines of it, and I think, ‘Oh, that’s tasty, let’s start with that.’ The energy is radioactive off of that, and I have enough of a wave to write a whole poem. I can’t say no to that.”

In September 2009, poet Kent Johnson set the Chicago poetry community abuzz when he wrote a blog post arguing that the city had become “the most interesting and vital... ‘poetic cluster’ in the country,” a cluster he dubbed the “New Chicago School.”

The post sparked a lively exchange among poets, some of whom—like Robbins and Madrid—had been included in Johnson’s “school.” Most were hesitant to see themselves as members of a formal group, but

many feel they are indeed in the midst of some kind of golden age.

“All I know is, this is a great place to be doing what I’m doing. This is a humming, buzzing, hive of poetry stuff,” Madrid says. “My sprockets engage with the chain of Chicago very tightly and neatly, and the bike is driven forward at every touch of the pedal.”

He especially likes the low-key atmosphere that characterizes the city’s poetry scene. “It’s a friendly, wide-open environment. People help each other. That’s nice.”

Robbins sees his milieu somewhat differently. “I want to write more poems than the rest of them,” he says of his fellow poets, only half-joking. “I want to be more famous than the rest of them!”

“Fame” is, of course, relative for poets. Poetry is unusual in that “the only people who consume the art are also practicing the art,” Robbins argues. For the most part, it’s a small community, writing for itself. Unlike fiction, where there’s at least a possibility that a first novel will bring fame and fortune, poetry almost never cracks the bestseller list or provides a sole source of income.

By the standards of the poetry world, Robbins achieved something like superstardom with “Alien vs. Predator,” which attracted praise from seemingly every corner—including music critic Carl Wilson. In his blog, Wilson delighted in “a poem by a young poet that is not

about mourning one’s spouse by the slant of winter light on lobster bisque.”

“It went to my head a little bit. Just what I needed!” Robbins jokes of his success. But ultimately, he says, “You can’t sit around worrying about it. You can’t write poems for the *New Yorker*.” Despite his accomplishment, he knows that it’s his academic work, rather than his poetry, that will pay the bills. “I need a *job*,” he says with a rueful sigh.

Anderson has watched some of her fiction-writing peers from Columbia attain coveted literary stardom, and it inspires mixed feelings. “Poetry really is a world where, if you’re involved, you’re doing it because you love it. And that’s an oversimplification—yes, it has its own dynamics, and yes, competitiveness is sometimes entailed—but there’s a big difference that there’s no money involved.”

She is happy to focus on her graduate work. “I talk to my friends who have these book deals and are under a great amount of pressure, and I think to myself, it’s nice to be forced to have this really varied life, where I write my poems as I can, but it’s not really my primary obligation.”

Madrid agrees. “I’m inclined to a pretty romantic view of this [and believe] the fact that you can’t have Jonathan Franzen—like fame is a good thing. I see the impossibility of fame as good—I won’t make something in order to get it. Poetry is something I make just for the love of it.” — *Susie Allen, AB’09*

Read their poetry at <http://tableau.uchicago.edu>.



going to the source

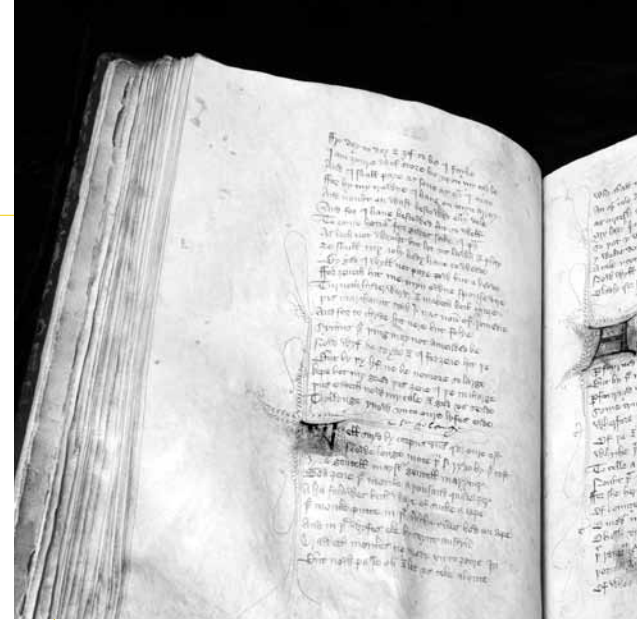
In humanities classrooms,
primary texts can be
the best teachers

BY ELIZABETH STATION PHOTOGRAPHY BY DAN DRY



Clockwise from opposite page:
Professor Eric Slauter with *Walden*;
papyrus fragment of the *Iliad*; tenth-century
Chinese sutra scroll; a medieval
book of hours.

The medieval manuscripts are laid out on a long table — and yes, Christina von Nolcken tells her students, it's OK to handle them.



ADMIRING THE GOLD LEAF ON A HANDSOME LEATHER BINDING OR TURNING THE STIFF, VELLUM PAGES OF A MEDIEVAL PRAYER BOOK ISN'T IDLE BIBLIOPHILIA.

The oldest is a twelfth-century volume recounting miracles of the Virgin Mary. There is an annotated version of Boccaccio's epic poem *Teseida* and a colorfully illustrated book of hours, both from the fifteenth century.

Each relates in some way to Chaucer's *Canterbury Tales*, the focus of an undergraduate course that von Nolcken, an Associate Professor in English, teaches annually. She holds today's session in the Special Collections Research Center (SCRC) of the University of Chicago Library,

so students can get a closer look at books created and read around Chaucer's day.

Forty students peer at the manuscripts; some turn pages and lift the books gently from their foam cradles. Visitors to Special Collections must leave their belongings in lockers and can bring only pencils and paper into the classroom—but nothing is under glass, and no gloves are required for handling.

Von Nolcken urges students to enjoy the privilege. "Never will you be in a library, ever again, where they let you touch these manuscripts in the same generous way as they allow at the University of Chicago," she says. "Never will you meet with such trust again."

AT A TIME WHEN DIGITAL IS REPLACING PRINT and course readings rarely require a trip to the library stacks, many Humanities faculty feel committed to using original sources in teaching. From medieval manuscripts to papyrus fragments and jazz recordings, the materials at the University are rich and varied.

This fall, Judith Zeitlin, a Professor in East Asian Languages and Civilizations, is teaching two courses that bring students into direct contact with primary sources. The first, a graduate seminar on the historiography of Chinese literature, meets adjacent to the library's East Asia Collection. Students begin by examining a rare sutra-scroll manuscript from the tenth century and continue onward to study woodblock-printed novels from the nineteenth.

"One reason I'm meeting in the library is because these things are so heavy that I don't want to have to schlep them somewhere else," jokes Zeitlin. More importantly, she wants students to see how short stories, novels, and plays came to be written and circulated in premodern China. For her humanities Core course on world literature, Zeitlin's students examine cuneiform tablets at the Oriental Institute so they can imagine how the *Epic of Gilgamesh* might have first appeared. At the SCRC, they look at multiple versions of the *Iliad* and *Odyssey* to get a sense of how presentation and translation of the texts have evolved over time.

Typically, undergraduates read classic works "all in the same form, like Penguin paperbacks," says Zeitlin. The site visits aim "to get them to understand that it's not just the literary form, content, and context but also the material form, especially in the ancient world, that would have shaped the way these things were translated and passed down as texts."

READING HOMER is a rite of passage for students in the College, but exposing them early to the library's remarkable *Iliad* and *Odyssey* translations was the brainchild of Erin Fehskens, who teaches a Core course on epic literature. For her own research on epic and the transatlantic slave trade, Fehskens had consulted the Bibliotheca Homeric Langiana collection, a 2007 gift of Michael C. Lang, and other items that highlight Homer in translation.

Working with librarian Julia Gardner, she arranged for her students—all first-years—to have a look at the collection just after arriving on campus in fall 2009. (Gardner and David Pavelich are reference and instruction librarians who support faculty and student use of the SCRC.) "Many of them have no idea that something like Special Collections exists, or that they can have access to it," says Fehskens, a Collegiate Assistant Professor in the Humanities and Harper-Schmidt Fellow.

"Physically getting them into the room was so important," she adds. "There was quite a bit of wonder when they came in, and I liked that." But wonder soon gave way to critical thinking as students scrutinized crumbling papyrus fragments of the *Iliad*, written in Greek in the second century, C.E., and now held together by glass plates. "When they see how much of it is missing and how difficult it is to read, they start to understand that the text they have today is not something that came down pristine over the years," explains Fehskens. In short, "Their idea of the text being stable is destabilized from the moment they enter Special Collections."

Students appreciate the lesson. "Being allowed to access actual historic manuscripts of the sources we were looking at shows us how civilizations have shaped our view of classic works," says Samantha Ngooi, Class of 2013. Adds Renee Cheng, who compared translations of the *Odyssey* from William Morris (1887) to Edward McCrorie (2004) for the class, "It was interesting to look at how translators' word choices influenced the interpretation of the text."

JUST AS A MODERN PAPERBACK GIVES A NARROW ACCOUNT of ancient Greece, musical recordings only scratch the surface of American jazz. Travis Jackson, an Associate Professor in Music and the College, tapped resources in the Regenstein Library to give students in his fall 2008 jazz course "a more participatory experience." "Handling original materials helps students to better understand how scholars



put together narrative and interpretive historical accounts,” says Jackson. “Rather than argue with secondary sources based on what they’ve seen or read in other secondary sources, they have to confront materials that don’t come with a ready-made, already-provided context.”

Exploring the library’s Chicago Jazz Archive, students zeroed in on venues where jazz was performed locally from the 1920s onward. “The idea was to have them move away from understanding the history of jazz solely through recordings, which document only the tiniest bit of the daily practice of musicians,” says Jackson. By studying clubs like the Green Mill and Velvet Lounge—and perusing artifacts like photographs, news articles, posters, programs, and ticket stubs—he hoped students would see “the interconnectedness of ideas about performance with those about urban space, political economy, gender, sexuality, and other issues.”

Going back to an entirely different era—fourteenth-century France—music scholar Anne Robertson held a graduate seminar in the library to study a single, seminal manuscript. Special Collections owns a superb facsimile of the *Roman de Fauvel*, lavishly illustrated with art miniatures and notated with music. Using a document camera and giant plasma screen, “We were able to study every detail of the book closely, from its intricate musical notation to the smallest flourishes of the illuminations,” says Robertson, the Claire Dux Swift Distinguished Service Professor in Music. She also ordered other manuscripts and prints in Special Collections to compare them side-by-side with the Fauvel facsimile. For students of early music, such opportunities are essential, Robertson argues: “There is simply no substitute for hands-on experience with original sources.”

FOR BOTH NOVICE AND EXPERT HUMANITIES SCHOLARS, a library and its collections serve as a vital research laboratory. New technologies and digitization have revolutionized access to materials, but in-person study of primary sources remains equally important—and one does not preclude the other.

Indeed, a 2006 study of library use at the University showed that “the use of electronic and physical materials increases and decreases together.” Heavy users of books, manuscripts, and other artifacts are also heavy users of digital resources. Not surprisingly, the same study revealed that faculty and graduate students in the Humanities Division access the library more than anyone on campus.

One “heavy user” is Eric Slauter, an Associate Professor in English and Director of the Scherer Center for the Study of American Culture, who uses archival sources extensively in his own research. He taught two courses in the SCRC recently, including History of the Book

in America. For one session, he laid the table with not a sampling but a feast of original sources.

Slauter showed students a 1791 edition of Benjamin Franklin’s *Autobiography* and his 1750 *Experiments in Electricity*, of which the Regenstein “has just about every edition ever published.” He found a copy of *The Federalist*, “the only essay to make it into book form and gorgeously bound. Feel the weightiness of the stock,” he urged. The class also perused vintage almanacs and newspaper clippings, U.S. currency in plastic sleeves, and a Thomas Tryon treatise on vegetarianism that convinced Franklin to forswear “filth, fish, and flesh.”

Admiring the gold leaf on a handsome leather binding or turning the stiff, vellum pages of a medieval prayer book isn’t idle bibliophilia. Slauter aspires to make a book’s context come alive—so students consider primary sources along with recent scholarship on textual production and reception. To gain a broad perspective on early America, his course examines “the histories of authorship, publishing, dissemination, distribution, and transmission on the one hand; and the histories of reading, listening, and viewing on the other,” according to the syllabus.

In another course, *How Walden Was Made*, Slauter and his students got so close to a pair of first editions of Thoreau’s classic that they named them “Good Walden” and “Bad Walden.” Both published in 1854, “Good Walden” is in mint condition while the “bad” copy is falling apart—allowing it to be dissected from every possible angle. “We’d often show up to class and there would be originals of whatever we were looking at waiting for us at our seats,” says Lawrence Belcher, Class of 2011. “It was awesome.”

“I’m more inclined now to crave the input of original texts,” adds Belcher. Studying primary sources gives you “a grasp on the way people are thinking and the way politics and social life move and change throughout time.”

NO ONE IS HAPPIER THAN LIBRARIANS when students and professors request and appreciate precious books. “Ours is a working collection that is here to be used,” says Alice Schreyer, Director of the SCRC. “This seems an obvious goal for any part of the library, but the fact that we actively promote reading, studying, and handling materials in Special Collections sometimes surprises those who know us primarily from exhibits and think of us as a museum environment.”

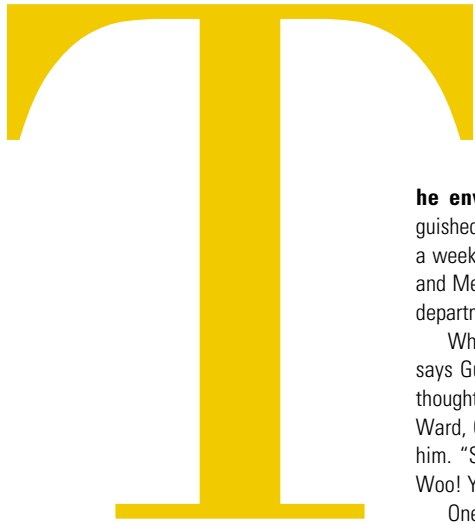
This year, a major renovation will improve research, instruction, and exhibition spaces in Special Collections, and when the University’s new Joe and Rika Mansueto Library opens in spring 2011, visibility of and access to all collections will increase. A bridge will connect the Mansueto and Regenstein libraries; visitors will be able to view the latest exhibits in the SCRC as they walk along a pathway from one building to the other. In a new group study room, students and faculty will collaborate on projects and consult materials.

Undoubtedly, as the humanities navigate the twenty-first century, both print and electronic resources will continue to shape teaching and research. And at Chicago, scholars who need a jazz recording or a medieval prayer book, a Chinese scroll or a dozen different translations of Homer, will continue to find them on campus—as well as new discoveries along the way.

at the movies

[with tom gunning]





he envelope from the Mellon Foundation languished in Tom Gunning's mailbox for days, maybe even a week. Last year Gunning served as Chair of Cinema and Media Studies, and he was too busy to check his departmental mailbox very often.

When he opened the letter, "I couldn't figure it out," says Gunning: "'You've been awarded...blah blah.' I thought, I didn't apply for this." He handed it to Martha Ward, Chair of Art History, who was standing behind him. "She looked at it and began screaming, 'Woo! Woo! You hit the jackpot!'"

One of the nation's leading film historians and theorists of early cinema, Gunning had received a Distinguished Achievement Award, which provides as much as \$1.5 million jointly to an individual scholar and his or her institution. He is using the grant—which honors scholars who have made significant contributions in the humanities—to pursue "Poetics of the Moving Image." The heterogeneous project encompasses early cinema and magic, moving images and poetic images in literature, the history and stylistics of the detective genre in film, and the use and meaning of scientific footage. The grant will also subsidize a visiting professorship, graduate student research, and conferences on such topics as "Cinema and Magic" and "The Optical Uncanny."

Gunning is the Edwin A. and Betty L. Bergman Distinguished Service Professor in Art History, Cinema and Media Studies, and the College. A member of the Chicago faculty since 1996 and a 1998 Guggenheim fellow, he has authored more than 100 works on film history, including *D. W. Griffith and the Origins of American Narrative Film: The Early Years at Biograph* (1991).

In late summer, he spoke with Carrie Golus, AB'91, AM'93, from his home in Hyde Park. Here are excerpts from that interview.

It's wall-to-wall books in here, but you still have books on the floor, books on the chairs. Do you read them all? I certainly read more than 100 books a year. There's always the fantasy that when you get to the desert island or when you become a political prisoner, you'll get to them all. So send everyone to jail. And start with me.

Are you fascinated by books as objects? Does this fit with your interest in technology? I'm mainly interested in older technology, mainly displaced technology. I don't think it is nostalgic. I'm not saying I don't have any nostalgia. But I'm not one of those people who only likes things that are gone. I'm very interested in the way that the past leads to the future. I don't mean that in a sense of "progress," because I even prefer nostalgia to the myth of progress.

There's this quote that I often inflict on my students, that I heard from a Romanian scholar under Ceausescu, the last Stalinist government that would rewrite history every morning: "The future is what we put our faith in, because the past is always changing and is so unreliable." Although for them it was a joke about government policy, for me it's a profound statement about history. History keeps on changing; our image of the past transforms.

How did you make your way into film studies from art history? I didn't. I'm a film person—my PhD is in film studies, in the first program of that at NYU. When I got hired at Chicago, film wasn't a department, it was a committee, and I had to choose a departmental affiliation—either English, where Miriam Hansen [Ferdinand Schevill Distinguished Service Professor in Humanities] was, or Art History. I chose Art History, because I actually like to think about film as visual, as images. I often feel its connection to art history is underdeveloped. And I never took a course in art history, so I love telling people I am a Professor of Art History.

Do you feel taken seriously in film studies, at the University and more broadly? No. It's still a struggle. And I'm not sure it won't always be a struggle. I sometimes think it's generational. I don't think it ever occurs to younger people that film is not an art form.

When I first came to Chicago, I was talking to someone in History—I won't mention the name. I said, "I'm kind of a historian. I'm a film historian." And he said, "Hah! And that makes you a historian?"

Do you remember the first movie you ever saw? Yes—*Escape from Fort Bravo* (1953). I remember the scene where a group of cavalrymen are crawling through the desert, and Indians are shooting at them. My memory was literally a shower of arrows. I thought later, I'm sure that was my kid memory. But it came on television, and sure enough, it was almost exactly the way I remembered it.

But you always wonder what's the "first" of anything. Because I work with early film, there always used to be this habit of [trying to identify] "the first close-up" and so on. And I tell my students, no one will use that word in this class, because we don't know. You could say "the first you've seen," or "the earliest one that's being discussed" but to say "the first" doesn't work, even with your own memory.

Do you watch movies for fun? Are you able to stop working and have the escapist experience? Do I ever turn my brain off? Certainly, but that's probably when I watch the news. I really do enjoy movies. I go for the pleasure. Avant-garde movies are pleasurable to me. Sometimes that pleasure is not a massage. It's a real challenge and it's difficult.

This is something that you encounter, particularly among undergraduates: "I don't want to take your course, because I want to just have fun at the movies, and you're going to ruin the fun." But I would say, "If I ruin some type of fun, I'm going to give you another type."

How do you define early cinema? It is an interesting question. I actually cofounded an organization 20 years ago for the study of early film, called Domitor, and we had to define it. We came up with a way that defined it historically but made the dates squishy: "cinema from its invention to World War I." Everybody has a different year for when cinema was invented. Most of it's around 1895, but it could be as early as 1889. World War I is also nicely ambiguous, because it's 1917 in America, 1914 in Europe.

Film is different after World War I. What most people think of as a movie—the feature film, around 90 minutes—did not exist until about 1913. Before that, films were very short. 1913 to 1917 is also when the film palace begins to appear. Up until about 1912, film theaters are small. The nickelodeon is the model.

And then, demographically—and here I'm talking about America—the middle class began coming. Up until 1912, movies were primarily seen by working-class audiences. There was a lot of concern by reformers that movies were harmful. In 1908, the mayor of New York shut all the nickelodeons, because they were deleterious to the morals of the audience. Between 1908 and 1912, middle-class people began to go to the movies a little bit, but no upper-middle-class person would be caught dead—unless they had decided to go slumming. Finally, in 1914 you get the first movie stars: Mary Pickford and Charlie Chaplin.

There's also another very big thing: very early cinema, particularly up until 1908, is very international. If you went to a nickelodeon in Chicago in 1906, probably half the films would be French.

What are these early films like? Everyone assumes movies tell stories. But when movies first appeared, partly because they were so brief, that was not the case. I use this phrase, "the cinema of attractions," to emphasize the visual spectacle and display. That's not contradictory to storytelling. A film like *Avatar* (2009) is a perfect example. What's good in it is the cinema of attractions. But it couldn't exist without a story, partly because it's very

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A film historian
(hah!) traces
moving images
from early cinema
to YouTube



Five precursors to film that you may not have heard of

5

Besides devouring books and watching films, Tom Gunning is fascinated by early visual technology. Here are some of his favorites.

1 | Magic lantern

A very early image projector, first developed in the 1600s. By the mid-1800s, two slides with similar images were being projected at the same time: "If you switch them fast enough, it looks like movement," says Gunning.

2 | Zoetrope

Optical toy with a series of pictures on the inner surface of a cylinder. When the pictures are rotated and viewed through a slit, it looks like motion. "A contemporary animator named Jodie Mack made this one," says Gunning of his zoetrope. "The magic lantern is a little more complex. I don't know of anyone today who's creating new work for magic lanterns."

3 | Chromatrope

Similar to a kaleidoscope, but lit from behind by a magic lantern. "It would have been projected on a screen or a wall, either at home or in a theater."

4 | Stereoscope

In stereoscopic photography, two images shot from slightly different angles are viewed at the same time to create the illusion of three dimensions. "It's like a Viewmaster—that's the kid's version of it," says Gunning. "In the nineteenth century, most photographs were stereographs, but it lost favor. With a lot of famous photographs from that period, only one is shown today. You don't know it's part of a double."

5 | Flip book

A book with a series of images that vary gradually from one page to the next. When the pages are turned rapidly, the images appear to move. "In Germany they call them thumb-cinemas: *Daumenkinos*."

CONTINUED FROM PREVIOUS PAGE

difficult to have an audience sit for two hours without a story. So that kind of attraction, and brevity, I find aesthetically very interesting. It's not as though that disappears, though—it gets absorbed into Hollywood cinema, or else many years later reappears on YouTube.

When I began studying early film, everybody said the story of early film is how it began to tell stories. But I was interested in what came before that. When I was a graduate student, a senior film scholar asked me, "Why are you interested in films when they were the least interesting?" And I said, "Are you asking me why I have more fun at the movies than you do?"

So with YouTube, have we all become early cinema-goers again? I think so.

I don't want to digress too much, but have you seen *Mad Men*? The quick answer is, for the first time this Sunday. I'm not a television fan. Television doesn't have a strong visual presence. I've only seen one episode, so I don't want to pontificate on it, but I can immediately see the influence of Douglas Sirk, a filmmaker from the 1950s, in the color schemes. Usually television is pretty boring to look at. And this is definitely rather interesting.

What are you going to use the Mellon award for? I call it "The Poetics of the Moving Image." I'm very interested in storytelling, but movement is to me the first thing. Why is movement interesting, visually? I'm trying to conceive what this medium is, both historically and theoretically. I have some sub-issues as well: film and poetry, film and science—breaking down the idea that film is always a story. Finally, I wanted the Mellon to fund things that it might be difficult to find funding for, like an event I had at the Getty [Museum] this past spring. It wasn't a conference. It was not about presenting papers. It was a group of about 20 people—a magician, filmmakers, a couple of graduate students—just talking and playing with these toys.

I'd also like to try professorial vaudeville. Have everyone do a ten-minute act. The thing I realize is, none of them would do ten minutes. I'd be in this horrible position of being—

The man with the cane? Yes. Like on *The Gong Show*.

For links to Tom Gunning's scholarship, please visit <http://tableau.uchicago.edu>.

"Everybody has a different year for when cinema was invented."

curriculum vitae

Art History

Jas' Elsner, Humfry Payne Senior Research Fellow in Classical Art at Corpus Christi College, University of Oxford, and Visiting Professor in Art History, edited *Images and Texts on the "Artemidorus Papyrus"* (Stuttgart: Historia Einzelschriften, 2009) with Kai Brodersen.

Darby English, Associate Professor in Art History and the College, was appointed a member of the School of Historical Studies at the Institute for Advanced Study and received the University of Chicago's Quantrell Award for Excellence in Undergraduate Teaching.

Neil Harris, Preston and Sterling Morton Professor Emeritus in History and Art History, was awarded an Emeritus Fellowship from the Andrew W. Mellon Foundation.

Wu Hung, Harrie A. Vanderstappen Distinguished Service Professor in Art History, East Asian Languages and Civilizations, and the College, Director of the Center for the Art of East Asia, and Consulting Curator at the Smart Museum of Art, published *Zhang Huan gong-zuoshi: Yishu yu laodong* (Guilin: Guangxi shifan daxue chubanshe, 2009), *Waste Not: Zhao Xiangyuan and Song Dong* (Tokyo: Tokyo Gallery, 2009), and *Shikong zhong de meishu: Wu Hung Zhongguo meishushi wenbian erji* (Beijing: Sanlian shudian, 2009).

Matthew Jesse Jackson, Associate Professor in Art History, Visual Arts, and the College, published *The Experimental Group: Ilya Kabakov, Moscow Conceptualism, Soviet Avant-Gardes* (University of Chicago Press, 2010).

Richard Neer, David B. and Clara E. Stern Professor in the Humanities in Art History and the College and Coeditor of *Critical Inquiry*, published *The Emergence of Classical Style in Greek Sculpture* (University of Chicago Press, 2010).

Ralph Ubl, Allan and Jean Frumkin Professor of Visual Art in the Committee on Social Thought, Art History, and the College, edited *Topologie, Falten, Netze, Stulpungen in Kunst und Theorie* (Vienna: Verlag Turia + Kant, 2009) with Wolfram Pichler.

Cinema and Media Studies

Tom Gunning, Edwin A. and Betty L. Bergman Distinguished Service Professor in Art History, Cinema and Media Studies, Committee on Interdisciplinary Studies in the Humanities, and the College, was elected a fellow of the American Academy of Arts and Sciences.

Yuri Tsivian, William H. Colvin Professor in Art History, Cinema and Media Studies (Chair), Slavic Languages and Literatures, Comparative Literature, and the College, published *Approaches to Carpalistics: Movement and Gesture in Art, Literature, and Film* (Moscow: New Literary Observer, 2010).

Classics

Clifford Ando, Professor in Classics and the College, was a 2009–10 Visiting Professor at the Assembly of the Collège de France.

Shadi Bartsch, Ann L. and Lawrence B. Buttenwieser Professor in Classics and the College, edited *Seneca and the Self* (Cambridge: Cambridge University Press, 2009) with David Wray.

Alain Bresson, Professor in Classics and the College, was appointed an External Faculty Fellow at the Stanford Humanities Center.

Christopher Faraone, Frank Curtis Springer and Gertrude Melcher Springer Professor in the Humanities in Classics and the College, published *The Stanzic Architecture of Early Greek Elegy* (New York: Oxford University Press, 2009).

Michèle Lowrie, Professor in Classics and the College, published *Writing, Performance, and Authority in Augustan Rome* (New York: Oxford University Press, 2009) and edited *Horace: Odes and Epodes* (New York: Oxford University Press, 2009).

Peter White, Herman C. Bernick Family Professor in Classics and the College, published *Cicero in Letters: Epistolary Relations of the Late Republic* (New York: Oxford University Press, 2010).

David Wray, Associate Professor in Classics and the College and Director of the Master of Arts Program in the Humanities, edited *Seneca and the Self* (Cambridge: Cambridge University Press, 2009) with Shadi Bartsch.

Committee on Creative Writing

Daniel Raeburn, Lecturer in the Committee on Creative Writing, was awarded a Literature Fellowship in Creative Writing by the National Endowment for the Arts.

East Asian Languages and Civilizations

Michael K. Bourdaghs, Associate Professor in East Asian Languages and Civilizations and the College, edited *The Linguistic Turn in Contemporary Japanese Literary Studies: Textuality, Language, Politics* (Ann Arbor: University of Michigan Center for Japanese Studies Publications, 2010).

Paul Copp, Assistant Professor in East Asian Languages and Civilizations and the College, was appointed a fellow at the Franke Institute for the Humanities.

Yuming He, Assistant Professor in East Asian Languages and Civilizations and the College was appointed a fellow at the Franke Institute for the Humanities.

English Language and Literature

Lauren Berlant, George M. Pullman Professor in English Language and Literature and the College and Coeditor of *Critical Inquiry*, published *The Female Complaint: The Unfinished Business of Sentimentality in American Culture* (Durham: Duke University Press, 2008).

David Bevington, Phyllis Fay Horton Distinguished Service Professor Emeritus in English Language and Literature, Comparative Literature, and the College (Chair, Theater and Performance Studies), published *Shakespeare's Ideas: More Things in Heaven and Earth* (Malden: Wiley-Blackwell, 2008).

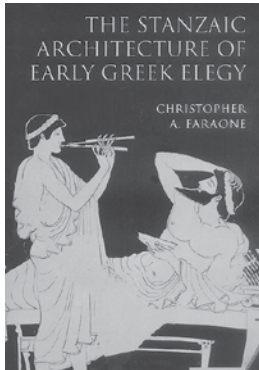
Leela Gandhi, Professor in English Language and Literature and the College, was appointed a fellow at the Franke Institute for the Humanities.

Elaine Hadley, Professor in English Language and Literature and the College, received a fellowship from the American Council of Learned Societies.

Elizabeth Helsinger, John Matthews Manly Distinguished Service Professor in English Language and Literature, Art History, Visual Arts (Chair), and the College and Coeditor of *Critical Inquiry*, published *Poetry and the Pre-Raphaelite Arts: Dante Gabriel Rossetti and William Morris* (New Haven: Yale University Press, 2008).

Srikanth "Chicu" Reddy, Assistant Professor in English Language and Literature and the College, was appointed a fellow at the Franke Institute for the Humanities.

Lawrence Rothfield, Associate Professor in English Language and Literature, Comparative Literature, and the College and Research Affiliate in the Cultural Policy Center, received the 2010 Award for Excellence in Art Crime Scholarship from the Association for Research into Crimes against Art.



Jennifer Scappetone, Assistant Professor in English Language and Literature, Creative Writing, and the College, edited *Aufgabe #7* (New York: Litmus Press, 2008) and was appointed a Rome Prize Fellow at the American Academy in Rome.

Richard Stern, Helen A. Regenstein Professor Emeritus in English Language and Literature, published *Still on Call* (Ann Arbor: The University of Michigan Press, 2010).

Richard Strier, Frank L. Sulzberger Distinguished Service Professor in English Language and Literature, Divinity School, and the College and Editor of *Modern Philology*, edited *Divisions on a Ground: Essays on the English Renaissance Literature in Honor of Donald M. Friedman* (George Herbert Journal Monograph v. 29) (Fairfield: Sacred Heart University, 2008) with Kimberly Johnson and Michael C. Schoenfeldt.

Kenneth Warren, Fairfax M. Cone Distinguished Service Professor in English Language and Literature, Committees on African and African-American Studies, Interdisciplinary Studies in the Humanities, and History of Culture, and the College, was appointed the R. Stanton Avery Distinguished Fellow at the Huntington Library.

Germanic Studies

David E. Wellbery, LeRoy T. and Margaret Deffenbaugh Carlson University Professor in Germanic Studies (Chair), Comparative Literature, Committee on Social Thought, and the College, was awarded the Jacob-und-Wilhelm-Grimm-Preis of the German Academic Exchange Service (DAAD).

Linguistics

Alan C. L. Yu, Associate Professor of Linguistics and the College, received a grant from the National Science Foundation to support his project "Understanding Perceptual Compensation in Sound Change."

Music

Philip V. Bohlman, Mary Werkman Distinguished Service Professor in Music and the College, published *Jewish Cabaret in Exile*, a CD and booklet, with the New Budapest Orpheum Society (Chicago: Cedille Records, 2009); edited *Jewish Musical Modernism, Old and New* (University of Chicago Press, 2008); was awarded an honorary professorship at the Hochschule für Musik und Theater Hannover (Germany) and, with Christine Bohlman, won the 2009 Donald Tovey Memorial Prize from Oxford University's Faculty of Music for their research on and performance of music from the concentration camps, particularly Viktor Ullmann's *Die Weise von Liebe und Tod des Cornet Christoph Rilke*.

Philip Gossett, Robert W. Reneker Distinguished Service Professor Emeritus in Music and Romance Languages and Literatures, received a grant renewal from the Packard Humanities Institute continuing its support of his "Works of Gioachino Rossini" project.

Kaley Mason, Assistant Professor in Music and the College, was appointed a fellow at the Franke Institute for the Humanities.

Marta Ptaszynska, Helen B. and Frank L. Sulzberger Professor in Music and the College, received a fellowship from the John Simon Guggenheim Memorial Foundation.

Larry Zbikowski, Associate Professor in Music and the College, received a fellowship from the American Council of Learned Societies and was appointed Fulbright Visiting Research Chair in Cognitive Music Theory at McGill University.

Near Eastern Languages and Civilizations

Orit Bashkin, Assistant Professor in Near Eastern Languages and Civilizations and the College, was appointed a Teagle Fellow for the National Forum on the Future of Liberal Education.

Fred M. Donner, Professor in Near Eastern Languages and Civilizations and the College and Director of the Center for Middle Eastern Studies, published

Muhammad and the Believers: At the Origins of Islam (Cambridge: Harvard University Press, 2010).

Cornell Fleischer, Kanuni Suleyman Professor in Near Eastern Languages and Civilizations and the College, was awarded a Faculty Award for Excellence in Graduate Teaching by the University of Chicago.

Farouk Mustafa (pen name Farouk Abdel Wahab), Ibn Rushd Professorial Lecturer in Near Eastern Languages and Civilizations and the College, published *Love in Exile*, a translation of a novel by Bahaa Taher (London: Arabia Books, 2008); *The Lodging House*, a translation of a novel by Khairy Shalaby (Cairo: The American University in Cairo Press, 2008); and *The Zafarani Files*, a translation of a novel by Gamal al-Ghitani (Cairo: The American University in Cairo Press, 2008).

Dennis G. Pardee, Henry Crown Professor of Hebrew Studies in Near Eastern Languages and Civilizations and the College, published *A Manual of Ugaritic* (Ann Arbor: Eisenbrauns, 2009) and received a Faculty Award for Excellence in Graduate Teaching from the University of Chicago.

Robert Ritner, Professor in Near Eastern Languages and Civilizations and the College, published *The Libyan Anarchy: Inscriptions from Egypt's Third Intermediate Period* (Writings from the Ancient World No. 21) (Atlanta: Society of Biblical Literature, 2009; New Delhi: Oxford University Press, 2009).

Na'ama Rokem, Assistant Professor in Near Eastern Languages and Civilizations and the College, received a grant from the German Academic Exchange Service (DAAD) to support her spring 2010 conference "German and Hebrew: Histories of a Conversation" and was appointed a fellow at the Frankel Institute for Advanced Judaic Studies at the University of Michigan.

Matthew W. Stolper, John A. Wilson Professor in Near Eastern Languages and Civilizations and the College, edited *L'archive des Fortifications de Persépolis: Etat des questions et perspectives de recherche* (Paris: Éditions de Boccard, 2008) with Pierre Briant and Wouter Henkelman.

John E. Woods, Professor in History, Near Eastern Languages and Civilizations, and the College, received the Farabi International Award for contributions to the Humanities and Islamic Studies.

Philosophy

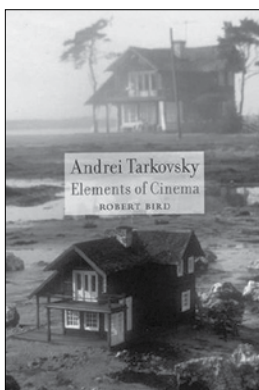
Arnold I. Davidson, Robert O. Anderson Distinguished Service Professor in Philosophy, Comparative Literature, the Committee on the Conceptual and Historical Studies of Science, Divinity School, and the College, Executive Editor of *Critical Inquiry*, and Codirector of the France Chicago Center, edited *Pierre Hadot, L'enseignement des antiques, l'enseignement des modernes* (Paris: Presses de l'École Normale Supérieure, 2010) with Frédéric Worms; *Primo Levy, Vivir para contar. Escribir tras Auschwitz* (Barcelona: Alpha Decay, 2010); and *Michel Foucault, The Birth of Biopolitics, Lectures at the Collège de France, 1978–1979* (New York: Palgrave Macmillan, 2010) with Graham Burchell.

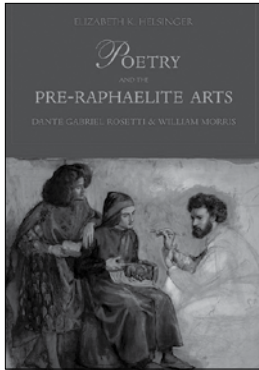
Jonathan Lear, John U. Nef Distinguished Service Professor in Philosophy, the Committee on Social Thought, and the College, received a Distinguished Achievement Award from the Andrew W. Mellon Foundation.

Martha Nussbaum, Ernst Freud Distinguished Service Professor of Law and Ethics in the Law School, Philosophy, Divinity School, and the College, published *Liberty of Conscience: In Defense of America's Tradition of Religious Equality* (New York: Basic Books, 2008).

Robert B. Pippin, Evelyn Stefansson Nef Distinguished Service Professor in the Committee on Social Thought, Philosophy, and the College, published *Nietzsche, Psychology, and First Philosophy* (University of Chicago Press, 2010) and *Hollywood Westerns and American Myth: The Importance of Howard Hawks and John Ford for Political Philosophy* (Castle Lectures Series) (New Haven: Yale University Press, 2010).

W. W. Tait, Professor Emeritus of Philosophy, was awarded an Emeritus Fellowship from the Andrew W. Mellon Foundation.





Romance Languages and Literatures

Frederick A. de Armas, Andrew W. Mellon Professor in the Humanities in Romance Languages and Literatures (Chair), Comparative Literature, and the College, is part of an international research consortium that has been awarded a grant by the Spanish Ministry for Science and Innovation through its CONSOLIDER-INGENIO program to support a project titled "Spanish Classical Theatrical Patrimony, Texts, and Research."

Philippe Desan, Howard L. Willett Professor in Romance Languages and Literatures, the Committee on the History of Culture, and the College and Editor of *Montaigne Studies*, published *Montaigne: Les formes du monde et de l'esprit* (Paris: PUPS, 2008) and edited *Pensée morale et genres littéraires: de Montaigne à Genet* (Paris: Presses Universitaires de France, 2009) with Jean-Charles Darmon.

Armando Maggi, Professor in Romance Languages and Literatures, the Committee on the History of Culture, and the College, edited *Petrarch: A Critical Guide to the Complete Works* (University of Chicago Press, 2009) with Victoria Kirkham and *Scrittore Inconvenienti: Essays on and by Pier Paolo Pasolini and Gianni Celati* (Ravenna: Angelo Longo Editore, 2009) with Rebecca West; his book *The Resurrection of the Body: Pier Paolo Pasolini from Saint Paul to Sade* was a 2010 Lambda Literary Award for LGBT Studies Finalist, and his *Petrarch* was named a 2009 Outstanding Academic Title by Choice.

Robert Morrissey, Benjamin Franklin Professor in Romance Languages and Literatures, the Committee on Interdisciplinary Studies in the Humanities, and the College and Codirector of the France Chicago Center, published *Napoleon et L'heritage de la Gloire* (Paris: Presses Universitaires de France, 2010).

Larry Norman, Associate Professor in Romance Languages and Literatures and the College, edited *Révolutions homériques* (Pisa: Edizioni della Normale, 2009) with Glenn Most and Sophie Rabau.

Thomas Pavel, Gordon J. Laing Distinguished Service Professor in Romance Languages and Literatures, the Committee on Social Thought, and the College, was appointed a fellow at the Wissenschaftskolleg zu Berlin.

Elissa B. Weaver, Professor Emerita in Romance Languages and Literatures, edited *Scenes from Italian Convent Life: An Anthology of Convent Theatrical Texts and Contexts* (Ravenna: Angelo Longo Editore, 2009).

Rebecca West, William R. Kenan Jr. Distinguished Service Professor in Romance Languages and Literatures, Cinema and Media Studies, and the College, edited *Scrittore inconvenienti: Essays on and by Pier Paolo Pasolini and Gianni Celati* (Ravenna: Angelo Longo Editore, 2009) with Armando Maggi.

Slavic Languages and Literatures

Robert Bird, Associate Professor in Slavic Languages and Literatures and the College, published *Andrei Tarkovsky: Elements of Cinema* (London: Reaktion Books, 2008) and *Andrei Roublev d'Andrei Tarkovski* (Paris: Les Editions de la Transparence, 2008).

Victor Friedman, Andrew W. Mellon Professor in the Humanities in Slavic Languages and Literatures, Linguistics, Anthropology, and the College and Director of the Center for East European and Russian/Eurasian Studies, edited *Bai Ganyo*, a novel by Aleko Konstantinov (Madison, WI: University of Wisconsin Press, 2010) which he translated with Christina E. Kramer, Grace E. Fielder, and Catherine Rudin; published *The Balkan Languages* (Cambridge: Cambridge University Press, 2010) with Brian Joseph; and received the Annual Award for Outstanding Contributions to Scholarship from the American Association of Teachers of Slavic/East European Languages.

Bożena Shallcross, Associate Professor in Slavic Languages and Literatures and the College, published *Rzeczy i Zagłada* (Kraków: Universitas, 2010).

South Asian Languages and Civilizations

Yigal Bronner, Assistant Professor in South Asian Languages and Civilizations and the College, published *Extreme Poetry: The South Asian Movement of Simultaneous Narration* (New York: Columbia University Press, 2010).

Dipesh Chakrabarty, Lawrence A. Kimpton Distinguished Service Professor in History, South Asian Languages and Civilizations, and the College, published *An Anti-Colonial History of the Postcolonial Turn* (Melbourne: University of Melbourne, 2009) and was awarded a Doctor of Literature (honoris causa) by the University of London.

Steven Collins, Chester D. Tripp Professor in the Humanities in South Asian Languages and Civilizations (Chair) and the College, published *Nirvana: concept, imagery, and narrative* (Cambridge: Cambridge University Press, 2010).

Wendy Doniger, Mircea Eliade Distinguished Service Professor in the Divinity School, the Committee on Social Thought, South Asian Languages and Civilizations, and the College, published *The Hindus: An Alternative History* (New York: Penguin Press, 2009), which was a National Book Critics Circle 2009 Finalist, Nonfiction.

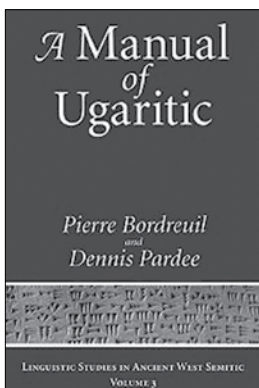
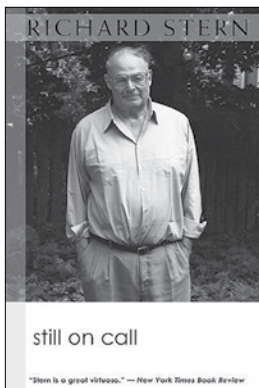
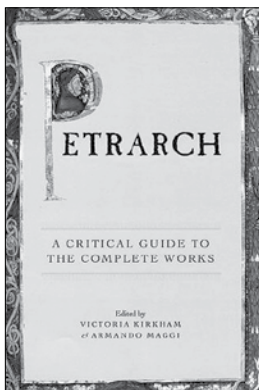
Jason Grunebaum, Senior Lecturer in South Asian Languages and Civilizations and the College, with Ulrike Stark, has been awarded a Literature Fellowship in Translation by the National Endowment for the Arts.

Ulrike Stark, Professor in South Asian Languages and Civilizations and the College, with Jason Grunebaum, has been awarded a Literature Fellowship in Translation by the National Endowment for the Arts.

Visual Arts

Laura Letinsky, Professor in Visual Arts, Cinema and Media Studies, and the College, published *After All* (Bologna: Damiani Publishers, 2010), and her photography will appear in *American Photography 26*.

Jason Salavon, Assistant Professor in Visual Arts, the Computation Institute, and the College, was appointed a fellow at the Franke Institute for the Humanities, and his work *Portrait (Hals)* was acquired by the Metropolitan Museum of Art.



Chair Appointments

William Brown was named the Karla Scherer Distinguished Service Professor in American Culture; he is appointed in English Language and Literature, Visual Arts, the Committee on the History of Culture, Chicago Center for Contemporary Theory, and the College, and is Coeditor of *Critical Inquiry*.

Thomas Christensen was named the Avalon Foundation Professor in the Humanities; he is appointed in Music and the College and is Master of the Humanities Collegiate Division.

Martha Feldman was named the Mabel Greene Myers Professor in the Humanities; she is appointed in Music (Chair) and the College.

Françoise Meltzer was named the Edward Carson Waller Distinguished Service Professor in the Humanities; she is appointed in Comparative Literature (Chair), Divinity School, and the College and is Coeditor of *Critical Inquiry*.

Dennis G. Pardee was named the Henry Crown Professor of Hebrew Studies; he is appointed in Near Eastern Languages and Civilizations and the College.

Candace Vogler was named the David B. and Clara E. Stern Professor; she is appointed in Philosophy and the College.

sights + sounds

DOVA Faculty Shows and More

Highlights of work by faculty in the Department of Visual Arts from September 1, 2009, through August 31, 2010.

Judy Hoffman

Senior Lecturer in Visual Arts, Cinema and Media Studies, and the College

FILMS

Editing Advisor, *Vote Afghanistan*, a documentary for HBO.

Coexecutive Producer, *American Auto*, a documentary produced by Tiny Elephant Films.

Artistic Director, Editor, *The Pilgrimage Video*, a video installation for *Echoes of the Past*, an exhibit at the Smart Museum of Art.

Laura Letinsky

Professor in Visual Arts, Cinema and Media Studies, and the College

SOLO SHOWS

The Dog and the Wolf, Monique Meloche Gallery, Chicago.

To Want for Nothing, Brancolini Grimaldi Galerie, Rome, Italy.

GROUP SHOWS AND EXHIBITIONS

Masterworks of American Photography: Moments in Time, Amon Carter Museum, Fort Worth.

New York Photo Festival 2010, Brooklyn, New York.

Presence Through Absence, The Art Gallery of Brampton, Ontario, Canada.

Still Life, Robert Klein Gallery, Boston.

Place and Presence: Photography from the Collection, Block Museum of Art, Evanston, Illinois.

Geof Oppenheimer

Collegiate Assistant Professor in Visual Arts

GROUP SHOWS AND PROJECTS

The Objects of Civil Society, a project for *The Point* magazine.

Restless Empathy, Aspen Art Museum, Aspen, Colorado (catalogue).

Biannual Exhibition, LAX > ART, Los Angeles.

Jason Salavon

Assistant Professor in Visual Arts, the Computation Institute, and the College

SOLO SHOWS

Old Codes, Ronald Feldman Fine Arts, New York, and Tony Wight Gallery, Chicago.

Spigot (Oracle's reflection), Hyde Park Art Center, Chicago.

GROUP SHOWS

Road to Nowhere? Fotofest 2010 Biennial, Houston.

The Library of Babel/In and Out of Place, 176/Zabludowicz Collection, London, England.

Fenomen IKEA, Museum für Kunst und Gewerbe, Hamburg, Germany.

David Schutter

Assistant Professor in Visual Arts and the College

GROUP SHOWS

Arturo Herrera and David Schutter, Tony Wight Gallery, Chicago.

Shadow/Existence, Scheibler Mitte, Berlin, Germany.

Catherine Sullivan

Assistant Professor in Visual Arts, Cinema and Media Studies, and the College

SOLO SHOWS

The Chittendens (in collaboration with Sean Griffin), Arko Art Center, Seoul, South Korea.

GROUP SHOWS, SCREENINGS, AND PERFORMANCES

Quija! (a collaboration with Sean Griffin and Yohangza Theater Company), Jeong Bo Theater (in conjunction with Festival B:OM), Seoul, South Korea.

The Last Days of British Honduras (in collaboration with Farhad Sharmini), Cannes International Film Festival, Cannes, France, and Tate Modern, London, England.

The Chirologic Remedy (condensed), Tate Modern, London, England.

Printemps du Septembre à Toulouse, Salle des Pelereins, Hotel Dieu, Toulouse, France.

Entr'acte, Galerie Catherine Bastide, Brussels, Belgium.

Superficiality and Superexcessiveness, Ben Maltz Gallery, Otis College of Art and Design.

Unusual Behavior, Santa Barbara Contemporary Arts Forum, California.

Gothenburg International Biennial for Contemporary Art, Gothenburg, Sweden.

Catherine Sullivan, Paulina Olowaska, Stephen G. Rhoades, Metro Pictures, New York.

Hedwig, Portrait of an Exhibition, Camden Arts Centre, London, England.

Scott Wolniak

Lecturer in Visual Arts and the College

SOLO SHOWS

You Can Lose Your Balance, 65GRAND, Chicago.

Afterimage, Andrew Rafacz Gallery, Chicago.

Patterning, Chambers @ 916, Portland, Oregon.

10 Years of Videos, Roots, and Culture, Chicago.

GROUP SHOWS

Around, Ebersmoore, Chicago.

Stop and Go, a video screening, International Traveling Program of Animation, at multiple venues in the U.S. and Europe.

Foto Week DC, Arts festival with public video installation, Washington, DC/Arlington, Virginia.

Faculty Compositions and Recordings

This list comprises compositions by Department of Music faculty premiered or recorded from October 1, 2009, through September 30, 2010.

Marta Ptaszynska

Helen B. and Frank L. Sulzberger Professor in Music and the College

COMPOSITIONS

Concerto for Percussion and Orchestra, commissioned by the Frederic Chopin National Institute for the Chopin Bicentennial and premiered in Warsaw, Poland, on September 4, 2010.

Shulamit Ran

Andrew MacLeish Distinguished Service Professor in Music and the College

COMPOSITIONS

Daydream for Piano Solo, premiered by David Holzman, pianist, in the "Here and Now" Series at Bargemusic, Brooklyn, New York, on October 23, 2009.

Ad sciendam... for Chorus and Organ, commissioned by the University of Chicago for its 500th Convocation and premiered at Rockefeller Memorial Chapel on October 9, 2009.

das was geschah for Saxophone Quartet and Choir, premiered by the Rascher Saxophone Quartet and Ars Nova Copenhagen in Nuremberg, Germany, on June 6, 2010.

Tzadik kaTamar for Cantor and Piano, premiered at Beth Emet Synagogue, Evanston, Illinois, on June 11, 2010.

RECORDINGS

East Wind for Flute (1987) is included on *Images for Solo Flute* (2009), Kristen Stoner, flutist, Meyer Media LLC.

Kotoka Suzuki

Assistant Professor in Music and the College

COMPOSITIONS

Vestigia for String Quartet, Dancers, Video, and Computer was premiered by the Penderecki String Quartet and the members of the Dancetheatre David Earl at the Perimeter Institute for Theoretical Physics's "Quantum to Cosmos: Ideas for the Future" Festival, Waterloo, Canada, on October 16, 2009.

While Ripples Enlace... for Alto Recorder and Computer, premiered at the Telemann Festival, Magdeburg, Germany, on March 20, 2010.

Automata for Surround Sound, premiered at Inventionen Festival, Berlin, Germany, on July 31, 2010.

Resonans campanis for Organ, commissioned by the University of Chicago for its 500th Convocation and premiered at Rockefeller Memorial Chapel on October 9, 2009.



onward and upward

GRADUATE STUDENT PLACEMENTS | 2009–2010

Art History

Mary Katherine Kirtland,

Andrew W. Mellon Postdoctoral Fellow in Film and Media Studies, Colgate University

Sarah Miller, Terra Postdoctoral Scholar in American Art, University of Chicago

Kristine Nielsen, Mellon Postdoctoral Fellow in the Humanities, University of Illinois at Urbana-Champaign

Julia Orell, Assistant Professor, University of Zurich

Christa Robbins, Visiting Assistant Professor in Art History, Cornell College

Jeffrey Saletnik, Mellon Postdoctoral Fellow in Art History and Archaeology, Columbia University

Galina Tirnanic, Senior Residential Fellow, Koç University Research Center for Anatolian Civilizations

Peggy Wang, Assistant Professor of Art History, Denison University

Cinema and Media Studies

Christina Petersen, Lecturer in Film and Media Studies, Washington University in Saint Louis

Scott Richmond, Assistant Professor of Film and Media Studies in the Department of English, Wayne State University

Ariel Rogers, Assistant Professor of Media Studies, Austin College

Classics

Ari Bryen, ACLS/Mellon New Faculty Fellow, University of California at Berkeley

Comparative Literature

Gerard Cohen-Vrignaud, Assistant Professor of English, University of Tennessee

Lauren Silvers, Harper-Schmidt Fellow, University of Chicago

Conceptual and Historical Studies of Science

Christopher DiTeresi, Assistant Professor of Philosophy, George Mason University

Trevor Pearce, Postdoctoral Fellow in Philosophy of Science, University of Western Ontario, and Postdoctoral Fellow, Social Sciences and Humanities Research Council of Canada

East Asian Languages and Civilizations

Hyun-Ho Joo, Assistant Professor, Yonsei University

Suyoung Son, Postdoctoral Fellow, Center for East Asian Studies, Stanford University

English Language and Literature

Jonathan Berliner, Research Assistant Professor, Claremont Graduate University

Richard Bonfiglio, Visiting Assistant Professor, Sogang University

Mollie Godfrey, Visiting Assistant Professor, Bates College

William Junker, Assistant Professor, University of St. Thomas

Salinda Lewis, Marilyn Yarbrough Dissertation/Teaching Fellowship, Kenyon College

Marisa O'Connor, Lecturer, Johns Hopkins University

William Orchard, Assistant Professor, Colby College

Gary Vaughn Rasberry, Assistant Professor, Stanford University

Hristomir Stanev, Assistant Professor, University of Louisville

Eirik Steinhoff, Lecturer, Bard College (Fall), and Mills College (Spring)

Abigail Zitin, Assistant Professor, Trinity University

History of Culture

Toufoul Abou-Hodeib, Postdoctoral Fellow. Europe in the Middle East—The Middle East in Europe program, Center for Modern Oriental Studies, Berlin

Mark James, Visiting Instructor, University of West Florida

Neil Verma, Harper-Schmidt Fellow, University of Chicago

Linguistics

Nikki Adams, Assistant Research Scientist, Center for Advanced Study of Language, University of Maryland, College Park

Osamu Sawada, Postdoctoral Fellow, University of Kyoto

Music

David Bashwiner, Assistant Professor, University of New Mexico

Fusun Koksal, Visiting Assistant Professor, University of Pittsburgh

Peter Kupfer, Visiting Assistant Professor, Reed College

Richard Plotkin, Assistant Professor, University at Buffalo (SUNY)

Near Eastern Languages and Civilizations

Sean Anthony, Assistant Professor of History, University of Oregon

Aaron Butts, Lector of Semitics, Yale University

Jennifer Westerfield, Assistant Professor of Ancient History, University of Louisville

Philosophy

Kristen Boyce, Introduction to Humanities Fellow, Stanford University

Jay Elliott, Mellon Postdoctoral Fellow, Whitney Humanities Center, Yale University

Daniel Groll, Assistant Professor, Carleton College

Nathaniel Hansen, Postdoctoral Fellow, Institut Jean Nicod

South Asian Languages and Civilizations

Arnika Fuhrmann, Fellow, Society of Scholars in the Humanities, University of Hong Kong

Jesse Knutson, ACLS/Mellon New Faculty Fellow, University of California at Berkeley



From Comics to the Renaissance

Hillary Chute and Niall Atkinson

Niall Atkinson, a Neubauer Family Assistant Professor in Art History and the College, comes to Chicago from Texas Christian University, where he was a lecturer in Art History. He holds a PhD in the history of architecture and urbanism from Cornell University, and wrote his dissertation on "Architecture, Anxiety, and the Fluid Topographies of Renaissance Florence." From 2007 to 2009 he was a Research Fellow at the Max Planck Institut in Florence and held a predoctoral appointment there from 2004 to 2006. Among his current projects are a history of sound in the early modern city and a study of visual semiotics in Renaissance Florence.

Hillary Chute, a Neubauer Family Assistant Professor in English Language and Literature and the College, received her PhD in English from Rutgers University and was a junior fellow at the Harvard Society of Fellows. Her current teaching and research interests lie in contemporary American literature and how public and private histories take shape in the form of innovative narrative work. Her book *Graphic Women: Life Narrative and Contemporary Comics* (2010) argues that the medium of comics has opened up new spaces for nonfiction narrative. She is the associate editor of *MetaMaus* by Art Spiegelman and will contribute articles on

graphic narrative to *The Cambridge Companion to Popular Fiction* and *The Routledge Companion to Experimental Literature*, all forthcoming.

Thibaut d'Hubert, Assistant Professor in South Asian Languages and Civilizations and the College, studies the history of Bengali literature and its interactions with other literary traditions. He is also interested in the scientific edition of premodern Bengali texts, translation studies, poetics, and cultural history. He studied Bengali and Persian at the Institut National des Langues et Civilisations Orientales and was trained in Sanskrit in India and France. In 2010, he completed a PhD at the École Pratique des Hautes Études in Paris, with a dissertation on Ālāol, a prolific seventeenth-century author. He is currently working on two projects: one on the court literature in regional languages produced in northeastern South Asia, and another dealing with literary cultures around the Bay of Bengal from the fifteenth to eighteenth centuries.

Xinyu Dong is an Assistant Professor in Cinema and Media Studies and the College. She received her PhD in East Asian languages and civilizations—with a secondary field in film and visual studies—from Harvard University in 2009. She was a

fellow in the Introduction to the Humanities program at Stanford University in 2009–10. She has taught courses on topics ranging from communication in contemporary America to East Asian modernities, and from world silent cinema to popular culture in modern China. Her research focuses on late imperial and modern Chinese literature and culture as well as East Asian regional and global image exchange. "China at Play: Republican Film Comedies and Chinese Cinematic Modernity" is the title of her current book project.

Ahmed El Shamsy, Assistant Professor in Near Eastern Languages and Civilizations and the College, earned his PhD at Harvard and taught at the University of North Carolina at Chapel Hill. His research and teaching center on the history of North Africa and the Middle East—mainly between the seventh and fifteenth centuries—with a focus on intellectual history, cultures of orality and literacy, education, and Islamic law. He is currently working on a book on the early evolution of Islamic law and its institutions in ninth-century Egypt; he has published articles on legal history in the *Journal of the American Oriental Society* and in *Islamic Law and Society*. His passion is medieval Arabic manuscripts, and he is in the process of editing a number of texts

discovered during his research travels in the Middle East and Europe.

Maud Ellmann is the Randy L. and Melvin R. Berlin Professor of the Development of the Novel in English and the College. She comes to Chicago from an endowed professorship at the University of Notre Dame and previously from Cambridge University. Her research seeks to locate Irish experiences in theoretical and comparative contexts; she also specializes in modern British fiction, gender studies, and postcolonial studies. Her forthcoming book is entitled *The Nets of Modernism: Henry James, Virginia Woolf, James Joyce, and Sigmund Freud* (Cambridge, 2010). Her book *Elizabeth Bowen: The Shadow across the Page* (2003) received the British Council Prize for book of the year in English studies. A Fellow of the Royal Society of Arts, she has received Mellon, Guggenheim, ACLS, Newberry, and other significant fellowships. She edited *Dracula* by Bram Stoker (1996) and is the author of *The Hunger Artists: Starving, Writing and Imprisonment* (1993) and *The Poetics of Impersonality: T. S. Eliot and Ezra Pound*. (1987).

Christopher Frey, Assistant Professor in Philosophy and the College, received his PhD from the University of Pittsburgh in

Two join Division as Neubauer Family Assistant Professors

She studies contemporary comics as a literary form. He's interested in architecture and urban space in Renaissance Florence. Their scholarship diverges, but Hillary Chute and Niall Atkinson share an important distinction: both joined the faculty this fall as the University's newest Neubauer Family Assistant Professors.

Created by Jeanette Lerman Neubauer and Joseph Neubauer to attract the nation's most promising young scholars to Chicago, the assistant professorships are funded by a \$25 million gift from the Neubauer Family Foundation.

Four of the eight faculty selected for the honor are in the Humanities: Atkinson (Art History), Chute (English), and Agnes Callard (Philosophy) and Gregory Kobele (Linguistics), who arrived in fall 2008 and 2009 respectively. Eventually, the program will support 20 tenure-track appointments across the University.

To advance their scholarly work and careers, Neubauer professors receive research support and guaranteed leave time over five years. At Chicago, both Chute and Atkinson expect to delve deeper into topics they have explored for some time (see biographies in this section). Chute's most recent book, completed during a three-year stint at the Harvard Society of Fellows, examines the graphic narratives of five women authors; she is now working on a study of comics as documentary. "My argument has always been that comics should be studied as literature, which is why I'm so excited to be part of the English Department," she says.

Atkinson, who is trained in the history of architecture, analyzes the experience of urban space in the Italian Renaissance and "how people responded to the built environment around them. As much as they were looking at their world, they were listening to it," he says. Moving beyond a traditional visual approach, his research attempts to reconstruct soundscapes in the early modern city, especially in

fourteenth- and fifteenth-century Florence.

This year Atkinson will teach graduate seminars on architecture and sound and the iconography of experience in the premodern city, as well as two College courses: From the Agora to the Shopping Mall and Introduction to Art. Chute is teaching a graduate course on the aesthetics of comics and two undergraduate courses: Literature of 9/11 and Media Aesthetics.

"There are so many things to be excited about," says Atkinson of his appointment, from collaborating with colleagues to the "inspiring" quality of UChicago students.

"The kind of investment that Chicago is committing to getting research done is practically unique, especially in the humanities," he says. Adds Chute, "It's very, very gratifying to be supported by the institution that you're joining at the outset."

Century British and Irish Poetry (2001), and his critical writing has appeared in *Cambridge Quarterly*, *Critical Quarterly*, and *Chicago Review*. He has been a Frank Knox Fellow at Harvard University, a Fulbright Distinguished Scholar at the Nathan S. Kline Institute for Psychiatric Research, and, most recently, a research professor at the University of Notre Dame, where he taught literature and creative writing.

Malte Willer, Assistant Professor in Philosophy and the College, received his graduate training at the University of Texas at Austin, where he wrote his dissertation on "Modality in Flux." His main area of interest is philosophy of language and philosophical logic, and specifically the dynamic perspective on discourse and reasoning. His current research focuses on philosophical problems that are intimately tied to theoretical questions about the semantics of modality. He has written and published on epistemic modals and conditionals, and is currently working on issues in deontic logic and the semantics of moral discourse.

Ming Xiang, Assistant Professor in Linguistics and the College, comes to Chicago from the University of Victoria, British Columbia, where she directed the Linguistics Language and Cognition Lab. She earned a PhD in linguistics from Michigan State University in 2005 and has held postdoctoral research positions at the University of Maryland and at Harvard. Her research focuses on sentence processing—combining both behavioral and neuroimaging methods, she studies how people effortlessly achieve the daunting task of processing large amounts of linguistic information rapidly. Her other interests are experimental syntax and semantics. She is currently setting up a language processing lab in the Department of Linguistics that will use various methodologies, including ERP and eye tracking, to study how people produce, comprehend, and learn a language.

2010. His primary research areas are ancient philosophy and the philosophy of mind. His interests in ancient philosophy lie at the intersection of metaphysics and natural philosophy, particularly the ways in which Aristotle's views on elemental motion, chemical combination, and biological function illuminate crucial aspects of his metaphysics. Frey's work in the philosophy of mind centers on the substantive relationships that exist between the phenomenality and the intentionality of perceptual experience. He is also interested in self-consciousness and the imagination.

Cécile Fromont, Assistant Professor in Art History and the College, holds a PhD from Harvard University in African and colonial Latin American art and architecture, specializing in early modern Central Africa. She is interested in the relationship between artistic form and religious thought, the visual syntax of belief systems, and cross-cultural translation by visual means. Her scholarship has focused on the role of art and architecture in the political history of the kingdom of Kongo and of the Portuguese colony of Angola, the role of Christian art and rituals in the experience of enslavement in colonial Brazil, the history of artistic encounters between Europeans and Africans, art and colonialism, and contemporary Caribbean art.

Ben Morgan, Assistant Professor in English Language and Literature and the College, received his PhD from the University of California, Berkeley, in 2010. His research and teaching examine the intersection of literature, science, and aesthetics in the Victorian period and early twentieth century. Although his historical focus is on nineteenth-century texts, he is interested in them for how they inflect a longer tradition of thinking about aesthetics. His current book project, "The Matter of Beauty," investigates aesthetic experiences that do not involve contemplation or reflection: responses, in other words, that take the artwork to be a material object that directly affects the body in specific and discernible ways. He is also working on articles about the notion of an animal sense of beauty in the Victorian period and about the relation of William Morris's romances to his political principles.

John Muse, Assistant Professor in English Language and Literature and the College, focuses on modern and contemporary theater, modernist literature, and performance. He earned a PhD from Yale University in 2010. He is particularly interested in work that tests the boundaries of a given medium or the borders between media: plays that approach visual art, poems performed on

stage, closet dramas, novels in dramatic form, metatheater and metafiction, and digital or otherwise virtual theater. His current book project explores the minimum boundaries of dramatic form by focusing attention on modernist microdramas. Related teaching interests include media studies, performance studies, Renaissance drama, and global theater history.

William Pope.L, Associate Professor in Visual Arts and the College, is a prominent multi-disciplinary artist known for his conceptual and often performance-based art practice, which actively confronts issues of race, sex, power, consumerism, and social class. As the self-proclaimed "friendliest black artist in America," Pope.L invites dialogue through provocative performances, installations, and art objects. He is best known for a series of more than 40 "crawls" staged since 1978 as part of his larger eRacism project, and for *The Black Factory*, a traveling performance and installation designed to provoke discussion on race through direct audience involvement. A senior lecturer at Bates College from 1990 to 2010, he holds an MFA degree in visual arts from Rutgers University. Pope.L is the recipient of numerous grants, awards, and residencies including Guggenheim and United States Artists Fellowships.

Richard Jean So, Assistant Professor in English Language and Literature and the College, specializes in modern American literature in an international context. His particular focus is on the Asia-Pacific world, which spans American, Asian American, and East Asian cultures. His current research project, "Coolie Democracy: U.S.-China Cultural Formation, 1925-1955," examines patterns of political and literary exchange between American and Chinese writers and intellectuals during the interwar period. His other interests include modern U.S. democratic theory, Chinese Communist cultures, translation studies, theory of the novel, race and diaspora studies, and "cultural transnationalism" as it continues to evolve as a conceptual category. So earned a PhD in comparative literature from Columbia University in 2009 and works in the English, Chinese, and Japanese languages.

John Wilkinson, Professor of the Practice in the Arts, is the author of seven major collections of verse as well as critical articles on British and American poetry. His recent works of poetry include *Down to Earth* (2008), *Lake Shore Drive* (2006), *Contrivances* (2003), and *Effigies Against the Light* (2001). His earlier book, *Proud Flesh* (1986), was reissued in 2005. Wilkinson's poetry is represented in the *Anthology of Twentieth-*



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We offer special thanks to all those whose gifts to the Division of the Humanities honored the memory of individuals during the 2009–2010 year.

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We are grateful to all those who make a provision for the Division of the Humanities in their wills. During the 2009–2010 year, gifts were received from the estates of the following alumni and friends:

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in memoriam

John Haugeland | 1945–2010

John Haugeland, a scholar known for his work on philosophy of mind, died June 23 following a heart attack on May 22 that occurred during a University conference held in his honor. He was 65.

At the conference, James Conant, Chair of Philosophy and the Chester D. Tripp Professor in Humanities, Philosophy, and the College, praised Haugeland's "profound and lasting contributions to many different areas of philosophy." In particular, he noted Haugeland's work on the existentialist philosopher Heidegger and on the philosophical implications of artificial intelligence.

Haugeland, the David B. and Clara E. Stern Professor in Philosophy, joined the Chicago faculty in 1999. From 2004–07, he was Chair of the Philosophy Department.

"He was an exemplary chair," said Robert Pippin, the Evelyn Stefansson Nef Distinguished Service Professor of Social Thought, Philosophy, and the College. "John had no shred of egoism. He was very sweet and very considerate, but he was also someone with firmly held principles about philosophy and academic life."

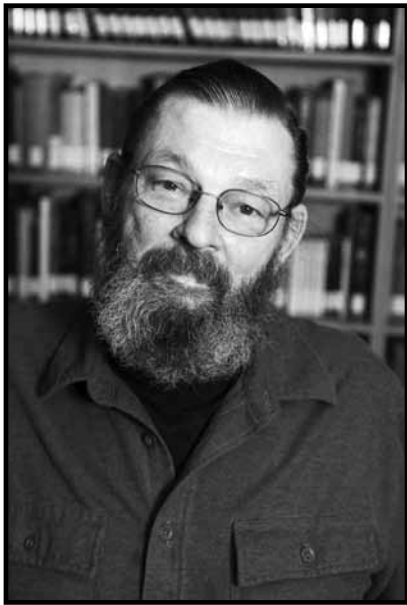
Born March 13, 1945, Haugeland received his BS in physics from Harvey Mudd College in 1966, and his PhD in philosophy from the University of California, Berkeley, in 1976. He taught at the University of Pittsburgh from 1974 until coming to Chicago.

Haugeland's book *Artificial Intelligence: The Very Idea* (1985), has been translated into five languages. It received acclaim not only for its analysis but also for its lucid and engaging style.

That down-to-earth quality was typical of Haugeland's work, said Clark Remington, a graduate student who worked closely with Haugeland until his death. In his well-known paper, "The Intentionality All-Stars," Haugeland explored the philosophical debate over intentionality by assigning various philosophers to different positions in baseball. "It's a delightful, hilarious article describing who in the field would be second base, left field, pitcher, etc., and it's incredibly insightful. It's typical that he would use humor to get right to the heart of something," Remington said.

In 1998, Haugeland published *Having Thought: Essays in the Metaphysics of Mind*, a collection of essays from throughout his career. "If I had to do a 'how-to' book on 'how to do philosophy,' this essay would be one I would dissect at length, revealing its virtues," philosopher Daniel C. Dennett wrote of Haugeland's essay "Representational Genera."

In 2003, Haugeland received a Guggenheim Fellowship to begin work on *Heidegger Disclosed*, a bold and unique reinterpretation of Heidegger's *Being and Time*. At the time of Haugeland's death, the book was two-thirds complete. "If it's published, it's sure to be one of the most important works on Heidegger," said Pippin.



John Haugeland

Family and friends remember Haugeland's quick wit and caring relationships with his colleagues and students. In his spare time, Haugeland was an avid movie-watcher, said his wife, Joan Wellman, and a gifted woodworker and handyman.

Donations to the John Haugeland Undergraduate Fund may be sent to the University of Chicago Philosophy Department, Stuart 202, 1115 East 58th Street, Chicago, IL 60637.
— Susie Allen, AB'09

Angela Gugliotta | 1963–2010

Angela Gugliotta, a teacher of environmental history whose research challenged the categorical distinction between natural and social knowledge, died on June 1 after a ten-year battle with breast cancer. She was 47.

Gugliotta served as lecturer in the College and research associate in the Humanities Division since 2002. Her teaching was primarily in environmental studies and the Humanities Core.

"Angela was a gifted scholar, a fine teacher, and a dedicated mentor to our students," said Mark Lycett, director of the Program on the Global Environment, which administers the environmental studies major in the College. "She was an incisive and creative voice in our program, and her contributions are irreplaceable."

At the time of her death, Gugliotta was revising her dissertation for publication. "Hell with the Lid Taken Off: A Cultural History of Air Pollution—Pittsburgh" is a broad-based exploration of "the meaning of smoke to the city" during the late nineteenth and early twentieth centuries. Michael Kremer, Gugliotta's husband and Professor in Philosophy and the College, plans to complete the revisions for the *History of the Urban Environment* series, published by the University of Pittsburgh Press.

Gugliotta received her BS in mathematics from Carnegie Mellon University, an MA in philosophy from Johns Hopkins University, and her MA and PhD in history from the University of Notre Dame.

When Gugliotta first moved to the University with Kremer, she quickly sought opportunities to teach, despite having been diagnosed with cancer. She plunged into her professorial duties energetically, say colleagues and students, and eventually taught more than a dozen courses. "It was obvious from the first few classes I ever took with her that she was passionate about what she studied," said Greg Fahl, AB'10. "But what really set her apart both as a professor and person was her incredible warmth and compassion." — Thomas Gaulkink, AB'04

Ian Mueller, Professor Emeritus in Philosophy, died suddenly on August 6. A full obituary will be published in the next issue of *Tableau*.

Friends, colleagues, and former students of Ian Mueller and John Haugeland are encouraged to share their thoughts and memories at these websites maintained by the Department of Philosophy: <http://lucian.uchicago.edu/blogs/mueller> and <http://lucian.uchicago.edu/blogs/haugeland>.

The original versions of these articles appeared at <http://news.uchicago.edu>.

A Selection of
Events on Campus
and in the City



The Soviet Arts Experience



Visible Speech

Past Events

Playwright and screenwriter **Tony Kushner** was the featured speaker for the Jean and Harold Gossett Lecture in Memory of Holocaust Victims Martha and Paul Feivel Korngold on April 8, 2010. The event coincided with his participation in the University's **Artspeaks** series and the Court Theatre's production of *The Illusion* by Pierre Corneille, which Kushner adapted and translated.

Pulitzer Prize-winning author **Jhumpa Lahiri**, the 2010 Kestnbaum Writer-in-Residence, visited the University on May 10, 2010, to read from her book *Unaccustomed Earth*.

On Saturday, June 12, 2010, the University of Chicago held its **503rd Convocation**. In an effort to unify the University community, the event conferred degrees for all graduates at a single ceremony on the Main Quadrangle. To honor its graduates,

Series on May 18, 2010. The series is named for Sigmund H. Danziger Jr., AB'37, an inveterate reader and student of the classics. The prestige of this annual event has brought renowned scholars of classical literature to campus, as well as scholars of early modern history and culture, Hindi literature, philosophy, religion, and the history of science.

Upcoming Events

Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan will run from September 30, 2010, to January 16, 2011, at the Smart Museum of Art. Carved into limestone cliffs in the mountains of northern China, the Buddhist cave temples of Xiangtangshan were the crowning cultural achievement of the sixth-century Northern Qi dynasty. The caves suffered severe damage in the first half of the twentieth century when their contents were pillaged for sale on the international art market. During the

plines. Lectures by UChicago faculty are free and open to the public and will begin at 5:30 p.m., with receptions to follow, in Classics 110. For speakers and dates, visit <http://americanculture.uchicago.edu>.

In one of the largest collaborative artistic efforts since the Silk Road Chicago project, 11 of the city's prominent cultural institutions will join together to present **The Soviet Arts Experience**, a showcase of works by artists who created under—and in response to—the Politburo of the Soviet Union. Spearheaded by the **University of Chicago Presents**, the festival of art, dance, music, and theater will feature 48 events in a dozen venues from October 2010 through December 2011. Highlights include performances of Shostakovich by the Pacifica Quartet and Chicago Symphony Orchestra, an exhibit of wartime propaganda posters at the Art Institute of Chicago, and events with faculty experts. For details, visit www.sovietartsexperience.org.

The Fifth Annual Meeting of the Slavic Linguistic Society takes place October 29–31, 2010. A workshop on all aspects of contact and development of the Slavic languages will feature keynote speakers Jouko Lindstedt, Professor of Slavonic Philology, University of Helsinki; Salikoko S. Mufwene, Frank J. McLoraine Distinguished Service Professor in Linguistics and the College, University of Chicago; and Aleksandr Rusakov, Professor of General Linguistics, University of St. Petersburg, and a researcher in linguistics at the Russian Academy of Sciences. A second workshop on Slavic Linguistics and the wider curriculum will be led by Johanna Nichols, Professor Emeritus, Department of Slavic Languages and Literatures at the University of California, Berkeley.

Visible Speech: Inventions of Writing in the Ancient Middle East opens at the Oriental Institute on September 28, 2010 and runs through March 6, 2011. The exhibit explores how linguists, archaeologists, and scientists are teaming up to study the earliest writing. It also examines writing systems from Mesopotamia, Egypt, China, and Mesoamerica, which developed independently and at different periods and are represented by artifacts in the exhibit. Other objects include the earliest cuneiform tablets from Uruk (in today's Iraq), dating from 3200 BC, on loan from the Vorderasiatisches Museum in Berlin and never before exhibited in the United States.



Echoes of the Past

the Humanities Division held its own hooding ceremony in Mandel Hall where master's and PhD candidates received their diplomas from Dean Martha T. Roth.

The 2010 **Cathy Heifetz Memorial Concert** took place May 29 and 30 in Mandel Hall. The University Symphony Orchestra, University Chorus, Motet Choir, and Women's Chorus performed Howard Hanson's Symphony No. 4, "Requiem" and Johannes Brahms's "Ein deutsches Requiem" featuring soprano Kimberly E. Jones and baritone Jeffrey Ray.

Page duBois, Professor of Classics and Comparative Literature at the University of California, San Diego, gave the lecture "In Praise of Polytheism" as part of the **Danziger Lectures**

past six years, however, the caves have become the focus of an extraordinary research and reconstruction project based at the University of Chicago. Combining cutting-edge 3D technology with old-fashioned scholarly work, an international team of experts has photographed and scanned the dispersed objects as well as the interior of the caves themselves. The exhibition is organized by the Smart Museum in partnership with the Smithsonian Institution's Freer and Sackler Galleries. For more information, visit <http://smartmuseum.uchicago.edu/exhibitions/echoes-of-the-past>.

From October 6 to December 1, 2010, the **Scherer Center for the Study of American Culture** will sponsor its annual fall seminar series, exploring American culture across the disci-

SAVE THE DATE

The University of Chicago's
32nd Annual Humanities Day

Saturday, October 23, 2010

Join the Division of the Humanities for a day of intellectual inspiration and artistic expression. Immerse yourself in lectures, exhibits, performances, and tours on campus.

Admission is free. Registration is required. For a schedule of events, visit <http://humanitiesday.uchicago.edu>.



The Smart Museum's *Echoes of the Past* showcases Buddhist cave art. See page 29.

visit *Tableau* online

Both the fall and spring issues of *Tableau* are available online. Web extras include graduate student poetry, links to faculty research and lectures, a slideshow for UChicago bibliophiles, and more. Visit the magazine at <http://tableau.uchicago.edu>.

You can also read articles from *Tableau* and get news from the Humanities Division on your mobile device by downloading a free application called "Chapbook" on iTunes.

ON THE COVER Leigh-Ann Pahapill, MFA'07, *Ablation*, 2005–06. Installation view detail. Cement, plaster, earth, gold leaf. 50" h x 44" w x 48" d. Image courtesy of the artist.

ARTIST'S STATEMENT "'A hole is to look through... A hole is to sit in... A hole is when you step in it you go down...'" — Ruth Krauss, *A Hole is to Dig: A First Book of First Definitions*, 1952. *Ablation* is a cast of a hole that I dug in the courtyard at Midway Studios. Thanks to the cooperative efforts of Dean Martha T. Roth and Theaster Gates, Coordinator of Arts Programming, this work has been installed on the University of Chicago campus, in the stairwell of Walker Museum."

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