

## Annual Report 2007-2008

### I. Director's Note

By any measure—sustenance and enhancement of existing programs; invention and assimilation of new initiatives; intensity of constituents' participation; vibrancy and effectiveness of each individual undertaking—the Hurford Humanities Center (HHC) enjoyed satisfying success during the 2007-8 academic year. Building upon the superb record of achievement established during the tenure of my predecessor as Director, Richard Freedman, we have continued to build the Center into a campus hub for humanistic inquiry, artistic expression, and cross-disciplinary collaboration. The past year, then, can be characterized as one of simultaneous consolidation and development, as core programs thrived alongside fresh ventures undertaken in the spirit of the Center's abiding vision.

Most dramatically, HHC became this year the home of the College Exhibitions Program, overseen by our new Exhibitions Coordinator, Matthew Callinan. Under Matthew's expert, energetic guidance, the Center now provides the conceptual and practical frameworks for presentations in the Cantor-Fitzgerald Gallery, the HHC Exhibition space in Stokes, and an assortment of other campus sites (both conventional and improvisatory). In conjunction with a variety of arts programs administered by the Center—from our Dialogues on Art and Access Grants (which enable faculty-student excursions to area cultural institutions and events) to our artist residencies, performance series, and student-initiated arts events (which bring to campus a kaleidoscopic array of creative figures across every imaginable discipline and medium)—the Exhibitions Program not only showcases a challenging range of visual expression but offers faculty and students opportunities to develop curatorial ideas from their curricular and scholarly interests.

A perfect example of that synergy's potential was realized in the exhibition "Framing Photographs: Contexts and Transpositions," curated by members of the Faculty Seminar in the Humanities ("Photography, Modernism, Post-Modernism") under the inspired leadership of Seminar Director Jim Krippner (Professor of History) and Mellon Post-Doctoral Fellow John Muse (Fine Arts). Combining images from Special Collections with a diverse mix of supplemental materials, the exhibit orchestrated provocative visual and discursive juxtapositions in order to show how changing frames and shifting contexts affect the significance of images, as well as the way images resist being fixed in determinate or final meanings. Through its collective mode of production and innovative style of presentation, "Framing Photographs" illustrated the Center's evolving vision of the arts as a maverick, conceptual, and performative idea, one that wishes to stimulate its

participants to ask such questions as: What is an event? For whom is the event intended, and what does it hope to accomplish? How should we approach art in the modern world, and how should art approach us?

Grown from a Center-sponsored seminar, curated by faculty from five disciplines, aided in its construction by a Student Research Assistant, a stimulus to discussion in several courses, and a model for exhibitions and symposia that will take place next year, “Framing Photographs” illustrates the spirit of connectivity that animates so much of HHC’s programming. In that vein, the Center hosted several symposia and lectures this year in connection with major exhibitions: “From Slavery to Freedom: The Formation of African-American and American Identity” addressed themes of historical struggle and emancipation arising from a trio of exhibitions on abolition and pro-slavery imagery, black Civil War soldiers, and the Underground Railroad; “Jake in Transition” brought together scholars and students to discuss three thought-provoking exhibitions of “marginal” subjectivities by the Philadelphia-based, internationally acclaimed photographer Clarissa Sligh; and composer-poet-philosopher Christopher Shultis performed a striking multi-media composition (including a remarkably moving piece for amplified cactus) in response to Hee Sook Kim’s mixed-media exhibition “Spiritual Medicine.” Along with a variety of other public forums—“Outsourcing Philosophy,” a colloquium organized by Philosophy Professor Jerry Miller to discuss the impact of other disciplines on the “labor” of modern philosophy; “Shakespeare and the Blending Mind,” the annual Mellon Fellows Symposium, led this year by Fellow Michael Booth, which gathered cognitive scientists, philosophers of language, Shakespeare scholars, and theater practitioners to explore the mutually illuminating relation between Shakespearean poetics and contemporary theories of mind; “Legacies of Civil War & Revolution, Greece, Guatemala, Turkey,” a conference organized by Anita Isaacs (Political Science) and Alex Kitroeff (History) to confront histories of violence, memory, and (in)justice through comparative cultural analysis; and “AcadeMIX Live!,” a student-generated panel on international hip-hop that brought together for the first time in an academic setting hip-hop practitioners in a global perspective—the Center continued its work in fostering vigorous conversation among the College’s diverse constituents about issues at the heart of contemporary humanistic experience.

The Center’s view of that experience remains idiomatically eclectic, culturally ecumenical, and intellectually encompassing, aiming to invigorate exhibition spaces, sites of performance, public forums, studios, and classrooms by nurturing interaction among faculty, students, staff, and visitors. Among the most important of these collaborative activities are the Faculty and Student Seminars, designed and implemented by their participants to undertake cutting-edge humanistic inquiry on a broad range of topics. While this year’s Faculty Seminar examined photography as an ambiguous agent of an ever-changing “modernity,” our student seminars delved into a variety of traditional media—American musical theater; the folktale; and representations shaped by synesthetic, or multi-sensory, contents—variously investigating how fundamental perceptual and aesthetic experiences are constructed, construed, and conveyed. These scholarly pursuits were, in turn, orbited by a number of performances and residencies that likewise, from the

standpoint of disparate cultural locations and histories, explored the dazzling richness of expressive possibility: from the Classical Manipuri Dances of India and V.S. Narasimhan's South Indian/Western "fusions" for violin, to Anisa George's one-woman Bahá'i play "Foreigner" and iconoclastic guitarist David "Fuze" Fiuczynski's jazz-rock improvisations, to poet Roger Nonair-Agard's spoken-word enactments and Luton-award winner Caroline Goldstein's direction of arrangements by Bi-Co composers, the Center played host to performances that consistently crossed social and artistic borders in quest of transformative creativity.

A key crossing for the Center itself during 2007-8 was into the area of documentary filmmaking, for which HHC seeks to become a developmental platform as the College continues to expand its arts programming both within and alongside the curriculum. Working with the Office of Multicultural Affairs, HHC helped bring to Haverford MacArthur Fellow and award-winning documentarian Louis Massiah as Distinguished Artist in Residence to teach a course, with historian Emma Lapsansky, on class and documentary filmmaking and to design what proved a highly successful workshop for faculty, students, and staff in techniques of documentary film production. Concurrently, the Center hosted "Beyond the Lens," a series of screenings and conversations on documentary film curated by award-winning filmmaker Vicky Funari. We are pleased to announce that both Massiah and Funari have returned this year with a new program of courses, workshops, and screenings that will surely etch documentary filmmaking into the fabric of Haverford's emerging culture of visual studies and arts activism.

In keeping with our programs in documentary film, we look forward to another year of blended continuity and experimentation, when visual culture (e.g., in the Faculty Seminar on "The Illustrated Book"), avant-garde performance (e.g., in the Student Seminar on "Musical Sampling and Cultural Appropriation in Hip-Hop"), and material culture (e.g., in symposia on "things" in American Religion and new digital archivalism in the Humanities) are joined to the Center's intensified focus on Environmental Studies (e.g., in a series of exhibitions, workshops, and lectures by the distinguished artist-activist Patrick "Pato" Hebert). Such initiatives, we hope, will make clearer than ever how the Center, with its significantly augmented capacity to expand possibilities of artistic display and social investigation, is positioned now to promote creativity along various frontiers: collaborative scholarship and intermedia production; art generated in virtual and vernacular locales (the web; the street); "translocal," environmental installations (making use of more than just designated gallery spaces); interactive presentations (via video, theater, the web), etc. It is the space of that "etc."—unsettled; enigmatic; bracing—that the Center stands most ready to enter ... and into which we invite you to join us as we pursue our continuing adventure.

Kim Benston (Director), *for*  
Matthew Callinan (Exhibitions Coordinator)  
Emily Cronin (Associate Director)  
James Weissinger (Associate Director)

## II. Summary of Programs 2007-8

### 1. Scholarship and Teaching: For Faculty

#### The Faculty Seminar

The Faculty Seminar continues to be a distinguishing feature of the Hurford Humanities Center's program and a source of faculty renewal, refreshment, and innovation. The 2007-8 Faculty Seminar, "**Photography, Modernism, and Post-Modernism,**" an exploration of film and photography in relation to the historical disciplines and other fields led by Jim Krippner (History), investigated links between images and contexts from the invention of photography in the early nineteenth-century through the present. Joining Jim in this exploration were Kim Benston (English), Laurie Hart (Anthropology), Graciela Michelotti (Spanish), Debora Sherman (English), Gus Stadler (English), Christina Zwarg (English), and John Muse (Fine Arts and Philosophy), Haverford's 2007-9 Mellon Post-Doctoral Fellow.

As both fragmentary traces of the past as well as partial representations of the present, photographs pose numerous interpretive dilemmas for social scientists and humanists alike: How do photographic images record, reflect, challenge, and occasionally even change social relationships of power? What types of links to specific historical contexts do they provide and how might the objectivity of the medium itself be transformed as technology changes? How does the subjectivity of the photographer influence the tenuous and fleeting realities captured on film, and what types of evidence do photographs provide for subsequent interpretations?

Across two semesters, seminar participants sought to answer these questions, welcoming a visit and public lecture from John Mraz, Research Professor at Instituto de Ciencias Sociales y Humanidades, Universidad Autónoma de Puebla (Mexico), who is currently finishing a groundbreaking work on nineteenth- and twentieth-century Mexican visual culture (forthcoming, Duke University Press). The seminar also staged "**Framing Photographs: Contexts and Transpositions,**" a multimedia exhibit drawing on canonical images from the College's own Special Collections—Berenice Abbott's "James Joyce," Robert Capa's "Loyalist Militiaman at the Moment of Death," Dorothea Lange's "Migrant Mother"—along with artists' projects, merchandise, books, video clips, and posters.

By juxtaposing these artifacts, the exhibit examined the travails of particular images and what makes them make sense, thus creating syntactic relations between images that showed their malleability. Attending to the production, circulation, and display of these works challenged viewers to examine how changing frames and diverse media affect the meaning of photographs and how such photographs resist those very efforts at interpretation.

**Selected participant comments about the value of the 2007-8 seminar:**

*[The] exhibit succeeded in bringing the Library, the Humanities Center, faculty, and students together for a collective enterprise that was the first of its kind, establishing a very useful precedent....Laurie Hart was able to successfully incorporate the exhibit into her “Anthropology of Art” course, which meant that we had an immediate impact on teaching and curriculum as well as faculty development. For me, the exhibit was the highlight of the entire seminar, since we actually applied what we were studying in a public forum for the benefit of the entire community.*

**—Jim Krippner**

*The seminar was a success—stimulating and enriching... It was a seminar in the best sense—a kind of group inquiry with plenty of room for conjecture and exploration...The seminar was also very valuable for my teaching. As the first semester proceeded, I decided that I would introduce a significant portion of visual materials to my course on late 19<sup>th</sup>-century US literature for the first time. Eventually, in fact, I decided to focus this iteration of the course on new media, with a week spent on the relationship between photography and “realist” literature (and another week on early cinema). The work we were doing in the seminar provided me with a strong sense of the conceptual framework I wanted to construct for my students, and I asked them to read some excerpts from Benjamin and Sontag, along with some other work that treated social documentarian photography more directly. I was very happy with the way the unit went...The seminar was a great opportunity for expanding a course in a manner that I would have otherwise found too time-consuming to take on.*

**—Gustavus Stadler**

*The Magill exhibition wasn't over and out after the opening, but continued to broadcast, not because the exhibition changed physically but because different audiences discovered it, different gallery talks oriented the materials to different purposes, a Professor allowed the show to swamp her curriculum, and her students really discovered riches and intentions none of us had explicitly stated.*

**—John Muse**

*The discussion that circulated among the group was invaluable: I couldn't have achieved the same critical contextualizing of the readings on my own. Truly, it was a seminar of sophisticated and scholarly reflection, evidence of the genesis of these seminars in the notion of the pro-seminar, or a gathering of scholars with significant gravity and depth approaching an intellectual problem.*

**—Debora Sherman**

*I have been particularly interested in the uses and abuses of ethnographic photography, and especially ethnographic photography that records marginalization and suffering. Our readings ...have helped me to situate my arguments...*

*to begin to develop criteria that I think are essential to my own work and also to teaching students in ethnographic ethics. Photography is a highly unstable art: in itself it has no responsibilities, hence its revolutionary power as well as its cruelty. We, however, have responsibilities towards it and as a result of it.*

—Laurie Hart

### **Mellon Post-Doctoral Fellowship Program**

Haverford is one of a small but growing number of liberal arts colleges to host Mellon Post-Doctoral Fellows in the Humanities. Funded initially through a grant, this initiative is now fully endowed and will remain a permanent part of the College. Our Mellon Post-Doctoral Fellows take part in a number of activities designed to introduce them to the full range of intellectual life in a liberal arts college: their courses are affiliated with one or more departments; in their first year, they take part in the Faculty Seminar with senior colleagues on a theme directly related to their research interest; and in their second year (as a culmination of their time here), they craft a public symposium that serves to connect their work with the scholarly community beyond Haverford.

As a liberal arts college dedicated to the complementary pursuits of excellent teaching and advanced scholarship, Haverford has a profound stake in ensuring continuity in the tradition of scholar-teachers. We likewise believe that an institution such as ours, with its opportunities for faculty development through intimate interdisciplinary exchange and innovative pedagogy, provides an ideal setting for cultivating the creative energies of young scholars. At the same time, Haverford has much to gain from the steady infusion of fresh intellectual and pedagogical perspectives brought by the Fellows from their recent university training and experience.

**Michael Booth** was our 2006-8 Mellon Post-Doctoral. Professor Booth came to Haverford from Boston University, where he was Assistant Professor of Humanities; he has also taught at Brandeis University and at Georgetown University. His doctoral work focused on the relationships between science and language, and between science and literature, during the Early Modern period. His book (in progress), "Shakespeare and the Blending Mind," applies recent developments in cognitive science to the concerns of literary study, and he organized his Mellon symposium with the same title (*To read more about the symposium, see pp. 25-27*).

**John Muse** is our Mellon Post-Doctoral Fellow for 2007-9 in the Fine Arts Department. In 2006 he received a Ph.D. in Rhetoric from U.C. Berkeley. His dissertation, "The Rhetorical Afterlife of Photographic Evidence: Roland Barthes, Avital Ronell, Roni Horn," co-chaired by Judith Butler and Kaja Silverman, analyzed Barthes' numerous writings on photography, an artwork by Horn entitled *Another Water (the River Thames, for Example)*, and an essay by Ronell on the videotaped beating of Rodney King, "TraumaTV: Twelve Steps Beyond the Pleasure Principle."

Muse is also an artist. His single-channel videotapes and multi-media installations have been exhibited throughout the U.S. and Europe. In 2003 New Langton Arts in San

Francisco staged a mid-career retrospective of the installation works that he and frequent collaborator Jeanne C. Finley have created. In 2001 Muse and Finley received a Rockefeller Foundation Media Arts Fellowship for their experimental documentary project *Age of Consent*. The Patricia Sweetow Gallery in San Francisco represents his installation works, and the Video Data Bank distributes his single-channel works.

In 2007-8, our **Mellon Fellows' Course Offerings** were:

Michael Booth:

“English Literature in the Age of Discovery” (Fall)

“Theory and Practice of Versification” (Spring)

John Muse:

“Topics in Rhetorical Theory: Roland Barthes and the Image” (Fall)

“Film on Photography: Practicing Time” (Spring)

### **Comments from our Mellon Fellows:**

*This year has been an eventful and immensely rewarding one for me in many ways, and as sad as I am to leave Haverford, I am very happy to report that I have been hired to teach Shakespeare at Oberlin College next year—an academic appointment that I might only have dreamt of a few years ago, and one of the very many palpable benefits for which I must always remain grateful to Haverford and the Mellon foundation... My two year Mellon postdoctoral fellowship at Haverford has been an unequivocally wonderful experience, bringing continual pleasure in itself through the natural beauty of the campus and the uniformly congenial fellowship (in the other sense) of co-workers, professional colleagues and students, and also bringing a wholly unforeseen invigoration of my intellectual life—which had become somewhat languorous after graduate school—and a complete transformation of my professional prospects, or at least my sense of them.*

—**Michael Booth**

*The Magill (Faculty Seminar) exhibition brought home to me my exile from things messy, unpredictable, tangled in logistics, crowd pleasing, and provocative. I would like the best of this to become the best of something else: an exhibition that joins the concerns of my upcoming Spring courses on the theories and practices of conceptual art to a few campus spaces and to a few illustrious artists who have experience making good trouble. The symposium will be less a gathering than a dispersal of creative energies, less a ritual unveiling of professional expertise than a riot of amateurism and cultivated opinion, less the sustained attention to an argument or debate than a diffuse change in the affective registers of the campus and its students and faculty.*

—**John Muse**

### **Resources for Research and Teaching:**

The Center sponsors an array of initiatives designed to augment faculty research and teaching interests. Participants in the Faculty Humanities Seminar are granted a course-release to make time for their full engagement with the topic. We also offer **Access Grants** to faculty to attend exhibitions, performances, or study days in their field of interest (but which are not otherwise supported by College funds). We support faculty requests to take entire courses to events in the Philadelphia area. **Course Enhancement Grants** may also be used to bring visitors to campus. Individual faculty can also use the Center's help (both financial and logistical) to plan public **Symposia** with invited speakers, campus colleagues, and students. Faculty can also convene a **Reading Group** (with campus colleagues, staff, and students; students can also initiate such a group) or a **Working Group** (with colleagues from area institutions). The Center also funds a **Summer Student Research Assistants** program in order to foster close interaction between students and faculty pursuing humanistic inquiry.

### **Access/Enrichment Grants**

In 2007-8, an Access Grant enabled **Israel Burshatin** (Spanish and Comparative Literature) to visit art museums and exhibitions while he was in Europe in preparation for his work on the *Clarissa Sligh: Photographs* exhibit, including trips to the Venice Biennale; and in Germany, the Documenta Museum in Kassel and a sculpture show in Münster.

As research for a new book project, **Richard Freedman** (Music) traveled to New York City to view an exhibition at the Morgan Library focusing on the library of Federico da Montefeltro, the Duke of Urbino, one of the great Renaissance patrons.

While on sabbatical in France, **David Sedley** (French) visited the home of Michel de Montaigne (Château de Montaigne), the Renaissance author who is at the center of his teaching and research.

**Lisa Jane Graham** (History), also working in France, attended the concert and lecture *Le Salon de Diderot* at the Cité de la Musique and took in a production of Moliere's *Dom Juan* at the Théâtre Marigny.

### **Course Innovation/Renovation Grant**

**Terrence Johnson** (Religion) added supplemental books, field trips, and a speaker visit to his course "Black Religion and Liberation Thought."

### **Course Enhancement Grants**

In 2007-8, **Josh Dubler** (Religion) took his "Religion in Philadelphia" class to visit Christ Church, the Masonic Lodge, and Eastern State Penitentiary.

**Naomi Koltun-Fromm** (Religion) took her class to the University of Pennsylvania's Museum of Anthropology and Archaeology to see an exhibit on Biblical and Near Eastern archaeology.

**Graciela Michelotti** (Spanish) and students from her "Evita and her Sisters" course attended the Frida Kahlo exhibit at the Philadelphia Museum of Art.

### **Working Groups**

The Center provides funding for groups focusing on a common research interest. Groups are supervised by a Haverford faculty member and ideally involve at least four others from the college. **Active 2007-8:** *American Studies*, led by Tina Zwarg (English).

The **American Studies Working Group** involves faculty from Haverford, Bryn Mawr, Swarthmore, Villanova, Temple, Penn, University of Delaware, Ursinus, and Stockton University. In 2007-8, the group met four times to discuss pre-circulated papers, two written by group members and two by scholars in the broader field of American Studies.

### **Schedule of the year's events:**

October 3, 2007

Heather Hicks (member), Associate Professor of English and Director of the Graduate English, Villanova University: "*Soft Soap, Snow Jobs, and Apartment Keys: Human Relations Management in Mid-Century Literature and Film.*"

January 24, 2008

Heather Love (member), Department of English, University of Pennsylvania: Discussion of her book, *Feeling Backward: Loss and the Politics of Queer History* (Harvard University Press, 2007).

February 14, 2008

Lisa Gitelman (guest), Associate Professor, Department of Media Studies, Catholic University, gave a paper. From the first paragraph of her paper: *The Library of Congress in Washington, D.C. houses the Samuel F.B. Morse Papers, a collection of some 10,000 items that document Morse's life and work. The Library's website includes an archival finding aid that describes the scope and content of the collection and offers an inventory or container list, which gives reel numbers as well as box numbers, since researchers who go to the Library are asked to use a microfilm copy instead of the manuscripts themselves. But many of the Morse Papers have also been digitized, so researchers at home can click right to GIF and then to higher resolution JPEG images, scanned for the most part from microfilm. The Library's digitized documents help vouch for the nineteenth-century origins of electronic writing. As the Morse Papers home page puts it, "The collection includes the original paper tape containing the first telegraph message, 'What hath God wrought?'" which the inventor so famously sent on 24 May 1844. The underlined words signify a link that leads users to images of the paper tape*

*wherein the message – the semiotic entity that was electronically conveyed – is embodied.*

April 23 and 24, 2008

Hortense J. Spillers (guest), Gertrude Conaway Vanderbilt Professor of English:  
*"The Idea of Black Culture."*

### **Reading Groups**

HHC sponsors small Reading Groups devoted to shared close readings of texts without the pressure of pedagogical oversight. Some groups take a single work of relative complexity as their subject; others, a more diverse array of smaller texts. Proposed by students or faculty, groups may consist of a mix of both, as well as College staff.

In 2007-8 HHC supported three groups, all consisting of faculty and students: a general poetry group, readers of ancient Greek lyric poetry, and the *Talmud* group.

*The Poetry Reading Group offered a space in which to re-read poems that had perhaps been read in class in an informal context, or to read poems that never would have made it onto a syllabus...However, this loose and informal structure did not prevent us from having more concrete and centered conversations... towards the end of the semester, we asked Professor Maud McInerney's Anglo-Saxon class to join us for a night themed around "dead" language poetry. While Professor McInerney and her class read excerpts from Beowulf in both the original and in translation, some read from The Aeneid, and others still from The Odyssey. Those who did not have intimate experience with these languages asked intriguing and unexpected questions that often brought us closer to understanding the expansiveness and beauty of these ancient poems.*

**–Justin Dainer-Best '09 & Jacob Carroll '09**

### **Summer Humanities Student Research Assistantships (SRAs) 2008**

The SRA Program employs students as research assistants for faculty or departments for up to 10 weeks in the summer with the Center providing a weekly stipend.

#### **Duane Kight, French**

Professor Kight's SRA aided development of web materials for his beginner and intermediate French classes. Work included creating Flash animations and designing web pages that teach and review basic French grammar, and exploring ways to share the templates of those materials with other professors and classes.

#### **Inez Suhardo '10**

#### **James Krippner, History**

Professor Krippner's SRA assisted his revision of an introductory course on global history and his intermediate Latin American history courses. She worked on both the design and preparation of the courses using PowerPoint and other software.

#### **Julia McGuire '09**

**Barak Mendelsohn, Political Science**

Professor Mendelsohn's SRA helped develop a new political science seminar on terrorism by working to create an annotated bibliography of writing on terrorism in scholarly journals. This bibliography will serve as a core body of work in shaping the course and may be a possible starting point for Jacob's senior thesis.

**Jacob Waters '10**

**Bret Mulligan, Classics**

Professor Mulligan used his SRA to work on two projects: development of two new Classics courses and late antique Latin poetry research. For the courses *The Fall of Rome* and *The Age of Augustus*, he compiled and discussed audio-visual, primary, and secondary resources with Professor Mulligan. For the poetry research, he helped revise and edit two articles and a proposal in addition to researching specific aspects of Latin poetry.

**Willy Lebowitz '08**

**Ravi Sharma, Philosophy**

The SRAs created an analytical bibliography of source material on each sophist philosophers of the fifth- and fourth-centuries BCE. This work helped Professor Sharma and the SRAs reconstruct the history of intellectual interests of this group.

**Evan Rodriguez '08 and Dylan Ravenfox '09**

**Theresa M. Tensuan, English**

Professor Tensuan's SRAs worked a new course in Feminist Theory – a key revision of the Gender and Sexuality Studies Program. The research may form a project for the University of Delaware's 2009 GEIS Student Research Conference.

**Mari Christmas '08 and Melissa McCartney '09**

**William Williams, Fine Arts**

Professor Williams is finalizing the development of a new course – *African American Art from 1619 to the Present*. His SRA assisted in selecting and digitizing visual materials for the class and helped create a bibliography.

**Corey Wheeler '10**

The Humanities Center and the Library co-hosted an orientation for the 2008 SRAs to give students an opportunity to meet their counterparts working over the summer, hear about Library resources, and meet Library staff. SRAs and Summer Interns also enjoyed a late-summer picnic at the Mann Music Center, taking in a performance by Yo-Yo Ma.

## **2. Student Initiatives**

### **Student Seminars**

HHC sponsored four Student Seminars in Fall 2007, with participants from across the academic spectrum: Biology, Chemistry, Classics, Comparative Literature, East Asian Studies, Education, English, Film, Fine Arts, Gender & Sexuality Studies, German,

Growth & Structure of Cities, History of Art, Latin American-Iberian Studies, Linguistics, Mathematics, Peace and Conflict Studies, Political Science, Philosophy, Psychology, and Religion.

### **1) High Contrast: Representations of Black Women in White America**

Leader, Lorin Jackson '08 (Philosophy, Education, Political Science)

Faculty Advisor, Jerry Miller (Philosophy)

Misha Baker '09 (Growth & Structure of Cities)

Gina Delvac '08 (Comparative Literature/Latin American-Iberian Studies)

Marien Levy '08 (Independent Major in Peace and Conflict Studies)

Precious Kapri Morgan '08 (English)

Andrew John Rech '10 (English, Pre-Med)

Alex Russell '08 (English)

Natalie Wossene '08 (Political Science)

What does Josephine Baker have in common with Anita Hill, Oprah, or the woman at the center of Duke's lacrosse scandal? This seminar explored representations and images of black women prevalent in white America. We studied how such images become "natural" or "normal" as well as the power of stereotyping. Our questions included: Who is representing black women and to what audience? Why might some representations be more prevalent than others? If images are attractive or sexy, can objectification be avoided? What implications does all this have for other groups? The Seminar hosted a visit from Ann duCille, Professor of English and African American Studies at Wesleyan University. Professor duCille delivered a public talk, "*Nobody's Darling: Periracism and the Truly Diss-advantaged.*"

### **2) "I clutched at sound—" Synesthesia Across Disciplines**

Co-Leaders, Ben Lansky '08 (English/Creative Writing, Gender & Sexuality Studies)

Luke McNamara '08, (English, Film Minor)

Faculty Advisor, Laura McGrane (English)

Bianca Bromberger '08 (Psychology/History of Art)

Ryan Cameron '09 (English/Fine Arts)

Jacob Carroll '09 (English/History of Art minor)

Conall Cash '08 (English)

Vidya Gopinath '10 (Biology/NeuroBio Concentration)

Laura Jones '09 (Biology/NeuroBio Concentration)

Synesthesia is a neurological condition in which two or more sensory experiences are linked or conflated—one sensory perception coming from external stimuli, the other perceived within the mind. Some individuals with this condition see letters or numbers in different colors, e.g. "1 is yellow-green, 2 is light blue, 3 is dark red." Some experience specific flavors in association with particular words and sounds, and others perceive shapes from flavors, colors from musical notes, or specific

personalities from different letters of the alphabet. Everyday language is filled with synesthetic phrases—“loud shirt,” “sharp cheese,” “bitter cold,” or a “hot guy.” The seminar addressed synesthesia across a variety of media forms and disciplines, considered modes of aesthetic representation that complicate sense perceptions, and reflected on how the phenomenon relates to the human capacity for language and abstract thought.

### **3) Mining the Folk Tale**

Leader, Justin Dainer-Best '09 (English, Psychology)

Faculty Advisor, Kim Benston (English)

Tom Carroll '10 (Classics)

Cara Curtis '10 (Religion/Gender & Sexuality Studies)

Ariella Foss '09 (Comparative Literature [German]/Music minor)

Sean Hughes '10 (English)

Sophie Taylor '10 (Linguistics)

Stephanie Wu '09 (English/East Asian Studies)

Why do we have folk tales? How do we recognize stories as folk tales? What are their *purposes* and *effects*? Why (and how) do these stories remain powerful and resonant in our culture? This seminar explored the power of oral tradition. We considered the fairy tale as a means of social control and mastery, an attempt to divine what diverse theories, from psychoanalysis to structuralism, consider to be the meaning behind (and within) folk tales. We also considered modern evolutions of these old stories including feminist, (post)modern, and non-literary adaptations.

### **4) It Started Out Like a Song: The Art of Musical Theatre**

Co-Leaders, Caroline Goldstein '08 (Music, Education minor)

Nina Morton '08, (English/Chemistry)

Faculty Advisor, Theresa Tensuan (English)

Siggy Moore '09 (Math)

Cody Oakley '10 (Undeclared)

Sarah Singley '10 (Undeclared)

Abigail Wacker '10 (Undeclared)

Anna Weltman '09 (Math/Political Science)

Musical theatre encompasses a wide variety of styles and motives. As a genre, it has been developing since the early eighteenth century, and has only recently become a focus of serious academic study. This seminar explored musical theatre in all its varieties: What makes musicals so popular? Where are its origins? How do musicals differ (significantly) from opera or from drama? *The Sound of Music*, for example, asks us to think about what it means to combine music and text, but does it have the depth of literary and operatic masterpieces?

### **Selected 2007-8 Seminar Leader comments:**

*The syllabus opened me up to many new and exciting texts, some of which I will use in academic projects to come (for example, this semester I'm enrolled in a Philosophy of Language class focused on metaphor...). The value of that exposure isn't limited to knowledge gained. I am now more sensitive to certain patterns and themes, and because of the theoretical vocabulary that I developed...I'm able to draw out and manipulate those ideas with a special dexterity...the influence of the seminar also extends beyond academics: many of the authors, including Nabokov and Merleau-Ponty, have already helped to inform my creative writing as well, which is more than ever concerned with sense perception and bodily experience.*  
–**Ben Lansky '08**

*Leading my Humanities Seminar...was one of the most valuable experiences I have had at Haverford. This seminar provided me the outlet to express my ideas freely and to explore them with fellow students...The perpetuated imagery of black women entraps everyone within meanings over which no one seems to have control. The images seem to be able to manipulate us...This experience will inform my future research...interdisciplinary studies of theory, visual art, and literature...the kind of research I would like to explore in graduate school and eventually to teach as a professor.*  
–**Lorin Jackson '08**

### **Research Stipends**

To foster vigorous and independent humanistic scholarship by Haverford students, HHC offers research stipends, enabling travel to professional conferences, cultural events, libraries, collections, or museums to support a research or creative project. In 2007-8, the Center awarded three such stipends to:

**Emma Lo '08** to work with Pittsburgh's Operation Safety Net, documenting the homeless through portraiture for her Fine Arts thesis;

**Andrew Vargas Stehney '08** to visit the Archivo Nacional de Teatro y Cine del Ateneo Puertorriqueño (Puerto Rico) for his Film Studies senior thesis on the politically engaged New Latin American Cinema of the 60s and 70s;

**Cara Curtis '10** to travel to Greensboro, NC to work on the Quaker Youth Book Project, an international effort to collect and publish short non-fiction prose, poetry, and visual art from young Friends across Quakerism's theological spectrum.

### **Student-Initiated Arts Events**

With support from HHC's **Student Initiated Arts Fund**, **Adam Subhas '09** brought jazz-rock guitarist and Berklee College of Music instructor **David "Fuze" Fiuczynski** to campus for a fantastic 30-student strong master class; his trio, the Screaming Headless

Torsos, performed later that evening. Augmenting these existing funds, a generous alumnus donation has enabled an expanded **Student Arts Fund** beginning in Fall 2008, granting generous funding each year to help students pursue creative interests that build upon, complement, and go beyond the formal curriculum.

### **The E. Clyde Lutton '66 Memorial Grant for the Performing Arts**

Funding for planning, organizing, promoting, and producing performing arts work is available through the Lutton Fund. This annual grant is open to performers, technicians, directors, creators, designers, mixed-media installation artists, and anybody else who may be interested in producing crisp, challenging performing arts at Haverford. 2007-8 Lutton Grant-winner **Caroline Goldstein '08** conducted a chorus of young singers from the Baldwin School, performing arrangements by Bi-College musicians.

### **Summer Programs:**

#### **Intensive Classical Language Study**

Students for whom knowledge of Latin or Ancient Greek would provide important academic benefits in their chosen area of research (philosophy, history, literature, religion, etc.) may apply for an intensive summer course in a classical language. This program, proposed and funded by a generous Haverford alumnus Richard Kain, is open to prospective classics majors and other students. HHC covers expenses for tuition, room, and board at programs such as those at CUNY and the University of California, Berkeley.

*2007-8 Grantees:*

#### **Meghan LeFrancois '10 (History Major), Greek, UC Berkeley**

*While the Berkeley Workshop certainly taught me Greek, it also truly changed me as a person: It humbled me. For the first time ever, I felt what it was like to be one of the most confused students in class, and I think that in the future I will have more empathy for these students. The Workshop also taught me that sometimes, hard work doesn't immediately pay off – but that doesn't mean it won't eventually. Third (but certainly not last), it simply empowered me. The expression “You can do anything you set your mind to” has always struck as me as annoying and patently flawed – but I think I understand and support its message much more after having completed the Greek Workshop.*

#### **Asher Reisman '11 (Major Undeclared), Latin, UC Berkeley**

*I am continuing my Latin studies at Haverford, alongside Greek...in overall pursuit of a Classics major. The opportunity to take Latin grammar over the summer will allow me to take two additional courses in a different area of Classics, or outside it altogether, allowing me to expand my academic experience and broaden my ties to Haverford academically by encountering new professors and subjects. Also, I feel that the intensive and exclusive nature of the course allowed me to learn Latin more soundly than if I had taken it over the course of a year... I would like to offer my profound thanks to my benefactor and to Haverford,*

*as our common benefactress and Alma Mater. I feel was an excellent opportunity and strongly recommend it to other students who have a strong interest in the Classics and a strong work ethic.*

### **Humanities Internships – Summer 2008**

HHC offers rising Seniors apprenticeships at a variety of Philadelphia host institutions: arts organizations, historical or scholarly societies, or businesses with interests in humanities-related activity. The program provides opportunities for students to consider how their interests relate to the world beyond college and then to bring that experience back to Haverford. The Center invites proposals from local organizations and then selects several exciting submissions designed to do important work for the hosts while at the same time providing stimulating environments for our students. HHC supports ten weeks of full time summer work. Our host organizations and interns for the Summer of 2008 included:

#### **Astral Artistic Services - Simon Linn-Gerstein (5 weeks)**

Astral provides free support, including job training, for recent classically trained musicians. Simon's work in Marketing, Public Relations, Non-Profit Management, Contract Preparation, Artistic Planning, and Fundraising gave him a broad experience with the inner-workings of a non-profit arts organization.

#### **Bryn Mawr Film Institute - Simon Linn-Gerstein (5 weeks)**

The Institute brings important works of film to the Main Line and promotes film appreciation and education. Simon worked on education and community-oriented efforts with the Director of Education, Manager of Programming, Manager of Marketing, and Public Relations Coordinator. He also worked with Development and Communications and contributed to box office analysis.

#### **Chester County Historical Society - Karen Terry**

Karen obtained practical collections management experience while supporting CCHS's mission to sustain cultural heritage and promote understanding Chester County and southeastern Pennsylvania history. She also worked in the museum, library, and photo archives to make collection records accessible electronically.

#### **Cliveden of the National Trust - Claire Adams**

Built in 1767, Cliveden is one of America's most famous Colonial houses. Claire's internship involved museum work, exhibit planning, program preparation, and research and development in preparation for school year 2008-9.

#### **The Library Company of Philadelphia - Anne Turner**

Anne contributed to the Library Company's publicly accessible electronic resources by adding to a website of portraits of American women. She developed new material on American women in religion and in entertainment that will be of use to cultural and art historians generally, as well as those studying 19th-century American women specifically. This experience familiarized her with scholarly research using historical texts and special collections librarianship.

**Pennsylvania Humanities Council - Alison King**

Ali was the principal program assistant for a special grants category. She also took part in program development and promotion, as well as fundraising and government relations. The Humanities Council hired Ali to work beyond the 10 weeks so that she would be able to finish the special grants project.

**People’s Light and Theatre Company - Jesse Paulsen**

Jesse worked in production for a Main Stage show, *Sherlock Holmes & The Case of the Jersey Lily*, and supported the summer theatre camp program. He also was a research assistant in dramaturgy for upcoming plays, *The Persians* and *Doubt*.

**Philagrafika - Jacob Carroll**

Jacob Carroll assisted the staff with *Working States*, a project to increase new scholarship in the field of printmaking and provide online sources and scholarship. Working to promote Philagrafika 2010, he took part in research, blog posting, maintaining a bibliography, and archiving articles.

**Philadelphia Live Arts Festival and Philly Fringe - Kira Loretto**

Kira worked with the Communications Manager to ensure that the Festival Guide was accurate and up-to-date, maintained the online presence of the Festival by managing FaceBook and MySpace Festival pages, and contributed to the Festival Blog.

**University of Pennsylvania School of Design - Duncan Cooper**

“The Mapping W.E.B. Du Bois” project involves using Philadelphia archival data and geographic information systems (GIS) technology to recreate Du Bois’ survey of a 60-block area in Philadelphia from his book *The Philadelphia Negro*. Duncan developed curriculum materials, conducted archival research, developed maps, and redesigned the website.

### **3. Arts, Events, and Forums**

**Dialogues on Art**

Dialogues on Art are interdisciplinary dinner conversations that aim to bring together students and faculty from a variety of disciplines in order to discuss art. Participants visit, and then discuss over dinner, exhibitions, performances, or screenings of contemporary art in and around Philadelphia. Each event involves several faculty members and eight students. A focus on contemporary art is intended to ensure that all attendees are experiencing a particular artwork for the first time.

In 2007-8, a group of students and Professor Rob Scarrow (Chemistry) caught the Wooster Group’s production of Eugene O’Neill’s “**The Emperor Jones**” as part of the Philadelphia Live Arts & Philly Fringe Festival; the Musical Theater Student Seminar, along with a group of other students and staff, saw the Stephen Sondheim musical “**Assassins**” at the Arden Theatre and participated in a special talkback

discussion with the cast; and Fine Arts professors Owen Schuh and Rachel Robertson, along with 2007-9 Mellon Fellow John Muse, led a trip to “**Mike’s World,**” a retrospective of performance/video/installation artist Mike Smith at the University of Pennsylvania’s Institute for Contemporary Art (ICA).

### **Exhibitions**

Exhibitions at Haverford were transformed over 2007-8, coming more fully under the canopy of the HHC and thus expanding opportunities for coordination among College collections, exhibitions, and curriculum. A generous bequest from Ed Tuttle enabled the hiring of fulltime coordinator Matthew Seamus Callinan, whose expertise and enthusiasm have grown the program and professionalized gallery operations. Capital funding brought major upgrades in the environmental and security systems of Cantor Fitzgerald Gallery, affording the College access to museum-grade traveling exhibits.

Haverford’s Exhibitions Program invites faculty to consider developing exhibitions of art and/or objects as an enrichment of their teaching and scholarly interests. Guided by the Exhibitions Coordinator, the Humanities Center Staff works closely with faculty to mount exhibitions that make best use of the College’s spaces, collections, and other resources to extend cultural literacy through the display of visual and material items. Beyond use of Haverford’s own collections, HHC hosts traveling exhibitions, single and group artist shows, as well as events organized by visiting curators.

1) Three exhibits organized by William Earle Williams, Professor of Fine Arts and Curator of Photography:

**Unsung Heroes: African-American Soldiers and the Civil War**

Photographs by William Earle Williams

Cantor Fitzgerald Gallery, September 28-October 28, 2007

**Emancipation and Denegation: Thomas Nast and his Colleagues Picture Black America**

Prints by cartoonist Thomas Nast and others; curated by Jay G. Williams, Walcott-Bartlett Professor of Religious Studies, Hamilton College

Cantor Fitzgerald Gallery, September 28-October 28, 2007

**A Journey Towards Hope: Underground Railroad Sites in Oberlin, OH**

Photographs by Coriana Close

Stokes 102, Hurford Humanities Center, September 28-November 18, 2007

***Related Programming:***

**From Slavery to Freedom: The Formation of African American and American Identity**, a symposium addressing the history and culture as well as the military and literary expression of African America feeling and thought pre- and post-Civil War America. (*For more on this symposium, see p. pp. 23-24.*)

**2) Envisioning Science: Photographs by Felice Frankel**  
Cantor Fitzgerald Gallery, November 2-December 2, 2007

Felice Frankel is a Senior Research Fellow at Harvard University, where she heads the Envisioning Science program at Harvard's Initiative in Innovative Computing (IIC). She is also a research scientist at MIT.

***Related Programming:***

There was a concurrent exhibit featuring scientific images and text drawn from research conducted by Haverford's students and faculty including Karin Åkerfeldt (Chemistry), John Dougherty (Computer Science), Rob Fairman (Biology), Jerry Gollub (Physics), Rachel Hoang (Biology), Peter Love (Physics), Nick Ouellette (Physics Postdoctoral Fellow), Bruce Partridge (Physics/Astronomy), Jenni Punt (Biology), John Wagner (Biology), Byron Drury '08, Emily Hincheliff '08, Andrew Kim '10, Justin Meyerowitz '09, Andy O'Hara '09, Rowan Spivey '07, and Ari Wassner '00.

Gallery Talk: *Envisioning Science*: Felice Frankel, November 12, 2007

**3) Bilhartz/Robertson/Schuh/Weil/Whalley**

Visiting Fine Arts Faculty & Staff Exhibition: Featured artists included Tess Bilhartz, paintings and drawings; Rebecca Robertson, photography; Owen Schuh, paintings and mixed media pieces; Marianne Weil, monotypes and sculptures; and Elizabeth Whalley, paintings.

Cantor Fitzgerald Gallery, December 7-21, 2007

**4) Selling Happiness in China:  
Advertising Posters from Early 20th Century Shanghai**

Cantor Fitzgerald Gallery, January 25-February 24, 2008

**5) Three exhibits organized by Israel Burshatin, Barbara Riley Levin Professor of Spanish and Comparative Literature: Clarissa Sligh: Photographs**

***Jake in Transition***

This photo essay chronicles a female-to-male transition and interprets transgender identities through narratives of racial "passing." As over the course of the year Deborah becomes Jake, the metamorphosis evokes generations of African Americans who "passed" for white as they sought freedom. Sligh links Jake's transsexual journey to the historical account of runaway slave couple Ellen and William Craft who "passed" as two males, master (white) and slave (black) during their escape. She recounts these interwoven stories in a limited edition artist's book, *Wrongly Bodied Two*, on display as part of the exhibition.

Stokes 102, Hurford Humanities Center, February 22-April 13, 2008

***100 Americans: A Presence of the Past in Philadelphia***

Commissioned by the Rosenbach Museum and Library, Sligh took portrait digital photographs of citizens of African descent on the streets of Philadelphia and then hung the 100 portraits as a introduction to the Museum's exhibit of historical documents and images pertaining to African-American history. As she met her subjects and asked for their participation, she talked about the exhibit and encouraged them to visit it. Her goal was to bridge the gap between African Americans in Philadelphia and the Rosenbach itself, one of the city's leading cultural institutions. The men and women in her photos stand as subjects and spectators, intervening in the museum experience.

Stokes 106, Multicultural Center, February 22-April 13, 2008

***Masculinities***

Images such as a stay-at-home dad, a burly flower arranger, a "butch" female in repose, and a gun-toting cowgirl challenge gender assumptions and boundaries. Magill Study Gallery, February 22-April 13, 2008

*These exhibits were made possible through the John B. Hurford '60 Humanities Center's Leaves of Grass Fund.*

***Related Programming:***

Roundtable Discussion on Clarissa Sligh's *Jake in Transition*  
(For more on this program, see p. 24.)

**6) Norman Turner: A Survey**

Cantor Fitzgerald Gallery, February 29-March 30, 2008

***Related Programming:***

Artist Talk, March 5, 2008

**7) Framing Photographs: Contexts and Transpositions**

Led by Professor James Krippner (History), the Faculty Seminar's participants included Haverford professors Kim Benston (English), Laurie Hart (Anthropology), Graciela Michelotti (Spanish), Debora Sherman (English), Gus Stadler (English), Christina Zwarg (English), and John Muse (Fine Arts and Philosophy), Mellon Post-Doc Fellow 2007-9.

Sharpless Gallery, James P. Magill Library, March 21-June 1, 2008

***Related Programming:***

Members of the "Photography, Modernism, and Post-Modernism" Faculty Seminar held two gallery conversations about the exhibit: on April 23 for the college community and on May 16 for the Philadelphia Chapter of the Visual Resources Association.

**8) Spiritual Medicine: Solo Exhibition by Hee Sook Kim**

Cantor Fitzgerald Gallery, April 4-May 4, 2008

**Related Programming:**

Artist Talk and Musical Performance featuring Hee Sook Kim and Christopher Shultis, Regents Professor of Music at the University of New Mexico  
April 14, 2008.

**9) Fine Arts 2008 Thesis Exhibition**

*Artists:* Melissa Estremera, Rebecca Garrison, Margaret Livingston, Emma Lo, Jeanette Neuner, Caitlin Nightingale, Sean Roland, and Elvis Rosado  
Cantor Fitzgerald Gallery, May 9-18, 2008

**10) A Century of Haverford Alumni Photographers**

Curated by William Earle Williams, Professor of Fine Arts and Curator of Photography  
Cantor Fitzgerald Gallery, May 30-September 21, 2008

Exhibit began with the work of John G. Bullock Class of 1874 and continued with the Vauxes (George 1884, William 1893, their sister Mary, and George's son George 1930); Edwin Rosskam 1924; Peter Moore 1955; and concluded with the work of Andrew Borowiec 1978.

**11) I Really Like It But Could You Change the Color and the Design?**

An exhibit in celebration of the posters and flyers designed by Bianca Bromberger '08 for Hurford Humanities Center programs and events from 2006-8.  
Stokes 102, April 17-27, 2008

**Performances & Residencies**

HHC promotes artistic programming that navigates the boundaries of forms and expression. In so doing, we hope to prompt self-conscious reflection on the part of students and faculty about tradition, innovation, and the roles of maker/performer and audience. Seeking to foster a deeper understanding of the issues, materials, and meanings at play in a given artistic experience, HHC is particularly interested in enriching faculty scholarship and the curriculum through the study of performance, visual culture, and material objects.

**September 9-12, 2007**

**Arts Residency:** Classical Manipuri Dances of India, Padmashri Darshana Jhaveri and her company, sponsored by Leaves of Grass Fund.

9/9, Public Performance, Marshall Auditorium, Roberts Hall

9/10, Lecture, *Manipuri Dancing: From Temple to Theater*, Chase Auditorium

9/11, Lecture-Demonstration, *Classical Elements of Manipuri Dance*, Goodhart Music Room, Bryn Mawr College

9/12, *Role of Rhythm in Manipuri Dance and Drumming, Lecture Demonstration*,  
Whitehead Campus Center

**September 15, 2007**

**Performance:** “**Foreigner**,” a one-woman play, written and performed by Anisa George, that depicts how faith, identity, and culture clash as Ms. George reenacts her upbringing and solo journey to Islamic Iran seeking the roots of her faith. Marshall Auditorium.

**September 17-30, 2007**

**Arts Residency:** V.S. Narasimhan, Composer in Residence

An accomplished violinist in both Karnatic and Western classical traditions, Mr. Narasimhan offered workshops to students on South Indian classical music and composition. His performance on September 23 was a traditional South Indian classical concert. In a second concert on September 30, he led students in a string quartet concert featuring some of his recent and highly original “fusions” of South Indian and Western classical music. MacCrate Recital Hall.

*Sponsored by the Kessinger Family Fund for Asian Performing Arts and Leaves of Grass Fund.*

**November 14, 2007**

**Performance:** *What’s Love Got to Do with It?*, a public reading and performance of Plato’s *Symposium*, Sunken Lounge, Dining Center.

**February 15, 2008**

Poet **Roger Nonair-Agard** came to campus as part of Black History Month in conjunction with the College’s Women’s Center for a reading of his work.

**Public Forums**

HHC hosted several symposia and lectures this year while also lending support to an array of other campus-wide forums and colloquia:

**“Outsourcing Philosophy”**

September 29, 2007, 1:00 p.m. – 5:30 p.m., Sharpless Auditorium

A symposium highlighting philosophical work done outside the discipline of philosophy and the conditions of its circulation and notarization. Organized by Jerry Miller, Philosophy Department; co-sponsored by The Greater Philadelphia Philosophy Consortium. This colloquium highlighted philosophical labor done outside the disciplinary boundary of Philosophy.

Has a narrowed scope or increased specialization in the discipline of philosophy encouraged the export of certain lines of inquiry to other disciplines (produced, for instance, as “theory” or “intellectual history”)? Or, have post-metaphysical conceptions of subjectivity, truth, and value opened the marketplace for the practice of philosophy across

the academic landscape? Moreover, under what conditions does philosophy import this research, explicitly or implicitly, back across the border into its own self-recognized domain? Have these borders become easier or more difficult to traverse as of late, and does resilience of such borders attest to the strength or insularity of philosophy as discipline and practice?

**Presenters:**

Paul Rabinow, Anthropology, University of California – Berkeley:  
*“Dewey, Foucault and Synthetic Biology: Adventures of Reconstruction;”*

Paul Bové, English, University of Pittsburgh: *“Vico and Philological Criticism.”*

**Respondents:**

Nancy Hirschmann, Political Science, University of Pennsylvania;

Herman Rapaport, English, Wake Forest University.

**“From Slavery to Freedom: The Formation of African-American and American Identity”**

October 27, 2007, 9:30 a.m. - 5:00 p.m., Stokes Hall, Room 102

The symposium addressed the history, culture, and military and literary expression of African-American feeling and thought in pre- and post-Civil War America. Professor William Earle Williams organized the event in conjunction with three exhibitions at the college: at the Cantor Fitzgerald Gallery, **“Unsung Heroes: African American Soldiers in the Civil War”** and **“Emancipation and Denigration: Thomas Nast and His Colleagues Picture Black America”** and in the gallery of the Hurford Humanities Center (Stokes 102) and Multicultural Center (Stokes 106), **“A Journey Towards Hope: Underground Railroad Sites in Oberlin.”**

**Presenters:**

Gustavus Stadler (English): *“Hearing Loss: The Sound of Racial Melancholia around 1900,”* an investigation of aural representations of African Americans African-American history, and lynching in the U.S. at the turn-of-the-century;

Tracey Hucks (Religion): *“Theorizing Religious Tabby: African American Religious Beliefs 1619-1865,”* an examination of the development of black the impact of slavery on black religiosity;

Richard Reid, Professor of History, University of Guelph, Canada: *“A Different Civil War: African American Experiences during the Civil War;”*

Jay G. Williams, Professor of Religious Studies, Hamilton College and Nast Curator and Collector: *“The Portrayal of the African American Political Condition in the Cartoons of Thomas Nast;”*

Thomas Lloyd (Music): “*The Origins of the African American Spiritual;*”

Coriana Close, *A Journey Towards Hope* Photographic Artist: “*Uncovering Oberlin’s Abolitionist History;*”

William Earle Williams (Fine Arts and Curator of Photography), *Unsung Heroes* Photographer: “*Unsung Heroes and the American Vernacular Landscape,*” an exploration of how art may reunite places with their histories and thereby return them to our collective memory.

### **“Jake in Transition” Roundtable**

April 4, 2008, 4:30 a.m. - 6:30 p.m., Stokes Hall, Room 102

Professor Israel Burshatin (Spanish/Comparative Literature) convened a colloquium focusing on “**Jake in Transition,**” a photo essay by Philadelphia-based and internationally acclaimed photographer Clarissa Sligh that chronicles a female-to-male transition. Held against the backdrop of three thought-provoking Sligh exhibitions on campus, the roundtable discussion explored the role of photography in the construction of genders, the affinities and differences between racial and sexual passing, and the convergence of performance, image, and narrative in the fashioning of gendered and racialized bodies.

Clarissa Sligh is a widely exhibited independent artist. Her layered investigations involve photography, writing, drawing, and computer manipulations. She has exhibited her work at the Toronto Photographers Workshop; Washington Project for the Arts; Museum für Angewandte Kunst, Frankfurt; Klingspor Museum, Offenbach; Museum of Photographic Arts, San Diego; Smithsonian Center for African-American History and Culture, Washington D.C. Her work is included in collections of Museum of Modern Art, New York; Australian National Gallery, Canberra; Corcoran Gallery of Art; Schomburg Center for Research in Black Culture, New York; Museum of Fine Arts, Boston; and the Philadelphia Museum of Art. Her artists’ books include *Reading Dick and Jane with Me* (1989); *Wrongly Bodied Two* (2004); *It Wasn’t Little Rock* (2005); *Voyage(r): A Tourist Map to Japan* (2000); and *What’s Happening with Momma?* (1988). She lives in Philadelphia and teaches at New York University and the University of Pennsylvania.

#### **Roundtable Participants:**

Clarissa Sligh, Photographer;

Israel Burshatin, Barbara Riley Levin Professor of Comparative Literature,  
Professor of Spanish, exhibit curator;

Gayle Salamon, Costen LGBT Postdoctoral Fellow from the Society of Fellows in  
Liberal Arts at Princeton University;

Heidi Schlipphacke, Visiting Associate Professor of German

William E. Williams, Professor of Fine Arts and Curator of Photography.

*“Clarissa Sligh: Photographs” was made possible through the support of the John B. Hurford '60 Humanities Center, Leaves of Grass Fund.*

**“Legacies of Civil War & Revolution, Greece, Guatemala, Turkey”**

April 25, 2008, 9:00 a.m. – 4:00 p.m., Stokes 102

Four internationally known scholars joined the students of Haverford College’s History/Political Science 233 course in a day-long symposium designed to explore and compare the historical legacies of civil war and revolution in Greece, Guatemala, and Turkey, with an emphasis on violence and minority rights. Organized by Anita Isaacs (Political Science) and Alex Kitroeff (History).

**Presenters:**

*Greece:* John O. Iatrides, Emeritus Professor of Political Science, Connecticut State University;

Stathis Kalyvas, Arnold Wolfers Professor of Political Science and Director of the Program on Order, Conflict, and Violence, Yale University;

*Turkey:* Çağlar Keyder, Professor of Sociology, Binghamton and Bogaziçi Universities;

Müge Göçek, Professor of Sociology, Michigan University;

*Guatemala:* Students from History/Political Science 233 offered analysis of their experiences during their Spring Break trip to Guatemala.

**“AcadeMIX Live!”**

April 10, 2008, Koshland Integrated Natural Sciences Center, Zubrow Commons

Led by Maria McMath (Anthropology, Peace and Conflict Studies) and a group of dedicated students, the “AcadeMIX Live!” International Hip-Hop conference featured an academic panel accompanied by master classes on deejaying and beatboxing, as well as a performance from contemporary bhangra pioneer DJ Rekha (NYU) and other artists. HHC lent support, along with the Office of the President, the Center for Peace & Global Citizenship, the Distinguished Visitors Fund, the Dean’s Office, the Department of Anthropology, the Gender & Sexuality Studies Program, Students for Justice in Palestine, Muslim Students Association, Alliance of Latin American Students, Diversity House, Re-Mix, the Student Political Network, and Women of Color.

**Participants:**

Su’ad Abdul Khabeer, Princeton University

Melisa Riveré, University of Minnesota

Maria McMath, Haverford College

Matt Moerdock, Artist

DJ Rehka, Artist

**Mellon Symposium 2008: “Shakespeare and the Blending Mind”**

April 18-19, 2008, Founders Common Room/Whitehead Campus Center 205

The annual Mellon Fellow Symposium, led by Michael Booth, Mellon Fellow 2006-8, gathered cognitive scientists, philosophers of language, Shakespeare scholars, and theater practitioners to explore the mutually illuminating relationship between Shakespearean poetics and contemporary theories of mind.

**Participants:**

Mark Turner, Case Western Reserve University: *“A Muse of Fire, That Would Ascend the Brightest Heaven of Invention;”*

Gilles Fauconnier, University of California, San Diego: *“Time, Death, and Mirrors: Vagaries of the Blending Mind;”*

Eve Sweetser, Department of Linguistics, University of California – Berkeley: *“Shakespearean Performance Spaces, and the Voices Between Them;”*

Barbara Dancygier, Department of English, University of British Columbia: *“Material Objects and the Stage: Meaning-making and Discourse Patterns;”*

Mary Thomas Crane, Department of English, Boston College: *“Roman World, Egyptian Earth: Cognitive Difference and Empire in Shakespeare's Antony and Cleopatra;”*

Amy Cook, Department of Theater, Emory University: *“Hamlet's Mirror;”*  
F. Elizabeth Hart, Department of English, University of Connecticut, Storrs: *“Parting Company: Blending, Spectatorship, and Hamlet's Homage to Yorick;”*

Bruce McConachie, Department of Theater, University of Pittsburgh: *“Middle Temple Spectators Blend Boy Actors and Female Characters in Twelfth Night.”*

**Roundtable:**

Katharine Eisaman Maus, Department of English, University of Virginia

2006-8 Mellon Fellow Michael Booth's reflection:

*Because I am a Shakespeare scholar with an interest in the tentative recent critical acceptance of cognitive (as opposed to poststructuralist or “New Historicist”) approaches to discussing literature—and with a particular interest in conceptual blending theory, which is relatively unknown among literary critics—my idea for the symposium was to create a synergetic dialogue between blend-theorists, from whom I hoped to refine my own understanding of the theory's possibilities, and Shakespeare scholars, from whom I suppose I hoped to receive a wholehearted welcome into the profession and the field...My appraisal in retrospect was therefore that I had succeeded far beyond expectation in bringing about a watershed or at least a milestone in the history of blend-theory as a theoretical*

*movement—its chief practitioners told me so anyway—while not entirely succeeding at my more immediate goal of building bridges personally and intellectually within my own field, Shakespearean literary studies. The outstanding exception (McConachie and Cook being in the somewhat separate field of theatre studies) was Prof. Liz Hart of the University of Connecticut, whose insights and perspective I found highly germane to my own research, and whose acquaintance I am most grateful to have made, in anticipation of much productive dialogue in the future.*

### **Film at HHC**

The Center and the Gender and Sexuality Studies Program presented “Behind the Lens,” a series of documentary films including two works by filmmaker Vicky Funari. The Center also sponsored a screening and intensive filmmaking workshop with Visiting Professor Louis Massiah, which was such a tremendous success that the workshops will continue in Fall 2008. In addition, Funari will be teaching film at the College in Spring of 2009.

October 10, 2007

**“Beyond the Lens” Film Screening and Conversation:** Filmmaker Vicky Funari screened her documentary, *Live! Nude! Girls!*, about the unionizing efforts of dancers at San Francisco’s Lusty Lady, Sharpless Auditorium.

December 5, 2007

**“Beyond the Lens” Film Screening and Conversation:** Filmmaker Vicky Funari screened her documentary, *Paulina*, about a working-class Mexican woman who was traded away for land when she was a child and returns as an adult to confront her family, Sharpless Auditorium. Also present at the screening was co-creator Paulina Cruz.

February 13, 2008

**Documentary Film Screening:** Distinguished Artist in Residence at Haverford and award-winning documentary film maker Louis Massiah screened *Power!*, from the PBS television series, *Eyes on the Prize*, in Sharpless Auditorium, followed by a Q&A.

April 24, 2008

**“Beyond the Lens” Film Screening and Conversation:** Filmmaker Lisa F. Jackson screened her documentary, *The Greatest Silence: Rape in the Congo*, Sharpless Auditorium.

### **Young Academic Lecture Series**

The Humanities Center lends its support to an initiative that brings to campus young alumni who have chosen an academic career. Based on recommendations from faculty, the series brings three or four humanities speakers to campus per year. To qualify, the alum should be in the late stage of writing their dissertation, in a postdoctoral position, or in

their first three years of an academic appointment. The visit includes a lecture based on a current research project, a lunch opportunity with students from relevant departments, and a dinner with faculty.

September 19, 2007

**Stephon H.S. Alexander '93**, Pennsylvania State University, "*Some Common Elements in Doing Music and Physics*," Philips Wing, Magill Library

November 6, 2007

**Shamus Khan'00**, Columbia University, "*The Production of Privilege: Life at an Elite Boarding School*," Philips Wing, Magill Library

February 16, 2008

**Aaron Ritzenberg '98**, Yale University, "*A Touch of Miss Lonelyhearts*," Philips Wing, Magill Library