

Jim Crow signs reveal structuring of racial differences



ELIZABETH ABEL

For three quarters of a century, Jim Crow signs broadcast racial language, explicit and implicit, sanitized and ugly, scribbled on paper and stamped on metal, across much of the United States. Now these painful objects have disappeared from the land and almost from cultural memory as well, Elizabeth Abel wrote in describing her book in progress, *The Signs of the Times: The Visual Politics of Jim Crow*, a work she hopes will increase understanding of how racial difference was constructed in this country as a system of verbal and visual signs.

Social history has reduced this neglected world of signs to the barebones of two words – Jim Crow.

“Plucked by the click of the camera lens from the social narratives that legitimated them, the signs were reframed in space instead of time and resignified by the language of the image,” wrote Abel, a Research Fellow and professor of English at UC-

Berkeley. “Since neither Jim Crow signs nor the photographs that documented them have been collected or conceptualized as a coherent body of texts, I have needed to retrieve them from their dispersed and marginalized locations in archives designed for other purposes in a range of state historical societies and museums, university and public libraries, and newspaper photo agencies, as well as private, municipal and federal collections.

“My findings make it clear that racial relations were spatial relations that were differently configured at specific social sites. I have, therefore, structured my project primarily by site rather than by region or chronology . . . I track these shifts across the twentieth century, but I concentrate on the decades between the 1930s, when Jim Crow photography emerged in force as an artifact of the documentary projects sponsored by the New Deal government agencies, and the 1960s, when

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Call for 2004-05 research proposals

The Center is now accepting applications from scholars interested in 2004-05 fellowships for the resident research program. Each year the Center brings together a new group of faculty fellows from OSU and other universities, as well as independent scholars, to pursue research and writing in an environment designed to be stimulating as well as protected from the usual daily demands of academic life.

Applications from both internal and external scholars may be for any humanities related research, which should be understood to include not only traditional humanities disciplines but also those projects within the social and natural sciences that are historical or philosophical in approach, and that attempt to cast light on questions of interpretation or criticism traditionally found in the humanities. This also includes interpretations of science and technology.

Applications for external fellowships must be postmarked by Friday,

(continued on page 3)



Greensboro, North Carolina, 1960

It's time to leave 'Ellis Island' immigration model behind

The rhetorical vision of the United States as a nation of immigrants has a marvelous quality of national self-celebration about it, says historian Paul Spickard.

“It is as if America were a giant metaphoric escalator. Every new group starts at the bottom and makes its way inexorably up to the top over the course of three or four generations. Along the way, in order to stay, each group must jettison the things that distinguish it from other Americans — language, religion, ways of thinking. At the top, people are all the same and cease to have ethnicity. They are simply Americans, and American democracy is triumphant.”

But such a construction of immigration history leaves out “a mountain of essential material and vital perspectives,” an omission Spickard hopes to remedy in his book *Foreigners/Americans: Race, Colonialism, and Immigration in American History and Identity*, to be published by Routledge. A Center Research Fellow and professor of history and Asian American Studies at UC-Santa Barbara, Spickard writes that to characterize America as a nation of immigrants is formally accurate in that more than ninety-nine percent of the U.S. population is descended from people who came here from elsewhere.

“Yet this perspective obscures a great deal about the nature of the peoples who have made up America and the relationships among them. It is built on an interlocking set of unexamined assumptions about how various racial and ethnic groups have in fact functioned in relationship to each other in American history. For example, while the nation-of-immigrants ideology perfunctorily recognizes that the people who came to

North America from England were immigrants, it does not treat them that way. On the contrary, it posits the English as by definition native to the American landscape, and measures others with respect to English Americans.

According to what Spickard dubs the “Ellis Island paradigm or the immigrant assimilation model,” the task of each wave of immigrants has been to become facsimiles of English-descended Americans. “In the migrant generation the people in question were foreign to the mainstream American identity. In succeeding generations, they peeled off the cultural markers of their difference and gradually became Americans. Thus relationships between groups had nothing to do with power, economic station, race, oppression, discrimination. They had only to do with how well immigrants adapted culturally to the Anglo-American norm. There is no power, there is only culture.”

This ignores the fact that America has always been a profoundly multicultural place, plus the model has no place for African, Native or Mexican Americans, and similarly fails to deal with Chinese and Japanese immigrants. “It is time to leave the Ellis Island model of immigration assimilation behind. The interpretation I offer does not give privilege to Anglo-Americans or any other group. It operates from the point of ethnic studies as much as from that of immigration history. It embraces multicultural understanding of American history, and contends further that migration into America has always been inextricably linked to colonialism, slavery, and racial oppression.

“My book employs two interpretive paradigms to supplement the immigrant assimilation model — the transnational



PAUL SPICKARD

diasporic model and the constructivist or racial formation model. People who have come to America have not cut off ties to the places from which they came, rather there has been a going and a coming, a continuing connectedness with the old homeland.

“Likewise, the book reflects an understanding that race, ethnicity, and the definition of group membership are not primordial things. They are identities and understandings that were constructed in particular places and times by particular people for particular reasons. Thus in the generations after forced migration from West Africa, Ibo and Hausa and Fon became Negroes and assumed a place together in the emerging American racial hierarchy. English and Irish and Jews became Whites and took another place. In recent decades, Koreans and Chinese and Vietnamese have been becoming Asian Americans. The shape of immigration patterns, and the meanings and experiences of individuals, have been profoundly affected by these sorts of race making.”

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Emerson scholar named permanent Director

After serving for nearly two years as the Interim Director of the Center, David Robinson was named Director last spring. Distinguished Professor of American Literature and Director of American Studies, Robinson also holds the chair of Oregon Professor of English at OSU. He was selected by a university search committee following a nationwide search that brought three finalists to campus.

Robinson, a native Texan, took his doctorate in English in 1976 at the University of Wisconsin-Madison. He also holds a master's degree in theology from Harvard Divinity School. His books include: *World of Relations: The Achievement of Peter Taylor*; *Emerson and the Conduct of Life: Pragmatism and Ethical Purpose in the Later Work*; *The Unitarians and the Universalists*; and *Apostle of Culture: Emerson as Preacher and Lecturer*.

"It is an honor to be able to help the Center continue its commitment to scholarship and research in the humanities," said Robinson. "The Center plays an essential role in contributing to Oregon State's atmosphere of open intellectual inquiry and is vital in helping the university address the imbalance between the humanities and its scientific and technical fields. The Center plays a key role in helping Oregon State recruit and retain a nationally competitive faculty in the humanities through its fellowships and public programs."



DAVID ROBINSON



SARA ASH

Another recent change at the Center is the addition of Sara Ash to the staff as Office Coordinator. Ash was hired following the departure of Mandi Dolecheck, who made important contributions to the Center during her term of service. A graduate in psychology from Humboldt State University, Ash brings significant office skills, including computer expertise, to the job, but perhaps even more important are her calm disposition and willing attitude.

To assist part time with mailing, filing and similar projects, student Quynh Le also was recently hired. A freshman at OSU, Quynh is majoring in psychology and pre-nursing.



QUYNH LE

'Ellis Island'...

(continued from page 2)

"*Foreigners/Americans* notes that European American expansion across the North American continent also had a colonial quality to it, and that there was the making of racial hierarchy in that enterprise. The title highlights the historical guest status that nearly all

people who call themselves Americans hold in the North American continent: they are at once foreigners and Americans. The book also considers the sad paradox that Native Americans have been treated in many ways like foreigners in the land of their ancestors."

Paul Spickard is the author of: *Japanese Americans: The Formation and Transformations of an Ethnic Group* (Twayne, 1996); and *Mixed Blood: Intermarriage and Ethnic Identity in 20th-Century America* (U of Wisconsin Press, 1989).

Life stories belong to Crow elder

Speaking candidly and eloquently of death, love, fun, and alcoholism, Apsaalooke elder Lillian Bullshows Hogan provided Barbara Loeb with eighteen hours of oral history about Crow Reservation life. Now Loeb is turning the account into a two-volume publication in keeping with the narrator's wishes.

"She recounts the horrors of forced boarding school, as well as devilish escapades with her best friend Julia, grapples with Christianity and Native beliefs, chops wood, prepares pemmican, and makes ice cream for her little brother when he is dying of polio," Loeb has written of the story teller's account. A Center Research Fellow and associate professor of Native art history at OSU, Loeb has been doing research on the Crow Indian Reservation for twenty-five years.

"Mrs. Hogan is a powerful history-teller. Born in 1904, she is also the oldest living Apsaalooke. She begins her account in earnest around 1880 with the lives of her parents and continues into the 1990s, covering almost the entire history of Crow Reservation life. The chronicle is rich with information so movingly told that it allows us to feel what it has been like for one woman to live as a Crow and pass through this century of history."

Working with Mrs. Hogan's daughter Mardell Hogan Plainfeather, Loeb recorded and transcribed the sessions,



BARBARA LOEB

*Says, "I have some green beads in my stomach," she says,
"and I keep them there."*

*"They're my Medicine," she says,
"but you get her
a*

*string of green beads
an-nd let her wear that,
she grow to be a
big,
good,*

woman," she said.

*"I want her to have that green beads for
necklace."*



Lillian Bullshows Hogan

but when the material was put into paragraph form, "a fragmented, awkward manuscript resulted. In 1998, after intensive search for a culturally appropriate solution, I emerged with a poetry-like format structured to the rhythms of Mrs. Hogan's voice. These stories have been beautifully told and they are filled with subtle information that could be distorted in transformation from to oral and written forms, so I have spent considerable time redefining both my editing process and my academic philosophy."

The introduction will be placed at the end of the book and all other commentary will be limited to endnotes "so we do not intrude on the narrator's words. Emotion and drawn-out words will be indicated wherever possible in an attempt to transfer non-verbal cues to paper, and editing changes have been severely limited. Although Mrs. Hogan's first language is not English, her grammar has been preserved, as has the cyclical, repetitive structure so characteristic of traditional Native histories.

"I have worked closely with Mrs. Mardell Plainfeather to construct a culturally appropriate order for the stories. Most importantly I have done my best to avoid claiming these stories by right of academic scholarship, an important philosophical shift that is the foundation for my entire editing process."

Proposals. . .

(continued from page 1)

December 12, 2003, those for internal fellowships by Monday, January 12, 2004. Awards to external scholars are generally for a full academic year, while those for internals are most often awarded for just one term.

Fellows will receive a stipend, an office in Autzen House, and general

support services. For their part, fellows are asked to contribute to intellectual life at OSU by giving presentations on their research projects in the form of lectures and Working-Paper Seminars. External fellows, in addition, may teach a course or organize a faculty seminar series.

For application forms and more information, check the Center's website: <http://osu.orst.edu/dept/humanities/>. or write to: Fellowship Program, Center for the Humanities, Oregon State University, 811 S.W. Jefferson Avenue, Corvallis, OR, 97333-4506, or call 541-737-2450.

Understanding Hemingway's 'feminized Jewish pugilist'



NEIL DAVISON

What do we mean in the Postmodern world when we particularize a philosophical assertion, an ideology, an artistic representation, a cultural tendency, or even a temperament as “Jewish”? Does the label more accurately describe an identity based on a religious orientation, or is it more a nationalist commitment that is separate from a theological system? In what ways can “Jewishness” be defined in this century that is completely extrinsic to nineteenth-century racialist discourse – including but not limited to the cultural myth of the degenerative, diseased, feminized Jew?

In his book in progress, *Not Exactly Men: Gender, Jewishness, and Zionism from the Modern to the Postmodern*, Neil Davison tackles these and other such questions from a literary, Jewish cultural studies framework. A Center Research Fellow and associate professor of English at OSU, Davison is using his fellowship year mainly to work on a chapter titled, “Cohn’s Impotence: Hemingway’s Feminized Jewish Pugilist.”

“In this chapter, I will attempt to reposition *The Sun Also Rises* as a key work in Western negotiations of race and gender between the wars. The

chapter will present research surrounding Hemingway’s absorption of both the financially-based anti-Semitism of his Midwestern youth and the racialized/gender discourse of ‘the Jew’ in War-era Paris. It will examine letters, statements, journalistic work, and biographical sources pertaining to Hemingway’s relationship with Harold Loeb, his literary acquaintance and model for Robert Cohn in *The Sun Also Rises*.

“The last two decades of the twentieth century witnessed a significant re-interest in the cultural figure of the ‘the Jew’ as part of a postmodernist re-evaluation of Enlightenment modernity. This renewed inquiry into the relationship among cultural myths about, and ideologically-based representations of, ‘the Jew,’ living Jews, and questions of social inclusions and exclusions is a crucial element of the larger Postmodern attempt to grasp how the scientized discourses of gender, class, ethnicity, race, and territorial politics are integral to the formation and maintenance of Western, bourgeois ideologies.

Conceived in part within a Jewish cultural studies framework, my project explores the figure of ‘the Jew’ and its ideological contexts from the fin de siècle to the most recent work of contemporary Jewish writers like Philip Roth. The study focuses on representations of ‘the Jew’ through three cultural shifts: the Dreyfus era of early conceptual Zionism and the rise of the Modernist novel; the post-Holocaust era of American Jewish enfranchisement and the establishment of the state of Israel; and the post-1968 New Left era that witnesses the rise of Israeli military power, vociferous anti-Zionist programs, Palestinian Human Rights arguments, and Postmodern Jewish-American-fiction.

“Over the past decade, arguments surrounding Hemingway’s representation of ‘the Jew’ have primarily focused on the novel as a fictional projection of biographical anecdotes. None of this work, however, conducts a more expansive New Historical reading of the novel’s representations of the scientized and popular discourse of racialized gender of the era, nor do the critics question how this network of ideological representations, social practices, and cultural assumptions worked to position ‘the Jew’ as a degenerative aberration of European masculinity, which was often reified in fictive constructions of ‘the feminized Jew’.

“In general, readers of the novel seem unperplexed as to why Cohn, a character somewhat extraneous to the plot, opens and closes the narrative. Even more, scant attention has been given to the fact that while the character of Cohn comes to physically dominate all other male characters in the novel, he is nonetheless continually positioned as an ‘unmanly’ pariah. Even important recent works that explore how problematic gender and sexuality are throughout the author’s canon, pay no attention to Cohn’s position as a Jewish character in the interstices of gender it discovers.

“Drawing on Hemingway’s obsession with gender, Cohn as a representation of ‘the Jew’ also connects to discussions of Zionism in Hemingway’s Paris, opening a space through which to explore the binary tension of a ‘feminized Jew/Zionist Jew’ of the era. Applying such a lens allows direct movement from the sub-texts of the novel to the era’s tensions over gender differentiation, racialized gender, and revisions of 19th century paradigms of masculinity during the post-war years.”

Restrictive Communist climate made fertile ground for poster artists

The documentary film *Freedom on the Fence* was conceived with the idea that the arts, and in particular poster art, can provide a powerful day-to-day experience for those living in a restrictive and oppressive political climate. In the summer of 2002, film creator Andrea Marks, a Center Research Fellow and assistant professor of art at OSU, interviewed curators, scholars, and Polish artists, many in their 80s. She is now in residence at the Center preparing the text of a DVD to accompany the film, the first to document the historic significance of Polish posters.

“The destruction of Warsaw in World War II, and the subsequent rise of Communism, created a monochromatic landscape,” Marks wrote about her project. “Gray was the dominant color of clothes, buildings and the environment. Access to television, radio and books was limited. However, unlike many Eastern Bloc countries in the 1950s and ‘60s, the gray streets of Warsaw were transformed by colorful, powerful and expressive posters. It was not unusual to encounter hundreds of posters dotting the gray streets at any given time. These punctuations of color announced operas, theater, concerts, movies, and festivals. Within the last fifty years, the Polish poster not only flourished as an art form, but it became internationally recognized for its unique use of visual imagery.

The story begins in 1947, when some artists were asked by the state agency “Film Polski” to collaborate in creating film posters. Henrik Tomaszewski agreed to collaborate with the stipulation that they be allowed to experiment with ideas and retain creative control. The agency accepted, and throughout this period, the late 1950s through the late 1960s, individual styles among artists exploded. The use of metaphor and symbol to describe the many films



ANDREA MARKS

became a recognizable and unique trait of the Polish poster. Tomaszewski and his colleagues began a movement now known as the ‘Polish School of Posters.’

The post-Stalinist era brought cultural freedom to Poland. During the period following Stalin’s death, artists were allowed access to information regarding art trends that had previously been denied. Among other things, they learned about the abstract painting movement and surrealism. Paradoxically, the restrictive Communist climate was a fertile ground for poster artists because the government financially supported hundreds of cultural events and the posters that represented them.

“From this point on, through the fall of Communism in 1989, Polish posters became the street art for the masses

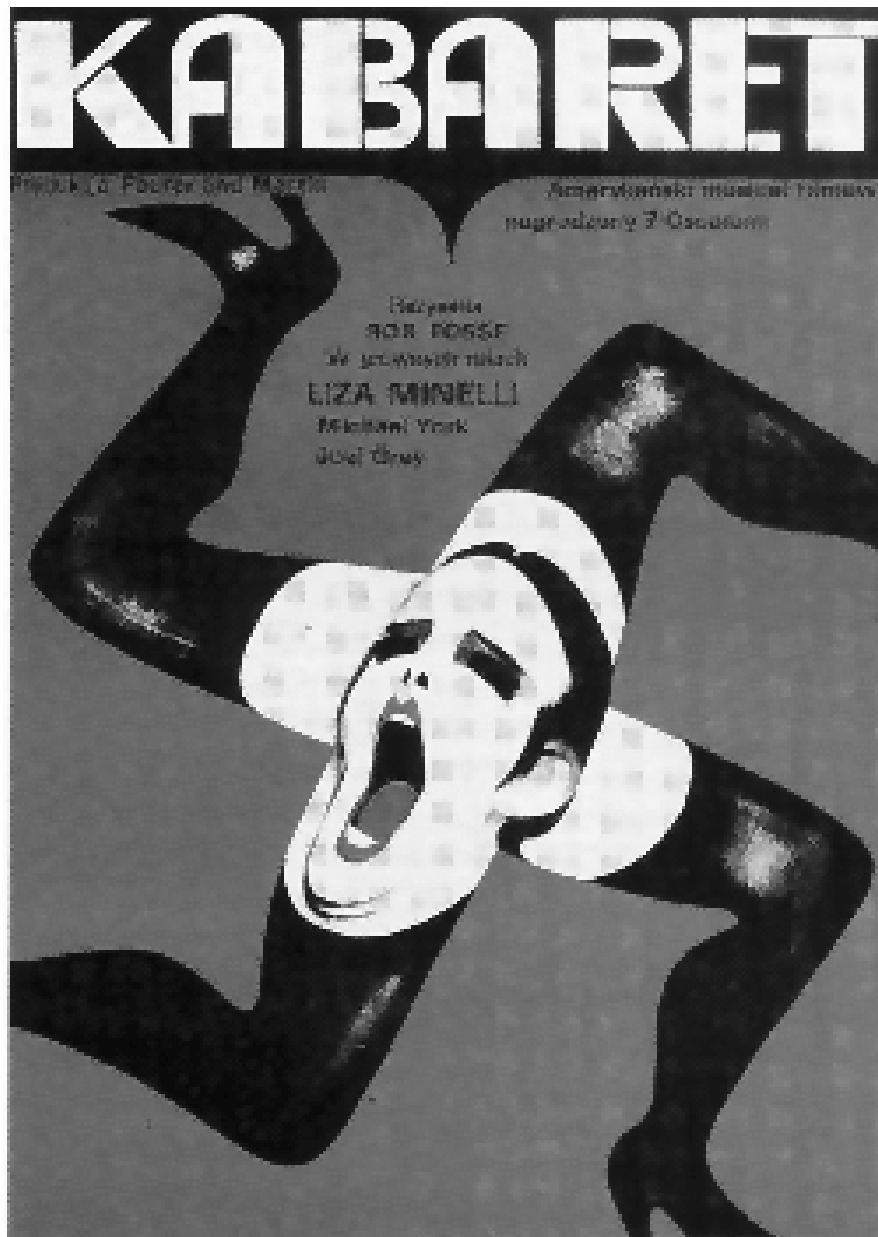
and allowed artists to experiment with powerful ideas. These posters, announcing films, opera, theater and other cultural events, were seen by people walking in the streets and engaged the viewer in both a visual and intellectual experience. Under Communist rule, everything printed was subject to censorship by the government. Unlike American film posters, however, Polish posters did not have to ‘sell’ the film to create a profit. Theaters in Poland were filled to capacity regardless of what the movie poster looked like, or what famous actor was starring in the film. In fact, rarely, if ever, does one see a movie star on a Polish film poster. Sometimes the films were of very poor quality and yet the poster was fantastically inventive. In other words, the lack of a commercial objective provided the artist with total freedom of creativity.

“From the late 1950 through 1965 artists explored individual styles. The subtle use of metaphor and symbol played a significant role, as exemplified by the 1973 film poster ‘Midnight Cowboy,’ designed by Waldemar Swierzy. The subtle use of the red color in the lips cleverly alludes to the male prostitute character in the film. In contrast, the American version of the poster focuses more on the two actors, Dustin Hoffman and Jon Voight. Another example is the 1961 film poster ‘SOS Titanic,’ by Wojciech Zameczanki. There is no ship depicted, but rather a series of lines alluding to water and a break in one of the lines showing the idea of destruction.

“The Polish School as a body of work ended in 1965, but it was instrumental in fostering a tradition continued throughout the 1990s. Today, the interpretive film poster has been replaced by Hollywood ‘star’ posters. During the summer of 2002, while filming the documentary, we

could not escape the images of Will Smith and Tommy Lee Jones promoting *Men In Black II*. The government no longer finances most cultural events, and posters by artists have nearly vanished. Ironically, while the restrictive climate of Communism was good ground for creating posters, the freedom of a free market society has produced a more restrictive climate for the creation of powerful posters. This art form is forever changed.”

*‘Rarely, if ever,
does one see a
movie star on a
Polish film poster’*



Poster for *Cabaret*, Wiktor Gorka

'Jim Crow' . . .

(continued from page 1)

photojournalists recorded the civil rights struggles that brought down the signs.

"To counter the assumption that Jim Crow signs and images are transparent windows on history, my book is divided into three sections that emphasize the materiality of verbal and visual media. The first section on the bodies of the signs examines their production and reproduction as commodities and images. I argue that Jim Crow signage gave race a graphic body that shaped the meaning of the written words.

"From their initial sporadic appearances on public transportation (in the 1880s) through their equally uneven dismantling in the 1960s-70s, the signs' language and design embodied a range of public and private agendas that exposed more than the producers recognized. No one read this inadvertent signature of whiteness more



astutely than the people the signs addressed: the African Americans who at considerable risk salvaged the few surviving original signs, and who have begun to market reproductions that serve black and white communities in often contradictory ways that call out for analysis.

"To take only one salient example, copies of the notorious sign produced and disseminated by the Lonestar Restaurant Association ("NO Dogs, Negroes, Mexicans") are best sellers both at the Ku Klux Klan Museum and at second-hand ghetto stores, where they are the hands-down favorites among young African American and

Chicano men who buy them to display in their pick-up trucks.

"Photographers exposed their own racial positions by their location of their cameras in a racialized division of space, and the recruitment of bodies to stand beneath, and thereby to stand for, the signs of race. Chapters on drinking fountains, restroom doors, lunch counters, and movie theaters analyze racial relations as spatial relations that were differently configured at specific social sites. A final chapter reads the student bodies that refused the restrictions of the 'colored' signs during the sit-ins of the 1960s as a form of political theater that transformed racial into national signs."

Elizabeth Abel is the author of *Virginia Woolf and the Fictions of Psychoanalysis* (The University of Chicago Press, 1989).

Calendar

OCTOBER

- Art Show through December -** 17
Prints by New Zealand artist Barry Cleavin
- 20** "Pure. White. Flawless. Colorism in Asian American Communities." Lecture by Paul Spickard, Research Fellow, Dept. of History and Asian American Studies, UC-Santa Barbara. 4 p.m. Autzen House.

NOVEMBER

- 3** "Facing the Nation: The Camera, the Lunch Counter, and the Sit-Ins of the Sixties." Lecture by Elizabeth Abel, Research Fellow, Dept. of English, UC-Berkeley. 4 p.m. Autzen House.
- 10** "A Natural History of Modernism: Mary Austin." Lecture by Suzanne Clark. Dept. of English, UO. 4 p.m. Autzen House.

JANUARY

- Art Show through March -**
Photographs by Don Alan Hall.
- 26** "The Matter of Jim Crow: An Anthology of Signs." Lecture by Elizabeth Abel, Research Fellow, Dept. of English, UC-Berkeley. 4 p.m. Autzen House.

FEBRUARY

- 2** "Envisioning Resistance: Engaged Buddhism in the Age of Global-ization." Working-Paper Seminar by Hung-Yok Ip, Research Fellow, Dept. of History, OSU. 4 p.m. Autzen House.
- 9** "Demythologizing Plath." Working-Paper Seminar by Anita Plath Helle, Research Fellow, Dept. of English, OSU. 4 p.m. Autzen House.

- 23** "How Early Christians Understood Disease." Working-Paper Seminar by Gary Ferngren, Research Fellow, Dept. of History, OSU. 4 p.m. Autzen House

MARCH

- 8** "Participation and Protest: Women and Politics from a Global Perspective." Working-Paper Seminar by Alana Jeydel, Research Fellow, Dept. of Political Science, OSU. 4 p.m. Autzen House.

Photos span reflex and digital eras

Don Alan Hall says that his fascination with photography started as soon as he was old enough to thread a roll of film into a camera, and continues into the age of digital imaging. Several dozen of his prints will be on exhibit at the Center from January 1 through March 31, 2004.

“The prints span about forty-five years and the vast technological gulf between the clacking, clicking 4x5 sheet-film press camera of the early 20th century and the beeping electronic digital camera of the early 21st. Whether depicting the environment, theatrical arts, or other compositions, photographic prints have always been my way of identifying and isolating specific visions.”

Most of the prints are digital images produced with a computer and an inkjet photo printer. The change from silver salts and chemicals to pixels and ink was not an easy one, says Hall. “Digital image processing hit me like a diagnosis of an incurable disease. When I first saw a demonstration of Adobe Photoshop, everything I believed about photography being journalism’s Ultimate Truth went out the window.”

Unable to ignore the fact that computer graphic imaging gave him far more



control, Hall soon adopted Photoshop as a routine tool, and as equipment and techniques improved he changed to digital printing.

It took me several years to accept the idea that a computer is a legitimate darkroom, but my darkroom now IS a computer. I would no more call my digital images computer-enhanced or computer-altered than I would call my silver-chemical prints enlarger-enhanced or light-manipulated. Truth is, photographers mess with their images so as to create the prints they visualize or prints that please them.”

Though Hall’s M.A. in journalism from Indiana University emphasized photojournalism, he has worked mainly as an editor, including stints at newspapers in Illinois, Wyoming, and

Oregon. For 10 years, he edited the *Mammoth Trumpet*, a quarterly newspaper reporting research about the earliest human presence in the Americas. His two books include, *On Top of Oregon*, about mountaineering in the Oregon Cascades, and *A Bird in the Bush*, a guide to bird watching. He also writes fiction. A Senior Environmental Employee at the U.S. Environmental Protection Agency’s Corvallis lab, Hall produces non-technical newsletters and Webpages, and provides support for the lab’s scientists.

“All I’ve ever wanted to do through photography is communicate to others what I see. The big bonus has been finding truths in my own prints — seeing things in them I didn’t know were there.”



‘Digital imaging processing hit me like a diagnosis of an incurable disease’

Peter J. Copek Fund



During Peter J. Copek's sixteen years as the founding director of the Center, he regularly made Center money available to support cultural events on campus. In addition to conferences, music festivals, and film series, the Center supported many special and unusual lectures and programs, including visits to OSU by Gore Vidal, the San Francisco Mime Troupe, and venerable South African township jazz singer and film star Dolly Rathebe. The level of support for such events has always depended on the state of the Center's finances from year to year. After Peter died suddenly in June, 2001, there was much discussion of how best to keep his name alive so that his impact on OSU intellectual life would not be forgotten. What resulted is the Peter J. Copek Fund, intended to provide more regular and stable support for the same kinds of cultural events that he supported through the Center. In spring of 2003, the campaign to raise money for this fund began with a letter to former external fellows. The campaign is now expanding to include a general appeal to Center friends and supporters, plus all those who not only value Peter's work on behalf of the university but who would like to see strong, ongoing support for campus cultural events.

PLEASE JOIN US IN SUPPORTING THE PETER J. COPEK FUND

Send this form along with contribution to the Peter J. Copek Fund, Center for the Humanities, 811 S.W. Jefferson Ave., Corvallis, OR, 97333-4506

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New Zealand printmaker shows ‘acid psyche’

Thirty-one works by New Zealand master printmaker Barry Cleavin are on display at the Center through December. The exhibit, “Puzzle Puzzle,” showcases Cleavin’s technical skill, especially in etching, which he says, “suits the acidity of my psyche.”

Over the past thirty-five years, Cleavin has exhibited in many international shows. A critic who writes regularly about his work, T.L. Rodney Wilson of the Auckland Museum, has said that Cleavin addresses “the print as illustrator, the print in combination with words, prints plentiful and accessible, the print as agent of social commentary and opinion, in service of science, as descriptor, as definer. . .” The prints on display at the Center are largely in the social commentary category, dealing in particular with the impact of human immigration on New Zealand’s ecosystem and animal and human populations.

“Printmaking,” Cleavin insists, “must develop a conscience.”

The interplay between literature and visual art is also a central theme in Cleavin’s work. He uses word phrases, visual and verbal puns, palindromes, and literary references to reinforce his visual offerings. His crows, monkeys, alligators, parrot skeletons, bones and other creatures and objects may represent Hiroshima survivors, the human conscience, or political language itself.

The exhibit is free and open to the public weekdays, 8:30 a.m. to 4:30 p.m. For information, call 737-2450.

*‘Printmaking must develop
a conscience.’*



The Kookaburra and the Immigrant. Etching.

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The Center was established in 1984 as an outgrowth of the Humanities Development Program, which had been creating innovative interdisciplinary courses since 1977. The Center continues to offer a certificate program in Twentieth Century Studies, but its focus has broadened to a concern for improving the quality of humanities research as well as teaching at OSU. This is accomplished through the awarding of resident research fellowships to both OSU and visiting scholars, as well as by sponsoring conferences, seminars, lecture series, art exhibits and other events. The Center occupies Autzen House, 811 S.W. Jefferson Avenue.

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