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# Resident Scholars and Artists 2010-11

**Maureen Carr**

Music

*After the Rite: Stravinsky's Path to Neoclassicism 1914-1925*

My book, tracing the evolution of Stravinsky's compositional process in works written after the premiere of *The Rite of Spring*, provides a glimpse into the composer's workshop in the crucial years that led to his turn toward neoclassicism. I discuss the earliest musical sketches that show Stravinsky's appropriation of the "rag idiom." These documents are virtually unknown except for a few passing references in the literature; but they provide critical evidence of Stravinsky's search for a new musical model in 1917. Similarly, I analyze how Stravinsky used "sound blocks" in ways that are reminiscent of compositional techniques in his primitive works. The "unevenness" of Stravinsky's turn towards surrealism and classicism within modernism resulted from his search for new models and the distinctive way he absorbed new "subject matter." As soon as Stravinsky gained control over the rag idiom, his approach became less representational and more abstract, as for example in his "surreal" approach to *Piano-Rag-Music* (1919) as compared with his more direct approach in *Ragtime for 11 Instruments*. One reviewer, Otto Wend, who was present at the premiere of *Piano-Rag-Music* on 8 November 1919 in Lausanne, Switzerland, reacted by defining Stravinsky as a "poet of the ugly and the false." In following years, critics would say very similar things about the work of James Joyce; like Joyce, Stravinsky has survived the outrage and incomprehension of his contemporaries. But very unlike Joyce, he did so by embracing and transforming the idioms of neoclassicism.



**John Christman**

Philosophy

*Freedom and Representations of Slavery*

Concepts like freedom, equality, and liberation figure prominently in public political discourse in modern democratic culture. Yet those who can be seen as the "other" of freedom— the oppressed, the enslaved, and the socially occluded— have rarely been directly studied in order to illuminate the contours and content of the idea of freedom. My project involves interdisciplinary investigation into the concepts of freedom, autonomy, and related ideas, conducted by way of the study of those people and groups who have been systematically denied those privileges. This project involves direct investigation of the historical, sociological, and legal literature

on slavery and other modes of oppression in order to rethink some central components of standard ideas of freedom. During my fellowship at the IAH, I have engaged in an in-depth study of the history, artistic representation, and literary accounts of slavery in the U.S. and the Americas during the antebellum period. This has involved the systematic study of slave narratives, biographies, artistic and creative evocations of slave life, and other sources. My hope is that such investigations will at least partially illuminate the complex ideas of freedom and liberation that guide democratic social life— but which continue to be systematically denied to much if not most of the world's population.

**Brooke Findley**

Penn State, Altoona

French

*Poet Heroines in Medieval French Narrative: Gender and Fictions of Literary Creation*

“Woman,” writes Virginia Woolf, “pervades poetry from cover to cover; she is all but absent from history.” For literary scholars tracing the ways in which gender has been entwined with the history of authorship, this statement represents not only a paradox but an opportunity. My book examines French literature from the medieval period. There were few women writers in the era, but surprisingly enough, female characters in the fictional narratives of the time frequently engage in literary and poetic activity. As many heroines as heroes sing lyrics that are quoted in medieval French narrative texts, and even more remarkably, more heroines than heroes compose their own poems and songs. My project traces the phenomenon of the fictional woman poet through a range of verse and prose narratives dating from the 13th to the 15th centuries. What emerges is a sometimes empowering but often problematic vision of literary activity as feminized and sexualized.



**Ronnie Po-chia Hsia**

History and Religious Studies

*European Expansion, Catholic Missions, and the Early Modern World*

My project is a comparative study of Catholic missions between the 16th and 18th centuries. During the early modern period, the Catholic Church, recovering from and fighting the Protestant Reformation in Europe, rose on the wave of Iberian maritime expansion to the non-western world. My study, building on my recently published book, *A Jesuit in the Forbidden City: Matteo Ricci, 1552-1610*, examines the interplay between rhetoric and force, cultural accommodation and colonialization, and analyzes the role Catholic missions played in the linguistic, religious, scientific, and political encounters between the Iberian kingdoms and the peoples of the Americas, Africa, and Asia.

**Gary Knoppers**

History and Religious Studies

*Samaritans and Jews: The Origins and History of Their Early Relations*

Covering primarily the period of 722-332 BCE my book will make a significant contribution to the fields of Jewish studies, biblical studies, ancient Near Eastern studies, Samaritan Studies, and early Christian history by marshaling a wide range of material evidence that challenges the oppositional paradigm that has long characterized the historical relations between the two groups. The research is multi-disciplinary, involving ancient Near Eastern history, literary analysis, archaeology, numismatics, and Northwest Semitic epigraphy.



## Resident Scholars and Artists 2010-11

**Jennifer Nesbitt**

Penn State, York

English

*Rum Histories: Colonial Hangovers in Postcolonial Literature and Culture*

During my residency, I have been finishing a book project about rum as a symbol for the postcolonial condition in cultural texts from and about the Anglophone Caribbean. Everyone knows that rum can make people drunk, and drunk people frequently do or say things they would not if sober. This common knowledge, combined with rum's historical association with plantation slavery, makes rum a useful metaphor for the ways a shared legacy of colonization is unconsciously internalized and transformed into individual psychology and behavior. When drinking rum, one drinks in history and incorporates it into one's demeanor, values, and beliefs, thus perpetuating the inequities of colonialism long past its formal endpoint. I suggest that reading rum's full historical and economic weight into literary texts produces shared "rum histories" that emphasize connections between geographically dispersed peoples and cultures. The study begins with the various elements that contribute to contemporary Western knowledge about rum, including plantation slavery, abolition and temperance movements, pirate lore, and Caribbean tourism. These elements form the context for readings of postcolonial texts from Britain, the U.S., and the West Indies, from novels such as Jean Rhys's *Wide Sargasso Sea* and Paule Marshall's *Praisesong for the Widow* to the *Pirates of the Caribbean* films.



**Simone Osthoff**

School of Visual Arts

*As in Art, So in Media: The Suplemento Dominical do Jornal do Brasil, 1956-1961*

During the effervescent era of the construction of Brasília, a handful of artists and poets in Rio de Janeiro created a cultural supplement which transformed a newspaper of classified ads into a venue for avant-garde art and criticism—covering a wide range of cultural forms from dance and theater to literature and poetry, cinema, architecture and the visual arts. Simultaneously, the creators of this cultural supplement took graphic design to a new level of innovation, not only by publishing concrete art and visual poetry, but also by using these forms to design each page, thus setting graphic standards for decades to come. Following other avant-garde publications that functioned as alternative media venues for exhibition and discussion, the Neoconcrete manifesto was published in this supplement in 1959. Now, fifty years after the utopian effort to leap “fifty years in five,” we are witnessing the global emergence of the BRIC economies, which in Brazil came about after half a century of social, political, and economic struggles. In my work, this rich newspaper archive is being examined in its entirety for the first time. Its activist and utopian legacy, far from being frozen in the past, will enrich histories of contemporary art and inspire experimental media art throughout the twenty-first century.

**Matthew Restall**

History and Religious Studies

*The Fight for the Edge of the World: Contradictory Colonialism in Early Modern Belize and Yucatán*



Spanish Yucatán and British Belize have traditionally been seen as separated by time and a large jungle frontier. But from the seventeenth through the nineteenth centuries they were tied in multiple ways. This border-crossing project engages Latin American and British Empire history— using archival sources in three languages from four countries— to reveal a contradictory European-African-Maya world in which the frontier was a bridge, not a border; both war and trade were constant; mutual acceptance and rejection were omnipresent; uninhabited zones were populated; and non-Europeans directed the course of European colonies. My study challenges standard models of frontier colonialism and myths of national identity, suggesting fresh perspectives on this core corner of the Americas and on twin-region interaction worldwide.

**Benjamin Schreier**

English and Jewish Studies

*The Impossible Jew: Semitism and the Displacement of Jewish American Literary History*



My project aims to reorient Jewish American literary criticism away from dominant forms of historicism. I argue that if we are to retain “identity” as a useful critical term, then we must think of it as a form of historical and critical desire rather than as the self-evident essence we so often take for granted. Too much criticism pursued under the rubric of “Jewish identity”— like all criticism affiliated with “identities”— approaches literature historiographically, as reflecting a coherent Jewish people or culture. I argue instead for anchoring Jewish literary study in an analytical vector that aims at securing Jewishness as a legible object of scrutiny and practice alike, a vector I call “Semitism.” Such a critical discourse would begin by not conceptualizing identity in literature simply in terms of referentiality, but rather would investigate how knowledge of identity is produced, an investigation that necessarily locates itself at the limits of processes of identification and classification. Developing a post-nationalist interpretive practice in readings of canonical texts by and about Jews from the dawn of the 20th century to the present, my book argues that Jewish identity is displaced by specters of identity— figures or metonymies that attest more to a desire for a coherent Jewish identity than to representational access to or confidence in one.

## Being Humans

There are many humanities institutes and centers for arts programming at American universities. Oddly, however, there are very few that house both the arts and the humanities under one roof. This structural division between the arts and humanities is of recent origin; Plato and Aristotle would not understand why philosophy is so distant from music on the university's organizational chart, nor would William Shakespeare and Ben Jonson understand why the English department and the School of Theatre have so little cross-programming and intellectual exchange. The IAH is committed to challenging this curious and counterproductive division of labor by involving artists and humanists in every kind of discussion and debate about being human.

But what does it mean, and what has it meant, to be human? What might "the human" mean in the foreseeable and unforeseeable future? These are the questions that will define the work of the IAH. Beginning in 2010-11, the Institute will offer programming devoted to exploring the question of "the human" from all angles.

For artists and humanists, these are extraordinary times: as the fate of our planet hangs in the balance, our sense of "the human" is undergoing remarkable challenges and transformations. How should we understand our relation to animal cognition, to artificial intelligence, to the biosphere, to disability, to prostheses, to genetics? Can research into our evolutionary inheritance actually help us understand how and why we create art and literature? Can we imagine a form of humanism in which the boundaries of the human are unclear and unstable?

## IAH Postdoctoral Fellows for 2011-12

**Jennifer Rhee** earned her Ph.D. from the Program in Literature at Duke University in 2010. Her dissertation is entitled "Anthropomorphic Attachments in U.S. Literature, Robotics, and Artificial Intelligence"; her research is distinguished by its extraordinary range and depth, from the early work of Alan Turing and the 1956 Dartmouth Artificial Intelligence Conference, to Japanese cultural representations of robots, to the works of roboticists including Rodney Brooks, Cynthia Breazeal, and David Hanson, to the work of novelist Philip K. Dick, futurist Ray Kurzweil, and performance artist Stelarc. We're especially lucky that Jennifer will be here for (and will be happy to contribute to) events surrounding the School of Theatre's spring production, for which Dan Carter has commissioned a new play by Andrew Clarvoe—a production inspired by Karl Capek's *R.U.R. (Rossum's Universal Robots)*.

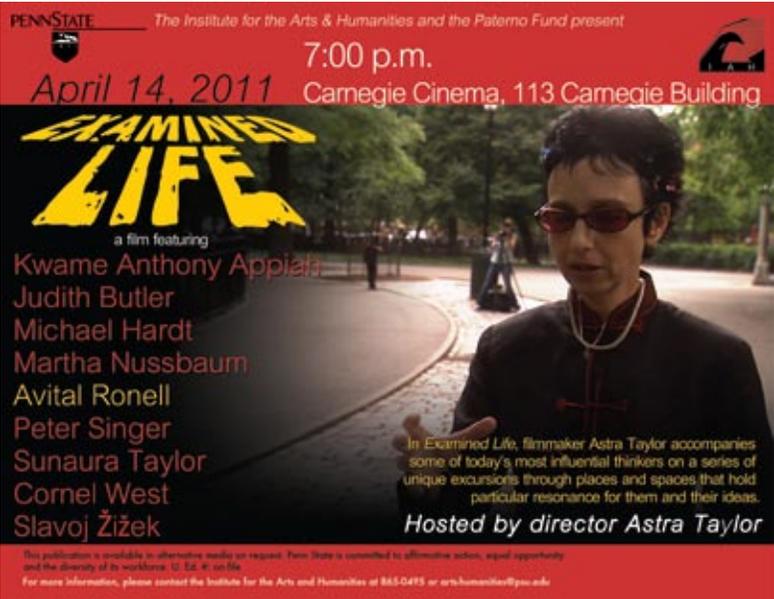


**Kris Weller** holds a Ph.D. in the History of Consciousness from the University of California Santa Cruz. Prior to beginning study at UCSC, she graduated from the joint degree program in Law and Women's Studies at the University of Cincinnati. Her doctoral research focused on the figure of the human in U.S. law, exploring how the relational aspects of the liberal subject work to exclude potential legal persons in order to maintain an illusory human ideal of independence and autonomy. Kris is currently finishing a postdoctoral fellowship at Duke University, where her research focuses on conceptions of the human in competing models of translational neurological research. Her postdoctoral project at IAH, "Humans on Earth: Planetary Hospice?" asks how understanding the intricacies of care giving and identity in cases of psychiatric disability might help humans learn to be more responsible inhabitants of the planet in this age of environmental change.

## Screening of *Examined Life*

Astra Taylor's acclaimed look at eight philosophers as they engage in various forms of peripatetic thinking. Kwame Anthony Appiah discusses rootless cosmopolitanism in the Toronto airport; Judith Butler talks about individualism and disability with Sunaura Taylor in San Francisco's Mission District; Michael Hardt theorizes revolution in a rowboat in Central Park; Martha Nussbaum revises the liberal social contract in a march on Lake Michigan; Avital Ronell takes us on an anti-ethical journey around Tompkins Square Park; Peter Singer holds forth on wealth and poverty among the shops of Fifth Avenue; Cornel West speaks of spirit, soul, and the blues in the back seat of a car; and Slavoj Žižek critiques environmentalism in a garbage dump.

Hosted by Astra and Sunaura Taylor.  
Carnegie Theater, April 14



PENNSTATE The Institute for the Arts & Humanities and the Paterno Fund present  
April 14, 2011 7:00 p.m.  
Carnegie Cinema, 113 Carnegie Building

**EXAMINED LIFE**  
a film featuring  
Kwame Anthony Appiah  
Judith Butler  
Michael Hardt  
Martha Nussbaum  
Avital Ronell  
Peter Singer  
Sunaura Taylor  
Cornel West  
Slavoj Žižek

In *Examined Life*, filmmaker Astra Taylor accompanies some of today's most influential thinkers on a series of unique excursions through places and spaces that hold particular resonance for them and their ideas.  
Hosted by director Astra Taylor

This program is available in alternative media on request. Penn State is committed to affirmative action, equal opportunity and the diversity of its workforce. U. S. E. A. # 1010  
For more information, please contact the Institute for the Arts and Humanities at 863-0415 or arts-humanities@psu.edu

## Interdisciplinary Projects

### Sexuality and Gender

Led by Robert Caserio (English) and Joan Landes (History). 2010-12.

Held a national conference, "Outlandish! Life, Love and Sex from the Viewpoint of Queer Regionalism," March 18-19, 2011. The conference helped to inaugurate (and announce) the Sexuality and Gender Studies Minor at Penn State.

### Migration Studies

Led by Suresh Canagarajah (English, Applied Linguistics, Asian Studies). 2009-11.

The project has developed a special research focus on the study of professional migration, knowledge transfer, and development, and recently won a competitive grant from the Worldwide Universities Network for collaborative international research on "Skilled Migration and Global English: Language, Development, and the African Professional."

### Towards Transregional, Interdisciplinary Asian Studies

Led by Eric Hayot (Comparative Literature, Asian Studies). 2009-11.

Held an international conference, "Global Asias," October 22-25, 2009, the purpose of which was to highlight both the cultural exchanges between different regions within Asia and between Asia and the world.

# IAH Fall Film Festival

The future just isn't what it used to be. Not long after the financial collapse of 2008, blogger Dan McEnroe wrote, "in every movie I've seen about the end of the world, civilization collapses because of something wicked cool happening— an asteroid hits, nuclear war, a supervirus, an ape revolution, whatever. If civilization collapses over credit default swaps I am going to be pissed."

It looks for now as if the world will survive the fall of Lehman Brothers— as well as the devastation of the Gulf of Mexico and the debacle in Japan. And yet the question remains: why are so many of our futures so bad? For most of the past century, it has seemed as if we're unable to imagine a future that is not dystopian in some way. If it's not ecological devastation, it's the rise of artificial intelligence; if it's not a biodisaster or a nuclear holocaust, it's a descent into a totalitarian nightmare. As Woody Allen put it over thirty years ago, "Today we are at a crossroads. One road leads to hopelessness and despair; the other, to total extinction. Let us pray we choose wisely." And yet that was what the future looked like then; now, perhaps, we fear that we have already made our choice.

*Star Trek* is the exception that proves the rule: a vision of a future in which humanity has approached the abyss ... but managed to pull back at the last moment. In *Star Trek* our descendants create a peaceful, egalitarian society, and build huge starships to explore strange new worlds, to seek out new life and new civilizations, to boldly go, etc. Perhaps that determined optimism helps to account for *Star Trek's* uncanny staying power in American popular culture. But *Star Trek* solicits that optimism by way of an ellipsis: we *will have* outlived our unfortunate tendencies to murder each other and despoil the planet. Just take that future-perfect tense on faith. The films in *Bad Futures*, by contrast, try to fill in that ellipsis, to imagine futures near enough to compel us to reflect on the present. There are no transporters here.

At the same time, we deliberately avoided the explicitly finger-wagging films— from *Soylent Green* to *The Day After Tomorrow*— that tell us to change our way of living or reap the whirlwind. We also avoided the totally-devastated-landscape films— like *The Road* and *The Book of Eli*— that leave us with no social fabric whatsoever. It's not that we have anything against finger-wagging or devastated landscapes: we think it's entirely possible that visions of ecosystem devastation like that of *Silent Running* (1972) helped to spread awareness of the environmentalist movement. What if they took all the trees, put 'em in a tree museum, and placed the tree museum in orbit around Saturn? That would be a bad future indeed— and we think the wonderful Pixar film *Wall-E* (the rights to which we could not obtain, alas) was savvy to cite *Silent Running* throughout, right down to the orbiting-Saturn bit. But some of the great finger-wagging films of the 70s are just ... well, cheesy. *Rollerball*: see what happens when you rotten kids



Blade Runner  
La Jetée  
Fahrenheit 451  
Children of Men  
Brazil  
A Clockwork Orange  
Sleeper

Gattaca  
District 9  
Code 46  
The Matrix  
Fail-Safe  
28 Days Later  
Metropolis  
2001: A Space Odyssey

October 15 • 16 • 17 2010

fifteen great films • fifteen bad futures

state theatre • downtown state college

## Bad Futures

and your violent sports take over the world! *Logan's Run*: see what happens when you rotten kids and your “don't trust anyone over 30” philosophy take over the world! And as for 2004's *The Day After Tomorrow*, can it really be the case that global climate change will produce arctic winds that chase Jake Gyllenhaal through the New York Public Library? And where did those wolves come from?

We thought long and hard about this film festival– and we had some fun putting it together, too, talking about it with dozens of people along the way (many of whom, surprisingly, had fond memories of *Soylent Green*). We considered showing some Cheesy Bad Futures, just for campy kicks. We thought of compiling a Charlton Heston montage of *Planet of the Apes*, *The Omega Man*, and *Soylent Green*, just to make the point that Charlton Heston should be central to any theory of cheesy bad futures. We also considered *THX-1138*, *Alphaville*, and a whole host of 60s-70s dystopias in which Love is Illegal and People are All The Same. We thought of doing a *Zardoz*/ *Westworld* double feature, because we're fond of films in which talented actors (Sean Connery, Yul Brenner) are made to do silly things. We contemplated the lyrics of what may be the single worst pop song ever to reach number one, Zager and Evans' “In the Year 2525 (Exordium and Terminus).” We watched (with varying degrees of interest) *Vanilla Sky* and *Dark*

*City*, *Strange Days* and *A Scanner Darkly*, *Paycheck* and *Minority Report*, *The Island* and *A.I.*, *Moon* and *Total Recall*. We wondered aloud why so many of these films are about white guys: is it that for people who aren't white guys, the bad pasts and presents are more pressing than the bad futures? We held playoffs in various divisions: we clearly needed a zombie movie, we needed some aliens, we needed some comic relief, we needed something about genetics, and of course the festival would be incomplete without a Cold War nuclear-holocaust classic. Because one nuclear bomb can ruin your whole day.



From left to right, Michael Bérubé (English), Donald Kunze (Architecture, Integrative Arts), Chloe Silverman (Science, Technology, and Society), Matt Kenyon (Visual Arts/ New Media), Sarah Rich (Art History), Kevin Hagopian (Film).

In the end, we chose fifteen films that ask us– in variously subtle, elusive, and visually arresting ways– how we might imagine the world we will have made. Some of them are beautiful, some are deeply disturbing, and some are just wicked cool. The futures might be bad, but the films are really quite good.

The festival was followed by a panel Monday night, October 18, at 7 pm in the Alumni Lounge of the Nittany Lion Inn. Fifty people joined us for a fascinating, wide-ranging discussion that raised questions such as: why do so many of these inventive, visually innovative films fall back on the same old heterosexual romance plot? If *Gattaca* is the finest film ever made about science-fictional employment discrimination, is *Code 46* the finest film ever made about science-fictional insurance fraud? Why are so many of these movies suffused with retro aesthetics, with sepia tones, with a paradoxical form of nostalgia? And when one of us becomes a human-insect hybrid, as in *District 9*, why do we assume that this a bad thing? (The as-yet-unfilmed novels of Octavia Butler offer a very different take on such transformations.) In the end, and even after the end, we had a great time.

Next year's theme: *Workers of the World!* The State Theatre, September 30- October 2, 2011

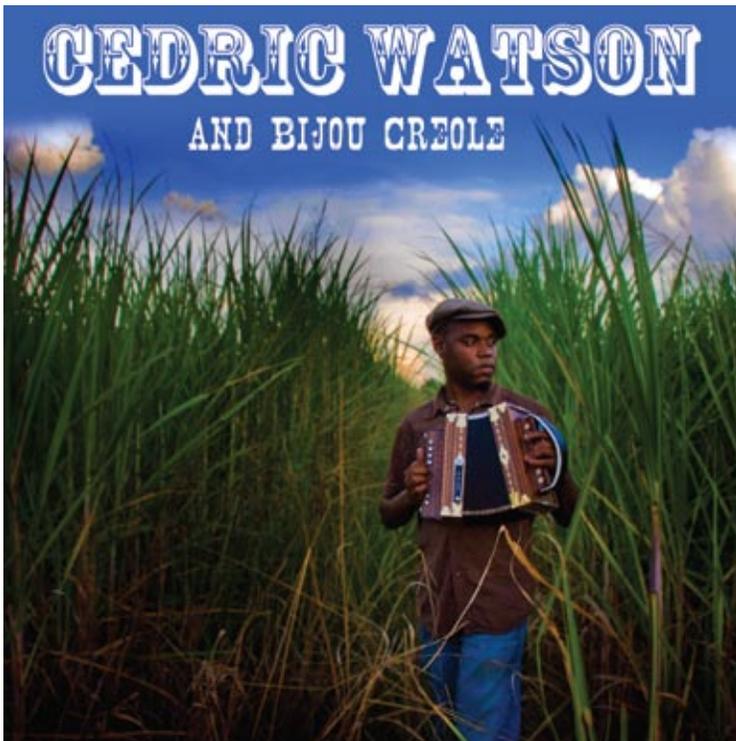
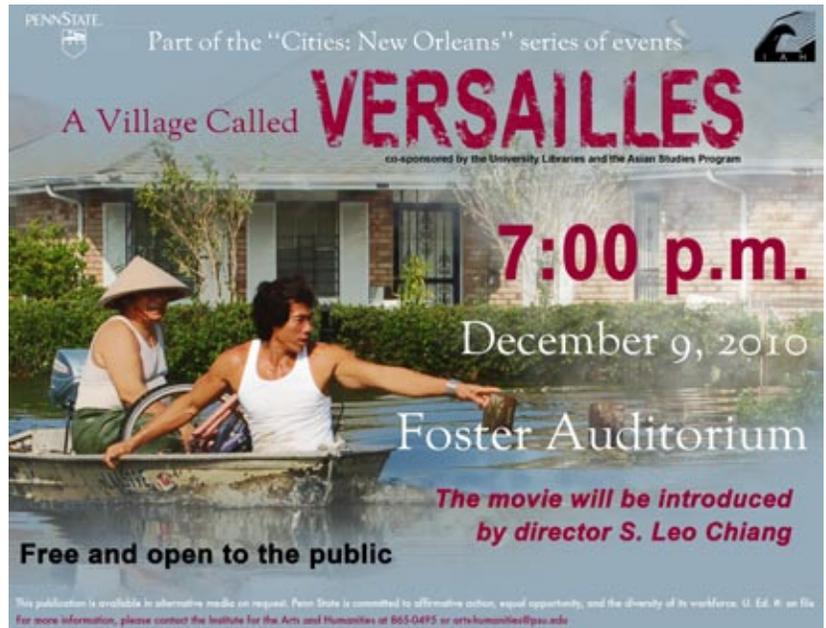
# Cities: New Orleans

Cities are a hot topic and for good reason. Cities offer dreams of space, palimpsests of time— as well as plenty of architecture, infrastructure, engineering, and complex population dynamics. If you want to study cities, you need to ask not only about sustainable design and food production but about the histories of culture and representation that run from Ur to the New Urbanism. At the IAH, we've decided to take on the study of cities not by approaching the subject in the abstract but by looking at specific cities ... beginning with the unofficial capital of the Black Atlantic, New Orleans.

## New Orleans events for 2010-11:

*When the Levees Broke: A Requiem in Four Acts*, Waring Commons, November 14-15, 2010 (students who attended also received tickets to the November 16 Center for the Performing Arts show, "New Orleans Nights," featuring Allen Toussaint, Nicholas Payton, and the Joe Krown Trio)

*A Village Called Versailles*, with an introduction and discussion led by director S. Leo Chiang, Foster Auditorium, Pattee/Paterno Library, December 9, 2010



Cedric Watson and Bijou Creole, four-time Grammy-nominated zydeco band, The State Theatre, February 5, 2011

Sylvia Frey, "New Orleans: Cultural Blender of the Atlantic World," Palmer Lipcon Auditorium, Palmer Museum of Art, April 15, 2011

Nat Belcher, "New Orleans: Cultural Prospect," Stuckeman Building, April 22, 2011

## Inaugural IAH Lecture

**Geoffrey Harpham, Director,  
National Humanities Center**

On September 2 at the Nittany Lion Inn, Geoffrey Harpham delivered our inaugural lecture for 2010-11, "How America Invented the Humanities." Harpham argued that the concept of "the humanities" as we now know it was actually a creation of American educators in the second half of the twentieth century, emerging in an environment of political and military crisis at the end of WWII. Sustained by the state and by private philanthropy, Harpham claimed, the humanities retain even today a distinctively American character, their aspiration to universality notwithstanding.

Professor Harpham's lecture drew over 100 attendees, and was followed by an open reception in which the IAH recognized Marica Tacconi's five years of distinguished service as director of the Institute.

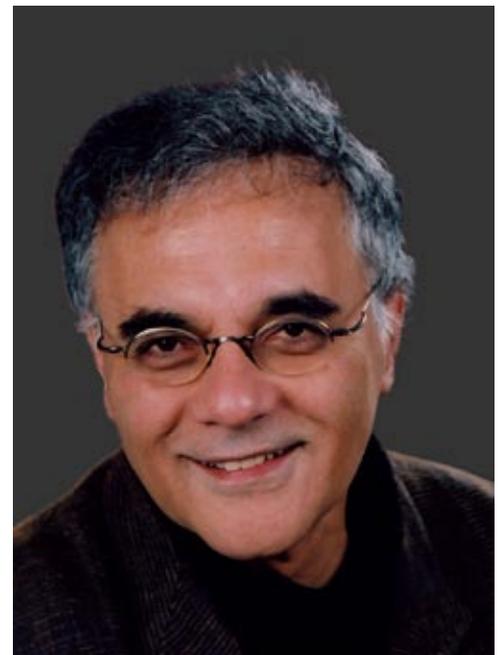


## Mahmood Mamdani

**Human Rights: The African Experience and the Way Forward**  
November 18, 2010

The 2010 Nelson Mandela Lecture  
Co-sponsored with the Africana Research Center

On this, his second visit to Penn State in five years, Professor Mamdani discussed two paradigms of human rights. The first, he argued, claims to generalize the lessons of the Holocaust, while the other draws lessons from the end of apartheid. We identify the first with Nuremberg, the other with CODESA (Convention for a Democratic South Africa). Each of these paradigms, Mamdani said, has implications for how we think of human wrongs and human rights; he then proceeded to offer three ways of distinguishing between them. Whereas Nuremberg has been the explicit basis for the articulation of a post-Holocaust notion of human rights, Mamdani argued that the lessons of CODESA have yet to be adequately learned. Nuremberg relies on an idea of criminal justice; CODESA, on an idea of political justice. Thus, claimed Mamdani, where Nuremberg has become a model for victims' justice (as a complement rather than a contrast to victors' justice), CODESA provides the basis for an alternative form of justice—survivors' justice.



The lecture was attended by a full house of 200 people, and followed by a long and lively Q-and-A that covered a wide range of African national crises and stressed the importance of constitutional provisions and protections in postcolonial societies. As he has done with reference to Sudan, Mamdani offered a forceful argument against the notion of "humanitarian intervention"—and a powerful argument for political pluralism.

## Graduate Student Summer Residents 2011



From left to right: Claire Thompson, Ryan Hackenbracht, Michelle Toumayants, Greg Pierrot, Melissa Mednicov, James Stone

### Ryan Hackenbracht

English

*"National Reckonings: The Last Judgment in Seventeenth-Century English Literature"*

### Melissa Mednicov

Art History

*"I Only Have Eyes for You: Rock 'n' Roll, Fandom, and International Pop Art"*

### Kelema Moses

Art History

*"Between Hegemony and Imperialism in Territorial Honolulu: Architecture, Urbanism, and the Visualities of a U.S. City in the Pacific"*

### Grégory Pierrot

English

*"The Black Avenger Trope in Atlantic Literature"*

### James Stone

School of Visual Arts

*"Robotic, Augmented, and Cyborg Plants"*

### Toby Svoboda

Philosophy

*"Duties Regarding Nature: A Kantian Approach to Environmental Ethics"*

### Claire Thompson

Musicology

*"The Death of the lieto fine: Gaetano Donizetti's Lucia di Lammermoor"*

### Michelle Toumayants

Comparative Literature

*"City, Island, Coast: Narratives of the Indian Ocean World"*

## Collaborative Teaching Grant

*"The Violence of Language: Ethics, Aesthetics, Rhetoric"*

Jeremy Engels (Communication Arts and Sciences) and Sophia McClennen (Comparative Literature), spring 2011.

## Individual Faculty Grants 2011

**John Bowman**

School of Visual Arts  
*First Street Green (in conjunction with the Guggenheim Foundation and the NYC Parks Department)*

**Kim Cook**

School of Music  
*Recording the Concertos for Cello and Orchestra by Elgar and Saint-Saëns with the Ukrainian State Academic Symphony Orchestra in Kiev*

**Alyssa Garcia**

Women's Studies  
*From Republic to Revolution: Intersectionality and the Body Politic in Cuba, 1902-1959*

**Toni Jensen**

English  
*Person, Place, Thing: Essays from Middle Ground*

**Christopher Johnstone**

Communication Arts and Sciences  
*Sites of Rhetorical Action in Ancient Greece*

**Kathleen Kennedy**

Penn State, Brandywine  
English  
*The Courtly and Commercial Art of the Wycliffite Bible*

**Neil Korostoff**

Landscape Architecture  
*Gardens of the Dead—Cemeteries as Public Parks: A Cross-Cultural Comparison Between Contemporary Istanbul, Turkey and Nineteenth Century Historic U.S. Cemetery Gardens*

**Tom Noyes**

Penn State, Erie (The Behrend College)  
Humanities and Social Sciences  
*Come By Here: A Novella and Stories*

**Mya Poe**

English  
*The Consequences of Assessment: A Year of Race and College Writing Development*

**Laura Rotunno**

Penn State, Altoona  
English  
*Beyond the Exam: British Civil Service Culture, 1853-1926*

**Steven Rubin**

School of Visual Arts  
*Wind and Power: The View from Kansas*

**Rudy Shepherd**

School of Visual Arts  
*The Healer Project: Power, Belief, and a Question of Humanity*

**Jennifer Trost**

School of Music  
*Preparations for performance of Judith Cloud's Four Songs of the Heart at the International Alliance for Women in Music Congress*

**Jennifer Wagner-Lawlor**

Women's Studies  
*Labors of Love: The Economy of Work in the Writing of Susan Sontag*

## Distinguished Visiting Scholars and Artists, 2010-11

**Apollo's Fire**, Cleveland Baroque Orchestra.  
Monteverdi, "Vespers for the Blessed Virgin, 1610."  
Schwab Auditorium, October 15, 2010.

**Richard Pevear and Larissa Volokhonsky**, American University of Paris.  
"The Dialogue of Translation," November 8, 2010.

**Kimberly Dark**, performance artist and writer.  
"Understanding Autoethnographic Performance" and "Using Performance for Social Change."  
Workshops and performances, Cultural Conversations, February 23-27, 2011.

**Tim Miller**, performance artist and writer.  
"Glory Box," Downtown Theatre, March 17, 2011.  
Miller also conducted a week-long class and workshop culminating in a performance on March 19.

## IAH Medal

The 2011 recipient of the Institute for the Arts and Humanities Medal for Distinguished Achievement will be dancer and choreographer Paul Taylor.

Paul Taylor is among the pantheon of artists (people such as Martha Graham, Doris Humphrey, and Merce Cunningham) who created America's canon of modern dance. At every stage of his long and illustrious career, Mr. Taylor has won worldwide acclaim for the vibrancy, relevance, and power of his recent dances as well as his classics.

In the 1950s, when Taylor's work was so cutting-edge that it could send confused audience members flocking to the exits, Martha Graham dubbed him the "naughty boy" of dance. And yet while his work has largely been iconoclastic, since the very start of his career Mr. Taylor has also made some of the most purely romantic, most astonishingly athletic, and downright funniest dances ever put on stage. Taylor has set dances to ragtime, reggae and rock, tango, Tin Pan Alley and barbershop quartets; works by baroque masters Bach, Boyce and Handel and iconoclasts Feldman, Ligeti and Varèse; monotonous time announcements, plaintive loon calls, and hysterical laughter.

Mr. Taylor was born in Pennsylvania in 1930 and grew up in and around Washington, DC. He was a swimmer and student of painting at Syracuse University in the late 1940s until he discovered dance, which he began studying at Juilliard. By 1954 he had assembled a small company of dancers and was making his own works. A commanding performer despite his late start, he joined the Martha Graham Dance Company in 1955 for the first of seven seasons as soloist while continuing to choreograph on his own troupe. After retiring as a performer in 1974, Mr. Taylor devoted himself fully to choreography and more masterpieces continued to pour forth, including *Esplanade*, *Cloven Kingdom*, *Dust*, *Airs*, *Mercuric Tidings*, *Le Sacre du Printemps (The Rehearsal)*, *Arden Court*, *Last Look*, *Musical Offering*, *Syzygy*, *Speaking in Tongues*, *Company B*, *Eventide*, *Piazzolla Caldera*, *Promethean Fire*, *Banquet of Vultures* and *Beloved Renegade*. Mr. Taylor is also the subject of the documentary, *Dancemaker*, and author of the autobiography, *Private Domain* (1987), and the essay "Why I Make Dances." He remains among the most sought-after choreographers working today, commissioned by ballet companies and presenting organizations the world over.

The medal ceremony will be held in the fall of 2011. Contact the Institute for the Arts and Humanities at 814-865-0495 or [arts-humanities@psu.edu](mailto:arts-humanities@psu.edu) for more information.



Image by Maxine Hicks

# Partnerships and Co-Sponsorships

Arnold Davidson, Philosophy, University of Chicago. "The Politics of Truth," September 10, 2010.

Marina Belozerskaya, Art History, Independent scholar. "The Foundations of Archaeology in the Renaissance," October 5, 2010.

Disability: Work and Play. Featuring Ed Butler, executive director of the Governor's Cabinet and Advisory Committee, and John Dattilo (Recreation, Park and Tourism Management). Strategies for enhancing the quality of life for people with disabilities in and out of the workplace. October 6, 2010 (part of Disability Awareness Month at Penn State).

Screening of the film *Monica and David*. This HBO special explores the marriage of two adults with Down syndrome. October 14, 2010 (part of Disability Awareness Month).

Isabel Hofmeyr, African Literature, University of Witwatersrand (South Africa). "Gandhi and his South African Readers"; "Seeking Empire, Finding Nation: Gandhi and Indianness in South Africa," October 18, 2010.

Wendy Isaack, Lawyer for People Opposing Women Abuse (POWA), Johannesburg, South Africa. "State Protection of the Human Rights of Sexual Minorities is Indispensable to Africa's Renewal," October 28, 2010.

Monteverdi's *L'incoronazione di Poppea* (*The Coronation of Poppea*), Esber Recital Hall, October 22-24, 2010.

Cuban Hip-Hop at Penn State. Film screening of *East of Havana*; interdisciplinary panel and discussion of globalized hip-hop; open mike. Guests: Soandri del Rio, Ariel Fernandez and Miki Flow. November 4-5, 2010.

Toi Derricotte, poetry reading and discussion, December 2, 2010.

Charles Bernstein, "The Attack of the Difficult Poems," readings/ presentations, December 2-3, 2010.

The World of Matteo Ricci: An International Colloquium. Asian Studies conference, January 14-15, 2011.

Diana Taylor, Performance Studies and Spanish, New York University. "Trauma as Durational Performance: A Walk Through Villa Grimaldi with Pedro Matta," February 21, 2011.

Jonathan Cross, Musicology, Christ Church, Oxford University. "Paradise Lost: Neoclassicism, Stravinsky, and the Melancholia of Modernism," March 15, 2011.

Robert Farris Thompson, History of Art, Yale University. "The Kongo South: The Roots of Black Dance, Gesture, and Music," April 6, 2011.

"The Violence of Language." Symposium organized by Jeremy Engels (Communication Arts and Sciences) and Sophia McClennen (Comparative Literature) and featuring Megan Foley, Greg Goodale, Josh Gunn, Peter Hitchcock, Joseph Slaughter, Nathan Stormer, Brad Vivian, and Zahi Zalloua, April 15, 2011.

Shifting Frontiers in Late Antiquity: Politics in Late Antiquity, ca. 200-700. Conference of the International Late Antiquity Network, June 23-26, 2011.

Mojah Fusion Dance Festival and Conference. Master classes, panels, performances, and company auditions by Fusion Dance artists, featuring Terri "Ajile" Axam, artistic director of Total Dance/Dancical Productions. July 28-31, 2011.

Cultural Conversations. Devoted to fostering and promoting new dance, visual arts, and theatre works based on issues of local and global diversity, Cultural Conversations 2011 focuses on the theme "The Global War Against Women."

# About the Institute

FOUNDED IN 1966, Penn State's Institute for the Arts and Humanities is one of the oldest and most distinctive interdisciplinary centers in the nation. Over the past fifty years, major American universities have created dozens of advanced research institutes in the humanities and/or centers for the fine and performing arts, but most universities have kept their arts and humanities centers separate. Penn State, by contrast, is one of a handful of universities whose interdisciplinary institute was designed from the outset to bring together innovative work in the arts and humanities— under one roof, across two colleges.

The Institute for the Arts and Humanities organizes conferences and exhibitions, hosts performances and visiting professorships, and awards faculty and graduate student fellowships. In all our programming, we are committed to fostering collaboration and dialogue between artists and humanists. By supporting the work of Penn State faculty and graduate students across the disciplines of the arts and humanities, and by putting that work in conversation with scholars and artists from across the nation and around the world, the IAH enhances the intellectual life of the campus, and offers a model for collaborative, interdisciplinary research, teaching, and public engagement.

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