

TABLEAU

FALL 2009



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| RHOADES FOUNDATION PARTNERSHIP

"You can't step into the same river twice." Heraclitis's maxim is especially appropriate for the humanities, where disciplinary currents perennially shift and flow. This issue of *Tableau* shares new developments in the Division of the Humanities and also celebrates some longstanding traditions. Our main feature article recounts the history and accomplishments of the ARTFL Project, which anticipates and propels emerging scholarship in the digital humanities. **SEE PAGE 10.**



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dear alumni and friends



THIS PAST YEAR HAS BEEN TREMENDOUSLY

challenging for the Division of the Humanities at Chicago and for higher education in general. Although we are well positioned to weather the inclement economic climate, the decline in the University's endowment has had a major impact on the Division. Responding to the Provost's mandate to reduce our annual expenses by approximately \$2.5 million, we have chosen to slow the pace of new faculty hiring and to reduce the size of our incoming PhD class by 30 percent.

These were difficult decisions, but it was gratifying to see the cooperative, creative spirit that characterized budget conversations with department chairs and other members of the faculty. While we are doing less with less—scaling back support for journals, conferences, research travel, and other scholarly activities—we are not compromising our strength and integrity. We remain firmly committed to enabling our faculty members to conduct research and produce scholarship of the highest caliber, as you will see from the listing of recent accomplishments that begins on page 16. We are also preparing our graduate students to embark on distinguished careers despite a challenging job market. Highlights of student placements—including positions at Princeton, Dartmouth, and the University of London—appear on page 15.

As you will see throughout this issue of *Tableau*, we have much to celebrate. Professor Robert Morrissey and his team at the ARTFL Project are

international leaders in the burgeoning field of the digital humanities; they are poised to help shape this endeavor for years to come. New initiatives such as the Center for Jewish Studies and established traditions such as Humanities Day are evidence of our commitment to broad intellectual engagement. Faculty members continue to push the frontiers of their disciplines with award-winning research and publications. Over the past year the Division has attracted some of the nation's most innovative scholars to our ranks (you can read about new hires on pages 22–23), and we are emboldened by the brilliant future they portend.

I am delighted that, by stewarding our resources carefully, we are honoring our commitment to provide full support to all incoming PhD students. Indeed, with the implementation of our Graduate Aid Initiative in 2007, the University has ensured that our graduate students in the Divisions of the Humanities and Social Sciences are among the most generously supported in all of higher education. To give a sense of how graduate student life has evolved at Chicago in recent years, we have included articles on this topic on pages 6 and 7.

In the coming years, we will remain ambitious in our intellectual and academic goals while planning and building strategically for the future. These are uncertain times, but the value of the humanities—for understanding crises, for weighing evidence, for making sound moral and ethical judgments—ensures that we will prevail.

I thank you for your interest and support.

Sincerely yours,

Martha T. Roth
Dean of the Division of the Humanities



here & now

UNIVERSITY NEWS

Jewish Studies without Borders

Call it new meets old. When the University's Center for Jewish Studies launches this academic year, it will build on a well-established tradition. After all, Chicago's first president, William Rainey Harper, was a Hebrew Bible scholar. The inaugural faculty included Emil Gustav Hirsch, a professor of rabbinical literature and philosophy who headed Chicago Sinai Congregation, one of the Midwest's oldest synagogues. Since then, scores of campus thinkers have grappled with questions of Jewish thought, culture, and history, an investigation that continues today with roughly 20 faculty and 70 graduate students engaged in the vibrant field of Jewish studies.

"We have enormous and impressive resources on campus already," says the Center's first director, Josef Stern, the William H. Colvin Professor in Philosophy and the College and associate member of the Divinity School. In the past 25 years, Jewish studies at Chicago has grown dramatically, with faculty appointments and research now spanning several schools and departments (History, Germanic Studies, Music, and Near Eastern Languages and Civilizations, to name a few). Encompassing texts, cultures, and languages from around the globe, the

discipline covers everything from Yiddish translation to the study of women in American Judaism. The problem, says Stern, is that "for all of the diversity and richness of what's happening, there's been relatively little coordination."

The new, cross-divisional Center hopes to remedy the disconnect—and, more ambitiously, inspire fresh lines of investigation. "The conversations and the projects that the Center is going to catalyze are at the center of humanistic inquiry generally, not limited to Jewish studies," says David Nirenberg, the Deborah

R. and Edgar D. Jannotta Professor in the John U. Nef Committee on Social Thought, History, and the College. Headed by Stern and a faculty governing board including Nirenberg, the Center will serve as a hub to raise awareness of Jewish studies activities throughout the University. The new Center will not be a degree-granting unit but will instead work with individual departments to help students enhance their understanding of the field. "We want to give our students a kind of general competence in the broad field of Jewish studies to complement their specialized disciplinary training," says Stern.

To that end, the Center plans to offer grants for language study and scholarship abroad, dissertation-year fellowships, and instructorships for Jewish studies courses in the College. At the undergraduate level, it will oversee the Jewish studies major and minor and provide research travel grants and internship opportunities with organizations around the world. Also on the agenda: supporting Jewish culture and arts through a proposed artist-in-residence program.

For faculty, the Center is an opportunity for unprecedented interdepartmental and cross-divisional collaboration. Through lecture series, conferences, workshops, and interdisciplinary research and projects, Stern and the board hope to foster new areas of exploration within the field. The Center aspires to be an international hub for Jewish studies inquiry, with faculty connections extending to local institutions such as Northwestern and DePaul universities and the Spertus Institute of Jewish Studies, to Israeli universities, and to programs throughout Europe.

By strengthening the University's interdisciplinary community of scholars, the Center aims to take Jewish studies itself in new directions. The collaborative model, says Stern, will "challenge the conceptual borders of the field by drawing a wider constituency into a dialogue that reshapes it." —Brooke E. O'Neill, AM'04

A Conversation with Josef Stern

The Center for Jewish Studies hopes to strengthen research and spark a cross-disciplinary dialogue among scholars about the future of their field. *Tableau* spoke further with Center Director Josef Stern about the new venture.

Q The University has a long history of Jewish studies scholarship. What will the Center add?

A Because of Chicago's particularly theoretical and interdisciplinary intellectual culture, we see an opportunity to develop a kind of scholarship and to train a kind of student not found elsewhere. We see the Center as a platform that will build bridges between different units engaged in Jewish studies and bring scholars and students from

outside of the field into conversations that will significantly enrich both sides.

Q How will it be organized?

A The Center is cross-divisional, encompassing not only departments and faculty in the Humanities but also the Social Sciences and Divinity School. I hope that, as the Center develops, it will draw faculty and students from even more units and divisions. It is easy to imagine inter-

disciplinary collaboration on Jewish business or medical ethics with Chicago Booth or the medical school. And, of course, rabbinic texts have much to say about the practice of business and civil law, and about the very nature of law.

Q What's an example of a course that would epitomize the interdisciplinary approach?

A You can imagine a course, for example, on Jewish liturgy that would bring together faculty in Music, the Divinity School, Philosophy, and literature to study the various dimensions of prayer. Another possibility would

be a course exploring relations between Jews and other religious or national communities over different historical periods: the ancient period, the Holocaust, the modern period.

Q What is the most exciting aspect of the new Center for you personally?

A To see the training of a new kind of student. Someone who has a very strong disciplinary training as, say, a historian or a philologist, who works in a language or as a philosopher, yet who has a much wider sense of their place within the larger terrain of Jewish studies.



LEFT

Aden Kumler (standing, left-center), Assistant Professor in Art History and the College, showcases a fourteenth-century French manuscript owned by the University during a Humanities Day presentation in 2008. To listen to an audio recording of this talk and presentations from current and past Humanities Days, visit <http://humanities.uchicago.edu/alumnifriends/#humanities-day>.

Wellbery Gives Humanities Day Keynote

By asking the question “Who is Faust?” in his keynote address at this year’s Humanities Day, David Wellbery explores how Goethe’s Romantic-era drama *Faust* continues to be relevant. Examining various literary and philosophical approaches to this drama about a scholar-magician who makes a wager with the devil, Wellbery argues that Goethe’s nearly 200-year-old masterpiece remains a profound statement on the human condition to this day.

David E. Wellbery is the LeRoy T. and Margaret Deffenbaugh Carlson University Professor with appointments in Germanic Studies, Comparative Literature, the John U. Nef Committee on Social Thought, and the College. He serves as the Chair of Germanic Studies and the Director of the Center for Interdisciplinary Research on German Literature and Culture. In 2009 Wellbery was inducted into both the American Academy of Arts and Sciences and the Deutsche Akademie für Sprache und Dichtung (the German Academy for Language and Literature). The Universität Konstanz in Germany will award Wellbery an honorary doctorate in October 2009.

For six weeks this past summer, Wellbery conducted a faculty seminar on the topic “Narratives of Modernity from Lessing to Luhmann.” Sponsored by the DAAD (German Academic Exchange Service), the seminar brought ten scholars from across the country to the University of Chicago. Among the participants were distinguished senior scholars as well as younger colleagues representing fields such as philosophy, English, architectural history, media history, political theory, and German literature. The seminar examined how thinkers from the eighteenth century to the present have told the “story” of the emergence of the modern world.

For an audio recording of Professor Wellbery’s 2009 Humanities Day keynote address, please visit <http://humanities.uchicago.edu/alumnifriends/#humanities-day>.



David Wellbery

EVENTS

Humanities Day 2009

Each autumn on a Saturday in late October, hundreds of visitors to campus take advantage of a singular opportunity to interact with some of the world’s leading scholars of the humanities. Students, parents, alumni, and community members attend lectures and screenings, participate in discussions, take tours, listen to readings, visit museums and art exhibits, and experience all that the arts and humanities at the University of Chicago have to offer. This annual showcase is the Division’s own Humanities Day, held this year on October 24.

Now in its 31st year, Humanities Day showcases the breadth of scholarship found within the Division of the Humanities. The schedule for this year’s program includes such diverse topics as a discussion of stoicism by Shadi Bartsch (Classics), a discussion and partial performance of a new critical edition of the opera *Il barbiere di Siviglia* by the always-dynamic Philip Gossett (Music), and a trio of readings from authors Chicú Reddy, Megan Stielstra, and Garin Cycholl (English and Creative Writing). Several scholars are focusing directly or indirectly on the study of film, including discussions of music in film by Berthold Hoeckner and Kaley Mason (Music) as well as a screening of Jacques Tati’s 1949 film *Jour de Fête* with an introduction by Jennifer Wild (Cinema and Media Studies). Talks by Christina von Nolcken (English) on a manuscript of the *Canterbury Tales*, Ed Shaughnessy (East Asian Languages and Civilizations) on early Chinese bamboo annals, Chelsea Foxwell (Art History) on Japanese woodblock newspaper prints, and others are to center on

various interrogations of manuscripts or other forms of print culture across time and space.

Many of the talks, including the keynote address by David Wellbery (Germanic Studies), aim to make the study of the humanities relevant to those in attendance. Robert Bird (Slavic Languages and Literatures) is reflecting on the twentieth anniversary of the fall of communism in Eastern Europe by asking participants at his panel to share their own perceptions about this event. In discussing the art proposed for the 1972 Munich Olympics, Christine Mehring (Art History) is considering Chicago’s own bid to host the 2016 Olympics. W. J. T. Mitchell (English and Art History) is using the recent coverage of the arrest of scholar Henry Louis Gates Jr. to explore the media’s coverage of race and racism. “It is this distinctive ability of our faculty to make the humanities real in the everyday lives of our guests that brings visitors back to campus each year for Humanities Day,” says Carl Nash, the Division’s Director of Events.



IN THE COMMUNITY

Art Scholar Sparks Conversation between China and Chicago

A nearly life-size red dinosaur looms over Chicago's Millennium Park—a toy-like yet ominous figure with “Made in China” stamped prominently on its belly. A late summer breeze blows through the open-grid construction of *Windy City Dinosaur*, which serves as a visual riff on Chicago's nickname. In its shadow stands Wu Hung, the Harrie A. Vanderstappen Distinguished Service Professor in Art History, East Asian Languages and Civilizations, and the College. An expert on contemporary Chinese art, he inspired longtime friend Sui Jianguo—China's most prominent sculptor—to create the piece for an exhibit in the park called *A Conversation with Chicago: Contemporary Sculptures from China*.

A Beijing native who has deep roots in that city's artistic avant-garde, Wu has known many of his country's most important artists for decades. He visited them in China and was crucial in bringing four monumental pieces by China's most famous sculptors to Chicago.

Wu is one of the foremost champions of Chinese modern art and a curator who has introduced China's bold aesthetic to the West. He was the “obvious” choice when the City of Chicago's Department of Cultural Affairs needed help planning the exhibit, says Lucas Cowan, Millennium Park's visual-arts coordinator.

The son of a Shakespearean scholar, Wu studied art history at the Central Academy of Fine Arts in Beijing. During the last years of the Cultural Revolution, he worked in the Palace Museum, more familiarly known as the Forbidden City, living in a small house against the outer wall. “There was a strange contradiction,” says Wu. “Inside, I was dealing with ancient carvings and imperial artifacts, and outside there was the political environment of the dictatorship of the proletariat.”

Wu's field is traditional Chinese art; his other

passion is the art of contemporary China. Standing amid the sculptures during an impromptu exhibit tour, Wu speaks passionately about the ideas that

he hopes it will convey during its run through October 2010. “This show is a conversation between the artists in China and the people of Chicago,” says Wu. “We are trying to capture the excitement and reflect a society in transition.”

As co-curator of the show with Cowan, Wu tried to identify sculptures of artistic merit that were also visually accessible and would have broad public appeal. In turn, the participating sculptors were very taken with the physical context of the park as a prominent public space. “Chinese artists work especially well in Millennium Park,” says Wu, who is also a consulting curator at the Smart Museum of Art. “They are known for very bold, very public kinds of statements.”

The Chicago exhibit includes Chen Wenling's *Valiant Struggle No. 11*, which portrays cartoonish —“but not benign,” Wu points out—figures that illustrate the grotesqueness of unbridled greed and commerce. Zhan Wang's *Jia Shan Shi No. 46* reimagines the Chinese scholar's stone, a traditional symbol of contemplation and restraint, in nearly 30 feet of blindingly bright stainless steel. *Kowtow Pump*, by Shen Shaomin, replicates working oil rigs from three eras in a commentary on modern anxiety and the oil industry.

This past summer, Wu had a conversation of a different kind. Back in Beijing with his wife, Judith T. Zeitlin, Professor in East Asian Languages and Civilizations, he worked with art critics to come up with critical standards for judging contemporary Chinese art. “The art market was so strong, it began to dictate artistic evaluation and criticism,” says Wu. “Now we are developing other criteria to define the concept of contemporary art and how in China to talk about its creativity and value.” — Lisa Pevtrow

The original version of this article appeared at <http://www.uchicago.edu>.



STUDENT NEWS

Javits Fellows Show Promise

Nationwide, the U.S. Department of Education awarded 72 Jacob K. Javits Fellowships for 2009–2010, selecting recipients “on the basis of demonstrated achievement, financial need, and exceptional promise.” Four of these awards went to second-year graduate students in the Division of the Humanities.

This year’s Javits Fellows are Amanda Davis in the Department of English Language and Literature, who came to the University to explore the role of technology and visual culture in twentieth-century America; Marcos Gouvea in Classics, whose interests include early church fathers, education in antiquity, and the epic; Nicholas Koziolek in Philosophy, who works on nineteenth- and twentieth-century German philosophy, in particular Hegel and his influences; and Chandani Patel in Comparative Literature, who studies migrant literatures and the politics of language choice and translation within post-colonial studies.

Each student will receive an annual stipend of \$30,000 for the next four years of his or her doctoral studies. The purpose of the Javits program is to provide “fellowships to students of superior academic ability” who are pursuing doctoral and master’s studies in the arts, humanities, and social sciences.

here & now



FACULTY RESEARCH

English Spoken...Where?

Mufwene Illuminates Language Evolution

When he was 16, Salikoko Mufwene was expelled from his boarding school, a seminary in the Congo, for insubordination after continually disputing ideas that did not make sense to him. At his next school, he often was kicked out of classes for challenging his teachers’ explanations of facts.

This pattern has not ceased. Mufwene, the Frank J. McLoraine Distinguished Service Professor in Linguistics, the College, and the Committee on Evolutionary Biology, has spent much of the past 30 years of his academic career challenging orthodoxies in linguistics. His two most recent books raise questions about widely accepted beliefs in the field and introduce novel approaches to linguistic study.

Language Evolution: Contact, Competition and Change (Continuum, 2008) may be Mufwene’s most ambitious book. His goal is to illuminate the fundamental principles of language evolution: language birth, language death, language speciation, the future of languages. At the heart of the book is Mufwene’s thesis that language evolution can be explained through an ecological model, a theme also explored in his earlier research.

This approach grants him the tools to examine such ideas as the Americanization of the world and the specific claim that English threatens linguistic and cultural diversity. Although Mufwene agrees that this is true in many places—especially in urban areas—he believes that “English is far from functioning as the vernacular of many parts of the world.” In Kinshasa, the capital of his native Congo, for instance, there is little economic incentive to learn English. The official language, French, is threatened not by English but by Lingala, a contact-based Bantu language that has become increasingly popular.

In *Globalization and Language Vitality: Perspectives from Africa* (Continuum, 2008), Mufwene and coeditor Cécile Vigouroux compare processes of language endangerment in Africa with those in the Americas and Europe. They find that “globalization does not apply uniformly around the world,” Mufwene says. “Most countries in Africa are on the periphery, and when it comes to language, they are not affected exactly the same way.”

Many linguists focus on worldwide trends that spread English as a lingua franca but don’t recognize the dynamics of the local ecology of a language. “Language evolution is driven primarily by the interplay of local ecological factors, which are largely socioeconomic,” Mufwene says.



Salikoko Mufwene

Traveling to Brazil and Japan, where English is widely taught in schools, for example, Mufwene observed a paradoxical result: few people use it in daily interactions. “We confuse the investment that is made into teaching English in high school with the actual number of people who can speak the language,” he says. “The people who claim that English is threatening other languages around the world have had it wrong.”

Language evolution is a rich topic, and Mufwene is planning other books: on myths and facts related to globalization and language, and on language evolution in French-speaking countries and Latin America. “It’s just the beginning,” he says. “I have a lot of questions people are not asking. I may not answer many of them, but I know they must be addressed.”

— Josh Schonwald

The original version of this article appeared in the *University of Chicago Chronicle*.



STUDENT LIFE

Bridging the Gap

Graduate Workshops Build Community, Connections

Now thriving in their third decade, Chicago's graduate workshops in the humanities and social sciences are regarded as a staple of intellectual life. Today the University's Council on Advanced Studies (CAS) sponsors 72 workshops in diverse fields from mass culture to early Christian studies. They gather students and faculty in groups of varied sizes, usually twice each month, to explore interdisciplinary connections, share written work, and engage with visiting scholars. "The workshops are the most distinctive feature of graduate life in the humanities and social sciences at the University of Chicago," says Richard Strier, Frank L. Sulzberger Distinguished Service Professor in English Language and Literature, the Divinity School, and the College. "They have been an enormous success, and they are widely admired and imitated."

Yet it wasn't always so. In 1980, amidst a nationwide decline in graduate enrollment, then-President Hanna H. Gray established the Baker Commission to examine trends in graduate education and to provide a rationale for improving and reforming Chicago's graduate programs. The commission conducted an extensive investigation into the student experience, including the dissertation-writing process at the University. "Noble though it may be, the Humboldtian ideal of 'loneliness and freedom' is not an adequate basis for the organization of graduate work at this critical stage," the commission's report noted. After completing their coursework and becoming doctoral candidates, many students were left largely on their own, "with no real opportunity or impulse to expose their ideas or written material to critical discussion."

Responding to these findings, the University established the graduate workshop system in the Divisions of the Humanities and Social Sciences,



where the nature of research rendered the situation most acute. The goal was to bridge a gap. Since their genesis, the workshops have reflected the constant evolution of disciplinary formations and fostered lively dialogue across departments. One example is the New Media workshop, created in 2005 and sponsored by W. J. T. Mitchell, Gaylord Donnelley Distinguished Service Professor in English Language and Literature, and Tania Bruguera, Assistant Professor in Visual Arts. The gathering routinely draws student participants from the fields of art history, cinema and media studies, English, and music to explore the historical intersections of technology, culture, politics, and aesthetics.

"I particularly value our workshop as an opportunity for people in our department to discover what our students and professors are working on and to discuss and develop our ideas," says doctoral student Jessica Seidman.

Student coordinators and faculty sponsors work together each quarter to select visiting speakers whose scholarship reflects the workshop's particular interests and driving concerns. At these special events, students can engage with eminent scholars in a more intimate setting than the lecture hall—discussing a chapter from a forthcoming book in a seminar or over a potluck dinner at a faculty member's home. "I particularly value our workshop as an opportunity for people in our department to discover what our students and professors are working on and to discuss and develop our ideas," says Jessica Seidman, student coordinator for the Rhetoric and Poetics workshop hosted by the Department of Classics.

Across the board, a workshop's primary function is to be a forum for the discussion of work in progress, and most regular meetings focus on a precirculated dissertation chapter. Students practice presenting their ideas in a public forum, and according to Seidman, "the questions and feedback we receive are tougher and more thought-provoking than anything we're likely to find at conferences or outside symposia." Questions from around the table can serve to break work open or illuminate it in a new way: opaque passages of writing are identified and worked through until clarity is obtained; complex transitions in argument are interrogated and either accentuated or smoothed off as appropriate; and further bibliographical suggestions come from all quarters.

Faculty play a vital role in discussions, bringing out latent impulses in a student's work, addressing

here & now

methodological issues, and placing the paper in the broader context of its academic field. Strier, who co-founded the Renaissance workshop and attends many others, explains that the workshops' dual goals are "to provide a community for dissertation writers and to aid in the mysterious process of 'professionalization'—that is, how does a graduate student turn into a professor?" In the collaborative atmosphere of the workshops, students and faculty establish their own standards of rigor and excellence, together producing a community that effectively balances the realities of academic loneliness and academic freedom. — *Kristian Kerr, AM'08*



A Sampling of Current Graduate Workshops

- American Literatures and Cultures
- Ancient Societies
- Art and Politics of East Asia
- Eighteenth- and Nineteenth-Century Cultures
- EthNoise! Ethnomusicology
- Gender and Sexuality Studies
- Interdisciplinary Workshop in Paris
- Islamic Art and Artifact
- Late Antiquity and Byzantium
- Medicine, Body, and Practice
- Modern Philosophy
- Poetry and Poetics
- Race and Religion: Thought, Practice, and Meaning
- Western Mediterranean Culture, 1200–1700
- Wittgenstein

STUDENT LIFE

Dynamic Disorientation

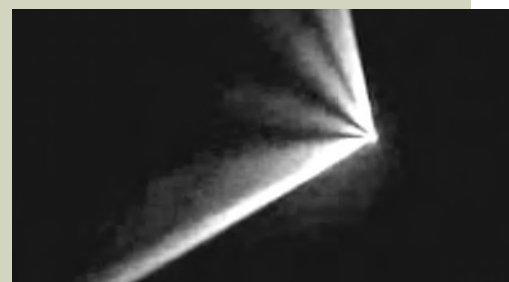
Cinema and Media Studies Brings Film into Focus

For the past several years, the Department of Cinema and Media Studies (CMS) has incorporated an element of deliberate disorientation into its program of events for incoming students. New PhD and MAPH students are gathered in a darkened, smoke-filled room, in the middle of which a projector is running. A pinpoint of light projects onto the screen and, over the next 30 minutes, becomes an arc that closes into a circle. Unexpectedly, yet appropriately, the focus shifts from the screen to the space of the auditorium: as the projected light casts its shape on the smoke-filled air, the audience is encouraged to move in, around, and through the dynamic figure.

What might first appear to be an arcane rite of initiation is, in actuality, a screening of Anthony McCall's 1973 solid-light film, *Line Describing a Cone*. Faculty, current students, and newcomers interact with the evolving cone from all sides—interrupting and distorting its dimensions, observing its striated yet fluid surface, examining it as artifact and experience. The atmosphere is one of collective sensory and intellectual excitement, intermittently punctuated by laughter and apologies for inevitable stumblings into one another.

The resulting sense of shared intellectual passion, experience, and endeavor provides a precise orientation into the life of the department. This continues throughout the year, as students are offered a plethora of information about workshops, film clubs, archives, and festivals on and beyond the campus. "I regularly attend film screenings in the department and lectures by current and visiting faculty," says Christina Petersen, a doctoral student focusing on historical and theoretical dimensions of film spectatorship. "Not only is the programming at the Film Studies Center top-notch—often showing hard-to-find films such as the early work of artist Bruce Nauman and rare archival screenings of silent films with live accompaniment—but these events also bring together the extended community of Cinema and Media Studies."

A distinctive feature of film studies at Chicago is that the program embraces film history, theory, and culture. "What this triad means is a synthetic approach, combining three aspects of cinema rather than viewing them in isolation, one by one," says CMS Chair Yuri Tsivian, William Colvin Professor in Art History, Slavic Languages and Literatures, Comparative Literature, Cinema and Media Studies, and the College. "We are also quite multicultural: we offer in-depth courses about Japanese, American, French, Russian, and Soviet film; we have experts in German and Italian cinema; and, importantly, we do not forget filmmakers like Max Ophüls, whose work cuts through several cultures."



Established as a committee in 1999, CMS became a department in 2009. This year, it will celebrate its tenth anniversary with a tribute to the scholarship and commitment of Miriam Hansen, Ferdinand Schevill Distinguished Service Professor in the Humanities, English Language and Literature, Cinema and Media Studies, and the College and founding chair of CMS. Last year, the first students were admitted to the recently formed joint-degree program in CMS and East Asian Languages and Civilizations. With its first decade behind it, CMS looks forward to many more years of innovative research and creative exploration. — *Kristian Kerr, AM'08*

Rhoades
Foundation
Endowment Brings
the University and
the Art Institute
Closer

PHILANTHROPY NEWS

Learning to Look

Around 15 years ago, Julius Lewis, AB'50, AM'54, decided to take a few art history courses, as he says, "for fun." It was hardly a lark. Lewis had graduated from the Department of Art History in 1954 and had written a master's thesis on the Chicago School of architecture. The architects of the 1880s and '90s were then perceived as early modernists, which Lewis considered an oversimplification. He argued that their use of eclectic ornament and historic motifs were not mere vestiges of the past, waiting to be sloughed off: "[Louis] Sullivan's dictum 'form follows function' is especially interesting in the light of his work. The rich and still quite Romanesque design of the Auditorium, the cornices and colonnades at the tops of his tall buildings make one ask at what distance form was intended to follow function," Lewis wrote. The University's architect, Henry Ives Cobb, and his Gothic campus were Lewis's case in point.

The idea that ornament matters was a surprising conclusion in an era dominated by Mies van der Rohe, but less so if one considers that Joshua Taylor was Lewis's thesis adviser. Taylor, an inspired teacher, wrote *Learning to Look* (University of Chicago Press, 1957), which crystallized his classroom lessons on how to define and understand critically the immediate experience of viewing a work of art. Lewis put these principles into practice and disregarded what was being *said* about the Chicago School architects. Instead, he walked around the University campus,

the Loop, and other places; he took photographs; he looked. He argued from the visual evidence for a fuller and more nuanced conception of the Chicago School.

Taking formal courses almost 40 years later, Lewis could not help noticing the theoretical emphasis that dominated the humanities in the early 1990s. His early study and a lifetime of collecting art gave him a deep understanding of the value and pleasures inherent in the direct and prolonged study of art objects. Lewis wanted his classmates in art history

Julius Lewis endowed a program to bring art history graduate students and museum curators together.

to complete their doctoral degrees as both theoreticians and connoisseurs. He shared his thoughts with Department Chair Robert Nelson. In 1994 Nelson and Lewis devised a program to bring graduate students and curators together, which Lewis agreed to support through the Rhoades Foundation, of which he is president. Every year, the University invites a curator from the Art Institute of Chicago to teach a graduate seminar. In exchange, a doctoral student in art history receives a yearlong paid internship at the museum. The Rhoades Exchange proved so fruitful for both institutions that Lewis agreed in 2007 to endow it permanently.

Participating in the daily activities of one of the world's great museums is a significant opportunity for the student interns. They experience all aspects of curatorial practice: research and catalog preparation; the selection and display of art objects for exhibition; and interactions with museum donors, volunteers, and visitors. For Phil Lee, AM'03, a highlight of her internship was the chance to work directly with artists and curators on two major photography exhibitions: *Girls on the Verge*, which depicts adolescent girls as they enter adulthood, and *Far from Home*, which explores the themes of travel and transformation. Several former Rhoades interns have gone on to



museum careers, including Britt Salvesen, PhD'97, who held the internship in the exchange's inaugural year. "I can credit that internship with my entire future direction," she says. Salvesen, who served as Director and Chief Curator of Photography for the Center for Creative Photography at the University of Arizona, was recently named Head and Curator of the Departments of Photography and Prints and Drawings at the Los Angeles County Museum of Art.

In the second component of the Rhoades Exchange, an Art Institute curator teaches an intensive seminar as a visiting lecturer in the Department of Art History. The seminars build strong links between scholars at two important institutions in the city, foster understanding of connoisseurship and museums through the study of important works of art, and support students developing dissertation topics. Suzanne Folds McCullagh, the Anne Vogt Fuller and Marion Titus Searle Curator of Earlier Prints and Drawings, has tapped the rich resources of the Art Institute's prints and drawings storage vaults as a visiting lecturer in three different years. For her winter 2007 survey of French and Italian drawings, McCullagh noted: "I've never utilized the collection as much as I did this time." For each class, students examined nearly 200 works from the Renaissance and Baroque periods in the museum's Goldman Study Center, including many examples not currently on public display.

Several former Rhoades interns have gone on to museum careers, including Britt Salvesen, PhD'97, who held the internship in the exchange's inaugural year. "I can credit that internship with my entire future direction," she says.

For Martha Ward, former Chair of Art History, the Rhoades Exchange complements the campus curriculum: "Whether they go on in the art world or the academic world, students have the experience of looking at objects and talking about objects in a variety of ways. They become dipped in awareness that there are certain kinds of questions that you can ask about an object, and that you must ask about it."

In deciding to endow the program, Lewis stressed that the Rhoades Exchange is just one example of how philanthropists can enrich the University's research and teaching mission by helping to create and support programs that would otherwise not exist. Lewis also continues to contribute as a scholar and worked closely with the Art Institute to develop a new Web site on Henry Ives Cobb. He hopes his examples will serve, *paix Voltaire, pour encourager les autres*.

—Joanne Berens, MFA'93

EVENTS

Music, the Chicago Way

Cinema, Concerts, Lectures, and Visual Art Leave Audiences Wanting More

For ten days last fall the University became a locus of the classical-music universe when leading musicians and scholars converged on Hyde Park to honor and celebrate composer Olivier Messiaen, a giant in twentieth-century music. The ten-concert Messiaen Festival, held at six Hyde Park and downtown venues, was North America's largest celebration of the hundredth anniversary of Messiaen's birth.

Messiaen was a visionary composer who pulled from disparate inspirations such as bird-song, Gregorian chant, and Hindu rhythms. He created a musical oeuvre that has influenced everyone from Pierre Boulez and George Benjamin to the Beatles, Beck, Radiohead, and even Chicago's own Marta Ptaszynska, Helen B. and Frank L. Sulzberger Professor in Music and the College, who studied under Messiaen in Paris.

Messiaen's eclecticism was a major reason that he was chosen as the focus of the October 2008 festival. The event also helped its sponsor, the University of Chicago Presents (UCP), to expand its reach beyond music.

"The Messiaen Festival was our first foray into taking an in-depth look at a composer, a period, and a style of music through seminars, lectures, and films as well as performances," says UCP Executive Director Shauna Quill. "The audience responded well to that, and they wanted more, which led us to increase such offerings this year."

To lure curious new audience members and classical music devotees, UCP's 2009–2010 season features an expanded menu of pre-concert lectures by Department of Music faculty. Chosen both for their expertise and personal musical passions, professors Steven Rings, Thomas Christensen, Robert Kendrick, Anne Robertson, Philip Gossett, and Berthold Hoeckner are introducing multiple concerts. "Harnessing the faculty's expertise to enhance our programming is something new," says Quill, though the concert series has had a formal home in the Division of the Humanities since 1943.

At the urging of jazz aficionados, UCP launches a jazz series this season. Another highlight is the Chicago premiere of *Knight, Death, and Devil*, a newly commissioned work by composer Frederic Rzewski. Based on the Albrecht Dürer engraving, the performance unites ensembles-in-residence eighth blackbird and the Pacifica Quartet on November 14 under the artistic direction of Shulamit Ran,

Andrew MacLeish Distinguished Service Professor in Music and the College.

The season's most ambitious interdisciplinary undertaking is *Beyond Flamenco: Finding Spain in Music*, planned for March 4–6, 2010. Conceived by Spanish novelist Anthony Muñoz-Molina, the festival will celebrate Spain's culture through music, poetry, and visual art. Collaborators for the event include the Smart Museum of Art, the University Symphony Orchestra, the Committee



Olivier Messiaen

on Creative Writing, the Department of Romance Languages and Literatures, and multiple cosponsors.

"The concert series should really reflect where it is—the University," said Quill. "Inviting participation from throughout the Division and not only from the Department of Music makes total sense for us, because each area of the humanities can contribute to the music."

For further information, visit <http://chicago.presents.uchicago.edu>.

The University
of Chicago's
ARTFL Project *
thrives at the
nexus of critical
thought and
technological
innovation

humanity philology digitality

It began in 1977 with a phone call to France. Robert Morrissey — now Benjamin Franklin Professor of French Literature and Director of the ARTFL Project, but at the time a graduate student at Chicago — was interested in France's nascent effort to create a digital corpus for lexicographers of the more than 1,900 canonical works of French literature known as the Treasury of the French Language (*Trésor de la Langue Française*). Speaking with the project's directors, Morrissey soon realized that the creation of such a collection could have significant scholarly ramifications well beyond the world of lexicography.

BY DANIEL PARISI | PHOTOGRAPHY BY DAN DRY

*ARTFL — American and French Research on the Treasury of the French Language



Mark Olsen, Assistant
Director and lead developer
for the ARTFL Project.



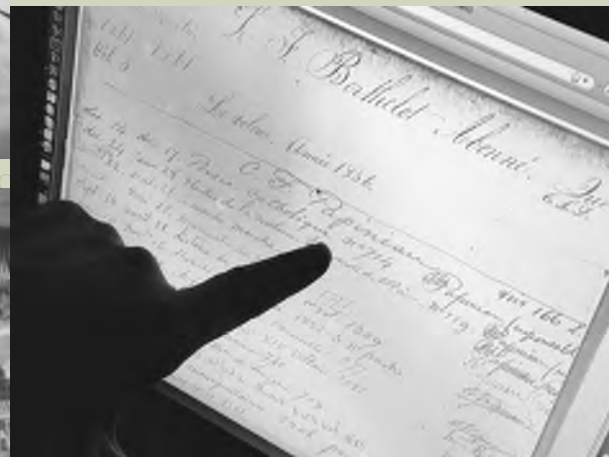
"I was working on the notion of *rêverie* as a literary *topos*, and I knew that such a corpus could be of immense use, not just for my own research but also for scholars working on a whole host of areas in the humanities and social sciences," he remembers. Along with now-emeritus Professor Peter Dembowski in Romance Languages and Literatures, Morrissey says, "we proposed a Franco-American collaboration to make this unique resource available to the wider scholarly community."

With the help of French colleagues who shared their interest, an agreement was reached with the French government; Chicago obtained the rights to provide digital access to the *Trésor* for North American institutions through a computer center located on the Hyde Park campus. In 1981, in collaboration with France's National Center for Scientific Research, the project began in earnest as ARTFL: American and French Research on the Treasury of the French Language.

"The negotiations were at times contentious," Morrissey says, recalling editorial cartoons in French newspapers that depicted the Americans as Chicago gangsters making off with the treasures of French literary culture. Of course this was no surprise. France's reputation for being fiercely proud and protective of its cultural and linguistic heritage is renowned and, in a way, Morrissey was asking the country to entrust its literary patrimony to the University of Chicago.

Despite those early concerns, today the ARTFL Project thrives at the intersection of technology and humanistic scholarship. The project's annual operating budget comes from a variety of sources, including grants, gifts, subscription fees, subcontract revenues, and University support. While continuing to provide access to its flagship French database, ARTFL has grown to encompass thousands of digital texts and images in more than a dozen languages and across all genres of literature, poetry, and reference works. It has developed several software products and works with countless collaborators in every corner of campus and across two continents to serve millions of users each year.

In retrospect, Professor Morrissey, the French government, and the ARTFL team had anticipated by at least 20 years what



has come to be known as the "digital humanities," a burgeoning scholarly endeavor to employ electronic technology in the study of texts and artifacts. But ARTFL is not only a pioneer in the field of the digital humanities; it is a leader, with team members at the forefront of efforts to develop tools for large-scale analysis of texts from antiquity to today.

L'ÉVOLUTION

In 1981, after receiving the collection's foundational texts on several dozen magnetic tapes, ARTFL set to fulfilling its mandate to make them accessible to scholars across North America. Initially this meant handling search queries via rudimentary e-mail programs, early querying protocols, and even requests communicated by telephone. For instance, suppose that an American professor working on *Madame Bovary* wanted to investigate all of the instances of the word "love" (*amour*) in the novel. The professor would call the ARTFL offices to submit his query, and ARTFL staff would then send the request to the University's computer center, where they would mount the tapes and run the query. In the following days, the 74 occurrences of *amour*

and their context would be saved to a remote server where the professor could log on and download the results. In short, it was a long, slow, and often painfully tedious process.

Then came the World Wide Web. “We got lucky with the advent of the Web in the early ‘90s,” says Morrissey. “We had long been experimenting with various means of accessing the database from different platforms and were able to adapt our software to the new standard very quickly.”

In 1998 Chicago hired ARTFL Assistant Director and lead developer Mark Olsen who, with programmer and mathematician Leonid Andreev, wasted no time developing a Web-compatible system. In only six months they created PhiloLogic, a software package for searching, displaying, and analyzing texts over the Internet. PhiloLogic lives on currently in version 3.2 as an open-source software project with interfaces in English, French, and Italian and installations around the world powering hundreds of academic and commercial textual databases.

PhiloLogic has grown accordingly with ARTFL’s expanding digital library and collaborative projects. Over time ARTFL formed a consortium of North American institutions of research and higher education that today counts more than 340 subscribers. Their support helps fund a constant stream of new texts being digitized, encoded, corrected, and loaded into PhiloLogic for public and consortium access as well as research to improve search and retrieval capabilities.

The digital humanities — which Olsen defines as the intersection of computer science and humanistic studies — is by nature a highly collaborative discipline.

Major additions to the French holdings in recent years include a Provençal poetry collection; popular literature of the sixteenth to eighteenth centuries from the *Bibliothèque bleue de Troyes*; Pierre Bayle’s seminal 1709 *Dictionnaire historique et critique*; a collection of French dictionaries from the seventeenth to twentieth centuries known as the *Dictionnaires d’autrefois*; and a digital edition of Diderot and d’Alembert’s massive *Encyclopédie*, complete with supporting historical materials such as Panckoucke’s controversial, four-volume *Supplément* and the censored “Eighteenth Volume.” As larger and more complicated texts are added, PhiloLogic gains the capability to index more words, search and display marginalia, link within and across documents using encoded references, and handle detailed document structures such as dictionary subentries, poetry line groups, and theatrical dialogues.

In true Chicago style, ARTFL not only embraces a vigorous ethic of production that keeps its software and text collections growing; it also maintains a strong commitment to scholarship based on an understanding of complex textual structures, a tradition that traces its lineage back centuries before the birth of the byte. Olsen, trained as a historian, explains that PhiloLogic is inspired by a philosophy of textuality with deep roots in the world of ink and paper. “The name PhiloLogic, of course, comes from philology and an intellectual tradition that dates back to the Renaissance. Software development at ARTFL attempts to embody what humanists consider important in text analysis.”

L’UTILITÉ

ARTFL and its main search engine, PhiloLogic, are used worldwide in a multitude of endeavors across a broad spectrum of humanistic scholarship. Having so many texts at one’s fingertips changes the pedagogical and research landscape. Users can, at the most basic level, enter a word or phrase into the search form and retrieve all of its occurrences within the 2,750 French texts now in the main ARTFL database. Simple word searches can then lead to more complex searching and reporting functions, allowing users to limit or expand their searches by specific author, dates, or even genre and returning keywords in context, as line-by-line displays, or in a collocation table, which is a list of the most common words that co-occur to the left and right of the keyword. Compiling collocations has long been a practice in philology, a chore that in the past could take years to complete and that can now be generated in mere seconds thanks to PhiloLogic.

Other scholars use ARTFL’s numerous databases and machine tools to conduct more advanced research. Data-mining and machine-learning techniques, derived from computer science and used commonly by industry to power search engines and other computational text services, are being utilized by literary scholars to interrogate texts in novel ways and on very large scales. Data mining is the process of extracting patterns from data; machine learning is a scientific field that programs systems to automatically learn and improve as they engage with data.



ARTFL has responded to these trends with PhiloMine, a textual machine-learning environment built on PhiloLogic that enables users to make automated comparisons among large groups of texts using the same kind of interface that they use for searching and browsing. Scholars can select different groups of texts to be compared and automatically generate lists of words and phrases that are most typical of each collection. Recently ARTFL developed PhiloLine, a package that automatically identifies text reuse, such as borrowing, intertextual allusion, and quotation, over large collections of documents. These projects are released as open-source software, free for anyone to use, and they have begun to pay big dividends for ARTFL scholars in their own work.

A major focus of machine-learning research has been ARTFL’s flagship digital edition, the monumental *Encyclopédie*, published by Diderot and d’Alembert in 28 volumes from 1751 to 1772. The *Encyclopédie* was intended as a sort of *summa* of all prior knowledge; the authors organized it in the most rational or “enlightened” manner possible, classifying articles according to a branching taxonomy of all human understanding, from the physical sciences, religion, and philosophy to poetry and literature. ARTFL has used machine learning to model this taxonomy, creating a program that can assign one of the *Encyclopédie*’s categories to previously unclassified articles and to suggest alternative classifications to those assigned by Diderot. The differences between the original and machine-assigned classifications are illuminating.



The article on the French town of Pau, for example, which Diderot classified under “modern geography,” gets classified as “history” or “ethics” in ARTFL’s edition. Upon examination, the article turns out to be a biography of Henri IV, who was born in Pau. Because they explicitly eschewed biographies from their work, when they felt tempted to include a biographical piece, they often filed it under the person’s birthplace. Other articles were deemed too politically sensitive to be listed under their true topic and were similarly disguised. With the new digital classifications, scholars have a new and penetrating tool for searching the *Encyclopédie*.

Another approach ARTFL is applying to the *Encyclopédie* and other texts uses sequencing algorithms from the field of bio-informatics to identify passages that are borrowed from earlier sources—both expected, such as Montesquieu’s *On the Spirit of Laws*, and somewhat unexpected, such as the rival Jesuit *Trévoux* and Moréri dictionaries. ARTFL has discovered that at least 5.3 percent of the articles in the *Encyclopédie* were borrowed from the *Trévoux*. This text-reuse detection is enabling ARTFL to identify citations, whether attributed or not, and to link users directly to the original sources. “Soon we’ll have a service where users will be able to submit a document and find out what text in there matches any of the texts in our collections,” Olsen says. “The benefits of these kinds of tools for scholars will be immense.”

Having so many texts at one’s fingertips changes the pedagogical and research landscape.

LES COLLABORATIONS

ARTFL thrives on collaboration. “The digital humanities,” which Olsen defines as the intersection of computer science and humanistic studies, “is by its very nature a highly collaborative discipline, and ARTFL is no exception.” Starting with collaborative projects in its native discipline of French literature, ARTFL has worked closely with organizations on both sides of the Atlantic. The result of these efforts is a growing collection of important public databases that range in scope from the complete works of Honoré de Balzac (with the Musée de Balzac in Paris), Michel de Montaigne’s *Essais* (with Philippe Desan, Howard L. Willett Professor of French and History of Culture at Chicago, and editor of Chicago’s *Montaigne Studies* journal), and the longest novel in the French language, Madeleine de Scudéry’s *Artamène, ou le Grand Cyrus* (with the Université de Neuchâtel).

Classicists have been among the earliest innovators and adopters of digital approaches to text analysis. Indeed, a Chicago classicist is a key member of ARTFL’s extended family. Helma Dik, Associate Professor in Classics, explains how she came to work with ARTFL. “I had tried in vain,” she says, “to get classical texts to do what I, as a linguist, wanted them to do. Using PhiloLogic, I can not only have a large collection at my fingertips, but also I can ask more complex questions than I could before.” Today Dik uses PhiloLogic to provide morphological searching of classical Greek texts, a project that when completed will enable

users, in a matter of seconds, to find all present active infinitives in her five-million-word corpus and see how they are distributed over different authors. “And variations on that question are the questions linguists, and philologists generally, want to be able to ask.”

Catherine Mardikes, Senior Humanities Bibliographer and Electronic Text Services Coordinator at the Regenstein Library, has worked closely with ARTFL for many years. Mardikes played an instrumental role in an innovative collaboration between the University and Alexander Street Press (ASP), an electronic publisher. ARTFL created a custom version of PhiloLogic to power ASP’s rich collection of resources focused on areas such as black drama, Latin American women writers, and Asian American drama. “This was an ideal collaboration because the ASP materials feature extensive descriptive data,” Mardikes explains, “which served as a test environment for further PhiloLogic development.”

ARTFL is by no means limited to the Western tradition. James Nye, the Regenstein’s Bibliographer for Southern Asia and Director of the Digital South Asian Library (DSAL) Project, similarly suggests that PhiloLogic’s ability to handle complex texts and diverse writing systems intelligently made it an ideal candidate to support the growing collection of digital South Asian dictionaries, which comprise more than two dozen languages. Working with projects like DSAL has driven ARTFL to make PhiloLogic linguistically agnostic; it is able to process texts and queries in any language, a welcome change from the days when even French accents would give users and programmers fits.

In an effort to foster closer collaboration between humanists and computer scientists, ARTFL played a lead role in creating the annual Chicago Colloquium on Digital Humanities and Computer Science (DHCS), a collaboration among Chicago, Northwestern University, and the Illinois Institute of Technology. The inaugural event took place in Ida Noyes Hall in 2006 with the demanding theme of What Do You Do with a Million Books? before moving to Northwestern in 2007. The gathering returned to the South Side in November 2008 with a new theme, Making Sense, an exploration of the creation and apprehension of meaning at the boundaries of digitality.

L’AVENIR

Digital books, e-book readers, and mass digitization projects, such as the Regenstein’s partnership with Google to scan 100,000 volumes of the library’s collection, are prevalent today. That the digital book has moved from the fringes of academe to occupy an accepted and expected role in scholarly life might be seen as a victory for the early adopters, but ARTFL is keen to ensure that the newfound acceptance is not an uncritical one. Now that so many of us are digital readers, digital-humanities scholars must lead efforts to identify the benefits and pitfalls emerging at the intersection of computation and humanistic meaning.

Indeed, the partnership between humanistic scholarship and technology promises to be a long and grand endeavor. Thanks to a prescient phone call to France in 1977 by an eager graduate student, ARTFL and Chicago will remain at its forefront. ■

Daniel Parisi is the Director of Grants and Fellowships in the Division of the Humanities.



The following is a partial listing of Division of the Humanities graduate-student placements for 2008–2009. A more complete list is available at <http://humanities.uchicago.edu/news>.

onward
and upward

Art History

Nell Andrew, Assistant Professor, University of Georgia

Paroma Chatterjee, Assistant Professor, University of North Carolina at Chapel Hill

Joyce Cheng, Assistant Professor, University of Oregon

Christine Hahn, Assistant Professor, Kalamazoo College

Patrick Hajovsky, Assistant Professor, University of Texas at San Antonio

Erin Hazard, Assistant Professor, Western Washington University

Jeehee Hong, Assistant Professor, Syracuse University

Wei-Cheng Lin, Assistant Professor, University of North Carolina at Chapel Hill

Lia Markey, Curatorial Assistant in the Prints and Drawings Department, Princeton University Art Museum

Allison Morehead, Assistant Professor, Queen's University, Canada

Christina Normore, Visiting Professor, Beloit College

Anthony Raynsford, Assistant Professor, San José State University

Rebecca Reynolds, Assistant Professor, University of West Georgia

Dawna Schuld, Assistant Professor, Indiana University

Anne Stephenson, Consultant, Clean Air-Cool Planet

Cinema and Media Studies

Lee Carruthers, Assistant Professor, University of Calgary

Sarah Keller, Assistant Professor, Colby College

Daniel Morgan, Assistant Professor, University of Pittsburgh

Classics

Janet Downie, Assistant Professor, Princeton University

Robert German, Assistant Professor, Haverford College

Francesca Sardi, Instructor, Liceo Statale G.B. Grassi

Philip Venticinque, Assistant Professor, Cornell College

Committee on Conceptual and Historical Studies of Science

Christina Fradelos, Consultant, Boston Consulting Group

Jonathan Tsou, Assistant Professor, Iowa State University

Comparative Literature

Karen Pagani, Assistant Professor, University of Texas at Austin

Jeffrey Rufo, Assistant Professor, Trinity University

East Asian Languages and Civilizations

Yoon Sun Yang, Assistant Professor, Arizona State University

English Language and Literature

Neil Chudgar, Assistant Professor, Macalester College

Eurie Dahn, Assistant Professor, College of Saint Rose

Bo Earle, Assistant Professor, University of British Columbia

Suzanne Edwards, Assistant Professor, Lehigh University

Kathleen Frederickson, Assistant Professor, University of California, Davis

Noelle Gallagher, Lecturer (Assistant Professor), University of Manchester

Ora Gelley, Assistant Professor, North Carolina State University

Heather Keenleyside, Assistant Professor, University of Chicago

Joanne Myers, Assistant Professor, Gettysburg College

Sarah Rivett, Assistant Professor, Princeton University

TreaAndrea Russworm, Assistant Professor, University of Massachusetts Amherst

Germanic Studies

Anna Gisbertz, Assistant Professor, Universität Mannheim

Committee on the History of Culture

Hyrum La Turner, Divisional Chair, Kankakee Community College

Committee on Jewish Studies

Maria Rethelyi, Visiting Faculty, University of Iowa

Linguistics

Fang Liu, Research Assistant, Goldsmiths, University of London

Music

Michael Anderson, Assistant Professor, Eastman School of Music, University of Rochester

Nate Bakkum, Assistant Professor, Columbia College

Moonhyuk Chung, Lecturer, Seoul National University

Jacqueline Jones, Lecturer (Assistant Professor), University College Dublin

Sin-Yan Hedy Law, Assistant Professor, Southern Methodist University

Ilya Levinson, Assistant Professor, Columbia College

Michelle McQuade-Dewhirst, Assistant Professor, University of Wisconsin—Green Bay

Near Eastern Languages and Civilizations

Yuval Ben-Bassat, Lecturer, University of Haifa

Evrin Binbas, Lecturer (Assistant Professor), Royal Holloway, University of London

Elena Dodge Corbett, Assistant Professor, Pennsylvania State University Erie

Vanessa De Gifis, Assistant Professor, Wayne State University

Alexander Asa Eger, Assistant Professor, University of North Carolina at Greensboro

Jacqueline Jay, Assistant Professor, Eastern Kentucky University

Adam Miglio, Visiting Assistant Professor, Wheaton College

Aram Shahin, Assistant Professor, James Madison University

Edward Stratford, Assistant Professor, Brigham Young University

Nükhet Varlik, Assistant Professor, James Madison University

Philosophy

Zed Adams, Assistant Professor, The New School

Daniel Groll, Assistant Professor, Carleton College

Karolina Huebner, Assistant Professor, University of Toronto

Benjamin McMyler, Assistant Professor, Texas A&M University

Katherine Withy, Assistant Professor, Georgetown University

Romance Languages and Literatures

Courtney Quaintance, Assistant Professor, Dartmouth College

South Asian Languages and Civilizations

Manan Ahmed, Assistant Professor, Freie Universität Berlin

curriculum vitae



The following is a list of books published and awards received by University of Chicago Humanities faculty of which we received notification since the past issue of *Tableau*. Future updates on faculty accomplishments may be sent to tableau@uchicago.edu. For the most up-to-date information on faculty publications, visit <http://humanities.uchicago.edu/news>.

Art History

Jas' Elsner, Humfrey Payne Senior Research Fellow in Classical Art and Archeology at Corpus Christi College, Oxford; and Visiting Professor in Art History and the College, edited the book *Philostratus* (Cambridge: Cambridge UP, 2009) with Ewen Bowie. He was also elected to the American Academy of Arts and Sciences.

Darby English, Associate Professor in Art History and the College, published *How to See a Work of Art in Total Darkness* (Cambridge: MIT Press, 2007) and *Kara Walker: Narratives of a Negress* (New York: Rizzoli, 2007). He was also awarded an Arts Writers Grant from Creative Capital and the Andy Warhol Foundation.

Tom Gunning, Edwin A. and Betty L. Bergman Distinguished Service Professor in Art History, Cinema and Media Studies, and the College, received a Distinguished Achievement Award from the Andrew W. Mellon Foundation.

Neil Harris, Preston and Sterling Morton Professor Emeritus in History, Art History, the Committee on Geographical Studies, and

the College, published *The Chicagoan: A Lost Magazine of the Jazz Age* (Chicago: U of Chicago Press, 2008).

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 *Displacement: The Three Gorges Dam and Contemporary Chinese Art* (Chicago: Smart Museum of Art, 2008), *On Their Own Paths: Wu Hung on Contemporary Chinese Artists* (Guangzhou: Ling'nan meishu chubanshe, 2008), *Making History: Wu Hung on Contemporary Chinese Art and Art Exhibition* (Hong Kong: Timezone8, 2008), and *Ten Discourses on Art History* (Beijing: Sanlian chubanshe, 2008).

Matthew Jesse Jackson, Assistant Professor in Art History, Visual Arts, and the College, was awarded a fellowship from the Sterling and Francine Clark Art Institute.

Aden Kumler, Assistant Professor in Art History and the College, received a fellowship from the Pontifical Institute of Mediaeval Studies.

Christine Mehring, Associate Professor in Art History and the College, published *Blinky Palermo: Abstraction of an Era* (New Haven: Yale UP, 2008).

Verity Platt, Assistant Professor in Art History and the College, was awarded a Mellon Fellowship at the Institute for Advanced Study and a fellowship from the Franke Institute for the Humanities.

Rebecca Zorach, Associate Professor in Art History and the College, edited a collection of essays titled *The Idol in the Age of Art* (Aldershot: Ashgate, 2009) with Michael Cole.

Classics

Clifford Ando, Professor in Classics and the College, published *The Matter of the Gods: Religion and the Roman Empire* (Berkeley: U of California Press, 2008) and earned the following distinctions: a New Directions Fellowship from the Andrew W. Mellon Foundation, appointment as a visiting foreign researcher at the Max Weber Center at the University of Erfurt, and appointment as a Canterbury Fellow at the University of Canterbury. He also has been invited to deliver the Robson Classical Lectures at

Victoria College of the University of Toronto in 2012.

Helma Dik, Associate Professor in Classics and the College, published *Theocritus and the Invention of Fiction* (Cambridge: Cambridge UP, 2007).

Jonathan Hall, Phyllis Fay Horton Distinguished Service Professor in the Humanities; Professor in History, Classics, and the College; and Chair of Classics, received the University of Chicago's Quantrell Award for Excellence in Undergraduate Teaching.

David Martinez, Associate Professor in Classics, the Divinity School, and the College, was awarded a grant from the Loeb Classical Library Foundation to support a sabbatical and a fellowship from the Franke Institute for the Humanities.

East Asian Languages and Civilizations

Michael K. Bourdaghs, Associate Professor in East Asian Languages and Civilizations and the College, edited Natsume Sōseki, *The Theory of Literature and Other Critical Writings* (New York: Columbia UP, 2009) with Atsuko Ueda and Joseph A. Murphy.

Jacob Eyferth, Assistant Professor in East Asian Languages and Civilizations and the College, published *Eating Rice from Bamboo Roots: The Social History of a Community of Handicraft Papermakers, 1920–2000* (Cambridge: Harvard University Asia Center, 2009). He was also awarded a fellowship from the International Research Center for Work and Human Life Cycle in Global History at Humboldt-University Berlin.

Norma M. Field, Robert S. Ingersoll Distinguished Service Professor in East Asian Languages and Civilizations and the College, published *Reading Kobayashi Takiji for the 21st Century* (Iwanami Shinsho, 2009).

Hye-Sook Lee, Lecturer in East Asian Languages and Civilizations and the College, published her PhD dissertation, *Pitch Accent and its Interaction with Intonation: Experimental*

Studies of North Kyeongsang Korean in 2008.

Harumi Lory, Lecturer in East Asian Language and Civilizations and the College, published a textbook, *New Express Japanese* (Tokyo: Hakusuisha).

Judith T. Zeitlin, Professor in East Asian Languages and Civilizations and the College, translated *Wu Yunming, Eternally in Our Memory: Ethnographic Photographs of Qiang-Tibetan Culture from the Northwestern Region of Sichuan* (Shanghai: Shanghai Music Press, 2009). She also edited *Thinking in Cases: Specialist Knowledge in Chinese Cultural History* (Honolulu: University of Hawai'i Press, 2007) with Charlotte Furth and Ping-chen Hsiung.

English Language and Literature

James Chandler, Barbara E. and Richard J. Franke Distinguished Service Professor in English Language and Literature, Cinema and Media Studies, and the Committee on the History of Culture; and Director of the Franke Institute for the Humanities, edited *The Cambridge History of English Romantic Literature* (Cambridge: Cambridge UP, 2007) and also edited *The Cambridge Companion to British Romantic Poetry* (Cambridge: Cambridge UP, 2008) with Maureen N. McLane.

Bradin Cormack, Associate Professor in English Language and Literature and the College and Director of the Nicholson Center for British Studies, published *A Power to Do Justice: Jurisdiction, English Literature, and the Rise of Common Law, 1507–1625* (Chicago: U of Chicago Press, 2007) and edited *The Forms of Renaissance Thought: New Essays on Literature and Culture* (Houndmills: Palgrave Macmillan, 2009) with Leonard Barkan and Sean Keilen. He also received Honorable Mention from the Roland Bainton Prize in Literature and was awarded an NEH Fellowship from the Folger Shakespeare Library.

Raul Coronado, Assistant Professor in English Language and Literature and the College,

was awarded a fellowship at Southern Methodist University's Clements Center for Southwest Studies and a Ford Foundation Diversity Fellowship.

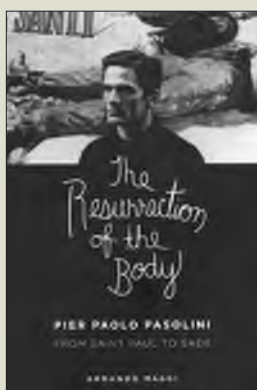
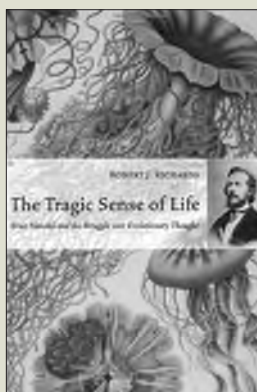
Leela Gandhi, Professor in English Language and Literature and the College, presented "A Brave New World: On Fearlessness and Unharmfulness" at the 2008 Deakin Lectures in Australia. A selection of her poetry is included in *The Bloodaxe Book of Contemporary Indian Poets* (Northumberland: Bloodaxe Books, 2009).

Elizabeth Helsinger, John Matthews Manly Distinguished Service Professor in English Language and Literature and Art History and Chair of Visual Arts, published *The "Writing" of Modern Life: The Etching Revival in France, Britain, and the U.S., 1850–1940* (Chicago: U of Chicago Press, 2008).

W. J. T. Mitchell, Gaylord Donnelley Distinguished Service Professor in English Language and Literature, Art History, and the College, and Editor of *Critical Inquiry*, published *Bildtheorie* (Frankfurt: Suhrkamp, 2007). He also edited *The Late Derrida* (Chicago: U of Chicago Press, 2007) with **Arnold I. Davidson**, Robert O. Anderson Distinguished Service Professor in Philosophy, Comparative Literature, the Committee on the Conceptual and Historical Studies of Science, and the Divinity School.

Lawrence Rothfield, Associate Professor in English Language and Literature and Comparative Literature and Research Affiliate in the Cultural Policy Center, published *The Rape of Mesopotamia: Behind the Looting of the Iraq Museum* (Chicago: U of Chicago Press, 2009).

Jennifer Scappettone, Assistant Professor in English Language and Literature, the Committee on Creative Writing, and the College, published *From Dame Quickly* (New York: Litmus Press, 2009); *Belladonna Elders Series # 5: Poetry, Landscape, Apocalypse* (New York: Belladonna Books, 2009) with Etel Adnan and Lyn Hejinian; and *Thing Ode/Ode oggettuale* (Rome: La Camera Verde/Felix, 2008) with Marco Giovenale. She also received a Northern



Manhattan Arts Alliance Individual Artist Award.

Joshua Scodel, Helen A. Regenstein Professor in English Language and Literature, Comparative Literature, and the College, and **Janel Mueller**, William Rainey Harper Distinguished Service Professor Emerita in the College and Professor Emerita in English Language and Literature, published *Elizabeth I: Translations, 1544–1589* (Chicago: U of Chicago Press, 2009) and *Elizabeth I: Translations, 1592–1598* (Chicago: U of Chicago Press, 2009). Prof. Scodel also received a fellowship from the Franke Institute for the Humanities.

Eric Slaughter, Associate Professor in English Language and Literature and Director of the Scherer Center for the Study of American Culture, published *The State as a Work of Art: The Cultural Origins of the Constitution* (Chicago: U of Chicago Press, 2009).

Mark Slouka, Professor in English Language and Literature and the College, received several honors for *The Visible World* (Boston: Houghton Mifflin Harcourt, 2007), which was named a Favorite Book of 2007 by the *Chicago Tribune*, was a semi-finalist for the 2009 IMPAC-Dublin Award, and was a finalist for a 2008 Galaxy British Book Award.

Robert von Hallberg, Helen A. Regenstein Professor in English Language and Literature, Comparative Literature, and the College, published *Lyric Powers* (Chicago: U of Chicago Press, 2008). He was also elected to the American Academy of Arts and Sciences.

Germanic Studies

David J. Levin, Associate Professor in Germanic Studies, Cinema and Media Studies, Theater and Performance Studies, and the College, published *Unsettling Opera: Staging Mozart, Wagner, Verdi, and Zemlinsky* (Chicago: U of Chicago Press, 2007).

Susanne Luedemann, Associate Professor in Germanic Studies and the College, edited *Der*

Überlebende und sein Schatten. Kulturwissenschaftliche Analysen zum Werk Elias Canettis (Freiburg: Rombach, 2008).

Jan Schwarz, Senior Lecturer in Yiddish in Germanic Studies, was awarded a fellowship at the United States Holocaust Memorial Museum.

David E. Wellbery, Chair of Germanic Studies and LeRoy T. and Margaret Deffenbaugh Carlson University Professor in Germanic Studies, Comparative Literature, the John U. Nef Committee on Social Thought, and the College, edited *Die Gabe Des Gedichts. Goethes Lyrik Im Wechsel Der Töne* (Freiburg: Rombach, 2008) with Gerhard Neumann. He also received an honorary doctorate from the University of Konstanz and was elected to the American Academy of Arts and Sciences as well as the Deutsche Akademie für Sprache und Dichtung (the German Academy for Language and Literature).

Humanities-At-Large

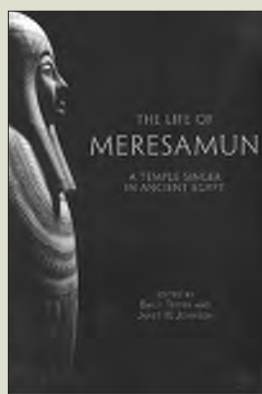
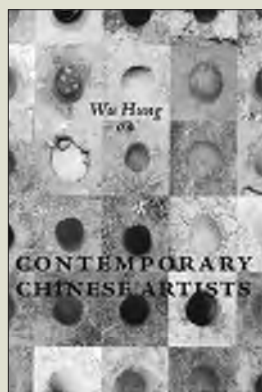
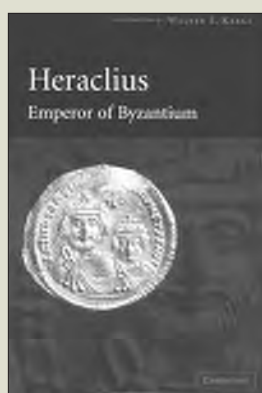
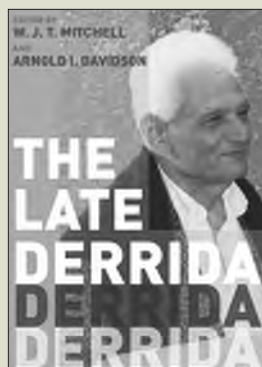
Walter Kaegi, Professor in History and the College, published *Heraclius, Emperor of Byzantium* (Cambridge: Cambridge UP, 2007).

Linguistics

Anastasia Giannakidou, Professor in Linguistics and the College, edited *Quantification, Definiteness, and Nominalization* (Oxford: Oxford UP, 2009) with Monika Rathert.

Salikoko S. Mufwene, Frank J. McLoraine Distinguished Service Professor in Linguistics, the College, and the Committee on Evolutionary Biology, published *Language Evolution: Contact, Competition and Change* (New York: Continuum, 2008) and edited *Globalization and Language Vitality: Perspectives from Africa* (New York: Continuum, 2009) with Cécile B. Vigouroux.

Alan Yu, Associate Professor in Linguistics and the College, published *A Natural History of Inflection* (Oxford: Oxford UP, 2007).



Music

Philip V. Bohlman, Mary Werkman Distinguished Service Professor in Music and the College, published *Jewish Music and Modernity* (New York: Oxford UP, 2008) and *Ancient/Modern: Musical Moments of Jewish Modernism* (Chicago: U of Chicago Press, 2008). He also edited *The Musical Anthropology of the Mediterranean: Interpretation, Performance, Identity* (Bologna: CLUEB, 2008) with Marcello Sorce Keller.

Martha Feldman, Professor in Music and the College, published *Opera and Sovereignty: Transforming Myths in Eighteenth-Century Italy* (Chicago: U of Chicago Press, 2007). She also received the University of Chicago's Faculty Award for Excellence in Graduate Teaching.

Philip Gossett, Robert W. Reneker Distinguished Service Professor in Music, Romance Languages and Literatures, and the College, was elected to the British Academy.

Pacifica Quartet, an Ensemble-in-Residence in Music, won a 2009 Grammy Award for Best Chamber Music Performance and was named 2009 Ensemble of the Year by *Musical America*.

Shulamit Ran, Andrew MacLeish Distinguished Service Professor in Music and the College, is the 2010 Howard Hanson Visiting Professor of Composition at Eastman School of Music, University of Rochester.

Steven Rings, Assistant Professor in Music and the College, was awarded a Whiting Foundation Research Fellowship for Excellence in Undergraduate Teaching.

Anne Walters Robertson, Claire Dux Swift Distinguished Service Professor in Music and the Humanities in the College, was elected President of the American Musicological Society.

Near Eastern Languages and Civilizations

Orit Bashkin, Assistant Professor of Modern Middle Eastern History in Near Eastern Languages and Civilizations and the College, published *The Other Iraq: Pluralism and Culture in Hashemite Iraq* (Stanford: Stanford UP, 2009).

Fred M. Donner, Professor in Near Eastern Languages and Civilizations, the Oriental Institute, and the College, edited *The Expansion of the Early Islamic State* (Aldershot, UK: Ashgate, 2008).

Saeed Ghahremani (pen name Saeed Yousef), Senior Lecturer in Near Eastern Languages and Civilizations and the College, published *Poetics and Politics East and West: The Poetries of Ahmad Shamlu and Bertolt Brecht* (Los Angeles: Javan Books, 2007).

Janet H. Johnson, Morton D. Hull Distinguished Service Professor in Near Eastern Languages and Civilizations, the Oriental Institute, and the College, published *The Life of Meresamun, A Temple Singer in Ancient Egypt* (Chicago: Oriental Institute, 2009) with Emily Teeter.

Franklin Lewis, Associate Professor of Persian Language and Literature in Near Eastern Languages and Civilizations and the College, published *Rumi: Swallowing the Sun* (Oxford: One World, 2007) and was general editor with Ehsan Yarshater of a revised edition of *The Mystical Poems of Rumi*, translated by A. J. Arberry and prepared and annotated by Hasan Javadi (Chicago: U of Chicago Press, 2009). He also edited *The Necklace of the Pleiades* (Amsterdam: Rozenberg Publishers, 2007 and West Lafayette: Purdue UP, 2007).

Farouk Mustafa (pen name Farouk Abdel Wahab), Ibn Rushd Professorial Lecturer in Modern Arabic Language in Near Eastern Languages and Civilizations and the College, published *Chicago*, a translation from Arabic of a novel by Alaa Al Aswany (Cairo: American University in Cairo Press, 2007).

John Perry, Professor Emeritus in Near Eastern Languages and Civilizations and the College, published *Early Persian Lexicography: Farhangs of the Eleventh to Fifteenth Centuries*, a revision of *Ranniaia Persidskaia Leksikografii* by Solomon I. Baevskii (London: Global Oriental Press, 2007).

Martha T. Roth, Dean of the Humanities Division; Chauncey S. Boucher Distinguished Service Professor in Near Eastern Languages and Civilizations, the Oriental Institute, the Committee on Jewish Studies, and the College; Editor-in-Charge, *Chicago Assyrian Dictionary*; **Walter Farber**, Professor in Near Eastern Languages and Civilizations, the Oriental Institute, and the College; **Matthew Stolper**, John A. Wilson Professor in Near Eastern Languages and Civilizations, the Oriental Institute, and the College; and **Paula von Bechtolsheim**, Managing Editor, *Journal of Near Eastern Studies*, edited *Studies Presented to Robert D. Biggs, June 4, 2004* from the Workshop of the *Chicago Assyrian Dictionary*, Volume 2, Assyriological Studies 27 (Chicago: Oriental Institute, 2007).

David Schloen, Associate Professor in Near Eastern Languages and Civilizations, the Oriental Institute, and the College, edited *Exploring the Longue Durée: Essays in Honor of Lawrence E. Stager* (Winona Lake: Eisenbrauns, 2009).

Christopher Woods, Assistant Professor in Near Eastern Languages and Civilizations, the Oriental Institute, and the College, published *The Grammar of Perspective: The Sumerian Conjugation Prefixes as a System of Voice* (Leiden: Brill, 2008).

Philosophy

Ted Cohen, Professor in Philosophy, Visual Arts, the Committee on General Studies in the Humanities, and the College, published *Thinking of Others: On the Talent for Metaphor* (Princeton: Princeton UP, 2008).

David Finkelstein, Associate Professor in Philosophy and the College, was awarded a fellowship from the Franke Institute for the Humanities.

Michael Kremer, Professor in Philosophy and the College, was awarded a fellowship from the Franke Institute for the Humanities.

Jonathan Lear, John U. Nef Distinguished Service Professor in Philosophy, the Committee on Social Thought, and the College, edited *The Force of Argument* (New York: Routledge, 2009) with Alex Oliver.

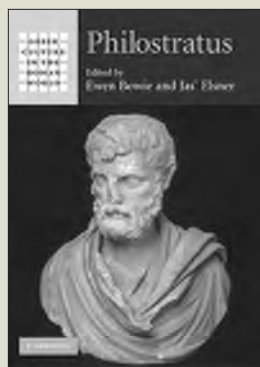
Martha Nussbaum, Ernst Freud Distinguished Service Professor in the Law School, Philosophy, the Divinity School, and the College, was awarded the Henry M. Phillips Prize in Jurisprudence.

Robert B. Pippin, Evelyn Stefanson Nef Distinguished Service Professor in the Committee on Social Thought, Philosophy, and the College, published *Hegel's Practical Philosophy: Rational Agency as Ethical Life* (Cambridge: Cambridge UP, 2008). He was also elected to the American Philosophical Society.

Robert Richards, Morris Fishbein Professor of the History of Science and Medicine; Professor in Philosophy, History, Psychology, and the Committee on Conceptual and Historical Studies of Science; and Director of the Fishbein Center for History of Science and Medicine, published *The Tragic Sense of Life: Ernst Haeckel and the Struggle over Evolutionary Thought* (Chicago: U of Chicago Press, 2008) and edited the *Cambridge Companion to the "Origin of Species"* (Cambridge: Cambridge UP, 2008) with Michael Ruse.

Romance Languages and Literatures

Frederick de Armas, Andrew W. Mellon Professor in the Humanities in Romance Languages and Literatures, Comparative Literature, and the College, edited *Hacia la tragedia: lecturas para un nuevo milenio* (Madrid: Iberoamericana, 2008) with Luciano García Lorenzo and Enrique García Santo-Tomás.



Daisy Delogu, Assistant Professor of French in Romance Languages and Literatures and the College, published *Theorizing the Ideal Sovereign: The Rise of the French Vernacular Royal Biography* (Toronto: U of Toronto Press, 2008).

Philippe Desan, Howard L. Willett Professor in Romance Languages and Literatures, History of Culture, and the College and Chair of Romance Languages and Literatures, edited *Dieu à notre commerce et société: Montaigne et la théologie* (Geneva: Droz, 2008) and published *Portraits à l'essai: Iconographie de Montaigne* (Paris: Honoré Champion, 2007) and *Dictionnaire de Michel de Montaigne* (Paris: Honoré Champion, 2007).

Ryan Giles, Assistant Professor of Spanish Literature in Romance Languages and Literatures and the College, was awarded a fellowship from the Franke Institute for the Humanities and the John K. Walsh Award for Outstanding Essay, MLA Division of Medieval Spanish Language and Literature for *The Laughter of the Saints: Parodies of Holiness in Late Medieval and Renaissance Spain* (Toronto: U of Toronto Press, 2009).

Alison James, Assistant Professor of French Literature in Romance Languages and Literatures and the College, published *Constraining Chance: Georges Perec and the Oulipo* (Evanston: Northwestern UP, 2009).

Armando Maggi, Professor of Italian Literature in Romance Languages and Literatures, the Committee on the History of Culture, and the College, published *The Resurrection of the Body: Pasolini from Saint Paul to Sade* (Chicago: U of Chicago Press, 2008).

Justin Steinberg, Associate Professor of Italian Literature in Romance Languages and Literatures and the College, received a fellowship from the American Council of Learned Societies.

Rebecca West, William R. Kenan Jr. Distinguished Service Professor of Italian Literature in Romance Languages and Literatures, Cinema and Media Studies, and the College, edited "Cinema e Gender Studies." *La Valle dell'Eden* X n.19, 2007, with Giaime Alonge.

Slavic Languages and Literatures

Robert Bird, Chair and Associate Professor in Slavic Languages and Literatures and the College, edited "Dostoevskij's Significance for Philosophy and Theology," a special issue of *Studies in East European Thought* v. 59 nos. 1–2. (Dordrecht: Springer, 2007). He was also awarded a fellowship at the Liguria Study Center for the Arts and Humanities.

Victor Friedman, Andrew W. Mellon Professor in Slavic Languages and Literatures and the College; Director of the Center for East European and Russian/Eurasian Studies, published *The Work of Academician Victor Friedman* (Skopje: Abakus, 2009), an updated Macedonian translation of his 1977 book *The Grammatical Categories of the Macedonian Indicative* with additional material. He received the Duhoven Voin za makedonskata kauza Award for contributions to the study of the Macedonian language from the Republic of Macedonia.

Malynne Sternstein, Associate Professor in Slavic Languages and Literatures and the College, published *The Will to Chance: Necessity and Arbitrariness in the Czech Avant-Garde from Poetism to Surrealism* (Bloomington: Slavica Publishers, 2007). She also received the University of Chicago's Quantrell Award for Excellence in Undergraduate Teaching.

South Asian Languages and Civilizations

Muzaffar Alam, George V. Bobrinsky Professor in South Asian Languages and Civilizations and the College, published *Indo-Persian Travels in the Age of Discoveries, 1400–1800* (Cambridge: Cambridge UP, 2007) with Sanjay Subrahmanyam.

Yigal Bronner, Assistant Professor in South Asian Languages and Civilizations and the College, translated the poems of Appayya Dikshita, Nila-kantha Dikshita, and Vedānta Dēshika in "Self-Surrender," "Peace," "Compassion," and "The Mission of the Goose": *Poems and Prayers from South India* (New York: New York UP, 2009) with David Shulman.

Dipesh Chakrabarty, Lawrence A. Kimpton Distinguished Service Professor in History, South Asian Languages and Civilizations, and the College, published *Dixit: El humanismo en la era de la globalización* (Buenos Aires and Barcelona: Katz and CCCB, 2009). He also published *From the Colonial to the Postcolonial: India and Pakistan in Transition* (New Delhi: Oxford UP, 2007), which was edited by Rochona Majumdar and Andrew Sartori.

Wendy Doniger, Mircea Eliade Distinguished Service Professor of the History of Religions in the Divinity School, South Asian Languages and Civilizations, the Committee on Social Thought, and the College, received an honorary degree from Harvard University.

Rochona Majumdar, Assistant Professor in South Asian Languages and Civilizations and the College, published *Marriage and Modernity: Family Values in Colonial Bengal* (Durham: Duke UP, 2009).

Ulrike Stark, Professor in South Asian Languages and Civilizations and the College, published *An Empire of Books: The Naval Kishore Press and the Diffusion of the Printed Word in Colonial India* (New Delhi: Permanent Black, 2007).

Gary A. Tubb, Professor and Chair of the Department of South Asian Languages and Civilizations and the College, published *Scholastic Sanskrit: A Manual for Students* (New York: The American Institute of Buddhist Studies at Columbia University, 2007) with Emery R. Boose.

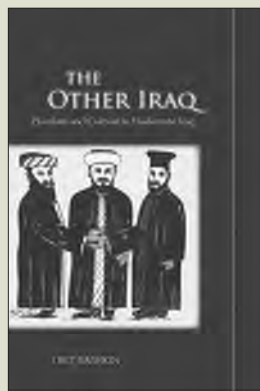
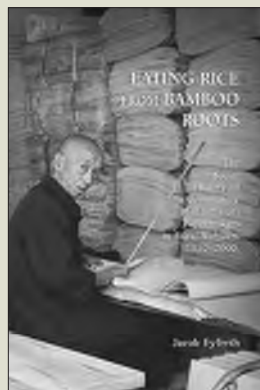
Visual Arts

Tania Bruguera, Assistant Professor in Visual Arts and the College, was awarded the Prince Claus Award from the Prince Claus Fund for Culture and Development and the Neuberger Prize from the Neuberger Museum of Art.

Laura Letinsky, Professor in Visual Arts, Cinema and Media Studies, and the College, was nominated for the Deutsche Börse Photography Prize.

David Schutter, Assistant Professor in Visual Arts and the College, published *Sight Threads, Sense Threads* (Berlin: Aurel Scheibler, 2007).

Catherine Sullivan, Assistant Professor in Visual Arts and the College, was named a United States Artists USA Fellow.





Anna Lisa Crone | 1946 – 2009

A literature and language scholar esteemed for her analyses of complex eighteenth-, nineteenth-, and twentieth-century poetry, Crone was a dedicated teacher who played a pivotal role in shaping the University's Russian literature program. Founder of the Slavic Forum, an annual graduate-student conference, she directed nearly 20 dissertations during her three decades at Chicago and received the 2000 Faculty Award for Excellence in Graduate Teaching.

A Professor in Slavic Languages and Literatures, Crone taught extensively in the Humanities Core and won a 1985 Quantrell Award as well as recognition from the American Association of Teachers of Slavic and Eastern European Languages for achievement in post-secondary teaching.

"I know of nobody else who more deserved these awards, for Lisa was one of those life-changing teachers who show by their own passion for learning and by their careful guidance of budding scholars just how noble a profession ours can be," said longtime friend and colleague Rebecca West, the William R. Kenan Jr. Distinguished Service Professor in Romance Languages and Literatures and the College, at Crone's memorial. During the 2006 Slavic Forum, several current and former

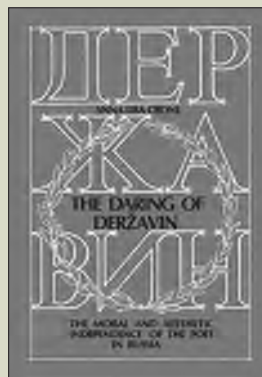
students celebrated her influence on their careers by publishing the proceedings as a collection entitled *Poetics, Self, Place: Essays in Honor of Anna Lisa Crone*.

"Lisa was never a person who sought honors or recognition," says West. "She got tremendous satisfaction from working and was a deeply committed intellectual." Early in her career, Crone broke new ground in Russian philosophical discourse with her first monograph, a 1978 literary analysis of Russian philosopher Vasilii Rozanov. Author of more than 50 articles and several books, including *The Daring of Derzhavin: The Moral and Aesthetic Independence of the Poet in Russia* (2001), a study of influential poet Derzhavin, Crone spent her final years completing a forthcoming monograph on the philosophies of eros in Russian modernism.

Raised in North Carolina, she enrolled in Goucher College at age 16 and began studying Russian. The decision, Crone once told the *University of Chicago Chronicle*, was born out of a sense of patriotism.

"We were taught in school that not enough American citizens understood the language of the enemy," she said. "It sounds naive today, I know, but I was a very young girl at the time." Earning her bachelor's in 1967, she received a Woodrow Wilson fellowship and completed her doctorate at Harvard University in 1975. Crone then taught at Johns Hopkins University before joining Chicago in 1977.

"She was certainly one of the bravest people I've ever known," says West, describing Crone's ongoing scholarship during her 15-year battle with cancer. "When you see what she accomplished during that time—several books, a forthcoming manuscript—it's utterly remarkable."



in memoriam



Leszek Kolakowski

1927 – 2009

A Polish philosopher who attacked the intellectual tenets of Marxism in language accessible to those outside the academy, Leszek Kolakowski is credited with helping to spark the fall of communism in his homeland. Recipient of Poland's highest honor, the Order of the White Eagle, he was a member of the University faculty from 1981 until his retirement in 1994 as Professor Emeritus in the John U. Nef Committee on Social Thought, Philosophy, and the College. Among the most influential of his more than 30 texts was a three-volume history and critique of Marxism. A collection of Kolakowski's essays and speeches, *Modernity on Endless Trial*, won the 1992 University of Chicago Press Gordon J. Laing Award for best faculty book.

Born in Radom, Poland, Leszek taught himself in an underground education system during World War II and later earned his philosophy doctorate at the University of Warsaw. He joined the faculty there and chaired the philosophy department until 1968, when his critical writings on Stalinism came under fire. Forced out of his position, he left the country, holding posts at several universities, including Oxford and Yale, before coming to Chicago.

Recipient of a MacArthur Foundation fellowship, Kolakowski delivered the 1986 Jefferson Lecture in the Humanities, the nation's most prestigious honor for distinguished achievement in the field. In 2003 he received the Library of Congress's first John W. Kluge Prize, honoring lifetime achievement in humanities and social sciences. "His voice," said Librarian of Congress James H. Billington, "was fundamental for the fate of Poland, and influential in Europe as a whole."

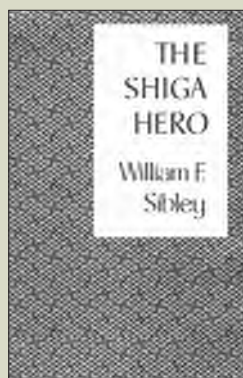
William Ferguson Sibley

1941 – 2009

Best known for bringing the work of modern Japanese fictionist Shiga Naoya to the West, William Ferguson Sibley was a talented translator and scholar who mentored countless students during his 22 years of teaching. His groundbreaking 1979 book, *The Shiga Hero*, a blend of criticism and translated short stories, analyzed Naoya's character perspective and introduced readers to the writer's genre of raw, psychological fiction. Also among Sibley's extensive translation portfolio are several essays and pieces of eighteenth- and nineteenth-century prose known for particularly challenging wordplay.

A dedicated teacher who twice chaired the Department of East Asian Languages and Civilizations, Sibley trained his students to have a discerning ear. "Bill was at his best working one-on-one with students, going over translations with them, showing them how to look for the right tone of expression to capture the spirit and not just the meaning of the original," says colleague Edward L. Shaughnessy, the Creel Distinguished Service Professor of Early China and Chair of East Asian Languages and Civilizations.

Born in Cambridge, Massachusetts, Sibley earned his bachelor's and master's from Harvard University, completing his PhD at Chicago in 1971. After teaching at the University of Michigan, he joined the Chicago faculty in 1978 and retired in 2000 as Associate Professor Emeritus in East Asian Languages and Civilizations and the College. He continued to work while undergoing treatment for lung cancer, partially translating a trilogy from Japanese writer Natsume Sōseki before his death.



Milton Ehre

1933 – 2009

A Russian-language scholar who translated several Gogol and Chekhov plays for performance at the Goodman and Court theaters and on the BBC, Milton Ehre believed medium was critical; the spoken and the written word each required a different approach. "We have recast Gogol's lines so as to achieve a comic rhythm and diction that actors can speak and contemporary audiences can respond to," he wrote in the introduction to *The Theater of Nikolai Gogol* (1980), which he cotranslated. He also wrote two books of literary criticism on Russian authors Ivan Goncharov and Isaac Babel.

Winner of a 1999 Quantrell Award, Ehre spent a decade teaching in the New York public school system before earning his PhD in Russian literature



from Columbia University. A Chicago faculty member since 1967, he continued to teach after his retirement in 1992 as Professor Emeritus in Slavic Languages and Literatures and the College. "Although he became a leading academic in his field," says Associate Professor Robert Bird, Chair of Slavic Languages and Literatures, "in many ways he always continued to see himself as a teacher and felt most at home in the undergraduate classroom, perhaps especially in the Humanities Core, where he performed with the energy and wit of a professional actor."

Recipient of several prestigious grants, including awards from the National Endowment for the Humanities and the Guggenheim Foundation, Ehre sat on the editorial board of the *Slavic and East European Journal* and held two Fulbright-Hays fellowships. He was also an avid supporter of the local stage, serving on various drama prize juries. "One suspected that the theater lost a great actor, director, or impresario," says Bird, "but the theater's loss was the classroom's gain."

2008 - 2009

new faculty



Karlos Arregi, Assistant Professor in Linguistics and the College, comes to the University of Chicago from the University of Illinois at Urbana-Champaign. His research interests include syntactic theory—especially the interface of syntax with morphology—and phonology and semantics. He draws mostly on data from the Basque and Romance languages (particularly Spanish), concentrating on areas that help to illuminate theoretical aspects of language.

Melvin Butler, Assistant Professor in Music and the College, was previously at the University of Virginia. He studies African Caribbean Pentecostal music as it relates to the phenomenology of transcendence, spiritual warfare, and the politics of musical style. His current book project, *Armies of God: Music and Pentecostal Power in Haiti*, looks at Haitian Pentecostal church music and the negotiations of identity that occur among various Pentecostal branches and within Haiti's broader transnational religious landscape.

Agnes Callard, who is a Neubauer Family Assistant Professor in Philosophy and the College, received her PhD in philosophy from the University of California, Berkeley, and her bachelor's degree from the University of Chicago. Her primary areas of specialization are ancient philosophy, ethics, and the philosophy of action. In her current book project, "An Incomparabilist Account of Akrasia," she offers a new account of the relationship

between reason and desire, using it to explain weak-willed action.

Timothy P. Campbell is an Assistant Professor in English Language and Literature and the College. Concentrating on British literature and culture of the eighteenth and early nineteenth centuries, he is particularly interested in the generative intersection between a flourishing consumer culture and an unprecedentedly broad audience for social history, both factual and fictional. His current project reexamines the "rise of the novel," in particular the historical novel, alongside these developments.

Alfredo Cesar Melo, Assistant Professor in Romance Languages and Literatures and the College, studies Luso-Brazilian literature with a focus on the experimental novel, history of ideas, and the essay as a genre. His research examines Gilberto Freyre's work and its connections with the Spanish American essay and with the Lusophone intellectual world and challenges the common interpretation that Freyre was a mythmaker who presented a false picture of Brazilian reality. Rather, Melo shows that Freyre's contributions can yield insights into the politics of memory, metaphors of cultural negotiation, blurred genres, and tensions between postcolonial epistemologies.

Daniel Desormeaux is an Associate Professor in Romance Languages and Literatures and the College. His scholarship

examines nineteenth- and twentieth-century French literature and culture and its connection to twentieth-century French Caribbean literatures and cultures. Recently, on a research sabbatical funded by the National Endowment of the Humanities, he produced a scholarly edition of Toussaint Louverture's *Mémoires* which will be published later this academic year. Prof. Desormeaux is also completing an essay examining the conventional history/memory dichotomy and the idea of "collection," a central motif in Dumas's narratives.

Chelsea Foxwell, Assistant Professor in Art History and the College, studies nineteenth-century Japanese painting and visual culture. She specializes in the effects of Japan's "opening" to the West on painting production and modern "Japanese-style" painting (*Nihonga*). Her research interests include early modern practices of image circulation, exhibition, and display; the relationship between image-making and the kabuki theater; "export art"; Japanese artistic interactions with the rest of East Asia; landscape traditions; and the depiction of place.

Jongyon Hwang, Professor in East Asian Languages and Civilizations and the College, was previously a member of the faculty at Dongguk University in Seoul. An eminent historian and critic of modern Korean literature, he has been awarded the Palbong and other prizes for his critical work. He is a founding editor of *Munhak dongne*

(*Literary Community*). His articles published in *Korea Journal* include "Emergence of Modern Korean Literary Criticism."

Reginald Jackson, Assistant Professor in East Asian Languages and Civilizations and the College, comes to Chicago from Yale University. His interests include Japanese literature, Japanese drama and art history, critical theory, performance studies, comparative poetics and dramaturgy, twentieth-century African American music and cultural studies, and translation. His article "Orienting 'Composure' in the Sculptural and Poetic Work of Barbara Chase-Riboud," will soon be printed in *Callaloo: A Journal of African Diaspora Arts and Letters*.

Hakan Karateke, Associate Professor in Near Eastern Languages and Civilizations and the College, was formerly at Harvard University. He spent last year as a National Endowment for the Humanities Research Fellow at the American Research Institute in Istanbul. He edited *An Ottoman Protocol Register: Containing Ceremonies from 1736 to 1808* (2007) and is an editor of the *Historians of the Ottoman Empire*, an online bio-bibliographic reference work for Ottoman studies. His current research project is titled "Ottoman Turkish: The Social History of a Language."

Heather Keenleyside, Assistant Professor in English Language and Literature and the College, received her PhD from the University of Chicago in 2008. Her teaching and research interests center on Restoration and eighteenth-century literature and include the history and theory of the novel, seventeenth- and eighteenth-century British philosophy, early children's literature, and broader issues of literary form and genre. Her current book project, "Animals and Other People in Eighteenth-Century Literature," reflects her interest in the history of philosophical thinking about the animal and the intersection between literary representation and animal studies.

Greg Kobele is a Neubauer Family Assistant Professor in Linguistics, the Computation Institute, and the College. A syntactician and computational linguist, he was trained at the University of California, Los Angeles. He comes to Chicago from the Humboldt-Universität zu Berlin, where he was an assistant professor since 2007. His research interests include language learnability and evolution, syntactic and semantic phenomena, and formal models of linguistic competence and use.

Michèle Lowrie, Professor in Classics and the College, comes to Chicago from New York University. Her scholarship focuses on Republican and Augustan literature and culture in ancient Rome. The author of *Horace's Narrative Ode*, she has two more forthcoming books with Oxford University Press: *Writing, Performance, and Authority in Augustan Rome*, and the edited volume *Oxford Readings in Classical Studies: Horace's Odes and Epodes*.

Susanne Luedemann is an Associate Professor in Germanic Studies and the College. Her areas of specialization include German literature from the eighteenth to the twentieth centuries, contemporary literary theory, and aesthetics. She has also worked extensively on social theory, political theory, and psychoanalytic theory. Her recent work focuses on the poetics of the example in the arts and sciences with a strong emphasis on the history of case studies among law, literature, and medicine, and on literary realism and the semiotic crisis of modernity.

Boris (Rodin) Maslov is an Assistant Professor in Comparative Literature and the College. His research centers on Archaic Greek poetry (especially Pindar), imperial/Byzantine Greek and premodern Russian literatures, and Soviet modernist prose. He is currently working on a book project on the genealogy of the ode and a series of studies on the afterlife of Greek conceptual vocabulary in Byzantium and Old Rus'. His broader research and teaching interests include linguistic and sociological approaches to poetics, comparative conceptual history, philology of cultural import, and narrative theory.

Kaley Mason is an Assistant Professor in Music and the College. His doctoral work investigated how a community of Hindu ritual musicians uses its hereditary musicality to improve familial socioeconomic status in the southwestern Indian state of Kerala. Currently, his research focuses on the distribution of musical agency in regional Indian film industries and the social uses of cinematic songs in Kerala and South Asian diasporas. His areas of interest include political economy approaches to musical production, social mobility, tourism theory, semiotics, affect, subaltern identity politics, and musical anthropologies of South Asia and aboriginal Canada.

Sarah H. Nooter, Assistant Professor in Classics and the College, concentrates on intersections of the religious and poetic in archaic and classical Greek poetry, seeking to articulate the linguistic elements and cultural implications of elevated discourses. Her current book project investigates the role of poetically "marked" languages in the tragedies of Sophocles. Her other research interests include Athenian drama, literary theory and linguistics, and contemporary poetry and theater.

Na'ama Rokem, Assistant Professor in Near Eastern Languages and Civilizations and the College, is particularly interested in the intersections of German and Hebrew literature. Her current book project, "Monuments of Prose," argues that German-Jewish, Zionist, and Israeli authors turned to writing and theorizing prose in their attempts to think through the transformation of Jewish spaces in modernity. Prof. Rokem is also organizing a conference at the University of Chicago that will deal with the cultural and political relations between Israel and the German-speaking countries in the second half of the twentieth century.

Rocco Rubini, Assistant Professor in Romance Languages and Literatures and the College, earned his PhD in Comparative Literature and Renaissance Studies from Yale University in 2009. Parts of his dissertation, titled

"Renaissance Humanism and Postmodernity: A Rhetorical History," have been published in the journals *Annali d'italianistica* and *Philosophy and Rhetoric*. He is interested in Renaissance literature (especially autobiographical writing) and humanism, the history of Italian theater, Vico, Goldoni, and nineteenth- and twentieth-century historiography, hermeneutics, and the history of ideas.

Andrea Seri, Assistant Professor in Near Eastern Languages and Civilizations, the Oriental Institute, and the College, comes to Chicago from Harvard University. Her work examines economic, social, and political history that relies on cuneiform sources, with particular interest in issues that help us to understand ancient societies. Her book, *Local Powers in Old Babylonian Mesopotamia*, analyzes the constituency, activities, and sphere of influence of local institutions of authority and the way they coped with state officials and royal policies.

Noa Steimatsky, Associate Professor in Cinema and Media Studies and the College, taught at Yale University before coming to Chicago. Her interests include realism, surrealism, landscapes and locations, the face, Italian and French cinemas, tropes and figures in film and theory, and the musical film. Her book, *Italian Locations: Reinhabiting the Past in Postwar Cinema*, was published in 2008.

Christopher Wild, Associate Professor in Germanic Studies and the College, was previously at the University of California, Los Angeles. He is the author of *Theater der Keuschheit—Keuschheit des Theaters. Zu einer Geschichte der (Anti) Theatralität von Gryphius bis Kleist* (2003), which traces the profound historical transformation of theatricality that takes place in German theater from the Baroque to Classicism. His current projects examine the ways in which theology and religion inform developments that are generally considered genuinely modern. Most immediately, he is working on a book that asks the seemingly simple question of why Descartes's founding text of modern

philosophy was titled *Meditations on First Philosophy* in order to take its generic affiliation seriously.

Jennifer Wild is an Assistant Professor in Cinema and Media Studies and the College. Her research and teaching encompass the areas of early American and European cinema and culture, classic and contemporary film

theory, theory of the avant-garde, film aesthetics and historiography, experimental film, French cinema, and the cinema's relationship to the other arts. Her work reexamines the role of moving image technology and cinema culture from the perspective of artists who encountered the first signs of the cinema's cultural incursion.



Jeanette Lerman Neubauer and Joseph Neubauer

Humanities Welcomes Neubauer Family Assistant Professors

Two new faculty members—Agnes Callard in Philosophy and Greg Kobele in Linguistics and the Computational Institute—have joined the Division of the Humanities since fall 2008 as Neubauer Family Assistant Professors.

With Hillary Chute, who will join the Department of English Language and Literature in fall 2010, they are the first assistant professors in the Division of the Humanities to receive this honor.

Created by a \$25 million commitment from the Neubauer Family Foundation, the goal of the assistant professorships is to attract the nation's most outstanding young faculty to Chicago. Appointees receive research support over a five-year period to use in any way they choose and are provided guaranteed leave time to advance their scholarly work and careers. Eventually, the program will support 20 tenure-track appointments across the University.

In making the gift, trustee and alumnus Joseph Neubauer, MBA'65, remarked on behalf of the Foundation that "the University of Chicago's history of significant contributions to American higher education is driven by wise investments in exceptional people."

sights + sounds

Faculty Compositions and Recordings

Several faculty members in the Department of Music recorded or premiered musical compositions during the 2008–2009 academic year.

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

COMPOSITIONS

"Trois visions de l'arc-en-ciel," for instrumental sextet, had its premiere at the University of Chicago's Mandel Hall by eighth blackbird on October 4, 2008.

"Street Music," for 70 percussionists, was premiered and recorded at Philharmonic Hall, Poznan, Poland, by a percussion orchestra from all over Europe under the baton of Slawek Wroblewski on December 14, 2008.

RECORDINGS

"Touracou," for harpsichord solo, is included on the CD *Contemporary Harpsichord* featuring Goska Isphording, harpsichord, on DUX label, Poland.

"Graffito," for marimba solo, is included on the CD *Graffito*, performed by Sun-Min Shim, marimba, on Bauer Records, Germany.

Street Music was released on DVD and CD by Poznan Philharmonic Records, Poland.

Mister Marimba, a children's opera, was released on DVD by the Cracow Opera Company's label, Poland.

Concerto for Marimba and Orchestra was performed and recorded by the Kielce Philharmonic Orchestra under the baton of Jacek Rogala and featuring Agnieszka Nawratil, marimba, on August 30, 2009, and will be released on CD by GM Records, Poland.

Shulamit Ran, Andrew MacLeish Distinguished Service Professor in Music and the College

COMPOSITIONS

"Song and Dance," a duo for saxophones and percussion, was commissioned and premiered by Network for New Music in Philadelphia on April 24, 2008.

"The Show Goes On (Ha'hatzaga Nimshechet)," Concerto for Clarinet and Orchestra, was

premiered by the Buchman-Mehta Orchestra under the baton of Ze'ev Dorman and featured Udi Naveh, clarinet, during Clarinet Days 2008 in Tel Aviv and Jerusalem, Israel, on December 28 and 29, 2008, respectively.

"Lyre of Orpheus," commissioned by Concertante and Chamber Music America, was premiered by Concertante in Harrisburg, Baltimore, and New York on March 14, 15, and 16, 2009, respectively.

RECORDINGS

"Vessels of Courage and Hope for Orchestra," performed by the Bowling Green Philharmonia under the baton of Emily Freeman Brown, is included on the CD *The Voice of the Composer: New Music from Bowling Green Vol. 5*, which was recently released on Albany Records.

Kotoka Suzuki, Assistant Professor in Music, Visual Arts, and the College

COMPOSITIONS

"Cinema Vertigo," an interactive video and sound installation, with Claudia Rohmoser, artistic director, and Andreas Schmela, video engineer, premiered at Schmiede, Hallein, Austria, on April 22, 2009.

"Epiphyllum Oxypetalum," for surround sound, premiered at the Ultraschall Festival, Rundfunk Berlin-Brandenburg, Berlin, Germany, on January 25, 2009; radio-broadcast premiere on Rundfunk Berlin-Brandenburg, July 1, 2009.

"i-th Time," for theater and dance, with Seungyon-Seny Lee, director, premiered at the Inter-media Performance Lab, Seoul, Korea, on October 19, 2008.

"Little Mechanical Box," for stereo, premiered at Pfefferberg, Berlin, Germany, on February 8, 2009.

"Lost," a video installation, with Inga Liksaite, textiles and motion photography, and Claudia Rohmoser, animation, premiered at Schmiede, Hallein, Austria, in September 2008; its installation premiere was given at the Kaunas Art Biennial, Lithuania, on January 9, 2009.

RECORDINGS

"Hidden Voices," for piano solo, is included on *Apparitions*, Rei Hotoda, pianist, by Signpost Music label, Canada.

DOVA Faculty Shows

Among the many exhibitions featuring work by Department of Visual Arts faculty, the following list presents highlights from January 1, 2009, to August 1, 2009.

Tania Bruguera, Assistant Professor in Visual Arts and the College

2009 SOLO

Tatlin's Whisper #6, featured in Integración y resistencia en la era global, Décima Bienal de la Habana, Centro de Arte Contemporáneo Wifredo Lam, Havana, Cuba.

Estado de Excepción, featured in Arte de Conducta, Integración y resistencia en la era global, Décima Bienal de la Habana, Galería Habana, Havana, Cuba.

2009 GROUP

The Fear Society, Pabellón de la Urgencia, 53rd Venice Biennale, Venice, Italy; curated by Jota Castro.

Re.act.feminism: Performance Art of the 1960s and '70s today, Akademie der Künste, Berlin, Germany; curated by Bettina Knap and Beatrice E. Stammer.

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

Directed and supervised editing of the short film *Revisiting the Scene: Quentin Young's Chicago*, which premiered March 7, 2009, at the Health and Medicine Policy Research Group event honoring Dr. Young; distributed by Facets Multimedia.

Laura Letinsky, Associate Professor in Visual Arts, Cinema and Media Studies, and the College

2009 SOLO

Likeness, James Hyman Gallery, London, England.

Geof Oppenheimer, Collegiate Assistant Professor in Visual Arts

2009 GROUP

Inaugural Exhibition, Galerie Christian Haye, Berlin, Germany.

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

2009 SOLO

Jason Salavon, Tony Wight Gallery, Chicago.

2009 GROUP

Parse, Axiom Gallery, Boston.

Build-A-House/Open House, Howard House, Seattle.

Black and White, Ronald Feldman Fine Arts, New York.

David Schutter, Assistant Professor in Visual Arts and the College

2009 SOLO

Marc Handelman/David Schutter (two-person show), Sikkema Jenkins and Co., New York.

David Schutter, National Gallery of Modern Art, Edinburgh, Scotland; curated by Simon Groom.

Drafts, Sleeper, Edinburgh, Scotland.

2009 GROUP

Contemporary Chicago, Smart Museum of Art, University of Chicago.

Catherine Sullivan, Assistant Professor in Visual Arts and the College

2009 SOLO

Catherine Sullivan with Sean Griffin, Experimental Media and Performing Arts Center, Rensselaer Polytechnic Institute, Troy, New York.

Triangle of Need (with Sean Griffin, Dylan Skybrook, and Kunle Afolayan), Galleria Gió Marconi, Milan, Italy.

2009 GROUP

Recent Acquisitions, Miami Art Museum, Miami.

Entr'acte, Center for Curatorial Studies and Hessel Museum of Art, Bard College, New York.

Scott Wolniak, Lecturer in Visual Arts and the College

2009 SOLO

Ungray: Color, Light and Other Balms, Chicago Cultural Center, Chicago.

2009 GROUP

Abhorrence of the Void, Unit B Gallery, San Antonio.



The Division of the Humanities gratefully acknowledges the alumni, friends, and organizations who so generously contributed gifts during the 2008–2009 fiscal year (July 1, 2008, through June 30, 2009). Although space limitations restrict us to listing cumulative giving of \$100 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 Nick Lopez in the Division's Office of Alumni Relations and Development, 1115 East 58th Street, Suite 213, Chicago, IL, 60637, 773-702-9243, or nalopez@uchicago.edu.

2008–2009

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Endowed Chairs at Chicago

In late December 1995, a call summoned Dean of the College John W. Boyer to a meeting with then-President Hugo Sonnenschein. "My first thought was, 'Oh no, what have I done?'" says Boyer, who describes himself as "somewhat of an activist dean." But to Boyer's astonishment, Sonnenschein informed him that he had been appointed the Martin A. Ryerson Distinguished Service Professor in History and the College. It was an unforgettable day, Boyer says, "like the day I proposed to my wife, the day I got tenure, the day Kennedy died."

For Martha Roth, Dean of the Division of the Humanities, a letter brought the news of her appointment as Chauncey S. Boucher Distinguished Service Professor of Assyriology in Near Eastern Languages and Civilizations, the Oriental Institute, and the College. "I was just floored when I opened the envelope," says Roth, who even recalls the day of the week it arrived—Saturday. "I get a lot of mail from the University," she says, so she didn't expect anything special. "I just flopped into a seat. I was flabbergasted."

Peter White, who in 2008 became the Herman C. Bernick Family Professor in Classics and the College, also mistook his announcement for junk mail. "When the letter arrived from President (Robert) Zimmer, I didn't open it for a day or two," he says. "I thought it might be about a new fund-raising campaign."

Although it often comes as a surprise, an endowed professorship is one of the highest honors that a university can bestow. The tradition of endowed professorships began at Oxford and Cambridge universities and was later picked up by Harvard and Columbia. At Chicago, the idea dates to the 1920s, says Boyer, a historian of Central Europe who also has published 12 monographs on various aspects of University history.

In the University's early years, donors underwrote the construction of new buildings. Two factors changed the fund-raising focus from property to professors, Boyer explains. First, salaries for top faculty at Chicago were not keeping pace with other U.S. universities that had established endowed professorships. Even more pressing, John D. Rockefeller made it clear that the University could not forever depend on his cash gifts to cover its operating expenses. "Buildings and books are indispensable, but they do not make



Martin A. Ryerson

a university, still less do they make it eminent," President Ernest DeWitt Burton wrote in a fund-raising pamphlet for the new "Distinguished Service Professorships" (sometimes abbreviated DSPs).

The math for the first DSPs was simple. Invested wisely, a donation of \$200,000 generated \$10,000 in annual interest, a generous salary at the time. By 1925, the University had its first Distinguished Service Professorship, financed by Martin A. Ryerson. Donors endowed eight more before the Depression brought the initiative to a swift end.

After World War II, another type of endowed chair, the "Named Professorship," became more common. In contrast with Distinguished Service Professorships—which move around the University at the president's discretion—Named Professorships are usually allocated to a particular department, division, or school or to the undergraduate College. In the 1960s, a third category, the "University Professorship," was established to attract outside faculty. There are very few of these endowed chairs and only one held currently in the Division of the Humanities, by David Wellbery, the LeRoy T. and Margaret Deffenbaugh Carlson University Professor in Germanic Studies, Comparative Literature, the John U. Nef Committee on Social Thought, and the College.

Today the combined total of Named and Distinguished Service Professorships at Chicago stands at 380, up from 234 in 2000. Ideally, says Mary Harvey, Associate Provost for Program Development, there would be many more: "There simply are not enough endowed chairs to honor our most distinguished faculty." In the Division of the Humanities, two recently endowed chairs include the Randy L. and Melvin R. Berlin Professorship in the Development of the Novel, which will support a distinguished expert in the history of the novel in English, and the Karla Scherer Professorship in American Culture, which will help to recruit a senior Americanist scholar to the University's faculty.

What does it feel like for professors to have a donor's name in their job title? Bill Brown was appointed the George M. Pullman Professor in 2001; two years later he became the Edward Carson Waller Distinguished Service Professor in English Language and Literature, Visual Arts, the Committee on the History of Culture, and the College. On both occasions, his first reaction was to "go to the history books and find out more about the name." The Pullman professorship, named for the inventor of the Pullman railway car, had historical significance for Brown, an Americanist who works on the late nineteenth century. So did the Waller professorship, which honors a Chicago real-estate developer who built some of the earliest subsidized housing in the city. "It gives a real sense of connection to the vibrancy of Chicago—the financial vibrancy, and how that ends up feeding the intellectual vibrancy," Brown says.

As for Boyer, he has developed "a great admiration for Ryerson," who served as chair of the University's Board of Trustees for 30 years and was the second most important early donor after Rockefeller. Ryerson was also "a man of great political skill," Boyer says. "He set the pattern that the Board did not meddle in ideological matters. He would not use the term, but he was an important early defender of academic freedom." — Carrie M. Golus, AB'91, AM'93

Palimpsest, a regular feature of *Tableau*, considers aspects of divisional history.



Past Events

The January 12, 2009, issue of the *New Yorker* featured a poem by MAPH alumnus and current English PhD student **Michael Robbins**. The work, titled "Alien vs. Predator," can be read at the magazine's Web site. Robbins has also published poems in *Lit*, *La Petite Zine*, *Court Green*, *Columbia Poetry Review*, and the *Hat*.

The **Center for East European and Russian/Eurasian Studies** hosted an Albanian Linguistics Workshop on February 28, 2009. Cosponsored by several campus organizations, the event was the inspiration of **Kelly Maynard**, a Visiting Lecturer in Slavic Languages and Literatures

As part of the **Poem Present Reading and Lecture Series**, in April 2009 the University welcomed to campus **J. H. Prynne**, widely regarded as one of the most influential living British poets. Accompanied by his former student and fellow poet Keston Sutherland, this was the first visit Prynne had made to the United States since 1968. Together they gave a public reading of their poetry on April 14, and Prynne also gave a public lecture and seminars for students later that month.

Last spring, eight MFA students in the **Department of Visual Arts** held these exhibitions at DOVA Temporary, a storefront gallery

Doniger, Mircea Eliade Distinguished Service Professor of the History of Religions in the Divinity School, on "Faking It: Narratives of Circular Jewelry and Resourceful Women" (February 3, 2010); and Josef Stern, the William H. Colvin Professor in Philosophy and the College, on "The Unbinding of Isaac: Maimonides on Genesis 22 (The Aqedah)" (May 5, 2010). To learn more about these lectures or to listen to audio recordings of past talks in the series, visit <http://franke.uchicago.edu>.

The work of experimental filmmaker **Hollis Frampton** will be the subject of a February 2010 symposium organized by Professor Tom Gunning, Edwin A. and Betty L. Bergman Distinguished Service Professor in Art History, Cinema and Media Studies, and the College, and jointly sponsored by the Film Studies Center and the Department of Cinema and Media Studies. Throughout the fall, screenings of Frampton's work will take place at five Chicago institutions in anticipation of the symposium. For more information, visit <http://filmstudiescenter.uchicago.edu>.

Beyond Flamenco: Finding Spain in Music, a three-day festival exploring the search for Spanish identity through music, will take place March 4–6, 2010. Sponsored by the University of Chicago Presents and several cosponsors and conceived by novelist Antonio Muñoz-Molina and music historian Joseph Horowitz, the event challenges postcard stereotypes of Spanish culture. Horowitz and conductor Angel Gil-Ordóñez, founders of Washington, DC's acclaimed Post-Classical Ensemble, will trace the roots of Spanish modernism through music and poetry. Performances will be augmented by an exhibit at the Smart Museum of Art featuring drawings and sculptures by Julio González (1876–1942) and curated by Senior Curator Richard Born, AM'75. Other collaborators include the Department of Romance Languages and Literatures and the Committee on Creative Writing. More information is available at <http://chicagopresents.uchicago.edu>.



who taught Structure of Albanian in winter 2009. With the goal of introducing what might be the next generation of Albanian linguists to established scholars in the field, the workshop featured presentations by students and faculty, including **Eric Pratt Hamp**, the Robert Maynard Hutchins Distinguished Service Professor Emeritus in Linguistics, Slavic Languages and Literatures, Psychology, and the College. An archive of the workshop with podcasts, handouts, and a video of Professor Hamp's talk is available at <http://humanities.uchicago.edu/blogs/albling>.

located at 5228 Harper Avenue in Hyde Park. Individual exhibitions ran from April to June, followed by a group show June 5–9, 2009. To see images from past exhibitions or to learn more about upcoming shows, visit <http://dovatemporary.uchicago.edu>.

Upcoming Events

The **Franke Institute for the Humanities** will host a series of talks by Chicago faculty as part of its annual Chicago Humanities Forum. Held downtown in the Gleacher Center, this year's program features Adrian Johns, Professor of History, on "The Politics of Media Privacy" (November 4, 2009); Wendy

A Selection of
Events on Campus
and in the City

happenings



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and keep clicking to hear, watch, or download free audio and video files. Audio recordings of many recent lectures in the Division of the Humanities and information about upcoming lectures are also available at <http://humanities.uchicago.edu/alumniandfriends/#lectures>.

To save on printing and mailing costs, the spring/summer issue of *Tableau* will be published in electronic form only.

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If you have news or comments on *Tableau* to share, please contact the Office of the Dean, Division of the Humanities, 1115 East 58th Street, Chicago, IL, 60637, tableau@uchicago.edu.

For the latest news about the Division of the Humanities at the University of Chicago, visit <http://humanities.uchicago.edu/news>.

ON THE COVER Scott Wolniak, *Improvvised Grass*, 2008, paper, junk mail, collected print media, wire, tape and glue (dimensions variable), courtesy of the artist, Visiting Lecturer in Visual Arts.

"In my long running Weeds project (2002–2008), graphically patterned plants were created from items such as wrappers, packaging, and straws found on the street, as well as junk mail and household debris. These materials were collected and reconfigured into the forms of vegetation, drawing a connection between natural phenomena and the proliferation of post-consumer matter in our physical and psychological environments."

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