



**January/February 2011  
Issue 1**

**The U.S. Information Resource Center (IRC) of the American Embassy in Athens is happy to provide you with *Latest on Humanities*, a bulletin focused on American society and culture. This publication is a bi-monthly compilation of recent articles from a wide range of authoritative journals and periodicals. By organizing and disseminating one more thematic publication about the United States, IRC seeks to promote better understanding of the principles and institutions that shape American values.**

**1. Celebrating the Independent Spirit of Zora Neale Hurston**

(*Writer*, February 2011, pg 8)  
The article offers a brief profile of African American author Zora Neale Hurston. Topics discussed include her literary themes of folksy humor, patriotism, and racial identity. Emphasis is given to her depictions of African Americans in books such as "Mrs. Doctor," "Tell My Horse", and "Their Eyes Were Watching God."

**2. Portraits of Imaginary People**

By Calvin Tomkins  
(*The New Yorker*, January 17, 2011 pg. 56)  
George Condo, whose mid-career survey exhibit opened at the New Museum on January 26<sup>th</sup>, came up with something radical: he rediscovered Old Masters painting.

**3. The Rise of the New Global Elite**

By Chrystia Freeland  
(*The Atlantic*, January/February 2011, pg. 44)  
The economic changes of the past few years have created a new class of business megastars. Super-rich and often self-made, they tend to be ambivalent

about the rest of us, and they increasingly form a nation unto themselves.

**4. The Naked Truth of Battle**

By James MacGregor Burns  
(*American Heritage*, Winter 2011, pg. 18)  
A preeminent author reports on his experiences as one of America's first combat historians, among a handful of men who accompanied soldiers into the bloodiest battles to write history as it was being made.

**5. A Television Deal for the Digital Age: How to Worry about the Concast-NBC Universal Merger**

By John Dunbar  
(*Columbia Journalism Review*, January/February 2011, pg. 34)  
The Federal Communications Commission and the Department of Justice are closely reviewing the proposed merger because the combined company could play a major role in shaping the future of Internet TV competition.

**6. Misty's Magic**

By Astrida Woods  
(*Dance Magazine*, December 2010, pg. 29)  
Misty Copeland, the American Ballet Theatre soloist brings passion and power to all her roles. In the last three years

she has shone bright in repertoire ranging from avant-garde to pure classical and everything in between.

### **7. Funny=Money**

By John Bowe

(*The New York Times Magazine*, January 2, 2011, pg. 22)

With a gift for seeing the genius in the dorks and the loneliest losers, one Hollywood talent manager made himself into the king of comedians.

### **8. Beauty and the Supercomputer**

(*American Theatre*, December 2010, pg 20)

By Roger Copeland

For director, puppet meister and Spider-Man web weaver Julie Taymor, 'mainstream' has come to mean access to virtually unlimited audiences, critic Roger Copeland points out. The niche she's created for herself on Broadway and beyond may be just where this one-of-a-kind artist belongs.

### **9. The World Is My School: Welcome to the Era of Personalized Learning**

By Maria H. Andersen

(*The Futurist*, January/February 2011, pg. 12)

Future learning will become both more social and more personal, says an educational technology expert.

### **10. Nobody's Perfect**

(*New York*, January 31, 2011)

Independent movie director and overnight sensation (thanks to his new film *Black Swan*) Darren Aronofsky is interviewed. He talks about his surprise at the audience's reaction to his film, his former career as a field biologist, and his family.

### **11. Interview with Christoph Eschenbach**

(*American Record Guide*, January/February 2011, pg 5)

An interview with National Symphony music director Christoph Eschenbach is presented. When asked about some of his projects, he mentions that he is involved in an international conservatory program that would bring musicians from all over the world to rehearse, perform and study with U.S. students. Eschenbach also states that the program will bring the classical music group into schools in the U.S. and also the students to the Kennedy Center in Washington, D.C. as future audience members.

**NOTE: *Latest on Humanities* is available to subscribers only. You may contact us through telephone, fax or e-mail to order the requested material. Full text of articles will be faxed to you as soon as possible. Please send your comments and remarks to [AthensIRC@state.gov](mailto:AthensIRC@state.gov)**

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**U.S. Information Resource Center, 91 Vassilisis Sophias Avenue, 101 60 Athens, Greece  
Telephone: (210) 720 2888, Fax: (210) 720 2859**

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