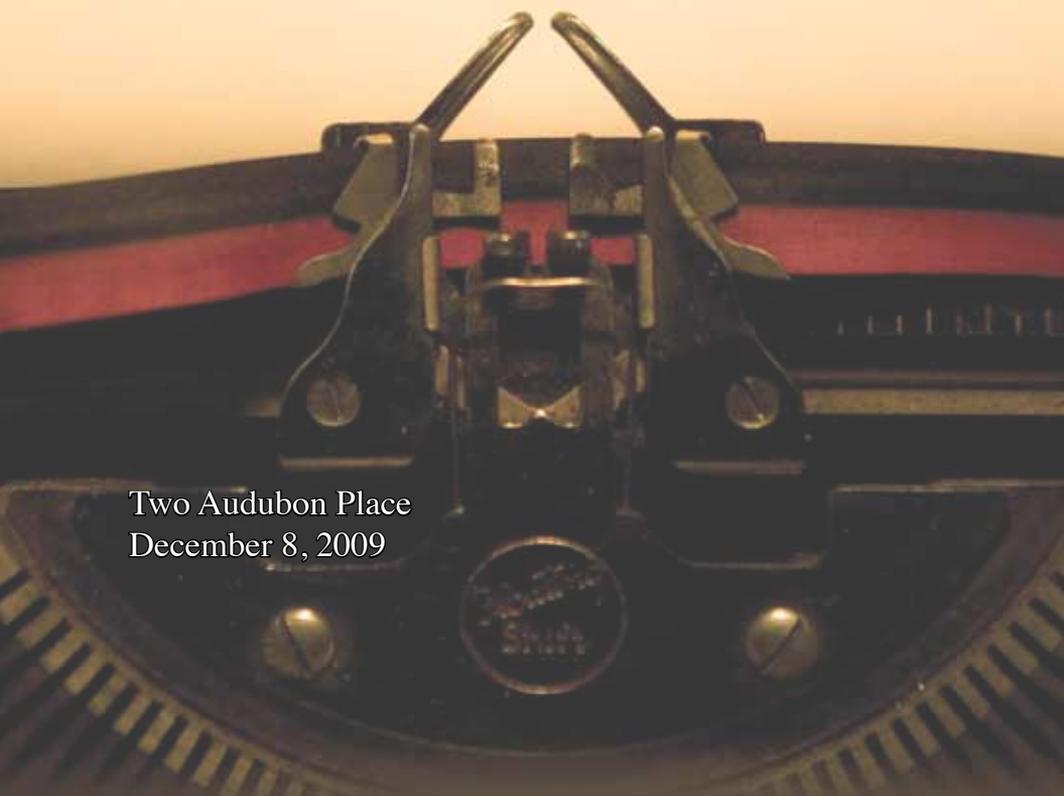


# School of Liberal Arts

## Faculty Showcase Reception

ac·com·plish·ment *n.*  
something done admirably or  
credibly; an achievement

Two Audubon Place  
December 8, 2009



*Music provided by*

*Jesse McBride*

## Message from Dean Haber

As Dean of the School of Liberal Arts, I am delighted to welcome you to the Second Annual Faculty Showcase Reception. Begun last year, it is now evolving into one of the school's most memorable traditions. Not only does it allow us to recognize those who have produced accomplishments of great note in 2008, but it gives us the opportunity to come together as a school to celebrate the camaraderie and excellence of SLA.

The Faculty Showcase also provides us with an occasion to reflect on the multiplicity of fields housed within our school. From amazing works of art and music to novels and non-fiction monographs, these books and creative pieces range across time and cover the span of the globe. As represented by the works honored today, and described in the pages of this brochure, we have a faculty that is notable for its diversity of interests and the depth of its expertise. They truly demonstrate the strength and importance of the liberal arts. As Dean, I feel privileged to be associated with such outstanding scholars and artists and to be able to acknowledge their outstanding achievements.

# Shanshan Du

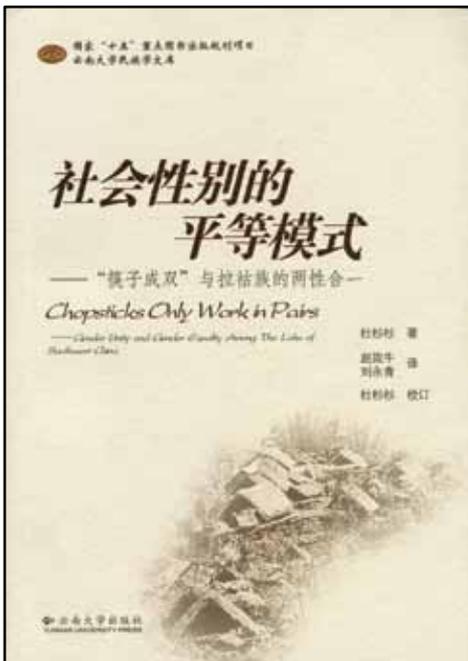
社会性别的平等模式——“筷子成双”与拉祜族的两性合一

## *Chopsticks Only Work in Pairs*

Chinese edition. [Zhao Xiaoniu and Liu Yongqing, transl. Shanshan Du, ed.]

Kunming: Yunnan University Press, 2008

The ideal of “gender equality” seems forever elusive, always tantalizingly over the horizon. Shanshan Du suggests that by shifting our attention from the various utopian ideals embedded in mainstream feminism, we may be surprised to learn that gender-egalitarian societies do exist. Based on extensive ethnographic fieldwork, this book explores the Lahu society in Southwest China where practical gender equality has become the by-product of a potent ideology of gender unity, vividly expressed by the proverb, *Chopsticks Only Work in Pairs*.



# Nick Spitzer

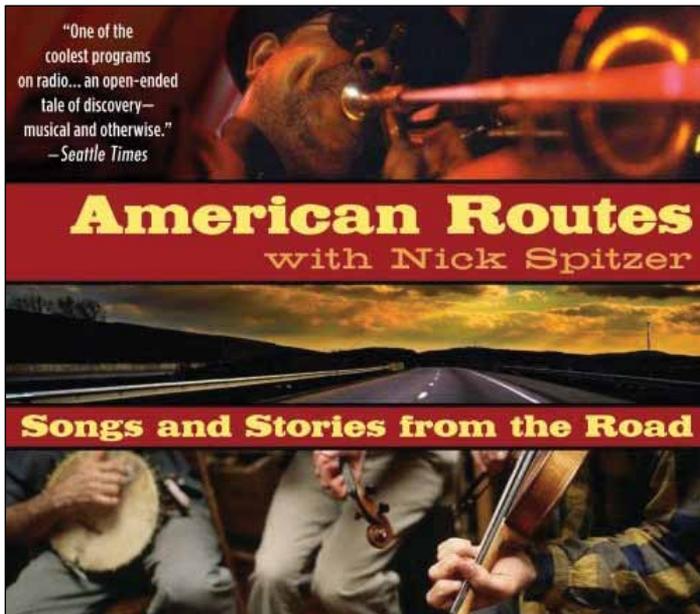
## *American Routes*

### Radio Program

In his weekly radio program heard on NPR, folklorist Nick Spitzer leads listeners on a lively journey through American music and the evolution of its many styles from A (avant-garde) to Z (zydeco).

Even in divisive times, there's one thing about America everyone loves: its music. Produced in New Orleans, *American Routes* embraces and explores all kinds of American music: blues and jazz, gospel and soul, old-time country and rockabilly, Cajun and zydeco, Tejano and Latin, roots rock and pop, avant-garde and classical. Each week, program host and creator Nick Spitzer talks with well-known artists, lesser-known studio musicians, and little-known buskers. Songs, stories, interviews, and conversations reveal the origins of American music, musicians, and cultures (the roots) and the many directions they have taken over time (the routes). The show pays tribute to historic heroes, celebrates great musicians of today, and hits the road, traveling from street parades to juke joints, bayous to beltways.

Featured segments include Dave Brubeck, Tom Waits, Dolly Parton, the Antique Radio Museum, Feufollet, and Jerry Garcia — a unique and vivid soundtrack to American life.

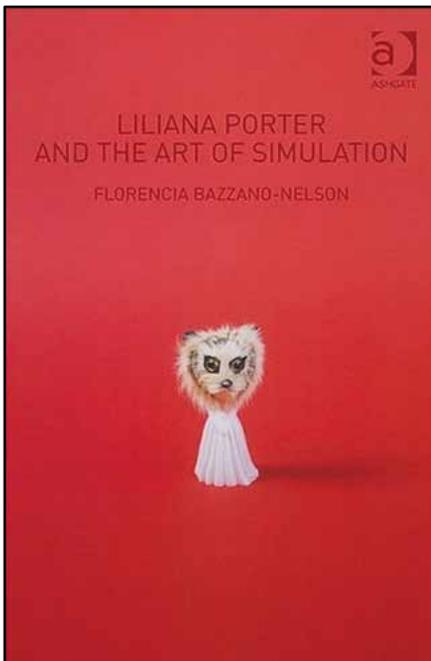


# Florencia Bazzano-Nelson

## *Liliana Porter and the Art of Simulation*

Ashgate, 2008

Visually appealing, conceptually startling, and intellectually engaging – these phrases aptly describe the art of Liliana Porter. Florencia Bazzano-Nelson's study focuses on the principal theme in the Argentine-born artist's work since the 1970s: her playful but subversive dismantling of the limits that separate everyday reality from the world of illusion and simulacra. Over the years, Porter's own evolving interest in perception lead the author to explore a series of interconnected and timely issues in her artistic production, such as the representative function of art, the structural links between art and language, and the witty re-signification of the art-historical images and mass-produced kitsch figurines she has so often featured in her art. Strongly founded in critical theory, Bazzano-Nelson's approach considers Porter's art as the site of conceptually exciting dialogues with Jorge Luis Borges, Rene Magritte, Michel Foucault, and Jean Baudrillard. Her carefully crafted interdisciplinary analysis not only combines art-historical, literary, and theoretical perspectives but also addresses the artist's work in different media, such as printmaking, conceptual art, photography, and film.



# Jeremy Jernegan

## *Prescience*

Solo Exhibition, Gallery Bienvenu, March 2008

This new wall sculpture continues an investigation of the relationship between two and three-dimensional imagery. By distilling three dimensional form to a series of intersecting planes, and images to a graphic line screen, the juxtaposition in these pieces highlights the tension between these modes of representation. Experience of the work is particularly influenced by ones' proximity and approach, potentially amplifying an awareness of the fugitive nature of perception and imagery itself. The rigid, dense and opaque nature of the ceramic tile contradicts the shifting illusionism of the subject. Similarly the linear steel framing elements may suggest a hybrid geometry, informed by moving liquid, ordered structure and fragmented experience. Physically these wall sculptures are made up of very large vitreous ceramic tiles, (originally 36" x 24") cut to size with a diamond saw after firing and mounted into fabricated stainless steel structures. The imagery is developed with a variety of photographic and printmaking processes including screen and mono-printing with ceramic materials.

Water again establishes a basis for the images, alluding to change, risk and the desire we may associate with it. The behavior of water frustrates precise analysis, yet suggests systems that may be recognized and even predicted. As an environment, water is difficult to apprehend, difficult even to see, subject to varied reflectivity and transparency. Our understanding of water is subject to external circumstances as much as to its own nature. Similarly shifting are one's subjective responses to what can be an inviting or a hostile environment. It seems we see the future principally as an extension of the past, though tempered by changing circumstances. Our relationship with water is colored by those experiences, even as we subject it to rational scrutiny. We continue to come to terms with the vulnerability we find ourselves in here in south Louisiana, internalizing both fascination and fear.

*Transient*, 2008, glazed ceramic and stainless steel.



# Kevin H. Jones

Stasjon K, Sandnes, Norway &

Ginza Geijutsu Laboratory, Tokyo Japan

Solo Exhibitions, 2008

Over the past four years of Kevin H. Jones's work, one witnesses many transitions in media from painting to time-based media, physical computing, and more recently, 2-dimensional digital prints. Even with these transitions, the conceptual investigation of the natural world through charts, diagrams and systems has been a constant theme. An early piece used solar energy to power a fictional television station. A more recent one uses sensors to create an interactive video installation that questions entropy. This questioning, re-contextualizing, and dissecting of natural systems in Jones's work has investigated crypto-zoology, structures of time, chemistry and astronomy. Ultimately, by exploring the natural world, Jones is questioning our understanding of the physical world and seeking to test and undermine scientific authority.

The work completed in 2008 for the exhibitions at Ginza Geijutsu Laboratory in Tokyo, Japan and Stasjon K in Sandnes, Norway can be categorized as interactive systems, internal looping systems and installations. The artwork that are interactive systems and contain internal looping system are driven by microcontrollers that control video, sensors, motors and sound. The interactive systems are dependant upon the viewer and their participation. While the internal looping systems, the work interacts with itself triggered by sensors or fluctuations in electrical current.

The work below, *Hunter* (2008), represents an installation completed in Tokyo, Japan. The imagery is of the night sky painted directly on the wall of the gallery. Arrows have been placed in the vicinity of constellation Orion referencing the hunter in Greek mythology.



# Paula Morris

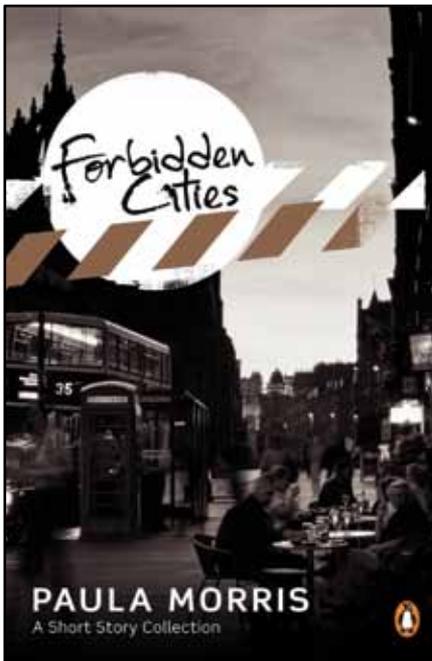
## *Forbidden Cities: Short Stories*

Penguin, 2008

This story collection by Paula Morris roams the globe and ranges widely in subject matter. From Sunset Boulevard to the beaches of Auckland, from the Bund in Shanghai to the banks of the Danube, from the Brooklyn Bridge to the Hammersmith Flyover, from post-Katrina New Orleans to Fire Island . . . the stories of *Forbidden Cities* explore places of escape, transgression, ambition, delusions, and desire.

New Zealanders turn up in Shanghai, Americans in Europe, Mexicans in the U.S. Careers, affairs, businesses, and marriages come to an end – at a chic party in the Hamptons, at a hotel in LA, one summer on Takapuna Beach, on a rainy night in Brooklyn. Kids trawling the inorganic rubbish collection in West Auckland have a night off from their real life; a young man working in an academic testing centre in the American Midwest realizes the truth about his. An estranged couple are brought together by a funeral; an elderly rangatira has to leave his home on Little Barrier one final time. These sharp, insightful narratives – by turns moving and comic – range in point of view and setting, but are united by Morris's fluent style, technical expertise, and keen eye for detail.

*Forbidden Cities* was a finalist (SE Asia/Pacific) in this year's Commonwealth Prize.



# William Craft Brumfield

*Chita: Arkhitekturnoe nasledie v fotografiakh /*

*Chita: Architectural Heritage in Photographs*

Tri Kvadrata Press, 2008

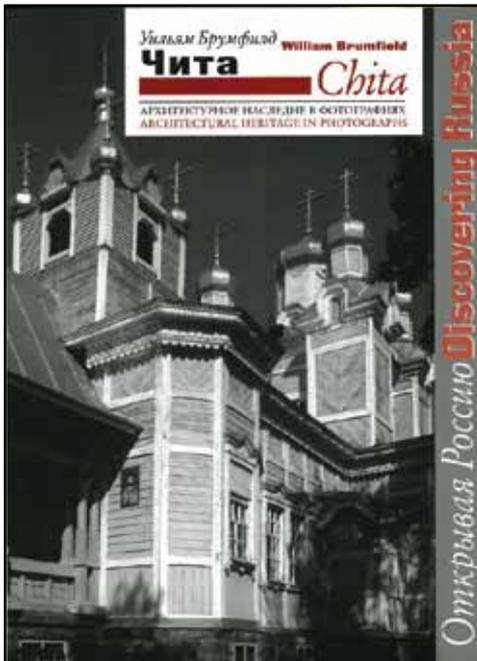
(with support of Kennan Institute for Advanced Russian Studies)

Volume seven in the “Discovering Russia” series, *Chita: Architectural Heritage in Photographs*, this book is devoted to the architectural and historical heritage of Chita and Nerchinsk, two of the most important Russian settlements in the Trans-Baikal territory of Dauria. The text and photographs by William Craft Brumfield begins with the author’s extensive Russian text on the history and architecture of Chita, Nerchinsk, and surrounding areas, including the Buriat Buddhist monasteries of the Aginsk region.

In addition to a selection of the author’s color photographs, the text section also includes five early 20th century postcard views of Chita, as well as two engravings from sketches by George Frost, who accompanied George Kennan on his trip to Nerchinsk and Chita in 1885. The book’s two archival maps (frontispiece and text section) include Semion Remezov’s early 18th century “Map of the Lands of Nerchinsk,” covering territory from Lake Baikal to Japan.

The main section of the book contains black-and-white images of architectural and historical monuments photographed by Brumfield during his trips throughout Chita oblast. The negatives for these photographs and all photographs in the “Discovering

Russia” series are preserved in the William Brumfield Collection at the National Gallery of Art, Washington, D.C. The photograph captions are in English and Russian, and include the date of each photograph. The volume concludes with an English summary of the text.



# William Craft Brumfield

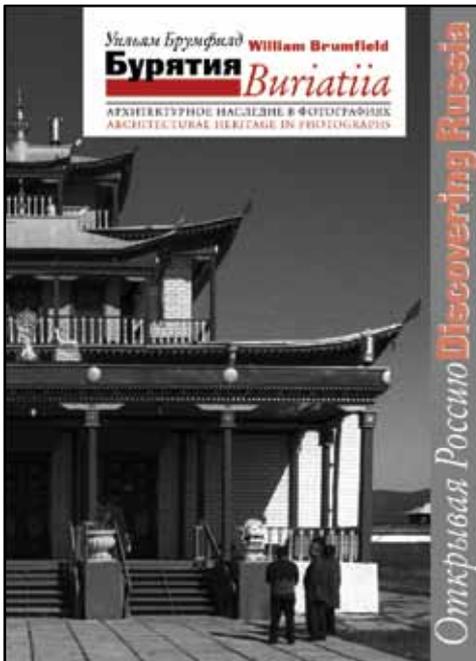
*Buriatiia: Arkhitekturnoe nasledie v fotografiakh /*

*Buriatiia: Architectural Heritage in Photographs*

Tri Kvadrata Press, 2008

(with support of Kennan Institute for Advanced Russian Studies)

*Buriatiia: Architectural Heritage in Photographs* is the eighth volume in the “Discovering Russia” series, published in Moscow by “Tri Kvadrata” Publishers. This book is devoted to the rich architectural and historical heritage of the Republic of Buriatiia. The text and photographs by William Craft Brumfield begins with the author’s extensive Russian text on the history and architecture of Buriatiia, with prominent attention given to Ulan-Ude (formerly Verkhneudinsk) and Kiakhta, as well as the Buddhist temples and shrines at Ivolginsk and Gusinoe Ozero. The text is accompanied by a selection of the author’s color photographs, as well as two engravings from sketches by George Frost, who accompanied George Kennan the Elder on his trip to the region in 1885. The frontispiece displays a segment of Semion Remezov’s early 18th century “Map of the Lands of Nerchinsk.” The main section of the book contains black-and-white images of architectural and historical monuments photographed by Brumfield during his trips throughout Buriatiia.



# William Craft Brumfield

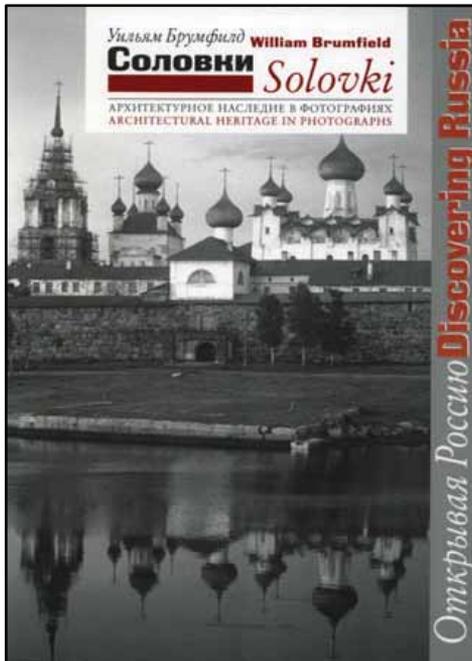
*Solovki: Arkhitekturnoe nasledie v fotografiakh /*  
*Solovki: Architectural Heritage in Photographs*

Tri Kvadrata Press, 2008

(with support of Kennan Institute for Advanced Russian Studies)

*Solovki: Architectural Heritage in Photographs* is volume nine in the “Discovering Russia” series, published in Moscow by “Tri Kvadrata” Publishers. This book is devoted to the architectural and historical heritage of Great Solovetskii Island. The text and photographs by William Craft Brumfield begins with the author’s text, in Russian and in English, on the history and architecture of the Monastery of the Transfiguration of the Savior, with prominent attention given to the formation of the main monastic ensemble in the 16th century. The text is accompanied by a selection of the author’s color photographs of the monastery and its natural setting, including two aerial views, one of which shows the 19th-century granite causeway between Solovetskii and Great Muksalma Islands. The frontispiece displays an engraved “plan” of Solovetskii Island from 1800.

The main section of the book contains black-and-white photographs of the monastery buildings and walls (including unique interior views of the Transfiguration Cathedral shortly after its structural restoration in the 1990s), as well as photographs of chapels and other structures surrounding the monastery. Also included are nearby sites on the island such as Khutor Gorka and Sekirnaia Gora.



This publication continues the “Discovering Russia” series of books dedicated to the historic regions of Russia and their architecture. The series, containing Brumfield’s previous books on the areas of Tor’ma, Irkutsk, Tobol’sk, Solikamsk, Cherdyn’, Kargopol’, Chita and Buriatia, is intended for those interested in architecture, history, photography and regional studies.

# Brian Horowitz

## *Only a Goat Walks Backwards: The life of Fania Eichenblat*

[Brian Horowitz and Alan Kaye, eds.]

AARK Publishers, 2008

In *Only a Goat Walks Backward*, Fania Eicheblat, a Holocaust survivor, tells the story of her life and adventures during World War II and after liberation to Brian Horowitz, Sizeler Family Chair Professor of Jewish Studies and the Director of the Germanic and Slavic Department. As a child Ms. Eicheblat hid with her family in a hole, underground, in a barn in central Poland. Having known all the sufferings of deprivation, she travels across Europe, reaching the American side, where as a refugee in Germany, she experiences childhood in a D. P. camp. In 1952, she arrives in the United States with a visa to Cuba and settles in this country. Her story serves as an uplifting saga on the subject of positive thinking. Never giving up, despite hard circumstances, Fania serves as an emblem for the adage “never give up.” In his introduction, Horowitz explains that the book belongs to the genre of Holocaust memoirs and shares with other examples such as *Night* by Eli Wiesel, a tension between history with a big “H” and the personal history of the individual.

### **ONLY A GOAT WALKS BACKWARDS**

*-The life of Fania Eichenblat, as told to:*



**Dr. Alan David Kaye, MD PhD**

**Dr. Brian Horowitz, PhD**

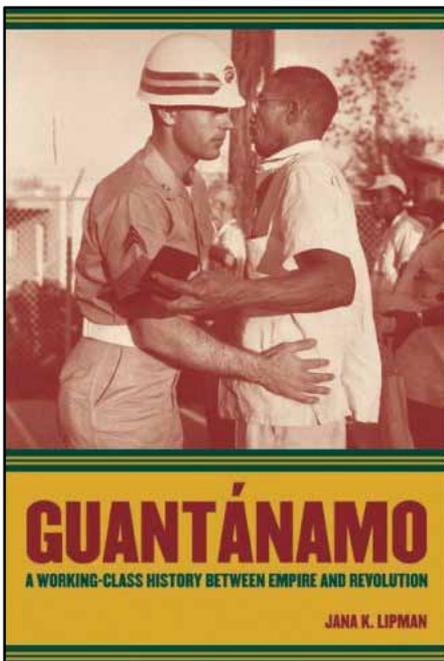
Jana K. Lipman

*Guantánamo: A Working-Class History Between Empire and Revolution*

University of California Press, 2008

Guantánamo has become a symbol of what has gone wrong in the War on Terror. Yet Guantánamo is more than a U.S. naval base and prison in Cuba, it is a town, and our military occupation there has required more than soldiers and sailors—it has required workers. This revealing history of the women and men who worked on the U.S. naval base in Guantánamo Bay tells the story of U.S.—Cuban relations from a new perspective, and at the same time, shows how neocolonialism, empire, and revolution transformed the lives of everyday people. Drawing from rich oral histories and little-explored Cuban archives, Jana K. Lipman analyzes how the Cold War and the Cuban revolution made the naval base a place devoid of law and accountability. The result is a narrative filled with danger, intrigue, and exploitation throughout the twentieth century. Opening a new window onto the history of U.S. imperialism in the Caribbean and labor history in the region, her book tells how events in Guantánamo and the base created an ominous precedent likely to inform the functioning of U.S. military bases around the world.

*Guantánamo: A Working-Class History Between Empire and Revolution* was a winner of the Taft Labor History Prize for best book in labor and working-class history published in 2008.



# Marline Otte

## *The New Orleans Tea Party*

[Marline Otte and Laszlo Fulop, Filmmakers]

Documentary Film

Post-Katrina New Orleans oscillates between recovery and rebuilding, a fascinating process that this documentary captures over the course of a year and a half (2006-2008). The filmmakers believe that exploring the slow and painful renaissance of this singular American city – its ongoing struggle for survival – throws open a window onto the collective consciousness of a nation that, in the eyes of many, today stands at one of the most important junctures in its history. Citizenship, civil and human rights, and individual versus state responsibility have been important threads in American political discourse for centuries. Post-Katrina New Orleans is a unique microcosm in which these themes have gained new urgency. Here, the individual and the communal, the local and the national are inseparably intertwined, and precedents will be set that will reverberate in national political debates for decades to come.

Despite, or maybe because of the incompetent response of the Federal Emergency Management Agency (FEMA) and the disheartening reluctance of all levels of government to effectively engage in the rebuilding process, New Orleanians have turned to each other for material and moral support. At the same time, volunteers from all over the nation have become the muscle for new and established grassroots organizations. The documentary follows these events, takes stock of the loss that defines the “storm generation,” and features interviews with “third responders,” who dedicate themselves to rebuilding morale among those dispirited by the slowness of recovery. *The New Orleans Tea Party* chronicles the achievements of both the local residents and the millions of volunteers streaming to the region from all over the nation, while exploring the limitations and fragility of a recovery process built upon the shoulders of individuals operating almost entirely without government support. Throughout, the film thus examines larger themes relevant to American society today, culminating in a final discussion of American citizens’ vision of and trust in democratic processes.



# Lawrence N. Powell

## *The New Orleans of George Washington Cable*

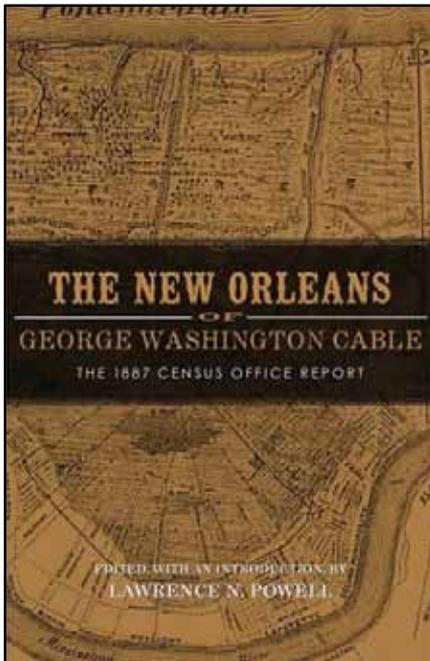
[Lawrence N. Powell, ed.]

Louisiana State University Press, 2008

A pioneering local-color writer about Creole New Orleans and a public advocate for black equality in his native South during and after Reconstruction, George Washington Cable (1844-1925) depicted in his writing the clash between American newcomers and a quaint but proud French-speaking population in post-Louisiana Purchase New Orleans. His work, including the short-story collection *Old Creole Days* (1879) and his most famous novel, *The Grandissimes* (1880), received widespread critical acclaim and was serialized in the country's best highbrow magazines. In 1880, Cable was commissioned to write a "historical sketch" of pre-Civil War New Orleans for a special section of the Tenth U. S. Census titled *Report on the Social Statistics of Cities*. Although subsequently revised and published as *Creoles of Louisiana*, Cable's original piece never appeared in print again except as a facsimile reprint. With *The New Orleans of George Washington Cable*, Lawrence N. Powell presents this rare text in its entirety for the first time, including Cable's copious footnotes and other material deleted from the original census publication by its editors.

In an invaluable introduction to Cable's text, Powell illuminates the circumstances surrounding Cable's turn to historical writing and sheds new light on his controversial relations with white Creoles. Cable's forays into Creole culture aroused considerable

hostility, as Powell ably demonstrates in his analysis of Cable's rivalry with Creole historian Charles Gayarré. Although Cable's vocal support for full civil rights for African Americans eventually forced him to leave New Orleans for Massachusetts, he continued to write novels, stories, and nonfiction about the Crescent City and the South. As Powell shows in his introduction, Cable's vast historical research fundamentally influenced both his development as a writer and his evolution as a political reformer.



# C. Leonard Raybon

*Musical Director/Conductor, Choral Conductor, Singer/Actor*

C. Leonard Raybon, Assistant Professor of Music and Director of Choirs, produced a body of work that marked several firsts in his career, as well as for the entities with whom he worked. Chorally, in an outreach initiative, he took on the extremely ambitious *Chichester Psalms* by Leonard Bernstein with his colleague, Caroline Carson, from University of New Orleans. This is the first such partnership between the choral divisions of these respective universities. Raybon and Carson team conducted roughly 100 voices and over twenty instruments in the work, one of the masterpieces of the choral canon.

Raybon was also asked to guest conduct New Orleans Vocal Arts (NOVA), a respected choral society, for the first time. For this performance, he molded a highly nuanced offering of another highly advanced choral work, *Quatre motets pour le temps de Noël*, by Francis Poulenc. For NOVA, Raybon also transcribed an early American “shape-note” piece from early notation facsimile, as well as newly composed an arrangement of “Hark! The Herald Angels Sing,” dedicated to NOVA, in which he included a new verse, which places a completely different, introspective spin on the normal celebratory nature of the carol.

The Summer Lyric Theatre at Tulane season was one of firsts, as well. It began with *Pal Joey*, a New Orleans premiere. It was followed up by *Li'l Abner*, never undertaken by Summer Lyric before, and in which Raybon held the title role. The season closed with *Oklahoma!*, in a gritty, earthy interpretation, informed by the recent Broadway revival, as well as Michael Howard’s artistic vision. The summer of 2008, more than any other summer, underscores how Raybon wears so many hats so effectively. As a musical director for *Pal Joey*, and *Oklahoma!*, Raybon ensured that the singing was pristine and in the proper style of the decades in which the pieces were written. He accompanied all the rehearsals, he prepared the chorus, and conducted between twenty and thirty Louisiana Philharmonic Orchestra players for each.



In *Pal Joey*, Raybon fashioned a vocal finale, incorporating close, “added sixth” harmonies of the era. In *Oklahoma!*, he added a perhaps first-ever dimension to the title song, dropping the orchestra out for part of the climactic passage of the number, and replacing it with a throbbing, relentless military drum cadence. In *Li'l Abner*, Raybon embodies the “aw shucks,” backward, yet lovable (and highly vocally trained) oaf for whom the show is named.

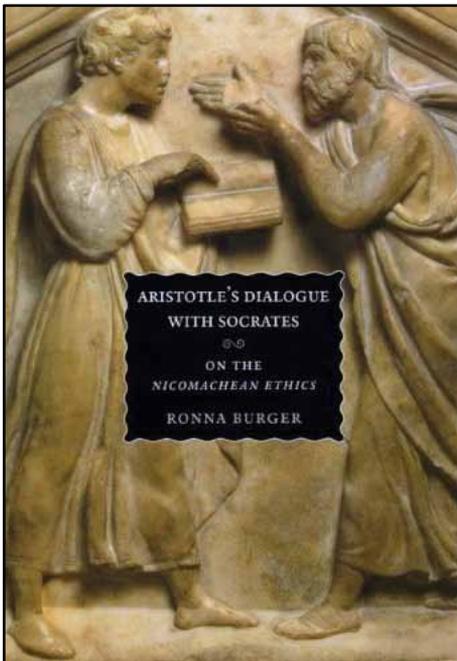
Ronna Burger

*Aristotle's Dialogue with Socrates: on the Nicomachean Ethics*

University of Chicago Press, 2008

What is the good life for a human being? Aristotle's exploration of this question in the *Nicomachean Ethics* has established it as a founding work of Western philosophy, though its teachings have long puzzled readers and provoked spirited discussion. Adopting a radically new point of view, Ronna Burger deciphers some of the most perplexing conundrums of this influential treatise by approaching it as Aristotle's dialogue with the Platonic Socrates.

Tracing the argument of the *Ethics* as it emerges through that approach, Burger's careful reading shows how Aristotle represents ethical virtue from the perspective of those devoted to it while standing back to examine its assumptions and implications.

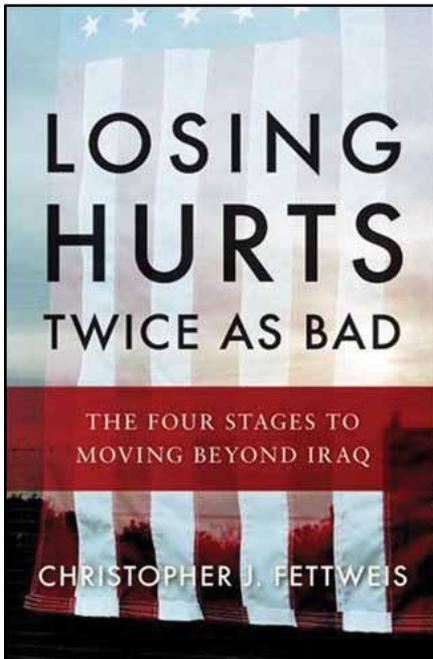


# Christopher J. Fettweis

*Losing Hurts Twice as Bad: The Four Stages to Moving Beyond Iraq*

W.W. Norton, Inc., 2008

Amid all the gloom surrounding the debacle in Iraq, finally here is a highly instructive four-stage plan that will help us move forward. Now longer than the Civil War, America's conflict in Iraq seems to have no end in sight. A malaise, perhaps greater than that engendered by Vietnam, threatens to undo our national moorings. Christopher J. Fettweis, a military strategy expert, burst onto the national scene with an editorial and NPR interviews that provided an illuminating historical perspective on the ramifications of any great power's defeat. Fettweis contends that Iraq has thrown America into an unprecedented downward spiral, yet he provides a context for America's loss that few political pundits have recognized. With abundant historical comparisons drawn from the American Revolution and the Soviet invasion of Afghanistan, among others, Fettweis charts a natural course of defeat (denial, shock, anger, depression, and acceptance). He offers a prescriptive "grand strategy" that will help us forge a new approach to American foreign policy. This is a book no lover of history can ignore, for there may be a silver lining few have yet realized.



# Nancy Maveety

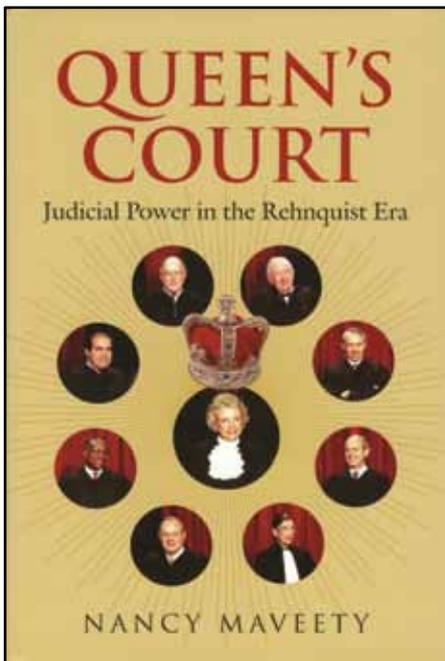
## *Queen's Court: Judicial Power in the Rehnquist Era*

University Press of Kansas, 2008

As frequent swing vote and centrist voice, Justice Sandra Day O'Connor helped shape many of the Supreme Court's landmark decisions and opinions under the leadership of William Rehnquist. Indeed, many argue that her overall impact and influence was greater than that of the Chief Justice himself.

Nancy Maveety now takes a closer look at what might justifiably be known as the O'Connor Court, in which the voices of individual justices came to the fore. She describes how policy leadership was subdivided among these eminent jurists in a way that fostered an individualist conception of judicial power. And she explains how this distribution of power contributed to a proliferation of concurring opinions and, in polarizing issues like *Planned Parenthood v. Casey* or the Michigan affirmative action cases, decisions that sidestepped precedent-setting principles.

*Queen's Court* ultimately reveals that the importance of the Rehnquist years extends from the substance of constitutional law to the institutional operation of Court decision-making – and that O'Connor was vital to those changes.

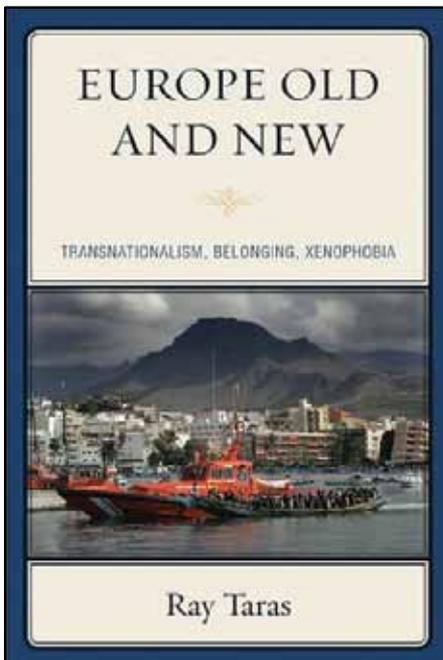


# Ray Taras

## *Europe Old and New*

Rowman & Littlefield Publishers, Inc., 2008

Is Europe indeed uniting or instead falling apart as a result of anti-immigrant prejudices, a massive Islamic influx, and ancient intra-European hatreds? This innovative and engaging book explores the sources of Europe's culture-based divide, arguing that the idea of two Europes is grounded both in reality and myth. The accession process that brought a dozen new members into the European Union after 2004 has highlighted the persisting gulf between *old* and *new* Europe despite the many physical barriers that have crumbled. Ray Taras examines the treaties, political rhetoric, citizen attitudes, and literary narratives of belonging and separation that both bind and fray the fabric of Europe. Throughout, this interdisciplinary work provides a comprehensive, hard-hitting, and unabashed review of how enlarged Europe embraces contrasting understandings of its political home.



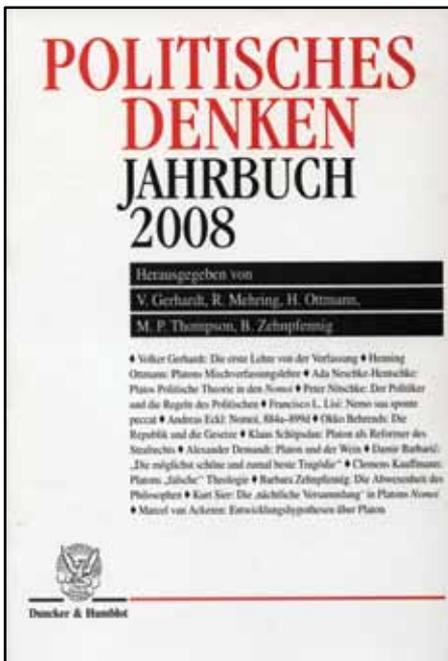
# Martyn P. Thompson

## *Politisches Denken Jahrbuch 2008*

[Martyn Thompson, ed.]  
Duncker and Humblot, Berlin, 2008

*Politisches Denken Jahrbuch 2008* (*The 2008 Yearbook of German Political Thought*) is the 16th annual volume in a series published by the German Society for the Study of Political Thought and co-edited by V. Gerhard (Humboldt, Berlin), R. Mehring (PH Heidelberg), H. Ottmann (Munich), M.P. Thompson (Tulane) and B. Zehnpfennig (Passau). The 2008 volume is focused upon an interdisciplinary examination of the historical meanings and contemporary relevance of Plato's last, longest, most practical and in many respects most opaque political dialogue, *The Laws*. *The Laws* offers a multi-layered and multifaceted discussion of the best constitution and laws for a projected new city-state in Crete, Magnesia. And although it is the least studied of Plato's political dialogues, it has generated widely divergent interpretations. On the one side, it has been denigrated as unstructured and obscure. On the other, it has been lauded as "the first great work of political philosophy in the Western tradition." Yet neither side doubts that it offers the first surviving sustained analysis of an ideal constitution of "laws rather than men." The interdisciplinary re-examination of the meaning and significance of *The Laws* offered here draws together 14 essays by prominent German philosophers, political scientists, legal scholars, historians and classical philologists. They are organized in terms of the work's four major constellations of themes: political, legal, historical and philosophical/theological. They focus on the most controversial

ideas discussed by Plato, from the concept of a mixed constitution, through education for citizenship, the cultural benefits of wine-drinking, religion and politics and role of the infamous Nocturnal Council (a sort of Committee for Public Safety). The essays were originally presentations at the annual conference of the German Society for the Study of Political Thought and they are introduced here by the conference organizer and series co-editor, Barbara Zehnpfennig.



# Diane Grams

## *Entering Cultural Communities*

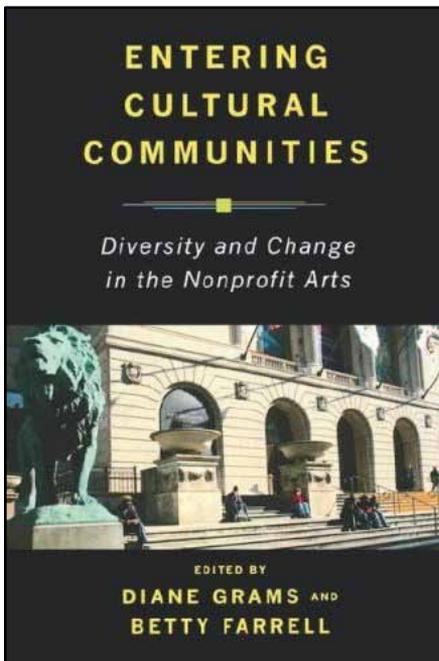
[Diane Grams and Betty Farrell, eds.]

Rutgers University Press, 2008

Arts organizations once sought patrons primarily from among the wealthy and well educated, but for many decades now they have revised their goals as they seek to broaden their audiences. Today, museums, orchestras, dance companies, theaters, and community cultural centers try to involve a variety of people in the arts. They strive to attract a more racially and ethnically diverse group of people, those from a broader range of economic backgrounds, new immigrants, families, and youth. The chapters in this book draw on interviews with leaders, staff, volunteers, and audience members from eighty-five nonprofit cultural organizations to explore how they are trying to increase participation and the extent to which they have been successful. The insiders' accounts point to the opportunities and challenges involved in such efforts, from the reinvention of programs and creation of new activities, to the addition of new departments and staff dynamics, to partnerships with new groups.

The authors differentiate between “relational” and “transactional” practices, the former term describing efforts to build connections with local communities and the latter describing efforts to create new consumer markets for cultural products. In both cases, arts leaders report that, although positive results are difficult to measure conclusively, long-term efforts bring better outcomes than short-term activities. The organizations

discussed include large, medium, and small nonprofits located in urban, suburban, and rural areas – from large institutions such as the Smithsonian, the Walker Art Center, the Museum of Fine Arts Houston, and the San Francisco Symphony to many cultural organizations that are smaller, but often known nationally for their innovative work, such as AS220, The Loft Literary Center, Armory Center for the Arts, Appalshop, and the Western Folklife Center.



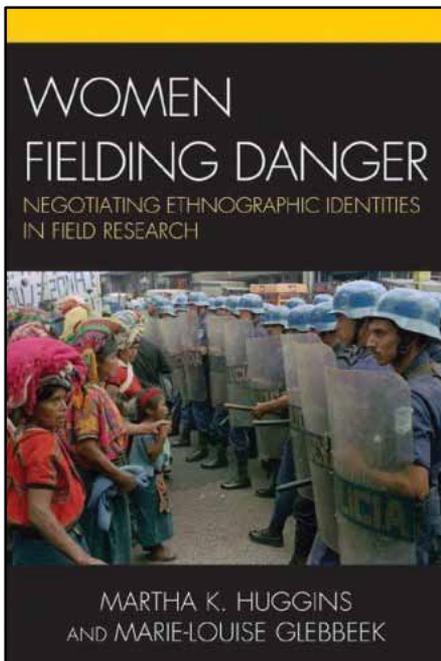
Martha K. Huggins

*Women Fielding Danger*

[Martha K. Huggins and Marie-Louise Glebbeek, eds.]

Roman & Littlefield Publishers, Inc., 2008

In a compelling exploration of an oft-hidden aspect of qualitative field research, *Women Fielding Danger* shows how identity performances can facilitate or block field research outcomes. Focusing on ethnographic research across a wide range of disciplines and world regions, this deeply informed book presents practical “to-dos” and technical research strategies. In addition, it offers unique illustrations of how the political, geographic, and organizational realities of field sites shape identity negotiations and research outcomes. Understanding these dynamics, the authors show, is key to surviving the ethnographic field.

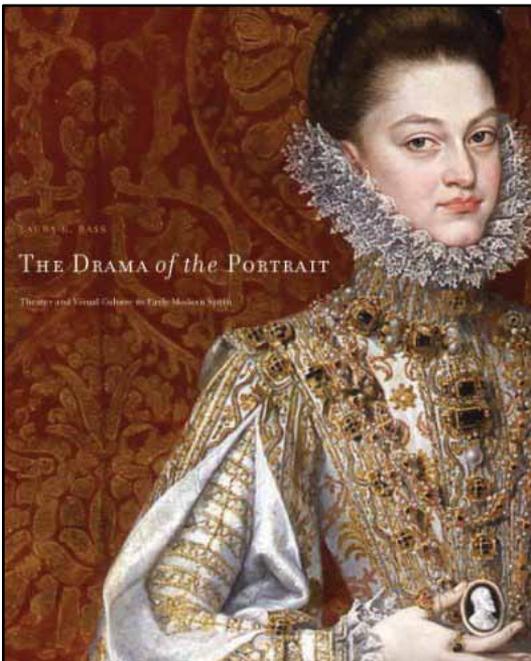


Laura R. Bass

*The Drama of the Portrait: Theater and Visual Culture in  
Early Modern Spain*

Penn State University Press, 2008

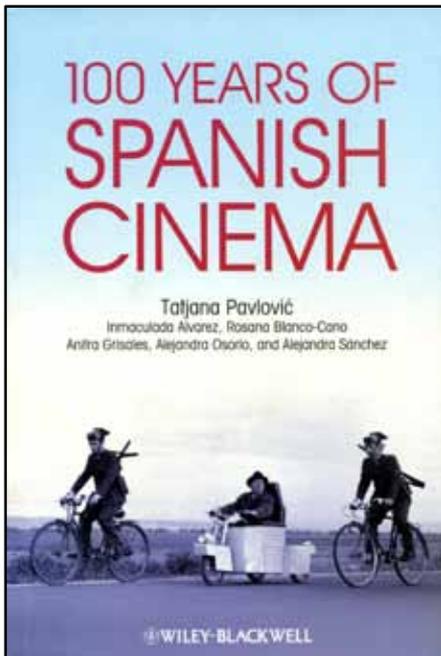
*The Drama of the Portrait* examines the motif of portraiture in Spanish Golden Age theater, drawing from a wide range of drama and imagery to enrich our understanding of the social functions of portraiture and the importance of the theater as a venue for visual education in the court society of early modern Madrid. Written in an engaging and accessible style, this is a model of interdisciplinary scholarship that deftly interweaves detailed research in Spanish art history and material culture, treatises on painting, and the social history of portraiture with original readings of plays. *The Drama of the Portrait* illuminates collaborations among artists whose work crossed boundaries in ways far more complex than traditional scholarship has acknowledged. Dramatists like Lope de Vega and Pedro Calderon de la Barca contributed to a culture of connoisseurship that promoted painters such as Diego Velazquez. Both writers and painters shared in the task of constructing Spain's image of itself. At the same time, they were keenly attuned to the social, political, and economic tensions of their age. The great playwrights and artists of the Spanish Baroque dramatized the crisis points in a society that depended on theater and painting for its own representation but remained deeply ambivalent about both art forms.



Tatjana Pavlovic  
*100 Years of Spanish Cinema*  
Wiley-Blackwell, 2008

*100 Years of Spanish Cinema* provides an in-depth look at the most important movements, films, and directors of twentieth-century Spain from the silent era to the present day. Included in the book is a glossary of film terms providing definitions of essential technical, aesthetic, and historical terms as well as a visual portfolio illustrating key points of many of the films analyzed.

Featuring a clear concise timeline to help students quickly place films and genres in Spain's political, economical, and historical contexts, *100 Years of Spanish Cinema* discusses over 20 films including *Amor Que Mata*, *Un Chien Andalou*, *Viridiana*, *El Verdugo*, *El Crimen de Cuenca*, and *Pepi, Luci, Born*.



# Mission Statement

School of Liberal Arts, Tulane University

The mission of the School of Liberal Arts (SLA) is to promote and support significant research, innovative scholarship, and creative expression in the arts, humanities, and social sciences.

By offering a rich array of undergraduate and graduate programs, SLA seeks to provide a diverse and engaged student body with an outstanding education founded on close working relationships between students and distinguished faculty. Our academic disciplines, programs, and centers strive to cultivate skills in research and analysis, critical thinking, and visual literacy, as well as encourage a commitment to service to the city of New Orleans and the global community.



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