A MESSAGE FROM THE DEAN

Over the last six years, since the start of my appointment as Dean of Humanities, it has been my great pleasure to produce a newsletter for our alumni, faculty, and friends. Each year I have been able to report rapid development and maturation in every corner of the School of Humanities, from the appointment of new faculty, to the launching of new programs and centers, the creation of new scholarships and fellowships, and existing grants and partnerships with colleges in the museum and medical communities. Now, with a mixture of satisfaction, memories, and particularly, I submit my last newsletter as dean. Many of you will have seen David Letterman’s announcement last January of my appointment as Dean of Arts and Sciences at Washington University, effective July 3rd. David rightly noted that my own professional growth and experience, which I’ve owned Rice, makes me an ideal candidate for promotion to the role of dean, as it will help me continue to serve the students and faculty, and our community.

As for this edition of the newsletter, I am including a special section, on the next two pages, which gives an overview of some of the initiatives the School has achieved. I hope it will convey a clear picture of the School’s momentum, and much of which has been made possible by the extraordinary support of the School’s Advisory Board (whose members are listed on the back cover) Board members have been key supporters of new programs, grants, and donors, as well as the humanities’ efforts to launch a new professional development program, and the collaborations with Houston study museums, and the School’s initiatives all of which have been described in previous newsletters. Looking ahead, new opportunities abound, as we continue discussions with the School’s advisory board and the faculty at the University of Texas, Austin, about the formation of a joint film institute with special focus on storytelling one of the least taught components of film making. Public humanities initiatives through our Humanities Research Center, and new partnerships with the School of Engineering in the areas of art conservation and art and technology. This newsletter once again provides a showcase for the extraordinary achievements of our students and faculty. Cecily Parks, whose family has supported creative writing and poetry and she will be returning to Rice this fall in her own right as a creative writer. Two of our graduates have recently attracted recognition as promising new film makers, pointing to the kind of talent that exists at Rice, waiting to be discovered. In the visual arts, the work of台北 artist Richard Deacon, and Tyree Guyton, can be seen the broader impact of the humanities in the arts, culture, and technology, and even in the field of engineering. And of course the School continues to forge new ties with Houston’s creative and academic community through the continuation of our Centennial Lectures and by expanding our arts programs with the launching of new campus-wide arts initiatives.

As always, there are many people to thank for the production of this newsletter. Jessica Stark continues to put us in the spotlight with her feature news articles. Jessica is followed by Lauren Kleinschmidt, Managing Editor, Morgan Rudy, our associate editor, and with the launching of a new campus wide art initiative, and with the commissioning of a magnificent Turrell installation.

It has been my honor to serve the humanities at Rice for the last six years. I will continue to take an interest in the School’s future and hope to see great news of its success in the years ahead.

Gary Wihl, Dean
School of Humanities
The School is presently halfway to its campaign goal of $80,000,000, and second only to Engineering in total dollars raised thus far in the campaign. Philanthropic support has created four new endowed professorships, most of the new funding contained in the chart of undergraduate programs, funding for the new Ph.D. program in Art History, the Campbell lecture series, the core fellows program in Visual and Dramatic Arts, visiting creative writers, the new undergraduate literary journal, R2, and funding to support visiting faculty in our medical humanities program, plus many other initiatives.

School of Humanities Campaign Progress

The dramatic increase in undergraduate support includes study abroad scholarships for students in the Focus Europe program, funded summer internships in the new program in Poverty and Social Justice, the Dumbarton summer writing scholarships, and funding to support special study abroad courses for students in our Classical Legacy program.

Undergraduate Funding (per student)

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Graduate Base Stipend (per student)

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Raising graduate stipends from $12,000 in 2003 to $15,900 currently and guaranteeing support for five instead of four years has enabled us to increase our pool of applicants, yields, and improve the overall quality of our graduate students, something that is critical to maintaining the status of humanities as an integral feature of Rice University as a research university. In addition to increasing base funding, the launch of the graduate certificate program in gender studies, the Mellon Foundation research seminars in the Humanities Research Center, and the establishment of new teaching fellowships from the Dumbarton writing program and the Sarah Teaching Innovation fund have actually brought average support for graduate students up to about $18,000 per year, though these sources are awarded competitively.

Research Funding

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<th>Year</th>
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The almost four hundred percent increase in funding for faculty research means that now all research-active, tenure- or tenurizable faculty have the means to attend several conferences per year, conduct archival research over the summer, and acquire additional research materials to support their scholarly activities. Over the next five years, as this level of funding becomes a norm, we should expect to see greater productivity and visibility from our excellent faculty.

Finally, I provide a table of all the faculty that have been hired over the last six years, which gives a sense of the extent of renewal, generational change, and talent that is pouring into the humanities at Rice.

<table>
<thead>
<tr>
<th>Name</th>
<th>Department</th>
<th>Position</th>
<th>Year</th>
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<tbody>
<tr>
<td>Leo Costello</td>
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<td>Shih-Shan Huang</td>
<td>Art History</td>
<td>Assistant</td>
<td>2006</td>
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<tr>
<td>Gordon Bailey</td>
<td>Art History</td>
<td>Assistant</td>
<td>2009</td>
</tr>
<tr>
<td>Gordon Hughes</td>
<td>Art History</td>
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<tr>
<td>Diane Varrat</td>
<td>Art History</td>
<td>Full</td>
<td>2008</td>
</tr>
<tr>
<td>David and Caroline</td>
<td>Art History</td>
<td>Full</td>
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<td>Master Professor</td>
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<tr>
<td>John Matthews</td>
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<td>2005</td>
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<tr>
<td>Joseph Combs</td>
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<tr>
<td>Rosemary Hennessey</td>
<td>English</td>
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<td>Joshua Gonzales</td>
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<td>Joseph Clark</td>
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<td>Nickolaus Zollinger</td>
<td>English</td>
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<td>2008</td>
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<td>Alexander Biderman</td>
<td>English</td>
<td>Assistant</td>
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<td>John Fiske</td>
<td>English</td>
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<tr>
<td>Lisa Oates-Gottberg</td>
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<td>Marcella Colishoff</td>
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<tr>
<td>Rebecca Garte</td>
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<tr>
<td>Lisa Minnaker</td>
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<td>Kathleen de Luna</td>
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<td>Mariman Lopez-Ancon</td>
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<tr>
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<tr>
<td>Harris Multan</td>
<td>History</td>
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<td>Center for History</td>
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<td>Assistant</td>
<td>2009</td>
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<tr>
<td>Kevin Peterson</td>
<td>History</td>
<td>Assistant</td>
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</tr>
<tr>
<td>Christopher Sperandio</td>
<td>Visual Arts</td>
<td>Assistant</td>
<td>2008</td>
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The four charts on this two page layout provide a snapshot of progress during the last five years in philanthropy, research dollars to support faculty, new scholarships and internships for undergraduates, and fellowship support for the School’s Ph.D. students. Remarkable advances have taken place in each category.
As Lino Tagliapietra’s artwork hangs before him in Rice University’s Fondren Library, a special pride swells in his chest and voice. “A library is where you come when you want to know,” Tagliapietra said. “Then you come here, and you know. It’s a passageway for knowledge.”

RICE DEDICATES WORK BY WORLD-RENOWED ARTIST

Glass installation by Lino Tagliapietra created for Fondren Library

That idea of passage is echoed in Tagliapietra’s glass sculpture installation in the library’s east entrance. Nine colored blown-glass “boats” cascade from the ceiling as visitors enter the heart of the library. Funded by a gift from alumnus Albert ‘64 and Elizabeth Kidd, the piece is Tagliapietra’s first cascading installation and the first piece he has created specifically for a university.

The boats, which seem to float midair, appear to be similarly constructed at first glance—they are roughly the same shape and size—but a closer look reveals intricacies in each. The piece is designed to be contemplative and conducive to the passing ideas that often coalesce during hours of research and learning within the book-lined walls of Fondren.

Tagliapietra’s commitment to teaching and mentoring is evident, even as he creates art. “I’ve been doing this for 60 years, and I feel the same passion, the same joy of discovery as when I started,” he said. “I think my work shows what is possible when you try. You have to try.”

For Tagliapietra, each work of art is a triumph of his spirit and carries special meaning. In every piece he finds something new. “I’ve been doing this for 60 years, and I feel the same passion, the same joy of discovery as when I started,” he said. “I think my work shows what is possible when you try.”

Tagliapietra said that one of the reasons his piece fits so well with the library is because it is a place “where you discover what has been done and you imagine what is possible to do,” he said. 

Tagliapietra was born in Venice, Italy, the centuries-old center for Venetian glassmaking. At age 11, he was an apprentice to internationally known Muranese master Archimede Seguso and achieved the rank of maestro by age 21. He later worked as master glassblower and glass designer at other glass studios, including Galliano Ferro, Venini, La Murina, and Effetre International.

Since the 1980s, Tagliapietra has made the transition from traditional Venetian master glassblower and glass designer to that of independent studio artist, devoting his attention to focus on his own artistic expression and unique works. He has received numerous awards for his work, including his 2007 election to the American Academy of Arts and Sciences.

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EMBRACING THE MEDICAL HUMANITIES

To foster cutting-edge research in the emerging field of the medical humanities, Rice and the Menil Collection have brought expert perspectives to Houston through the second Biennial Menil/Rice Lecture Series. Speakers at "Museums and the Medical Humanities: The Arts of Transformation" explored a nexus of themes concerning embodiment, creativity, trauma, diagnosis, healing, and reflection.

The series featured four lectures—two in the fall and two in the spring. Alexander Nemerov, professor of art history at Yale University, delivered one of the fall talks, "The Body of the Second World War Now." In his lecture, Nemerov considered the ways in which society, as a body, simultaneously grieves and heals, remembers and forgets.

The lecture series represents a unique opportunity to foster creative collaboration between Rice, the Texas Medical Center, and the Houston Museum District.

"Medical humanities is a field of multiplicity; it is not about one thing, but about many things at once," said Marcia Brennan, associate professor of art history and chair of the 2008-09 lecture series. "There is a fine – and sometimes, indistinguishable – line between the physical and the metaphysical, between art, spirituality and medicine; a fine line between academics, museums, and hospitals.

In the series’ first lecture, held Sept. 20, Yale University art history professor Robert Farris Thompson discussed objects resembling those in the Menil Collection—wooden effigies embedded with nails or spikes that might appear just to be a work of art, but whose history shows a much deeper purpose, one reflecting the absorption of hardships and the internalization of power. Thompson, who has dedicated his life to the study of the art and culture of the Afro-Atlantic world, explained that the object also has a healing purpose, in giving form to hardship and turning it into strength.

"When thinking about the connections between these subjects, I had a flash of insight as to how these ideas work together, conceptually and linguistically," Brennan said. "Namely I realized that the words 'cure' and 'curate' share a common root, as both terms descend from the Latin 'cura' of which designates a person who has the care or cure of souls. Moreover, these terms apply to a curative, or a curandero in charge of a hospital. Anyone who has the responsibility for a museum's art gallery and individuals such as physicians who administer cures, or substances relating to recovery or relief from disease. At the deepest levels of thought and language, a common thread unites those who cure and those who curate. In all instances, we've entered the domain of the caregivers."

Much of Brennan's research focuses on the representation of the human body in modern and contemporary art, particularly with regard to abstract painting. She explained that a recent trend in body representation is the virtual body, which can be seen in games that use avatars or even the symptom-checker on WebMD.

Marcia Brennan

The "Museums and the Medical Humanities" series includes two lectures in the spring of 2009: "Positive Art and Positive Healing" by the prominent contemporary artist Richard Tuttle and "The Sawn Concious Look: Toward a Pedagogy of Attentiveness" by art historian Barbara Maria Stafford of the University of Chicago.

Initially organized in 2006 as a collaborative venture between the Menil Collection and the Department of Art History, the lecture series is part of a larger campus initiative to link Rice with neighboring cultural institutions. The lectures at Rice University are made possible through the generous support of Rice alumna Suzanne Deal Booth '77.
Stephen Greenblatt analyzed Shakespeare’s sense of artistic freedom and ideals of beauty in three talks in this year’s Campbell Lecture Series, presented by the School of Humanities.

Greenblatt is a specialist in Shakespeare, 16th- and 17th-century English literature and literary theory. He is a former president of the Modern Language Association and has been the Cogan University Professor of the Humanities at Harvard University since 1994. He is an editor and author of several books, including his New York Times best-seller Will in the World.

Greenblatt posited that in Shakespeare’s work, “autonomy, beauty, and hatred are linked and can be glimpsed together in an instant, as if illuminated by lightning.” Drawing examples from plays and poetry, Greenblatt demonstrated Shakespeare’s genius in exploring then overturning conventional views.

Although the word ‘autonomy’ first appeared seven years after Shakespeare’s death, he might have recognized its origins in theories of princely power and the ruler’s limited right to make laws,” Greenblatt said. He detailed numerous cases in which “the law dictates much of the plot, and then allows the prince to ignore or overturn the law with a single sentence.”

Similarly, for Shakespeare, “work of art lives after its own laws,” Greenblatt said. Nevertheless, Shakespeare expressed reservations about artistic freedom.

Greenblatt said Shakespeare “threw a narrow and astonishing genius to be able to go fantastically far beyond what he might, if said in his own voice. His work has an eerie quality of insulting authority without getting into trouble.”

The second lecture explored the contrasting Renaissance ideals of beauty—white, blonde, flawless, unemotional—and his growing desire to fashion characters as blotted individuals. Greenblatt described a “compulsion to erase patterns in paintings” during the Renaissance to comply with the day’s concept of ideal beauty, faultless whiteness. A portrait of Queen Elizabeth I as the Virgin Queen illustrated his point; her gown and jewels are exquisitely detailed, yet her face is so smooth and pristine as to be nearly featureless.

Yet, Shakespeare’s most intense celebrations of beauty violate the conventions of his time. Greenblatt said that in the sonnets to a dark lady, “beauty survives the conventions. In Sonnet 141, he states: ‘But my five wits nor my five senses can dissuade one foolish heart from serving thee.’” In contrast to his contemporaries, Shakespeare sees individual beauty even in the flaws. Shakespeare routinely celebrates conventional beauty, then everything that makes his work come alive happens elsewhere,” Greenblatt said. “He is not repudiating the official way of doing things, but is going off in another direction.”

The Campbell Lecture Series was made possible by a $1 million gift from alumnus TC Campbell ’34, whose daughter, Sarah Campbell, and her family members attended this year. The late Campbell’s dream was “to draw attention to the study of literature and for Rice to be known as a place on the literary map,” explained Gary Wihl, dean of the School of Humanities, in opening the series.

Wihl listed three features that set the Campbell Lecture Series apart from other universities’ lectures: the speaker must present original material, offered in part or in whole, the series is presented annually, and Rice is a partner in the promotion and development of this lecture series. Ha Jin’s 2006 lectures, The Writer as Migrant, were published by the University of Chicago Press, Rice’s partner in the promotion and development of this lecture series. Ha Jin’s 2006 lectures, The Writer as Migrant, were published by the University of Chicago Press, Rice’s partner in the promotion and development of this lecture series.
JAMES TURRELL SIGNS ON TO DESIGN A ‘SKYSPACE’ FOR THE UNIVERSITY

After making his final site visit to Rice in November, Turrell began designing the public art installation, which is planned for the green space in front of the Shepherd School of Music. During that time, she worked with Turrell’s part-time assistant and helped build one of his first “skyspaces” at P.S.1 Contemporary Art Center in New York. She later worked with him to install his first retrospective at the Whitney Museum of American Art.

“I have always been intrigued by James’ work and his passion to create spaces where ephemeral or even invisible light – as is usually perceptible only in our dreams – can be experienced,” she said. “I find this to be his profound gift, and so it is with great joy that I am able to extend this gift to the Rice community.”

Turrell’s works have been displayed around the world, and three of them reside in New York’s Guggenheim Museum. While many people flock to Turrell’s artworks, few of his pieces will be as accessible as the Rice installation.

“Having a new work by an artist with the stature of James Turrell at Rice will be a profound statement for the university’s intention of creating a public art program with high artistic merit,” said Molly Hubbard, newly appointed director of the Rice Art Program. “Imagine the experience for the multitudes of viewers who will be drawn to the work, not unlike a pilgrimage site.”

Born in Los Angeles in 1943, Turrell has amassed a large following since he began pursuing art at the Claremont Graduate School in California. His undergraduate studies at Pomona College focused on psychology and mathematics. For more than three decades Turrell has used light and indeterminate space to extend and enhance perception. His work has been the subject of more than 140 solo exhibitions worldwide since 1967. His permanent installations are on view at the Mattress Factory in Pittsburgh, the Nasher Sculpture Center in Dallas, the Museum für Moderne Kunst in Frankfurt am Main, Germany, the Paetz Collection in Venice, Italy, and P.S.1 Contemporary Art Center in Long Island, N.Y., among others.

Rice University has recently commissioned an installation artwork by celebrated American artist James Turrell, who uses light and space to create experiential works of art.

Rice University has appointed Molly Hubbard director of the Rice Art Program, building on its commitment to incorporate art into its landscape and interior public spaces. As director, Hubbard will have an active role in collaborating with artists and patrons to create opportunities for public art on the Rice campus. The collection will create a more vibrant and dynamic campus and more intimately connect Rice with the arts community in Houston and beyond.

In this newly established role, Hubbard is charged with developing a master plan for art on campus and steering the art committee to review artists’ works and proposed projects. She will also have a role in developing collaborative art-education programs within Rice and the other Houston art groups as well as engaging patrons to support the programs.

Hubbard and the art committee plan to work with both established and emerging artists from diverse backgrounds and regions. The commissioned works will be site-specific and multidimensional in a variety of media, with a focus on high aesthetic value and conceptual merit.

As an observatory, the Roden Crater will allow visitors to see celestial phenomena with the naked eye. Turrell has two other major projects in Houston, the Quaker Meeting House and “The Light Inside,” a site-specific, artificially lit, interior installation at the Museum of Fine Arts, Houston. With the addition of Rice’s naturally lit, outdoor installation, Houston will become the only city where the public can see both types of Turrell’s work.

You don’t have to go into a building to see it. You don’t have to belong to a museum to see it. It will be free and accessible for everyone.

Suzanne Deal Booth ’77

Meeting House and “The Light Inside,” a site-specific, artificially lit, interior installation at the Museum of Fine Arts, Houston. With the addition of Rice’s naturally lit, outdoor installation, Houston will become the only city where the public can see both types of Turrell’s work. You don’t have to go into a building to see it. You don’t have to belong to a museum to see it. It will be free and accessible for everyone.

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Ten years after graduating, Parks has published her first book, *Field Folly Snow*, a collection of poems meditating on the natural world.

"Poetry had seemed so hard, but once I gave it a chance, I fell in love with writing poems," Parks said. "I had always been so quiet in my classes. Then, I found out I had something to say. I really owe a lot to Rice, especially my teachers. They were supportive and encouraged me to pursue writing."

Parks hopes she can do the same for the students she has worked with through classes she's taught or in poetry readings she's given. While she was at Rice for a reading Oct. 24, she wanted to inspire the students to write. "I hope in me they can see that creative writing can lead somewhere," Parks said. "It's not just an outlet or something to do in the meantime. It can be a career."

Her route to a writing career has been filled with other schools – earning degrees at Columbia, Johns Hopkins University and currently pursuing a doctorate at the City University of New York – but she insists that those journeys and successes are rooted in her Rice experience.

"Everything that has happened for me since I graduated has its roots in Rice," Parks said. "I hope in me they can see that creative writing can lead somewhere. It's not just an outlet or something to do in the meantime. It can be a career."

Cecily Parks ‘99
The Emotive Power of Art

During a fall exhibition, people could get a look at how others view themselves at the Visual and Dramatic Arts (VADA) self-portrait exhibition “FACE IT.” The exhibition featured self-portraits by Rice students — both visual arts majors and nonmajors — in the VADA main gallery at the Rice Media Center.

Senior VADA major Amelia Reiff Hill and Karin Broker, professor of visual arts, curated the exhibition. It was a learning experience for Hill and an ideal way to cap her educational experience at Rice. After graduation, she plans to teach art in Houston-area high schools for a year or two and then explore her options. “I hope they walk away with their expectations challenged of what a student show looks like.”

Faces are just evocative in a way that still-life materials can never be; they are alive, always changing and yet always recognizable.

Amelia Reiff Hill ’09

Hill and Broker selected pieces ranging from traditional graphite head-and-shoulders self-portraits to photographs of autobiographical collage pieces. "What to choose all together is the ground — everyone started with the same clayboard base to build, draw or paste on," Hill said. "Visitors should see a fairly good cross-section of student art and artists at Rice."

Curating is very different from being the artist, though many of the same skills are used," Hill said. "I think that’s what curatorial is all about — not so much the record of a physical likeness, but the capturing of an essence of a person, whether it is their spunkiness, sobriety or smoking habits. Faces are just evocative in a way that still-life materials can never be; they are alive, always changing and yet always recognizable.

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My time at Rice has been valuable for letting me really explore all options and never penalizing creativity or the curiosity to explore materials and majors you’d never otherwise be exposed to," Hill said. "When I came to Rice, I thought I’d be a psychologist, but partly due to the intellectual freedom here, I decided to follow my creative interests above my financial ones, and I have not regretted that yet."
From ‘Easy A’ to A+ Career

Rice alumus’ film earns major award

When James Blue, the then-director of the Rice Media Center, walked into a Texas classroom some 30 years ago, a self-described regular kid took his first step toward an extraordinary career that has taken him around the world, quite literally. Mark Brice ’96 has spent time sleeping under the stars in Africa, crossing through war zones in Burundi, trailing an anti-kidnapping unit in Brazil, and living aboard an aircraft carrier in the Persian Gulf.

It’s that last experience that led Brice, a documentary filmmaker, to the strangest place of all: Hollywood. Brice was awarded the Emmy for Outstanding Cinematography for a Reality Series for his work on the PBS film “Carrier.” Produced by Mel Gibson, “Carrier” is a 10-hour series that follows the USS Nimitz aircraft carrier during the Iraq War.

“The Media Center at Rice was my launching pad,” Brice said. “When James Blue came into my high school and showed us a 16-millimeter film he shot in Africa and talked about what he did, I thought, ‘I want to do that.’”

As for the physical strains throughout his career, Brice doesn’t complain. Instead he talks about the awe he’s felt and the privileges he has had.

“You get all the help you need when you go home,” Brice said. “You have the chance to be part of an important project. None of the cast members—16-year-old actors Pedro Castaños and Veronica Loren—were paid. Castaños earned a nomination for Best Male Lead at the Independent Spirit Awards, where the film won the John Cassavetes Award for Best Feature. Other awards include Best Cinematography at the Phoenix Film Festival, Maverick Awards best film at the Woodstock Film Festival, Best Film at the Austin Independent Film Festival, and the Best First Feature award at the International Latino Film Festival-San Francisco Bay Area.

Brice brought heart to his role as a local hero—a status—he’s been, and will continue to be, on the road promoting “August Evening.” The film was picked up by distributor Maya Entertainment group and opened in New York City, San Antonio and Los Angeles.

“He’s also being featured on a variety of topics—cave diving, the Mexican mafia, and rural life in India. “I want to change and do something radically different with my next film,” Brice said.

Espada also found help in his Rice connections. His co-producer, Jason Welhling ’86, left his job at PBS to work on “August Evening” and brought his PBS colleague Connie Hill with him. Welhling also called upon some Rice friends: Joseph Mckee ’92 to operate the boom microphone, Joseph McKinley ’98 to help with graphic design and Andrew Hopkins ’86 to do some extra research.

“Rice definitely made an impact on me,” Espada said. “I owe a lot to my professors, especially Brian Huberman and Elizabeth Long. Brian taught me how to be a truly independent filmmaker, and Elizabeth encouraged cultural and sociological research that led to my style of filmmaking.” Huberman is chair of the Department of Visual and Dramatic Arts, and Long is chair of the Department of Sociology.

The crew also kept costs down by using relatively unknown actors who were paid on the basis of the script and the chance to be part of an important project.

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For Edward Anderson, the connection between the humanities and music has always been natural. Lecturer in Classical Studies and Italian at Rice, Anderson has seen how a command of the language can improve opera performance and how music can enhance the understanding of language. His scholarship is centered on music and literature, and once he made a connection with Italian composer Matteo D’Amico, he found a way to piece it all together.

With support from Gary Wihl, Dean of Humanities, Robert Yekovich, Dean of the Shepherd School of Music, the Poetry and Poetics Workshop of the HRC, the Department of Classical Studies, and the film and seminar series that culminated in the American premiere of “Stabat Mater,” D’Amico’s sacred and secular cantata.

“It was a huge success,” Anderson said of the series. “At the concert, there was standing room only. The audience was made of a broad range of people from the Rice and Houston community. It was a proud moment for all of us involved in this collaboration.”

D’Amico, who also held a seminar for Rice poets and composers the day before the concert, was extremely pleased with the Rice students who played in the concert.

“Mr. D’Amico is a respected composer and academician at Rome’s principal conservatory, and he was most impressed with the artistry of our students, commenting that very few professional performances aspire to such a level of excellence,” Yekovich said. “And the musicians in the Shepherd School found the experience rewarding and worthwhile.”

D’Amico’s music provided a ready-made challenge for the students who performed it. The orchestra, conducted by Cristian Macelaru, played beautifully. Professor Suzanne Menster sang the mezzo-soprano part, and Amanda Grooms (MM candidate) sang the soprano part. The narrator Alfonso Veneroso, a disciple of the leading Italian director Luca Ronconi, read the prose in riveting fashion.

“Modern classical music can be daunting and inaccessible,” Anderson said. “But Matteo’s work is accessible without being simple.”

The three-day interdisciplinary program, “The Murder of Judge Borsellino,” explored the fight against the Mafia in Italy by looking – through literature, film and music – at the 1992 murder of Paolo Borsellino, an anti-Mafia Italian magistrate. The story of Borsellino’s murder is infamous throughout Italy and studied in classrooms much like the Oklahoma City Bombing would be studied in the U.S., Anderson said.

The free film screening of “Paolo Borsellino” (introduced by Dr. Fabiana Caschini, Lecture in Italian), the performance of “Stabat Mater” and the seminar D’Amico offered to Rice students and members of the Houston community provided a better and richer understanding of the Italian culture and language.

“We had a great mix of people involved in this project,” Anderson said. “This was an entirely productive collaboration that brought together the study of history, literature and music.”
before the semester did not personally seem possible," said Spencer Reynolds, Lovett College sophomore. "The merging of the rigidity of science with the fluidity of a discussion-based humanities class allowed me not only to

"The class has allowed me to expand my interests into academic areas that

or became doctors to begin reaping the benefits of her class.

Fiction fuels funds

Ostherr’s students didn’t have to wait until they entered medical school

across the street, but it also showed me what sort of opportunities are

neuroimaging, a functional MRI (fMRI). It measures the regulation of bloodflow in the brain related to neural activity in the brain or spinal cord.

"In my research I have seen how mass media and advertising are shaping patient-physician relationships. Learning about this material now will make students much better doctors.

"Innovative Class Explores Media Impact on Medical Experiences"

"Desire for research is fueled in part by what’s fictional," Ostherr said.

"Popular media affects public concern, and that influences what gets funded." Physicians are not exempt from media’s power. Ostherr said that studies have shown that physicians’ prescribing practices are influenced significantly by advertising. Because of that, Ostherr has her class spend a lot of time on advertising.

"I want them to learn to think critically about advertising," Ostherr said.

"When they become physicians, they will become the target of those ads, so it is important that they are able to identify the plows and don’t accept the ads at face value."

A humanities perspective

Ostherr’s research interests stem from her work in the fields of historical public health films, medicine and ethics. Her current book project, “Medical Vision: Producing the Patient Through Film, Television and Imaging Technologies,” proposes that the historical legacy of the mid- to late 20th-century medical motion picture, television programs, and imaging technologies forms the unacknowledged substrate of current models of visual pedagogies. She assumes that visual media is effective in educational tools, physicians and other health experts must learn to recognize the underlying interpretive paradigms that structure these “ways of seeing.”

Her study is based on archival research on health film and television production, as well as on promotional materials that are associated with imaging technologies and disseminated by their manufacturers and the hospitals that use them.

By considering health imaging in the context of educational and entertainment film and television genres, Ostherr draws on a rich body of scholarship addressing the ethics of persuasive messages while emphasizing the role of historical knowledge in preventing the unintentional reproduction of harmful forms of representation.

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"Television and film have a powerful influence in shaping patient expectations of what is possible," according to Ostherr. "The shows present the idea that medical imaging makes a diagnosis possible and therefore treatable. That influences real-life patients to think an MRI or CAT scan will solve their problem.

To show her students what actually is possible with some current medical devices, Ostherr teamed up with David Eagleman ’93, director of neuroscience and psychiatry at Baylor College of Medicine. The visit came about as a result of Eagleman’s recent “The Brain and the Law” lecture for Scienists, an institute at Rice for the history of science and culture, of which Ostherr is a fellow. Weiss College senior Tommy Sprague, an undergraduate Scienists fellow, works in Eagleman’s lab and helped coordinate the visit.

Eagleman’s lab has one of the most recently developed forms of magnetic resonance imaging, a functional MRI (fMRI), that measures the regulation of blood flow in the brain related to neural activity in the brain or spinal cord.

“The trip to see the MRI machine was outstanding,” said Jon Endean, Weiss College senior. “Not only did it enable me to see a little bit of what is currently going on behind the massive facade of skyscrapers across the street, but it also showed me what sort of opportunities are available in the field of medicine.”

Fiction fuels funds

Though science is in the early stages of understanding fMRIs, fictional medical dramas have steered a whole new direction in medicine.

In my own words

How Rice is preparing students for careers in the medical humanities

Jon Endean: The fact that Rice has made a point to emphasize aspects of medical humanities complements its traditional strengths: preparing students for medical school and educating students in the sciences and engineering. When one considers how pervasive medicine and medical devices, Ostherr teamed up with David Eagleman ’93, director of neuroscience and psychiatry at Baylor College of Medicine. The visit came about as a result of Eagleman’s recent “The Brain and the Law” lecture for Scienists, an institute at Rice for the history of science and culture, of which Ostherr is a fellow. Weiss College senior Tommy Sprague, an undergraduate Scienists fellow, works in Eagleman’s lab and helped coordinate the visit.

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THE BIRTH OF
CHRISTIANITY:
A JEWISH STORY

Rice’s Henze curates exhibit for the Houston Museum of Natural Science

When the Houston Museum of Natural Science (HMNS) wanted to build up to its Dead Sea Scrolls exhibit, one of the most popular exhibits to date, it looked to Rice University’s Matthias Henze for guidance. Henze’s role with the first exhibit had proved valuable and led to his being named guest curator of “The Birth of Christianity: A Jewish Story,” an exhibition held from Dec. 12, 2008 through April 12, 2009.

“The exhibit tells the story of Judaism at the time of Jesus’ birth, specifically the last three centuries BCE. The exhibit primarily gives the history of Judaism before Christianity was born, and the featured artifacts give a realistic picture of what life was like for the biblical Jew. However, it is as much a Jewish story as it is a Christian story,” Henze said.

“Christianity has its origins in Judaism,” said Henze, the Watt J. and Lily G. Jackson Chair in Biblical Studies. “Christianity began as a Jewish group — only later did it become its own religion. Christianity is the child of Judaism. If we want to understand the debt we need to know something about the mother and the circumstances of the birth.”

Scholars now have a much greater understanding of those circumstances than they had in the past. In the course of the last half-century, significant archaeological discoveries have been made. The discovery of the Dead Sea Scrolls and other Jewish manuscripts produced a revolution in research and is a renewed interest in the field.

“We see that Judaism in ancient Israel was not a monotheistic religion,” Henze said. “It was highly fragmented, pluralistic, and consisted of many different groups. Early Christianity wasn’t an unusual group. They were Jews that followed Jesus.”

The Jewish roots of Christianity remain evident, and the exhibit further illustrates the relationship between the two faiths.

“I hope visitors take away that these religions have many things in common, not just the Hebrew Bible,” Henze said. “Arranged in five chronological sections spanning the Hellenistic period and the Christian era (CE), featured artifacts include:

- A large-scale, stone model of Jerusalem during the Second Temple period,
- Four New Testament manuscripts, including an Egyptian papyrus from around the year 200 CE, considered the oldest known manuscript of the Gospel of Luke,
- A New Testament papyrus with the end of Paul’s Epistle to the Ephesians and the beginning of his Epistle to the Galatians, which is the oldest known manuscript of any of Paul’s letters,
- A Dead Sea Scroll that is one of the oldest known copies of the prophet Isaiah,
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“The challenge became not so much about getting the objects, but how to use them to tell a story that’s not only aesthetic but informative and coherent. An exhibit by its nature is material culture of ancient times. Our challenge was to find a way for that material culture to supplement the texts we have.”

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Matthias Henze
Research presented at a workshop held in New York City is expected to be published in a special issue of Feminist Economics, the peer-reviewed journal of which she is founding editor. The special issue will be guest-edited by Günseli Berik of the University of Utah, Yana Rodgers of Rutgers University and Stephanie Seguino of the University of Vermont.

Authors who submitted work for the special issue presented their papers at the workshop, received feedback, took questions, and discussed their ongoing work with scholars from economics and other disciplines.

A large body of scholarship has shown that with increasing global economic integration and market liberalization over the last few decades, inequality has risen both worldwide and among countries. The emphasis in research has looked closely at this phenomenon, but on an international scale and in specific regions.

“In many developing countries, gender wage gaps have accompanied rapid growth, whereas in many industrial countries gender wage gaps improved with growth but racial, ethnic, and class inequalities worsened,” Strassmann said.

“For example, with the proliferation of outsourcing of work by multinationals to the informal sector, many women in developing countries like India are engaged in low-wage, precarious, and flexible work without employment benefits or job security,” Strassmann said.

“It is therefore critical now to understand the effects of macroeconomic outcomes such as employment, output, and growth on human well-being and inequality. It is also important to focus policy not on growth alone but on measures of well-being and gender-equitable outcomes,” Strassmann said.

The workshop compared the effects and experiences of growth across countries, including developing, transitional, and industrial countries, as the participants came from Kenya, India, China, Mexico, Russia, and from various countries in Western Europe and North America.

The participation of scholars from the developing world coheres strongly with the mission of Feminist Economics and the International Association For Feminist Economics (IAFFE), Strassmann said.

The two-day program culminated in a panel discussion luncheon attended by major U.N. ambassadors, diplomats and policymakers, including Manuel Montes, chief of the U.N. Division for the Advancement of Women (DAW); and Carol Brandt, NGO Committee on Financing for Development.

“It was an extraordinary opportunity to present the work of feminist economists to policymakers who play key roles in shaping international agreements and programs,” Strassmann said. “It was an honor for us to be at the United Nations building and have their attention on this important subject.”

Strassmann, accompanied by Seguino and H.E. Olivier Belle, the deputy permanent representative from the Permanent Mission of Belgium to the U.N., spoke as part of the luncheon panel. The moderator was Ambassador Maged Abdelaziz, the permanent representative of Egypt to the U.N. and one of the leaders of the U.N. Financing for Development Initiative.

The workshop was funded and planned in conjunction with the New York office of the Friedrich Ebert Foundation, with co-sponsorship by UNDESA and DAW.

Consistently ranked among top women’s studies and economics journals, Feminist Economics is a nonofficial journal of IAFFE. Now in its second decade, the journal has attained international recognition for the quality and importance of its scholarship.
Learning languages, building bridges

Freeman steers Center for the Study of Languages to better serve students

When she first traveled overseas to Belgium at 18 knowing very little French, Wendy Freeman didn’t realize she was answering a personal and professional calling that would stay with her well beyond her college years. Recently named the director of Rice University’s Center for the Study of Languages (CSL), Freeman still sees what she learned on that very first trip.

“I became fascinated in how we acquire our first language and in figuring out what processes could be adapted as we learn other languages,” Freeman said. She sought to answer those questions as she pursued her master’s and doctoral degrees and taught English as a second language in France. A mother of four, she also thought about those questions as she watched her daughters grow up and learn languages in their bilingual households.

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Among the appropriately dry reading in the spring 2009 course catalog was something that caught the eye of Hanszen College senior Elliott Harwell.

“The class description said it covered technological disasters from the Titanic to the Betamax,” Harwell said. “I was already somewhat conversant about disasters. Mix that with dark humor, and you have a win.”

The hybrid electrical engineering and history course Technological Disasters takes a deeper look at instances where the best designs have failed when applied in the real world. The class aims to give students a clearer understanding of the complexity of the relationship between society and the technologies it relies on.

“I’m learning that disasters have a context,” Harwell said. “Disasters aren’t just onomatopoeic happenings. There are lots of little mistakes, or problems, or errors—some small, some major—that cascade into a technological failure. I’m seeing how many disasters are like art— an expression of the culture they occur in, embodying the preconceptions and obsessions of the society that produced them.”

Co-taught by Cyrus Mody, assistant professor of engineering and humanities course investigates disasters

“People can learn a lot about the culture from disasters,” Mody said. “This isn’t just about the human mistakes that created the problem. It’s also looking at how the culture that makes the thing works. And, of course, there are the human consequences. “I’m learning that disasters have a context,” Harwell said. “Disasters aren’t just onomatopoeic happenings. There are lots of little mistakes, or problems, or errors—some small, some major—that cascade into a technological failure. I’m seeing how many disasters are like art—an expression of the culture they occur in, embodying the preconceptions and obsessions of the society that produced them.”

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“Disasters show us that when technology does-...
NEW FACULTY

Tari Berlow
Professor and Director of the Chicano Center for Asian Studies
The Modern Girl Around the World

Graham Bader
PhD, Harvard University
Assistant Professor of Art History

Shirine Hamadeh
PhD, Rice University
Assistant Professor of History

Kerry R. Ward
PhD, New York University
Associate Professor of History

IN MEMORIAM

Edward Cass, associate professor, received a George R. Brown Award for Superior Teaching.

PhD, Princeton University

Gordon Hughes
PhD, University of Pittsburgh
Associate Professor of Hispanic Studies

Nicole Waligora-Davis
MFA, University of Illinois
Assistant Professor in Visual and Dramatic Arts

Stephanie Camp
PhD, University of Pennsylvania
Associate Professor of History

Christopher Sperandio
Mellon Assistant Professor of Art History

Casey O’Callaghan
PhD, Princeton University
Assistant Professor of Philosophy

Atieno Odhiambo
PhD, University of Pennsylvania
Professor of Humanities, member of Rice Athletics and a former resident associate and master of Well College, died Nov. 1, 1997.

IN MEMORIAM

Atieno Odhiambo, Professor of History, passed away in Kisumu, Kenya, on February 25 at the age of 63. A noted scholar in African history, Odhiambo came to Rice in 1989 from Kenya’s Egerton University and the University of Nairobi.

He was known for his contributions to the understanding of dangers inherent in the politics of knowledge and the sociology of power.

FACULTY NEWS

AWARDS

ART HISTORY

Diana Whitney, David and Caroline Miller Professor, received a Samuel H. Kress Foundation Award to complete the Corpus of Fifteenth Century Painting in the Southern Netherlands and the Principality of Liège at the J. Paul Getty Museum in Los Angeles, which will be co-authored with Catherine Motziger of the National Gallery in Washington, D.C. and will be published in Brussels by the Centre d’Etude de la Peinture du Quinzième Siècle dans les Pays-Bas / North and the principal of Liège.

Shirine Hamadeh, assistant professor, received a National Endowment for the Humanities grant from the American Research Institute in Turkey for her upcoming book project: Streets and the City, Istanbul 1703-1808.

Shuhua Yuan Huang, assistant professor, received a Junior Scholar Award grant from the Ching Chih-Kuo Foundation for her upcoming book project: The Making of David and Буддhist Visual Culture in Song China, 1000-1279.

ENGLISH

Jane Chensue, Andrew W. Mellon Distinguished Chair of English and received the 2008 South Central Modern Language Association Book Prize for Their Lovely Subservience of Sacred Women.

Caroline Levander, professor and Director of the Humanities Research Center, was awarded a fellowship in residence at the National Humanities Center, 2010-2011, and a Andrew Mellon Foundation Fellowship at the Huntington Library, 2009.

HISTORY

John Belin, William P. Hobby Professor and Editor of the Journal of Southern History has been named Louisiana Professor, Institute of Advanced Study, the University of Louisiana, Lafayette.

Edward Cass, associate professor, received a George R. Brown Award for Superior Teaching.

Michael Ness, professor, received a National Endowment for the Humanities Faculty Fellowship.

Lora Midkine, associate professor, received the Thyssen-Heldring Fellowship, German Historical Institute - Washington, DC and the University of Colinas.

Richard Smith, George and Nancy Rapp Professor of Humanities received Rock Foundation for the Carpenter Foundation National Professor of the Year award.

Usama S. Melebik, American Educational Foundation Professor of Arab Studies and Professor of History received the 2008 Albert Hourani Book Award from the Middle Eastern Studies Association. He was also named a 2009 Carnegie Scholar.

LINGUISTICS

Hannah S. O’Neill, Abeer Khatib, Professor of Humanities in Linguistics, was appointed as a Distinguished Fellow at the Michael J. Dembara Center for Advanced Study at La Trobe University in Australia.

RELIGIOUS STUDIES

Matthias Herren, Wahl S. Judy, J. Jackson Associate Professor in Biblical Studies, accepted an invitation to be a Fellow in Residence for the academic year 2008/2009 at the Netherlands Institute for Advanced Study.

William Reynolds, associate professor, received a fellowship to be in residence at Hillelman University’s Institute for Advanced Studies.

VISUAL AND DRAMATIC ARTS

Karen Brown, professor, received two National Endowment for the Arts awards.

ANALYSIS

The judges of this year’s Dietz Prize were Catherine Gimelli, chair of English literature at the University of Pennsylvania, and Robert Watson, professor of English and associate vice provost at the University of California, Los Angeles.

NEW FACULTY

The third annual Elisabeth Dietz Prize for the best book published in early modern studies was recently awarded to Charles C. Whitney, for Early Responses to Renaissance Drama. Whitney’s book, published by Cambridge University Press, was selected from about 200 qualifying publications.

The prestigious judges reported that Whitney’s book, the first full-length investigation of early responses to English Renaissance drama, gives a highly nuanced account of the contemporary experience of playing in early modern England. In their day, compilations of early modern dramatic allusions provide the surprising key to a new understanding of pre-1660 reception.

Whitney teaches English literature at the University of Nevada, Las Vegas. He was presented with the award in late December at a ceremony hosted by SEL Studies in English Literature 2000-2000 during the Modern Language Association annual meeting in San Francisco. SEL, a quarterly journal, published by Rice University, administers the award on behalf of the Dean of Humanities and the Department of English at Rice.

This award was created to honor Dietz, who died of cancer in 2005. She was as an assistant professor at Rice who taught courses in 16th- and 17th-century nondramatic literature, visual culture, literary theory and Shakespeare. In her short life, Liz forged intense friendships and provided an inspirational example to all her students. She was named a 2009 Carnegie Scholar.

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