The research investigates—and questions—prevailing notions about what happens to children left behind by family members who migrate to the United States.

“My work attempts to show the complexities of intergenerational relations in indigenous villages affected by new, accelerated processes of transnational migration, plagued by unexpected events and misunderstandings of each other’s realities on both sides of the border,” said Carpena-Méndez. “Children do feel abandoned when left behind even though they are under an extensive network of care and supervision from grandparents or other relatives. Parents in the U.S. think the remittances they send back to Mexico are invested in providing children a modern form of

(Continued on page 8)
Poet Ann Sexton was often photographed when young and later as a fashion model and celebrity. Poet William Stafford produced nearly 200 photographic portraits of twentieth-century writers—the most ever made by a photographer, let alone a poet.

Both writers referred regularly to photography in their poetry. And both are key figures in Anita Helle’s new project: *Photo-signatures: Poetry, Photography, and the Changing Shapes of Literary Authorship since 1960*, a literary and cultural history about writers who have established a distinct relationship to the photographic image, particularly photographic portraiture.

“My historical frame is the relationship between poetic identity and changing models of literary authorship after World War II, when the marriage of art and commerce in magazine production, the increasing power of photojournalists as editors, new forms of book production, and new advertising and publicity strategies challenged earlier models of romantic and modernist authorship and the performing self,” Helle wrote in summarizing her project.

As Robert Lowell quipped about his publicity image in a sonnet: “A mag photo before I was.”

Post-war literary publishing was conducted under the aegis of the photo-op, which functions as both a “representation and a challenge to the authenticity of self-representation—it imparts a conscious awareness of identity as artifice.”

Each chapter in the book investigates a particular photographic production, that is, an archive, exhibit, or photo-book. The opening chapter is a case study of the collaboration between photojournalist Rollie McKenna and poet-critic, editor, and modernist impresario John Malcolm Brinnin, in the making of the first anthology to give the photographic portrait of the poet equal visual space with the printed poem, with full-page photographs of poets on each facing page.

“In Sexton’s case, said Helle, poetry and photography are linked by a problem of textual narcissism that has long been associated with the poet’s writing and reception. In “The Fortress,” Sexton wrote: “I give you the images I know/Lie back with me and watch.” Helle observes that Sexton’s reflections on the photographic images and her consciousness of “looked-at-ness” also is likely related to cultural spectacles of femininity.

A significant dimension of Sexton’s photographic legacy has to do with her complex relationship to fame and celebrity. Helle cited the observation of another writer who said, “the social visibility of the genius and the criminally insane may be uncannily linked,” adding that Sexton appeared to be haunted by the thin line dividing the hysterical appearance of the “criminally insane whose every emotion was scientifically delineated in the nineteenth century asylum, and the frenzied look of adulation on the faces of audiences drawn to the performance of gifted individuals in celebrity culture . . . That thin line also becomes a theme in her major poetry.”

Stafford, a contemporary of Sexton’s, turned the camera outward by becoming a photographer himself. The first

*(Continued on page 9)*

*Anita Helle*

*William Stafford*
‘Propaganda’ films a hit in unified Germany

Before German unification in 1990, hundreds of films made by the state-owned film company of East Germany were dismissed by the public as propaganda.

Surprisingly, despite being made under tight control of the Communist party, the films show thematic breadth and depth thanks to the ingenuity of many of the directors, a fact that fans in the United States as well as Germany have discovered in a major way.

Sebastian Heiduschke, a Center Research Fellow and OSU assistant professor of languages and literatures, is working on a book, From Boring to Booming: Fan Cultures of East Germany’s DEF A Cinema, aimed at increasing understanding of the traditions and legacy of East German films produced between 1946 and 1992.

The book begins by describing how DEFA evolved as a production company following WWII, and how it ceased to exist when it was sold to a French investor in 1992.

During its years of operation as the sole film company in East Germany, DEFA produced 800 movies. But it was not until nearly a decade after unification, says Heiduschke, that “a process of historic reevaluation of postwar German history took place that resulted in critically acclaimed box office hits such as Good Bye, Lenin and Lives of Others.” In his book, Heiduschke will argue that “an in-depth analysis of this success will elucidate how audiences assimilated the memories evoked by films such as these in order to reevaluate historical events and reconstruct their reality.”

Because many of the DEFA films promoted official politics through a distorted view of the “better” of the two Germanys, said Heiduschke, East Germans shunned domestic film productions, so much so that party officials organized screenings in schools and factories to boost audience numbers.

“Thus, after unification in 1990, many scholars believed that DEFA films would not play a significant role in the merger of two distinct German cultures. Surprisingly, the exact opposite took place, and DEFA films became more popular than ever.”

DEFA films are now in high demand and are widely screened at German clubs and theaters as well as available on DVD. Their popularity is not limited to Germany. In 2005, the Museum of Modern Art in New York presented 21 of the films as part of “Rebels with a Cause: The Cinema of East Germany.” In 2008, East German director Rainer Simon toured 21 American universities screening his films, and in 2009, the DEFA Film Library at the University of Massachusetts at Amherst collaborated with the Wende Museum in Los Angeles to release the film series, “Wende Flicks: Last Films from East Germany.”

Though a number of studies have been done on the popularity of DEFA films, Heiduschke’s is the first to address specifically the phenomenon of their success in the post-unification world. “In my book I show how the newly found success of DEFA films can be explained by paying close attention to their audiences, specifically looking at internet fan sites, audience participation in ‘fan meetings’—film clubs, film festivals, screenings with directors and stars present—and how DEFA fans celebrate the star cult, a phenomenon officially unknown in East Germany before 1990.”

(Continued on page 5)
In Berlin in 1942, a six-year-old girl and her family were forced into hiding. For four years, they moved from one place of concealment to another, sheltered by helpers motivated by friendship, compassion and sometimes greed.

The story is familiar, but the outcome was happier than most: the Graetz family—two children, two parents, two grandparents—all survived to immigrate to the United States. And unlike so many, whose stories died with them, the Graetz’s story lives on in a hand-written account kept by the little girl’s father.

That account is now in the hands of Center Research Fellow Shelley Jordon, an artist who is using it as the basis for an animated film. “The writing is filled with visual details and insightful particulars, including terrifying close calls and fortuitous confluences of circumstances that make it a compelling narrative suited to visual interpretation,” Jordon wrote in her research summary.

The story holds extra power for Jordon, a professor of art at OSU. The little girl, Anita Graetz, grew up to become Jordon’s mother-in-law, Anita Greenstein. Though Jordon had heard bits and pieces of the family history, it was not until the meticulously documented account was transcribed by another relative that she felt inspired to create a project based on it.

Jordon’s hand-painted animation, “Anita’s Journey,” will be presented from the little girl’s point of view. “The piece will not be a literal narrative, but rather a visual expression of a powerful emotional experience from a child’s perspective.”

Many written accounts of the Jewish experience in Germany during WWII have been produced—including Art Spiegelman’s graphic novel *Maus*—along with documentaries and other media, but Jordon’s appears to be the first animated depiction. Though no photographs of Anita’s family from that period survive, Jordon is able to draw on the collections of other families and individuals kept in the Jewish Museum Berlin, as well as the holocaust archives at the Institute of Jewish Studies at the Free University of Berlin.

She also visited the neighborhood of Anita’s early childhood in the Jewish district in Berlin to sketch and photograph the buildings, shops, and playgrounds that remain, and is working with images taken from home movies showing four generations of Anita’s family in the 1950s. During her Center tenure, Jordon is writing the “script” for the film, creating sketches, developing images, and beginning a rough draft of the animation on a computer. The film will be silent apart from an original musical score composed by Kurt Rohde, a music professor at the University of California-Davis.

The Graetz family had already begun to suffer before being driven into hiding. The father, Robert, had lost his job and the children were no longer allowed to attend the local school. They were evicted from their home and were living in a one-bedroom apartment with the grandparents, Herman and Eva Lack, when forced to flee. Anita’s sister, Renate, was four at the time.

Miraculously, the family survived and arrived in New York City on July 15, 1946, aboard the SS Marine Flasher. After some time, they settled in Portland where Anita married and had (Continued on page 9)
Horning Fellow pursues ‘natural history of the mind’

Consciousness is a biological phenomenon. How does the brain do it?

John Serle, UC-Berkeley

John Serle’s philosophical question is a good one, says Liz Stillwagon Swan. “It correctly assumes that human consciousness, and the human mind, is a biological phenomenon brought about by natural, evolutionary processes. And it suggests that the appropriate way to understand the human mind will necessarily include looking to the brain. Non-philosophers might be surprised to learn that this is a significant step forward for philosophy.”

For much of the twentieth century, philosophers of the mind assumed its subject to be an abstract, disembodied, and atemporal entity “that must submit to one or another abstract system of analytical description. Refreshingly, many researchers in philosophy are now moving in the direction of articulating philosophical questions about the human mind that invite insight from neuroscience, semiotics, anthropology, and other disciplines formally considered to be wholly disconnected from philosophy.”

Swan is one such philosopher. As the Center’s first Horning Fellow in the History and Philosophy of Science, she is devoting her year to furthering research and writing on The Natural History of Mind: From Biological Origins to 21st Century Technology.

While Swan welcomes the new attention to the biological aspects of the brain, it is as insufficient to argue that the mind is “just the brain” as it is to ignore the embodied aspects of mind.

“Brains are necessarily embodied, so we cannot overlook the critical insights we can learn about human mindedness from the biological sciences. And human bodies are necessarily embedded in worlds. These interrelated philosophical observations mark the necessary intersection between the natural sciences and the humanities in the endeavor to understand the human mind.”

Swan is probing fundamental questions about human consciousness. Where did the mind come from? Which natural processes encouraged its beginning and which sustained its development? In what ways will our deepening integration with technology influence the nature of the human mind in the future?

Because humans are both biological and social creatures, we need to take stock of our emergence from the natural world as well as our effects on that same world through culture and technology,” she wrote in describing her research. “If we endeavor to understand the human mind through biology alone, we emphasize our continuity with other animals at the risk of overlooking our uniqueness. But endeavoring to understand the human mind through the humanities alone runs the inverse risk of emphasizing our uniqueness while overlooking our continuity with non-human animals and the larger natural world.”

Neither context alone can tell the whole story. “An integrated account that strikes a balance between conceptualizing the human mind as unique in the natural world and yet as an emergent phenomenon of the natural world has cross-disciplinary explanatory value.”


“Often assumed to be the crowning achievement of evolution, and its accomplishments the pinnacle of human civilization, the human mind is more commonly explored as the entity it has become, rather than as a natural process of becoming. But if we take evolutionary theory seriously, then the human mind, like all natural phenomena, has a biological history.”

DEFA fans...

(continued from page 3)

Heiduschke is looking at both “passive” fans, those who merely view DEFA films at theaters and on television, and the active fans who “create an imagined DEFA community.” Much of his material is drawn from personal interviews with DEFA fans and 166 questionnaires he collected in Germany following film screenings over the course of a year.

The book will conclude with a look at the popularity of DEFA films outside Germany, particularly in the United States, “where such things as sales of T-Shirts from the Wende Flicks series and the popularity of an episode of Mystery Science Theater 3000 about a DEFA science-fiction film indicate growing interest.”
Early settlements in Oregon’s Coast Range are captured in striking photographs by Rich Bergeman that were on display at the Center through fall term.

“The Place Names Project” is the culmination of more than a year in which the photographer traveled back roads in search of small towns and communities founded before 1900. A retired photography instructor at Linn-Benton Community College in Albany, Bergeman has been chronicling evidence of Oregon’s bygone days on both sides of the Cascades for more than 20 years.

“My goal was not to create a record of vanishing sites before they are gone,” he said, “but rather to create something beautiful out of the vanishing. I see both melancholy and nobility in these places, when the natural cycle of growth and decay marches on with serene inevitability. The Japanese have a phrase for it—’wabi sabi,’ an aesthetic that celebrates transience, imperfection, and the patina that comes with age.”

Though the places he has photographed once claimed spots on the map, many—such as Kernville and Norton in Lincoln County—no longer exist as actual towns. Others, like Elk City, retain more evidence of having been thriving communities and, despite declining populations, have hung on in the face of waning prosperity over the past century.

The 22 prints in the show are done in the platinum process, which dates back to the late 1800s, before the invention of enlargers and small cameras. Platinum has long been prized for its permanence and richly nuanced tonal scale. The prints were made by hand-coating fine art paper with a solution of platinum, palladium, and ferric oxalate, placing the negative directly onto the dried paper, and then exposing the contact print to strong ultraviolet light for several minutes.

“Because enlargements are not possible, prints can be only as large as the negatives,” said Bergeman. To create the large negatives required for direct printing, he used two methods: a few of the images were made the old-fashioned way, with a 100-year-old 8 X 10 camera; the rest were taken from images originally captured with a digital camera.

Many of the images were made while Bergeman served as artist-in-residence at the Sitka Center for Art and Ecology on Cascade Head in early 2009.

**Pleasant Valley, Tillamook Co., 2009**

This inconspicuous spot on the old Roosevelt Highway (U.S. 101) is so small that both the north and south-facing signs announcing ‘Pleasant Valley’ are on the same signpost. Despite its name, old-timers say it should have been called ‘Wrangletown’ because of frequent feuds among settlers.

**Peedee, Polk Co., 2004/2010**

This tiny community in the Luckiamute Valley traces its roots to the 1840s, when Oregon pioneer Cornelius Gilliam moved his family here. Its name was taken from the famous Pee Dee River of the Carolinas, where Gilliam was born. These homemade birdhouses were found stacked in a crate across from the long-shuttered general store.
Founded in 1889 along the Nehalem River, Natal owes its unusual name (pronounced ‘Nattle’) to the nickname of early homesteader Nathanial Dale. No longer worthy of even a dot on most maps, its handsomely preserved one-room schoolhouse, complete with bell, still stands.

Hebo, Tillamook Co. 2009

The now shuttered Hebo Inn was once the grand centerpiece of this farming and lumbering community on the old Roosevelt Highway. Founded in 1882, the town sits at a crossroads where the Nestucca River tumbles down out of the Coast Range on its way to the Pacific.
Village youth identities. . . (continued from page 1)

nurtured childhood, but elders are losing power in what until recently were gerontocratic societies.”

Mexico is in the process of dismantling an agricultural system that has historically provided food variety and security in rural regions. A new generation of rural Mexicans is growing up in the context not only of a rapid dismantling of subsistence agriculture, but the almost completed process of deindustrialization, accelerated transnational migration, deepening social inequality, and compulsory schooling under a new World Bank development program known as ‘Oportunidades.’

“In the countryside, households are increasingly composed of elders and children left behind by young migrant parents. . . . In a community broken up by transnational migration, children contribute with their work, care, and creativity to sustain forms of everyday practice and to stitch the ruptures of the everyday in a transitional society,” Carpena-Méndez wrote in summarizing her research. In her book-in-progress, Seeds to the Wind: Growing Up Across Furrows and Borders in Neoliberal Rural Mexico, she argues that indigenous rural youth are drawing on whatever cultural and social resources they have at hand in order to make sense of their new world.

They are constructing new networks of support—support to help them create new social practices in Mexico as well as to migrate to the United States—and gangs (bandas) figure large in the new order. The term “gang,” however, does not necessarily carry the familiar meaning.

“This difficult family life, together with a self-understanding of ‘being Indian’ as ‘backwardness,’ often compels children to join youth gangs for mutual support and identity. . . . The majority of bandas are groups of adolescent boys and girls who hang around street corners at night and give themselves a name in order ‘to be somebody.’”

Youth may band together according to the neighborhood or barrio in which they live. Carpena-Méndez describes some young children from the Shalacas barrio who spray-painted their gang names on the walls and fences: Niños abandonados (Abandoned children), Niños callejeros (Street children), Niños huérfanos (Orphan children), Niños sin amor (Children without love).

“Fully aware of the negative connotations of the word pandilla—associated with drugs, violence, and delinquency—many youth would highlight that for them the term banda meant just ‘a group of youth,’ and that its purpose was spending time with the peer group and organizing themselves for the preparation of youth’s modern versions of their elder’s fiestas, that is, pooling resources and work for the preparation of food and the hiring of a music band.”

Many of the Nahua youth migrate to Philadelphia and the New York-New Jersey area, where the newcomers join a rapidly growing informal labor force. On their periodic returns to their mountainous rural communities “the younger migrants incorporate new material social practices while struggling to forge new forms of belonging in their traditional environment . . . Indigenous youth gangs draw both on modern popular culture and on ancient community practices. I’m trying to argue for the specificities of this new development and its adaptive aspects.”

Carpena-Méndez remains in contact with some Nahua youth by telephone and Internet, tracking, among other questions, how the young immigrants and their children perceive the predominance of American culture in emerging global forms. “Through the reconfiguration of gender in the context of migration, Nahua boys are becoming accomplished cooks in U.S. restaurants, while at the same time gaining awareness of local struggles to change the food system for justice, health, and sustainability.”

Some of the young migrants are returning to Mexico to push for change based on their new perceptions of international forces and their own identities.

“My book uncovers how both boys and girls are taking the lead in emerging patterns of circular migration by using gang membership and practices as social capital to construct support networks in their passages to the north. Youth gangs have not only been absorbed into the social organizations and kinship networks of the indigenous community, they are also a new transnational institution across the U.S.-Mexican border and the rural/urban divide.”

The significance of the combined effects of transnational migration and the “modernizing” of the Mexican countryside for the future of rural people may not be well understood now, as it’s occurring, said Carpena-Méndez. This will have to wait until younger generations show how they will use the land they inherit in their communities of origin.
Anita’s journey . . . (continued from page 4)

two children, including Jordon’s husband David. Sadly, Anita died fairly young of complications from multiple sclerosis.

“Anita was a girl who survived the terrors of war through her family’s wiles and good fortune but was also my husband’s mother and the grandmother my daughter never really knew. I hope to keep her historical memory alive in an art form that is meaningful and unique.”

Jordon has produced two previous short animated films, Terremotto and Family History. Family History has been shown at film festivals around the world and has won a number of honors, including the “Judges Award” from LA Times film critic Ken Turan at the 36th Northwest Film Festival in Portland. In November, Terremotto won Best Art and Animation at the Radar Hamburg Film Festival in Germany.

In the fall, Jordon was awarded an Art & Technology residency at the Wexner Center at Ohio State University. Each year, the Wexner Center invites around 20 filmmakers and artists to take part in the program, which provices professional technical help with new works. The resultant projects are exhibited at festivals and museums worldwide. Jordon will be there for a week in December and again in June.

“Unlike a painting, which can only exist in one place at any given time, animation is a portable medium that can be viewed concurrently in multiple venues with potential for a much broader audience.”

Shelley Jordon’s animation can be viewed online at: http://shelleyjordon.com/animation/.

Photography . . .

(continued from page 2)

published picture of Stafford with a camera slung over his shoulder appeared in The Oregonian, where he is shown with fellow writers and academics protesting the Vietnam War. Beginning in the 1960s, he belonged to a camera club—one of the few groups this anti-organization writer conceded to join—and he built a home darkroom. Of the more than 200 photographs in the Stafford archives, most are portraits of other writers. The archive has been open to researchers only since 2008.

In her study of Stafford’s writing, Helle has particularly noted the relationship between creativity, literary authorship, and camera work: “God snaps your picture—don’t look away—this room right now, your face tilted/exactly as it is before you can think.” (From “An Archival Print”). As a photographer and a poet, she wrote, Stafford was a reluctant documentarian, wary of the commercial power of the image. As a mid-century modernist, he is better known as a contemplative, meditative observer in the tradition of Robert Frost.

“The question of just what to make of this larger archive of photographic portraiture as a personal and communicative aspect of ‘daily’ composition and social bonding at a time when . . . the photographic portrait is increasingly made to be exhibited on museum walls, is one of the questions I would like to explore,” said Helle. Her project will be the first critical work based on Stafford’s photographs.

Center fellowships . . . (continued from page 1)

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. (A new fellowship in the History and Philosophy of Science continues in 2010-11; see story on 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. 18, 2011. For application information, check the Center’s website: http://oregonstate.edu/dept/humanities/ or call 541-737-2450, or write to:

Fellowship Program
Center for the Humanities
Oregon State University
811 S.W. Jefferson Avenue
Corvallis, OR, 97333-4506
Thin traces of human existence

Eugene photographer Gary Tepfer returns to the Center Winter Term with an exhibit of images taken in the American Southwest.

Tepfer has been photographing in and around Canyon de Chelly every year since 1987. In a previous Center exhibit, he showed pictures taken in the Altai Mountain region of Mongolia as part of an art and archaeology project that began in 1992.

In the words of the artist: “I am drawn to those places and spaces which challenge me physically and spiritually. Mountains, plains, canyons, and watercourses provoke my imagination, my own need for physical discovery and adventure. What will I find exciting around that next bend or from the top of that next rock?

“I return again and again to these same places as each occasion prompts the imagination to wonder what a scene might be like to photograph in different seasons and light conditions.

“In the American West and Mongolia, I seek to capture the thin traces of human existence from a time when people lived lightly on the land. The manifestations of daily life and ritual merge and are softened by the natural landscape. I want to capture that aspect of the natural world which stands apart from human existence but am often struck that the locations to which I am drawn to make photographs are often the same places that are the most rich in the ritual artifacts of ancient peoples. I strategize where to be for a certain time . . . and timing is everything.”

Many of the photographs in the exhibit also were shown last spring at the White Lotus Gallery in Eugene, in conjunction with presentations by Native American writers Harry and Anna Lee Walters.

Tepfer leads yearly camping workshops in the Four Corners area emphasizing native culture, natural history, and photography. Harry Waters has served as a guide for the workshops. He is the former director of the Navaho Studies Department and the Hatathli Museum at the Navajo Community College in Tsaile, Arizona.

The exhibit runs January through March at Autzen House, 811 S.W. Jefferson Avenue. It is open to the public 9 to 4 weekdays. For information, call 541-737-2450.

My understanding of what is most beautiful has been shaped by the vast and majestic landforms of the American west. The preciousness of water in the Southwest and its delightful abundance in the Northwest have made me acutely aware of moisture as the lifeblood and sculptor of land.
# Fall & Winter Calendar

**FALL TERM**

**Art Exhibit: September--December**
*The Place Names Project*
Photographs by Rich Bergeman

**Lectures**
4 p.m., Autzen House.

**October**

*11 What Is Required for a Natural History of Mind’?*
Liz Stillwaggon Swan, Horning Fellow in the History and Philosophy of Science.

*18 From Yidishe Gauchos to Kosher Kibbe with Guacamole: Latin American Jewish Writing.*
Jacobo Sefamí, Center Guest, Department of Spanish and Portuguese, School of Humanities, University of California-Irvine.

**November**

*1 ‘Connecticut Shade’: a novel.*
Keith Scribner, Department of English, OSU.

*15 Knights Rampant in the Vault: Vicissitudes in the History of a Manuscript.*
Barbara Altmann, Director, Oregon Humanities Center; Chair, Romance Languages, University of Oregon.

**WINTER TERM**

**Art Exhibit: January--March**
*The American Southwest,* Photographs by Gary Tepfer

**Lectures**

**January**

*31 Mobbing McCarthy and Socializing Socialism? Fandom of East Germany’s Monopoly Film Studio (DEFA) in the Contemporary USA.*
Sebastian Heiduschke, Center Research Fellow, Department of Foreign Languages and Literatures, OSU.

*28 Seeds to the Wind: Growing Up Across Furrows and Borders in Neoliberal Rural Mexico.*
Fina Carpena-Méndez, Center Research Fellow, Anthropology Department, OSU.

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## Center Program Advisory Board 2010-11

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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.

David Robinson  Wendy Madar  Alison Ruch
Director  Associate Director  Office Coordinator