

Food takes humanities spotlight

Scene from *Babette's Feast*, a film based on the short story by Isak Dinesen.

Babette's Feast," the Cratchit family dinner in *A Christmas Carol*, the March Hare's tea party in *Alice in Wonderland*, the Japanese film *Tampopo*. . . That art and literature are full of great food moments is no news.

What's new at Oregon State University is a cooperative effort—the Food and Culture Initiative—that focuses humanities research on the meanings and practices of food. Though the Initiative is based in the College of Liberal Arts, it has crossed the liberal arts/sciences divide by including faculty in the College of Agriculture and the College of Health and Human Sciences.

In other words, the liberal arts and sciences are meeting in the kitchen.

The goal of the group is straightforward: to deepen faculty research and introduce students to the multiple meanings and practices of food. The means for achieving the goal involve bringing together faculty from diverse departments to explore the "social, cultural, historical, aesthetic and ethical aspects of foodways and food systems both locally and globally."

Food as a topic has become ubiquitous in the culture. It has long been a subject of agricultural research,

2010-11 Research Proposals Wanted

The Center is now accepting applications from OSU faculty members interested in 2010-11 Research Fellowships for the resident research program. Each year the Center brings together a new group of 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. Up to six Fellows will be selected.

Until 2009-10, Fellowships also were awarded to faculty from other universities as well as independent scholars, but the Visiting Fellow program has been put on hold for a couple of years. When that program resumes, it will be noted in this newsletter and on the Center website.

Continued on page 10

but its arrival as a specific field of humanities study is fairly recent and is tied to societal and environmental trends. A recent example of what's happening "out there" is the decision by Multnomah County to launch a food initiative aimed at growing a high percentage of the produce eaten by county residents. As one organizer said, "We have a food crisis and many people consider our food system broken."

At OSU, faculty from anthropology, ethnic studies, philosophy and other disciplines began their food studies

Continued on page 6

Chinese embrace change to stay in power

Once upon a time a few months ago, the Hummer was the very symbol of American excess in car manufacture: the brand is now the property of a Chinese company. As of October, China was reported to have 130 billionaires, second in the world only to the United States.

Such developments are no longer even surprising. China is not only adapting to changing conditions but leading the pack in many areas, particularly business. The question for OSU political scientist Hua-yu Li is this: How is such adaptability possible in a political party rooted in Stalinism and still deeply ideological?

The answer, she will argue in her new book, is rooted in a redefining of socialism that began in 1978 under Deng Ziaoping.

“In place of ideological indoctrination, the party has increasingly emphasized professionalism, dedication to organizational goals, job efficiency, and career advancement in the training of party members,” said Li, a Center Research Fellow and author of *Mao and the Economic Stalinization of China: 1948-1953* (2006).

Li’s book-in-progress focuses on the evolution of the party under a succession of leaders, beginning in 1941 with Mao Zedong and followed by Deng Ziaoping and those who succeeded him. Her two prime areas of interest are party building and the management of party members.

Several key questions are driving the study. What motivates a political party to change and adapt? How far can a ruling party go in changing its goals and still retain its identity and legitimacy? And, given its historical and ideological baggage, how has the Chinese Communist Party been able to justify the changes it has carried out, especially since the late 1970s?



Hua-yu Li

In the early 1940s, Mao imposed a Stalinist ideology and a highly-centralized leadership structure aimed at creating a Bolshevik party that could vie for national power. Beginning in 1978, under Deng Ziaoping, the party abandoned some of its most damaging Stalinist ideals—including the political purge—and began the process of redefining socialism.

“Other major changes have occurred, since 1991 in response to the collapse of the Soviet Union, and since 2001 in response to the increasingly complex society that has emerged following the economic reforms,” said Li. As part of this ongoing adaptive process, in November 2007 the leaders redefined the country’s political system as a multi-party cooperation system under the leadership of the Chinese Communist Party.

“Emerging from the study are two major findings. First, that the Chinese Communist Party has shown a remarkable ability to adapt politically in order to survive, seize power, and then maintain its rule.

“And second, that the party has managed, under the leadership of Deng and later reform-minded leaders, to

move away from the Stalinist roots, originally imposed by Mao, and institute pragmatic changes, often reinforced by traditional values, in pursuit of national development goals.”

While some China scholars predict that the nation will democratize because of its inherent democratic values and emerging middle class, Li does not intend to make predictions about the prospects for democracy in China. Her focus is on long-term historical patterns of political evolution and change, sources of change, and the party’s capacity for change.

The party, like ruling parties in general, is striving to stay in power “but its drive to retain power is reinforced by the belief of its party elites that the party is entitled to rule because of the sacrifices it endured in achieving political power. . . The party has also turned to traditional Confucian ideas, such as the goal of creating a harmonious society.”

Recent opinion polls show that the party enjoys widespread support among the Chinese people. “In many ways, the fourth generation of party leaders is in tune with traditional values and the expectations of the people. Chinese tradition is presently on the side of the party, as it provides strong, benevolent central leadership as well as peace and prosperity—a set of conditions that has traditionally created dynastic legitimacy, stability, and longevity.

“Circumstances, however, can change suddenly and support can disappear quickly once the ‘mandate from heaven’ is lost. The party is trying to keep a grip on the divine mandate by carrying out the changes necessary to maintain popular support and stay in power.”

'The money question' was hot 200 years ago

In no other country in the history of the world has the subject of money and banking given rise to such long-sustained, deep-rooted, widespread, acrimonious, publicly debated and eagerly reported controversy as in America.

Glyn Davies, Historian

During the past year, no subject has received more public attention than money. From farm fields to mansions, the mysteries of money and banking have preoccupied the public mind—though still not with the kind of suspicion that prevailed among the citizenry two centuries ago, says OSU historian Jeffrey Sklansky.

In his timely new book, “The Money Question: Currency in American Political Thought, 1700-1900,” Sklansky will investigate Americans’ two-hundred-



Jeffrey Sklansky

year struggle over what should serve as money, who should control its creation and circulation, and according to what rules.

The fundamental question of that earlier era was whether the U.S. money system should be managed by private interests, for profit—and was such a system democratic?

For two long centuries, questions about the form and function of money and the power it conferred on governmental and financial institutions generated intense political controversy.

“The book seeks to explain why questions of currency and banking became the subject of heated and protracted conflict, how many Americans made personal and political sense of these issues, how the terms and parameters of debate changed from the late seventeenth to the early twentieth century, and why ‘the money question’—though surely not concerns about money—receded from public

Continued on page 7

Novel looks at three women, three generations

Reading these stories, I felt at times like a teenage boy peering into the girls’ locker room and seeing far more than I was prepared to absorb. But there is no looking away. The young, old, and middle-aged women who make up her intimate and honest world are, one and all, fearful and fascinating to behold.

Pete Hautman, Fiction Writer

The short story has been Susan Jackson Rodgers’ long-time fiction territory. Her 2004 collection, *The Trouble With You Is*, drew enthusiastic reviews and her stories have been appearing regularly since 1986 in literary journals and magazines.

Now she is venturing in a new direction with a novel in progress, *Is This a Good Time?* The book may yet turn out to be linked short stories, she says, though its structure is



Susan Jackson Rodgers

comfortable for a writer accustomed to working in short form.

The book is organized into three parts, each focusing on a different character. “This three-part structure is

appealing to me for several reasons. First, I am a short story writer venturing into the terrain of the novel for only the second time—the first attempt is, wisely, tucked away in a drawer. I like the way short stories focus on single moments in characters’ lives, and admire novels that use an episodic rather than linear structure.”

Is This a Good Time? (the question a main character asks whenever she telephones her daughter or granddaughter) chronicles three generations of one family, focusing on three women: Frances, her daughter Caroline, and Caroline’s daughter Gwen.

“My goal is not to write a comprehensive history of this fictional family, but to offer a glimpse into these women’s lives,” said Rodgers, a Center

Continued on page 10

Gothic novels helped Britons think like world citizens

Her present life appeared like the dream of a distempered imagination, or like one of those frightful fictions, in which the wild genius of the poets sometimes delighted. Reflection brought only regret, and anticipation terror.

The Mysteries of Udolpho
Ann Radcliffe

Gloomy castles and distressed maidens may not suggest “globalization” to most readers, but Evan Gottlieb is prepared to argue that the gothic novels of Ann Radcliffe show keen awareness of eighteenth-century Britain as part of the larger world of Europe and beyond.

“Radcliffe’s romances have often been read as surreptitiously confirming Britons’ insular sense of superiority to the Europeans who populate most of her novels,” said Gottlieb, a Center Research Fellow, OSU English faculty member, and author of *Feeling British: Sympathy and National Identity in Scottish and English Writing, 1707-1832*.

“Yet Radcliffe herself consistently encourages readers to identify primarily with her bourgeois, tolerant, cosmopolitan heroes and heroines, rather than with their feudal counterparts, the aristocratic villains and earthy peasants who tend to be tied more closely to a particular region or estate.”

The work on Radcliffe is part of Gottlieb’s larger project, *Romanticism, Globalization, and the Making of the Modern World Order, 1750-1830*. He describes the main goals of the project as twofold: to demonstrate that early globalization trends influenced the development of important works of British poetry and prose during this era; and also to consider how Enlightenment and Romantic literature likewise played a significant role in shaping modern perceptions of globalization.



Evan Gottlieb

At first glance, said Gottlieb, this hypothesis might seem counterintuitive.

“Not only are we used to thinking of globalization as a uniquely contemporary phenomenon, but also scholars tend to consider British Romanticism as a cultural and literary phenomenon more frequently associated with local attachments, nationalism, or imperialism rather than with globalization.”

“Globalization” for Gottlieb’s purposes is best defined, in the words of Manfred B. Steger, as “a multi-dimensional set of social processes that create, multiply, stretch, and intensify worldwide social interdependences and exchanges.”

Although the connections between eighteenth-century and Romantic-era literature and the incipient British Empire have been well documented, the former’s associations with the developing processes of globalization are just starting to be understood.

“Among today’s literary scholars, there is general consensus that eighteenth-century and Romantic-era literature both reflected and shaped the terms of Britain’s growing dominance on the world stage.” Driven largely by the methodology of post-colonial theory, critics have interpreted Romantic literature and culture in an imperialist

context, that is, in terms of exploration, domination, and racism.

“In fact, globalization is coterminous with many of the great social changes that marked the period 1750 to 1850, including the rise of European secular nationalisms, the growth and expansion of modern forms of capital, and the adoption of a universalizing definition of progress predicated on cultural and industrial modernization.”

In general, said Gottlieb, previous scholars have tended “to conflate these trends with the history of British imperialism. Given the ways in which today’s world is increasingly dominated by global, rather than imperial, conditions, it seems more fitting than ever to consider imperialism as one phase of the movement toward Western-dominated globalization rather than vice versa.”

The challenge for British authors and readers at the time was to learn to conceptualize their situation vis à vis the rest of the world. “How did Britons come to understand themselves, not merely in relation to each other, but also to the rest of the world? Put in literary historical terms, how did the writers of the Enlightenment and the Romantic era prepare their readers to think globally?”

During his Fellowship term Gottlieb is writing the chapter on Radcliffe, provisionally titled “The Global Gothic: Tolerance, Aversion, and Cosmopolitanism in Ann Radcliffe and her Contemporaries.” The key event for Gottlieb’s analysis was the defeat of Napoleon in 1814-15.

“Prior to this, Britain had already been at war with France for most of the previous century. Paramount during the early years of the Romantic period then was Britain’s need to have a strong sense of itself as a united country engaged in an epic struggle with an implacable enemy.

“Yet despite the growing British resistance to the democratic,

Continued next page

'There . . . is Udolpho'

*T*owards the close of day, the road wound into a deep valley. Mountains, whose shaggy steeps appeared to be inaccessible, almost surrounded it. To the east, a vista opened, that exhibited the Apennines in their darkest horrors; and the long perspective of retiring summits, rising over each other, their ridges clothed with pines, exhibited a stronger image of grandeur, than any that Emily had yet seen.

The sun had just sunk below the top of the mountains she was descending, whose long shadow stretched athwart the valley, but his sloping rays, shooting through an opening of the cliffs, touched with a yellow gleam the summits of the forest, that hung upon the opposite steeps, and streamed in full splendour upon the towers and battlements of a castle, that spread its extensive ramparts along the brow of a precipice above.

The splendour of these illumined objects was heightened by the contrasted shade, which involved the valley below.

'There,' said Montoni, speaking for the first time in several hours, 'is Udolpho.'

Emily gazed with melancholy awe upon the castle, which she understood to be Montoni's; for, though it was now lighted up by the setting sun, the gothic greatness of its features, and its mouldering walls of dark grey

stone, rendered it a gloomy and sublime object.

As she gazed, the light died away on its walls, leaving a melancholy purple tint, which spread deeper and deeper, as the thin vapour crept up the mountain, while the battlements above were still tipped with splendour. From those, too, the rays soon faded, and the whole edifice was invested with the solemn duskiness of evening. Silent, lonely, and sublime, it seemed to stand the sovereign of the scene, and to frown defiance on all, who dared to invade its solitary reign.

*A*s the twilight deepened, its features became more awful in obscurity, and Emily continued to gaze, till its clustering towers were alone seen, rising over the tops of the woods, beneath whose thick shade the carriages soon after began to ascend.

The extent and darkness of these tall woods awakened terrific images in her mind, and she almost expected to see banditti start up from under the trees. At length, the carriages emerged upon a heathy rock, and, soon after, reached the castle gates, where the deep tone of the portal bell, which was struck upon to give notice of their arrival, increased the fearful emotions, that had assailed Emily. While they waited till the servant within should come to open the gates, she anxiously surveyed the edifice: but the gloom, that overspread it,

allowed her to distinguish little more than a part of its outline, with the massy walls of the ramparts, and to know, that it was vast, ancient and dreary. From the parts she saw, she judged of the heavy strength and extent of the whole. The gateway before her, leading into the courts, was of gigantic size, and was defended by two round towers, crowned by overhanging turrets, embattled, where, instead of banners, now waved long grass and wild plants, that had taken root among the mouldering stones, and which seemed to sigh, as the breeze rolled past, over the desolation around them. . .

While Emily gazed with awe upon the scene, footsteps were heard within the gates, and the undrawing of bolts; after which an ancient servant of the castle appeared, forcing back the huge folds of the portal, to admit his lord. As the carriage-wheels rolled heavily under the portcullis, Emily's heart sunk, and she seemed, as if she was going into her prison; the gloomy court, into which she passed, served to confirm the idea, and her imagination, ever awake to circumstance, suggested even more terrors, than her reason could justify.

From *The Mysteries of Udolpho*
Ann Radcliffe (1794)

Gothic globalization continued

international ideals of the French Revolution, many pre-Waterloo Romantic writers, such as Ann Radcliffe, show a keen awareness of Britain's inevitable interconnectedness with Europe and beyond."

Gottlieb will analyze this process of identification primarily through three

Radcliffe novels: *The Romance of the Forest* (1791), *The Mysteries of Udolpho* (1794), and *The Italian* (1797). The "delicate play of sameness and difference," he argues, provided training for Radcliffe's British readers in becoming global citizens.

Food research continued from page 1

independently and with a variety of objectives.

“It’s amazing how different people’s research interests turned out to form a web,” said Joan Gross, an anthropology professor, member of the Food and Culture Initiative, and former Center Fellow. “There are people interested in poverty, rural Benton County, low food security, ethics of food production, the environmental effects of agriculture, ethnic food issues, so many different areas. There was no single point of origin, but more of a synergy, of things coming together.”

For Gross, and anthropology colleague and former Center Fellow Nancy Rosenberger, an early trumpet call was the news that Oregon rated among the hungriest states in the nation (it is now in third place). They found it ironic, to say the least, that such a rich agricultural region could fail to feed its own.

“Anthropologists have always looked at food, the social meaning of the community through food,” said Rosenberger. “We are in an applied anthropology department so we can dive into these issues.”

Rosenberger and Gross did dive in, initially with OSU’s Rural Studies Program, a multi-disciplinary effort founded in 2001 within the Agricultural and Resource Economics Department with the goal of improving the sustainability of rural life in Oregon. They studied food insecurity in rural Benton County, ran the Anthropology Department’s first Field School, which focused on food issues in Lakeview, Oregon, and started an anthropology of food class that has tripled in size in three years.

“We realized that a group of us in Rural Studies was interested in food,” said Gross. This “subset” of the Rural Studies Program formed the nucleus for the Food and Culture Initiative. Food and foodways, says the group’s mission statement, “is a topic of contemporary importance in our community, nation, and

the world that we feel bears study and action from within our universities.”

Science historian, Horning Professor of the Humanities, and former Center Fellow Anita Guerrini came to food studies, in part, from her researches into medical history: an early monograph was about an 18th-century diet doctor; her second book, published in 2000, was *Obesity and Depression in the Enlightenment: The Life and Times of George Cheyne*; her current research deals with the relationship between nutrition history, vegetarianism, and local foods in the early 1700s.

“Food is a central social activity throughout history,” said Guerrini. “It can’t be thought of as just providing sustenance, but what is eaten, how it’s eaten, what it means historically. My family was Italian-American and food was the center of everything.”

Guerrini is planning the university’s first food history class for Spring Term. A larger goal is to found a Food Institute at OSU, which is also one of the objectives of the Food and Culture Initiative. The five-year plan for the group includes monthly presentations of faculty research throughout this academic year, a conference in the fall of 2010, a website, a film series, and development of Food and Culture courses that, ideally, will lead to a graduate certificate program. They plan to apply for a National Endowment for the Humanities Institute or Seminar for the summer of 2011.

Oregon State is particularly well placed for research related to food. This struck Gross forcibly as a result of attending conferences and meetings around the country focused on food in society. “I’d go to workshops and hear people talk about their local efforts, about their great community garden, and then it would turn out to be the size of a postage stamp. This kind of thing kept happening, and every time I’d think ‘We have that at OSU.’ Agricultural and nutrition studies, lots of land already in

place—the role of the humanities is to bring it all together.”

Scientific researchers focus mainly on technical aspects of food, its chemistry, breeding, production, preservation and so on.

“We have to rehumanize it, to look at it at all levels, cultural, historical, racial,” said Rosenberger, who has studied food culture in Japan and, with the help of a 2005 Fulbright Grant, in Uzbekistan. There, she said, food takes on nationalistic meaning as it plays a strong role in community identities under siege from political repression.

“Even when talking about applied problems, for instance the need for a certain vitamin, you can’t get far without cultural understanding because people have their own ideas of food,” said Gross, who, with David McMurray, taught nutritional anthropology in Ecuador in 2006, with a focus on local agricultural practices in the context of the dominant international food system.

The Food and Culture Initiative is involved with OSU Extension’s Small Farms Conference, to be held in February, with organic peach specialist David Masumoto as the keynote speaker. A public lecture by Masumoto and a reception are scheduled for Feb. 26 at the Center for the Humanities.

Other faculty involved with the Food and Culture Initiative include Anthropology faculty members Melissa Cheyney, Deanna Kingston, David McMurray and Bryan Tilt, along with Norma Cardenas (Ethnic Studies), Mary Cluskey (Nutrition and Exercise Sciences), Mark Edwards (Sociology), Jacob Hamblin (History), Jonathan Kaplan (Philosophy), Larry Lev (Agricultural and Resource Economics), Garry Stephenson (Crop and Soil Science), J. Antonio Torres (Food Process Engineering), Patti Watkins (Women Studies), and Juan Trujillo (Foreign Languages and Literatures).

Continued on page 10



Alison Ruch

OSU creative writing graduate fills coordinator job

Alison Ruch has been a welcome presence at the Center since 2006, when she was hired as an office assistant. At the beginning of summer 2009, she became the Office Coordinator and now manages the office.

Alison came to the Center after earning a Master of Fine Arts Degree in the OSU Creative Writing Program, with an emphasis on fiction. Originally from Wisconsin, she majored in English at the University of Wisconsin-Madison, where she worked for the UW Press for six years in marketing and editing.

Alison has taught writing at OSU and Linn-Benton Community College, and her short stories have been published in *Stringtown* and the *Oregon Literary Review*. She is now working on a novel.

Money history continued from page 3

discussion along with the ‘labor question’ to which it was closely tied.

“To agitators and publicists across the political spectrum, the most metaphysical consequences appeared to flow from the most mundane decisions about monetary policy. The establishment or disestablishment of a bank, the suspension or resumption of specie payments in exchange for paper currency, the demonetization or remonetization of silver, signified no less than the difference between civilization and savagery, slavery and freedom, the Dark Ages and the Millennium.”

Sklansky’s first book, *The Soul’s Economy: Market Society and Selfhood in American Thought, 1820-1920*, won the 2004 Cheiron Book Prize, presented by the International Society for the History of Behavioral and Social Sciences. The book was supported by a previous Center Fellowship.

The new book will focus on three major historic episodes, each framed by a distinctive monetary regime and each comprising a pair of intellectual biographies of influential monetary theorists or reformers who took up opposite sides of the issue and helped define what was at stake.

The first section examines the debate over the innovation of public “bills of credit” and “land banks” in New England from the 1720s through the 40s, which launched the long epoch of paper money. The key figures are John Wise, a clergyman who opposed English mercantilism and advocated provincial paper currency, and physician William Douglass, the foremost colonial critic of the new paper money.

The second part considers the “Bank War” of the 1820s and 30s in the metropolitan Middle Atlantic over state-chartered banks and the Second Bank of the United States, which shaped the rise of modern party politics. This section will focus first on New York labor leader William Leggett, specifically the relationship between his ardent criticism of banking and paper currency and his earlier career as an actor, poet, fiction writer, and literary critic. The second figure is architect Nicholas Biddle, the pioneering president of the Second Bank of the United States and “the nation’s leading spokesperson for the rising authority of moneyed men.”

The third section concerns the battle in the southern and western farm belt in the 1880s and 90s over the new national

currency and banking system established during the Civil War, leading to the creation of the Federal Reserve System and the eclipse of the money question. Key figures here are physician and Methodist preacher Charles Macune, who was the chief economic theoretician for what became the National Farmers’ Alliance and Industrial Union, and astronomer Simon Newcomb, the most prominent American scientist of his day and a leading advocate of *laissez-faire* and “sound money.”

“A main purpose of this book is to chart the changing landscape and borders of the money question through the whole modern epoch that historians have described as the ‘transition to capitalism,’” said Sklansky. “A growing body of historical, sociological, and economic scholarship in recent decades indicates that the monetization of public and private debt through the partnership of government and banking provided the essential financial structure for capitalist development.”

Seeing more clearly and deeply

A collection of photographs by composer and artist Ron Jeffers is on exhibit at the Center through Fall Term. The show, "Oregon Photographs from the Last 30 Years," includes realistic and abstract works, in color and black and white.

"Photography is a way of seeing more clearly and deeply, a way of examining and probing the familiar, a way of celebrating the common images which others may notice only in passing, discovering epiphanies in unexpected places and ways," Jeffers wrote in his exhibition statement.

Jeffers studied music composition and choral conducting at the University of Michigan, Occidental College, and the Center for New Music at the University of California-San Diego. He has directed choirs and taught at these institutions, as well as at the University of Wisconsin, Eau Claire, the State University of New York-Stony Brook, and OSU.

In 1988, he founded earthsongs, a company that publishes choral music from many different countries, as well as books of choral texts in other languages.

The photographs in the exhibit were made over a period of 30 years, using both analog and digital methods. Copies of the prints in the exhibit are available for sale; proceeds will go to Corvallis Community Outreach, Inc.

The exhibit is open weekdays, 8:30 a.m. to 4:30 p.m., at Autzen House. For information, call 737-2450.



Ron Jeffers. *McKenzie Roadside-1*, McKenzie Pass. Photograph.



Ron Jeffers, *First Snow-2*, Black Butte, Photograph.

‘Nimble arrangements’ in collage



Beverly Soasey. *Sea of Life* (2006). Mixed media collage.

Collage: An artistic composition made of various materials glued on a picture surface.

Coller: To glue

Collage as a medium is nearly two thousand years old; employed by the ten artists whose work will be exhibited at the Center beginning in January, the medium is handled with great individuality.

Fallen Totem II, by the late Phyllis O’Gara, deals with Northwest tribal symbolism and artifacts. Arizona artist Pricilla Hanson’s aerial view, *Outside Sheridan*, an acrylic, paper tape, pencil, and transfer on board, invites complex considerations of human interactions with the land.

Other artists included in the show are Jan Boles of Caldwell, Idaho,

Prescott Lewis of Ashland, Robert Schlegel of Banks, Janice Staver of The Dalles., Charles True of Silverton. Jody Dunphy and Beverly Soasy of Eugene, and Marjorie McDonald (1898-1995).

The exhibit, “Collage Art: Nimble Arrangements for the World of Thought,” is drawn from the College of Agricultural Sciences permanent collection of Art About Agriculture. According to show curator Shelley Curtis, collages can be traced to the invention of paper in China around 200 B.C., when the technique was used for making multiple-ply paper.

In the 10th century, collage came into popular use as an art form by Japanese calligraphers interested in using text on various surfaces. During the 15th and 16th centuries, collage techniques were used for applying gold leaf and other precious metals to religious

images, icons, and to coats of arms.

The works in the exhibit draw inspiration from a wide range of sources and use a variety of materials. Jody Dunphy’s collages are inspired by the bond between humans and nature, and feature the arch as an embodiment of the sacred because of its architectural use in places of worship. Janice Staver’s *Boys, My Money’s All Gone* is a paper collage that combines drawings, pieces of wallpaper, photographs, and watercolor.

Collages by Robert Schlegel and Beverly Soasey suggest the Dadaist rejection of rules, as a form of war protest, in favor of an “anything goes” approach. In recent collages, Schlegel and Soasey have used traditional drawing and painting combined with media clippings and other ephemera.

Marjorie McDonald’s collages are known for their naïve style, bright colors, and sociable content, and for making the ordinary extraordinary. Her depictions of people in family and social settings and her uses of shape and color have been compared to the work of Surrealist Marc Chagall.

Jan Boles, Prescott Lewis, and Charles True stretch purist ideals of photography by assembling sets of photographs sequentially. Placing the images montage style — Boles’ hop poles and Lewis’ irrigation system — allows the artists to interpret agricultural scenes in formats impossible to achieve through a single photograph.

The College of Agriculture began acquiring works of art for its permanent collection in 1983. The exhibit will run January through March, and will be open weekdays, 8:30 a.m. to 4:30 p.m. at Autzen house.

Novel of generations continued from page 3

Research Fellow and English faculty member at OSU. “Each section will cover a brief period of time—a week or less—during a particular year.”

As described by Rodgers in her fellowship proposal: “First we meet Frances, an American living in Cuba during World War II, the wife of a banker and mother of two children. Like Virginia Woolf’s Clarissa Dalloway, Frances’s main objective is to prepare for a dinner party—but food rations, a marital crisis, and other obstacles plague her, even as she strives to keep the surfaces of her life unmarred by imperfections.

“In the novel’s second section, we see Frances’s daughter Caroline, in her late thirties, returning to the acting career she put on hold years before. Caroline’s husband has left her—taken off with a twenty-year-old in a VW van (it’s 1971).

“Caroline has returned to the summer stock theater where she worked as a young woman. Nothing in her life is

turning out the way she planned, and as opening night approaches, she struggles to overcome her anxiety and despair.

“In the novel’s third and last section, Gwen, Caroline’s daughter, belongs to the generation of women for whom opportunities are many and expectations high. But Gwen is overwhelmed by her duties as mother, career woman, and caretaker of Frances. When her father, from whom she is estranged, comes to spend a week with her, Gwen’s perspective on her family history shifts.”

In each section of the novel, a war is either coming to a close (World War II, Vietnam) or just beginning (Iraq). Rodgers said that, in many ways, her entire artistic life has been aimed toward writing this novel.

“The story of these three women is the culmination of the themes and subjects I have been exploring in my work for over two decades: women’s interior lives, marriage and divorce, family life, intimacy, motherhood, loss.”

“The story of these three women is the culmination of the themes and subjects I have been exploring in my work for over two decades”

Susan Jackson Rodgers

Proposals continued from page 1

Applications from OSU faculty 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.

Fellows are awarded one term of release from teaching, though they may keep their office in Autzen House for the full academic year. The Center provides all Fellows

with a computer and general office support services.

Applications must be submitted by 4 p.m. Tuesday, Jan. 19, 2010. For application information, check the Center’s website: <http://oregonstate.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.

Food continued from page 6

Over the last several decades, certain individuals as well as social and environmental developments have focused new attention on food. Alice Waters, founder of Chez Panisse Restaurant in Berkeley, was an early proponent of local food. Michael Pollan’s book *The Omnivore’s Dilemma* raised concerns about the industrial nature of modern food systems. Pollution, climate change, the obesity epidemic—so many different troubled paths lead to what we eat.

“In the late nineties, more attention was paid to the environmental costs of modern agriculture,” said Guerrini. “Now we are hearing more and more bad news, for instance, that fisheries are disappearing. What? We can’t get Chesapeake Bay oysters anymore? We—all of us—need to pay attention here.”

Fall & Winter Calendar

FALL TERM

Lectures begin at 4 p.m. at
Autzen House.

Art Exhibit--through December

Photographs by Ron Jeffers

Lectures

October

12 *Sections from a New Novel.*
A reading by Ehud
Havazelet, former Center
Research Fellow, Creative
Writing Program, University
of Oregon.

26 *Moism, Mahayana
Tradition and Xuyun:
Looking Beyond Engaged
Buddhism for Nonviolence.*
Lecture by Hung-yok Ip,
2008-09 Center Research
Fellow, Department of
History, OSU.

November

9 *Football Revolutions: The Big-
Time College Sport Since the
1960s.* Lecture and celebration of
a new book, by Michael Oriard,
Department of English and
Associate Dean of Liberal Arts,
OSU.

16 *'Fallen Among Reformers?':
Feminism, Activism, and Miles
Franklin's Unpublished Writing
During the Chicago Years, 1906-
1915.* Lecture by Janet Lee,
Center Research Fellow, Women
Studies Program, OSU.

WINTER TERM

Art Exhibit--January through March

Collages by Ten Artists

Lectures

January

13 *The Money Question: Currency in
American Political Thought,
1700-1900.* Lecture by Jeffrey
Sklansky, Center Research Fellow,
Department of History, OSU.

February

8 *Adopting Stalinism: Mao and
his Making of the Chinese
Communist Party into a
Bolshevik Party, 1941-45.*
Lecture by Hua-yu Li, Center
Research Fellow, Department of
Political Science, OSU.

22 *The Global Gothic: Tolerance
and Cosmopolitanism in the
Novels of Ann Radcliffe and
her Contemporaries.* Lecture
by Evan Gottlieb, Center
Research Fellow, Department of
English, OSU.

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The Center for the Humanities



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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