2013-14 Fellowships Awarded

The Center has named eight OSU faculty members as resident Research Fellows for 2013-14.

Fellows receive one term of support to be relieved of teaching and other responsibilities, though they are considered in residence for the year. They are provided an office in Autzen House along with a computer and support services.

The call for applications for 2014-15 Fellowships will go out in the fall. The new fellows are:

**Natchee Barnd**
Ethnic Studies Faculty
School of Language, Culture, and Society
Inhabiting Indianness: Native Space and America

**Amy Koehlinger**
Philosophy Faculty
School of History, Philosophy, and Religion
Rosaries and Rope Burns: Boxing and Manhood in American Catholicism, 1880-1970

**Kenneth Maes**
Anthropology Faculty
School of Language, Culture, and Society
The Labor and Lives of Volunteer AIDS Caregivers in Urban Ethiopia

**Raymond Malewitz**
English Faculty
School of Writing, Literature, and Film
Animals as Objects? Or Animals as Things?: Two Perspectives on Literary Anthropocentrism

Although you might not actually have got lost nine feet underground in one of Alice Aycock’s tunnels, you might well have felt intimidated, claustrophobic, and puzzled. Where was the next breathing hole? Were you alone in here? Where was the tunnel taking you?

Ideally, it was taking you to a deep personal art experience that went well beyond the visual.

“These works hinged on human experience,” said Kirsi Peltomäki, a Center research fellow and art faculty member at OSU. What’s more, she maintains, it is this experiential quality that distinguished the art of the 1970s and that gave the decade far greater influence on what came afterward than most art critics and historians recognize.

Peltomäki is working on a book, *The Experiential Turn: The Art Encounter in the 1970s*, in which she will argue that the art of the under-appreciated Seventies may have been “even more foundational to current art than the much-researched 1960s.”

Sixties art movements—in particular minimalism, conceptual art, and land art—opened the door of possibilities in regard to subject matter, medium, placement and distribution of art. This legacy allowed for further departures in the form of installation art, feminist art, site-specific and performance art.

“In this study, I consider how the art of the 1970s reworked the ripples of change emanating from the 1960s into practices that were revolutionary in their own right,” said Peltomäki, “While the initial transformation of art in the 1960s was indeed radical, the full extent of the change continued to unfold and expand throughout the 1970s.”
‘This meal is not a celebration’

One man wanted only ice water as his last meal before execution. Another asked that his mother be allowed into the prison kitchen to make the chicken dumplings he loved. Another told the guards he had never had a birthday cake, so they brought him one, along with his formal last-meal request, a pizza.


Who could eat breakfast just before their own execution? Many, it turns out, are capable at least of ordering the meal and it is these last wistful requests for food that Julie Green has spent more than a decade recording in blue paint on white plates.

“The meals were so personal, they humanized death row for me,” said Green, a Center research fellow and art faculty member at OSU. The project began with Green’s emotional reaction on discovering that an Oklahoma newspaper routinely reported what condemned prisoners requested for breakfast on their last morning alive.

The Last Supper, which was exhibited at the Corvallis Arts Center in January, now includes more than 500 plates painted with individual meal requests from around the country. The plates were featured in the January 25 New York Times. They have traveled around the country and to the U.K., and were on display at the Jordan Schnitzer Museum of Art at the University of Oregon through April 7.

The project has been included in a book, Confrontational Ceramics, and as a photo essay in two prominent food and art magazines. Green has been interviewed on the public radio program The Splendid Table and featured on a segment of Oregon Public Broadcasting’s program Oregon Art Beat.

During her Center tenure, Green is working on the preparation of a book, The Last Supper, which continues

(Continued on page 6)
Chinese calligraphy books--art or mass culture?

The rules governing Chinese calligraphy are strict and enduring, from the shape of the individual strokes used to create a character to the order in which the strokes are made. The characters have remained unchanged for several hundred years.

This tradition has deep cultural significance that art historian Lei Xue believes has been influenced by two distinct types of “model” books produced to teach the art of writing. The books are known as compendia. One sort reproduces hand-written characters as “rubbings,” the other consists of reworked characters printed on cheap paper for mass distribution.

“From the late sixteenth century onward, it was these compendia that the vast majority of calligraphers studied, not antique rubbings,” said Xue, a Center Research Fellow and art faculty member at OSU. The “ambiguous status of these compendia between artwork and mass-produced books” is the territory he will investigate in a series of articles that may culminate in a book.

The compendia have received little attention from scholars, said Xue, because of “traditional disdain for mass-produced calligraphic models among elite critics and connoisseurs.” A clear look at their history, he argues, is necessary for understanding the later history of Chinese calligraphy, as well as certain socioeconomic aspects of visual culture.

Three areas in particular interest Xue: the incorporation of traditional carved calligraphy stones into Chinese gardens; a

(Continued on page 11)
‘There is no better visual artifact to record history’

*We are the 99%.*

This definitive slogan of the Occupy movement is instantly recognizable around the country and perhaps the world. Like other popular campaigns, from civil rights demonstrations to anti-war rallies, the Occupy movement commanded visibility through visual materials, notably posters and handmade signs—but with a difference.

“In this 21st century grass-roots campaign, posters had a huge visual presence on the Internet,” say co-researchers Andrea Marks and Nancy Froehlich. The two are sharing a Center Research Fellowship to pursue work on their project, “Occupy: Visualizing a Grass-Roots Movement in the 21st Century.” The two will examine the visual components of the posters—silkscreen, hand-drawn, computer—the diverse content of the messages seen on the posters, and the role of the Internet in the way many of the posters were made and seen,” the collaborators wrote in their proposal. One entire wall of their Center office is covered in miniature versions of the scores of posters they’ve collected. The posters will eventually be developed into a traveling exhibition and catalogue, with a companion website.

“There is no better visual artifact to record history than the poster. . . An overview of a country’s posters provides a glimpse into the fashion, products, and technology of that particular time. Protest posters give the viewer a snapshot into a country’s political and social history.”

Marks and Froelich are Graphic
Posters... (continued from previous)

Protest posters give the viewer a snapshot into a country’s political and social history.

Design faculty members in OSU’s College of Business. Marks has already established herself in poster research through her project on Polish posters, which resulted in the widely-screened film Freedom on the Fence. Froehlich is well grounded in digital arts and D.I.Y. (Design it Yourself), also fundamental to this project.

Though it is difficult to imagine a demonstration or march today without posters, it was not until the 1960s that the political poster “became a part of the social, political, and cultural landscape. The fear and paranoia of the Cold War and the McCarthy era kept political commentaries to limited-edition prints. . . Simple handwritten placards such as ‘I AM a Man’ were the predominant messaging tools used by civil rights activists.”

The 1960s rock and counterculture movements coming out of the Bay Area triggered freer political expression that really exploded in 1970 with the Kent State and Jackson State shootings. War protests swept the country and several poster workshops were founded, including one at UC-Berkeley where students produced over 50,000 posters in a matter of months.

A similar creative wave came with the Occupy demonstrations, leading to production of hundreds of posters by professional designers and amateurs alike. “The most significant difference between the spate of posters that sprang up in 1970 and the 2011 Occupy posters was the use of digital and social media. The advanced state of the Internet as a global communication tool, and the popularity of D.I.Y., added new and innovative ways to spread the Occupy movement’s message. Our project aims to uncover commonalities and differences in grass-roots resistance from the past and today.”

Marks and Froehlich will speak about their project at the Center on Monday, April 29, 4 p.m.
Last Supper... (continued from page 2)

her exploration of the death penalty through the lens of the final meal, pushing the search back to the 18th century.

“The subject matter is timely,” she said. “A moratorium has been issued in Oregon. Death penalty convictions in the United States are at far lower rates than when I began painting plates a decade ago. Death penalty sentences are at the lowest numbers since 1976 when the death penalty was reinstated. 139 people have been released from death row because of evidence of their innocence.”

Expanding on an essay supported by a previous Center fellowship, Green will look at variations in the ritual of the final meal from state to state. Some set dollar limits and limit food options—Texas no longer allows final meal requests—while others, notably those with fewer executions, offer genuine choices that “tend to be more personal and revealing about the inmate’s race, region, and class.”

Among the hundreds of final meals Green has studied, most feature diner and comfort food. Requests for fruit and vegetables are uncommon. Rarely do the condemned decline a last meal, though one asked only for a single honey bun, another for an apple.

In addition to Green’s own analysis and reflections, the book will include comments by inmates on the purposes of a final meal, along with essays by an art historian, a food historian and a nutritionist, and observations by a capital appellate defender and a criminologist.

The project has gone beyond art in its expression and in its effect on Green’s life. “I have become a member of a community of scholars, artists, attorneys, criminologists, activists, and publishers working to abolish capital punishment.”

As noted in the New York Times, Green “came to see the choice of last meal as a window into the soul in an hour of crisis, and also into the strange rituals society has attached to the ultimate punishment. ‘I’m a food person,’ she said. ‘I grew up with great cooks and great food. Food has always been a celebratory thing for me. That’s part of why this whole thing is interesting to me, because of the contrast. It’s not a celebration.’”

Julie Green will speak about her project at the Center on Monday, May 13, 4 p.m.

Fellowship awards... (continued from page 1)

Elena Passarello
English Faculty
School of Writing, Literature, and Film
*Up, Simba* (a lyric essay collection)

Kara Ritzheimer
History Faculty
School of History, Philosophy, and Religion
*Battling ‘Buffalo Bill’: Commercial Culture, Censorship, and National Identity in Early 20th Century Germany*

Nancy Rosenberger
Anthropology Faculty
School of Language, Culture, and Society
*Organic Farmers in Japan: Whence Resistance in the Age of Risk and Individualization?*

Elizabeth Sheehan
English Faculty
School of Writing, Literature, and Film
*Modernism à la Mode*
A camera changes one’s view of the world. For Allen Norby, the truism has proven to be not only accurate but profound.

Since trading his hunting bow for a camera nearly a decade ago, Norby has moved deeply into a world of birds he had noticed very little before. His bird photographs now number in the hundreds, many taken within ten miles of his home near the E.E. Wilson Wildlife Area north of Corvallis.

“Everywhere you go there are birds,” he said.

There are also many bird photographers, but few have Norby’s patience and skill at catching the rare and precise moment: a fish tossed into the air for easier swallowing; a reflection cast on rock-still water; a wing extended like an exotic fan for preening.

On some of his frequent trips to the wildlife reserve, he carries a portable blind, but the territory is now so familiar he also knows just what hole in a snag will have an owl peering out, or which log is favored by the fast-moving kingfisher.

“For three years, I have photographed a screech owl in a tree cavity, just off a trail at E.E. Wilson,” Norby told an *Albany Democrat-Herald* reporter recently.

“This bird is so well camouflaged I’m sure hundreds of hikers and birders have walked by it without knowing it was there.”

Norby’s photographs have appeared on Audubon Society calendars and in many regional exhibits, and been awarded numerous first-place prizes in photo contests. Several dozen of the images will be on display at the Center from the start of spring term through August. The exhibit is free and open to the public weekdays 9:00 to 4:00. Information: 541-737-2450.
Art of the Seventies . . (continued from page 1)

Aycock’s 1975 A Simple Network of Tunnels and Wells, for instance, invited “those who dared” to descend a ladder and crawl along cramped earth passages. Not all “experiential” works put viewers into such intensely physical situations but in general the artists aimed to draw in the public in a way that led one later critic to define the art of the Seventies as a change in attitude toward the audience more than a change in actual forms or even content.

Peltomäki intends to map this shift and its implications for the art world, which can be characterized as a change from the “mood of collectivity fostered by Sixties sociopolitical battles” to the focus on individual experience. Though the decade has not been well treated by historians and critics, its influence remains powerful.

“While all art is experiential in the sense that it is created and received through the filter of human action and experience, recently the experiential dimension has emerged as the defining matrix of much contemporary art. For example, immersive site-specific video installations, articulations of specific types of identity in art, and interactive and participatory artworks all hinge upon facets of human experience.”


All joking aside, basket weaving really was part of the OSU curriculum in 1907. That the course was meant for "co-eds" could suggest that women did not count for much on campus then, but a large and solid piece of evidence tells a different story—the construction of magnificent Waldo Hall. A testament to the growing influence of women and women’s affairs at what was then Oregon Agricultural College, Waldo was the first women’s faculty dormitory on campus, and housed home economics teaching, research, and service. Waldo also was the first building on campus to have running water, one of the interesting tidbits uncovered during a winter term course in digital history taught by James Capshew, the Center’s Gordon/Horning Visiting Fellow. Partnering with OSU archivists and librarians, the class was an experiment in curriculum development that combined technical instruction in the use of specialized software with humanities content. “After learning some of the basics about the modern digital universe and its uses in historical investigation, the students were given a choice of any topic that fit within the broad category of OSU’s ‘campus footprint,’ to research and present online,” said Capshew, a professor of history and the philosophy of science at Indiana University. “Spirited discussion ensued that eventually led to a consensus—the history of Waldo Hall.”

Built in 1907, Waldo provided apartments for single female faculty members, including librarian Ida Kidder, after whom Kidder Hall was named. Waldo Hall was named for Clara Humason Waldo, the first female member of the Board of Regents and a prominent official in the Oregon state grange organization. The class created an online exhibit, Where’s Waldo? Exploring the History of Waldo Hall, that covers the architecture and construction of the hall, the role of women at the university, the development of the home economics curriculum, and the “co-ed codes” that provided guidance for the conduct of campus women. The exhibit is intended to become a part of the ongoing digital presence of the Special Collections & Archives Research Center.

“Learning about the institutional landscape, whether at Indiana or Oregon State, is intrinsically valuable to students,” said Capshew. “Utilizing digital methods and media while learning is a bonus.”
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. Recent examples of efforts that have received support from the Fund include OSU’s new Asian Studies Program and the new Center for Latin@ Studies and Engagement (Cl@se), the annual Magic Barrel reading to raise money to combat hunger, and the OSU Holocaust Memorial Program.

PLEASE JOIN US IN SUPPORTING THE PETER J. COPEK FUND
For information on how to contribute, please see the Center’s website and click on “Make a gift” http://oregonstate.edu/dept/humanities/
You may also send a check, made out to the OSU Foundation, Peter J. Copek Fund, to:
Center for the Humanities
811 S.W. Jefferson Avenue
Corvallis, OR 97333-4506

Gifts made in response to this solicitation are tax deductible to the amount permitted by law, depending on individual donor tax situations.
**Calligraphy stones. . . (continued from page 3)**

popular compendium “Jade Cloud” published in 1612, and the local business of compendium production in Haining, a small town near Shanghai where some 17th-century carved stones remain; and the history of the “calligraphy wall” and the politics of calligraphic education at the 19th-century Chang Villa.

Many of Xue’s questions have to do with the material production and distribution of compendia. To what extent were they viewed not as luxury goods but as mass-produced artifacts? Were they a subfield of publishing houses that produced all manner of books or were they a relatively independent industry? Was there a fundamental difference between calligraphic compendia and other picture books, especially those that included facsimile printings of calligraphy? What impact did the compendia have on the perception of calligraphy by the reading public?

Through drawing on literary writings, local gazetteers, family genealogies and other historical sources, said Xue, “I expect to provide a new perspective on Chinese calligraphy as a special cultural product determined by the networks of social, economic, intellectual and cultural forces. This project also aims to illuminate one crucial component of the visual culture in China as well as in East Asia.”

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**Closeup of calligraphy stones in a garden walkway in Suzhou, with reflections. Photograph by Lei Xue.**

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**Lei Xue will speak about his project at the Center on Monday, May 20, 4 p.m.**

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**SPRING TERM CALENDAR**

**Art Exhibit:** April-August, Bird photographs by Allen Norby

**Lectures are at 4 p.m. at Autzen House**

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<td>22  The Medieval Shepherd: A Fourteenth-Century Book of Advice. Lecture by Carleton Carroll, Center Guest, Professor Emeritus of Foreign Languages and Literatures, OSU.</td>
<td>13 The Last Supper: Lecture by Julie Green, Center Research Fellow, Art Faculty, School of Arts and Communication, OSU.</td>
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<td>29  Occupy: Visualizing a Grass-Roots Movement in the 21st Century. Lecture by Andrea Marks and Nancy Froehlich, Center Research Fellows, Graphic Design Faculty, College of Business, OSU.</td>
<td>20 Elegant Graffiti. Lecture by Lei Xue, Center Research Fellow, Art Faculty, School of Arts and Communication, OSU.</td>
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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’s 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 mainly to OSU scholars but also to guests from other universities under various arrangements. The Center also supports OSU initiatives such as the Asian Studies Program, and sponsors conferences, seminars, lecture series, art exhibits and other events. The Center occupies Autzen House, 811 S.W. Jefferson Avenue, Corvallis, OR, 97333.