

HUMANITAS

T H E M E A N I N G O F B E I N G H U M A N

HUMANITIES

RICE

The Magazine of the School of Humanities at Rice University • SPRING 2014

A Message From the Dean

I am now halfway through my fourth year as dean of humanities at Rice. I look back on these four and a half years with great satisfaction and remain very glad that I decided to come to



Rice. Rice's commitments to great teaching, pioneering research, and economic and ethnic diversity make it a place I'm proud to be associated with.

Much is said nowadays about the crisis of the humanities. We repeatedly hear tales of programs curtailed or in some cases eliminated altogether. While many folks don't understand the importance of the humanities, I suspect that the main problem is the fear engendered by recent economic crises and concerns that humanities graduates won't find work.

Rice is not immune from these concerns. While the number of humanities majors at Rice has stayed fairly constant, as Rice has increased the size of its student body, the actual percentage of seniors graduating with humanities degrees has declined. The percentage of decline in humanities majors at Rice, however, is not nearly as severe as it appears to be at other institutions. Nationally, only 7 percent of college students opt to major in the humanities. At Rice, we are holding at just under 20 percent.

Still, so much is going well in the School of Humanities at Rice that I have to view the future with optimism. Indeed, when I hear colleagues at other institutions bewail decreased funding and declining enrollments, I keep an embarrassed silence, since the picture at Rice is so much more encouraging.

For example, the humanities budget at Rice has increased by nearly 20 percent in the last four years, almost entirely because of the generosity of donors. In the recently concluded Centennial Campaign, only the School of Engineering raised more money than the School of Humanities. Indeed, we ended up exceeding our goal of \$80 million by \$28 million, for a total of \$108 million in gifts and pledges for the humanities.

We have put this money to good use by supporting the Rice Seminars, the Program in Jewish Studies, increased opportunities for study abroad, and a robust and much more demanding program in foreign language instruction. Humanities graduate stipends are now 30 percent greater than they were two years ago, thus allowing us to compete for the best graduate students in the country, and new funding is available for undergraduate research and study abroad. We also have been able to attract and retain a stellar faculty. A university is no better than its students and faculty. On both counts, Rice continues to excel.

To conclude, while national declines in humanistic studies are troublesome, at Rice things are moving in the opposite direction. Of course we face challenges, the biggest one being, perhaps, a cultural moment that doesn't value humanistic education as much as we would like. But as you peruse this magazine, you will see that there is ample room for optimism and much to be proud of.

A stylized, handwritten signature in white ink, appearing to read 'N. Shumway'.

NICOLAS SHUMWAY
DEAN OF HUMANITIES



5

In the Classroom

- 2 Experimental Sound and Video
- 2 Transnational Asian Media Class
- 3 Language and Service Learning
- 4 Technical Art History
- 5 CSWGS Women of Rice Project

Collaborations and Partnerships

- 6 Digital Humanities Initiative
- 8 2014 Pitman Exhibition: "Groundwork"
- 8 Religious Studies Forum
- 9 Humanities Students Participate in Baker Institute Programs



10

Features

- 10 R2: Rice Review
- 12 The Rice Seminars
- 13 Department Spotlight: Art History
- 16 Faculty Spotlight: Kirsten Ostherr
- 18 Program Spotlight: Chao Center for Asian Studies
- 20 Humanities Graduate Programs

News and Notes

- 22 2013–2014 Humanities Research Innovation Fund
- 23 News From SEL
- 24 Window Into Rice Gallery

Speakers, Papers and Presentations

- 26 Jewish Studies Hosts Cyrus Cylinder Lecture at MFAH
- 27 2014 Campbell Lecture Series: Robert Wilson
- 27 National Champion in Communication Analysis
- 28 2013–2014 Conferences

Faculty Highlights

- 29 New Faculty
- 31 Appointments, Awards and Prizes
- 32 Publications

Dean's Priorities/Initiatives



20



26



32

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Experimental Sound and Video Shepherd School and VADA faculty co-teach class

Allison Hunter, humanities artist-in-residence in the department of visual and dramatic arts (VADA), and Kurt Stallmann, associate professor at the Shepherd School of Music, collaborated on an exciting new spring 2014 course that combined their expertise as visual artist and sound artist.

"After my first semester teaching at Rice, I realized how open the students are to learning new material. Many are already crossing disciplines by double majoring in subjects as diverse as chemical engineering and visual arts," Hunter said.

"I reached out to Dean Yekovich from the Shepherd School, and he introduced me to Kurt Stallmann who was eager to develop a course with VADA. We wanted to incorporate our backgrounds as practicing artists working with visual and aural elements, including sculpture, performance and installation."

Stallmann said, "For a long time, I have



Exploring with sight and sound: Amiri Boykin, video still from "Remix Video," Experimental Sound and Video class assignment, 2014.

felt that offering an experimental media course that involved sound and image to Rice students was overdue. I was encouraged to collaborate with Allison [Hunter] by Dean Yekovich and John Sparagana, chair of VADA. This was a tremendous opportunity, so of course we seized the moment."

Hunter and Stallmann originally made plans to have a class of music majors and

arts majors, but in the end, the course included students from a variety of disciplines. They were delighted with the results.

"From the very first day of class, we discussed the definition of experimental music and art. And we continue to dissect what this means, which has been refreshing," said Hunter. "When you bring together open-minded students, you can create truly unique works. I love to see the look of pride on the students' faces after their initial shock and fear of the assignment."

The class focused on installation art and nontraditional, experimental uses of video and audio. Students learned the basic techniques of digital video production and worked with a wide range of materials to create installation works. The course culminated with a weeklong showcase of the students' projects in the Rice Media Center. ▶

Transnational Asian Media

Postdoctoral fellow teaches course on the role of global media

Media production in Asia is becoming increasingly global as countries rely on international markets to finance ever more costly blockbusters. Transnational Asian Media, a course taught by Aynne Kokas, postdoctoral fellow in the Chao Center for Asian Studies and the fellow in Chinese media at the Baker Institute for Public Policy, examined issues ranging from the production of Hollywood blockbusters in China and the development of Shanghai Disney to the importance of the international film box office.

The course, based on Kokas' book manuscript "Shot in Shanghai: Blockbusters, Theme Parks and Sino-U.S. Media Relations," draws upon her research to teach students about dynamic new cultures of global media production. Popular topics included the industrial phenomenon of TV dramas such as the Korean hit "Boys Over Flowers," as

well as an examination of the growth of Disney in Asia. Students also examined the role of global media industries in the production of Bollywood films, anime and martial arts cinema.

The topics presented in the course resonated with the globally engaged learning style of Rice students. "I found Transnational Asian Media with Dr. Kokas to be one of the best courses I've taken at Rice," wrote Asian studies major Gavin Cross '16. "The content was more interesting than any other course I have taken, the discussions were both lively and intellectually stimulating, and I came out of the course with both new knowledge and new skills in presentation and paper-writing."

Cross' research on the growth of the transnational Japanese animation industry highlights the type of creative, yet pragmatic, questions the course addressed.

Similarly, Asian studies major Grace Chang '14 led a popular student-taught course on Korean pop culture that drew from her research paper in the course. Chang's work further extended insights about Asian media industries to the Rice community.

As a dynamic interdisciplinary course, Kokas worked with the Chao Center for Asian Studies, the visual and dramatic arts department, and the Baker Institute for Public Policy to develop the curriculum. Ultimately, students cultivated a rigorous understanding of the business, policy and cultural significance of their favorite global media. ▶

Upon completing her postdoctoral fellowship at Rice, Kokas has accepted a position as assistant professor of media studies at the University of Virginia beginning in fall 2014.

Service Learning Beyond the Hedges

The idea that the knowledge a student gains in the classroom is nurtured through service learning has led to the creation of a three-year relationship between beginner Spanish classes offered through the Center for Languages and Intercultural Communication (CLIC) and Houston area YES Prep charter college-preparatory schools. The students of Luziris Turi's SPAN 102 class have had the opportunity to work with YES Prep students to make the ever-important connection between utilizing one's knowledge to serve the community. While some of these Rice students have traveled internationally and studied in Spanish-speaking countries, many are eager to take advantage of service opportunities in local communities. This course is designed to take Spanish language instruction beyond the hedges, while also empowering students to practice their language skills and gain important cultural awareness of underserved communities in Houston.

In their own words, YES Prep charter schools were "founded on the premise that all students, regardless of race or socioeconomic status, can achieve at the highest academic levels." Many of the schools are in neighborhoods where Latinos make up the majority of the population and for many students, Spanish is their first language or they are bilingual first generation Latinos with monolingual parents. Since YES Prep schools are designed to prepare their students for college-level education, the experience of having Rice undergraduate students in the high school classes has been incredibly rewarding and valuable.

SPAN 102 students must turn in a final project that takes the form of an educational video about college life. Students either make videos or gather photographs, they narrate the video in Spanish and they edit the final product to be shown at the YES Prep schools. The students have complete creative liberty and are encouraged to find innovative ways of illustrating to the YES Prep students what college life is like. As

a class, students select the best videos to present at YES Prep, keeping in mind that Advanced Placement high school Spanish students will see them.

The actual visit to the YES Prep school involves Rice students being assigned to small groups in order to have a brief Q&A session. During this session, the high school students ask about university life and the Rice students utilize their developing language skills to answer each question in Spanish. Once the videos have been presented, the Q&A resumes for follow-up questions. Lastly, there is a general Q&A session with all the students.

The experience of Rice students from SPAN 102 interacting and engaging with YES Prep students allows both groups to access knowledge they wouldn't otherwise. For the Rice student, this interaction allows them to see their work in action as the hours spent studying Spanish give fruit to the opportunity to mentor high school students about college life. For the YES Prep students, this interaction allows them one-on-one time with an actual college student for an inside perspective into college life.

The more nuanced and unspoken result is that of the Rice students modeling behavior that is expected of college students: service learning.

Civic engagement is a pillar of the Rice community. In the spirit of this, the course gives beginner Spanish students an avenue through which they can not only serve but also make use of the knowledge gained in the classroom. The language classroom is only a small representation of what it means to speak Spanish and service learning widens the lens with which students view Spanish language and culture. This distinctive course creates a real-world path from the Spanish language classroom at Rice University to the Spanish speaking community in Houston with the hopes of encouraging students to continue learning and serving beyond the hedges. ▶

Many thanks to the different organizations at Rice that have contributed T-shirts, pins, pencils, posters and other items for this project.



An avenue of engagement: Rice students William Choi '14 and Aminat Adegabi '15 from Rice's SPAN 102 class work with high school students during a visit to East End YES Prep Academy.

Technical Art History

Rice course uses Museum of Fine Arts, Houston as its classroom

During the spring 2014 semester, a new course was offered to Rice undergraduate and graduate art history students, Technical Art History: Studying the Techniques of Western Painting, 13th–20th centuries. The class regularly met at the Museum of Fine Arts, Houston and was co-taught by David Bomford, director of conservation at the MFAH; Zahira Veliz Bomford, senior paintings conservator at the MFAH; and Diane Wolfthal, the David

between the hairy, speckled side of vellum and its whiter interior side. The course included a contribution from Don H. Johnson, the J.S. Abercrombie Professor Emeritus of Electrical and Computer Engineering, who developed, together with a colleague at Cornell University, a technique of canvas thread-counting and weave-matching.

The opportunity to interact with MFAH conservation staff and gain a better sense

critical to know how a work was made and its current state of preservation. But for others, the course is unrelated to career goals. Haley McCann '14 relates, "I enjoy making art, viewing art and love history. This class has it all."

This unique course has offered Rice students a wonderful opportunity to work with the MFAH and is representative of the close relations between the institutions. Art history students regularly hold yearlong



In-depth art: (Above) MFAH's David Bomford leads class discussion about some of the museum's works. (Left/Right) Art history students carefully examine technical and material aspects of different Western artwork.

and Caroline Minter professor of Art History.

Students explored the material aspects of paintings and painted objects from the Middle Ages through the modern era by studying the history of western painting techniques, including those of manuscripts and polychrome sculpture. All the students chose two objects to study in depth, one before and one after 1650. Careful observation was combined with scientific examinations that enabled them to study aspects of the painting that are invisible to the naked eye. Students observed the bole beneath gold ground, the rulings for manuscripts, medieval stitching of torn vellum and differences

of the profession was a compelling reason for some students to enroll in the special course. Evani Garcia '14, an undergraduate double-majoring in chemistry and art history, has wanted to be a conservator since high school. She has loved to paint and visit museums since she was a child and a career in conservation would combine her love of both art and chemistry. Rachel Harmeyer is a first-year graduate student in art history. Having received a Bachelor of Fine Arts from the Art Institute of Chicago, she is particularly interested in "paradigm shifts, the reasons why technical changes occurred and their implications." Some students hope to pursue work as curators, for whom it is

curatorial internships at the museum, and art history professors are often involved in curating and lecturing at the MFAH. Last year Wolfthal taught another class on early modern prints in conjunction with an MFAH exhibition on Jacques Callot that she curated with the museum's print curator, Dena Woodall. Rice University graduate students served as interns to help plan the exhibition and contributed scholarly entries to the exhibition catalogue, "Princes and Paupers: The Art of Jacques Callot." In addition, the chemistry department at Rice regularly offers a Chemistry of Art course, taught jointly with the MFAH conservators and scientist. The close partnership between the MFAH and Rice in teaching and research is one more reason why Rice is such an incredible place to study art history. ■

Women of Rice

CSWGS project shines light on Rice women — past and present

Thirty-five students in Abigail Rosas' fall 2013 Introduction to the Study of Women, Gender and Sexuality course found themselves playing the role of institutional historians. Their charge: collect on video the oral histories of Rice University women—faculty, administrators and alumnae.

"The Women of Rice oral history project is part of a larger initiative spurred in the aftermath of Rice's centennial year by a longtime faculty member, emerita professor of English Linda Driskill," said Rosemary Hennessy, director of Rice's Center for the Study of Women, Gender and Sexuality (CSWGS) and professor of English. "At the time of her retirement in 2013, Driskill was less interested in a retirement celebration and more concerned about doing something that paid attention to women's legacy at Rice as the institution was marking its 100th anniversary."

Planning conversations were held between Hennessy, Driskill and Rosas as well as Glasscock School of Continuing Studies dean Mary McIntire '75, Rice Centennial historian Melissa Kean and Rice professor in the practice of humanities and CSWGS assistant director Brian Riedel. "Out of our conversations, it really made sense to focus on women's labor, because that's what makes so much at Rice work on all different levels," Hennessy said. "It's that broad view of women's often invisible labor that we thought needed to be in the spotlight."

The students' projects were showcased at a special conference, "Women of Rice: Our Legacy and Labor," which took place March 13, during Women's History Month. Speakers included Kean and Lora Wildenthal, associate professor of history and chair of the history department, who spoke to the origins of women as an institutional concern at Rice. Also showcased was a digital humanities project led by a group of graduate students

to document the contemporaneous developments of Rice's first housing women on campus and admitting African-American students between 1957–1965. In addition, a Fondren Library photo exhibition, "Rice Works Because We Do," will continue to display through the end of the semester the portraits of eight women, some of the many whose labor sustains the university.



A legacy of making Rice work: (Top) Librarian Sarah Lane checking out books to students, circa. 1920 (Bottom) Female kitchen workers in Cohen House, 1967.

Rosas, a CSWGS postdoctoral fellow, said the students were assigned to five groups that each interviewed seven women, mostly faculty and administrators. She introduced the students to the methodology of oral history, which requires a balance between scripted and organic questions and an attentive ear and open mind.

The students asked the women about their life's choices, challenges and opportunities, both at Rice and beyond their work here. "The students' eagerness

to understand their experiences as women and the advice they could possibly give to this future generation was really exciting to see and read in the oral histories," Rosas said. "It was a good culmination for the students to recognize some of the class' themes embodied in a real person's life."

Katherine Stiles, a Hanszen College sophomore, was part of a group that interviewed Hally B. W. Poindexter '47, professor emeritus of kinesiology. "There were pretty obvious connections between Hally's experience as one of the few female faculty members at Rice and the topics we'd been talking about in class," Stiles said. "So I thought it was a good way to see the applicability of what we'd learned in class."

Zoe Matranga's group interviewed Elizabeth Long, professor and chair of the sociology department. Matranga, a Jones College sophomore, said it was interesting to hear about Long's firsthand experiences in a variety of the burgeoning social movements of the late 20th century. "[Long] was involved in many fascinating organizations," Matranga said. "She attended antiwar protests and civil rights rallies and considers herself a feminist, although second-wave feminism bothered her because she felt it did not sufficiently address race, class or sexual differences.

Hearing her talk about her experiences was fascinating, because these movements weren't simply textbook learning to her. They were — and still are — a genuine part of her life."

The students' videos, the digital portraits and the related transcripts will be archived in Fondren Library's Woodson Research Center with future CSWGS courses adding content to the collection. ■

—JEFF FALK, NEWS AND MEDIA RELATIONS, PUBLIC AFFAIRS



Digital Humanities Initiative

VISUALIZING CITIES

Farès el-Dahdah (architecture) and **Alida Metcalf** (history)
Building a historical geographic information system (GIS) platform to recreate the social and spatial evolution of Rio de Janeiro.

Jeff Fleisher (anthropology)
Creating a digital reconstruction of Songo Mnara in the 14–16th centuries to study the visual, spatial and object patterns experienced by its inhabitants.

John Hopkins (art history)
Working with UCLA Center for Digital Humanities to create an interactive virtual reconstruction of early Rome.

S. Wright Kennedy (graduate student, history)
Using geographic information systems (GIS) to recreate and analyze the spread of yellow fever in Memphis, Tenn., during the 1878 epidemic.

Linda Neagley (art history)
Using new spatial technologies to create a 3-D model of the late medieval city of Rouen, France.

Anne Chao (history)

Using Gephi software to explore how ideas and affiliations move through political networks in China.

Kirsten Ostherr (English)

Examining the impact of social networking on patients' exploration of health care options and how this changes the field of medicine.

DIGITAL ARCHIVES

Joseph Campana (English)
Developing Renaissance Life Webs, a digital archive of searchable, modernized editions of Renaissance natural history texts.

CJ Chen (Chao Center for Asian Studies) and **Steven Lewis** (Chao Center for Asian Studies)
Building an online archive of ephemera, products that people produce without intending them to survive the moment, such as advertisements, invitations and tickets.

Gisela Heffes (Spanish and Portuguese)
Creating a digital archive of contemporary Latin American writers whose work focuses on migration and displacement.

Itohan Idumwonyi (graduate student, religious studies) and **Samhita Sunya** (graduate student, English)
Designing an online, public interface for curating documents and images, which allows for explorations of the relationships between two monumental decision-making processes that led Rice to become a co-educational and integrated residential university between the years 1957–1970.

Linda Peché (Chao Center for Asian Studies)
Utilizes the Houston Asian-American Archive (HAAA), a research archive that includes oral histories and material artifacts documenting the Houston's Asian-American immigrant experience.

HOW DID YELLOW

FEVER SPREAD THROUGHOUT THE CITY OF

MEMPHIS IN THE 1878 OUTBREAK? WHAT WOULD

RIO DE JANEIRO LOOK LIKE IF ALTERNATIVE ARCHITECTURAL
PLANS HAD BEEN BUILT? HOW LONG DID IT TYPICALLY TAKE FOR
TEXANS TO CATCH RUNAWAY SLAVES DURING THE 1840s AND

1850s? HOW DID WRITERS IN THE PRE-LINNAEUS AND

PRE-DARWIN ERA ORGANIZE AND UNDERSTAND

DIFFERENT LIFE FORMS?

These are some of the questions Rice University humanities faculty and students are exploring using computational methods and digital collections, questions that would not have been possible to explore in the same ways 20 or even 10 years ago. Over the last decade, humanities research has not only taken advantage of existing technologies but also designed new infrastructures to support innovative approaches. Rice faculty and students have been especially creative in the types of questions they ask, the models of research they pursue and the classroom experiences they design. These digital humanities (DH) research and pedagogical agendas build on the disciplinary rigor of the humanities as they exploit technology to discover, visualize, organize and share ideas.

DH research is often collaborative and interdisciplinary. Many of the projects mentioned here have required teams of three to 300 scholars and students. The rise of DH research culture also has changed the way the classroom functions. Rather than writing individual papers for a professor, students might work in groups comprised of humanities, engineering and architecture majors to design solutions to problems or produce open Web projects for general public use. The Humanities Research Center and Fondren Library's Digital Scholarship Services support such projects and classes through a variety of programs and events included in the Digital Humanities Initiative.

For more information, please visit
<http://digitalhumanities.rice.edu>.

ART

Lina Dib (Program for Writing and Communication)

Creating sound installations, sonic postcards and uncanny soundscapes that respond to motion using digital media that include field recordings and infrared sensors.

DIGITAL CLASSROOM

Melissa Bailar (Humanities Research Center) and **Lisa Spiro** (Fondren Library)

Teaching Introduction to Digital Humanities graduate course.

John Hopkins (art history) and **Jeff Fleisher** (anthropology)

Supported by a grant from the Ken Kennedy Institute, interdisciplinary student teams create virtual reconstructions of ancient urban landscapes with a focus on individual buildings.

Caleb McDaniel (history)

Teaching an undergraduate digital history course, which works collaboratively with a graduate class at the University of North Texas. Students use digital analysis and visualization tools to better understand patterns of slave flight in Texas by using a database of runaway slave advertisements.

Kirsten Ostherr (English)

Created the Medical Media Arts Lab, a hands-on critical thinking and design class for students with arts, media, writing, design and programming interests who tackle real-world problems with physicians and patients in the Texas Medical Center.

Ben Wright (graduate student, history)

Co-editing "The American Yawp" and directing the work of nearly 300 historians from around the world in the collaborative construction of this free, digital American history textbook.

Caleb McDaniel (history)

Keeping an "open research notebook" that experiments with new forms of online publications.

TEXT ANALYSIS

Benjamin Brochstein (graduate student, religious studies)

Developing a discrimination model using known Masonic texts applied to the Text Creation Partnership's Early English Books Online corpus of more than 40,000 books to differentiate Masonic authors from others and reveal previously undocumented Masonic political alliances and affiliations.

Caleb McDaniel (history)

Experimenting with computer scripts to collect and analyze online primary sources, including the digitized manuscripts of the Boston Public Library Antislavery Collection, now available on the Internet archive.

The 2014 Mavis C. Pitman Exhibition: 'Groundwork'

Every spring, three studio majors in the Department of Visual and Dramatic Arts are awarded fellowships to collectively produce and present a body of work in the Mavis C. Pitman Exhibition. The 2014 exhibition, "Groundwork," featured Jessica Fuquay '14, Hye Jeon Jeon '15 and Lydia Smith '15.

The fellowship provides students the opportunity to display their work in the

Rice Media Center gallery space after they submit a proposal to VADA in the fall, develop their work over the winter break and install the work during February. While each student produces art independently, the three collaborate on curating the exhibit, developing an original graphic for publicity and planning the opening reception.

This year's students selected their title, "Groundwork," because each work sprang from some form of base material that each found and investigated. For instance, Smith worked with recovered images that had been severely altered after her hard drive malfunctioned, and Fuquay drew upon her Columbian heritage to explore a social activist position about the harvesting of bananas, the fourth-most consumed food product in the world.

Each participant can utilize media or techniques explored in their courses but they're not constrained by a specific project or focus. Having ongoing conversations

with multiple faculty members as they develop their work is a great opportunity to experiment with new media or take concepts further than sometimes possible in a class.

The opportunity to have an exhibition is especially important for undergraduate students wishing to pursue art after graduation because it teaches them how to independently create an original body of work. "It was the first time that I put together a show that was not part of a class," Jeon explained. "A class exhibition is easier to work with because you have set works and set methods, and for this exhibition I had to start from scratch."

This exhibition is generously underwritten by the Mavis C. Pitman Endowment and the Department of Visual and Dramatic Arts in the School of Humanities. ▀

— LYDIA SMITH '15



A solid showing: (L-R) Hye Jeon Jeon '15, Lydia Smith '15 and Jessica Fuquay '14 with their exhibition, "Groundwork."

African-American Religious Studies Forum

While the study of African-American religion is only 10 years old at Rice University, it has increasingly gained national recognition and prominence. The group now has 12 enrolled students (roughly one-fourth of the total number of graduate students in the religious studies department) and four graduates. Their work covers a range of areas and topics, including black spiritual churches, esoteric dimensions of African-American religion, 19th-century conjure practices and responses to moral evil. Underlining these interests and projects is a basic framework called "embodied religion and culture." This is a growing area of study, framed by some important questions: Is religion *sui generis*, and if not how should religion be defined and presented? Does culture only speak to and about these institutionalized forms of religion?

Much of the work at Rice related to

these questions has taken place within the context of the African-American Religious Studies Forum. Based on a small grant provided by the dean of humanities several years ago, the forum brings leaders in this area of study to campus and provides opportunities for students to explore projects and receive important feedback as they move from course work to their dissertation.

Recognizing the importance of intellectual partnerships, members of the African-American Religious Studies Forum met with members of the University of Kent involved in the study of religion. This meeting in May 2012 brought Rice graduate students together with students and leading Kent scholars such as Gordon Lynch and Chris Shilling for a two-day symposium on "Religion and Embodiment." The presentations and conversations pushed scholarly understanding of the relationship

between religion and culture beyond a simple exploration of dominant theistic symbols embedded in culture, beyond the assumption that religion must constitute a unique mode of experience lodged in the ordinary and beyond a narrow range of cultural production. Presentations by Rice students and Kent students brought greater complexity and richness to the study of religion and to our understanding of culture — its origins, impact and longevity.

Support from the Faculty Initiative Fund has made it possible to continue this work over the 2013–2014 academic year by financing two additional trips to the University of Kent. The end product of this collaboration is a website with a variety of resources devoted to the study of religion and embodiment. The group also is in conversation with a press concerning an edited volume based on the papers given over the course of the symposium. ▀

Humanities Students Engage in Public Policy Through the Baker Institute

Rice University is fortunate to have one of the country's best policy think tanks — the James A. Baker III Institute for Public Policy (BIPP). Founded in 1993, this premier nonpartisan institution offers a range of research opportunities to engage undergraduate students in the public policy world. These activities provide humanities undergraduates with opportunities to utilize their unique critical thinking, communication and research skills while exploring real-world issues and global questions that expand their learning far beyond the Rice classroom.

"The Baker Institute describes its mission as bridging the world of ideas and the world of action. Studying the humanities cultivates skills in short supply beyond the hedges — good writing, critical thinking and the kind of broad education needed in a globalizing world," said Allen Matusow, BIPP's associate director for academic programs and the W. G. Twyman Professor of History.

Humanities curriculums built on extensive reading, writing and researching provide a strong foundation that can easily be applied to exploring questions of public, social or economic importance. Spanish and Portuguese major Kristin Foringer '14 participated in the institute's Latin American Initiative (LAI), which explores the cultures, economies, histories and contemporary affairs of Latin America.

"Since I have experience analyzing Latin American literature and art, working for the LAI allowed me to see replicated, in real time, the social conditions that so many Latin American writers and artists have discussed throughout time," she explained.

By making connections between course work and the real world, issues that are studied in a theoretical form in the classroom can be given new dimensions when applied to the real situations. Austin Coe '14, a history major and Poverty, Justice and Human Capabilities minor, worked on the Health Policy Forum. "I research and compile information about school clinic and nursing programs in order to improve

the care provided to low-income students at private schools around the city," Coe said. Having the opportunity to see firsthand how variable care quality can be and how much of that variety fluctuates with income, race and school, was eye-opening and reaffirmed much of what I had been learning in class."

While distinctive research projects and internships with Baker Institute fellows provide opportunities to work on a variety of faculty-led policy issues, the institute also offers interdisciplinary programs that engage Rice students with their peers from around the globe. One such program, Public Diplomacy Global Policymaking (PDGP), links Rice undergraduates with their counterparts in the Middle East to discuss issues relevant to both sides. Kirsten Matthews, director of PDGP, believes the program allows Rice students from all academic disciplines "to better understand from multiple views political and diplomatic issues such as developing sustainable energy resources, the role of interfaith dialogues in diplomacy and U.S. intervention in the Middle East."

While humanities students are learning about mutual cultural and political concerns with students in Egypt and Qatar, they're also approaching the subject matter from a comprehensive perspective. Through such shared experiences, these students can learn from their colleagues both across campus and around the world.

One of the most popular programs is the Jesse Jones Leadership Center Summer in D.C. Policy Research Internship Program. The program began in 2004 and provides summer stipends to conduct policymaking research at government agencies, private think tanks and nongovernmental organizations in Washington, D.C. The competitively selected applicants attend a public policy seminar, write a research report and are responsible for establishing internships in D.C. The program is led by Steven W. Lewis, the C.V. Starr Transnational China Fellow at the Baker Institute and associate director of the Chao



JAMES A. BAKER III
INSTITUTE FOR
PUBLIC POLICY
RICE UNIVERSITY

Center for Asian Studies in the School of Humanities. "We might think humanities students would shy away from the more topical, more political and more real-time analysis of policy studies. But in fact, one out of three students who applied this year were humanities students, and consistently one-third of those we accept are from the humanities," said Lewis.

"They have often made the greatest contributions to our seminars in which we read 18 classical political philosophy, political economy and public policy texts, as they are often quite used to seminars and critical thinking. It goes without saying their communication skills are some of the best of all Rice students, and these are skills highly prized in Washington, D.C., think tanks and agencies."

The value of complementing a rigorous education with the exceptional opportunities of a top-ranked public policy institute is not lost on our humanities students. Every year, they apply the tools and knowledge gained in the classroom to real-world economic, political and social concerns that grow their understanding and broaden their perspective. ▀



A policy of engagement: Congressman Luis V. Gutierrez with Baker Institute interns after delivering a talk about immigration reform in October 2013.

Excerpts From



R2: Rice Review is a student-run literary journal at Rice University committed to publishing the best prose, poetry, creative nonfiction and occasionals written by Rice's undergraduate students, as well as interviews with renowned authors.

The journal was founded in 2004 by creative writing professor and author Justin Cronin and is published every spring. The efforts of R2 are supported and advised by the Department of English.

Many thanks go out to the generous donors who support Rice's undergraduate creative writing efforts: Sandy Price-Epstein '86, David Epstein and family for their generous support in funding this publication from 2009 through 2014; and Bradley V. '86 and Gail Clayton Husick '86 for endowing R2, thus ensuring its longevity and mission to foster creative writing at the undergraduate level at Rice.

"I Can Imagine Ophelia"

By Anya Parker '13

did not mean to die
as she went down to the willow-thick
river, in the air the scent of shallows —
violets and rosemary, the damn castle
and black mud. I imagine,
plaiting garlands of stars, she
did not intend it to be water
that shut her lungs.

After all, I too,
have seen these legs grow into
the single silvered muscle of a fish —
felt these bones form fins, my body
able to breathe rivers. I have seen
the suns of water, gold circles far
from reach — beginning to swim out,
unmindful of the dark.

I imagine Ophelia
did not notice the white wings
of her garments grow heavy
as she advanced, forgetting
the weight of movement.
I know the surprised look
of her reflection — water first
reaching lips, then the eyes.

I imagine she did not mind
Drifting —
beneath the surface.

Rice Review

“Memorial”

By Marissa Hall '14

Mother Nature is showing off today. The September air is simultaneously smooth and crisp, capable of stirring the blonde hairs on my arms without causing goose bumps. “Look at how full of life I am,” the day brags, Lake Huron glittering like glass, the sky clear of clouds and the trees a spectrum of fiery hues. I step onto the edge of the boat’s clean fiberglass edge, toes curling under, grasping it like claws. My brother is already in the water, my mother stripping down to her high-waisted underwear, the elastic loose, her dark bikini line unshaven. My uncle removes his T-shirt.

When I hit the water, my legs break the surface with a crack. The jump is a sharp movement, my legs in a jackknife, the water cold, shocking and harsh. I imagine Regan’s ashes floating below me, swirling lazily like sand or fog. When they hit the water five minutes before me, they seemed to exhale as they touched the surface, the particles taking their time to separate and dissolve. My body tightens in the cold. Regan is everywhere around me yet completely gone.

His body was in plastic bags — Ziploc sandwich bags. A body disembodied. We each took turns holding a bag, tipping it towards the water, watching the chalky murk swim and fall with no feeling of urgency, Regan taking a last, languid draw on his cigarette. A smoky breath under water.

•

Two years and two months earlier, we are in a similar spot in the bay. “Whip me, Shauna,” Regan says, his arm resting casually against the tube, his blue eyes challenging my mother, a younger brother egging on his older sister. “I bet you can’t flip me.” He turns, all attitude and big body, neck thick and stiff since he was eighteen. His white scars, older than I am, look tough, but they are a testament to his near-broken body, the dive into water that caused his cracked and broken neck.

Regan does not wear checkered, mid-thigh boxers. When he strips off his heavy cargo shorts on the back of our boat, his full belly hangs shamelessly over his tighty whiteys. His sunburned face flushes with youthful glee. I imagine him when he was 10, drunk for the first time at a classy cocktail party my grandparents held in their new house, skipping and emptying the sweet, half-finished, lipstick-stained punch glasses the adults handed to him to clear. My mother told me this wasn’t why he had troubles. He had an addictive personality.

My father drives the boat with muscles tense; my mother is the spotter. Regan gives her the thumbs up. “Faster,” she says to my father. “He wants to go faster.” I imagine she hates her brother a little at this moment, his need to show off, his vivacity always bordering on deadly.

Slack in the rope. My father hits the gas and the rope pops, Regan flung from the tube as easily as the snap of a wrist, the flick of a finger to a piece of dirt. He’s a child again when he climbs back into the boat, his chest heaving with exhausted excitement, his smile huge and unencumbered. “That was awesome,” he says. We stop holding our breath.

“Mom would have a heart attack if she saw that,” my mother says.

•

The best thing about swimming is submersion, the weightlessness of a body. I feel release, floating fleetingly in silent darkness, the water a womb. Sometimes it seems as if my thoughts pause underwater: my momentary meditation.

But this is only when the water is warm. Today it pierces my skin, makes my head throb, instantly sends purple color to my lips and makes my nipples ache. I keep my head above water, doggy-paddle after the others. My grandmother watches from the boat. Laughing? We squeal, curse, shout. Our legs scissor and stir the water.

THE RICE SEMINARS

2013–2014

In the 2013–14 Rice Seminar, Materialism and New Materialism Across the Disciplines, scholars undertook a yearlong inquiry into “new materialism,” defined around the primacy of matter and its properties and actions.

Considering “new materialism” from previous discourse on materialism in the Western tradition, the group examined problems such as physical mechanism in Descartes and Hobbes; Spinoza’s secular monism; Nietzsche’s naturalism; the physics of motion from classical atomism to quantum mechanics; the concept of self-organization in the biological sciences; feminist notions of embodiment; materialism and the problem of consciousness.

The seminar group was comprised of five visiting research scholars, four Rice faculty members and two graduate students. Over the course of the year, the group hosted six scholars for visiting lectures and two conferences, and met regularly to discuss common readings and share their own works-in-progress. The group will meet over the next year to connect their work in the seminar to an edited publication. ■



2014–2015

Plans are already underway for the 2014–15 Rice Seminar, Exchanges and Temporalities in the Enlightenment, Romanticism and Victorianism.

The seminar will be led by Helena Michie, the Agnes Cullen Arnold Professor in Humanities, and Alexander Regier, associate professor of English and editor of the scholarly journal *SEL: Studies in English Literature 1500–1900*. Growing out of an interdisciplinary project that focused on Global Modernities, the seminar responds to the tension, observed by faculty across the humanities, between increasing globalization and traditional divisions between disciplines, periods and geographical areas of study.

The seminar departs from the observation that over the past few years the debate about periodization has changed noticeably in tone, especially in the study of the 18th and 19th centuries. The conversation has moved from a wholesale rejection of the grammatically, epistemologically, and geographically unparallel terms — Enlightenment, Romantic, Victorian — to a critical re-appropriation of these categories as complex, multifaceted and taxonomically supple. The co-directors have chosen two geographically and chronologically inflected terms — exchange and

temporalities — as a way into, through and perhaps out of the impasse that make Enlightenment, Romanticism and Victorianism so seductive but seemingly incommensurate.

The 2014–15 Rice Seminar will explore these concerns over the course of the year, focusing on the relation between Britain and the rest of the world. The seminar proposes to understand Enlightenment, Romanticism and Victorianism as interlocked yet internally contradictory terms, with specific aesthetic, literary, historical and geographic valences. It will offer all participating scholars a chance to re-examine the claim of these terms to conceptual and historical specificity and to explore their power and their limitations in fields across the humanities.

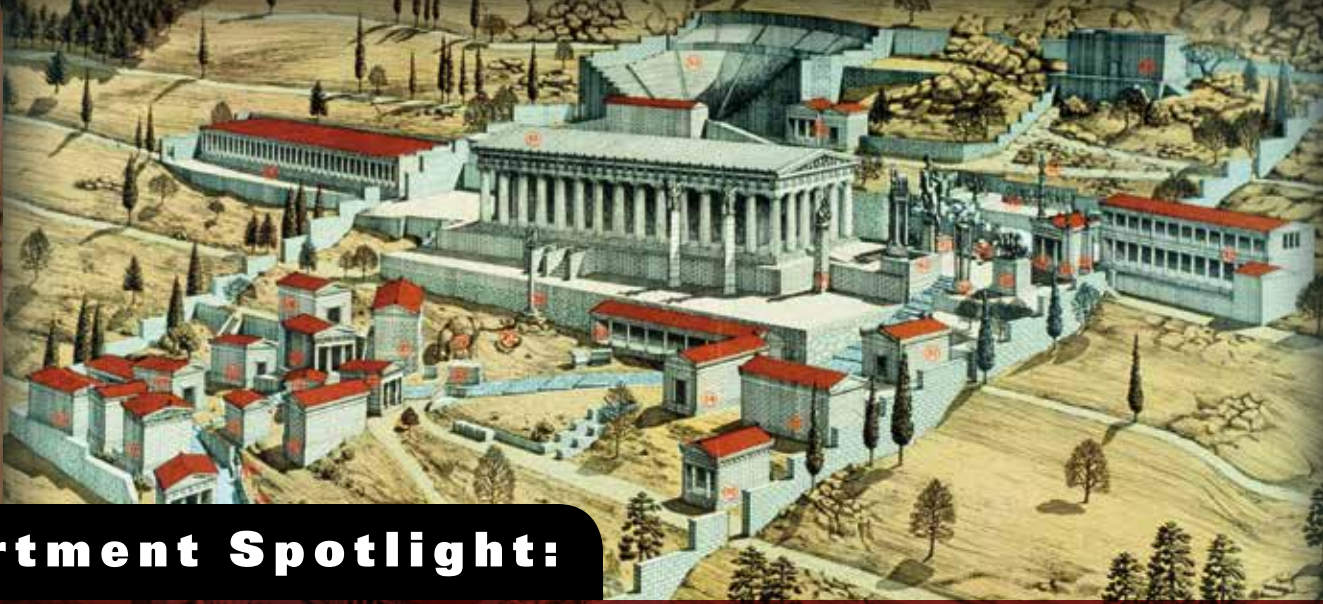
Thinking through these issues over a sustained period of time will allow the seminar to show how literature, art and culture in the Enlightenment, Romanticism and Victorianism apprehend exchange and temporality as concepts, systematic practices and methods that complicate easy definitions of periods, movements or epistemologies.

The Rice Seminars program is an initiative of the Office of the Dean of Humanities and is funded by the School of Humanities and the Humanities Research Center.

For more information about the Rice Seminars, visit <http://hrc.rice.edu/riceseminars>. ■



Leading the next conversation: Helena Michie, the Agnes Cullen Arnold Professor in Humanities, and Alexander Regier, associate professor of English.



Department Spotlight:

ART HISTORY

BY KATIA ZAVISTOVSKI



Light and abstraction in the Weimar Republic; 15th-century representations of demons and hell; German-born cabinetmakers working in Texas in the mid-19th century; transnational exchanges between Latin America and the Islamic world. Wildly disparate, these subjects have one thing in common — they are all topics in which art history students at Rice are engaged.

The Department of Art History at Rice, and the field in general, is one that compels students to extend across disciplines in their study. As John Hopkins, assistant professor of classical art and architecture, stated: "At the core of the history of art is a desire to analyze the visual world that stimulates us all day, every day, without limitations on the questions one can ask. We reach into anthropology, sociology, political and military history, religious studies, philosophy, literature, science, engineering and geology, in order to answer questions not just about painting and sculpture, but also architecture, spatial experience and the whole of the lived physical world." »



The department consists of 11 faculty members whose specializations traverse the expansive artistic and historical landscapes of China, Europe, Latin America, the Middle East and the United States, from antiquity to the present day. Transcending what is commonly called “art in the dark,” art history professors at Rice employ diverse, cutting-edge methodological approaches to foster critical thinking and dialogue, including hands-on investigation of objects, theory-driven analyses and computer technologies to aid in virtual reconstructions of art and architecture. The department also gives students the freedom and encouragement to pursue

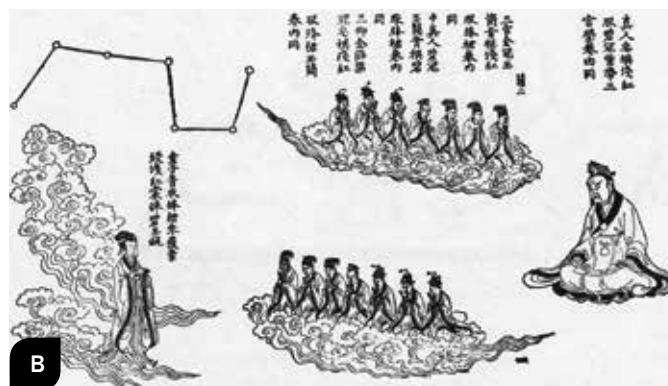
Chadwick, Ph.D. candidate) and Embodied Likeness: Sentimental Hairwork and the Act of Remembrance (Rachel Harmeyer, graduate student).

The Department of Art History expanded with the establishment of its graduate program five years ago, and it now has 17 graduate students and 17 undergraduate majors. However, one of the defining aspects of the program is its emphasis on small class size, which privileges close mentorship and collaboration between faculty and students.

Undergraduates have the opportunity to interact regularly with graduate students, who can provide academic support as well as guidance on research and even career opportunities. Undergraduate and

Columbia, Princeton, the University of Pennsylvania, RISD and Rice.

Crossing discursive and geographic boundaries, the department provides graduate and undergraduate students with invaluable opportunities to travel, which is integral to the study of art and architecture. In addition to offering travel awards that help students conduct significant research using primary source material, a unique feature of departmental course offerings are seminars that incorporate travel abroad. For instance, López-Durán and Luis Duno-Gottberg from the Department of Spanish and Portuguese co-taught *A Revolution From Within: Trends in Contemporary Cuban Culture*. The seminar explored ways in which politics and practices



Around the world and through the ages: A. John Hopkins worked with Chris Johanson and Marie Saldana to create this Temple of Caster reconstruction by RomeLab (image courtesy of the Regents of the University of California and the Experiential Technologies Center, UCLA). B. and C. Shih-Shan Susan Huang used written information to identify and apply the original colors to the black-and-white woodblock print.

interdisciplinary work, which graduate student Rachel Hooper noted is one of the program’s greatest strengths. In 2012–2013, Hooper participated in the inaugural Rice Seminar, *Human Trafficking, Past and Present: Crossing Borders, Crossing Disciplines*. “The seminar redefined my approach to art history in countless ways,” Hooper said. “I understood for the first time that the socioeconomic mechanisms of modernity must, necessarily, be examined in an international context.”

She presented her research on depictions of human trafficking at the College Art Association’s annual conference; and several art history students also presented papers at Rice’s HGSA Interdisciplinary Conference — covering topics such as Dubuffet’s *Sumatran Sources* (Stephanie

graduate students are able to shape their curricula through independent studies and specialized research projects, which promote exciting exchanges that often reach beyond the classroom.

Last year, Fabiola López-Durán, assistant professor of modern and contemporary Latin American art and architecture, invited graduate student Nikki Moore to contribute to “Systems and the South,” a publication she is co-editing with professors of architectural history Arindam Dutta from MIT and Ijlal Muzaffar from the Rhode Island School of Design (RISD). Cultivating interaction between scholars and students, the book will be the result of a collaborative research project among six professors of art and architectural history and six Ph.D. students, from MIT, Harvard,

of artistic representation intersect in postrevolutionary Cuba, and included a 10-day field trip to Havana, Cienfuegos and Trinidad. Meanwhile, Linda Neagley, professor of medieval art and architecture and department chair, co-taught *Visual Culture of Medieval Pilgrimage* with Deborah Nelson-Campbell, professor of French Studies. The course culminated with the professors and 12 students embarking on a 125-mile trek along a medieval pilgrimage trail through southern France, granting them direct experience of the spatial, temporal and aesthetic world of pilgrimage.

Art history graduate students interact with undergraduates as classmates and travel partners, and in their third year of graduate work, as their teaching assistants.

The department also has instituted a mentored teaching program in which doctoral candidates are paired with professors to co-teach a course, working together on syllabus development, teaching and grading evaluation. Such mentorship and pedagogical training is invaluable preparation for the job market.

Committed to dynamic scholarly exchange, the department recently established the Transformational Studies Seminar and Masterclass courses. These new programs are designed to engage graduate students in conversations that move across conventional art historical boundaries. In the first Transformational Studies Seminar, faculty and students participated in an intensive workshop led

augment their knowledge of the field, the department also has organized the first of what will be an annual trip to New York City. Over the course of a week, two professors will lead students through museums, galleries and auction houses to experience and discuss works of art and to introduce students to the many art-related professions they can pursue.

While the program provides its students meaningful opportunities to travel, it also encourages them to take advantage of opportunities for professional development in Houston. Students are involved with art organizations on campus, working as gallery attendants at the Rice Gallery, or curating shows and writing essays for the Department of Visual and Dramatic Arts'

particularly rewarding experience because I plan to attend graduate school for museum education," Clark said, "and this internship has been the perfect opportunity to learn about public programming firsthand."

Last fall, undergraduate art history students founded the Art History Club. As president, Clark said, "the club is devoted to furthering involvement in the field among both undergraduate majors and any interested nonmajors through trips to local museums and exhibitions, film screenings and guest lectures." The club also organized a career panel, comprised of professors, art history graduate students, and representatives from the museum and gallery world. Participants answered questions about the discipline, their varied



D. Leo Costello used Joseph Wright's 1768 work, "An Experiment on a Bird in an Air Pump," in his research project of 18th- and 19th-century depictions of nothingness and immateriality. E. Linda Neagley's Visual Culture of Medieval Pilgrimage course culminated with a 125-mile trek through Southern France.

by Alexander Nagel from NYU's Institute of Fine Arts to discuss his book "Medieval Modern: Art Out of Time." In each semester of the Masterclass program, graduate students are invited to the home of an art history professor for dinner and collegial dialogue about issues and methodologies in their particular field of study. Hopkins launched the first Masterclass in fall 2013. "The purpose of the program is to allow students a peek into every area of study the department offers, at the highest level of critical inquiry," he said. "It should make for a broadly aware graduate population, which is important in today's job market, and which allows for a more robust questioning of traditional specialist expectation."

Designed to be a capstone moment for undergraduate majors in art history and to

Emergency Room Gallery. The Department of Art History also offers yearlong, paid fellowships at several of Houston's esteemed art institutions. The John and Dominique de Menil Fellowship and the William A. Camfield Fellowship give students the opportunity to work closely with curators at the Menil and the MFAH, while the Jameson Fellowship for Decorative Arts enables students to spend a year working at the Bayou Bend Collection and Gardens. Art history major Allison Clark '14, who received the 2013-2014 Asia Society Texas Center Internship, created lesson plans and resource materials for Educator Workshops, exhibition packets for docents, and activities for Family Days under the supervision of the ASTC Education and Outreach Manager. "This has been a

career paths, and the diverse possibilities a degree in the field affords.

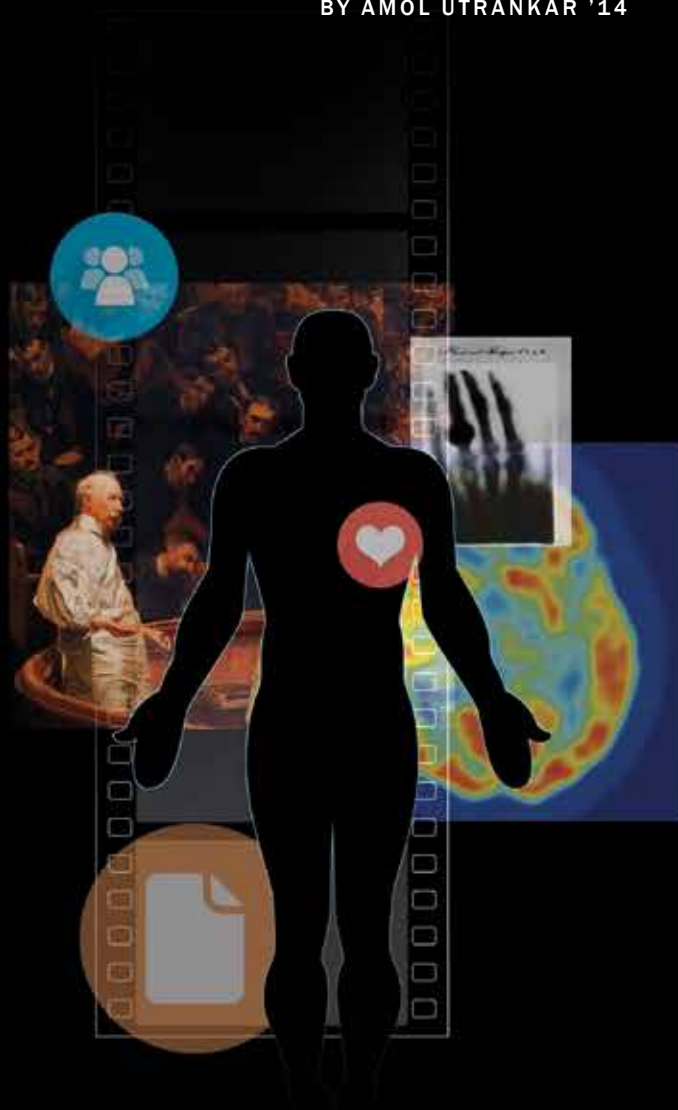
In a society increasingly dominated by visual modes of communication — television, social media platforms such as Instagram and various forms of advertising — teaching visual literacy in tandem with textual literacy is fundamental. At Rice, "art in the dark" comes into view as a discipline that not only examines the historical development of artistic styles; but more critically, one that inspires analytical thinking, inquiry and dialogue in relation to the images, objects, cultures and spaces that shape our world. ▶

Katia Zavistovski is a Ph.D. candidate in the Department of Art History, where she studies modern and contemporary art.

FACULTY SPOTLIGHT:

Kirsten Ostherr

BY AMOL UTRANKAR '14



To observe Kirsten Ostherr's Medical Media Arts Lab class at work is to be transported from the classroom atmosphere at Rice University to the conference room of a Silicon Valley start-up or innovation hub. Around the room, teams of students collaborate with physicians, scientists and entrepreneurs, devising strategies to turn the diagnostic lens of medicine on the health care system itself.

In one corner, several students partner with a geriatrician to develop educational materials for diabetes patients; in another, a critical care physician and three undergraduates deliberate how to improve communication and coordination between doctors, patients and families in the demanding, congested environment of a pediatric intensive care unit. Surrounding them, the walls of the room are a mosaic of visions, questions and hypotheses, a sprawling network of Post-it notes, flowcharts and to-do lists that can only be described as the very epitome of the word, brainstorm.

At the center of it all is Ostherr. As she moves from one group to the next, she encourages them to dig deep, challenges them to think critically and inspires them to disrupt the status quo. "Who are your priority stakeholders and what do they want?" she asked one team. "Think beyond the technical solutions; instead, look for a sociotechnical approach," she advised another.

It's instantly clear that this is far from the typical English class. But then again, Ostherr is far from the typical English professor.

As a media and design scholar, Ostherr examines how health and medicine are represented in film, television, photography, illustration and the Internet. In her first book, "Cinematic Prophylaxis," Ostherr chronicled the visualization of disease and contagion, demonstrating how these films both reflected and influenced popular perceptions of pathology. This past year, Ostherr authored "Medical Visions," in which she examined the role of visual media in the evolution of medical training, public health education and the doctor-patient relationship and offered a vision for how digital media and online social platforms will transform medicine in the next century.

Beyond the hedges, Ostherr is going even further than forecasting the future of medicine; she is a thought leader in health care transformation, bringing participatory medicine and patient empowerment to the forefront of modern medicine. In 2012, she received the Andrew Mellon Foundation New Directions Fellowship to pursue a Master of Public Health at the University of

Texas Health Science Center, Houston, and is a fellow at the UT-Houston McGovern Center for Humanities and Ethics. A prolific speaker and lecturer, Ostherr is closely engaged in the nationwide conversation on how patients can use digital technologies and social media to more actively collaborate with their doctors and shape their health outcomes. In 2013, at Stanford University's Medicine X conference, she presented to an audience of physicians, data scientists and social entrepreneurs the idea of transmedia storytelling beyond the patient encounter, envisioning a future in which visual media will play a pivotal role in public health education and extend doctor-patient communication beyond the bedside.

In anticipation of that future, Ostherr is developing an innovative medical humanities curriculum that may someday redefine medical education everywhere. In fall 2012, she and several partners from Rice University, the University of Texas Health Science Center, Houston, and the Baylor College of Medicine founded the Medical Futures Lab, a cross-disciplinary, cross-institutional venture that brings together physicians, engineers, humanists, designers and undergraduate students to apply disruptive thinking and creative destruction to today's health care climate. In an age when most medical education is based on a century-old curricular model, the unparalleled ambition and the groundbreaking philosophy of the Medical Futures Lab will place Rice University and the Texas Medical Center at the vanguard of 21st-century medicine.

Ostherr co-taught *Medicine in the Age of Networked Intelligence* in spring 2013, an undergraduate course that inspired pre-med students to imagine how emerging technological developments in health care will generate social change, raise ethical challenges and transform clinical medicine. Ostherr encouraged students to critically evaluate and question the social implications of the technical advances they had grown up with and taken for granted. In one class exercise, students compared the varying quality and credibility of online health resources, learning firsthand how to be informed consumers of content in a Digital Age. Throughout the semester,

students worked together to create articles, videos and illustrations for the class' blog, where they had the opportunity to translate the lessons learned in class into conversations with students, health care providers, patients, scholars and theorists from all over the world.

During the spring 2014 semester, Ostherr raised the bar to a new level. In Medical Media Arts Lab, groups of students worked with the Medical Futures Lab's community mentors and applied design thinking to resolve systemic problems in health care. Though the design course required students to tackle unfamiliar hurdles in new environments, the challenges of conducting qualitative research, devising sustainable solutions and motivating organizational change inspired students to foster unique skills in a novel humanities education framework.

As the team developed educational materials, interactive tools and clinical applications to carry Rice's unconventional wisdom outside the hedges, they brought to life Ostherr's concept of transmedia storytelling and ushered in her vision of a digital medical humanities approach to health innovation.

For Ostherr, the Medical Futures Lab represents the new networked landscape of medicine, where patients, physicians and scholars of all disciplines converge to improve health and enrich society. It represents the realization that, in an age of rapid technological advancement and digital connectivity, the literacies that students will need to create, communicate and collaborate require new approaches to pedagogy and scholarship. At Rice, Ostherr is reinventing the way we prepare physicians, cultivate creators and inspire innovators. ■

*Amol Utrankar is an economics major at Will Rice College who enrolled in Ostherr's courses, *Medicine in the Age of Networked Intelligence* and *Medical Media Arts Lab*.*

CHAO CENTER FOR ASIAN STUDIES

BY HAEJIN KOH

Tucked away in the Engineering Quad on the second floor in the second-oldest building on campus is the Chao Center for Asian Studies (CCAS), which was established by a generous gift from the Ting Tsung and Wei Fong Chao Foundation in 2008. A Chao Foundation spokesperson stated, "Because Asia is an area of growing importance in the 21st-century, the foundation feels that it is important for Rice University to develop an excellent academic center dedicated to the study of Asia."

Although physically housed with the George R. Brown School of Engineering, this excellent academic center makes the School of Humanities its administrative and academic home. Nicolas Shumway, dean of humanities and the Frances Moody Newman Chair in Humanities, explains the placement thusly: "We did an inventory and found that the majority of students, faculty, majors and courses in Asian studies come from the humanities. However, since we take seriously the notion that the Chao Center is intended to serve the entire university, we aggressively seek ways to collaborate with disciplines across campus."

In six years, with a staff of three and a handful of postdoctoral fellows and

researchers, the Chao Center has created and implemented, often in collaboration with another unit on campus, a myriad of lectures, symposia and conferences. In addition to one-time lectures throughout the years, four signature projects have emerged, solidifying the Chao Center's presence at Rice and in Houston.

With a grant from the Henry Luce Foundation and supplemental funding from the Office of the Provost and the Baker Institute for Public Policy (BIPP), the Chao Center launched the Ephemera Project in 2010. This project originates from research that Tani Barlow, the Ting Tsung and Wei Fong Chao Professor of Asian Studies and professor of history, and Steven Lewis, professor in the practice in Asian studies and senior research fellow at BIPP, have conducted over the last decade. The objective is to create the nation's first scholarly project devoted to collecting, archiving, sharing and analyzing Asian commercial ephemera starting in the late 19th century and continuing into the contemporary era. To promote the project, the research team has held annual conferences linked to the founding of the digital archive. Of equal importance,

the team works with theoreticians and researchers from visual culture studies, visual sociology, anthropology and media studies to establish useful means of interpreting and disseminating the archive material.

The second signature project is a film festival called TITLES: Festival of Contemporary Film From India. Former postdoctoral fellow Ratheesh Radhakrishnan created the film festival in 2011 as an attempt to showcase some of the best efforts in cinema that have been produced in India. Radhakrishnan returned to the Chao Center to curate TITLES2 in 2013 and TITLES3 in 2014, both held at the Rice Media Center and co-sponsored by the Department of Visual and Dramatic Arts and Rice Cinema.

The Houston Asian American Archive (HAAA) is another project contributing to Rice's engagement beyond the hedges. Founded in 2009, HAAA seeks to foster a deeper understanding of Houston's Asian American immigrant history and rich cultural legacy through research, engagement and preservation. More specifically, individuals, families, community organizations and businesses

contribute research materials, family documents, oral histories and institutional records to the archive. The oral history interviews, transcriptions and artifacts are available online and physically housed at the Woodson Research Center in Fondren Library.

Additionally, since 2010, HAAA has been offering a summer internship program through which Rice undergraduate students learn oral history interviewing and transcribing methods before conducting interviews individuals for the archive. Linguistics major and 2013 intern Chris Johnson '16 recognizes that HAAA records history that otherwise would be lost. "I think the realization that everyone has a story to tell has been the most enlightening part of the project," Johnson said. "The stories and narratives that are collected aren't necessarily the ones that usually get told or recorded [through other primary historical sources]."

While projects like HAAA provide opportunities for undergraduate students, the center also supports graduate research with activities like the Transnational Asia Graduate Student (TAGS) conference. Organized by CCAS-affiliated graduate students and first held in 2010, the TAGS conference attracts participants not only from collaborating universities in Houston, Austin and Dallas, but also across the nation.

For the fourth annual conference in 2014, abstracts were received from more than 30 graduate students at nine universities in two countries, and participants were recruited from five universities in Texas. Catherine Solheim, associate professor in the Department of Family Social Science at the University of Minnesota, delivered the keynote address, "From the Mississippi to the Mekong: Families and Globalization." This year's conference also included two new features: Best Paper awards selected by the participants and an advising session led by the keynote speaker herself.

While the center was founded in 2008, the Asian studies degree program is much older. Richard Smith, the George and Nancy Rupp Professor of Humanities and professor of history, initiated the Asian Studies Program in 1990 and it has flourished since, with about 300 enrollments in Asian studies courses per year. As Asian studies is an

interdisciplinary program, many courses are cross-listed with not only humanities departments such as history and linguistics but also architecture and sociology. About 30 faculty members in various departments across campus and the Chao Center's postdoctoral fellows (with specializations in anthropology, family studies, film, language/literature and sociology) contribute to the breadth of course work offered. Similarly, Asian studies majors hail from many disciplines.

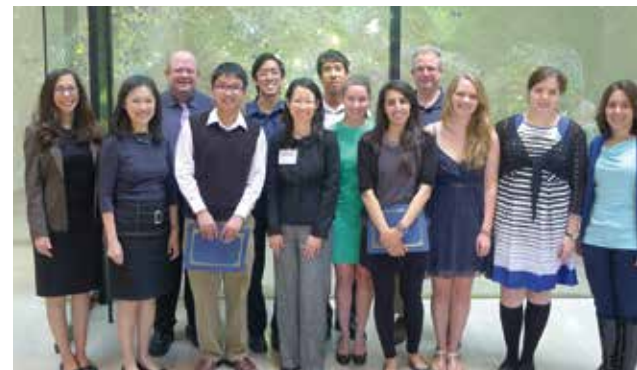
Asian studies majors reap benefits from the Advanced Undergraduate Research Award (AURA). Established through funding from the Gee Family Association in 2005, the AURA is a scholarship given only to Asian studies majors to support a special project outside of the classroom. Students can conduct interdisciplinary academic research, gain valuable internship or other professional experience, participate in unique cultural study opportunities, and engage in innovative community and service projects. Upon receiving the award, Gavin Cross '16 participated in a two-month language immersion program conducted at East China Normal University and managed by the University of Virginia. Melissa Verne '15 used her AURA stipend to defray part of the expense of the Shanghai Urban Lab Program, which involves a lecture course, a lab course and a weeklong research trip to Shanghai.

Two-time AURA recipient and Truman Scholar Benjamin Chou '13, who triple-majored in Asian studies, policy studies, and political science, attributes his professional success to Asian studies. "My Asian studies major and AURA scholarship paved the way for me to land an opportunity working for the most influential woman in American government," said Chou. "As House Democratic Leader Nancy Pelosi's aide on Asian-American Pacific Islanders, I find myself every day utilizing the skills and knowledge that I learned from Rice Asian studies professors such as Steven Lewis and Richard Smith."

The Chao Center prides itself on being a home for interdisciplinary research that fosters collaboration to explore complex questions of transnationalism and globalism. As it continues to support a thriving undergraduate minor, recruit

impressive postdoctoral fellows and nurture relationships with affiliated faculty across all disciplines, the center is a dynamic example of Rice's growing profile as an international university with commitment to research and scholarship. ▀

Haejin Koh is the associate director of the Chao Center for Asian Studies.



Close collaboration with global insights: (Top) Annual reception honoring graduating seniors and AURA recipients. (Middle) HAAA interns collect Asian-American oral histories and material artifacts that will be preserved for use by scholars and community members. (Bottom) Steven Lewis and Haejin Koh with linguistics graduate student Lisa Jeon '13, who received a Best Paper award at the 2014 TAGS conference.



Unconventional Scholars:

A look at the exceptional graduate students in the School of Humanities

BY MICHAEL HEYES

When I matriculated at Rice, I was told that I was coming to the university at an “exciting time.” Looking back on my graduate career, I am pleased to say this was entirely true. Over the six years that I have had the privilege of attending Rice University, the ranks of faculty and students in our departments have multiplied, an entirely new graduate department was formed (art history), and I was lucky enough not only to witness the formation of the Humanities Graduate Student Association (HGSA) but to take part in it as well. None of this would have been possible without an unconventionally brilliant crop of graduate students.

This unconventional brilliance can be seen in everything in which humanities graduate students are involved. Starting with research, the most fundamental component of any graduate program, Rice humanities students set themselves apart. A recent survey of our graduate students found that we had given hundreds of conference presentations, been published extensively in peer-reviewed academic journals and contributed to dozens of books. I also was surprised to find that several Rice students had produced monograph-length books while they were still in graduate school, a feat almost unheard of in other graduate programs.

Despite this outpouring of scholarly

Graduate students sharing ideas: (L–R) Anthony Koth, internal vice-president; Michael Heyes, external vice president; Cara Rogers, department representative for History; Kyle Sweeney, department representative for Art History; Kelly Weber, president; Larry Butz, secretary; Carolyn Van Wingerden, treasurer. Not pictured: Linda Ceriello, department representative for religious studies; Sherry Kao, department representative for philosophy; Vlad Soare, department representative for linguistics; and Derek Woods, department representative for English.

work, students still find time to give back to the various communities to which they belong. In the greater academic community, Rice students are well-known for planning conferences both at Rice and abroad, holding editorial positions in academic journals, contributing to the peer-review process, and crafting sessions and groups for national conferences. Chris Driscoll, a fourth-year religious studies graduate student, is one of the primary organizers of The Critical Approaches to Hip Hop and Religion Group for the American Academy of Religion (AAR). Prior to the influence of him and his colleagues, the connection between hip hop and religion had been little studied at the AAR. The group now is entering its fourth year as a regular establishment at national meetings, and Driscoll and his colleagues continue to shape the field to which they belong. Driscoll likens his experience to a quotation by Toni Morrison: “If there’s a book that you want to read, but it hasn’t been written yet, then you must write it.”

Humanities graduate students have also rewritten the standards for teaching,

having shown a deep commitment to enhancing the learning experience of their fellow undergraduates at Rice. Currently, all graduate students serve at least two semesters as teaching assistants for their departments.

Moreover, opportunities for graduate students to design courses of their own are becoming more and more prevalent at Rice, not only allowing graduate students to further refine their teaching skills but also to share their unique academic interests with the rest of the campus. Even when they are not at the podium, graduate students contribute to the education of their fellow undergraduates. Linguistics major Emily Ramirez ’15 commented, “As an undergrad, it is often easier to approach someone closer to my own age and experience level than a faculty member,” Emily Ramirez ’15, a linguistics major said. “Grad students present the perfect intermediary, effectively supplementing the professor’s instruction. Every graduate student I have ever approached for help with course material has been accessible, friendly and incredibly informative.”

Nor is this commitment to education limited to Rice. More than ever, humanities graduate students are reaching out to the larger Houston community to offer their unique expertise for the betterment of the city. This past February marked the first annual Houston High School Ethics Bowl, jointly organized with philosophy graduate students, local high school students and their coaches. The competition involved eight teams from local high schools who received coaching from philosophy faculty and graduate students prior to the competition. Each round of the competition featured an ethical question to which one team would respond followed by rejoinders from their opposing team and follow-up questions from the judges.

"How wonderful it was to see young people excited about philosophy and, more importantly, engaged in critical ethical reasoning," Joe Adams, a graduate student in philosophy, said. "The world is not black and white, but that does not mean it cannot be made a bit more comprehensible."

Another outstanding example of such commitment is a project that Ann Marie Olivo '13 (linguistics) organized in cooperation with a KIPP public charter school in Houston. The Knowledge is Power Program provides college preparatory courses for students in populations with historically low high school graduation rates.

While working on her own research, Olivo trained and managed a core of linguistics undergraduates who served as tutors. They used their knowledge of sociolinguistic differences of dialects and discursive practices to help children bridge the gap between their home varieties of English and the mainstream variety of English valued in our educational system. Olivo helped the undergraduates she supervised see the practical utility of their studies in linguistics while at the same time confronting a real-world problem faced by many in the Houston community.

Humanities graduate students are also deeply involved in governmental organizations at Rice. In the last four years, humanities students have been taking an increasingly larger role in the campus Graduate Student Association (GSA), with students from history, religious studies and English serving as GSA officers. The last

two GSA presidents were also humanities students — Anna Saikin (English) (2012–2013) and Michael Domeracki (religious studies) (2013–2014). Saikin worked extensively on Rice's Centennial Campaign to help reach the university's \$1 billion dollar goal and increase building renovations on campus. During Domeracki's tenure as GSA president, the organization was instrumental in securing the funds to renovate the space next to Valhalla (Keck Hall lawn), worked with the university to get computers and printers for the library, and had 17 AED's installed around the university.

In addition to this presence in the GSA, the HGSA was incorporated in 2013 under the leadership of Domeracki and history's Kelly Weber, who served as the founding HGSA president. Established to promote interaction between humanities graduate students and the administration as well as to increase collegiality between and foster cooperation among graduate students in the School of Humanities, the HGSA enjoyed great success in its first year.

Under the diplomatic guidance of Weber, Anthony Koth (internal vice president, linguistics), Larry Butz (secretary, English), and Carolyn Van Wingerden (treasurer, art history), the HGSA met with faculty, school deans, the humanities advisory board and Rice's president to build a stronger relationship with university administration and to increase awareness about the continued success of humanities graduate programs.

Opportunities for student enrichment were equally plentiful: from kick-off parties to inform new graduate students of campus opportunities to brown bag lunches focused on developing professional skills.

The capstone of these activities was the inaugural Humanities Graduate Student Association Interdisciplinary Conference, a tradition that the HGSA hopes will continue to foster interdisciplinary conversations for years to come. The conference featured the work of graduate students from all of the departments in the School of the Humanities and several in the social sciences, as well as a presentation from faculty member Diane Wolfthal, the David and Caroline Minter Professor of Art History, titled "Interdisciplinary Collaborations."

Of course, we couldn't have done this

alone: it takes equally exceptional faculty, administrators and university structures to facilitate such accomplishments. Through top-notch certification programs like those supported through the Center for the Study of Women, Gender and Sexuality and the Center for Critical and Cultural Theory, graduate students are capable of working with top researchers in such fields as feminism and posthumanism.

The Mellon Graduate Research Seminars, which started in 2005 and are now permanently endowed thanks to the Mellon Foundation and a matching private donor, offer interdisciplinary courses featuring a wide range of topics, from an exploration of death to representations of the concept of excess.

The Humanities Research Center offers competitive grants for graduate students to develop conferences on topics of interest. Of course, I would be remiss if I didn't mention more general support: through the efforts of Dean Nicolas Shumway and university administration, the stipends of humanities graduate students were significantly raised to keep the programs competitive with Rice's peer institutions. Regarding these programs, Shumway commented: "The experience of graduate students at Rice is arguably richer than most of our peer institutions. It is these programs that make the graduate experience at Rice unique."

And it truly is unique. As I look back on my time at Rice, I reflect fondly upon the exceptional teachers and administrators who have made my education possible. However, it is the graduate students at the School of Humanities who are truly immortalized in my mind. They are a group who are at once conventional and unconventional. They mix tried-and-true methods with cutting-edge theory in order to engage their own unique interests. They change the face of Rice with their passion and planning. They serve their communities — local, national and international — with unmatched fervor. It is with great pride that I count myself among the graduate students of Rice's School of Humanities. ■

Michael Heyes is a graduate student in the Department of Religious Studies and plans to graduate in May 2014. Heyes is the HGSA's external vice president.

2013–2014 Humanities Research Innovation Fund

Project Spotlight:

“Archiving the Future: The Recovery of a Heritage in the Making”

When I organized the Global Hispanism Workshop in spring 2011, I didn’t know that the topic I chose would have such an impact and strong response amongst colleagues, writers and readers at Rice and beyond. The series focused on the relationship between the creative writing process and the experience of migration, displacement and translocation of Spanish-American writers living in the U.S. One question that informed all of these talks was whether or not one can identify a specific poetics of displacement. After having invited six renowned Spanish-American writers to share their perspectives, I invited eight additional writers residing in the U.S. to contribute to a volume of essays that was published the following year. Because of the great interest surrounding this topic, Rose Mary Salum — the head of the Houston-Mexico City based *Literal* magazine — and I created a book series that focuses on publishing Spanish-American writers who are living and writing in the U.S. and whose work explores their own physical displacement as a literary reference. The first



book in this series was presented at Brazos Bookstore to an audience that included administration, faculty and students from Rice and the University of Houston, as well as members of the general public.

The organization of this workshop and subsequent publication of the volume of essays brought to light two pressing issues. First, it became clear that there is currently an emerging

generation of Spanish-American writers in the U.S. who possess a distinctive poetic voice that is anchored in the experience of displacement. Second, these writers do not yet have a robust forum for recognition and publication to bring together their work. For these reasons, these literary works need to be collected and made available to future scholars in both print and electronic formats. Through the Humanities Research Innovation Fund grant I received from the School of Humanities, I was able to create an “archive” that enables scholars of American and Spanish-American literature to plumb this new wave of writers, assessing their wider significance and relevance in a manner that is both accessible while remaining rigorous regarding the peer-review of the works. The initial funding had two distinct objectives. First, it could publish a limited number of hard copies of Spanish-American writers, and second, it would go toward creating an Archive for the Future (to be maintained in Fondren Library’s Digital Scholarship Archive) which will focus on the digital dissemination of a “heritage in the making.” With great support from Fondren Library’s Digital Scholarship Services, the archive was founded and during the 2013–2014 school year, five books were published by renowned Spanish-American writers. The hope is that this endeavor will provide the Rice community and the scholarly world with an invaluable resource for many years to come. ■

— GISELA HEFFES, ASSISTANT PROFESSOR OF SPANISH AND PORTUGUESE

2013–2014 Project Grants

Advertising Consumer Culture: Transnational Branding in Modern China

Organized by: Tani Barlow, Ting Tsung and Wei Fong Chao Professor of Asian Studies, and Jing Chen, Ephemera Project postdoctoral fellow



Avanzamos: El Taller Chicana/o

Organized by: José Aranda, associate professor of English



Photographic Archive Documenting Houston

Organized by: Paul Hester, lecturer in visual and dramatic arts

Emergency Core (ECORE)

Organized by: Gordon Wittenberg, professor of architecture



Eternity, Epoch and Soul: Jewish Mystical Notions of Time

Organized by: Brian Ogren, assistant professor of religious studies

The Humanities Research Innovation Fund provides seed grants for Rice faculty projects that develop innovative paradigms for conducting humanities research or ask pioneering questions within existing paradigms. This annual fund is supported by the Humanities Research Center and Office of the Dean of Humanities, and aims to support research projects that might lead to larger endeavors, external funding opportunities or unusually innovative collaborations.

News From SEL

Studies in English Literature 1500–1900

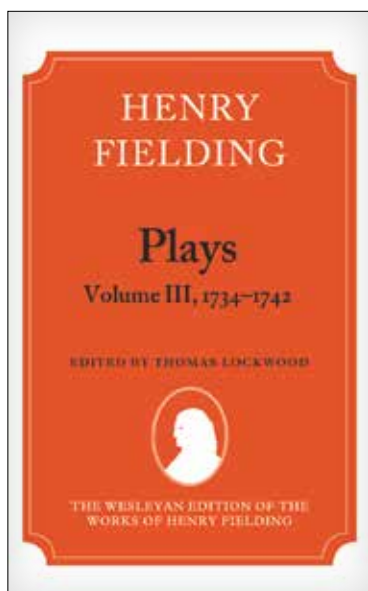
The editors of SEL *Studies in English Literature 1500–1900* presented the second Robert Lowry Patten Award, the eighth Elizabeth Dietz Memorial Award and the 17th Monroe K. Spears Award during the January 2014 convention of the Modern Language Association in Chicago, Ill. Editors, representatives of various presses, editorial board members, omnibus review authors, article authors, specialist readers and friends of the journal, attended the reception held at the historic Woman's Athletic Club of Chicago. Rice's Dean of Humanities Nicolas Shumway, Judith Roof, the William Shakespeare Endowed Chair in English and chair of the Department of English, and Logan D. Browning, SEL's publisher and executive editor and professor in the practice of English and humanities, made the presentations to the winning authors and publishers.

The Patten Award, created in 2012 to honor the more than 40-year distinguished scholarly and pedagogical career of Rice University Professor Robert Lowry Patten, is given in alternate years to either the best recent study in 19th-century British literary studies or the best recent study in British literary studies of the Restoration and 18th-century.

Out of an exceptional field of 195 qualifying publications, the judges for the 2013 award selected a work by University of Washington Professor Thomas Lockwood, "Henry Fielding Plays Volume III, 1734–1742," published by Oxford University Press, as the most outstanding recent contribution to Restoration and 18th-century British literary studies. The judges praised the work for its "many-sided command of every pertinent field of knowledge." They also noted, "This is a magisterial edition, and it will have a broad, deep impact on studies of theater

and performance throughout history, of Henry Fielding, of 18th-century literature, of popular culture, of political satire and numerous other subjects. The entire execution is a rare model of scholarly expertise and dedication, unlikely ever to be bettered in this field, and not easily matched in the profession today."

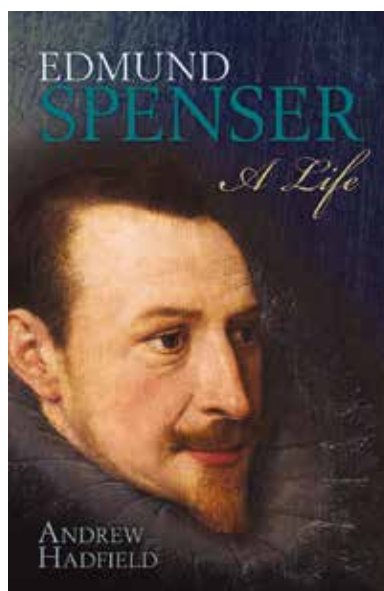
The judges for this year's Patten Award were Claude Rawson, the Maynard Mack Professor of English, Yale University;



Jonathan Lamb, the Andrew E. Mellon Professor of the Humanities, Vanderbilt University; and Paula Backscheider, the Philpott-Stevens Eminent Scholar, Auburn University.

The annual Elizabeth Dietz Memorial Award, administered by SEL for the dean of humanities and the Department of English, is given in alternate years to either the best recent book in English Renaissance studies or the best recent book in Tudor and Stuart Drama.

Selecting from a field of some 184 qualifying publications, the Dietz judges for 2013 chose "Edmund Spenser: A Life" by Andrew Hadfield, professor of English and director of Research and Knowledge Exchange in the School of English at the University of Sussex, for his standout contribution to Early Modern



Studies. Oxford University Press also is the publisher of the Dietz Award winner. The judges lauded the "magisterial and meticulous biography of Spenser," praising Hadfield for his "wide-ranging examination of contexts, recreating the milieu in which Spenser lived, worked and wrote." One judge declared Hadfield's volume "an instant classic: absorbing, sensitive, brutally honest and exhibiting an understated, easy mastery of both literary and historical material."

The 2013 Dietz Award judges were Barbara K. Lewalski, the William R. Kenan Jr. Professor Emeritus of History and Literature and of English, Harvard University; David Hawkes, professor of English, Arizona State University; and John Watkins, Distinguished McKnight University Professor of English, University of Minnesota.

The journal's own Monroe K. Spears Award for the best article in a volume went to Charles LaPorte, associate professor of English

at the University of Washington, for his fall 2013 essay, "Aurora Leigh, A Life-Drama, and Victorian Poetic Autobiography." The editors voted and agreed that LaPorte's essay most completely met the award's criteria: being "marked by clarity, economy and felicity of expression and by elegant and discerning interpretation" and "the essay that has given the editors the greatest pleasure to read."

SEL, a quarterly journal of British literary studies founded at Rice by Carroll Camden, longtime chair of the English department, began publication in 1961.

For more information about the journal and upcoming issues, please visit <http://sel.rice.edu>. ▶

Window Into Rice Gallery



The Rice Gallery is the only university art museum in the nation dedicated to site-specific installation art.

The gallery, part of the School of Humanities, is a gateway to the university's rich cultural life as it presents temporary, large-scale environments that visitors can enter and explore. An integral part of campus life, Rice Gallery offers seminal art experiences for students, as well as opportunities to hear and interact directly with creative individuals from a variety of disciplines. Students may participate as interns, gallery attendants and in academic classes.

July 2014 marks the 20th anniversary of Rice Gallery's installation art mission. Please visit www.ricegallery.org for details about becoming a member of the gallery and information about upcoming events and programs. ▶

WINTER

Gunilla Klingberg: "Wheel of Everyday Life"

Jan. 31–March 17, 2013



Swedish artist Gunilla Klingberg explored her interest in everyday consumerism and forms of Eastern spirituality with her Rice Gallery work, "Wheel of Everyday Life." To do this, she covered architectural spaces with ornate, repetitive patterns that she created by transforming supermarket, fast food, big-box store and common household product logos. She incorporated these into large-scale, circular patterns that resembled sacred mandalas. As with a mandala, Klingberg's "Wheel of Everyday Life" begins at a central point and expands outward as if it could continue to infinity.

Klingberg explored whether it is possible to turn even our mundane habits into something spiritual. She took a fresh look at the graphic symbols that are the visual equivalent of white noise pervading our daily routines of shopping and eating. For instance, a ring of Fiesta grocery store logos, known well to Houstonians, looks surprisingly like Arabic calligraphy, while interconnected Whataburger logos become a band of vibrating lines. Through Klingberg's subtle adjustments, re-combinations and repetition, the familiar takes on new meaning.

Gallery visitors were able to walk along the concentric paths to view familiar details or stand back to observe the image as a whole. Programs such as New Art, New Music, which allow Shepherd



School of Music students to create scores inspired by each installation, were able to take place directly on top of the art, reinforcing Klingberg's intention to "make a work for Rice Gallery that invades the space in an almost viral way."

SPRING/SUMMER

Soo Sunny Park: “Unwoven Light”

April 11–Aug. 30, 2013



Soo Sunny Park’s incredibly popular installation, “Unwoven Light,” transformed Rice Gallery into a shimmering world of light, shadow and brilliant color. Suspended from the walls and ceiling, individually sculpted units were arranged as a graceful, twisting flow of abstract form. Though immaterial, light is a critical structural element in each of Park’s works, and in this installation, she utilized both the gallery’s lighting and the natural light that enters through the front glass wall. Park noted, “‘Unwoven Light’ captures light and causes it to reveal itself, through colorful reflections and refractions on the installation’s surfaces and on the gallery floor and walls.”

The 51 structural units of “Unwoven Light” were created by welding the chain link fencing and wiring each iridescent Plexiglas piece to fit inside the chain link fence cells. The iridescent properties of the coated Plexiglas served to unweave light, each shape turning from clear to colorful in light’s presence and creating a myriad of colors that changed with the angle at which they were viewed.

Each visitor’s experience of “Unwoven Light” was unique, depending upon the time of day, ratio of natural to artificial light, precise angle of viewing and even the number of people in the gallery. Adding to the wonder of this visually stimulating work was the ability for two people to stand next to each other and have a completely different experience of the dynamic presence of light. Under the vibrant colors of such an inspiring work, patrons gathered for artist talks, student programs and gallery tours.



FALL

Gaia: “MARSHLAND”

Sept. 26–Dec. 8, 2013



Photos: Nash Baker

“MARSHLAND,” named after the university’s founder William Marsh Rice and city’s geographic legacy as a swampy landscape, expressed Gaia’s larger-than-life impression of Houston. A floor-to-ceiling mural painted on three gallery walls was what Gaia called “an impossible portrait of this massive metropolis.” Gaia frenetically layered images and symbols of Houston to show an urban “frontier” of unrelenting change and movement, and the mural surrounded a sculptural colonnade painted to mimic the formal architectural style of Rice’s quadrangle. Hanging from each archway was an oil painting of a Rice student, staff or faculty member interviewed by Gaia. A “chorus of voices,” as Gaia called it; the portraits give a joyful, human face to the city and the Rice community without any outward indication of job title or hierarchy.



A recent graduate of Maryland Institute College of Art, Gaia is part of an international network of self-identified street artists who use their work as a way to draw attention to and stimulate renewal of deteriorating urban neighborhoods. Gaia travels to many cities throughout the world and embraces how his outsider status allows him to cross cultures and bring a fresh perspective to new places.

Ultimately, “MARSHLAND” was a reflection of Gaia’s perceptions of the Rice and Houston communities during his site-visit and residency. It was as much about Rice/Houston as it was about Gaia and his own set of very particular ways of viewing urban change and development. The installation’s energetic style of painting, flood of ideas and images, and joyful portraiture gave a lasting impression of a hopeful place.

The Program in Jewish Studies Sponsors Lecture at the MFAH

The Cyrus Cylinder, one of the most famous and fascinating objects to have survived from the ancient world, came to the Museum of Fine Arts, Houston in May 2013 for a two-month special exhibition as part of a limited U.S. tour titled “The Cyrus Cylinder and Ancient Persia.” Rice’s Matthias Henze, director of the Program in Jewish Studies and the Watt J. and Lilly G. Jackson Chair in Biblical Studies in the Department of Religious Studies, delivered “The Cyrus Cylinder and the Bible: Cyrus, the Anointed of the Lord,” a public lecture offered in conjunction with the exhibition. The ticketed lecture, which was sponsored by Rice’s Program in Jewish Studies, was presented to a full house in the MFAH’s Brown Auditorium and was followed by a general reception co-hosted by the Iran Heritage Foundation.

Henze’s lecture explained why the remarkable legacy of Cyrus the Great remains so strong today and illustrated the historical and religious significance of the Cyrus Cylinder. Cyrus II of Persia ascended to the throne in 559 B.C.E. and through two decades of military triumphs, transformed what was a small kingdom into a giant multiethnic, multireligious empire. Shortly after Cyrus defeated the Babylonian empire



Modern insights from an ancient symbol: The Cyrus Cylinder

in 538 B.C.E., the Cyrus Cylinder was written to give the Persian king’s account of the victory. According to Cyrus, this takeover was not be considered a military invasion but rather an invitation by the Babylonian god Marduk to enter peacefully and gain control. Once Babylon was conquered, Cyrus tells of restoring various gods

imperial policy enforced under this king’s rulership. Cyrus empowered people to practice their own religions and restore their houses of worship. He created a society built on ethnic pluralism and religious diversity, and he created a multicultural coexistence that allowed him to peacefully rule a vast empire. Although Cyrus was a powerful emperor who built his country on military strength, he was able to implement absolute power in a way that encouraged freedom of worship and respected different peoples and different faiths. The Cyrus Cylinder is valued as a symbol of tolerance and is often referred to as the first bill of human rights.

The artifact was first found in Babylon (now Iraq) in 1879 during a British Museum excavation, and it has been on display at the British Museum ever since. The traveling exhibition also featured 16 works of art that are testimony to the innovations initiated by Persian rule in the Ancient Near East. This exhibition was organized by the British Museum in partnership with the Iran Heritage Foundation and Arthur M. Sackler Gallery, Smithsonian Institution. ■

Henze’s lecture explained why the remarkable legacy of Cyrus the Great remains so strong today and illustrated the historical and religious significance of the Cyrus Cylinder.



Presenting to a full house: Matthias Henze stands beside the Cyrus Cylinder during its visit to the MFAH.

removed from their shrines, rebuilding destroyed sanctuaries and bringing the Babylonian Exile to an end by allowing many people to return to their homeland. Although the king never explicitly refers to the Israelites, they were, in fact, among those whom Cyrus returned home. The prophet Isaiah praised the Persian king as “anointed” by the God of Israel for liberating the Israelites and encouraged them to return to their homeland and to rebuild the Temple in Jerusalem.

The Persian Empire ruled by Cyrus was unprecedented in its size, but also in the

2014 Campbell Lecture Series

Robert Wilson delivers series of lectures at Rice Media Center

The 2014 Campbell Lecture Series featured internationally renowned playwright and theater director Robert Wilson. The three-night series of talks were held in March at the Rice Media Center, which opened in 1970 and was designed by arts patrons Jean and Dominique de Menil.

Born in Waco, Texas, Wilson is among the world's foremost theater and visual artists. His works for the stage unconventionally integrate a wide variety of artistic media, including dance, movement, lighting, sculpture, music and text. His images are aesthetically striking and emotionally charged, and his productions have earned the acclaim of audiences and critics worldwide.

After being educated at the University of Texas at Austin and Brooklyn's Pratt Institute, Wilson founded the New York-

based performance collective The Byrd Hoffman School of Byrds in the mid-1960s, and developed his first signature works, including "Deafman Glance" in 1970 and "A Letter for Queen Victoria" between 1974-1975. With Philip Glass, he wrote the seminal opera "Einstein on the Beach" in 1976.

Wilson's artistic collaborators include many writers and musicians, and he has collaborated with local arts organizations such as the Alley Theatre and Houston Grand Opera. Wilson's drawings, paintings and sculptures have been presented around the world in hundreds of solo and group showings, and his works are held in private collections and museums throughout the world. He was elected to the American Academy of Arts and Letters and France pronounced him *Commandeur des Arts*

et des Lettres. Wilson is the founder and artistic director of The Watermill Center, a laboratory for performing arts in Watermill, N.Y.

The Campbell Lecture Series in Rice's School of Humanities is supported by a generous gift from T.C. Campbell '34 through the Campbell Fund. Each year, the series brings a distinguished humanities scholar to campus to give lectures on a topic of broad humanistic interest. These are open to the entire Rice and Houston communities. Through a special arrangement with the University of Chicago Press, the lectures are later published as a book. ▶



Robert Wilson

National Champion in Speech

Jarvis Sam '13 reached the pinnacle in American collegiate speech competition in April 2013. Sam, a member of the School of Humanities George R. Brown Forensics Society, Rice's intercollegiate speech and debate team, won a national championship in communication analysis at the American Forensic Association National Individual Events Tournament (NIET) in Hutchinson, Kan.

Sam, a *summa cum laude* and Phi Beta Kappa graduate in history, policy studies and sport management, became the first Rice student to win a national championship since 2007. The team finished 16th overall in the nation out of 78 colleges and universities, the best overall finish since 2001.

"After competing as a forensicator for seven years in both high school and college," Sam said, "nationals my senior year meant the world to me."

To qualify for participation in this national tournament, participants must

compete in at least three final rounds during the tournament season. During the three days at nationals, Sam went through three preliminary rounds, a quarterfinal, a semifinal and a final round, defeating approximately 360 competitors in his category. In addition, Sam competed in five other categories at the tournament (after-dinner, extemporaneous, impromptu, informative and persuasive speaking), giving more than a dozen speeches that weekend.

"Jarvis' win was one of the hardest things to do in collegiate speech competition," said David Worth, director of the speech and debate team and a lecturer in the School of Humanities. "The NIET is the most difficult tournament to qualify for in the nation and communication analysis is the most difficult event."

Sam believes his topic had a critical impact on judges. "My speech discussed



Jarvis Sam '13

a social campaign called the 'Naked Black Justice' campaign and analyzed how aspects of misalignment of stereotypes based purely on phenotypic attributes has large negative implications," he said.

"By comparing the campaign to the more popular 'NoH8' campaign, I was able to draw implications on how defining social personhood on the basis of an individual's appearance mitigates all personal agency."

Worth said Sam's accomplishment affirms that hard work pays off. "Hard work is necessary even when one has a wealth of natural talent, which he does," Worth said.

"This is a guy who started his own high school team at Carnegie Vanguard, then came to Rice and became one of the most feared competitively and best liked personally in the entire nation." ▶

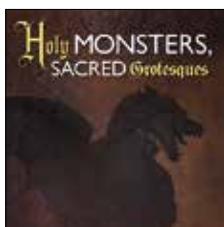
— JEFF FALK

2013–2014 Conferences

Holy Monsters, Sacred Grotesques

Oct. 25–27, 2013

Holy Monsters aimed to create conversations on the impact of monstrosity and examples of the grotesque in discourse related to religion and the sacred. The tendency to populate religious landscapes with nonhuman entities, literally demonize opponents, perceive monsters as existing in far-reaching geographical borders (e.g., the East in Medieval Europe), and decorate sacred sites with grotesques is a trait shared throughout innumerable traditions.



Organized by: Linda Ceriello, Michael Heyes, Minji Lee and Erin Prophet, graduate students in the Department of Religious Studies

As Others See Us: The British Perspective on Nineteenth-Century U.S. History

April 3–6, 2014

The Association of British American Nineteenth Century Historians (BrANCH) convene every fall in the United Kingdom to sponsor and showcase scholarship in U.S. history and culture. As Others See Us was an extension of these meetings, bringing British historians to the Rice campus for networking, discussion and partnerships. Over the course of three days, more than 60 scholars presented on various topics in U.S. history with two keynote addresses from U.S.-based historians.

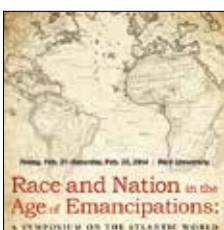


Organized by: John Boles, the William P. Hobby Professor of History; Randal Hall, associate professor of history; and Bethany Johnson, managing editor of the Journal of Southern History

Race and Nation in the Age of Emancipations: A Symposium on the Atlantic World

Feb. 21–24, 2014

This event sought to explore the complicated relationship of race, citizenship and national identity during the tumultuous 19th-century. By examining this connection in particular contexts within a broad Atlantic perspective, this symposium contributed to a better understanding of if, how and why enslaved and free blacks throughout the Americas came to understand themselves as citizens of a particular nation (or possibly multiple nations) during an era of emancipation.



Organized by: John Garrison Marks and Whitney Stewart, graduate students in the Department of History

On Sectarianism in the Modern Middle East

April 11–12, 2014

Sectarianism has become an urgent concern over the past decade, though the fact that there has been religious violence in the region does not explain why Maronite became implacably opposed to Druze; Arab became opposed to Jew; and Sunni became opposed to Shi'a — and not just opposed, but represented to be thesis and antithesis. The premise of this symposium is that there is no single, peculiar problem of sectarianism in the Middle Eastern region, but rather particular arenas and contexts that make various sectarian problems imminent.



Organized by: Ussama Makdisi, Arab-American Educational Foundation Professor in Arabic Studies

New Faculty

New Faculty:

Natasha Bowdoin (Visual and Dramatic Arts)

Assistant Professor of Painting and Drawing
M.F.A., Tyler School of Art
Postbaccalaureate Certificate, Brandeis University
B.A., Painting and Classics, Brandeis University
Undergraduate Affiliate Study Program, Slade
School of Fine Art, University College London

Bowdoin has presented solo exhibitions of her work nationally and internationally at Bryan Miller Gallery, Houston, Texas; Pulse Art Fair, Miami, Fla.; The Visual Arts Center, Austin, Texas; and Extraspaio, Rome, Italy. Bowdoin had a solo exhibition at Monya Rowe Gallery in New York, N.Y., in January 2012. Her work also has been featured in many group exhibitions including shows at the the Weatherspoon Art Museum, Greensboro, N.C.; the Portland Museum of Art, Portland, Maine; Fleisher-Ollman Gallery and the Philadelphia Art Alliance, Philadelphia, Pa.; the John Michael Kohler Arts Center, Sheboygan, Wis.; and the Cue Art Foundation, New York, N.Y.

Bowdoin was an adjunct professor at the Glassell School of Art at the Museum of Fine Arts, Houston before joining Rice as a visiting lecturer. She has received numerous awards and fellowships, including a two-year residency at the Core Program at Museum of Fine Arts, Houston (2008–2010), a Joan Mitchell Foundation Grant (2007) and a residency at the Bemis Center for Contemporary Arts in Omaha, Neb. (2012). Bowdoin's currently teaches courses on collage, painting, drawing, sculpture and installation.



Amber Dermont (English)

Associate Professor of English
Ph.D., Creative Writing and Literature, University
of Houston
M.F.A., English, University of Iowa Writers'
Workshop
M.A., Writing, Literature and Publishing,
Emerson College
B.A., English, Magdalen College, Oxford

Dermont is the author of the novel, "The Starboard Sea" (St. Martin's Press, 2012), and the short story collection, "Damage Control" (St. Martin's Press, 2013). A graduate of the Iowa Writers' Workshop, Dermont received her Ph.D. in literature and creative writing from the University of Houston. Her short fiction has appeared in *TriQuarterly*, *Tin House*, *Zoetrope: All-Story* and in the anthologies "Best New American Voices," "Best American Nonrequired Reading," "The Worst Years of Your Life" and "Home of the Brave." A recipient of fellowships from *InPrint*, the Bread Loaf Writers' Conference and the Sewanee Writers' Conference, she has been a lecturer or fellow at Rice, University of Houston, Houston Community College and Pine Manor College.

Most recently, Dermont was an associate professor of English and creative writing at Agnes Scott College in Decatur, Ga., before joining the Rice faculty in 2013. She teaches creative writing courses in fiction.



John Hopkins (Art History)

Assistant Professor of Art History and
Classical Studies
Ph.D. and M.A., Art History, University of Texas at
Austin
B.S., Theater, Northwestern University

Hopkins works on the art and architecture of the ancient Mediterranean with an interest in the intersection of physical/visual/spatial experience and the diachronic investigation of cultural and societal shift. He is currently finishing a book manuscript on the genesis of Roman architecture and the effects of early urban change on the formation of the Republic and the history of Roman art. In recent work, he has shifted his focus to connectivity between Rome and the Mediterranean world in the art of the 5th to 2nd centuries B.C.E., as well as to Flavian architecture and Imperial politics.

As part of his Ph.D. research at the University of Texas at Austin, Hopkins began working in digital reconstruction. The fragmentary nature of early Roman art led him to begin a project with the UCLA Experiential Technology Center. An electronic publication through the American Council of Learned Societies E-book series, titled "Visualizing the Genesis of Roman Architecture," which will incorporate an advanced, fully interactive virtual model of early Rome into a scholarly framework with imbedded citations.

He is a fellow of the American Academy in Rome, the American Council of Learned Societies and the Getty Research Institute.



Leonora Paula (Spanish and Portuguese)

Assistant Professor of Spanish and Portuguese
Ph.D., University of California at San Diego
M.A., Comparative Literature, Universidade
Federal de Minas Gerais, Brazil
B.A., Universidade Federal de Minas Gerais, Brazil

Paula specializes in 20th-century Brazilian literature and culture. Her research and teaching interests include Brazilian and Latin American literature, culture and society. Her special interests include critical approaches to discourses of globalization as they appear in literature, urban art and other forms of cultural production in Brazil and Latin America. Her current research investigates the works produced by authors identified with the literary movement known as *Literatura Marginal* or *Literatura Periférica*, which focuses on themes pertaining to life in the social-spatial periphery of Brazilian society. Paula's work analyzes how as a social-cultural project, the works of *Literatura Periférica* render visible a certain social vision of the world in which the periphery is understood not as a stigmatized culturally impoverished space, but as a legitimate site of enunciation for representations of lived experiences. As such, the periphery becomes a source of identity, a set of ideas and shared experiences made possible through that reality.

Prior to joining the Rice University faculty, Paula was a 2012–2013 Human Rights Center fellow at the University of California at Berkeley's School of Law. She also was the coordinator of the University of California at San Diego Brazil Initiative (2011–2013). Her work has been published in Brazil and the United States.



M. Rafael Salaberry (Spanish and Portuguese)

Mary Gibbs Jones Professor of Humanities and
Director of the Center for Study of Languages
and Intercultural Communication
Ph.D. and M.A., Applied Linguistics, Cornell
University

Salaberry graduated from Cornell University with a Ph.D. in applied linguistics and has held faculty positions at the University of Minnesota, Penn State University, Rice and the University of Texas at Austin. From 2006 to 2013, Salaberry was the director of the Language Program in Spanish and Portuguese at UT, one of the largest second language programs in the nation with a maximum enrollment of more than 2,000 students. As director of the Center for Languages and Intercultural Communication (CLIC), Salaberry manages the development of innovative and cutting-edge curricular programs to help the center to become nationally recognized for second language learning and teaching based on sound research findings, efficient implementation of new technologies, and the expansion of educational goals to support international education and outreach initiatives.

Salaberry specializes in applications of second language research on second language teaching and testing the second language classroom to establish a relationship between testing objectives and program/course objectives. He regularly teaches courses on L2 teaching methodology, the development of tense-aspect marking, theories of L2 development, cognitive approaches to L2 acquisition, bilingualism, the sociolinguistics of Spanish, the history of Spanish, and L2 assessment and testing.



Fay Yarbrough (History)

Associate Professor of History
Ph.D. and M.A., History, Emory University
B.A., History and Political Science, Rice University

Yarbrough's research interests focus on the native populations of the southeastern United States and Indian Territory during the 19th century. She is particularly interested in the interactions between indigenous peoples and people of African descent. Her first book, *"Race and the Cherokee Nation: Sovereignty in the Nineteenth Century"* (University of Penn Press, 2008), explores the complex relationship between the construction of sexual boundaries and the formation of tribal and racial identities.

Yarbrough also co-edited a collection of essays titled *"Gender and Sexuality in the Indigenous Americas, 1400–1850,"* (University of South Carolina, 2011), with Sandra Slater at the College of Charleston. The anthology addresses the question of how Europeans manipulated native ideas about gender for their own purposes and how indigenous people responded to European attempts to impose gendered cultural practices that clashed with native thinking. Currently, Yarbrough is working on a project that considers the participation of Choctaw Indians in the American Civil War.

She teaches courses on 19th-century American history. A few courses Yarbrough has offered are: *The Civil War*, *The First Half of the American History Survey* and *The Nineteenth-Century Black Experience*.



Faculty Appointments, Awards and Prizes

Art History

► **Fabiola López-Durán**, assistant professor, was awarded a 2013–2014 Humanities Research Center Teaching-Release Faculty Fellowship for her work, *Eugenics in the Garden: Architecture, Medicine and Landscape From France and Latin America in the Early Twentieth Century*.

► **Joseph Manca**, the Nina J. Cullinan Professor of Art and Art History, received an Honorable Mention by the Association of American Publishers for his book, *“George Washington’s Eye: Landscape, Architecture, and Design at Mount Vernon”* (Johns Hopkins University Press, 2012), one of the top three books published in the U.S. in 2012 in the category of architecture and urban planning.

English

► **Joseph Campana**, associate professor, received the South Central Modern Languages Association book prize for *“The Pain of Reformation: Spenser, Vulnerability, and the Ethics of Masculinity”* (Fordham University Press, 2012).

► **Dennis Huston** was appointed the Gladys Louise Fox Professor of English.

► **Helena Michie**, the Agnes Cullen Arnold Professor of Humanities and professor of English, was awarded a 2013 George R. Brown Award for Superior Teaching and a 2013 Presidential Mentoring Award.

► **Ian Schimmel**, lecturer in creative writing, won the 2013 C.M. and Demaris Hudspeth Endowed Award for Student Life and Clubs.

French Studies

► **Julie Fette**, assistant professor, was awarded a 2013–2014 Humanities Research Center Teaching-Release Faculty Fellowship for her work, *Gender in Contemporary French and American Children’s Literature*.

History

► **Alexander Byrd**, associate professor, was awarded a 2013 George R. Brown Award for Superior Teaching.

► **Alida Metcalf**, the Harris Masterson, Jr. Professor of History, was awarded a 2013–2014 Humanities Research Center Teaching-Release Faculty Fellowship for her work, *Artists and Cartographers as Go-Betweens: Creating the First Images of Brazil*.

► **Caleb McDaniel**, assistant professor, received the 2014 Merli Curti Award from the Organization of American Historians for his book, *“The Problem of Democracy in the Age of Slavery: Garrisonian Abolitionists and Transatlantic Reform”* (LSU Press, 2013).

► *“The I Ching: A Biography”* (Princeton University Press, 2012) by **Richard Smith**, the George and Nancy Rupp Professor of Humanities, was chosen as a Choice Outstanding Academic Book in 2013.

► Associate professor **Kerry Ward** was the 2013–2014 Modern Day Slavery and Human Trafficking Fellow at the Gilder Lehrman Center for the Study of Slavery, Resistance and Abolition at Yale University.

Philosophy

► **Steven Crowell**, the Joseph and Joanna Nazro Mullen Professor of Philosophy, was awarded a 2013–2014 Humanities Research Center Teaching-Release Faculty Fellowship for his work, *Heidegger and the Claims of Reason*.

Religious Studies

► **Marcia Brennan**, associate professor, was awarded a 2013–2014 Humanities Research Center Teaching-Release Faculty Fellowship for her work, *Words Beyond Words: Finding Language at the End of Life*.

► **Shira Lander**, the Anna Smith Fine Senior Lecturer of Jewish Studies, received the 2013 Sarofim Teaching Prize.

Spanish and Portuguese

► **Manuel Gutierrez**, assistant professor, was awarded a 2013–2014 Humanities Research Center Teaching-Release Faculty Fellowship for his work, *The Interrogating Eye: Poetic Art Criticism in Post-Revolutionary Mexico (1919–1969)*.

Visual and Dramatic Arts

► Assistant professor **Natasha Bowdoin** opened two solo exhibitions: *“Natasha Bowdoin: In the Garden”* at Talley Dunn Gallery in Dallas, Texas (Aug. 3–Sept. 7, 2013); and *“Glyph”* at Monya Rowe Gallery, New York, N.Y. (Jan. 12–March 9, 2014).

► Artist-in-residence **Allison Hunter** was chosen as the Houston artist to create a work honoring Bill Viola for the 13th Annual Aurora Award Dinner.

► Professor in the Practice and Rice Theatre program director **Christina Keefe** directed Houston Grand Opera’s production of *“Bound,”* an opera exploring Houston’s Vietnamese community (Feb. 8–16, 2014).

► **John Sparagana**, the Grace Christian Vietti Chair of Visual and Dramatic Arts and department chair, opened his solo exhibition, *“Crowds & Powder”* (Dec. 13, 2013–Jan. 25, 2014) at Corbett vs. Dempsey Gallery in Chicago, Ill.

► Lecturer and film program manager **Tish Stringer** was included in the Texas Bi 2013 show (Sept. 7–Nov. 9, 2013).

Center for the Study of Women, Gender and Sexuality

► **Diana Strassmann**, director of the Program in Poverty, Justice and Human Capabilities, was awarded the Human Rights Barnstar on behalf of WikiProject Human Rights.

Publications

English



Amber Dermont
Associate Professor

"Damage Control:
Stories"
(St. Martin's Press,
2013)



Amber Dermont
Associate Professor

"The Starboard Sea: A
Novel"
(St. Martin's Press,
2013)



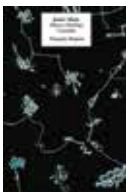
Rosemary Hennessy
L.H. Favrot Professor
of Humanities

"Fires on the Border:
The Passionate
Politics of Labor
Organizing on the
Mexican Frontera"
(University of
Minnesota Press,
2013)



Carolyn Levander
Carlson Professor in
the Humanities

"Where is American
Literature?"
(Blackwell
Manifesto, 2013)



Tim Morton
Rita Shea Guffey
Chair in English

"Realist Magic:
Objects, Ontology,
Causality"
(Open Humanities
Press, 2013)



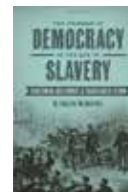
Tim Morton
Rita Shea Guffey
Chair in English

"Hyberobjects:
Philosophy and Ecology
after the end of the
World"
(University of
Minnesota Press, 2013)



**Martin Blumenthal-
Barby**
Assistant Professor

"Inconceivable Effects:
Ethics Through
Twentieth Century
German Literature,
Thought and Film"
(Cornell University
Press, 2013)



Caleb McDaniel
Assistant Professor

"The Problem of
Democracy in the Age of
Slavery"
(Louisiana State
University Press, 2013)

Philosophy



Steven Crowell
Joseph and Joanna Nazro
Mullen Professor in the
Humanities

"Normativity and
Phenomenology in
Husserl and Heidegger"
(Cambridge University
Press, 2013)

Religious Studies



William B. Parsons
Associate Professor

"Freud and Augustine in
Dialogue: Psychoanalysis,
Mysticism, and the
Culture of Modern
Spirituality"
(University of Virginia
Press, 2013)



Anthony Pinn
Agnes Cullen Arnold
Professor of Humanities

"What Has the Black
Church to do With
Public Life?"
(Palgrave Pivot, 2013)



Gisela Heffes
Assistant Professor

"Políticas de la
destrucción / Poéticas
de la preservación"
(Beatriz Viterbo Editora,
2013)

Spanish & Portuguese



Our vision for student success at the School of Humanities begins at Rice and quickly expands across the globe.

Our students' passions are not limited by language or geography, and their creativity ranges as near or as far as their ambition takes them. Our mission is to ensure that they have every opportunity to pursue excellence in their chosen field on campus and to apply those skills across the globe in pursuit of human understanding. In short, we will create more international opportunity, greater interdisciplinary collaboration and a truly global vision.

As you have read in these pages, humanities students at Rice are bold and imaginative. We ask the same of you. Please consider supporting these areas of highest priority:

- Expand the array of intensive language study abroad programs and industry internship opportunities to provide our students with more growth opportunities away from campus.
- Provide mentorship opportunities and Masterclasses that partner graduate students with undergraduates interested in pursuing advanced research in the humanities.
- Increase support for the successful and growing Rice Seminars, which gather scholars — including graduate and undergraduate students — to explore a common theme over the course of a year.
- Enrich academic programs in the arts, including establishment of Bachelor of Fine Arts and Master of Fine Arts programs.
- Establish a medical humanities minor that further explores the cultural production of health care and increases interdisciplinary opportunities at the Texas Medical Center.

For more information about supporting the School of Humanities at Rice University, please contact Jeanette Zey, senior director of development, at 713-348-4669 or at jzey@rice.edu.





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SCHOOL OF HUMANITIES (2013–2014)

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Ryan Bell, Manager of Academic Affairs
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Meghann Schlaff, Assistant to the Dean

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Harvey Yunis, Classical Studies
Judith Roof, English
Bernard Aresu, French Studies
Uwe Steiner, German Studies
Lora Wildenthal, History
Michel Achard, Linguistics
Richard Grandy, Philosophy
April DeConick, Religious Studies
Jose Aranda, Spanish and Portuguese
John Sparagana, Visual and Dramatic Arts

CENTER DIRECTORS (2013–2014)

Cary Wolfe, Center for Critical and Cultural Theory
M. Rafael Salaberry, Center for Languages and Intercultural Communication
Rosemary Hennessy, Center for the Study of Women, Gender and Sexuality
Steven Lewis, Chao Center for Asian Studies (interim director)
Farès el-Dahdah, Humanities Research Center
Kim Davenport, Rice Gallery

HUMANITIES ADVISORY BOARD (2013–2014)

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B.A., History, Rice University, 1990

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B.A., Economics, Political Science and German Studies, Rice University, 1975
J.D., New York University, 1978

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B.A., Fine Arts, Rice University, 1977
M.A., Art Conservation, New York University, 1984

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B.A., Economics and Sociology, Rice University, 1980
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B.S., Chemical Engineering, Rice University, 1966
MBA, Stanford University, 1968

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B.S., City College of New York, 1955
D.D.S., Columbia University's School of Dental & Oral Surgery, 1959
M.S., Orthodontics, State University of New York at Buffalo, 1964

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B.S., Chemical Engineering, Rice University, 1967
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M.A., English, University of Houston, 1972

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M.L.S., Library and Information Sciences, North Texas State University, 1979
Ph.D., Library and Information Sciences, University of North Carolina at Chapel Hill, 1988

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B.A., Biology, Rice University, 1973
M.A., Public and Private Management, Yale University, 1978

Charles Szalkowski '70
B.A., Economics, Rice University, 1970
B.S., Accounting, Rice University, 1971
MBA, Harvard, 1973
J.D., Harvard, 1975

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B.A., Art and Archaeology, Princeton University, 1979
M.A., Art and Art History, Rice University, 1988

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B.A., English and Legal Studies, Rice University, 1982
J.D., Tulane University, 1987

Troy Williams '95
B.A., History, Rice University, 1995
J.D., Harvard, 1998

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B.A., Economics, Rice University, 1989
M.A., Development Economics, Harvard University, 1991
MBA, Stanford University, 1995

Ann Elizabeth Zitterkopf '93
B.A., English, Rice University, 1993
MBA, London Business School, 2000