

TABLEAU

THE DIVISION OF THE HUMANITIES AT THE UNIVERSITY OF CHICAGO

AUTUMN 2006 | WINTER 2007



IN THIS ISSUE | HUMANITIES DAY '06 | EXCELLENCE IN THE WORLD | ART ON THE SOUTH SIDE

Editor's Corner

Writing this note to you in September I am full of expectation for the debut of the Division of the Humanities' Web site (<http://humanities.uchicago.edu/>). Since November 2005 we have been reflecting on how best to clarify and deepen the narrative of our scholarship and creativity, to share this rich story with a wider audience, and to introduce state-of-the-art design and technology. Much has changed within the Humanities since the previous site was designed in 2001. At that time, prospective students based their first impressions of the University of Chicago on paper brochures and submitted paper applications; now these students exclusively use the Web site as their gateway to departmental sites and the online application procedures.

The range of intellectual programs created by our faculty, our various commitments to community projects, and the services provided by the Division have also grown, due to a larger staff and better funding from institutional, public, and private sources to support major capital and research projects.

Together with presenting our scholarship in a clear and welcoming fashion, we wanted the site to celebrate the unique and compelling reasons for studying at Chicago. To help us achieve these aims, we selected Studio Blue as our designer after reviewing over ninety firms. Studio Blue, a Chicago firm established in 1993, works exclusively with educational and cultural institutions, including the Art Institute of Chicago, the School of the Art Institute, and our Law School. They

achieved an elegant design with ample flexibility for adding news of current projects and programs as they are launched. I hope the calendar of events will be of special interest to our alumni, as it gathers notices of lectures, concerts, exhibitions, and performances from many of our departments. The calendar should provide many reasons for planning a return to campus. Do stop in and say hello!

Joanne M. Berens

Editor of *Tableau*
Director of Communications
Division of the Humanities



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dear alumni and friends



LAST SPRING I WROTE TO SAY that in the Humanities art is in the mix now too. This raises a critical question. How do our arts programs connect to our master's and doctoral programs in the world's linguistic, literary, and cultural traditions?

After all, although we have had an MFA program in visual arts for over three decades and have offered a PhD in music composition since 1933, the Division of the Humanities at the University of Chicago is most famous as the national leader in critical investigation of the world's cultural traditions. Our journals, *Classical Philology*, *Modern Philology*, and *Critical Inquiry*, all represent scholarly firsts and consistently set the standard for humanistic research. Moreover, of the country's top graduate programs, only the University of Chicago and Berkeley (not Harvard, not Princeton, not Yale) preserve a commitment to study the humanities comprehensively. Our twenty-one degree-granting programs include "core" programs (that is, those which every major institution offers: Art History, Classics, Comparative Literature, English, Germanics, Music, Philosophy, and Romance), as well as "common" programs (those which a majority of major institutions offer: East Asian, Near Eastern, Slavic, and South Asian literatures, as well as Linguistics and Visual Arts), and we also mount a remarkable number of new or interdisciplinary doctoral programs (for instance, Cinema and Media Studies and Jewish Studies).

The short answer to how art and scholarship mix is that we hire faculty who merge criticism and creativity in their own work and thought. There are presently twelve faculty in the Division with arts appointments (three in musical composition, seven in the visual arts, and two in creative writing); we are also lucky to have a remarkable group of lecturers and artists-in-residence. These faculty artists pursue creative projects that fit well with the demands of theory and criticism. For example, the artist Tania Bruguera is at work on a scholarly project about the history of performance art.

In addition to these twelve arts faculty, another twenty-eight of the Division's 170 faculty are actively

involved in the worlds of contemporary art (visual, musical, theatrical, and textual), whether as practitioners, curators, or critics. The versatility of our faculty gives artists an opportunity to work side-by-side with colleagues in their respective departments who devote all of their time to scholarship, and also with scholars who bridge theory and practice. Thomas Pavel, knighted by the French government for his work on the novel, is also a published novelist in France. Jennifer Scappettone, a junior scholar of modernism in the English Department, is also an actively publishing poet. And last year Cinema and Media Studies sponsored a lecture by painter William Kentridge in a packed Max Palevsky Theater that got rave reviews from scholars and MFA students alike.

In some cases, the only road to completion of a scholarly investigation passes through art-making. Philip Bohlman, the Mary Werkman Professor of Music, has been researching midcentury Jewish cabaret music as well as music written in concentration camps, and has made significant archival discoveries. But how to understand the music completely without ever hearing it? Bohlman started a cabaret ensemble, the New Budapest Orpheum Society, a revival of the longest-running Jewish cabaret in Vienna, which existed from the 1880s through the end of World War I. They are excellent. In addition to traveling around the world to lecture, Bohlman now also leads his cabaret ensemble for performances in major cities, for instance at the Neue Galerie in New York.

In this issue you will find stories that underscore my central point: at the University of Chicago, where we tackle big problems, we never expect a single disciplinary perspective to solve things entirely on its own. Our visual artists, musicians, thespians, and writers therefore often find themselves working together to solve problems, whether they are aesthetic, technical, critical or even ethical, social, or hermeneutic. They work equally well with scholars—from literary critics to philosophers, from historians of art and culture to scientists at Argonne National Laboratory. And vice versa. Scholarship is enriched through engagement with making. ■

Sincerely,

here & now

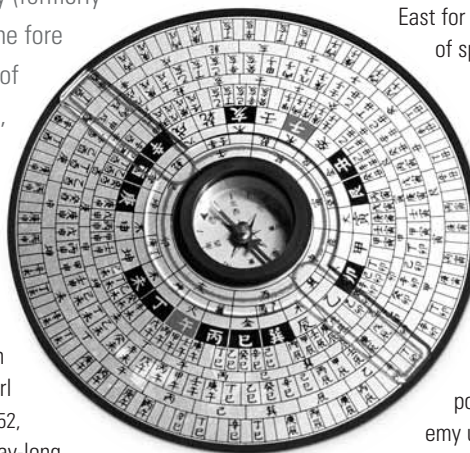
Humanities Day Honors Annette Cronin

For twenty-six years the Division of the Humanities has showcased the wide variety of intellectual and artistic expression practiced by our faculty at our own Humanities Day (formerly known as Humanities Open House). This year, that variety was brought to the fore by using the Silk Road as a starting point for considering the larger themes of exploration and cultural exchange. Over thirty-five speakers delivered lectures, gave readings, led campus tours, and discussed films throughout Hyde Park on Saturday, 28 October 2006.

By Stephen Lund, AB 2001

Along with Michael Murrin's keynote address, Humanities Day guests also heard doctoral candidate Ilya Yakubovich, AM '03, speak on pre-Islamic marriage rituals across Central Asia and Donald Harper on occult manuscripts found on the Silk Road. Shifting to today's global culture, Salikoko Mufwene, PhD 1979, used the day's theme to address present-day language endangerment, while Rochona Majumdar, PhD '03, spoke on the diasporic cinema of "Bollywood." Other presentations included Robert Kendrick's discussion of music as depicted in the paintings of Vermeer, a reading by Mark Slouka, Chair of Creative Writing, and from linguist Chris Kennedy, a detailed discourse on vagueness.

Humanities Day has been a part of the Division since 1979 when Dean Karl J. Weintraub, AB '49, AM '52, PhD '57, inaugurated the day-long forum along with Annette Cronin, AM '88, then Director of the University's Office of Special Events, as a way to put the Division's scholarship on display for the public. Mrs. Cronin passed away last year at the age of seventy-one, and this year's event was dedicated to her memory. Her ability to organize and execute large and complicated events, combined with her love of the arts as a painter and pianist in her own right, was instrumental to the success of our annual celebration in its earliest years.



Humanities Day Keynote

Michael Murrin shared his interest in the genres of romance and epic in his keynote address entitled "The Marvelous Real: Marco Polo's Legacy to European Romance." Murrin argued that Marco Polo and the other travelers who wrote about the wonders of Asia had a profound and long-lasting effect on European romancers, from popular storybooks to the temptations Milton described in *Paradise Lost*. He described how European writers still wrote about the land of wonders they imagined in the East long after the Silk Road became inaccessible—this very inaccessibility would fix the East for centuries to come as a sort of spectacular memory.

Michael Murrin is the Raymond W. and Martha Hilpert Gruner Distinguished Service Professor of English, Comparative Literature, the Divinity School, and the College. Murrin is also a 2006 inductee into the American Academy of Arts and Sciences. An independent policy research center, the academy undertakes studies of complex and emerging problems. Its current membership includes 170 Nobel laureates and fifty Pulitzer Prize winners, with current research focusing on science and global security, social policy, the humanities and culture, and education. ■



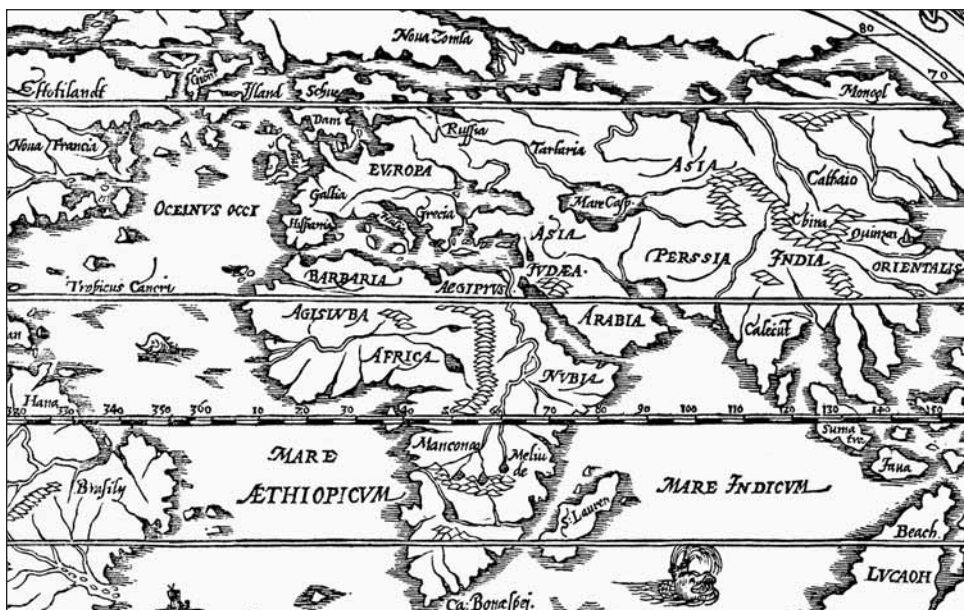
Michael Murrin

PROGRAMS

An Experiment in Experiments

By Heidi Coleman

University Theater is very happy to announce the inauguration of a summer performance residency program, Summer Inc., designed to promote and develop the creation of new work by providing rehearsal and performance facilities as well as staff and technical support. Our first season was held in summer 2006. During two- to three-week residencies with seven Chicago companies, we fostered a synergetic laboratory environment, creating work that will lead to subsequent productions. This year's groups included





500 Clown, Big Picture Group, Clunk Clown Theater, Hermit Arts, Opera Cri Dernier, The Shared Ensemble, and Xunesis.

The Summer Inc. program began out of a desire to extend University Theater's nurturing environment to Chicago's professional performance community. Recognizing the importance of hospitality, particularly in a moment when the arts are faced with acute economic challenges, when basic expenses make the creation of new work more of a conceptual wish than a pragmatic reality, UC Summer Inc. invited seven companies into our artistic home. Groups typically rehearsed eight to ten hours a day, maximizing their time during each residency. Our theater's resources were tested as we supported work involving trampolines, collapsing scaffolding, and live-feed cameras broadcasting to fifteen video monitors. Happily, the extension of our laboratory approach to the arts, conducting creative experiments that realize theoretical ideas in a three-dimensional reality, combined with Hyde Park's restful setting during the summer months, generated a phenomenally successful experience.

The seven groups represent the city's artistic boldness, which was demonstrated through their summer projects of solo performance, clown adaptations, and multimedia work. All of the new work developed reflected the University's commitment to



interdisciplinary collaborations. We are very proud that two groups, Clunk and Opera Cri Dernier, represent Chicago's alumni and current graduate students. UT's Summer Drama Workshop final performance, which evolved from our six-week session where students age nine to fifteen explore acting, movement, and technical theater with professional teaching artists and Chicago students was included in our performance schedule for Summer Inc., completing the diversity of performance.

The experience for students, for staff, and for artists exceeded all of our dreams. Many of the pieces developed already have performance dates set for the current year, and what began as an experiment in experiments has become an anticipated event as we have begun accepting proposals for Summer Inc. 2007.

EDITOR'S NOTE

University Theater, a co-curricular entity that combines the largest campus student group with a dynamic theater program offered under Interdisciplinary Studies in the Humanities, attracts close to five-hundred students in all disciplines through productions and courses. Consistent with the mission of ownership and opportunity, students play pivotal roles in artistic decisions and production support for more than thirty-five productions a year. Heidi Coleman has been Director since 2001 and Director of Undergraduate Studies for Theater and Performance Studies since 2003. Together with Summer Inc., she has focused UT's School Partnership Program, in which students teach drama in neighborhood schools; increased the number of theater courses; initiated a New Work Week, showcasing student-written work for performance; and introduced a workshop series that brings together students, faculty, and guest artists, including members of Steppenwolf Theatre and Court Theatre. ■

To learn more: visit <http://ut.uchicago.edu>.

SCHOLARSHIP

The Castrato as Myth

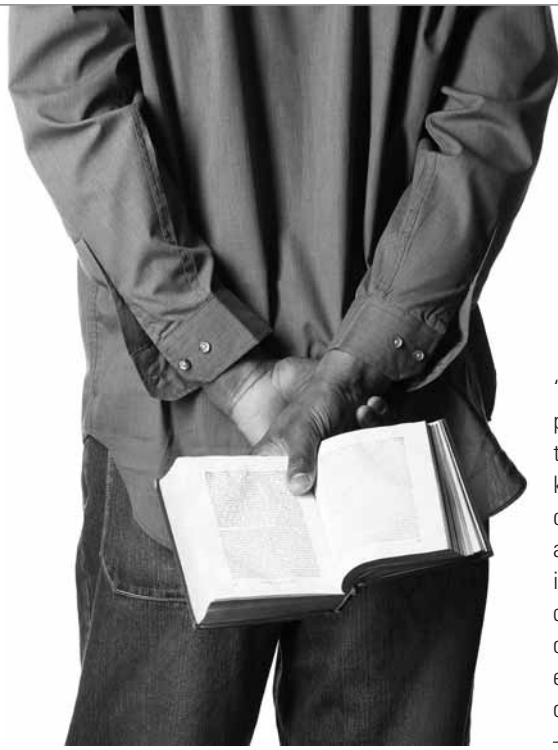
By Kristian C. J. Kerr, Doctoral Student of English

The scholarship of Martha Feldman, Professor in Music and the College, posits a "dialectical view of the relationship between music and culture, not seeing culture apart from the object of music." This approach—which she brought to her work on Italian opera seria and the changing position of the courtesan as both sign and casualty of historical change—now takes the castrato as its object. She has received numerous fellowships to support her new research, including a Guggenheim Fellowship.

"Castrati are endlessly fascinating. They combine human intervention and natural development, art and nature, and the best castrati were the most compelling singers of their time," Feldman said. The liminal and contradictory status of castrati, singing masses and motets for a church that forbade castration, being at once objects of desire and repugnance to their court and operatic audiences, in Feldman's words, "mediates between fantasies and fears, between a stable self and an alien other."



The ambiguous social position of castrati, originally tolerated in early Europe, was gradually effaced. "The castrato, once a delightful wonder, mechanically invented and enhanced by artful man, became an unnatural horror by the turn of the nineteenth century." Feldman describes her project as investigating the "underlying cultural logics" that accommodated these contradictions, and ultimately led to their rejection. Once normative codes of heterosexuality and the nuclear family began to take hold, and morality and verisimilitude became concerns in performance, the castrato was edged out of the cultural spotlight. Summing up the greater cultural resonance of the project, Feldman said that castrati, "far from being isolated oddities on a larger cultural canvas, are taken here to index major transformations in the cultural premises and apparatus of the old regime as it gave way to new forms of mystique focused on human integrity." ■



here & now

"The University of Chicago can be an intimidating place, and Terri and Yolanda helped me understand that I was joining a community where the pursuit of knowledge did not have to be solitary nor ruthlessly competitive." Because DEASC included students at all stages of their graduate careers, members shared information about negotiating the progress toward the degree. Advanced members also schooled younger ones in such things as teaching, organizing conferences, and participating in workshops. Outar singles out DEASC's 1998 conference on race and pedagogy—which brought together teachers and scholars from a range of Chicago-area institutions—as a moment that modeled professionalism.

DEASC members have enjoyed success on the job market, obtaining tenure-track positions at such institutions as Brandeis, Brown, Chicago, George Washington, Illinois, Michigan, Northwestern, Pennsylvania, Stanford, St. John's, and Yale; and have published in leading academic journals. As Warren notes, "In terms of the English Department's goals of producing scholars of the first rank who significantly affect the work of the field, DEASC has been a big part of our success. Many of the most successful students leaving the department in the last decade have been DEASC members." ■

STUDENTS

DEASC Celebrates Ten Years

By William Orchard, AM 2002, PhD '06

This year, the Department of English Association of Students of Color (DEASC, pronounced "desk") celebrates its tenth anniversary. DEASC's founding members—Jee An, PhD '03; Pat Chu, AM 1990, PhD '97; Ajanæ Edwards, PhD '03; Terri Francis, AM '95, PhD '04; Rolland Murray, AM '95, PhD '00; Yolanda Padilla, PhD '04; Xiomara Santamarina, PhD '98; and Jacqueline Stewart, PhD '99—all shared a critical interest in race and literature. This group quickly turned its critical eye on the English Department as the members reflected on how race shaped their experiences as graduate students and their professional futures. DEASC posed hard questions about the department's strategies for recruiting and retaining students of color. According to Kenneth Warren, the Fairfax M. Cone Distinguished Service Professor of English and Deputy Provost for Minority Affairs and Research, "the kinds of discussions that faculty regularly had about recruitment changed significantly after the formation of DEASC."

DEASC's formation signaled that there was a critical mass of students of color in the department. In 1996, the year of DEASC's founding, the National Research Council reported that students of color accounted for slightly less than 10 percent of doctorates awarded in English and American literature. DEASC centered much of its energy on recruiting students. Lisa Outar, AM '02, one of the first recruited by DEASC, regarded her conversations with DEASC members Francis and Padilla as crucial in her decision to enroll at the University:

NEIGHBORHOOD

A Nonprofit Primer

New Courses Sustain the Arts on the South Side

By Elizabeth Babcock, AM 2004

A 2004 mapping of city social service, health, arts, and cultural resources gave the Civic Knowledge Project (CKP) key insights into the arts community on the South Side of Chicago. More arts groups existed than we would have first imagined (in August 2004, there were just over two hundred). However, many were run through private homes or the offices of more established organizations, many did not yet have nonprofit status, and few lasted more than two years. As the office in the Division of the Humanities designated to enrich community connections, we recognized immediately the need for support.

This August we embarked on a new partnership with the University's Graham School of General Studies to offer classes and workshops that enhance professional development opportunities for the board and staff of local arts groups.

To this end, the CKP is offering services to this large and diverse group of organizations through a program called Enhancing Assets. The goal is to help organizations develop strategic plans that will sustain and strengthen their mission and to encourage budding arts projects to achieve nonprofit status. This August we embarked on a new partnership with the University's Graham School of General Studies to offer classes and workshops that enhance professional development opportunities for the board and staff of local arts groups. Five courses were offered, including a Nonprofit Leadership Roundtable and the Fundamentals of Fundraising. Instructors hail from within the University and from area nonprofit and consulting organizations. Elizabeth Milnikel, Director of the Law School's Clinic on Entrepreneurship, taught two classes and William Rattner, Executive Director of Lawyers for the Creative Arts, taught Legal Basics for Nonprofits. Another exciting development is the Graham School's support of our program through tuition remission for their existing nonprofit management courses and some financial courses. Qualifying group members received a 50 percent tuition reduction; CKP offers another 25 percent scholarship through a generous grant from the Chicago Community Trust. In total, these courses provide both basic and advanced material on a variety of essential subjects and further one of our central aims: to influence positively the broader landscape of art, culture, and the humanities on the South Side of Chicago. ■

To learn more: <http://grahamschool.uchicago.edu/has/subprogram.cfm?subprogramid=532&forcredit=0>



EXHIBITIONS

Drawing as Process in Contemporary Art

Since at least the Renaissance, drawing has been a familiar part of the creative process in Western art. Traditionally, printmakers, painters, and sculptors might dash off sketches to practice technique, keep notebooks as a way to gather and organize ideas, or draft formal renderings. Today the styles, materials, and forms of art have expanded, and drawing has become a vital and self-sufficient art form. However, artists continue to use drawing to brainstorm and experiment.

By Stephanie Smith, Director of Collections and Exhibitions, and Curator of Contemporary Art at the Smart Museum

Organized as a series of case studies of artists with connections to the David and Alfred Smart Museum's collections and commissions, *Drawing as Process in Contemporary Art* (on view through January 14) offers rich opportunities for behind-the-scenes examination of the working processes of some of today's leading artists: Mark Dion, Julia Fish, Carol Jackson, Kerry James Marshall, Richard Rezac, Erwin Wurm, and Zhang Huan.

The exhibition builds on the museum's ongoing series of projects that integrate practicing artists into the University of Chicago's campus through residencies, commissions, and educational programs. In this case, the result was a multilayered collaboration that linked the exhibition, a University course, and the Department of Visual Art's (DOVA) visiting artist program. Painter David Schutter, MFA 2003, returned from a Humboldt Fellowship in Berlin to teach an advanced drawing course in conjunction with the exhibition. The course seeks to expand students' understanding of drawing as medium and to situate drawing within a larger field of contemporary art. Students in Schutter's autumn quarter course used the works on view at the museum as a resource and had a special opportunity to learn about drawing from two of the exhibiting artists. Mark Dion and Julia Fish each led several classes, giving students intimate access to these artists and their very different approaches to drawing. As DOVA visiting artists, Dion and Fish also gave public talks and critiqued works in progress by MFA students. Through this integrated, collaborative effort, the Smart Museum and Visual Arts are expanding opportunities for students to learn through direct contact with original works of contemporary art and through close interaction with the professional artists who made them.

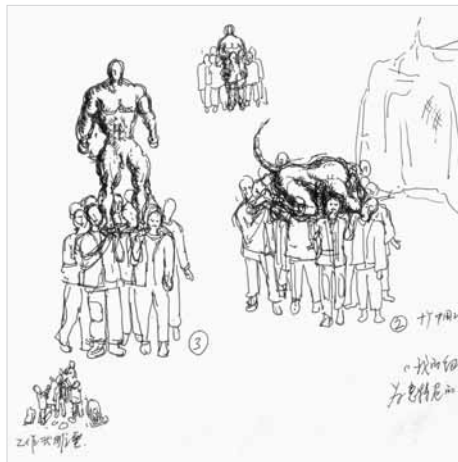
FROM THE EXHIBITION

Near right: Zhang Huan, *Study* for his performance piece, *My New York*, which is documented in the photograph.

Far right: Kerry James Marshall, *Study* for his painting *Slow Dance*, seen above.

All images courtesy of the Smart Museum of Art.

Other uses of drawing can be found throughout the Smart Museum this year, including a wonderfully dense "salon-style" presentation of drawings from 1800 to the present, curated by museum interns and Art History PhD candidates Irene Backus and Dawna Schuld (on view through autumn quarter). This display is part of a broader program to bring visibility to an important aspect of the Smart Museum's collection: works on paper. University classes make extensive



use of this rich collection, and the museum regularly features prints, drawings, photographs, and paintings on paper and silk in special exhibitions and in the Bernstein Gallery for Works on Paper. Now the museum is also integrating additional small displays of works on paper into all of its permanent collection galleries. Because works on paper are especially light-sensitive, these displays change frequently: every four months you will find new works in the galleries, ranging from midcentury prints and quirky sketchbooks from the museum's H.C. Westermann Study Collection to collages by the modern master Joseph Cornell to exquisite Asian scroll paintings. These focused presentations highlight special loans from private collections and the museum's own strengths in modern, contemporary, and Asian art. ■

The exhibition builds on the museum's ongoing series of projects that integrate practicing artists into the University of Chicago's campus through residencies, commissions, and educational programs.



CLOSE IN PHYSICAL PROXIMITY AND IN THEIR MISSION to enliven the cultural life of the University by bringing new work, people, and ideas to the campus and projecting the University's own work to new audiences, the Court Theatre and the David and Alfred Smart Museum of Art both welcomed new directors in 2005. At their one-year anniversary, we engaged **Dawn Helsing**, Court's Executive Director, and **Anthony Hirschel**, the Dana Feitler Director of the Smart, on the relationship between their institutions and the University, their interaction with the wider community, and their aspirations. The discussion reflected the vibrancy of collaboration in both its form and content.

by Kristian C. J. Kerr, Doctoral Student of English

New Leadership in the Arts

Giving Scholarship Tangible Forms

Helsing and Hirschel speak of the synergy, interdisciplinarity, and excitement that characterizes the relationship between the University and its professional arts organizations. The benefits are mutual. Helsing believes that Court has always done "theater that you want to bring your heart and mind to." Being part of the University has helped Court cultivate an intellectually curious audience, allowing the theater to stage productions that might not necessarily achieve mainstream success. The University's proximity also demands that classics are viewed through new scholarship, which enlightens the text in the same way as the production enlivens thought. For Helsing, "the aliveness of the performance adds a certain element of danger and unpredictability. I think there is an element of excitement when you incubate something in the rehearsal hall for weeks and then suddenly a live audience is there responding to it in the moment... It's an experience that's happening right there and then, so it enlivens not only the play, but all of the previous scholarly work about the play."

Hirschel observed that confronting a real object in a museum rather than a canonical idea can be a great challenge, as well as immensely satisfying: "For me, university art museums are the places that the kinds of research that go on at a university, the kinds of energy that students bring into the conversation, get a tangible form." One way the Smart benefits from this thought and energy is by encouraging academics to organize exhibitions based upon their current scholarship. Hirschel sees professional cultural institutions on campus as providing opportunities for faculty to reach an audience broader than those in their immediate fields, fostering interdisciplinarity across departments, and evidencing the University's work to the world beyond the quadrangles.

An Open Door to Dialogue

"What you do for the university and what you do for the community does not represent a bifurcated mission," Hirschel continued, "it's a continuum. Everything we do at the most rarified intellectual level informs the programs that we do for children in the

schools." Hirschel's view is echoed by Helsing's conception of a dialogue between the University and the community: "Professional arts on campus serve as a natural open door for people to access the University who wouldn't necessarily feel that there was a place for them on campus. At Court we view the whole process as a dialogue. How much more rich it is if we open the doors to everyone."

Helsing observed that the type of dialogue that Court encourages helps people understand experiences that are not part of their own.

Each institution runs programs in partnership with South Side schools. The Court works in classrooms at six high schools, brings students to special matinee performances at the theater, and runs after-school ensembles with the help of University Theater students. The Smart Explorers Program brings fourth and fifth graders on museum visits, and, after



further work in the classroom, holds a presentation night on which each child serves as docent for their favorite work of art. Entire families come, Hirschel says, "families who've lived in the neighborhood all their lives have never been on the University campus, have never had anything to do with us before... The work the Court and Smart do with children develops in them a lasting interest that goes far beyond any individual program, and it creates a whole new avenue for expression, for thinking about the rest of their lives."

Dreaming Together

Future projects at the theater and the museum promise to continue in equally collaborative and creative veins. "For theaters, one of the things that excites us is to birth something new," declares Helsing. Combining this sentiment with the Court's mission to stage classics, the theater has recently received funding from

the Barbara E. and Richard J. Franke Foundation to begin commissioning adaptations and translations of classic texts that will bring important stories into the canon of dramatic literature.

Hirschel is committed to cultivating links with local and international art institutions through projects that range from China to Germany to Scotland. Closer to home, he describes with great verve an upcoming exhibition of Islamic art to be presented in conjunction with Yo-Yo Ma's Silk Road Chicago project (www.silkroadchicago.org).

Participants will include faculty in Music, History, and Near Eastern Languages and Civilizations, as well as the Oriental Institute and the Art Institute of Chicago.

Both Helsing and Hirschel talk animatedly about the growing visibility and richness of the arts on campus and enhancing the accessibility of their institutions. Hirschel speaks of the museum harnessing technology to make the entire collection available online as a complement and contrast to selective curatorial displays. Helsing talks about opening rehearsals to the public in order to let people watch art being made. Helsing concluded that "one of the ways in which Court and Smart have started to dream together is how we can imagine the footprint of our buildings, how we can combine what we need and want in a public forum for conversation, interaction, and integration and to create that amazing place that screams 'art is happening here!'" ■





Placing Excellence in the World

The Neubauer Family Presidential Fellowships

Joseph Neubauer, MBA 1965, has said, “you’ll never see our name on a building,” in referring to over a decade of supporting the University of Chicago. Instead, he and his wife Jeanette Lerman-Neubauer donated five million dollars to the Division of the Humanities to support graduate fellowships through the Neubauer Family Foundation.

“Our gifts must benefit people. We look for those fulcrum points where change can be effected.”

It was an auspicious gift for us. Only a third of our endowed funds are dedicated to student aid, and the need to attract the best students is great. Their Presidential Fellowships, one of the University’s most prestigious honors, provide tuition, a generous stipend, a summer stipend, and health insurance for the first five years of study. Since 2002 the fellowships have helped us attract two of the most promising young humanist scholars to the University each year. This year, the number of Neubauer Presidential fellows has grown to ten. We wanted to learn more about the Neubauers’ philosophy of giving and had an opportunity talk with them in early June during a visit to Chicago. — the Editor

JOSEPH NEUBAUER: Everything Jeanette and I have in life, we owe to our education. I got a scholarship to the University of Chicago’s Business School, and it was an unbelievable experience that shaped my life. That is why so much of our philanthropy is about furthering education.

JEANETTE LERMAN-NEUBAUER: Chicago gambled on Joe. We like to reciprocate. Our gifts must benefit people. We look for those fulcrum points where change can be effected. Having a foundation in the humanities gives you a base on which to do something significant. A grounding in philosophy and ethics, for example, is needed no matter what field an individual enters, whether it is politics or the sciences.

JN: We talked about what we wanted to do for students in the Division of the Humanities. We wanted to do it at the highest level and we didn’t particularly care which part of the Humanities benefited—we let the experts here decide, because we know what we don’t know. The University of Chicago has to be competitive in attracting the best students, and the Neubauer fellowships can make that happen.

JLN: Supporting the education of humanists helps change our world for the better. When the world is in turmoil politically and economically, it is important that every individual knows how to think, knows how to research, knows how to differentiate that which is of value. There are new forms of communication today, such as blogging and people adding entries in online encyclopedias and correcting one another’s mistakes. All these enterprises can be driven towards good by people who take foundational ideas seriously.

JN: Absolutely. It is not just about what is new but about interconnections. The other thing that we like about the quality of the students in the Humanities Division is how many are international. We are horrified that there are fewer foreign students coming to American universities, and I think that is a real loss of human capital for the country. Knowing that many of these students may not be able to get loans and fellowships is another reason that providing fellowships is very important to us. One of the hallmarks of the University of Chicago is that foreign students study here and then take knowledge back to their home countries. Another thing to understand is that we stay very close to the projects we support, so we come and spend a day here, every year, to be with the students. That’s our reward.

JLN: It is a day of stimulating talking and thinking. With the Humanities students, it’s fun. They have not really met each other until we come because they are in separate departments. In the course of hearing them describe what they are doing, other Neubauer scholars discover a point of reference that is applicable to their work. We came to realize in meeting the Neubauer fellows how today’s students connect their scholarly endeavors to the real world much more than when either of us were in school. That activist thread is highly appealing.

JN: Both of us believe in investment in the quality of people. Being average is not good enough for us. We need the limit to be the horizon and what better place to do that than at the University of Chicago. This principle applies to business; it applies to the humanities. It is important to have scholars trained to provide leadership, to set standards of excellence around the world.

JLN: The notion of connecting scholarship to real life and of getting people engaged and speaking to one another is a form of democracy. One of the things that appealed to us about humanities scholars is that excellence in the humanities is the ability to express oneself eloquently. By definition humanists demystify a sense of otherness that comes between communities. Humanists help create pathways for people to exchange ideas, and out of those exchanges comes the next wonderful humanistic tradition. ■

Photograph by Dan Dry

The Center for Creative and Performing Arts

A New Home for the Arts
at the University of Chicago



Idris Goodwin performing
I Have an Agenda.

IN MAY OF THIS YEAR the University commenced a competition to select an architect to develop a design for the proposed Center for the Creative and Performing Arts. The construction of such a center was one of the goals set forth in “The Future of the Arts at the University of Chicago,” a report prepared in 2001 by a study group of faculty, staff, and students convened by then-Provost Geoffrey Stone. (A copy of this report is available at <http://www.uchicago.edu/artscouncil/>.) “The Future of the Arts” recommended that the University construct a facility where students and faculty in music, cinema studies, theater, photography, painting, filmmaking, performance, computer animation, installation, and other media will be able to pursue their ideas in a space that supports experimentation, encourages interaction, and attracts as students the pioneering artists of the future.

In the first stage of the competition, the University assembled a selection committee composed of members of the Board of Trustees, deans of the College and the Division of the Humanities, and several representatives of the Provost’s Office, Facilities Services, and Development and Alumni Relations. The committee considered the work of more than sixty internationally acclaimed architecture firms with demonstrable success in the areas of performing art centers, theaters, museums, expansions to existing cultural buildings, and academic arts facilities. The committee narrowed the field to a group of twenty-six firms, which all received invitations to participate in the competition. Over the summer five finalists were selected.

The firms that have been invited to participate in the final phase of the competition are Hans Hollein of Vienna, Austria, Studio Daniel Libeskind of New

York, Morphosis of Los Angeles, Fumihiko Maki and Associates of Tokyo, and Tod Williams Billie Tsien Architects of New York. These firms visited campus in September for a day of immersion in the culture of the University, which included tours of campus and the building site that surrounds the historic Lorado Taft Midway Studios and Department of Visual Arts facilities. The architects discussed the scope of the planned center with arts faculty and students, deans, and senior administrators, and they will return later in the autumn to present their proposals. A jury composed of University trustees, faculty, and senior administrators will deliberate and select a winning architect, with an expected announcement in late January.

Please visit the Humanities Web site for more information at <http://humanities.uchicago.edu/>.



Left: Graduate student critiques occur at the end of each quarter in Midway Studios.

Below: A student musical ensemble and the site of the future arts center.

The University asked the architects invited to participate in the competition to devote serious attention to the nature of creativity and artistic collaboration and to how a space can be configured so as to stimulate and nurture them. At Chicago, an art center should not be a mere performance space that sits dormant whenever audiences are not present, but rather a vibrant laboratory of experimentation and conversation. In 1925 President of the University Ernest Dewitt Burton foresaw the



eventual construction of an arts building as a sign that the University had moved into the next phase of its development. "A new university rarely gives first place to the fine arts," Burton wrote, "Mathematics, history, and the physical sciences come before music and painting." Burton expressed the hope that very soon, however, the University would move beyond what he called its "materialist period." He wrote that "idealism flourishes on the shores of Lake Michigan as in few other places in America. The time is near at hand when that spirit ought to find fuller and richer expression in the University."

The Center for the Creative and Performing Arts architect competition currently underway is the University's most substantial step in over half a century toward finding this fuller and richer expression. ■

SOUTH SIDE STORY



The stars have aligned for the arts on the near South Side of Chicago, and the view of the new constellations is stunning. This academic year, the Division of the Humanities has attracted three internationally acclaimed artists, helped welcome one of the city's top arts centers, and, for the first time, brought on board a frontline manager to connect Hyde Park's burgeoning arts community, both on campus and off.

New Faces and Places for the Arts



The timing of these events, in concert with the growth of neighborhood cultural institutions such as Little Black Pearl, Muntu Dance Theatre, Experimental Station, and eta Creative Arts Foundation, has made this a remarkable moment to live, work, and learn on the South Side of Chicago. "There is a sense across the South Side, especially among creative people, that this is a hopeful time," said Elizabeth Babcock, Executive Director of the Civic Knowledge Project, the community connections branch of the Humanities. Babcock works regularly with small South Side arts and cultural organizations such as Jazz Unites, the Black Theater Arts Alliance, and the Prairie Avenue Gallery. "There are so many positive changes happening that people feel like creating and they believe that the arts are not only possible, but that they are capable of making a difference," she said.

Last June, the Department of Visual Arts announced that three internationally known artists have agreed to join the faculty. Cuban artist Tania Bruguera, who produces political art primarily through video and digital media; Spanish artist Iñigo Manglano-Ovalle, a sculptor and installation artist who works in many media to explore issues of identity, globalization, and science; and Los Angeles native Catherine Sullivan, a performance artist with a theater background who addresses cultural assimilation and personal behavior, are among the newest members of the University community. Theaster Gates Jr., the Division's new Coordinator of Arts Programming, observed that these artists "represent a new school in contemporary art practice."

Although working in different media, these three mid-career artists, born in the 1960s, share a common commitment to conceptual art. This theoretical grounding is in keeping with the distinctive manner in which art has been practiced at the University since at least the 1960s. From 1964 through 1977, for example, Ruth Duckworth was affiliated with Midway Studios.

Duckworth, a ceramicist trained in England, treated clay like a sculptor treats stone and effectively took ceramics from a fine craft into the modernist canon. In conversations with Julian Goldsmith, SB 1940, PhD '47, Chair in Geophysical Sciences, Duckworth said she wanted to "do big things," and he gave her that opportunity by commissioning her first large-scale ceramic mural for the University of Chicago. Occupying the walls and ceilings of the narrow foyer of the Henry Hinds Laboratory, her *Earth, Water, Sky* is a complete cosmology on both microscopic (minute sea forms) and macroscopic (topographic) scales. Duckworth's inspiration began with materials provided by geophysicists—images of clouds, topographic illustrations of Mount Fuji, and NASA photographs. Echoes of this cross-disciplinary inspiration occur in Manglano-Ovalle's work on the meteorological transformations of water.

For much of his career, Manglano-Ovalle has been fascinated by icebergs and, as evidenced by the 2003 pieces *Oppenheimer* and *Plumes*, clouds. In the video *Oppenheimer*, an actor portrays the director of the Manhattan Project in a jungle-like setting, drops of water periodically falling from the sky. The work explores pivotal moments in the physicist's life, from the first successful testing of the bomb through the suspension of his security clearance by the Atomic Energy Commission for opposing the development of the hydrogen bomb. In *Plumes*, a photographic diptych, what on first look appears to be an atomic explosion is actually a desert rain cloud, revealing the imprint of catastrophe on the collective mind. In *Random Sky*, one of the artist's most recent works, Manglano-Ovalle plays with weather in a wholly different way. The large-scale digital projection uses live weather information taken from a weathervane fixed to the front of the Hyde Park Art Center to determine the motion and pattern of the composition. The 2006 installation, the first work to adorn the art center's new façade,



growing environmental awareness of the interconnections within the natural world that was current among intellectuals since Rachel Carson had published *Silent Spring* in 1962. Manglano-Ovalle has extended the ecological concern with interconnections to his preoccupations with global politics. Water, as manifested in clouds or icebergs, becomes for the artist metaphoric continents that drift across fixed geopolitical boundaries. His dream-like works use visual cues to produce memories of past political situations, such as the thunderheads that evoke an atomic blast, or to suggest future global crises, such as the sculptural recreation of icebergs that reminds us that these vast formations, hidden from view as they drift through antipodal seas, may be this century's dinosaurs, lost to global warming. For Manglano-Ovalle, his sculptures act as bridges between the natural and the political worlds: "Whether working with DNA samples and genetic engineers, low-rider car clubs and custom car stereos, firearms and ballistic engineering, I try to reduce form and content to solid, minimal elements capable of addressing social and political issues."

an allusion to a suicide ritual that was practiced on many Caribbean islands when their inhabitants were faced with the looming threat of the Spanish conquistadores. Instead of resisting, many took their own lives by eating large quantities of earth. The salt water, appropriated from Judaic symbolism, represented the tears of the people, while the lamb illustrated what she called the passivity of the people being controlled in Cuba. The work was performed during a time when the nation was in a severe economic depression that received little international attention. Her piece, performed in a house that opened to the street, was a comment on that silence. Both patrons of the arts and people from the neighborhood entered her home to watch and experience her performance.

For Catherine Sullivan, a video artist initially trained for the stage, the human body is also a vehicle of expression and her videos seek to analyze "the body's capacity for signification." Self-consciously adapting film techniques from 1940s film noir to avant-garde cinema, she asks professional actors to take on equally stylized roles in her films—a recreation of a dramatic scene

"We need to supplement science and the scientific study of all branches of knowledge with the finer arts of music and painting, of sculpture and architecture. We owe it to our students... our professors...to our community." — University President Ernest DeWitt Burton (1856–1925)

brought Manglano-Ovalle into partnership with Mark Hereld, a scientist and engineer working in the Futures Laboratory at the University's Argonne National Laboratory, and Rick Gribenas, a Chicago installation and sound artist. Inspired by Daniel Buren's abstract minimalist works from the late 1960s, *Random Sky* is a digital program that generates random calculations in real time. Projected as oscillating vertical blue and white bands across the glass façade, *Random Sky* shows weather patterns as they happen, as opposed to pre-determined narratives. The project is a semi-permanent installation, literally wired into the building's physical and digital structure.

While Manglano-Ovalle's work asks the viewer to explore issues of modernism in relation to the natural world, Duckworth's artistic conceptualizations of nature were derived from ecology and a concern for, as she has said, "the health of the planet and how to keep it intact." This situates Duckworth's work within the

Tania Bruguera's art is often compared to that of another Cuban artist, Ana Mendieta (1948–85): both are performance artists who use the female body as their medium in often ritualized performances containing elements of Afro-Cuban religious practices such as *Santería*; they both emigrated to the United States and documented their performances for later analysis or artistic reuse. Mendieta, whose most productive work was in the decade from 1975–85, was influenced by second-wave feminist conceptions of the female body in relation to a natural sacralized world. She sought to establish, as she said, a "dialogue between the landscape and to return the female body to the maternal source." To envision the female body as primal, Mendieta used mud and other organic materials to liken her own body to Paleolithic fertility symbols. Bruguera, too, has said "my body is my instrument," and her earlier works were often homages to Mendieta, but Bruguera has extended the idea of the potency of the naked female body to comment on the modern politics of the displaced and the powerful.

Bruguera perhaps best demonstrated her conception of the body as instrument in 1997 during a performance in her home in Old Havana, Cuba. Standing before a twenty-foot Cuban flag that she had woven from human hair, Bruguera presented herself with a butchered lamb hanging across her neck. Appearing as if she herself were a vision of death, Bruguera spent the next forty-five minutes mixing soil with salt water and eating it,

from Arthur Penn's 1962 film *The Miracle Worker*, for example, depicting the childhood of Helen Keller; or actors wearing a character type like a costume, such as the Secretary, the Muscle Man, or the Management Executive. Sullivan calls these scenes of actors imitating actors playing roles, "second order drama." Thus abstracted from any original or authentic narrative, the viewer of Sullivan's work gains a heightened awareness of the conventions of performance, and by extension human life. Art critic Roberta Smith has said of Sullivan's work: "Extreme emotions are being filtered through equally extreme stylizations of emotion. Both the strain and the silliness of artistic effort, as well as the genuine torment of life itself, are occasionally glimpsed."

Sullivan says of her work that "I'm interested in issues of cultural regimentation and assimilation as it relates to the codification of behavior." All of the new faculty, in fact, see conceptual art on some level as community based—something that cannot be passively observed and involves a level of interaction and collaboration. Whereas Sullivan investigates behavior on the screen, the stage, and in filmed life, Bruguera and Manglano-Ovalle see a different social role for their work. Manglano-Ovalle attempts to draw different groups into art-making so that other voices can be heard, while Bruguera uses visual shock to decenter the viewer's political or cultural ideas. The practices employed by all three artists contain the potential to take conceptual art out of the gallery and

bring it into fresh contact with the viewer, making it at home in community centers or on Chicago streets.

In preparation for the expansion of faculty in the visual arts, the Division has been thinking seriously about what role the arts play, not only in the lives of artists studying and teaching at Midway Studios, but also within our neighborhood and beyond. Theaster Gates, who himself is a ceramicist with a degree in urban planning, observed that “during my short time in the Humanities Division, I have witnessed a new kind of collaborative art practice; one that is not only interdepartmental, but also moving between student groups and professional ensembles, community groups and distinguished professors, private innovative institutions and creative students.”

A significant collaboration that has solidified and borne fruit is the new 30,000 square foot home for the Hyde Park Art Center, which opened in May in a building donated by the University and renovated by acclaimed architect Doug Garofalo. *The Chicago Tribune* said the partnership allows the center to be “better equipped than at any other time in its sixty-five-year history to fulfill a mission to stimulate and sustain the visual arts in Chicago.” Not only did the University donate the one-million-dollar space, but the second floor of the building includes seven artists’ studios for our faculty and visiting artists sponsored by both the University and the art center. The Department of Visual Arts will use four, allowing faculty access to South Side studio space for the first time. “These studios will facilitate our ability to attract and retain a strong faculty,” said Laura Letinsky, noted photographer and Chair of Visual Arts. “This is analogous to having a library for faculty in other departments. It’s basic. Given that we want active, practicing artists, this is something we need. So this is a wonderful step forward.” The rest of the art center’s studio spaces will be used by visiting artists. The Center for the Study of Race, Politics, and Culture, which hosts a visiting artist every school year, can now offer studio space as part of its incentive package and therefore open up the program to artists outside Chicago.

The two additional studios will become home to ArtsWork, a joint program between the Humanities and the center that will bring two visiting artists to the University for ten-month residencies. Slated to start in September 2007, the program promises to attract artists from around the world to the South Side. The process of selecting artists for ArtsWork signals another forum for collaboration between the two institutions. The selection committee will include representatives from the art center, the Humanities, Art History, Visual Arts, and the David and Alfred Smart Museum of Art. But perhaps most importantly, this broad-based panel promotes cooperation among various constituencies inside the University, said David Thompson, Associate Dean for Planning & Programs in the Humanities. “One particularly interesting characteristic of the visiting

artist program is that its mere existence as a program testifies to the strengthening of creative partnerships both within the University and beyond,” Thompson said. “The selection of these artists is carried out via a group conversation. Thus, the visiting artists arrive to find a receptive group of colleagues drawn from a range of endeavors—a museum, a community art center, and several academic units. The possibilities for collaboration are exciting.”

Within the local community, Little Black Pearl, Muntu Dance Theatre, the Experimental Station, and eta Creative Arts Foundation are serving as economic and cultural anchors as well as models for successful arts groups across the city. Little Black Pearl, a workshop and arts classroom space, invites youth from the surrounding neighborhoods to study ceramics, sculpture, mosaics, painting, and glassblowing while they simultaneously cultivate entrepreneurial skills by selling their wares. The ten-year-old organization boasts a retail store in a two-year-old, 40,000 square foot center on 47th Street. In July the Little Black Pearl celebrated another milestone when it opened the Hidden Pearl Art Café, as another way to encourage community interaction with art. Across the street lies the future home of the Muntu Dance Theatre, a company that produces both authentic and progressive interpretations of contemporary and ancient African and African American dance, music, and folklore. The thirty-four-year-old company is following in Little Black Pearl’s footsteps by planning to open its own performing arts center in the coming years. The space—designed to include a four-hundred-seat theater, a library concentrating on the African diaspora, and space for community groups to use—is intended to serve as yet another stitch in the fabric of arts development efforts that are already taking place on the South Side.

Experimental Station, the creative vision of alumnus Dan Peterman, MFA 1986, continues to flourish south of the Midway at the corner of 61st Street and South Blackstone Avenue. Still rebuilding from a fire that ravaged the building in 2001, temporarily halting all sorts of South Side arts activities, the Experimental Station is home to a community organic garden, the Blackstone Bicycle Works, and the cultural criticism journal *The Baffler*, edited by fellow alumnus Tom Frank, AM ’89, PhD ’94. Against the odds, Peterman has turned the gutted building into a center for projects and installations that focus on issues of wealth, consumer waste, ecological destruction, and homelessness.

Further south, at 75th Street and South Chicago Avenue, lies the eta Creative Arts Foundation. Formed in 1971, eta is today recognized as one of Chicago’s leading cultural arts institutions having produced more than 180 main stage productions of works by African American writers, the vast majority of which are world premieres. Annually, more than 350 students, children, teenagers, and adults are enrolled in the professional training program, while two-hundred performers and



technicians work in the productions. The foundation’s community center serves hundreds more with two art galleries, classrooms, and recreational facilities.

It is fortunate that this resurgence of arts on the South Side of Chicago coincides with the increase in faculty members in the Visual Arts. Together, these community and scholarly practices will engage viewers (and more kinds of viewers) in the contemporary arts. As Letinsky observed: “Art is understood today to encompass a much wider set of objects and experiences than outmoded notions that viewed art and its reception as a somewhat passive form of pleasure, entertainment, and moral, even cultural, betterment. As cultural producers, artists reflect, comment upon, critique, and advance culture and society. The three faculty members hired this year are evidence of this long-fermenting change. They promise to raise the profile of the Department of Visual Arts substantially within the University as well as for those seeking to study at both the undergraduate and graduate level.” It is hoped, too, that they will draw added local and national attention to the kinds of conceptual and material commitments that have deep roots in Midway Studios. ■



I N M E M O R I A M

Gwin J. Kolb 1919 - 2006

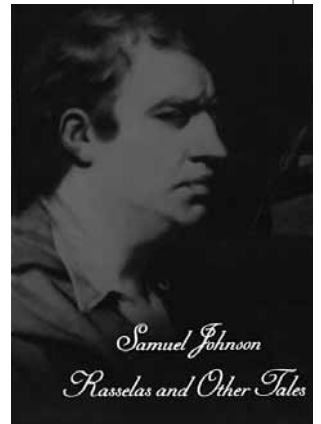
Gwin Kolb, the Chester D. Tripp Professor Emeritus in Humanities and English, would traditionally begin his introductory class on Samuel Johnson with one of his subject's eminently quotable dicta: "No man but a blockhead ever wrote, except for money." The same could *not* be said for Kolb himself, who devoted more than half a century to Chicago as graduate student, scholar, and administrator. Colleagues in the Department of English speak of his charm, wit, generosity, and describe him as a "gentleman scholar." His son Jack Kolb, AB 1967, Associate Professor of English at UCLA, ascribes his father's love of Johnson to an interest "in language itself, and in the way that language evolved," as well as being "captivated by Johnson's personality." Of Kolb's nine books, six were on some aspect of "the dictionary man," as he called Johnson. A precise ear for language and great charisma were qualities shared equally by scholar and subject.

Born in Aberdeen, Miss., Kolb graduated from Millsaps College in Jackson in 1941, and came to the University of Chicago in 1945 after serving with the U.S. Navy. He earned his master's degree in 1946 and his doctorate in 1949, whereupon he became a professor in the English department, serving as chairman from 1963 to 1972. "He was utterly loyal, and a genteel, caring person, taking on unglamorous administrative responsibilities, housing needs, teaching assignments, whatever it was that needed to be done to keep people feeling welcome and appreciated," said David Bevington, the Phyllis Fay Horton Distinguished Service Professor Emeritus in the Humanities and English. His commitment to undergraduate teaching earned him the Quantrell Award in 1955 and his scholarship won him a Guggenheim Fellowship

in 1956. "He had the ability to beautifully communicate his sense of love for his subject," Bevington added.

As befits a scholar whose primary interest was in a lexicographer, Kolb was known as an incisive textual editor and critic. He was a member of the General Editorial Committee of the Yale Edition of the Works of Samuel Johnson for more than thirty years and edited vol. XVI *Samuel Johnson's Rasselas and Other Tales* (1990) and coedited vol. XVIII, *Johnson on the English Language* (2005), with Robert DeMaria Jr. These volumes were described as "nothing less than a work for the ages" by Bruce Redford, Professor of Art History and English at Boston University.

Kolb became, in his own terms, "hooked" on Johnson in high school and rose to become the "leading authority in the world on the subject," in DeMaria's words. At Chicago his work and personality touched the students he taught, advised on book-collecting, and lived with as Residential Master with his wife Ruth in the Burton-Judson Courts residence. Kolb died in Hyde Park on 3 April 2006. His family, who survive him, were closely involved with the University and also with language: Ruth Godbold Kolb worked for many years in the Office of Career Counseling and Placement; his son Jack followed him into academia; Alma Dean Kolb, AB '72, is an editor at the University of Chicago Press; he is also survived by two granddaughters. "Gwin personified the humanity in the humanities and the finest ideals of the University of Chicago," said Redford. "He was a gentle man and a gentleman." ■



Joseph T. O'Gara 1914 - 2006

Joe O'Gara was described in the *Chicago Tribune's* obituary of 5 February 2006 as "one of Chicago's pre-eminent booksellers and a Hyde Park icon." He began collecting and selling used books on the North Side in 1937, moved to 57th Street in the 1960s, and in 1979 went into partnership with Douglas Wilson to found O'Gara and Wilson Booksellers, which is billed as the oldest bookshop in Chicago and a true Hyde Park institution.

O'Gara's critical eye for the cultural and historical significance of scholarly texts, antique books, and ancient magazines made his shop a treasure for members of the University and neighborhood alike. Wilson speaks of O'Gara's death as "the passing of an age" since the type of direct and personal communication with customers and the old habits of cataloguing books by hand have all but passed away in twenty-first-century bookselling. Of O'Gara's interaction with customers Wilson says, "Sometimes he would be talking with great assurance on a subject with somebody who turned out to be the world expert in it... Joe would stand there with his pipe and his opinions, and he was very free with both of them." As well as taking on its faculty, O'Gara also employed a succession of University students in his store, nurturing the bookselling talents of one Michael Powell, then a political science graduate student, who became his

apprentice in 1970 and went on to found the largest independent new and used bookstore in the world.

O’Gara retired in 1996 at the age of eighty-one and spent his retirement with the books he hadn’t had time to read. He died on 10 January 2006. Paul D. Young, AM 1991, PhD ’98, remembers O’Gara:

“Joseph O’Gara was one of the most generous souls I have ever met. I loved him for his wit, his curmudgeonly attraction to arguing, his affection for (not to mention his knowledge of) books for their own sake, his spiky temper, and his surprisingly soft and forgiving heart. Working for him and his partner, Doug Wilson, from 1992 until 1998 taught me much about books and fields (including my own fields, English and cinema studies), how to eject problem customers with arctic-island bluntness, and how to treat one’s associates as people, as friends. When I developed Hodgkin’s disease in 1994 and could not work during surgery and treatment, Joe and Doug instantly informed me that I would receive my full weekly pay for as long as I needed it, and when I did come by “to check on the store,” as my fellow employees (many of whom were fellow English grad students too) and I would say, the gruffness of his speech didn’t need to match the look in his eyes; the latter’s message of affection and concern came across regardless. Joe was not a saint, he didn’t care to be, and he didn’t have to be. He never seemed to doubt where he stood with his fellows and his God, and that was good enough for him and I daresay for anyone. He was a great Chicago bookman, and I suspect he wanted to be remembered just that way.” ■



Tikva Frymer-Kensky 1943-2006

Tikva Frymer-Kensky, Professor of Hebrew Bible and the History of Judaism in the Divinity School, the Committee on Jewish Studies, the Law School, and the Program in the Ancient Mediterranean World, died at home 31 August 2006 after a four-year battle against breast cancer. She was 62.

Frymer-Kensky earned a bachelor’s degree in ancient world studies from the City College of New York in 1965, a bachelor’s in Hebrew literature in Bible-Talmud from the Jewish Theological Seminary in 1965, a master’s in West Semitics from Yale University in 1967, and a doctorate in Assyriology and Sumerology from Yale University in 1977. But it was not until years later that the scholar said she found her true mission: “I realized that my years of academic study of the ancient world could have practical applications and my knowledge of ancient cultures, religions, and languages could be of use in my own modern world. This sense of vocation sustained me.”

Frymer-Kensky was named one of the Jewish Chicagoans of the Year in 2005 by the *Chicago Jewish News*. In 2006 she earned another distinction when the Jewish Publication Society published a collection of her articles, *Studies in Bible and Feminist Criticism*, as part of its Scholar of Distinction series. She is the first woman to have her work included in the series.

Vreni Naess, AB 1961, administrator for Germanic Studies, and Peter Dembowski, Distinguished Service Professor of Romance Languages and Literatures, in the original 57th Street location of Joe O’Gara’s book shop.

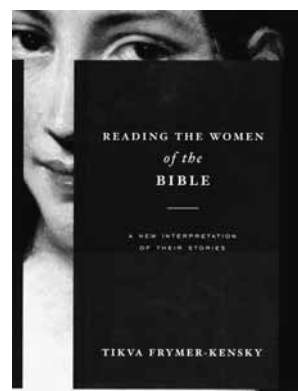
JANUARY ’91 © JIM WRIGHT

Earlier honors include a Koret Jewish Book Award in 2002 and a National Jewish Book Award in 2003 for her *Reading the Women of the Bible*.

“She was unique. I don’t know of another scholar in the world who combined, as she did, mastery of Assyriology with sustained attention to feminist readings in the service of biblical theology,” said Divinity School Dean Richard Rosengarten. “Hers was a capacious intellect, and all her work was inflamed by her deep passion for the material both in its original context and in ours. This combination made her a remarkably compelling scholar and teacher, and one whose absence is deeply felt already.”

Frymer-Kensky is survived by her husband of thirty-one years, Allan Kensky, rabbi of the Beth Hillel Congregation Bnai Emunah in Wilmette, Illinois; son Eitan Kensky, LAB 2002; and daughter Meira Kensky, AM ’01, a doctoral candidate in biblical studies at the Divinity School. ■

A longer version of Frymer-Kensky’s obituary appeared in The University of Chicago Chronicle on 5 September 2006.



The Division of the Humanities gratefully acknowledges the alumni, friends, and organizations who so generously contributed cash gifts during the 2005–6 fiscal year (July 1, 2005, through June 30, 2006). While space limitations restrict us to listing cumulative giving of one hundred dollars or more, we extend our sincere thanks to all those who support the work of the Division. We also want to make certain that we acknowledge the generosity of our supporters appropriately. Please accept our apologies for any errors, and do bring them to our attention by contacting the Division's Office of Development, 1115 East 58th Street, Chicago, IL 60637, or ameans@uchicago.edu.

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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 2005–2006 year, gifts were received from the estates of the following alumni and friends.

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We have received notice of recent publications (books and chapters in edited volumes) and exhibitions (one-person shows) from you. *Have we missed you? Please let us know of your accomplishments:* tableau@uchicago.edu.

Art History

Erica Rand, *The Ellis Island Snow Globe* (Durham, N.C.: Duke University Press, 2005)

Britt Salvesen, *Harry Callahan: The Photographer at Work* (New Haven, Conn.: Yale University Press, 2006)

Elizabeth Siegel, *Photo-Respiration: Tokihiro Sato Photographs* (Chicago: Art Institute of Chicago, 2005)

Comparative Literature

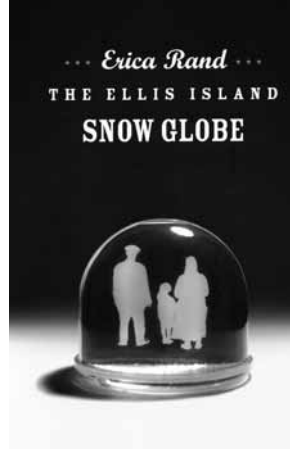
Hulya Adak, "Who Is Afraid of Dr. Rıza Nur's Autobiography?" *Autobiographical Negotiations: Self and Community in Turkish Literature*, eds. B. Sagaster and O. Akyıldız, (Würzburg: Ergon Verlag, 2006)

Rosana Kohl Bines, "Cotejando a dor: narrativas da barbarie," *Literatura e Comparativismo*, ed. Ana Lucia de Souza Henriques (Rio de Janeiro: Eduerj, 2005)

Peter Bornedal, *On the Beginnings of Theory: Deconstructing Broken Logic in Grice, Habermas, and Stuart Mill* (Lanham, Md.: Rowman and Littlefield, 2006)

Marc Falkenberg, "Rethinking the Uncanny in Hoffmann and Tieck," *Studies in Modern German Literature*, ed. Peter Brown (Oxford: Peter Lang, 2005)

John Fawell, *The Art of Sergio Leone's Once Upon a Time in the West: A Critical Appreciation* (Jefferson, N.C.: McFarland Press 2005)



Dan Russek "Ekphrasis and the Contest of Representations in *La novela de Perón* by Tomás Eloy Martínez" and "Literature and Photography: Parallel Crafts. An Interview with Elena Poniatowska," *Double Exposure: Photography and Literature in Latin America*, eds. Marcy Schwartz and Mary Beth Tierney-Tello (Albuquerque: University of New Mexico Press, 2006)

East Asian Languages & Civilizations

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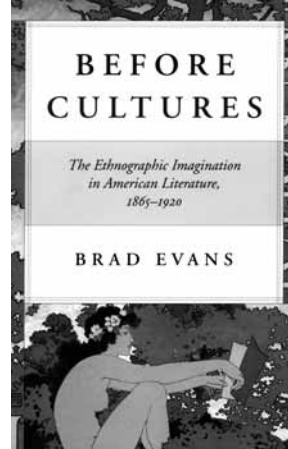
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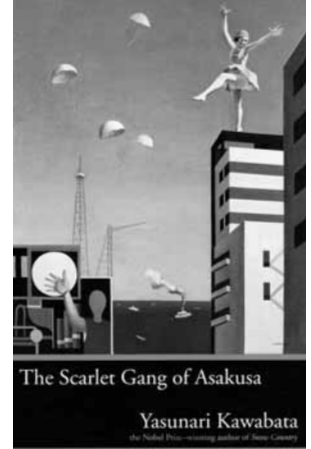
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History of Culture

Tanya Augsburg, *Joanna Frueh: A Retrospective* (Reno: Nevada Museum of Art, 2005)

Joanna Frueh, *Embracing Joanna* (retrospective of performance work), Sheppard Fine Arts Gallery, University of Nevada, Reno, 2005

Germanic Studies

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Near East Languages & Civilizations

Camron M. Amin, Benjamin C. Fortna, and Elizabeth B. Frierson, eds., *The Modern Middle East: A Sourcebook for History* (Oxford: Oxford University Press, 2006)

Aaron A. Burke (and Stephen Batiuk), "The Tell Atchana Mapping and GIS Project," *The Amuq Valley Regional Project: Volume I*, ed. K. A. Yener (Chicago: Oriental Institute Press, 2005)

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CONTINUED ON BACK PAGE

Art and the Art of Scholarship at the University of Chicago

by David M. Thompson, PhD 1997

The study of art began at the University of Chicago, as it did at many other universities, in a bit of a muddle. For one thing, the discipline began to be practiced in the United States before “art” had quite declared itself as an independent object of inquiry, and thus this country’s earliest art historians were not in fact trained as such. The first professor of art history was the philosopher and Latinist Allan Marquand, who was persuaded (with a little help from an endowment provided by his uncle) to become professor in the Department of Art and Archaeology at Princeton just after the department itself was founded in 1883.

The great art historian and theorist Erwin Panofsky noted that art history was a more diverse discipline in the United States precisely because of the hybrid origins of American scholars at the turn of the century. He observed that these scholars “were not products of an established tradition but had come from classical philology, theology and philosophy, literature, architecture, or just collecting” (“Three Decades of Art History in the United States: Impressions of a Transplanted European,” *Meaning in the Visual Arts* [1955], p. 324). As late as 1912 E. Baldwin Smith revealed, in an informative report entitled *The Study of the History of Art in the Colleges and Universities of the United States*, that of the 14,434 instructors in the country who taught courses related to art, only 117, or less than 1 percent, taught art history exclusively.

Chicago was not particularly different in this regard. Indeed, although the University did establish a Department of the History of Art in 1905, this department had only three faculty members in the year of Smith’s study. The situation was quite different by 1924, when the department changed its name to the Department of Art. In their thoughtful essay accompanying the Smart Museum’s 1996 exhibition *Looking to Learn: Visual Pedagogy at the University of Chicago*, Linda Seidel and Katherine Taylor point to this name change as “signaling a shift in emphasis from the study of art’s relation to historical, primarily classical, traditions to the visual analysis of artifacts” (p. 34). An additional force at work in this shift was the growing interest in art as a practice and a discourse that could be undertaken in the classroom. At Chicago, then, approaching



art via some *alternative* to history, culture, and religion was always twinned with an urge to approach art as a particular *means* for thinking about these things. As we discuss building a Center for Creative and Performing Arts here at Chicago, it is these twin urges that we seek to acknowledge and to explore.

One illustrious representative of this insistence on art’s singularity as a form of thought is Joshua Taylor, who joined Chicago’s Department of Art History in 1949 and was for four years the chairman of the College’s first-year humanities course. In the 1957 book that he published based on this course, *Learning to Look: A Handbook for the Visual Arts*, Taylor’s prose is beautifully attentive to the objects that he describes. One wonders whether this is in part because of lessons he learned working as a designer for ballet and theater groups while an undergraduate in Oregon. When Taylor came to the University of Chicago, he came as an art instructor (after a medal-winning stint in World War II) and did not begin his graduate studies in art history until later.

Although Taylor rightly denied that “a verbal description could be the exact equivalent of a painting” (2d ed., p. 51), he nonetheless produced perceptively

precise verbal descriptions of just those aspects of paintings that we apprehend only through the phenomenology of sight. In describing *The Triumph of Venus*, painted by François Boucher in 1748, for example, Taylor tells us that “the path of movement is like a swirling spiral that fades and reappears as it lures us through the sun-shot atmosphere,” and he contrasts this with Jacques-Louis David’s attempt, in paintings like *The Oath of the Horatii* of 1785, “to impose on the forms of the material world itself the rational clarity and order that some reserve for a utopian dream” (pp. 141, 145). Taylor manages to translate into few words what these paintings conjure in their adroitly structured array of relationships among forms.

Given his interest in the special communication of objects, it is no surprise that Taylor eventually left the University (in 1970) to spend the final decade of his career directing the Smithsonian’s National Museum of American Art. He joined other Chicago colleagues who had left the University for the world of museums, among them Peter Selz, AM 1949, PhD ‘54, who became curator in the Department of Painting and Sculpture at New York’s Museum of Modern Art; Alan Fern, AB ‘50, AM ‘54, PhD ‘60, who directed the National Portrait Gallery; and Bates Lowry, PhD ‘46, AM ‘52, PhD ‘56, who directed the National Building Museum. In a commencement address that he would have delivered in May 1981, but for his death only a month earlier, Taylor asked that artists “remain consciously and continuously aware of the testimony of their senses, not simply because this testimony informs them about the materials with which they express their ideas, but because their sensuous responsiveness forms part of the substance of the ideas themselves.” ■

David M. Thompson considers aspects of divisional history in this regular column for *Tableau*. Our image is the lobby of the George C. Walker Museum, circa 1893, designed by architect Henry Ives Cobb as a geological museum. The collections seen in the photograph were transferred to the Field Museum of Chicago in 1953 and the museum is now the home of the Division of the Humanities. Courtesy Archival Photofiles (apf2–08324), Special Collections Research Center, University of Chicago Library.



happenings

A Selection of
Past, Present, and
Future Events on
Campus and in the
Neighborhood



> Learn

The 2006–7 **Presidential Fellows in the Arts Series** opened with two public events in early November. Internationally acclaimed writer, film director, and producer **Atom Egoyan** discussed his work after a screening at the Max Palevsky Theater. **Anne Bogart**, chair of the graduate directing program at Columbia University, delivered a lecture entitled “The Role of a Theater Artist on the World Stage.” The Presidential Fellows will also work with students in more intimate settings: Egoyan will teach a class in Cinema & Media Studies and Bogart will conduct workshops with members of the University Theater.

Richard Martin, Professor of Classics at Stanford University, gave the eighteenth **George B. Walsh Lecture** on November 11 entitled “Euripides: The First Hellenistic Poet?” The annual memorial lecture brings a speaker to campus whose scholarship exhibits the restlessness and excellence characteristic of George B. Walsh’s own work. George Walsh (AB ’67) was an associate professor in the Department of Classics.

> Look

Presidential Fellow **Anne Bogart’s** innovative dramatization of Joseph Cornell’s life and art *Hotel Cassiopeia* runs at the **Court Theatre** until December 10 (www.courttheatre.org). The season continues with Anton Chekhov’s *Uncle Vanya* (January 11–February 11), and Ron OJ Parson returns to direct *Flyin’ West*, Pearl Cleage’s exploration of African-American woman pioneers at the end of the nineteenth century (March 8–April 8).

At the **Hyde Park Art Center** (www.hydeparkart.org), Jennifer Greenburg, MFA 2001, exhibited her photographs of the Rockabilly subculture last summer. In 2007, explore the Chicago years of jazz composer, mystic, philosopher, and Afro-Futurist **Sun Ra**; **Angela Lee’s** “Marking the Body” examines body art in various cultures and societies; and a new media opera by **Max King Cap** questions the conditions of our shared humanity and compassion.

On October 7 **Critical Inquiry** (<http://www.uchicago.edu/research/jnl-crit-inq/>) and the **David and Alfred**

> Listen

As part of the yearlong **Silk Road Project** (www.silkroadchicago.org), in November the University brought together Azerbaijani vocalist and Living National Treasure **Alim Qasimov** and other Azeri instrumentalists with the **Middle East Music Ensemble** (www.geocities.com/memeuofc/index.html), directed by Issa Boulos, for a concert, student workshops, and a composer’s forum.

In November, **Chicago Review** (humanities.uchicago.edu/orgs/review/) and **Poem Present** (poempresent.uchicago.edu) sponsored a reading and lecture by Canadian poet Lisa Robertson, whose poetry offers sensuous and intrepid meditations on art, rhetoric, and feminism. (Last spring, Robertson was the subject of a special feature in *Chicago Review*.) Her visit to campus marked the first in a series of events celebrating the sixtieth anniversary of the magazine. This joint series continues April 5–6 when four British poets will visit the University for readings and lectures. These poets—Andrea Brady, Chris Goode, Peter Manson, and Keston Sutherland—represent a new moment in Anglophone poetry: one that fuses the poetic traditions of Cambridge University with the ambition and dexterity of the recent avant-garde. The visit will coincide with a special issue of *Chicago Review* on British poetry.

University of Chicago Presents (chicagopresents.uchicago.edu) continues its season of professional concerts by local and international musicians ranging from the chamber music of the **Pacifica Quartet** to solo performances to a recital by the **Hilliard Ensemble** in Rockefeller Chapel on January 26.

Hear live music and poetry at the **Spoken Word Café** (4655 S. King Drive, 773/373-2233). Sip the house latte “Bronzeville Blues” by the fireplace and enjoy the self-proclaimed “smooth jazz vibe.” In late October, artist Hasan Salaam celebrated his first independent release *Paradise Lost*. Check with the café for future performances.

Upper left: Jennifer Greenburg, *Vivien*, 2006, Chromogenic Print, 20 x 24 inches.

Lower left: Issa Boulos, Director of the Middle East Music Ensemble, playing an oud.

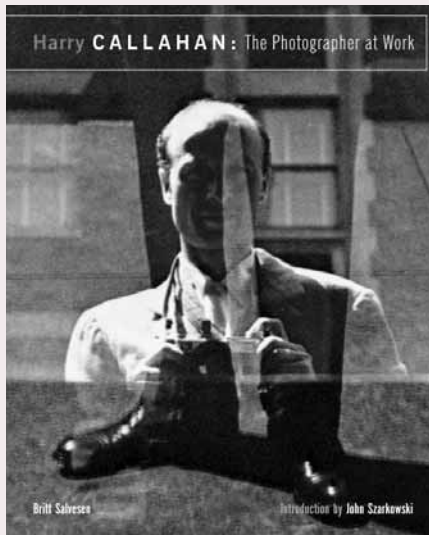
Center: TaRon Patton as Sophie in *Flyin’ West*.

Photograph by Michael Brosilow



The Franke Institute for the Humanities (hum.uchicago.edu/frankeinstitute/) presents the **Chicago Humanities Forum**. Established in 1999, the series invites humanities scholars to lecture publicly throughout the academic year at the University’s downtown Gleacher Center. In the autumn, **Janice Knight**, Associate Professor of English, spoke on “The Devil in the Damsel: Reading Women and the Bible” and **Richard Theodore Neer**, Associate Professor of Art History, delivered “Brilliant Bodies, Diaphanous Robes: Surface and Depth in Ancient Greek Sculpture.” You still have the chance to hear **Philip Bohlman**, the Mary Werkman Professor of Music, on “The Silence of Genocide” on February 7.

Smart Museum of Art (smartmuseum.uchicago.edu) harnessed creativity and scholarship with a workshop entitled “Drawing in Practice, Drawing in Theory.” Exhibiting artist **Kerry James Marshall** led a hands-on class and **W. J. T. Mitchell**, Gaylord Donnelley Distinguished Service Professor in English and Art History, delivered a lecture on the relationship between drawing and desire. Currently at the Smart: **Robert Heinecken: Magazines** considers the provocative series of reconfigured magazines, laden with highly charged content, which the artist then put surreptitiously back into circulation in the 1960s (December 16–March 11). The museum will cohost a symposium with the Art Institute of Chicago in conjunction with the exhibition, **Cosmophilia: Islamic Art from the David Collection, Copenhagen** (February 1–March 20).



Romance Languages & Literatures

Olivia Maciel Edelman, *Sombra en plata* (*Shadow in Silver*), trans. Kelly Austin (Chicago: Swan Isle Press, 2005)

Ana Valverde Osan, trans. of Francisca Aguirre's *Ithaca* (Rochester, N.Y.: BOA Editions, 2005)

Eric Touya, *Musique et Poétique à l'Age du Symbolisme: Variations sur Wagner, Baudelaire, Mallarmé, Claudel, Valéry* (Paris: Editions L'Harmattan, 2005)

Julio Vélez-Sainz, *Francisco de Quevedo* (Madrid: Ediciones Eneida, 2005)

———, *El Parnaso español: Canon, mecenazgo y propaganda en la poesía del Siglo de Oro* (Madrid: Visor Libros, 2006)

South Asian Languages & Civilizations

Vinay Lal, *Introducing Hinduism* (London: Icon Books, 2005)

———, *Hinduismo Para Todos*, trans. Yolanda Fontal (Barcelona, Ediciones Paidós, 2006)

John E. Llewellyn, ed., *Defining Hinduism: A Reader* (New York: Routledge, 2006)

Daniel Veidlinger, *Spreading the Dhamma: Writing, Orality, and Textual Transmission in Buddhist Northern Thailand* (Honolulu: University of Hawaii Press, 2006)

Slavic

Malyne M. Sternstein, *The Will to Chance: Necessity and Arbitrariness in the Czech Avant-Garde from Poetism to Surrealism* (Bloomington, Indiana, Slavica Publishers, 2006)

Visual Arts (One-Person Exhibitions)

Sara Black and John Preus, 12 x 12: *Material Exchange* (site specific), Museum of Contemporary Art, Chicago, 2006

Bob Gottlieb, *Doe Glow: New Work by Her Son* (mixed media), Reel Pizza Cinerama, Bar Harbor, Maine, 2006

Jennifer Greenburg, *Recalling Americana* (photographs), Hyde Park Art Center, Chicago, 2006

Farida Hughes, *Findings* (paintings), McGuffey Art Center, Charlottesville, Virginia, 2005

Miriam Kley, *Sculptures*, Lane Community College, Eugene, Oregon, 2006

Martina Nehrling, *Tangle: Recent Paintings*, Z G Gallery, Chicago, 2006

Brian Smith, *New Paintings*, R. Duane Reed Gallery, St. Louis, Missouri, 2006

Buzz Spector, *Redux: Drawings and Wordworks, 1975-2005*, Zolla-Lieberman Gallery, Chicago, 2005

———, "meViews: Four artists review their own exhibitions," *Art on Paper* 10:6 (July/August 2006)



ON THE COVER *Boundary Troubles 8*, 2004, 18.5 x 17 inches, Embroidery | By Karen Reimer, MFA 1989 | Collection of Pat Swanson

In her series "Boundary Troubles," Karen Reimer plays off the implied endlessness of pattern by embroidering the figures of one fabric onto another. Pieces of fabric whose patterns have differing, sometimes conflicting, cultural associations of class, taste, gender, and fashion era are sewn together. The competing logics of the patterns can be read as metaphors of infection or invasion, or as attempts to make wholes out of disparate parts. In any case, the results are inevitably incomplete and unresolved rather than neat coherent syntheses, and, as with much of Reimer's work, the amount of labor invested raises the question of whether such attempts are misguided or optimistic.

Karen Reimer is represented by Monique Meloche, Chicago.

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