Autumn has returned anew. Excitement and possibility are alive everywhere on campus, particularly in the faces of new students who will quickly join the networks of discussion and debate in this community of scholars. The fall quarter is not only a time to look ahead: it is also a time to reflect on what has passed. In this issue of Tableau, we honor and thank those who enacted their commitment to the Division last year with their generous contributions. I am also pleased to report on the five new talents that join our faculty ranks this year as well as on the recent publications of my remarkably productive colleagues. On a sadder note, we continue to grieve for the untimely loss of three members of our community: graduate student Peter Gonzalez and faculty members Michael Camille and Norman Cutler.

The last issue of Tableau reported on the vibrancy of the creative and performing arts on campus and our plans to incorporate this vitality more centrally into the life of the Division. I am delighted to be able to report to you some significant progress in that area. Over the summer, the President and Provost formally approved funding for a programming and planning study, co-chaired by Associate Provost Mary Harvey (Ph.D. ’87) and me, whose objective, under the auspices of a committee, is to program and prepare for a proposed Center for the Creative and Performing Arts. This study will be important in advancing our vision of a thriving Center in and around the current site of Midway Studios.

As we begin preparatory efforts for this Center on campus, another Center, the University of Chicago’s Paris Center, three thousand miles away, is moving to completion in a timely fashion. In the spring issue of Tableau, we will provide you with more detailed information on this exciting project which is envisioned not only as a stimulating intellectual environment for our College and graduate students from the Humanities and Social Sciences but also as a University of Chicago outpost for our friends and alumni in Europe. I feel certain you will agree that these are exciting moments for the Division, as major humanistic currents begin to assume greater substantiality and force.

Your support has helped importantly and continues to do so. In gratefully acknowledging your interest and your help, I look forward to keeping you informed on vital developments in the Division.

With warm thanks and cordial greetings,

Janel Mueller

Janel Mueller is Professor of English and of the Humanities and William Rainey Harper Professor in the College. She has been teaching at Chicago since 1967. Her publications include The Native Tongue and the Word: Developments in English Prose Style (University of Chicago Press, 1984), The Second Part of the Countess of Montgomery’s Urania, edited with Suzanne Gossett (Renaissance English Text Society, 1999), and Elizabeth I: Collected Works (University of Chicago Press, 2000). She was awarded the University of Chicago Award for Excellence in Graduate Teaching in June 1998.

It is often assumed that the philosopher writing in his office has more interaction with his philosophical colleague hundreds of miles away than with the anthropologist who is at work in her office across the quad. This belief about academic exchange runs counter to the special enthusiasm attached to interdisciplinary endeavors. Interdisciplinary work does not occur in a vacuum or, even, in the energetic mind of a single author. While one could say this about scholarly work generally, interdisciplinary work is especially nurtured by collaborating minds that converge from different vantage points.

Collaborative Ventures
Spotlighting the Department of Germanic Studies
The Battle for Hearts and Minds
The 23rd Annual Humanities Open House

Acquired Talents
New Humanities Faculty
Recent Work
By Humanities Faculty
What Matters To Me and Why
By David Bevington

Michael Camille
(1958-2002)
Norman Cutler
(1949-2002)

Luis Leal
One Life, Two Cultures

Reel Life
Behind the Screen With Student Filmmakers
The University of Chicago has a distinguished history of sustaining such collaborations. At an early stage, graduate students are inducted into interdisciplinary conversations through their participation in workshops. On a larger scale, collaborations between researchers and other campus institutions provide our scholarly work greater visibility by opening it to larger publics. This fall, graduate students and faculty members of Germanic Studies have joined efforts with three campus organizations to produce a volume of contemporary German-language writing, a series of post-war German films, and an exhibit of German art. The happy simultaneity of these projects provides a fitting occasion to highlight some of the recent developments in Germanic Studies, a department whose collaborative ventures are particularly notable.

An exciting recent development that has served to foster collaboration is David Wellbery's appointment to the new Lury T. and Margaret Deffenbaugh Carlinan University Professorship. University Professorships are the highest distinction offered to faculty new to the University and are bestowed upon internationally noted scholars. Upon arrival, Wellbery also resumed the directorship of the newly-formed Center for Interdisciplinary Research in German Literature and Culture. The Center is poised to become a major focal point of intellectual culture pertaining to things German not only at the University of Chicago but in the city of Chicago, more generally. Wellbery also assumed the directorship of the newly-formed Center for Interdisciplinary Research in German Literature and Culture. An exciting recent development that has converged in Germanic Studies is the practice of narrative, for the first time, in the work of philosopher Franz Rosenzweig, and the poetics of Paul Celan. The Center has also provided both support and momentum for the three autumn projects that occasioned this article.

The Center [for Interdisciplinary Research in German Literature and Culture] is poised to become a major focal point of intellectual culture pertaining to things German not only at the University of Chicago but in the city of Chicago, more generally. "The Center has provided both support and momentum for the three autumn projects that occasioned this article.

The first of the autumn activities highlighting Germanic Studies is the Chicago Review special doubleissue "New Writing in German." Edited by graduate students Anna Gobert, Bill Martin, and Eirik Steinhoff (AM 99), "New Writing in German" focuses on the upsurge in German-language literary production that has occurred since 1989. As the editors explain in their introduction, the end of the Cold War, political developments in Switzerland and Austria, Berlin's cultural reactivation, and the globalization of publishing have combined to quicken the pulse of the German cultural scene. The 354-page issue presents the work of over 50 German-language poets and fiction writers in English translation, many of them for the first time. The collection includes poets Ulrike Draesner, Druse Grünbein, Gerhard Falkner, and Friederike Grünbein, painters and collage makers Renate Habermann, Ingo Schulze, and Feridun Özoglu, Ayasli Lecturer in Turkish Language and Literatures. The series consists of films from both East and West Germany and includes works by such established talents as Alexander Kluge and R. W. Fassbinder as well as less familiar works from the GDR that were virtually inaccessible before German reunification. The East German films, made available by the Deutsche Film-Aktiengesellschaft (DEFA) Film Library at the University of Massachusetts, offer an opportunity to view everyday life behind the Iron Curtain as depicted by the state-run film company, while the series as a whole documents a nation's attempts, after a massive collapse of its sense of identity, to emphasize the importance of belonging to a place and to refashion its self-image. The film series is supported by the Goethe Institute and the Smart Museum of Art.

The Smart Museum will host an exhibition this autumn that engages the same concerns as the film series, though over a much longer period. The first of the exhibition's major components is " context: An Artist's Response to the Fall of the Berlin Wall," a touring exhibition curated by Reinhold Heller, Professor in the Departments of German History and Germanic Studies, the exhibit, which opened at the University of Chicago's Smart Museum, will provide a history of Germanic Studies in the post-Wall period. Many of the original guest workers who came to Chicago at the beginning of the current decade have already returned to their own country, after giving their best years to German industry. However, many of the original guest workers who have been educated in German, speak fluent German, and work for German companies. In a one-day symposium co-organized by Hakan Özoglu, Ayasli Lecturer in Turkish Language and Literatures, Barbara Stafford, William B. Ogden Distinguished Service Professor in the Department of Art History, who was a Visiting Scholar at the Max Planck Institute for the History of Science in Berlin and participated in an interdisciplinary research project on "The Germanic Languages of Art," will provide a history of Germanic Studies in the post-Wall period. Many of the original guest workers who came to Chicago at the beginning of the current decade have already returned to their own country, after giving their best years to German industry. However, many of the original guest workers who have been educated in German, speak fluent German, and work for German companies. In a one-day symposium co-organized by Hakan Özoglu, Ayasli Lecturer in Turkish Language and Literatures, Barbara Stafford, William B. Ogden Distinguished Service Professor in the Department of Art History, who was a Visiting Scholar at the Max Planck Institute for the History of Science in Berlin and participated in an interdisciplinary research project on "The Germanic Languages of Art," will provide a history of Germanic Studies in the post-Wall period. Many of the original guest workers who came to Chicago at the beginning of the current decade have already returned to their own country, after giving their best years to German industry. However, many of the original guest workers who have been educated in German, speak fluent German, and work for German companies. In a one-day symposium co-organized by Hakan Özoglu, Ayasli Lecturer in Turkish Language and Literatures, Barbara Stafford, William B. Ogden Distinguished Service Professor in the Department of Art History, who was a Visiting Scholar at the Max Planck Institute for the History of Science in Berlin and participated in an interdisciplinary research project on "The Germanic Languages of Art," will provide a history of Germanic Studies in the post-Wall period.
Pursuing Privacy in Cold War America

New Humanities Faculty

ANASTASIA GIANNAKIDOU (Ph.D. University of Groningen, 1997), Assistant Professor of Linguistics, has spent the last year at Chicago as a Visiting Assistant Professor teaching undergraduate and graduate courses in semantics, tenses and aspect, and pragmatics. Her dissertation, The Landscape of Polarity Items, examines the affective contexts of polarity items (expressions which are grammatically only in sentences exemplifying a particular semantic characteristic). She has continued her investigation of polarity items in a book, Polarity Sensitivity as (Non)Veridical Dependency (John Benjamins, 1998) and in a recent article in Linguistics and Philosophy. Her interests include pragmatics, the philosophy of language, semantics, the syntactic-semantics interface, and Greek linguistics. Giannakidou was a Fellow of the Dutch Academy of Science at the University of Groningen and a Grotius Postdoctoral Fellow at the Institute for Logic, Language, and Computation at the University of Amsterdam. She has also taught at the University of Cyprus.

DANIELA HRISTOVA (Ph.D. University of Chicago, 2000), Assistant Professor of Slavic Languages and Literatures, recently completed her dissertation, Grammatical Function and SYN- tactic Structure: The Participles in the Korean Chronicle. Her interests include the history and structure of east and west Slavic languages, Russian syntax and discourse grammar, and lan- guage pedagogy and technology. She has taught at the University of Sofia (Bulgaria) and won awards and grants from the Harvard University Ukrainian Research Institute. Hristova is also the founder and co-director of Oblihto Alike, a non-profit organization dedicated to publishing Academic authors in Bulgaria and Russian authors in the United States.

MICHAEL KREMER (Ph.D. University of Pittsburgh, 1986), Professor of Philosophy, comes to Chicago from the University of Notre Dame, where he has taught since 1986. His primary interests are in logic, the philosophy of language, and analytic philosophy. He has published widely on logic, Frege, and Wittgenstein, about whom Kremer is completing a monograph under the working title Wittgenstein’s Tractatus: Nonsense, Logic, Ethics and Life. He is a former associate edi- tor and present member of the editorial board of the Notre Dame Journal of Formal Logic.

TAHERA QUTBUDDIN (Ph.D. Harvard University, 1999), Assistant Professor of Arabic in the Department of Near Eastern Languages and Civilizations, comes to Chicago from the University of Utah, where she held the rank of Assistant Professor in the Department of Languages and Literature. Prior to her appointment at Utah, Qutbuddin was a Visiting Assistant Professor in the Department of Near Eastern Languages and Civilizations at Yale University. Her interests include classical Arabic language and literature, Fatimid and Islamic studies, and Islamic law. Her dissertation, Al-Mu’ayyad fi’l-Dirasat al-Shirazi: Founder of a New Tradition of Fatimid Da’wa Poetry, argues that the ninth-century Persian Fatimid chief missionary al-Mu’ayyad inaugur- ated a new tradition of da’wa poetry that altered the course of Fatimid letters. Qutbuddin also serves on the editorial board of the Harvard Middle Eastern and Islamic Review.

VALERIE RITTER (Ph.D. University of Wash- ington, 2001), Assistant Professor of Hindi in the Department of South Asian Languages and Civilizations, comes to Chicago from the Uni- versity of Virginia, where she held the position of Assistant Professor in the Department of Asian and Middle Eastern Languages and Civilizations. Her interests include poetic meters in Indic lan- guages, medieval devotional and courtly poetry in Braj Bhasa, Hindi prose literature of the Diwedi era (1880–1939), and the history of social service organizations in North India (1890–1930). Her dissertation, Ulf Abenon and the Nature of the Mard: Hariaud (1886–1947), is his Priyaprasads and Hindi Poetry, examines the historical and canonical agents of the poet Hariaud as expressed in Priyaprasads, the first epic-length poem written in modern Hindi.

DANIELA HRISTOVA (Ph.D. University of Chicago, 2000), Assistant Professor of Slavic Languages and Literatures, recently completed her dissertation, Grammatical Function and Syn- tactic Structure: The Participles in the Korean Chronicle. Her interests include the history and structure of east and west Slavic languages, Russian syntax and discourse grammar, and language pedagogy and technology. She has taught at the University of Sofia (Bulgaria) and won awards and grants from the Harvard University Ukrainian Research Institute. Hristova is also the founder and co-director of Oblihto Alike, a non-profit organization dedicated to publishing Academic authors in Bulgaria and Russian authors in the United States.

MICHAEL KREMER (Ph.D. University of Pittsburgh, 1986), Professor of Philosophy, comes to Chicago from the University of Notre Dame, where he has taught since 1986. His primary interests are in logic, the philosophy of language, and analytic philosophy. He has published widely on logic, Frege, and Wittgenstein, about whom Kremer is completing a monograph under the working title Wittgenstein’s Tractatus: Nonsense, Logic, Ethics and Life. He is a former associate editor and present member of the editorial board of the Notre Dame Journal of Formal Logic.

TAHERA QUTBUDDIN (Ph.D. Harvard University, 1999), Assistant Professor of Arabic in the Department of Near Eastern Languages and Civilizations, comes to Chicago from the University of Utah, where she held the rank of Assistant Professor in the Department of Languages and Literature. Prior to her appointment at Utah, Qutbuddin was a Visiting Assistant Professor in the Department of Near Eastern Languages and Civilizations at Yale University. Her interests include classical Arabic language and literature, Fatimid and Islamic studies, and Islamic law. Her dissertation, Al-Mu’ayyad fi’l-Dirasat al-Shirazi: Founder of a New Tradition of Fatimid Da’wa Poetry, argues that the ninth-century Persian Fatimid chief missionary al-Mu’ayyad inaugur- ated a new tradition of da’wa poetry that altered the course of Fatimid letters. Qutbuddin also serves on the editorial board of the Harvard Middle Eastern and Islamic Review.
In Memoriam

MICHAEL CAMELLE
1958 - 2002

An art historian whose eye, intellect and humor helped open the Middle Ages to new perspectives, Michael Camille died on April 29, 2002 of a brain tumor. He was 44.

Trained at Cambridge in the traditional discipline of medieval art history, Camille studied medieval image-making from playful marginal illuminations to the carvings of grand cathedrals. From these details he learned that the neat separation of “high” and “low” culture, of word and image, are modern artifacts. He was recognized by his colleagues for his ability to use art to illuminate both medieval and modern life, something he achieved repeatedly in the course of an abundantly productive career at the University of Chicago.

Linda Seidel, Hanna Holborn Gray Professor and Chair of the Department of Art History, explained Camille’s ability to engage people: "His work was never merely intellectual; there was always this spontaneous emotional connection. He would always find something in his subject to recognize, and then make it familiar to everybody else."

Born March 6, 1958 in Yorkshire, England, Camille attended Peterhouse College, Cambridge, graduating with first-class honors in Art History and English in 1980. Camille went on to earn an M.A. in 1982 and a Ph.D. in Art History at Cambridge in 1985, after which he joined the faculty of the University of Chicago. His first book was The Gothic Idol: Ideology and Image Making in Medieval Art (1989). In his next volume, Image on the Edge: The Margins of Medieval Art (1992) communicated one of Camille’s essential insights that the art of the Middle Ages was not a somber expression of social unity and transcendental order. Rather, it was rooted in the conflicted life of the body with all its somatic as well as spiritual possibilities.


Camille was the recipient of numerous accolades, including a 1988 Fellowship from the Getty Foundation, an National Endowment for the Humanities Fellowship at the Wissenschaftskolleg in Berlin, and a 2000-2001 Guggenheim Fellowship. He sat on the Board of the University of Chicago Press from 1993 to 1997, helped found the Lesbian and Gay Studies project at the University, and served on the task force on undergraduate education.

He is survived by his parents, his sister Michelle, and his companion of 16 years, Stuart Michaels. —SLS

In Memoriam

NORMAN CUTLER
1949 - 2002

Norman Cutler, a scholar of Tamil poetry and religion who was as much respected for his dedication to teaching as for his mastery of South Indian literature, died February 26, 2002. He was 53.

According to Wendy Doniger, the Mircea Eliade Professor in the Divinity School, South Asian Languages and Civilizations, and the College, Cutler “broke out of the old Orientalist view of old India being good and new India being bad and uninteresting. Along with A. K. Ramanujan and Edward Dimmock, Norman had the idea that there was great literature in vernacular languages. They also showed that Tamil was not only a contemporary language but a classical one. It was not limited to the narrow ideas of what classical India was. Doniger emphasized Cutler’s genuine commitment to teaching: “He cared for students more than anyone I’ve ever known.”

Born May 10, 1949, in Silver Spring, Maryland, Cutler earned his bachelor’s degree at the University of Michigan and, aided by support from the American Institute of Indian Studies and a National Defense Foreign Language Fellowship, earned his master’s degree at the University of Washington. He did his doctoral work at Chicago, where he spent the rest of his career.

Cutler’s major work in Tamil, opening up an India that does not speak Hindi and looks back to nearly 2,000 years of tradition outside of Sanskrit, resulted in Songs of Experience: The Poetics of Tamil Devotion (1987). Ronald Inden, Professor of History and of South Asian Languages and Civilizations, said that “very little of that literature had been made available to a non-Tamil audience until [Cutler] came along. He was really almost alone in bringing this very rich body of devotional literature to the academic world’s attention.”

Translation and language teaching, the most concrete ways of making a foreign culture available to people, were central to Cutler’s work. With Paula Riehm of Oberlin College, he edited A Gift of Tamil (1990), a collection of literature that conveys the beauty, sense of humor, and piety of Tamil civilization. His translations were praised by his colleagues as poetic and clear models of accuracy.

As Sheldon Pollock, the George V. Bobrinskoy Professor in South Asian Languages and Civilizations, noted, Cutler’s work on literature was complemented by his later work on the great commemorative traditions of Tamil. Cutler’s essay on these traditions, “Three Moments in the Genealogy of Tamil Literary Culture” will appear later this year in Literary Cultures in History: Reconstructions from South Asia, a collection edited by Pollock. —SLS

“IT SHOULD NOT HAPPEN THIS WAY.” A scholar’s life should not close in the summer of his career, when the early labors of research are beginning to flower in both publications and classroom. When this loss is incurred in the course of term, the life of the Division is unsettled. Grief is compounded by the knowledge of mortality’s random hand. We learn that, as the poet Donne notes, any man’s death diminishes us. But these were not just any men. This spring, the Division mourned the passing of two of its bright talents, Michael Camille and Norman Cutler. Both were scholars saluted by their colleagues for their energetic minds, admired by students for their commitment and passion to teaching, and respected by all for their kindness and integrity. Below we pay brief tribute to each of these esteemed friends.

For information on the memorial funds that have been established for both, please contact Tableau.

“HIS WORK WAS NEVER merely intellectual; there was always this spontaneous emotional connection. He would always find something in his subject to recognize, and then make it familiar to everybody else.”

“VERY LITTLE OF THAT LITERATURE had been made available…. [Cutler] was really almost alone in bringing this very rich body of devotional literature to the academic world’s attention.”
ON CAMPUS

THE BATTLE FOR hearts and minds

AUTUMN IS AN ATTENUATING SEASON. Crisp, green leaves turn into distinctive reds, yellows, and browns before falling from tree limbs and covering the surrounding earth. The warm breezes of late summer transform into cooler gusts that usher winter on its way. Night's encroachment on afternoon proceeds at increasingly earlier hours. Yet, wrapped in this encompassing feeling of decline is one of promise.

As Percy Bysshe Shelley notes: “there is a harmony in / autumn, and a lustre in its sky, / Which through the summer is not heard or seen / As if it could not be, as if it had not been!” Such harmonic optimism infuses college campuses in the fall as students, new and old, arrive on campus with the energy of the familiar squirrels that dash from tree to tree. Autumn in our gothic Quadrangles pulsates with possibility: thoughts of books yet to be read, dreams of arguments yet to be made, and the deep confidence that something fresh and previously unknown will be encountered.

FOR THE LAST TWENTY-THREE YEARS on the final Saturday of October, the Humanities Division has invited alumni, friends, students, parents, and neighbors to take part in this vitality by attending the annual Humanities Open House, a day-long series of over forty lectures, performances, exhibits, and tours.

Here, we preview three of the over forty presentations that will occur at this year’s Humanities Open House. Other presentations include Dean James Mueller speaking on the prayers—personal and public—composed by Queen Elizabeth I of England; Franke Institute Director James K. Chandler on the films of John Sayles and Haskell Wexler; Linguistics Professor Michael Cohen on humor in the humanist tradition; Philosophy Professor Martha Nussbaum on compassion and the limits of patriotism; readings by award-winning writers Achy Obejas and Karen Volkman; tours of the Oriental Institute, Smart Museum, and Robie House; and a performance by the M-Note Choir in the grand nave of Rockefeller Chapel.

The Persistent Peas: Philosopher’s Beers in Contemporary Fiction and Film

ROBERT BIRD

Orthodoxy Modernism: Making Sense of Russian Religious Philosophy

The most famous Russian philosophers, outside of Marxism, form a tradition of religious thought that has had an ambivalent relationship with both mainstream secular culture and mainstream Russian orthodoxy. Robert Bird will examine the work of Vladimir Solovyov, one of the most systematic of all Russian philosophers, and Nikolai Berdyaev, a religious existentialist. He will consider why such thinkers as Solovyov and Berdyaev do not fit neatly into the standard accounts of Russian culture and how we can approach them today.

THEO VAN DEN HOUT

Miles of Clay: Information Management in the Ancient Near East

World powers of the Ancient Near East had formidable bureaucracies, amassing and processing huge amounts of clay tablets and other documents. What do we know about their systems of information management? How did the ancient archives or libraries find their way through them? What did they look for and how long? What did they throw out and when? Are the collections we have, as archivists or as librarians, connected to the tablets set aside? Each and every question will be discussed by Theo van den Hout in this lecture, which emphasizes the Hittite Empire in ancient Anatolia/Turkey (c. 1550–1180 BC).

ACHY OBEJAS

The Adventures of Pinocchio: an Inheritance

Professor of Romance Languages and Literatures; Director, Center for Gender Studies

The Adventures of Pinocchio was originally written in serial form for an Italian children’s magazine, and Collodi killed off the puppet in what he thought would be the last episode until, that is, he was urged by his editor to continue the already very popular story. Why is this story so enduring? How have writers and filmmakers reworked the original tale? What can we expect from Roberto Benigni’s forthcoming version for the screen? Is Pinocchio Italy’s most genuine national emblem? What does this tale say to us today about questions of identity, class, and gender?

For the last twenty-three years on the final Saturday of October, the Humanities Division has invited alumni, friends, students, parents, and neighbors to take part in this vitality by attending the annual Humanities Open House, a day-long series of over forty lectures, performances, exhibits, and tours.

Full descriptions of the Humanities Open House presentations and registration information are available online at http://humanities.uchicago.edu/openhouse or by calling (773) 702-3175.

The 23rd Annual Humanities Open House

Saturday, October 26, 2002

Rebecca West

Professor of Narrative and Postcolonial Studies

The Adventures of Pinocchio

Achy Obejas and Karen Volkman, tours of the Oriental Institute, Smart Museum, and Robie House, and a performance by the M-Note Choir in the grand nave of Rockefeller Chapel.

Each year, Humanities Open House is anchored by a keynote address. This year’s keynote, “Plato on the Battle for Hearts and Minds,” will be delivered by Jonathan Lear, the John U. Nef Professor in the Department of Philosophy, the Committee on Social Thought, and in the College. Trained as both a philosopher and a psychoanalyst, Lear has been instrumental in recuperating Freud’s reputation as a philosopher. His books include Love and Its Place in Nature: A Philosophical Interpretation of Freud’s Psychoanalytic Theory (1990); Open Minded: Working Out the Logic of the Soul (1998); and Happiness, Death, and the Remainder of Life (2008). In his keynote address, Lear will consider how Plato’s interests in the role of myths play in structuring the psyche are relevant to our contemporary concerns about the developing outlooks of today’s children.

Alumni from around the country are cordially invited to come back to campus for this celebratory day.
Born in Linares in Northern Mexico, Leal came to the United States to pursue his post-secondary education, earning a bachelor’s degree at Northwestern University before enrolling in the graduate program in Romance Languages and Literatures at the University of Chicago. Like many in the United States before the rise of the Latin American “boom” writers, the University of Chicago’s Spanish program was focused on peninsular literature, especially the literature of Spain’s Golden Age. Leal, born on the eve of the Mexican Revolution of 1910, remained committed to the investigation of Mexican literature, completing a master’s thesis on Amado Nervo, the Mexican modernist poet. Leal’s dissertation considered the origins of the Mexican cuentos (short story) through an examination of the fictional elements in chronicles written by Spaniards after the conquest of the Aztec empire.

Leal taught at Chicago for three years before accepting a tenured position at the University of Mississippi in Oxford. After a short stay in Mississippi, he moved to the University of California at Santa Barbara and accepted an appointment as a Research Fellow at their Center for Chicano Studies. Although he has held visiting professorships at such schools as UCLA and Stanford, he has maintained his strong affiliation with UCSB in his later years at UIUC, when he presented one of the first courses on Chicano literature at the University of Illinois at Urbana-Champaign. From teaching Shakespeare to graduates and undergraduates, he was also privileged to be asked to edit his works. From such immersion in his texts I discovered what it is that I have come to care about most: his incredibly rich humanity; his involvement in every human experience from falling in love to jealousy, skepticism, disillusionment, and eventually to aging and retire- ment, all portrayed with his incomparable wealth of images and his insight into the human condition.

As my friend and colleague Joe Williams said to me, at a cocktail party, “Can you imagine anything nicer than teaching Shakespeare and actually being paid for it?” It’s hard work, but somebody’s got to do the job.”
A camera surveys the Midway Plaisance, yielding a run of images of the expanses of grass before arching up and catching a glimpse of the buildings that line its northern border. The soaring, dizzying images appear in *Glider*, a film made by attaching a Super-8 camera to a gigantic kite that was then flown over the Midway. Inspired by its director’s researches into late nineteenth-century aerial photography, the film both delights the eye and asks the viewer to think about how perspective and point-of-view exert control over motion pictures. For the director, Cinema and Media Studies (CMS) graduate student Kaveh Askari, making the film heightened his understanding of the archives he has consulted: “Whenever you look at a movie, you also have to look at the processes that brought it into being.”

Askari is part of a growing community of filmmaker-scholars at the University who seek continuity between filmmaking and film studies. The Committee on Cinema and Media Studies has quickly emerged as one of the nation’s leading programs for the academic study of film, but the Committee thus far differs from other film departments in not offering courses in film production. Tom Gunning, Edwin and Lindy Bergman Professor in the Department of Art History and in the Committee on Cinema and Media Studies, believes that experiencing the process of filmmaking is integral to serious intellectual engagement with the media. “I hope,” says Gunning, “that we can establish more infrastructure for making art.”

The recent appointments of video artists Helen Mirra and Alison Ruttan to the Committee on the Visual Arts represent a step forward in providing students with more opportunities to learn the technical aspects of filmmaking.

Many students, like Askari, come to the graduate program in Cinema and Media Studies with prior filmmaking experience. The demands of graduate school, however, can make it difficult to pursue creative and academic endeavors simultaneously. Kenneth Eisenstein made films before matriculating in the CMS doctoral program three years ago and confesses that “I haven’t touched a camera since I came to the U of C.” He does believe, however, that programming film series at Doc Films, the nation’s longest continuously-running student film society, has provided him with a creative outlet.

Another student organization, Fire Escape, provides students, in the words of its president Jeff Sousa, the opportunity to “make movies from the ashes of our analysis.” Fire Escape screens student films each Tuesday following Doc’s regular feature presentation. The projects often signal a thoughtful engagement with film analysis and film history. CMS concentrator Sean T. Daily’s *Fugue*, for instance, alludes to the style and imagery of film essayist Chris Marker’s science fiction classic, *La Jetée*.

Two recent Fire Escape projects were awarded grants from UChicagoArts, the newly-created funding arm of the University’s Arts Planning Council. Undergraduates Star Mishel-Ereka and Kristiva Nikolova received a grant to complete “The Glass House Project,” a DVD realization of Russian director Sergei Eisenstein’s idea to make a film in an all-glass apartment building. Douglas Baird, Harry Bigelow Distinguished Service Professor in the Law School and chairman of the Arts Planning Council, remarks that there were “several people on the committee who know a lot about film, and their response was I wish I thought of that.” The Arts Planning Council also funded a feature-length film project called *Haunting Pierrot’s Ghost* directed by Nima Bassiri (AB ’01). A collaboration between Fire Escape and University Theater, *Haunting Pierrot’s Ghost* is a father-son drama set in the enigmatic realm of mime.

While UChicagoArts has provided students with funds to launch their film projects, the Film Studies Center, an autonomous affiliate of the Committee on Cinema and Media Studies, provides budding directors with expertise by hosting lectures and presentations by established filmmakers. Yet, as Gunning notes, “We have an important need to expand the possibility of documentary production and to bring filmmakers here to visit for a quarter to teach historical or theoretical courses—not just practical ones.”

This initiative is being actively explored.
In a formally stunning 6 ft. x 8 ft. photograph, Julie Moos depicts farmers who plant seeds developed by Monsanto, the agricultural corporation best known for its genetically-engineered products. The Monsanto Portraits (above) are currently on display at the Renaissance Society. Later this year, Swiss video artist Joëlle Tuerlinckx joins us for the Humanities Division funds.

Tableau is produced with Humanities Division funds.

For tickets or further information, contact The University of Chicago Presents Office at (773) 702-8068 chicagopresents.uchicago.edu

Tableau is produced with Humanities Division funds.