

INSTITUTE FOR THE HUMANITIES  
ANNUAL REPORT 2008-09  
UNIVERSITY OF MICHIGAN





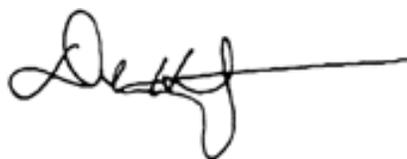
Last year the institute celebrated its twentieth anniversary. This year the institute entered the twenty-first century with our new website. This is the century of digital communication and every one of our events now lives a second life online. Central to the institute's mission is to give public profile to the humanities, and web communication is at the core of this. Our website is a work in progress as are the humanities. It will, over time, become a conduit for collaborative research and conversation, outreach, teaching, and publication. We, all of us, live on airplanes these days between destinations. The humanities now live between the poles of a single writer holed up in the corner of a library, drowning in heavy volumes of ancient and forgotten lore, and globally circulating websites where multiple players collaborate between distant locations to generate a distributed set of papers, books, blogs, commentaries, and partnerships. The institute intends to support both.

The humanities now take place through multiple ways of telling. With our museum-quality gallery and innovative new curator Amanda Krugliak at its helm, the institute is integrating visual materials into its projects in ways that seek to produce new synergies between exhibition, archive, seminar, conference, and publication. This has already happened with the edgy show Krugliak brought to our main project for the year: Talk Show Democracy, and which I urge you to read about in what follows (see p. 4), and then explore in its online life on our website. With the fall 2009 LSA theme semester Meaningful Objects: Museums in the Academy, we plan even more exciting integration of the visual, the verbal, the written, the translated, when we turn to the

museum, the archive, the colonial, and the larger questions of language, heritage, and cultural persona that arise so powerfully in Africa, and also in America. Stay tuned for that. A future goal, as the University of Michigan moves in a digital direction, is to begin to experiment with ways to integrate the visual, verbal, and written as they work together in exhibition, lecture, conference, and the lives they may also live online. We want to be an impresario linking in concerted effort what happens in real time and space with what happens in virtual reality. This while also continuing with our longstanding, inherited task of shepherding the dazzling variety of forms of thinking and writing that fall under the rubric of arts and letters, from creative fiction to scholarly exposition and everything on both sides.

At the core of the institute are our fellowships, and if you read the comments from our faculty and graduate student fellows you will find reported a year of astonishing productivity through innovation, dialogue, respect, and friendliness, and the space and time to work, courtesy of our marvelous friends and donors. I invite you to tour this report as a whole and get back to me about how we are doing and how we could be doing it better. It is that kind of engaged participation we seek from you.

Many thanks in advance for that.




# INTRODUCTION



IN THIS PAST PRESIDENTIAL ELECTION YEAR  
OF FUNDING FROM THE ANDREW W. MELLON  
THEIR ROLES IN THE FORMATTING OF CAN



(2008), THE INSTITUTE DEDICATED A YEAR  
FOUNDATION TO STUDYING THE MEDIA AND  
CANDIDATES, THE STRUCTURING OF DEBATES,

the circulation of social information, the public sphere, and democracy. The media has been central to American politics since radio in the 1920s, and with newsprint before that, but more relevantly since the early 1960s when television brought politics to the home and changed the public face of candidates and political debates. Richard Nixon lost the Nixon-Kennedy debates in 1960, it is said, because of his five o'clock shadow, that trace of beard and sweat on a nervous person who hasn't shaved since the morning. The sweating image of him confirmed his distaste to millions who watched, catapulting Kennedy ahead into the domain of celebrity king and all-American good guy. Kennedy became an American star writ large. His legacy became myth: the Irish immigrant father had become richer still during the American depression when he bought low and then sold high, then made first chairman of the Securities and Exchange Commission, then ambassador to the Court of St. James.

How could Nixon compete when the stakes were, over the television, American film musicals, the Camelot White House featuring King Arthur and his Knights of the Round Table and Jackie, a queen dressed by Oleg Cassini whose pertly styled suits and pompadour hair was copied by everyone's mother, including my own?

The American public is ready to project its own share of star quality, celebrity, and exultation onto those for whom it will then vote, as if a condition of voting with enthusiasm is that the candidate is now also a star. Most every president has been presented with the same mixture of distance and intimacy that Hollywood used to use in publicizing its film stars. Now caught between the aesthetic demands of multiple media, presidents also carry the status of television celebrities, intimate like talk show contestants, ordinary like the characters you would



see on your local American network at prime time. Elections happen through reality TV, prime time comedy, talk show commentary, and the world of the blogosphere. Newspapers are, John Darnton told us in a magnificent and disturbing lecture, fading fast, scrapped. How these monumental changes are affecting the public sphere is a theme whose importance matches its difficulty, since changes in experience, reception, understanding, the reading of information, the perception of politics and candidates, are not easy to register. We are early to this century, and much will happen we don't know about.

Not wanting to restrict this project to America alone, we chose a bevy of journalists, scholars, media figures, et al, to speak comparatively about the media in China, Africa, the Middle East, and Europe. Even in those societies which are not democratic, there are profound questions to be asked about how the media are reformulating the terms of public debate, the perception of the state and its policies, the idealization of politics through the gaze of media magic.

Our project included six Talk Show Democracy brown bag lectures, two conferences, and a cutting-edge exhibition we called our "free speech think tank." University of London Professor **Chris Berry** launched the brown bag series with reflections on the public space and media in China. Other scholars and journalists included **Juan Cole**, U-M professor of history, who spoke about Al Jazeera news; **Robert Mankoff**, cartoon editor for the *New Yorker* magazine and long-term associate of the institute; **John Darnton**, Pulitzer Prize-winning journalist for the *New York Times* and well known novelist, who spoke about the future of newspapers (they haven't got any); Lawrence Grossberg, professor of communications at UNC Chapel Hill, who theorized the media; and Marsha Kinder, professor of critical studies, University of Southern California, and director of the multi-media Labyrinth Project, who talked about media education in the USA and China.

The "Talk Show Democracy" conference continued with panels on "American Media and its American Public" and "South African Media and the State of Things." These were given by **Lance Bennett**, professor of communication and political science, founder and director of the Center for Communication and Civic Engagement, University of Washington; **Michael X. Delli Carpini**, dean, The Annenberg School for Communication, University of Pennsylvania; **Sean Jacobs**, assistant professor, Afroamerican and African studies, communication studies, U-M; **Lucia Saks**, assistant professor, screen arts and cultures, U-M; and Herman Wasserman, University of Sheffield, UK. **Lynn Spigel**, School of Communication, Northwestern University and the institute's Andrew W. Mellon Global Fellow in winter 2009, also presented on "The Rise of the Celebrity News Genre in the 1950s" and **Dilip Gaonkar**, School of Communication, Northwestern University, presented on "Voice, Violence, and Democracy."

## STASYS: "THE EARTH OF LITHUANIA AND THE WIND OF WARSAW"

Our first exhibition of the 2008–09 year brought the great Lithuanian graphic artist Stasys Eidrigevičius to the Institute for the Humanities' gallery. This show satisfied a long-standing desire on the part of the institute's director to exhibit Stasys, whose work he had first seen exhibited in Warsaw in 1994. The exhibition also satisfied the institute's desire to mount jointly sponsored and curated shows, this time with Marysia Ostafin and the Center for Russian and East European Studies. Stasys was a fellow at the institute, delivered the Copernicus Lecture in the Penny W. Stamps Distinguished Visitors Series titled "My Road," and filled the institute's gallery and the Osterman Common Room with his paintings, book covers, posters, and drawings. The unmistakable Stasys style, characterized by pierced bodies, grotesque demons, masked faces, and circus-like environments was shaped by a communist world in which people learned to hide who they really were and seek new, private identities. His all-staring, intense, and vulnerable eyes are those that have seen too much and feel desire as a question mark.

After earning degrees from the Kaunas College of Fine Arts and Crafts and the Vilnius Academy of Fine Arts, Stasys relocated to Warsaw, Poland, where he established his reputation as a world-renowned artist. Stasys has had over sixty solo exhibitions in twenty countries. His numerous awards include the Gold Plaque for children's book illustration at the Biennial of Book Art in Brno, Czechoslovakia (1979); the Gold Medal at the International Biennial of Exlibris in Malbork (1980); the Grand Prix for book illustration in Barcelona, Spain (1986); the Grand Prix at the International Biennial of Posters in Lahti, Finland (1989); Third Prize at the International Biennial of Posters in Warsaw (1990); the Gold Medal at Toyama, Japan (1994); First Prize at the Biennial of Polish Poster, Katowice (1999); and the National Award in Arts, the most prestigious award offered by the Lithuanian Government (2001).



“How do we define democracy in America?” This was the question explored by “Democracy in America: The National Campaign,” a 2008 landmark exhibition and speech series. The project was a year-long, nationwide effort by the New York City public arts organization Creative Time and curator Nato Thompson that culminated at New York City’s Park Avenue Armory and involved the work of over forty artists, activists, and grassroots organizers.

Last spring, the Institute for the Humanities recontextualized the project in connection with “Talk Show Democracy,” our conference and lecture series on the media and public spheres. We documented Creative Time’s original ambitious and timeless project by running unedited video footage and audio recordings of speeches from the New York event continuously in our gallery.

The three-month exhibition, “Speech Acts from Democracy in America: The National Campaign,” honored the original project, but also became part of its ongoing process. Multiple screens and speakers filled the room with competing images and sounds, illustrating the disparity among the voices as well as their surprising points of unity.

Artist Pia Lindman’s installation and performance “Soapbox Event,” presented at our opening reception, offered audience members one soapbox for one minute of free speech. Creative Time Director Anne Pasternak attended and got on her soapbox and spoke out against funding cuts for the arts. Others expressed strong emotions and opinions about everything from traffic control and consumerism to sexual harassment in the workplace.

Later in the term, American culture and English Assistant Professor Amy Sara Carroll’s critical creative writing class incorporated the soapbox event in their own project. The students performed excerpts from the works of Anna Deveare Smith standing on the soapboxes in the atrium of the Thayer Building while passerbys watched and listened.

The Institute for the Humanities exhibition brought campus and community together and celebrated the fundamental relationship between democracy and our renewed engagement.



**SPEECH ACTS FROM DEMOCRACY IN AMERICA: THE NATIONAL CAMPAIGN**

The Knight–Wallace Fellowship program, our partner in Talk Show Democracy, organized the second conference, “The Funny Part: Political Humor and its Role in Shaping the Democratic Process.” Speakers included nationally syndicated political cartoonist **Patrick Oliphant**; **Bob Mankoff**, cartoon editor of the *New Yorker*; U–M cultural historian **James W. Cook**; national humor consultant and William and Mary Professor John Morreall; **Tom Gammill**, writer and producer of *The Simpsons*; and **Mike Luckovich**, editorial cartoonist for the *Atlanta Journal–Constitution*.

Throughout these events our exhibition, “Speech Acts from Democracy in America: the National Campaign,” documented and recontextualized a project curated by Nato Thompson of Creative Time, a New York public arts organization. It invited artists, activists, and grass roots organizers to share their views about our nation, its future, and the historic roots of democracy, and culminated in a landmark exhibition at the Park Avenue Armory in September 2008 that combined visual art, public speaking, and performance. We set up video screens and broadcast their speeches in triplicate throughout the day, and filled the exhibition space with soap boxes, where one and all were invited to enter the Hyde Park Corner colloquy and filibuster their way to the future.

While Talk Show Democracy was the institute’s major event this year, it was not our exclusive event. **Wendy Doniger**, professor of the history of religions, University of Chicago, spent a week with us as this year’s Jill S. Harris Memorial Fellow, speaking to undergraduates and lecturing on the wide ambit of subjects about which she is so dazzling: history of religions, Hindu mythology, religion and eroticism, film and religion, et al. **Barbara Stafford**, professor emerita of art history, University of Chicago, and a major innovator synergizing visual studies to cognitive theory, delivered this year’s Marc and Constance Jacobson Lecture. **Stephen Melville**, professor of art history, Ohio State, was in residence with us as a short term fellow lecturing on contemporary art, art theory, and philosophical aesthetics. And our academic year kicked off with **Julie Klein**, professor, Wayne State University and an authority on the digital humanities, whose two–week residency stimulated large–scale activities across campus in the digital humanities. These are drawing the institute into partnership with Rackham, the University Library, and the School of Information in developing projects around digital communication, collaboration, publishing, teaching, and also the study of digital cultures, where everything is just a click away and information floats about unanchored. In May 2009 President Mary Sue Coleman and Provost Teresa Sullivan announced four new interdisciplinary positions at the junior faculty level in the digital humanities, which will expand digital humanities resources. The University of Michigan is clearly in the twenty–first century.



**Julie Klein**, *professor of humanities, interdisciplinary studies/English Director of Digital Media Collaboratory, Wayne State University*

The digital humanities provided the focus for Julie Klein's three-week visit. This new and rapidly growing field lies at the intersections of computers and the disciplines of arts and humanities, library and information science, media and communication studies, and cultural studies. She noted that visiting fellowships typically afford time for immersion in a personal intellectual project. Hers was a hybrid of that traditional purpose and conversations with members of the campus community about prospects for a proactive digital humanities initiative at the University of Michigan.

Her lecture, "Mapping the Field of the Digital Humanities," offered an inventory of the range of projects going on nationwide that are subsumed by that term. In the Fellows Seminar, she presented the framework for her current project, a book that examines networks and communities of practice and also develops a conceptual framework for an interdisciplinary approach in design and use of digital environments. In both venues, her presentations elicited lively and varied responses, from resistance and anxiety to endorsement of the benefits of such work.

She referred to the other part of her activities while here as "campus conversations." These wound up constituting the bulk of her time and will have long-term and institution-wide implications. She talked with individual faculty and graduate students whose work involves the digital humanities; she spoke with the Paul Courant, director of the University Libraries; with Tom Dwyer of the University Press; with Dan Atkins, Tom Finholt, Paul Conway and Beth Yakel of the School of Information; with staff of the Scholarly Publishing Office; and with Humanities, Arts, Science, and Technology Advanced Collaboratory scholars Stacy Schultz and Isa Millan.

While work in the digital humanities in various forms, guises, and places had been ongoing, Julie Klein for the first time gave us an inventory of this category of work. Based on this, she developed concrete proposals for coordinating the efforts of various offices and units as well as extending the breadth of the survey of activity. She also put forth in a detailed

report specific ideas for activities and "flagship" projects and ideas for coordinating a junior-faculty cluster hire as means of laying the foundations for a genuinely campus-wide infrastructure.

**Stephen Melville**, *professor of history of art, Ohio State University*

Professor Melville shared his deep knowledge of contemporary art, theory, and historiography in many ways and in a variety of venues during a three-week visit. To our brown bag lecture series, he contributed a lecture titled "Thing of the Past: On Hegel and Contemporary Art History." The history of art department invited him to give a talk "On Smithson and Hegel," and also to participate in a seminar with their graduate students. In a separate event, cosponsored by the comparative literature and German departments, he participated in a colloquium focused on "On 'Theory' in the University." In preparation for this, attendees read two precirculated essays he made available: "Shifting in the Ruins" and "The Institution of Limits." These laid the groundwork for an engaging discussion about doing interdisciplinary, comparative work in the academy today.

During his residency, Professor Melville also participated in the weekly Fellows Seminar, including making a presentation in that forum. To all events, he brought his rare and deep conversancy with philosophy and theory to discussion of aesthetics and art.

**Wendy Doniger**, *Mircea Eliade Distinguished Service Professor of History of Religions in the Divinity School; Department of South Asian Languages and Civilizations; and the Committee on Social Thought, University of Chicago*

Wendy Doniger spent a week in residence as the Jill S. Harris Memorial Fellow. She enthusiastically fulfilled the intent of Roger and Meredith Harris to support events that enrich the experience of undergraduate students by reaching out to the Honors Program. Students were warmly invited to attend her public lecture titled "Including Dogs, Horses, Cows, Dalits, and Women: Alternative Narrative of the Hindus." She also distributed materials for the students to read in preparation for a special lunch and conversation.

The crux of all of this material related to her new book in which she retells the story of the Hindus by including the maverick as well as the



VISITING FELLOWS, 2008-09

mainstream Hindus in the story. She points out that the “ancient Sanskrit texts, usually dismissed as the work of dead Brahmin males, in fact reveal a great deal about women and the lower castes, often very sympathetic to them, and sometimes masked by narratives about dogs (standing for the people now generally called Dalits, formerly called Untouchables), cows (standing for women, but also for Brahmins of any gender), and horses (standing for the feared but admired warrior castes as well as the foreign conquerors of India, particularly the Muslims). Tracing these stories through the centuries, we can see how the attitudes to these marginalized groups constantly shifted.”

Other activities included engagement with graduate students from comparative literature, the Center for South Asian Studies, as well as a workshop on “Translating Asian Literature.”

**Lynn Spigel**, *Frances E. Willard Professor of Screen Cultures at the School of Communication, Northwestern University.*

Lynn Spigel spent two weeks in residence as the Andrew W. Mellon Global Fellow, in connection with our winter term exploration of TV news, internet blogs, newspaper editorial, and other features of the information media. For our conference “Talk Show Democracy,” she discussed the rise of the celebrity news genre in the 1950s. Her presentation, titled “Person to Person: Performing Private Life on Early TV,” can be viewed along with the rest of the conference on our web site ([www.lsa.umich.edu/humin](http://www.lsa.umich.edu/humin)).

Given that her research interests include the cultural history of media—with particular attention to media’s relationship to cultural practices and the aesthetics of everyday life—she was eagerly welcomed by faculty in the Department of Communication Studies, where she participated in a faculty colloquium organized by Susan Douglas, who chairs that department. In addition, she visited the classes of Derek Vaillant and Amanda Lotz. Our own institute fellows also had an opportunity for in-depth discussion with her when she joined them in their weekly seminar.

Lynn Spigel’s first book, *Make Room for TV: Television and the Family Ideal in Postwar America* (1992) looked at the early years when television was dominated by a few major networks. Her most recent work, *TV by Design: Modern Art and the Rise of Network Television* (2008) explores how the explosion of channels in recent years has changed the medium

from one that reaches broad swaths of viewers to more narrowly segment audiences (narrow-casting vs. broadcasting) while also exploring what has remained constant.

**Barbara Maria Stafford**, *William B. Ogden Distinguished Service Professor, University of Chicago*

Marc and Constance Jacobson Lecture

“Bits of Behavior/Concepts Prior to Words:

The Emotional Intuition of Form”

*Discussants*

Susan Gelman, Frederick G. L. Huetwell Professor of Psychology

Alex Potts, Max Loehr Collegiate Professor of the History of Art

Professor Stafford says: “We have never been more biological, never intimately invested in reshaping our existence as biological organisms. We see this across the arts, the theory and practice of architecture and design, new media studies, all sites where a history of the senses is emerging. At the same time, the multiplying brain sciences are developing a finer neurobiology of feeling. But it seems to me that what’s still missing is a combined story of the emergency of subjectivity—a true *soma-aesthetics* that takes into account both the flesh and the spirit of the human subject: the intensely corporeal character of our relationship to ourselves and the rest of the world.”

This is the subject she explored in *Echo Objects: The Cognitive Work of Images* (2007) and in her illustrated lecture (see [www.lsa.umich.edu/humin/publications/videos](http://www.lsa.umich.edu/humin/publications/videos)).

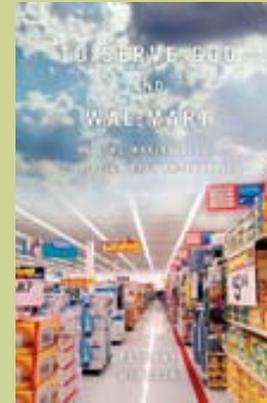


# EMERGING SCHOLARS

May 2008 was also the month in which the institute announced the winner of its second Emerging Scholars Prize in the Humanities. Generously funded for three years by Cody Engle, institute board member and former board chair, the prize celebrates emerging scholarship in the humanities created by persons within five years of having received their PhDs and who are driving the humanities in new directions. This year's recipient, the result of a national/international search for nominations through the Consortium of Humanities Centers and Institutes membership, is given to Bethany Moreton. Professor Moreton, a 2006 PhD graduate in history from Yale, is currently professor of history and women's studies at the University of Georgia. Moreton studies the conjunction of corporate and evangelical religious practices in America, the "Wal-Martization" of the fundamentalist Christian church and the role of this church in driving consumer markets in the United States. Combining the cool eye of the journalist, the sympathetic ear of the anthropologist, and the critical intelligence of the scholar/writer, Moreton teases out of this conjunction themes of economy, religious spectacle, fast food society, identity, family, belonging, and gender, themes which together go a long way towards limning the contours of American society. Her work is idiomatic, imaginative, and written with knife-like incisiveness.

Outside evaluator Kathleen Woodward, director of the Simpson Humanities Center at the University of Washington, stated,

"Moreton's work is a model of public scholarship in the humanities: rigorous, sympathetic to individual stories, wonderfully written, combining attention to individual story with command of the complex intersection of corporate culture and religious practice. It provides insight into one of the most prevalent, and inscrutable, features of American society today."



Moreton's book, *To Serve God and Wal-Mart: The Making of Christian Free Enterprise*, was published by Harvard University Press in May 2009.

In addition to the prize, the committee was so impressed with a second nomination that it decided to award honorable mention to Bulbul Tiwari. Dr. Tiwari is a 2008 recipient of a PhD in Asian languages

and civilizations from the University of Chicago, and the third person in the country to have submitted her PhD in entirely digital form. Her work blurs the distinction between scholarship and documentary filmmaking and ranges from studies of the heritage of the great Indian epics and documentary films about self-employed women's associations in India to one-act plays and comic films about truckers in India. She has done stints as filmmaker-in-residence in India, Great Britain, and the United States and in centers of humanistic scholarship at a number of major American universities. In celebrating her work, the institute celebrates new digital formulations of the humanities, and also the humanities created between multiple kinds of media. She is an emblem of innovation.

Kathleen Woodward added, "Tiwari proves you don't have to be in a research job at a university to grow the humanities and contribute to an understanding of heritage. And you can make work that addresses K-12 as well as film and scholarly communities. Hers is an act of breadth as well as depth."

The Emerging Scholars Prize carries a stipend of \$25,000, the honorable mention of \$1,000.

## FACULTY FELLOWS

**Joshua Cole**, *associate professor, history*

*Norman and Jane Katz Faculty Fellow*

“The Empire of Fear: Violence and Politics of the Colonial Situation in Eastern Algeria, 1919–1940”

*Joshua Cole’s book project explored a period of intense political and cultural innovation in French Algeria during the years of the Popular Front, and several concurrent episodes of extreme violence that fractured local communities in the region in the years before World War II.*

I have found the Institute for the Humanities to be a supportive and stimulating environment for my work, and I am very grateful to institute for offering me this time and space for my project.

Since September 2008 I published one article, and during my time at the institute I completed two more pieces (an article and a book chapter) that are currently in press and set to appear in the coming year. I have also completed drafts of three chapters of my new book project, *The Empire of Fear: Violence and the Politics of the Colonial Situation in Eastern Algeria, 1930–1940*. I hope to complete drafts of two additional chapters before the end of August 2009, and to complete the manuscript in the coming academic year.

In November 2008, the institute gave me permission to accept an invitation to speak at the Center for Maghrebi Studies at the University of Oran, Algeria. While traveling to Algeria, I was also able to stop briefly in Paris to conduct research for several days at the archives of the Alliance Israélite Universelle, which has important documents relating to the monitoring of anti-Semitic incidents in Europe and North Africa in the late-nineteenth and twentieth centuries.

**Caroline Constant**, *professor, architecture*

*Helmut F. Stern Professor*

“The Modern Architectural Landscape”

*In this project, Constant examined disciplinary intersections between architecture and landscape architecture in contemporary western design practices and the historic antecedents of this phenomenon. Her analyses challenge prevalent interpretations of the modern architectural project by foregrounding its social and cultural foundations in landscape.*

This year at the Institute for the Humanities has given me the freedom to take unprecedented risks with my research as I delved into wide-ranging areas of interest, opening my work to diverse avenues of thought and leading to unanticipated results. Resources that previously might have seemed peripheral to my efforts have proven to be crucial. Having time to read and to think have been even more valuable than time to write, although these activities are inextricably intertwined in my work process. I have rarely felt so productive or so eager to explore issues that I formerly set aside.

During the fellowship year I focused my efforts exclusively on my forthcoming book, *The Modern Architectural Landscape*, a series of essays I have worked on intermittently over the last twenty years while completing several monographs. I plan to send the manuscript to publishers over the summer. I was able to complete the introduction and one major chapter and to substantially complete a second. Although the written results are relatively limited in volume, the impact on my project has been enormous. It has caused me not only to rethink previously completed chapters and reorganize the whole, but also to consider related directions for future research.

The seminar conversations were crucial aspects of this process; they provided new perspectives on my research, owing both to the diversity of backgrounds and fields of expertise among the fellows and to the ongoing and evolving conversations they prompted. This was the first time in my academic career that I have had such an opportunity for sustained critical dialogue, and I am certain that the experience will have a lasting impact on my work.



COLE



CONSTANT

FELLOWS 2008-09



HARTLEY

**Lucy Hartley**, associate professor, English language and literature

*Helmut F. Stern Professor*

"The Democracy of the Beautiful, from Ruskin to Symonds:

'The Sense of the Common'"

*What is the place and importance of beauty in the industrial landscape of nineteenth-century Britain? This is the central question that Hartley considered this year at the institute. Her project explored how the idea of a beauty for the people became linked to an emerging model of democratic governance; and why this attempt to democratize beauty failed to provide the collective enlightenment and social redemption it promised.*

This has been a year full of adventures. My plan was to complete a full draft of my book, *The Democracy of the Beautiful*, which involved writing three chapters and revising three existing chapters. I completed the first chapter in the fall semester and presented it in January 2009. This was a difficult chapter to write as it lays out the argument of the book, which explains why beauty comes to replace established ideas about civic virtue in the modern, industrial society of nineteenth-century Britain. Thus, the chapter attempts to demonstrate the importance of political and economic theories of republicanism, utilitarianism, and democracy to newly emerging ways of speaking about beauty as a kind of practical knowledge of human life.

The feedback I received from my fellow fellows was hugely important not only in clarifying the argument of the first chapter, and working out a shorter article version, but also in reshaping the book as a whole; they pressed and probed with such acuity and candor, not to mention generosity, that I'm hoping to keep hearing their voices in my head for a very long time.

**What's so unique about the institute is the mix of fellows from different departments with a vast range of knowledge but very discrete interests who are, nonetheless, united in the project of humanistic inquiry. All in all, it provides for an exciting and exacting weekly seminar, a truly interdisciplinary conversation that it was a privilege to participate in—and that I hope will continue in the future. The person who makes this possible is, of course, Daniel Herwitz; he is the very lifeblood of the institute, erudite and urbane with the uncanny ability to describe our work and why it matters better than we can ourselves.**

Buzzing with new questions that needed answering, I was working hard on the next chapter about promoting taste as a matter of public good



JOHNSON

when I ruptured my Achilles tendon—playing netball no less—and needed surgery. Suffice to say, the injury wreaked havoc on all my work plans and meant that I missed the second half of the winter semester. I'm now starting to walk again, albeit in a wobbly way, and getting back to work on the book; however, the difficulties and frustrations of the last three months were considerably alleviated by the kindness I received from everyone at the institute. I can't think of a better way to illustrate what fellowship really means...and yes, I will be playing netball again!

**Paul Christopher Johnson**, associate professor,

*Afroamerican and African studies and history*

*Hunting Family Professor*

"To Be Possessed: 'Religion' and the Purification of Spirits"

*Johnson's project excavated the category of "spirit possession," considering first its creation as an early project of civil religion, next the ways the construct was implemented in colonial regulations of religion in the Americas, and finally the positive appropriation of the category by ethnographers and religious actors themselves. His study aimed to show how the category worked not only as a descriptor of "primitive" religions but also, even primarily, as an exorcism the West performed on itself.*

Space was everything for me at the institute. Moving into a bare, austere office utterly unencumbered with random books, files, and papers felt like a new beginning. I relished trudging up the stairs every day, coffee in hand, to enter that spartan cloister and shut the door on all the noise of everyday life. Time to think! The hum of the furnace would pull me into a writerly trance. Unfortunately, of course, as the year progressed the space gradually filled up with everything of which it had been so emancipating to shake free. Now, though, it was all right; the books and folios seemed like a monument to something purposeful taking form rather than to random business.

Our weekly meetings took on particular value, an intoxicating vacation from the ascetic upstairs. Heading down to our sessions on the first floor, the world would open up. Great conversation, food, ideas, art, everything awaited, downstairs. Such high expectations might seem a recipe for disappointment, but I always came away invigorated. Our sessions were dynamic and vital; you always had to wait, and sometimes fight, for your turn to speak.

Since I was just beginning a long-term project, work was, and is, very slow. I managed to write drafts of two articles, and set the anchors

for what is to come, always in the passage between the cool quiet in the office up above and the heated exchange down below. (Who said structuralism is dead?) I'm grateful for having had this year, grateful to my fantastic colleagues, to the director, to the amazing staff, and for the beautiful view of nothing from up above.

**Rudolf Mrázek**, professor, history  
John Rich Professor  
“Penal Colonies and Camp Cultures”

*This was a study of camps and camp culture in the era of triumphant technology. It is based on two case studies: of the Theresienstadt “ghetto” in the Nazi Protectorate of Bohemia and Moravia (1941–1945) and of Boven Digoel, a colonial “isolation camp” in New Guinea, the Dutch East Indies (1927–1943).*

It is the best of all possible times to have this kind of year—one imposing no obligations to teach or to serve on committees, while offering possibilities to hide and to concentrate research and still to feel good despite avoiding the usual duties.

I knew that I would accomplish much less than I hoped to do. However, the year at the institute made me reach out beyond my original plan. Thanks to the Fellows Seminar I will write (or will never finish) a book much better than the one planned in the spring of 2008. **The mood of those gatherings—inexpressible by a website—was the crucial thing for me. What I got from graduate students like Eva Dubuisson and Amy Rodgers, and all the others, was something precious beyond my expectations.**

These unforeseen pleasures happened, I believe, because a truly great deal of good thinking had been invested into forming our group—not only the topics we addressed, but also our varied temperaments, personal styles and stages of academic advancement (or despair). **The executive committee of the institute and—I cannot emphasize this enough—the institute’s director had done the good thinking before we met. Ah, the director: by his presence at every meeting, his wise, stubborn, and sometimes pathetic effort to keep the original concept of the group, and of each of our projects, alive, he transformed us all.** To realize that all of this is over makes me gloomy.

The staff was willing to help and smiling, and the work–study students were also helpful and nice, especially the one who reminded me of my Czech granddaughter.

**Susan Parrish**, associate professor, English language and literature  
John Rich Professor

“A History of Disturbance: Ecology and Literature in the U.S. South, 1927–1947”

*Susan Parrish’s book project dealt with the ecological imagination in the U.S. South and Gulf Coast in the early part of the twentieth century, with special attention to the 1930s. Of interest was the intersection of race, environment, and epistemology in writers like Zora Neale Hurston, William Faulkner, James Agee, Marjorie Stoneman Douglas, and Richard Wright as well as in more diffuse cultural sources, like local southern newspapers and newsletters produced at southern Civilian Conservation Corps camps.*

This appraisal breaks down for me into two parts; one is a kind of “report of what I accomplished,” and the other a reflection on what being privileged to be part of an interdisciplinary scholarly community has done for me.

I was able to do the research for two books and to write a long, fifty–page chapter for each of these books. The first book project involves looking at the decades of English overseas ventures around the time of its mid–seventeenth–century Civil War to show how very un–smooth a transition to empire it was. This period is typically looked at for “origins of empire,” or as a seed–bed for colonialist discourse, etc. as if the future course of empire was predetermined and written in stone. Instead, it is a period when the English were relatively weak, vis–à–vis other European powers in the Atlantic, and quite violently conflicted over basic issues of governmental structure within their own country.

The other book project—about which I presented to the fellows in early December—concerns a new look at early–twentieth–century southern literature, not through the old lens of “peculiar climate,” and regional exceptionalism, but through the more interdisciplinary lens provided by environmental history. The years 1880 to 1920 saw major environmental changes in the deep south—the draining of the Everglades in Florida, the widespread deforestation of the entire region, and the engineered redirection of the Mississippi River. These “improvements” resulted in both the unmanaged destruction of resources and also in the increased severity of seasonal disturbances which disproportionately struck the African–American population. Rather than yield a narrative about a region atavistically tied to feudal agriculture, and the social traumas which such “backwardness” entailed, this book will place its southern observers and writers on the front lines of ecological theory and debate.



MRÁZEK



PARRISH

**What has the fellowship done for me? It has restored—or really created—my faith in academic community. In our regular university lives, we typically act as “free agents,” running our classrooms and our research and writing agendas, and only occasionally joining together with colleagues in our departments—generally we come together to weigh in on matters of departmental “business.” It is a rare day when we talk about intellectual matters, much less collaborate in the advancement of knowledge. Not so at the institute. Each Wednesday, fourteen or so thoughtful colleagues from across the humanities and arts offer their various kinds of expertise, powers of analysis, and intellectual judgment to help each one understand and communicate his or her own matters of concern better. A community built out of such conversations ameliorates any one thinker’s partiality of vision, but also assuages the habitual solitude of the scholar’s or artist’s endeavors. What a gift this year has been!**

**Stephanie Rowden**, assistant professor, art and design

*Helmut F. Stern Professor*

“A place has its stories”

*Rowden’s project is an experimental audio documentary about a city block in Detroit: the block which encompasses Woodward Avenue, Parsons Street, Cass Avenue, and Davenport Street. The project draws on stories and sounds recorded on a series of many walks (both literal and figurative) around this one block, and will be developed as a collection of vignettes for radio as well as a sound-rich archive for the web.*

**The year at the institute has been a gift beyond measure—a precious expanse of time to entertain all the thorny questions, false steps, happy accidents, charmed detours, nagging doubts, and endless revisions that are part of creative work.**

During this year I was able to develop the first iteration of a public art project, *Odpowiedz...Please Respond*, in collaboration with designer Hannah Smotrich, and former institute fellow and cultural anthropologist Erica Lehrer. This ongoing work—part art installation, part experimental ethnography, part public dialog project—explores Jewish identity and heritage in Poland. Audio material I gathered from presentation of the project in Krakow the summer of 2008 became the basis of a radio project that was aired in the fall on the public radio program *Studio 360*. This year also gave me the opportunity to launch a radio project in collaboration with Katherine Weider and Michigan Radio called *Sounds of the State*. This ongoing series of audio miniatures (“sonic haiku”) now

airs regularly on Michigan Radio and continues to grow in scope. In both these projects, I have been exploring a range of ways of *listening to place* and means for gathering narratives about place that are participatory and open-ended. These explorations have in turn influenced the development of yet another project this year, *A place has its stories*. This audio documentary about the block of Woodward/Parson/Cass/Davenport in Detroit is still in early stages of development. That project too has deeply benefited from the fellowship year to devote to research and exploration.

**Gareth Williams**, associate professor, Romance languages and literatures  
*Hunting Family Professor*

“The Mexican Exception: Sovereignty and Political Subjectivity in the Twentieth Century”

*Gareth Williams examined the relation between culture and the political in twentieth-century Mexico in the wake of the 1968 critique of the Mexican state. Drawing on literature, photography, popular culture, and political philosophy, this book traces the cultural history of modern sovereignty and its relation to the on-going struggle for political democracy.*

Since the beginning of the academic year I have been able to write and fully revise two hundred pages of my book project on questions of sovereignty, democracy, and culture in twentieth-century Mexico. This means that I currently have one chapter remaining plus the introduction.

The Fellows Seminar was particularly valuable to me because it allowed me to reevaluate the political movements and cultural background of 1968 in a transnational and interdisciplinary perspective. I was struck by how many points of contact there were between my own research and that of the vast majority of people in the seminar.

**There was a shared language even though that language manifested itself in different ways, with slightly different emphases, and at times from distinct positions. But there was always a free flowing dialogue in the truest sense of the word. To a very large extent I put this down to Danny Herwitz’s remarkable ability to engage very different people from very different academic backgrounds, and to always do so with spontaneity, respect, and intellectual rigor. I think this was fundamental to maintaining the dynamic movement of the seminars, and it was a pleasure to be part of.**

My year at the institute also gave me the time to read a whole pile of things unrelated to my field of research, as well as to formulate and write



ROWDEN



WILLIAMS

a good part of my on-going book project. In this sense this year has been absolutely invaluable for my intellectual and professional development, as well as for my overall sanity and sense of purpose.

**The Fellows Seminars have been very collegial yet also very rigorous and intense in their pursuit of possibilities, in their evaluation of problems, and in their insistence on clarity. I've learned enormously from my interactions with colleagues from other fields, and the graduate students have been just brilliant throughout. This has been the most rewarding intellectual experience I've had since I completed my PhD.**

## GRADUATE STUDENT FELLOWS

**Danna Agmon**, *anthropology and history*

*Mary Ives Hunting and David D. Hunting, Sr., Graduate Student Fellow*  
"Where Do Go-Betweens Go? Colonial Intermediaries in Eighteenth-Century India"

*This project examined French imperialism in India (1664–1761), and uncovered the different ways French traders, missionaries, and other settlers relied on their Indian employees. By foregrounding the tense relationship between the French and their local intermediaries, Danna Agmon exposed difficulties and failures that were a crucial yet hidden aspect of early colonial expansion. She hoped to demonstrate that the often-overlooked French experience in India is thus representative of the fractured, tense, and densely populated early stages of all colonial histories.*

My dissertation concerns the early years of the French imperial project in India in the eighteenth century to uncover the ways in which missionaries, traders, and other French colonists in India depended on their Indian employees. By focusing on the professional intermediaries (both commercial and religious) that moved between the different institutions of empire, my research is an attempt to shed light on the often unpredictable distribution of power and authority in early colonial projects. In order to address these questions, I focus on the frequent conflicts that erupted between French colonists and Indian employees who served as their intermediaries. And although moments of dispute represent a break from routine interactions between employers and intermediaries, it is precisely at such moments that we can see the fluidity with which influence, legitimacy, and authority were distributed.

I arrived at the institute in September 2008, fresh from a year of archival research in France and India. During that time I had collected manuscript materials from archives in Aix-en-Provence, Paris, and Pondicherry. Yet despite the wealth of materials, upon my return to Ann Arbor I found myself somewhat befuddled as to how to proceed. The institute was the perfect place in which to find my way through this fog. During the academic year, with sage advice from other fellows, help from the wonderful staff and the luxury of an office, I've completed drafts of three chapters of my dissertation, and plan to finish another by the end of my tenure as a fellow. The weekly seminars were an especially rewarding aspect of my time here: not only did I benefit from close readings of my work-in-progress when I had a chance to present a chapter, but I enjoyed a sense of community and fellowship that is often lacking in academic work.

**Lembit Beecher**, *music composition*

*James A. Winn Graduate Student Fellow*  
"Estonia 1944: A Multimedia Chamber Oratorio"

*Lembit Beecher worked on a multi-media, chamber oratorio based on his grandmother's and granduncle's personal memories of Estonia during World War II when their homeland was occupied first by the Soviet Union, then Germany, and then the Soviet Union again. Along with their words, he will mine newspaper accounts, news reports, official records, letters, and excerpts from the Estonian national epic Kalevipoeg, for text to set to music. In blurring the lines between music and narrative, documentary and drama, and fact and emotion, he is reaching for a mosaic-type of storytelling that investigates issues of memory, the nature of storytelling, and the relationship of drama to a sense of truth.*

I had a wonderful year at the institute for the Humanities. Composition can be a particularly solitary activity and it was comforting and invigorating to be able to meet with the fellows once a week. The meetings were both relaxing and stimulating. Just having the time and space to be creative, to let my ideas slowly grow, was a rare gift, particularly given the broad scope and somewhat ungainly nature of my project. It was great to be surrounded by such smart and generous people who were genuinely curious about my work. Being forced regularly to try to explain my work, to put into words what I was hoping to achieve musically and dramatically, was an unusual and valuable experience.

Having this year at the institute was really the only way I could have undertaken this sort of ambitious and involved interdisciplinary project. The institute provided me the time not only to research and write my dis-



AGMON



BEECHER



sertation piece—a documentary, multi-media oratorio called *And Then I Remember*—but also to produce the performance of the piece, which involved a lighting and video designer, two audio engineers, tech crew and almost twenty musicians. The piece was performed in late March in the Duderstadt Video Studio and it was wonderful to have the support of Danny and so many of the fellows at the concerts. With the completion of this project, I received my DMA in composition in May, 2009.

**Eva-Marie Dubuisson**, *anthropology*

Sylvia “Duffy” Engle Graduate Student Fellow

“The Making of Poetic and Political Authority in Kazakh Aitus”

*Dubuisson investigated new forms of authority and social sentiment in post-socialist Kazakhstan as evinced in aitus, a kind of improvisational verbal dueling between two poets. Over twenty years of authoritarian repression and censorship, poets have given consistent voice to socio-political critique. Throughout Eurasia, wherever aitus and similar forms of oral epic traditions live on, social actors from radically different walks of life collude in “successful” performance in order to create a cultural and political authority beyond that of the authoritarian state, and a sense of satisfaction for those involved.*

When I found out that I had been accepted to the institute, I felt as though I and my work were being given a vote of confidence and a second chance.

**After three years of difficult fieldwork in Central Asia, when I returned to teach in my home department I found it practically and emotionally difficult to find the time and courage to deal with the ethnographic materials I brought back. Coming to the institute radically changed that. With the luxury of time provided by the institute, and with the support of a fabulously fun crew of like-minded friends, I found myself compelled to re-engage with my field site and ideas, and to write. I was particularly inspired by the acoustic artistry of fellow Stephanie Rowden; she makes sound pieces based on ethnographic work. Meeting her literally exploded my ideas of what ethnography could and should be. The writing of another fellow, Rudy Mrazek, showed me what it means to simultaneously analyze and inhabit the spaces we write about. I one day wish to be just one of these atypical academics, who are so contemplative and kind!**

With the help and encouragement of our Fellows Seminar group, I productively reworked the framework of my writing. I have developed a new research project for the next few years, which I will undertake as part of a postdoctoral position at UC Berkeley. To the institute crew, my deep gratitude and Big Hugs!!

**Monica Kim**, *history*

“Humanity Interrogated: Empire, Nation, and the Political Subject in United States and United Nations Prisoner of War Camps During the Korean War, 1949–1954”

*Monica Kim’s study of U.S.-controlled prisoner of war camps during the Korean War examined how POWs, military personnel, and government officials struggled to define the “prisoner of war” as a political subject during the early Cold War. Interrogation became the most relied-upon tool of the U.S. military for constructing, disciplining, and presenting the prisoner of war. Using military archives, oral history interviews, and international organization archives, Kim examined interrogation practices as engaging with and against other political practices in the POW camps and surrounding areas, while also tracing the conflict over “narrating the POW” starting in the interrogation room through international spheres of debate.*

Fortified with the generous coffee provided at each seminar, the fellows at the Institute for the Humanities came together every Wednesday morning to grapple and engage with each other’s work with respect, rigor, and a wonderful sense of humor. Our group did not hold up one, exclusive template of what scholarship should be. Instead, the fellows modeled an engagement with other’s work that was committed to a much more expansive—and I believe also challenging—exploration of what interdisciplinary work and collaboration could look like.

As the faculty and graduate student fellows came to learn about each other’s scholarship over the duration of the weekly seminars, I also was learning about how to articulate my own scholarship to a group of amazing scholars from an array of disciplines. Perhaps most importantly, I developed a sense of myself as a scholar. The institute had brought together a group of people whose work resonated with each other’s in surprising and exciting ways. It was truly a privilege for me to have the opportunity to participate in and witness the different processes the fellows had in developing their respective projects, whether it was a dissertation, book, performance, or multimedia documentary.

**The Institute for the Humanities and the work of the director has been such a testament to the institutional possibilities and the creative vision of imagining the role of humanities in any community.**

The literal, physical space of the institute was also a key factor in the successful progress of my dissertation writing. As a place of camaraderie and also intense work, the office space provided was a definite gift at this stage of writing. The conversations that have taken place in the offices

have led to collaborative brainstorming about conceptual frameworks—and also friendships that will sustain us well beyond our fellowship tenure.

The financial support from the institute also enabled a crucial research trip to the Truman Presidential Library—where, upon arrival, I realized that much of the previous conversations about interdisciplinarity in our seminars were informing my research methodology. I also presented at two national conferences, a workshop at the Eisenberg Institute for Historical Studies, and a presentation at a seminar series at New York University—all of which benefited enormously from my time discussing and working at the institute. It has been an extraordinary year in my graduate career, and I believe that it will inform my work for years to come.

**Amy Rodgers**, *English language and literature*

*Mary Fair Croushore Graduate Student Fellow*

“The Sense of an Audience: Spectators and Spectatorship in Early Modern England, 1576–1612”

*Rodgers's dissertation examined discourses of spectatorship that emerge alongside the development of the professional theater in early modern England. The sixteenth century witnessed a surge in a particular form of mass entertainment: professional drama. As the English commercial theater prospered, Tudor–Stuart culture developed new ways to describe the sort of looking that playgoing encouraged. Audience studies have tended to focus primarily on the effects of twentieth-century visual mediums on the modern spectator. Rodgers reframes spectatorship as a subject of inquiry that has been shaped by multiple influences and histories rather than as a telos that culminates in modern viewing technologies and subjects.*

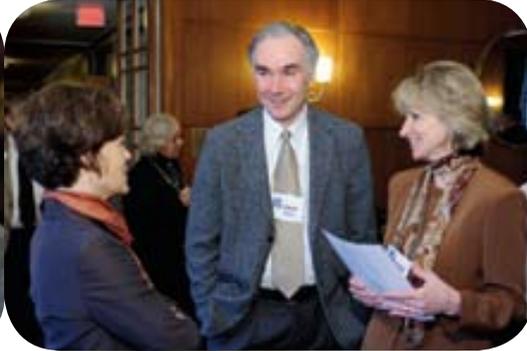
My year at the institute is already being translated into flashes of memory: the sight of fourteen people in various postures of thought gathered around an oblong table, the sounds of intently engaged voices and laughter, and the scent of Darjeeling tea, which became my drink of choice at our weekly meetings. I remember it this way, I believe, because it is difficult to communicate what the institute has brought to my scholarly development and sense of community. I began this year very aware of the differences between the institute's fellows. Our fields ranged from anthropology to architecture, our projects from oratorio to oral histories, our ranks from graduate students just beginning their dissertations to full professors. But by the end of the year, I felt as though we had not only begun to speak each others' languages, we were forming our own, one forged by shared intellectual respect and genuine friendship. And, just as when one learns a new language, I found that my intellectual and

personal processes of engagement were being opened up by my fellow fellows' different fields, approaches and levels of experiences. Having come to graduate school from a background in dance and creative writing, academia had often seemed a lonely process. The institute showed me that one's scholarly work also can (and should) be collaborative, and that interdisciplinary work in particular needs such cross-currents. By listening to and working with scholars who were genuinely brave in both their topics of study and unabashedly emotional, personal and present approaches, I reestablished my belief in and commitment to intellectual risk-taking. Chief among these examples was our skipper, Danny Herwitz, who guided us towards the goals of collaboration and scholarly courage with a firm yet gentle hand.

The intellectual energy generated during our meetings was augmented during social gatherings and off-the-cuff conversations over cups of coffee. My fellow graduate students (known among ourselves as the junior varsity squad) with whom I shared office space became something of a surrogate family. The staff knew all of us, cared about what and how we were doing, and looked out for us in ways great and small. These connections sparked and sustained my efforts this year: I finished my dissertation, published two articles, went on the academic job market and gave birth to my son, Calvin. Without the institute's financial support and overall camaraderie I doubt that I could have accomplished as much as I did.

**Connection is energy. E.M. Forster knew this. In his novel, *Howard's End*, he writes: “Only connect! That was the whole of her sermon. Only connect the prose and the passion, and both will be exalted, and human love will be seen at its height.” I have felt this synergy when dancing, playwriting, and teaching, but had come not to expect it in academia. The institute, however, has proven me wrong, and the experience with which it provided me is one that I believe will motivate me to stay connected as I move from graduate school into the next phase of my career.**





Top: Myron and Joyce LaBan  
Middle: Jim Foster, David Cave  
Lower: Beverley Geltner

Top: Alice Hart  
Middle: Scotti Parish, David and Peggy Cave  
Lower: Bill Cassebaum

Top: Susan Douglas  
Middle: Cody Engle  
Lower: Lucia Saks

Top: Susan Himle, Virginia Stewart Nicklas  
Middle: Louise Holland  
Lower: Judith and Joel Adelman, Clifford Hart

# DEVELOPMENT

During our twentieth anniversary year the Institute for the Humanities completed a campaign to raise an endowed graduate fellowship, thanks to match funding by U-M President Mary Sue Coleman, a second match on President Coleman's match by Cody Engle (then-chair of the institute board), and generous contributions from board members, friends, and former fellows. Our endowments now support eight Michigan faculty and six Michigan graduate students for ten-month residencies, along with funds for a number of short-term visitors in the arts and humanities. We are drawing close to our goal of funding for nine faculty and eight graduate fellows per year.

This past year the institute has responded to directives from our board to revamp our mission, goals, and development targets and sharpen how we communicate with our board, friends, donors, and other stakeholders. In the twenty-first century we know the web is a crucial instrument for communication, and in the past year we have totally remade our web-site, filling it with information about ourselves, where we want to drive the humanities, and how we must raise wherewithal to get there. Everything that happens in our lectures, conferences, and panel discussions, even exhibitions, now lives a second life on the web. We have recently hired a new staff member to take our efforts to a new level. Keep clicking on [www.lsa.umich.edu/humin](http://www.lsa.umich.edu/humin) (if you are not already reading this online) to check our progress. We want to hear from you.

A second development goal for the past year has been board expansion. We seek to diversify the kind of board members we have both by geographical location and also interest. This year we made two wonderful appointments to our board: [Janet Cassebaum](#) and [Beverly Geltner](#), both from Ann Arbor. Janet Cassebaum is a long-time supporter of Institute for Humanities activities. She has served as a member of Ann Arbor City Club (chairperson of current capital campaign to renovate their house), former chairperson of the seat campaign for the new Arthur Miller Theater at Walgreen Center on North Campus, supporter of LSA including Institute for the Humanities and the Program in American Culture, supporter of the Department of Musical Theater, and is a supporter of U-M athletic teams. Beverly Geltner is former chair of the board of the

renowned University Musical Society, which is a long-term partner of the institute's in many artistic and educational endeavors. She is professor, educational administration, Eastern Michigan University; founder and president, Educational Coaching and Development, Inc.; and has served as superintendent in the Garden City, Southfield, and Saline, Michigan public schools. Both will be working with the director, chair of the board [Jim Foster](#), and LSA Development liaison David Cave to build new forms of outreach for the institute and bring more of the community to its events.

This year's Spring Seminar followed suit on our winter term project, Talk Show Democracy. Kicking off with the *New Yorker* cartoon editor and former institute Sidman Fellow [Bob Mankoff](#) on political humor, the seminar went on to explore and compare journalism in America, media coverage in South Africa, and consider the historical formation of media publics in nineteenth-century America, when the newspapers were expanding and journalists like Henry Morton Stanley became celebrities, followed with the rapt attention of later film stars as they tracked and bagged Livingstone (I presume) in the cavernous landscapes of Africa. Other U-M speakers included noted scholar and public intellectual [Susan Douglas](#) (communications), historian [Jay Cook](#) (history), and [Lucia Saks](#) (screen arts and cultures).

For the first time we relied on the web for seminar preparation. All of the semester's Talk Show Democracy brown bag lectures, conferences, and even exhibition materials were uploaded for pre-seminar study, along with readings assigned by the presenters. And so our public outreach was built on our year's academic programming.

David and Suzanne Arch  
 Joan A. Binkow Trust  
 The Cairn Foundation  
 Bill and Janet Cassebaum  
 John D. Cave  
 Roger and Ann Cole  
 Efromyson Fund  
 Geoff Eley and Gina Morantz-Sanchez  
 Marvin and Lois Epstein  
 James E. Foster and Nancy Benish Foster  
 Paul and Sue Freehling  
 Bernard Goldsmith  
 H.S. Foundation  
 Kevin and Margaret Harrington  
 Roger and Meredith Harris  
 Marc and Constance Jacobson  
 Dale C. Jerome Trust  
 Suzanne M. Karpus  
 C. Robert Kidder and Mary G. Kidder Fund  
 Mika T. Lavaque-Manty  
 John K. Lawrence Rev. Trust  
 James T. and Louise Anderson Low  
 Kristina M. Luce  
 Mary Jo E. May-Levine  
 Virginia Stewart Nicklas  
 Elizabeth H. Olson  
 John Rich  
 Ian E. Stockdale  
 Don and Peggy Waterman

## Brown Bag Lectures

### Artists at Work

Tirtza Even, art and design  
“Once A Wall, or Ripple Remains”

Khaled Mattawa, English  
“A Poetry Reading from *Amorisco*”

### Complicité

Ramon Satyendra, music theory  
“Music and Mathematics”

### Emerging Scholars

Boris Kment, philosophy  
“Objectivity and the Possibility of Knowledge:  
A Dilemma in Modern Philosophy”

Susana Draper, comparative literature,  
Princeton University  
“The Prison, the Mall, and the Archive: Rethink-  
ing the Dictatorships After the End of the End  
of History”

Erica Lehrer, history/anthropology/sociology,  
Concordia University, Montreal  
“Please Respond: Provoking ‘Difficult’  
Encounters in Today’s Post-Holocaust Poland”



## Featuring our Fellows

Yolanda Covington-Ward, anthropology  
“Enacted Theologies: The Role of Embodied  
Cultural Performance in a Kongo Church”

Philip Deloria, American culture  
“The Perils and Poetics of Family Memoir”

Sara Forsdyke, classics  
“What Happened to Ancient Studies?”

Asli Gür, sociology  
“From Boston to Bosphorus: Transcultural-  
ation of New England Protestantism and College  
Education in the Nineteenth-Century Ottoman  
Empire”

Katherine Ibbett, romance languages  
“Novel Feelings: Compassion and Toleration  
in Early Modern France”

Stephen Melville, history of art, Ohio State  
University  
“Thing of the Past: On Hegel and  
Contemporary Art History”

Gayle Rubin, anthropology/women’s studies  
“Sex and the Deindustrialized City: The Future  
of Queer Worlds”

Johannes von Moltke, German studies,  
screen arts and culture  
“War – Film – Feeling: On Alexander Kluge”

### Remaking Heritage

Vanessa Agnew, German studies  
“Reenacting the German Past”

Kelly Askew, anthropology and Afroamerican  
and African studies  
“Poetry in Motion: The 100-year History  
of a Zanzibari Orchestra”

Vicente M. Diaz, American culture  
“When Vessels Collide: The Revitalization of  
Traditional Canoes in Colonial and Postcolonial  
Commemorations in the Pacific Islands”

Elisha P. Renne, anthropology  
“Contesting Yoruba Religious Heritage in  
Nigeria”

## Talk Show Democracy

Chris Berry, film and television studies,  
Goldsmiths, University of London  
“Tell It Like It Is: Thinking about Public  
Space and the Media in China”

Juan Cole, history  
“What is Aljazeera?”

John Darnton, Pulitzer Prize-winning  
journalist; novelist  
“News Without Newspapers”

Lawrence Grossberg, communication studies,  
University of North Carolina  
“How Can We all be in this Together if We Live  
in Different Realities or Whatever Happened to  
Culture and Communication?”

Marsha Kinder, director of the Labyrinth Project  
in the School of Cinematic Arts, University of  
Southern California  
“Documenting the Global Cities of Los Angeles  
& Beijing: Learning About Democracy in  
Summer Exchange Workshops”

Robert Mankoff, cartoon editor, the *New Yorker*  
“If Honesty is the Best Policy, What’s Next Best:  
The Ethos and Ethics of the Political Cartoons of  
The New Yorker”

### The Digital Humanities

Julie Thompson Klein, humanities,  
Wayne State University  
“Mapping the Field of Digital Humanities”

# EVENTS

## Conference

### "Talk Show Democracy"

#### I. American Media and its American Public

"Truthiness: How Political Comedy Adds Perspective to Mainstream News"

W. Lance Bennett, University of Washington

"Politics and Publics in the New Information Environment: Putting the 2008 U.S. Presidential Election in Context"

Michael X. Delli Carpini, University of Pennsylvania

#### II. The Rise of the Celebrity News Genre in the 1950s

"Person to Person: Performing Private Life on Early TV"

Lynn Spigel, Northwestern University

#### III. Voice, Violence and Democracy

"Voice, Violence and Democracy"

Dilip Gaonkar, Northwestern University

#### IV. South African Media and the State of Things

"Afrikaner Identity, Globalization and the Post-Apartheid Public"

Sean Jacobs, University of Michigan

"A Crisis for the Cinema: Screening HIV/AIDS in South Africa"

Lucia Saks, University of Michigan

"Global Infotainment and the Politics of the Everyday: Reading Post-apartheid South African Tabloids"

Herman Wasserman, University of Sheffield

#### V. The Funny Part: Political Humor and its Role in Shaping the Democratic Process organized by the Knight Wallace Fellows Program

"The Personal and the Political at the *New Yorker*"

Bob Mankoff, cartoon editor of the *New Yorker*

"Satire Malfunctions"

James W. Cook, University of Michigan

"When Wrong is Right"

Mike Lukovich, editorial cartoonist, *Atlanta Journal-Constitution*

"Charcoal Politics: Smudging the Spin"

Patrick Oliphant, syndicated political cartoonist

"Politics and *The Simpsons*"

Tom Gammill, writer, producer, *The Simpsons*

"How Humor Works in Politics"

John Morreall, College of William and Mary; president, Humorworks Seminars

## Lectures

### Marc and Constance Jacobson Lecture

"Bits of Behavior/Concepts Prior to Words: The Emotional Intuition of Form"

Barbara Maria Stafford, William B. Ogden Distinguished Service Professor, Emerita, University of Chicago

### Discussants

Susan Gelman, Frederick G. L. Huetwell Professor of Psychology

Alex Potts, Max Loehr Collegiate Professor of the History of Art

### Jill S. Harris Memorial Lecture

"Including Dogs, Horses, Cows, Dalits, and Women: An Alternative Narrative of the *Hindus*"

Wendy Doniger, Mircea Eliade Distinguished Service Professor of the History of Religions in the Divinity School, University of Chicago

### Copernicus Lecture in the Penny W. Stamps Distinguished Visitors Series

Center for Russian and East European Studies and the School of Art and Design

"My Road"

Stasys Eidrigėvičius, artist

## Affiliates and Staff

### Staff

Daniel Herwitz, director

Doretha Coval, events coordinator

Terry Jansen, administrative manager

Amanda Krugliak, curator

Eliza Woodford, fellows coordinator

### Institute for the Humanities' Board of Visitors

David Arch, Oak Brook, IL

Jeremy Efroymsen, Indianapolis, IN

S. Cody Engle, Chicago, IL

James Foster, chair, Pittsburgh, PA

Willard Fraumann, Chicago, IL

Paul Freehling, Chicago, IL

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