



**INSTITUTE FOR
THE HUMANITIES**

**Annual
Report
2010-2011**



UNIVERSITY OF MICHIGAN

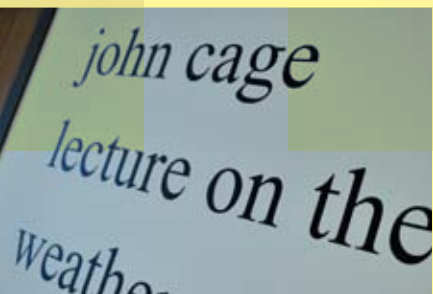


ONCE.MORE. exhibit

ONCE.MORE. performance in Rackham Auditorium



FROM THE DIRECTOR



Sound exhibit



Derek Griffith



Daniel Herwitz

“This is a time when Bell, Book, and Candle are giving way to BlackBerry, Blog, and Kindle.”



“Pyongyang” exhibit



Christian de Pee



François Hartog



I am happy to say the institute remains in fine fettle, thanks to the generosity of our friends and donors, and to the University of Michigan’s excellent financial management of our endowments. Next year for the first time we will meet our target goals of nine U-M faculty and seven U-M graduate student fellows in residency for ten months. With new commissioning money for our gallery from board member Mary Kidder, next year will be the best year ever in our project of integrating scholarly and visual presentation.

This past year has been a celebration of the diversity of the humanities. We hosted those icons of theory-driven humanities: the board of the School of Criticism and Theory. We returned to the School of Music, Theatre and Dance and the University Musical Society (our great and longstanding friends) to mount a major reframing of the Once Festival, which lent distinction to Ann Arbor back in the early 1960s. We retrospectively considered

the legacy of the avant-garde today. And we inaugurated a year of digital humanities, a year of reflection on and innovation in digital scholarly communication.

This is a time when Bell, Book, and Candle are giving way to BlackBerry, Blog, and Kindle, and many resources from the history of the humanities are being brought to bear on this massive shift in contemporary life. It was the subject of presentations by our visiting fellows, one by noted classical scholar and historian François Hartog, who spoke to the way the contemporary world (post-9/11) has changed in the pulse and experience of time. Hartog took the long view by speaking of temporality from the ancient Greeks to the world of the contemporary Greek economy.

The question of what remains of the values of the humanities in an age of such vast shifts in technology and temporality was the topic of Marjorie Garber's Marc and Constance Jacobson Lecture, "After the Humanities," in February. Owen Gleiberman, film critic for *Entertainment Weekly* (an Ann Arbor boy who got his first training by writing for the *Michigan Daily*) lectured at the institute on the role of the critic in a rapid-fire world of Twitter, Facebook, and Hollywood production and also taught a course in writing under the constraints of the film critic. 📖

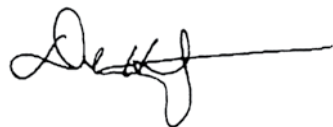
Questions of prose have been as important to the institute (and to the humanities) as those of scholarship or content. We seek diversity in the humanities not simply around discipline, theme, and the

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"The challenge (and opportunity) for new kinds of composition in a techno-driven world is to assimilate the pressures of compression while also ensuring that the long arc of prose and, with it, the slow and intense work of reflection, remain in place."

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like, but with respect to the many kinds of writing that comprise "arts and letters" today. And so in the past year the institute has hosted faculty and graduate student fellows working in the media of fiction, translation, essay, website, as well as archival, literary, and anthropological scholarship. The challenge (and opportunity) for new kinds of composition in a techno-driven world is to assimilate the pressures of compression (Twitter, blog for a world rapidly clicking from website to website) while also ensuring that the long arc of prose and, with it, the slow and intense work of reflection, remain in place. These demands will be addressed in the next, my final, year as director of the institute (2011-12), courtesy of the Andrew W. Mellon Foundation and the Kidder Residency in the Arts which have so generously underwritten our Year of Digital Humanities. I shall be delighted to exit on such a twitter of a note.



📖 For additional content online, visit www.lsa.umich.edu/humanities



ONCE.MORE. panel discussion in Rackham Amphitheater



Robert Ashley



"Cage as a Classroom" presentation of John Cage's *Lecture on the Weather* to LSA undergraduates



ONCE.MORE. Festival, (l-r) Robert Ashley, Roger Reynolds, Michael Daugherty, Gordon Mumma, and Donald Scavarda



Donald Scavarda



Gordon Mumma



Roger Reynolds



The late John Cage



Atta Kwami

THE YEAR IN REVIEW



Y. David Chung



Amy Kulper



Leta Miller



Deborah Dash Moore



Adonis

The institute's most elaborate project of 2010 was ONCE.MORE., a week-long restaging and reflection on the ONCE Festival with our partners, the School of Music, Theatre and Dance and the University Musical Society (UMS).¹ The original ONCE Festival had been a series of avant-garde musical performances, four concerts on successive weekends in 1961, and then continued over the course of five more years. Shepherded by now-famous composer Robert Ashley, the festival included a number of his gifted cohorts, three of whom, along with Ashley, were brought back by the institute for ONCE.MORE.: Gordon Mumma, Roger Reynolds, and Ann Arbor's own Donald Scavarda. The festival, originally held in a series of *salons des refuses* (these composers were constitutionally at odds with the University of Michigan in best avant-garde style), was restaged at Rackham Auditorium under the musical direction of award winning U-M composer Michael Daugherty, in many ways the impresario of ONCE.MORE. UMS staged an evening of their more recent works at Hill Auditorium. And the School of Music organized an all-day outdoor concert at the School of Music, north campus location of technology-driven music composition by younger U-M faculty.

The institute hosted a symposium featuring four scholars of the avant-gardes: Marjorie Perloff (Stanford/USC), Leta Miller (UCSC), Richard Crawford (U-M School of Music) and Nancy Perloff (Getty Research Institute). Nancy Perloff remained for the week as a Mellon Fellow, lecturing in other venues on the Russian avant-garde. As a centerpiece for the week the institute mounted John Cage's sound installation *Lecture on the Weather*, originally created for the American bicentennial (see p. 17). Laura Kuhn, director of the John Cage Trust, performed John Cage's *Indeterminacy* as part of ONCE.MORE. and the U-M School of Art & Design's Penny W. Stamps Speaker Series. A publication-quality catalogue with essay, illustration, and anecdote was produced at the time of the event and can be found in electronic form at the

institute's website.²

In addition to our visiting fellows Nancy Perloff, François Hartog (see p. 15) and Owen Gleiberman (see p. 14), the institute hosted Indian linguist Joseph Umbavu Verghese (see p. 15), whose work on translation between tribal languages in the east of India was of special interest to scholars in

South Asian studies, linguistics, and comparative literature. Our Marc and Constance Jacobson lecturer was Marjorie Garber of Harvard University, and our Jill Harris Memorial Fellow was Judge Dennis Davis, professor of law, University of Cape Town, judge of

¹ For additional content online, visit www.lsa.umich.edu/humanities



the High Court of Capetown, noted public intellectual, and TV personality in South Africa (see pg. 14). Judge Davis gave two public lectures on the South African constitution and the problems and prospects for the deployment of its innovative panoply of human rights in a still-conservative legal culture (which remains the heir to British and apartheid

“positivist” interpretations law and excessively wedded to legal precedent). His seminar with undergraduate students was about how the demand for legal innovation found in the new constitution is watered down by this conservative culture.

The institute’s hosting of the board of the School of Criticism and Theory in March became the occasion for reflection on the mission, role, and moment of that school. The school emerged during the culture wars to articulate theory-driven innovation in the humanities through the reception of French, psychoanalytic, Marxist, and postcolonial theory trends, and their deployment in the name of complex readings of literature, history, and culture informed by American identity politics (the Women’s Movement, African-American politics, and other forms of de-canonization). Since its moment of formation, the school—an important training ground for the humanities—has gravitated towards cognitive science, linguistics, environmental studies, and analytical philosophy while retaining its original moral and political drive.

From our Fellows “My scholarship has benefited from the knowledge gained by discussing the work of Lisa Disch on political representation, while the activist work of Carol Jacobson has rekindled my interest in making a commitment to social justice front and center in my scholarship and life more generally.” – Graham Nessler



Our public outreach activities have for the past two years focused on building local community profile. Last year we started the Author’s Forum with the Ann Arbor Book Fair, the Great Lakes Literary Arts Center, and the University Library. This forum had a highly successful second year with fiction and non-fiction writers and poets (hermetic, engaged, and activist). This year we articulated relations with two Ann Arbor arts organizations: the Ann Arbor Film Festival and the Ann Arbor Symphony Orchestra. The Ann Arbor Film Festival is now in its fiftieth year and the oldest in the country. Under the directorship of independent filmmaker Donald Harrison, it has made a documentary turn, and we sponsored a panel on documentary film in February. The Ann Arbor Symphony Orchestra, under the fine baton of Arie Lipsky, is staffed largely by U-M music faculty and performs U-M composers.

We have approached both of these organizations not only for the purpose of bringing the humanities into consort with public arts organizations through joint programming, nor merely for the purpose of enhancing local profile for the institute, although these are worthy goals. In fact we are discussing undergraduate internships with them as part of our central undergraduate initiatives.

The institute has long felt the need to engage U-M’s wonderful undergraduate population in its activities. We have matching grants from the Hewlett Foundation and other sources which are directed

From our Fellows “Faculty fellows treated graduate fellows like peers, and this sense of professional parity helped me accomplish a productive shift in my identity—as the year progressed I began to think of myself as a scholar rather than simply a student.”

– Ben Gunsberg

towards undergraduate activities. Now that we have realigned our staffing profiles (like all non-profit organizations we have tight staffing), we have found the time for our administrative manager Terry Jansen to manage a set of new undergraduate initiatives, and I have dedicated my final two years as director to putting in place a distributed set of undergraduate activities.

We have three principles guiding our development of undergraduate initiatives. First, they must be articulated in accord with our mission. Second, they must initiate or substantiate projects that no academic department could (or could easily) do. We want our contributions to be distinctive. Third, they must build circuitry between faculties and departments, the university and the community, between Ann Arbor and the global world. Ours should be a set of contributions to the network that is the cosmopolitan university. So far we have contributed to study abroad, special sophomore courses, student self-affiliated groups around topics germane to our programming (human rights), and to various undergraduate units whose work dovetails with our own, such as the Lloyd Hall Scholars Program in the Arts and the Undergraduate Research Opportunities Program.



Undergrads experience Lecture on the Weather

To the Global Intercultural Experience for Undergraduates Program we have contributed major funding in the name of articulating undergraduate study abroad that would integrate curricular preparation of special kinds with study abroad and both with follow-through upon return (post-study abroad special lectures, seminars, etc.). The college’s new international studies major is an excellent related piece of all this. But specific kinds of study abroad demand specially tailored pre/during/post curriculum and conversation depending on topic and location, and this is what we are investing in. As to sophomore seminars, we are now organizing our next year’s group of faculty fellows to develop one or more of these which will focus on creative ways to introduce students to the concept and project of the liberal arts, and how both are challenged to think through, and meet the demands of, a twenty-first-century education. We are going to continue to offer special courses for undergraduates such as our course on humor taught by former Sidman Fellow in the Arts Bob Mankoff, who is cartoon editor at the *New Yorker*. Still on the bandwagon for next year’s development are research programs for undergraduates and finding a way of bringing more undergraduates to the institute’s facilities. Finally, the institute was delighted to participate in Mary Sue Coleman’s Africa Initiative by hosting South African post-doctoral fellow Litheko Modisane, now professor at University of Witwatersrand, for six months while he completed an important book on South African cinema.

From our Fellows “Invigorating is the best word to describe it all. How exciting to see how differently my colleagues in other disciplines interpret analytic concepts and frames for interpretation, how differently we understand ways to organize material and evidence . . . and the result was a lovely, creatively productive polyphony.” – Alaina Lemon



Author’s Forum participants Lolita Hernandez, Kevin Rashid, and Melba Boyd

FELLOWS



Dennis Davis



Nancy Perloff



François Hartog



Caroline Constant, Amy Kulper, and Christian de Pee



Owen Gleiberman

The Institute for the Humanities offers year-long fellowships to Michigan faculty and outstanding graduate students that facilitate deep and important research across the humanities and arts. We also bring visiting scholars and extraordinary artists to the university, mounting a broad array of public events that include seminars, lectures, conferences, and exhibitions. These activities span the various colleges and departments within the university and bring the voices of the humanities and arts to public life in clear and tangible ways.

Faculty Fellows

Christian de Pee, *associate professor, history; Hunting Family Faculty Fellow*
“Visible Cities: Text and Urban Space in Middle-Period China, Eighth through Twelfth Centuries”

Between the eighth and twelfth centuries, Chinese authors created literary forms and genres that made the cities of the period visible in new ways. Rather than using these texts to reconstruct the physical layout of Tang- and Song-dynasty cities and then analyzing these reconstructions, de Pee proposed to understand writing as a replication of movement through space and to understand the resulting text as a landscape. This approach preserves historical continuities between textual form and urban space, as well as historical ways of experiencing the urban landscape.

Lisa Disch, *professor, political science and women’s studies; John Rich Professor*
“Rethinking Re-Presentation”

Is political representation legitimate only insofar as it approximates direct democracy, with representatives closely linked and precisely accountable to their constituents? With approval ratings for the Congress at an all-time low, many US citizens would say ‘yes’ to this question. Although they may be especially prominent today, animosity toward political representation and idealization of participatory politics are deep-seated features of US political culture. Disch’s research seeks to rehabilitate political representation as a form of democratic politics in its own right. She argues that political representation does not merely mirror but mobilizes, not merely reflecting existing demands but generating them. Inspiration on this point is taken from literary and cultural scholars who are accustomed to think of representation as an activity. As a political theorist, however, Disch addresses the question of how to evaluate that activity: the aim to define a standard of evaluation by which to differentiate between more and less democratic instances of political representation.

Basil Dufallo, *associate professor, classical studies and comparative literature; Hunting Family Faculty Fellow*
“The Captor’s Image: Greek Art in Roman Ekphrasis”

Dufallo’s book *The Captor’s Image: Greek Art in Roman Ekphrasis* (under contract with Oxford University Press) focuses on descriptions of Hellenic art objects (ekphrasis) in classical Latin literature. Dufallo argues that a new understanding of this technique affords us much fresh insight into what Greek culture meant for the Romans, specifically into how the Romans understood the Greek influence on their own identity. Roman ekphrasis in particular helps us perceive the complex cultural and political stakes inherent in the trope’s utilization when literary texts confirm, as much as they challenge, the priority of the visual image, an aspect of ekphrasis with which modern criticism and theory has been less concerned.



de Pee



Disch



Dufallo

From our Fellows “The diversity of topics and approaches of the weekly papers . . . not only taught me much about the practices of other academic fields, but it demanded an exercise in intellectual flexibility that has improved my work in ways that I shall likely never fully discern.”

– Christian de Pee

Julia Hell, *associate professor, German; Helmut F. Stern Professor*

“Imperial Ruins: Imagining the Decline of Rome from Napoleon to Hitler”

In the wake of the Roman Empire, all modern European projects of imperial mimesis were haunted by the specter of decline, captured in images of Rome in ruins. In *Imperial Ruins: Imagining the Decline of Rome from Napoleon to Hitler*, Hell explores the role played by the Roman Empire and its ruins in European discourses about empire between 1800 and 1945, tracing the visual scenario of the imperial ruin gazer across a wide variety of textual and visual materials.

Carol Jacobsen, *professor, art and women’s studies; John Rich Professor*

“Trial in Error”

Carol Jacobsen’s new body of work in video and photography is based on historical and contemporary public documents and interviews with women recently released from prison, and will be presented in New York and elsewhere.

Amy Kulper, *assistant professor, architecture; Steelcase Research Professor*

“Immanent Natures: the Laboratory as Metaphor in Architectural Design”

Kulper’s book considers the role of the scientific laboratory in shaping the experimental legacy of the discipline of architecture. Her research pursues the analogical construction of architecture as a laboratory in all of its aspects: as a fundamental link between positivist experiment and artistic experimentalism; as an instrumental lens on the natural world that helps construct spatial typologies appropriated from the sciences; as a trope that contributes to architecture’s preoccupation with its own design methods and processes; as a legacy that fundamentally shapes architecture’s critical project through the incorporation of scientific terminology, statistics and values; as a primary contributor to notions of autonomy in avant-garde production; as a pervasive force in the “self-fashioning” of the architect; and as an enabling metaphor allowing construction, design, and city planning to be conceptualized as (quasi) sciences.

Alaina Lemon, *associate professor, anthropology; Hunting Family Faculty Fellow*

“Penetrating Minds: Reading Others in a “post” Orwellian World”

The Cold War conditioned the rise of techniques central not only to surveillance and espionage, but also to stage and screen. Cell phones or social networking sites may seem the newest. Lemon’s research juxtaposes older but more diffuse techniques for “penetrating minds”: acting and telepathy. Her book traces conversations across the ocean that knit theatrical aesthetics to paranormal science, while also stiffening the “Iron Curtain,” and will track how it is that techniques for reading others now perform other social realities.

Anton Shammās, *professor, comparative literatures and Near Eastern studies; Helmut F. Stern Professor*

“Blind Spots, and Other Essays on Translation”

This book project is based on Shammās’ (rather oxymoronic) personal experience as a practitioner of translation, from and into Arabic, Hebrew and English,

on the one hand, and as a teacher of translation theory on the other; and on some of the blind spots he detected, or so he has imagined, in both. The essays span different foundational moments in the history of translation, starting with the translation into Latin of an eleventh-century book by an Arab mathematician to whom Cervantes owes his novelistic perspective, through the resistance to translation embodied in the frustrating experience of the Arab-Jewish interpreter Columbus took with him on his first voyage, and ending with the attempts at translating the pain of tortured Palestinian prisoners into the legal English language of the affidavit. And some other moments in between.

Graduate Fellows

Katherine Brokaw, *English; James A. Winn Graduate Student Fellow*

“Tudor Musical Theater: Staging Religious Difference from *Wisdom to The Winter’s Tale*.”

Brokaw’s dissertation examines performances of both sacred and secular music in drama from the late-medieval morality plays to those of Shakespeare. The plays she explores re-present on stage the music that was significantly prevalent in religious and social life, music like Catholic ritual in sung Latin, Protestant hymns, peddler’s ballads, and country dances, for example. These musical moments echo with Tudor England’s religious changes, and with ongoing disputes about the spiritual efficacy of musical ceremony.

Puspa Damai, *American culture and English; Mary Ives Hunting and David D. Hunting, Sr., Graduate Student Fellow*

“Welcoming Strangers: Hospitality in American Literature and Culture”

By exploring nineteenth- and early-twentieth century American literature, this study seeks to demonstrate the centrality of hospitality and abuse of hospitality in American culture. Reading literary texts closely and in context, this study contends that examining American literature from the point of view of hospitality creates a space or threshold for the other of the nation and empire to be heard and received.

Ben Gunsberg, *English and education; Sylvia “Duffy” Engle Graduate Student Fellow*

“The Old Promise of New Media Composition”

This project explores relationships between technological innovation and composition pedagogy in American colleges and universities by analyzing the ways prominent conceptions of print-mediated writing have changed over the past half-century. Gunsberg links this historical analysis to more recent controversies, arguing that the proliferation of “new media” and Internet technology recasts and reconfigures older pedagogical promises to suit the demands of our precipitous “digital revolution.”

Alan Itkin, *comparative literature; Mary Fair Croushore Graduate Student Fellow*

“Classical Motifs and the Representation of History in the Works of W.G. Sebald”

Itkin’s dissertation argues that the representation of the traumatic historical events of the twentieth century in the works of the German author W. G. Sebald owes an essential debt to the classical tradition of epic poetry of Homer, Virgil, Ovid, and Dante. He argues Sebald’s works reject a realist mode of historical representation in favor of one modeled on the idea of raising the dead past and bringing it into the living present associated with three linked classical motifs: nekylia (the raising of the dead), ekphrasis (the description of a work of art), and katabasis (the journey into the underworld). Sebald’s appropriation of these classical motifs to frame his literary representations of the traumatic historical events of the twentieth century, including the Holocaust, Itkin argues, may be seen as a response to the critical demand for new modes of representation adapted to events which defy traditional, realist means of representation.



Hell



Jacobsen



Kulper



Lemon



Shammās



Brokaw



Damai



Gunsberg



Itkin



Nessler

Graham Nessler, *history; Mary Fair Croushore Graduate Student Fellow*
“A Failed Emancipation? The Struggle for Freedom in Hispaniola During the Haitian Revolution, 1789-1809”

Nessler’s dissertation examines conflicts over the meaning of liberty and citizenship in the colonies that became Haiti and the Dominican Republic during the Haitian Revolution (1789-1809). This revolution brought about the transformation of the French slaveholding colony of Saint-Domingue into the emancipationist and independent nation of Haiti. During this period, Santo Domingo (the colony that later became the Dominican Republic) also experienced profound political and social changes, passing in 1795 from the rule of slaveholding Spain to that of the emancipationist French Republic. Drawing upon abundant governmental and private correspondences, articles from assorted periodicals, and notarial acts created by individuals seeking to escape from enslavement, Nessler’s project investigates the implications of these political changes for the fifteen thousand men, women, and children who were held captive in Santo Domingo when its cession transpired. Nessler ultimately contends that the case of Santo Domingo severely challenged the French Republican emancipationist project and its grand promises of universal liberation and equal citizenship.

Nafisa Essop Sheik, *history; A. Bartlett Giamatti Graduate Student Fellow*
“Relations of Governance: Gender, Law and the Making of a Colonial State”

Nafisa Essop Sheik’s work explores how administrative struggles over gendered customary practices amongst European settlers, Zulu-speaking Africans, and immigrant Indians shaped the making of a colonial settler state in Natal, on the east coast of South Africa, in the nineteenth century. She investigates the ways in which colonial discourse and legal interventions around intimate relations such as marriage created a nineteenth century British colonial state that was gendered by its own administrative efforts.



Sheik

Visiting Fellows

Dennis Davis is a graduate of University of Cape Town and Cambridge. Before his appointment to the bench, Judge Davis held professorial appointments at the law schools of both University of Cape Town and University of the Witwatersrand where, between 1991 and 1997, he was also the director of the Centre for Applied Legal Studies. During the negotiations for South Africa’s new constitution he acted as a technical legal advisor on electoral law to the Convention for a Democratic South Africa and on federalism at the Constitutional Assembly. He has published over one hundred articles in academic journals on a number of legal subjects including constitutional law, jurisprudence, tax, insurance law, and criminology, and has co-written eight books. He is also the host of the TV program “Judge for Yourself.”

While at the institute, Davis gave the Jill S. Harris Memorial Lecture, “How Legal Culture Suffocated Transformation: A Case Study from South Africa,” headed the seminar “Socioeconomic Rights: An Empty Promise?” and met for an informal discussion with members of the student group Human Rights Through Education.

Owen Gleiberman has been *Entertainment Weekly*’s film critic since the magazine’s launch in 1990. Before that, he was a film critic at the *Boston Phoenix*. His work has been published in *Premiere* and *Film Comment* and anthologized in the film criticism anthology *Love and Hisses*. He also reviews movies for National Public Radio and for NY 1, New York City’s 24-hour cable news station. He is a graduate of the University of Michigan, where he wrote movie reviews for the *Michigan Daily*, and Ann Arbor Pioneer High School.

While at the institute, Gleiberman gave a brown bag lecture, “Critics in the Internet Age: Why Do They Hate Us?” and also taught an independent study course for the Department of Screen Arts and Cultures, “The Art and Practice of Film Criticism: How to Think About Writing About Movies” in which students explored what writing a piece of criticism really is: not just the marshal-

ling of an opinion, but an attempt to connect with and express the experiential mysteries of watching and understanding a movie. 🗨️

François Hartog is director of studies at the Ecole des Hautes Etudes en Sciences Sociales, Paris, and chair of ancient and modern historiography. An alumnus of the Ecole Normale Supérieure, he is a member of the Centre Louis Gernet comparative research on ancient societies and associate member of the Historical Research Center. In 1997 he was one of sixty founding members of the Association of Historians and was instrumental in the formation and dissemination of the concept of “regime of historicity,” or, the changing conceptions of historical time in different epochs of history.

Hartog spent a month at the institute in early fall, during which time he taught a course in the Department of Classical Studies and gave a brown bag lecture and several talks on campus related to “the long march in the temporalization of time.” The questions he asked included: What are the conditions for the temporalization of time? What was necessary to make time become temporal? What kinds of displacements must have occurred in our manner of living, saying, and apprehending it? 🗨️

Nancy Perloff’s scholarship addresses the Russian avant-garde, European modernism, and the relationship between sound and the visual arts. An alumna of U-M (PhD musicology), she is curator of modern and contemporary collections at the Getty Research Institute (GRI). Her essay, “Sound Poetry and the Musical Avant-Garde,” appeared in fall 2009 in *The Sound of Poetry/The Poetry of Sound*, and she published “Schwitters Redesign: A Postwar Ursonate from the Getty Archives” in the *Journal of Design History* (June 2010). Perloff’s exhibition “Tango with Cows: Book Art of the Russian Avant-Garde, 1910-1917” (2008-2009) –which travels to the Block Museum at Northwestern University in fall 2011–used the GRI’s Russian modernist collections to highlight the avant-garde’s transformation of the book and experimentation with word/image/sound. Current projects include an essay on Natalia Goncharova and continued research on the early Russian avant-garde.

Perloff took part in the ONCE.MORE. symposium in November. Her additional brown bag lecture at the institute, “The Book as Such in the Russian Avant-Garde,” explored the role of the avant-garde book as a vessel of sound within the context of the crisis enveloping Russia between the 1905 Revolution and the Bolshevik takeover of 1917. 🗨️

Joseph Umbavu Varghese is a Kerala Catholic who is a priest of the Don Bosco order, with a gift for languages and a strong academic training (he holds an MA and PhD in linguistics from Deccan College, Pune, India.). Varghese has done work on the Tibeto-Burman tribal languages of northeast India (all of which are languages at risk), on the border of Burma. He is a parish priest and school teacher among the hill people of northeast India, and has written school textbooks in these largely unwritten languages for the schools in his care. He spent four weeks here in Ann Arbor consulting with faculty on a dictionary he is compiling of the Tiwa language.

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From our Fellows “The freedom to read widely and to reflect on what I might import from the fields of literary and cultural analysis has greatly enriched and deepened my thinking about the mobilization of political groups.” – Lisa Disch



Spring Seminar reception



Karl Pohrt

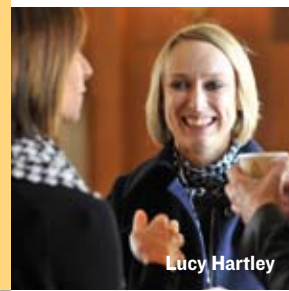


Author's Forum



Laura Kuhn

EXHIBITIONS AND EVENTS



Lucy Hartley



ONCE.MORE. exhibit



"The View from Below" exhibit

The 2010–11 year in the Institute for the Humanities gallery represented the many diverse roles the institute plays inside and outside of the university community. The gallery has become a unique meeting place for the exchange and interchange of energy and ideas.

The year began with two exhibitions, both related to ONCE MORE. Courtesy of the John Cage Trust, and with the assistance of its director Laura Kuhn, the gallery presented the multimedia installation of composer John Cage's *Lecture on the Weather*. A re-invention of the 1975 Cage work inspired by the words of Henry David Thoreau, it combined music, speech, film, lighting, and a weather soundscape. The installation is an innovative and challenging work about civil disobedience "spoken" with the power of a voice that is as relevant and effecting today as the year it was written.

Original photographs, manuscripts, and programs documenting the original ONCE Festivals were exhibited as a companion show in the Osterman Common Room. Cage and the ONCE composers ran parallel, intersected professionally and personally in their inquiries and collaborative efforts, recognizing that ultimately it is the ongoing question rather than certainty that leads to discovery. The Cage and ONCE presentations brought dozens of classes from the School of Art & Design, the Department of English, Language & Literature, and the School of Music, Theatre and Dance, among others. Instructors utilized the gallery as a classroom and the exhibitions as exciting learning opportunities, immersing students in the humanities.

"The View from Below," guest curated by Sara Blair, U-M professor of English, highlighted our supportive partnership with the Jean and Samuel Frankel Center for Judaic Studies. The exhibition offered an opportunity to view landmark historic photographs from New York's Lower East Side that served to document as well as respond to American modernity-in-the-making in the twentieth century. These iconic works explore themes of community, Jewish identity, and the personal and public immigrant experience. The exhibition opened up a forum for critical discourse for students from across campus,

From our Fellows "As Gayle Rubin, who was the Normal Freehling Visiting Professor at the institute some years ago, noted, "The experience of the institute is university life at its best." The time to work, travel, present work in the world, is a wonderful gift." – Carol Jacobsen




Jonathan Lethem, Paloma Muñoz, and Walter Martin (l-r)

including those taking courses in English, Judaic studies, and American culture.

The dead of winter inspired “White Nights,” a smart and darkly humorous presentation of glistening

snow globes and shiny, large-scale photographs by artists Walter Martin and Paloma Muñoz, capturing freak weather and idyllic scenes run amuck. The show’s unique appeal brought visitors from throughout Michigan and Ohio. The artists, represented by P·P·O·W· gallery in NYC, joined us for a unique reception that included an informal reading by renowned writer Jonathan Lethem, the 2010 Zell writer-in-residence with the Department of English. Lethem’s short story accompanied photographs by Martin and Muñoz in the book *Travelers*. This marvelous “happening” of an evening and the confluence of events captured the serendipitous result of artists, writers, and scholars in conversation, as well as the generosity and exchange of ideas and creativity that is so much a part of the Institute for the Humanities.

“Pyongyang,” an installation of new work by artist Y. David Chung, 2009–10 Helmut F. Stern Professor at the institute, and associate professor of art and design, concluded our year. The project referenced Chung’s research at the institute, focusing on his recent visit to Pyongyang, North Korea. Chung’s lyrical visual inquiries explored themes of memory and time in the context of his own unique sense of place and belonging. The paper and wire sculpture of the Juche Tower that inhabited the gallery alluded to both a rigid system as well as the possibility of things. Once again, the gallery succeeded in bringing in new audiences, this time from Korean studies, Asian languages, and art and design. Perhaps most exciting was the direct involvement of students from art and design in the artist’s creative process. They were instrumental in the construction of Chung’s sculpture, welding its wire armature and spending hours together in the gallery papering it to completion. To document the process, the institute commissioned a piece by videographer Sharad Patel. It can be viewed on our website (along with the institute’s other videos). 

Conferences


ONCE. MORE. 

School of Theory and Criticism Presents: Half-hour lectures by some of the top scholars in the humanities.

Lectures

“Indirect Rules: Landscape Legacies of South Africa’s Kruger National Park”
David Bunn, University of Chicago and independent scholar/activist in South Africa

Marc and Constance Jacobson Lecture “After the Humanities”
Marjorie Garber, English, visual and environmental studies, Harvard University

Jill S. Harris Memorial Lecture
“How Legal Culture Suffocated Transformation: A Case Study from South Africa”
Dennis Davis, University of Capetown and judge of the High Court of Capetown


In the Gallery


ONCE.MORE. Festival Exhibitions 

“Lecture on the Weather,” John Cage Installation

“ONCE. MORE.” ONCE Festival memorabilia

“The View From Below: Photography, Innovation, and the Lower East Side”
Sara Blair, English

“White Nights” Walter Martin and Paloma Muñoz

“Pyongyang” David Chung, art & design and Korean studies 


Author’s Forum


Long for This World: The Strange Science of Immortality: A Conversation with Jonathan Weiner and Elizabeth Barry


Working Words: A Conversation with ML Liebler, Melba Boyd, Kevin Rashid, Keith Taylor, and Lolita Hernandez


Adonis: Selected Poems: A Conversation with Adonis and Lawrence Joseph


Dakota, or What’s a Heaven for: A Conversation with Brenda Marshall and Tom Fricke 

Being in Pictures: A Conversation with Joanne Leonard and Sidonie Smith 

The Protest Psychosis: How Schizophrenia Became a Black Disease: A Conversation with Jonathan Metzl, Derek Griffith, and Gregory Dalack 

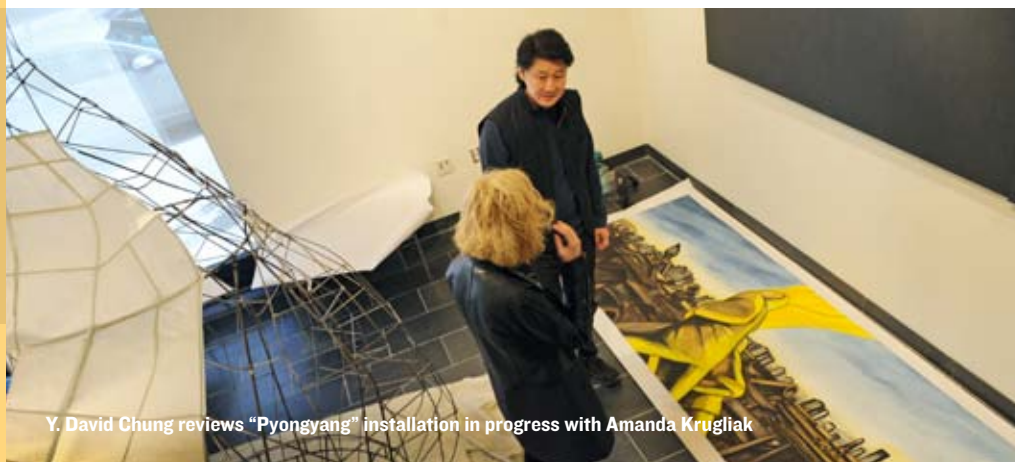
Reading is My Window: Books and the Art of Reading in Women’s Prisons: A Conversation with Megan Sweeney and Mary Heinen 

Money Shot: A Conversation with Rae Armantrout and Linda Gregerson 

Gloryland: A Conversation with Shelton Johnson and Kristen Hass. 


Act of Grace: A Conversation with Karen Simpson and Robbie Ransom

 For additional content online, visit www.lsa.umich.edu/humanities





Y. David Chung reviews “Pyongyang” installation in progress with Amanda Krugliak


Spring Seminar


“Engaging the Humanities from the Inside,” Linda Gregerson, English 

Brown Bag Lectures


“Long March in the Temporalization of Time,” François Hartog, Ecole des Hautes Etudes en Sciences Sociales, Paris 


“Walkers in the City,” Deborah Dash Moore, Frankel Center for Judaic Studies 


“The Two Lives of Michel Vincent, a French Colonist in Saint-Domingue (c. 1730–1804),” Jean Hebrard, Ecole des Hautes Etudes en Sciences Sociales, Paris 


“Critics in the Internet Age: Why Do They Hate Us?” Owen Gleiberman, *Entertainment Weekly* 

From our Fellows “Nothing in my education or scholarship has adequately prepared me to interpret or describe the magic that transpires in the Osterman Commons Room each week with the Fellows Seminar. From an improbable alchemy of backgrounds, points of view, personalities and fields of expertise, emerges a robust exchange of ideas and opinions that consolidate themselves around our shared preoccupation with crafting a text.” – Amy Kulper


“The Shakespearean Circle: Lawyers, Literary Criticism, and Professional Self-Fashioning in Late Imperial Russia” Yana Arnold, Slavic languages and literatures 


“Children as Spoils of War: Displaced Children, Ethnic Cleansing, and International Humanitarianism in Twentieth-Century Europe,” Tara Zahra, 2010 Emerging Scholars Prize honorable mention, University of Chicago 


“The Government of God and the Economics of Moses: Painting the Exodus in the Age of Reform in Britain,” Chris Coltrin, history of art 


“Concerning Contemporary African Art: A Critique and Variations on a Theme,” Atta Kwami, College of Art, Kwame Nkrumah University of Science & Technology, Ghana 


“Caught in the Act: Spells and Imagery of Erotic Magic in Seventeenth-Century Russia,” Valerie Kivelson, history 


“Come Back Africa (1959): From America to Africa and Back Again,” Litheko Modisane, U-M Presidential Scholar, University of Capetown 


“On the Genesis of Creole Languages: Linguistic Variation and the Genetic Origins of the Founding Populations,” Marlyse Baptista, Afroamerican and African studies 

“Remarks about Mahler’s Third Symphony,” Arie Lipsky, conductor and music director, Ann Arbor Symphony Orchestra 

“Promiscuous Generation: Rogue Sexuality in Early Modern England,” Ari Friedlander, English 


“Graphic Sentiment: Image-Texts of 9/11 Terror and Recovery,” Ruby Tapia, Ohio State University 


“Remembering Java’s Islamization: A View from Sri Lanka,” Ronit Ricci, 2010 Emerging Scholars Prize honorable mention, Australian National University 


“Conversion and Narrative in the Medieval Mediterranean,” Ryan Szpiech, Romance languages 

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“A Poetry Reading in Translation,” Adonis 

“English Literature of the Early Qing Dynasty,” David Porter, English and comparative literature 

“The Book as Such in the Russian Avant-Garde,” Nancy Perloff, Getty Research Institute, California 

“Trusting Masters, Faithful Captives: Captivity, Ransom, Credit, and Trust in the Early-Modern Mediterranean,” Daniel Hershenzon, history 

“Animals, Mothers, and Medieval France,” Peggy McCracken, Romance languages and literatures and women’s studies 

“We Are Exactly What We Seem: The Trouble with Black Property Rights in Twentieth-Century America,” Nathan Connolly, 2010 Emerging Scholars Prize winner, Johns Hopkins University 



Nathan Connolly



Ben Root



Devon Adjei



Patrick Whalen

DEVELOPMENT AND SUPPORT



Linda Gregerson



Bill and Marge Sandy



Cody Engle



Deborah Engle

The institute's development efforts have been focused on communication and programming as well as fundraising: how well we articulate our mission, goals, and requisite needs; how much we get the message out; and how well we can bring friends into the spirit of the institute through public programming have everything to do with how well we do at achieving the resource base we need. We have a wonderful board led by Jim Foster and helped by our college liaison David Cave, who have worked closely with us on web and communications profiling, both nationally and locally. Our public outreach activities with the Hatcher Library, the Ann Arbor Book Festival, and the Great Lakes Literary Arts Center (our Author's Forum), with our old and longstanding friend the University Musical Society, and some new friends including the Ann Arbor Symphony Orchestra and the Ann Arbor Film Festival (the oldest in the country, next year celebrating its fiftieth year), are intended not only to synergize local arts and humanities but to build the local profile of the institute. Our website is an excellent work-in-progress and will become interactive sooner rather than later.

We are building a national base for the institute in new parts of America, most recently Atlanta, Georgia, where Dr. John Garrett and his wife Joy, and Dr. Eugene Davidson and his wife Linda, hosted the institute for an evening of humanities last November. Nicholas Delbanco, former Hunting Family Professor at the institute and director of the Hopwood Awards Program at U-M, read from and spoke to the themes of his recent book *Lastingness: the Art of Old Age*. Good discussion followed with the broad group of Michigan alumni from that area who attended. To the Chicago Humanities Festival and its theme of "The Body" we brought award-winning poet Linda Gregerson, whose poetry is an exploration of the fragility, resilience, and beauty of human embodiment. Her book of poems *Magnetic North*, composed in part during her 2004-05 tenure at the institute as the John Rich Professor, was a National Book Award Finalist.

Gregerson also led this year's experimental Spring Seminar. The idea behind the seminar was to give seminar participants something of the experience of being a fellow at the institute. Our Fellows Seminar is at the core of the institute's research agenda, the place where our faculty and graduate student fellows pour over each other's work-in-progress, engaging each and every fellow's work from a range of perspectives in a way that only an interdisciplinary research institute like ours can provide. Fellows work together for the entire year, coming to know each other's thoughts, writing, and process in ever-deepening ways. The result is revision for all, the widening of scope, the deepening of ideas, acknowledgment of greater complexity, and the opening (it is hoped) to a larger domain of audiences. Gregerson proved herself a presenter of brilliance and generosity of spirit. She poured over her writing process, illustrated the same by focusing on early and then final drafts of work by Elizabeth Bishop, engaging the group of participants to write spontaneously from one another's "found language." Our audience of poets, scholars, undergraduate and graduate students, friends, and donors spoke of a breathtaking seminar. ☞

We are grateful to board member Mary Kidder for her generous gift of a three-year gift in the arts which will enable the institute to commission new work as part of its major events. Next year the second (and major) half of our Year of Digital Humanities will see three major shows by award-winning digital artist Paul Kaiser, whose work with the OpenEnded Group is beautiful, innovative, and fully capable of holding its own in a "cross town conversation" within humanities around digital phenomena. We are equally grateful to board member Cody Engle for completing our Twentieth Anniversary Emerging Scholars Prize which funded three up-and-coming U-M affiliated humanities scholars.

Through minigrants, the institute supports a wide variety of projects across the College of Literature, Science, and the Arts and the broader university and community. All of the events we support through minigrants have a component open to the public. The projects listed below received support from us in 2010–11.

Minigrants

“Cosmopolitan and Vernacular Languages: A Global Conversation,” classical studies

“we will not be silent,” photographs by Ellen Eisenman, women’s studies

“Memory Citizenship: Migrant Archives of Holocaust Remembrance in Contemporary Germany,” a talk by Michael Rothberg and Yasemin Yildiz, German

“Larryfest: A Conference in Honor of Larry Sklar,” philosophy

Symposium for the Post-Communist Cultural Studies Interest Group, anthropology

“Imperial Nation: Tsarist Russia and the Peoples of Empire” conference, Slavic languages & literatures

“Mediterranean Topographies: Comparative and Interdisciplinary Approaches to Mediterranean Studies” conference, Romance languages & literatures

Horace Davenport Lecture in the Medical Humanities, history of medicine

“Is the Japanese Constitution Suitable for the 21st Century?” conference, political science

“Doing Queer Studies Now” conference, comparative literature

“Sustaining Islands: Confronting Colonial and Militarized Environments” speaker series, English

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“Taking it to . . . the Dance Floor: Rethinking America in Disco Years,” history

“DZIDEFO (Hope),” an exhibition by Atta Kwami, Afroamerican and African studies

“Voluptuous Possessions: Reconstituting the Rural Villas at Boscoreale,” a talk and seminar by Bettina Bermann, Classical studies

“Cultural Production of African Literature Conference,” Romance languages and literatures

“Realism in Italian Cinema from the Fascist Regime to after WWII,” Romance languages and literatures

Comparative Literature Intra-Student Faculty Forum, comparative literature

“Where Do the Children Play” project, Residential College

“Historical Aesthetics,” lecture by J. Paul Hunter, English

“Evidence and the Early Modern Period” conference, English

Talk by performance artist Megan Carney, art & design

“We Must First Take Account” conference, history/Afroamerican & African studies/law

“Mobility and Jewish Studies” symposium, comparative literature

“Jewish Modernism in Early-Twentieth Century Europe” symposium, Slavic languages & literatures

“MIS/RE/PRESENTATION” graduate student symposium, history of art

“Movement, Somatics and Writing” symposium, English

Danny Glover, Grace Lee Boggs, Robin D.G. Kelley, and Gwendolyn Midlo

Hall Forum in Memory of Martin Luther King Jr.; American culture

Center for Russian and East European Studies 50th Anniversary Celebration, history

“Milosz Remembered,” Slavic languages and literatures

“Polish Studies in the 21st Century,” history

“Aesthetics, Politics, Performance,” Charles Fraker conference, Romance languages and literatures

“Staging and Punishing Illicit Desire” lecture by Maria Carrion, Romance languages and literatures

“The Art Book Today: Print Projects in the Digital Age” symposium, history of art

Germanic Languages and Literatures, conference, German

Johnson Society of the Central Region, annual conference, English

Annual Grill Lecture, German

“Lesbian/Queer Historiography” symposium, English

“Teaching Papyrology: the Legacy of Traianos Gagos,” classical studies

A Talk with Lina Meruane, Romance languages

“Kleist Ancient and Modern” conference, German

“Our Ancient Wars” conference, German

“Law and Human Rights in Global History,” history

“Early Modern ‘Medieval’: Reconstructing Japanese Pasts,” history

Michicagoan conference, anthropology

Support the Institute with Your Financial Gifts

The Institute for the Humanities is a center for innovative, collaborative study in the humanities and arts. Each year we provide fellowships for Michigan faculty, graduate students, and visiting scholars who work on interdisciplinary projects. We also offer a wide array of public and scholarly events, including weekly brown bag talks, public lectures, conferences, art exhibits, and performances. Our mission is to serve as a national and international centerpiece for scholarly research in the humanities and creative work in the arts at the University of Michigan. We exist to deepen synergies between the humanities, the arts and other regions of the university, to carry forward the heritage of the humanities, and to bring the voices of the humanities to public life. All of this energy, insight, and contribution is made possible by the support of dedicated friends who value the humanities and arts and who step forward each year to provide generous financial support.

By engaging with the institute through your gifts, you directly support the university and the institute in our mission to:

- ▶ Engage and address the world as a premier institute that boldly integrates the humanities with the arts.
- ▶ Stand at the forefront of public outreach and service through the humanities and arts.
- ▶ Maximize scholarly impact by funding precious time and opportunities for Michigan's best emerging scholars.
- ▶ Encourage and promote cutting-edge research across the humanities and the arts.

Please support the Institute for the Humanities generously as together we make a profound and continuing difference in our university and the world.

Ways to Help Us Achieve our Aims

We would be glad to talk with you about any of the items below whether you are interested in funding partially or in its entirety.

Endow a Graduate Student Fellowship

Offer a brilliant young scholar the best fellowship in the humanities.

Name our Gallery

Allow us to include exhibitions in everything we do by giving us the funds to secure top quality work and mount more shows. Our museum-quality gallery already gains notice in the *Chronicle of Higher Education* and many other publications.

Endow our Emerging Scholars Prize

Lend your stamp of approval to the best new scholarship the humanities has to offer, thus dignifying the new generation of humanists. Our enterprise stands or falls on young people.

Support a Careers-in-the-Making Fellowship

Support a recent recipient of a master's degree in a creative field for one term, providing time to complete work that will serve as a bridge along their path to a fulfilling professional career.

Enhance our Web Technology

Give us the means to communicate with you and with our scholarly colleagues worldwide. In five years time we shall, with your help, live as much on the web as on "dry land."

Underwrite a Public Outreach Event

Allow us to bring the best of the humanities to the public. Check out our track record of spring and fall seminars, brown bag lectures, Author's Forum events, as well as our collaborations with the University Musical Society, the Royal Shakespeare Company, and the Chicago Humanities Festival.

Underwrite an Exhibition

Stamp an exhibition with your name on it and watch how we build unique intellectual activity around it.

Build the Director's Discretionary Fund

Give the director the flexibility he or she needs to make the institute more excellent.

Contribute to our General Fund

Allow our outstanding staff to grow to keep up with our vision.

How to Give

One of the easiest ways to support the humanities is through an outright gift to the Institute for the Humanities. The University of Michigan makes giving such gifts very easy through a number of methods, including:

- ▶ Credit card, check, cash wire transfer.
- ▶ A secure gift either through the U-M Development website or by mailing appropriate documentation with assistance from the institute's development officer David Cave (see below).
- ▶ Securities: A gift of securities can help you receive a valuable tax deduction and avoid capital gains tax.
- ▶ Matching Gifts: You can leverage your gift to the institute with a matching gift from your employer (check with the institute's development officer or ask your employer if your company offers a match).
- ▶ Gifts in Kind: You may donate items of personal property or physical assets that may be of value to the institute, such as books, works of art, etc. Please check with the development officer or the director of the institute for what kind of items are of best value to the institute.
- ▶ Payroll deduction for U-M faculty and staff.

Endowments

The Institute for the Humanities seeks support for programs that foster the humanities among the U-M campus community as well as for residents of Michigan and beyond. You can create a lasting fund in your name or in honor or memory of someone you love and respect by establishing an endowment at the University of Michigan, benefiting the institute. Or you may add to an existing endowment.

Endowments may be created through outright or deferred gifts. The institute's development officer can help you structure an endowment gift that best fits your philanthropic and financial goals. All donors are recognized by U-M; the College of Literature, Arts & Sciences; and the Institute for the Humanities.

Estate and Deferred Gifts

The Institute for the Humanities continues to enrich and stimulate new generations of fellows. Through an estate bequest or deferred gift you can embrace future generations. Planned gifts provide many unique benefits that may reduce your estate and income-taxes and help you avoid capital-gains. The institute's development officer can provide you and/or your financial advisors with the assistance necessary to explore and formulate a planned gift to the institute.

To discuss your gift in more detail please contact us at humin@umich.edu, 734-936-3518 or contact the institute's development officer David Cave, PhD, LSA Development, 734-615-6456 or dcave@umich.edu.

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Acknowledgements

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"The View from Below" exhibit

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Scan this report cover with your QR code reader-enabled smart phone to access our website instantly.

Front cover photos, top to bottom: Litheko Modisane; "The View from Below" exhibit; Laura Kuhn; Owen Gleiberman; Detail of ONCE.MORE. Festival exhibit. Back cover, top to bottom: Michael Daugherty; "The View from Below" exhibit; Susan Loomans, Linda Gregerson, Leslie Loomans; Jim Foster; Ronit Ricci; Anneliese Bowlby



Brown Bag Lecture attendees

