



CAHI

COLLEGE ARTS + HUMANITIES INSTITUTE
THE YEAR AHEAD // 2020 - 2021

CONTACT INFORMATION

Administration + Staff:

Deborah Cohn

Interim Director (2020)
Email: dncohn@indiana.edu

Alex Lichtenstein

Interim Associate Director (2020)
Email: lichtens@indiana.edu

Jonathan Elmer

Director (on leave during 2020)
Email: elmerj@indiana.edu

Alexandra Burlingame

Fiscal Officer
Email: acburlin@indiana.edu

Alex Teschmacher

Assistant to the Director
Email: awteschm@indiana.edu

Luca Fitzgerald

Operations Assistant
Email: mlfitzge@indiana.edu

Erin Kelley

Program Manager, Platform
Email: eekelley@iu.edu

College Arts + Humanities Institute (CAHI)

1211 E. Atwater Avenue
Bloomington, IN 47401-3703

Web: cahi.indiana.edu
Email: cahi@indiana.edu
Phone: (812) 856-1169

Twitter: [@cahi_iu](https://twitter.com/cahi_iu)
Instagram: [@cahi_iub](https://www.instagram.com/cahi_iub)
Facebook: [fb.com/CollegeArtsAndHumanitiesInstitute](https://www.facebook.com/CollegeArtsAndHumanitiesInstitute)

Advisory Board:

Nick Cullather

History, International Studies

Joan Hawkins

The Media School

Osamu James Nakagawa

Eskenazi School of Art, Architecture + Design

Ellen Wu

History, Asian American Studies



COLLEGE ARTS + HUMANITIES INSTITUTE

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Edited by Deborah Cohn, Alex Lichtenstein, Luca Fitzgerald, and Alex Teschmacher.

Cover image: Osamu James Nakagawa, *Gama 009*, 2010, from the series *Gama Caves*.
For more about Professor Nakagawa and his work, see page 24.

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LETTER FROM THE DIRECTOR

Dear Colleagues,

We are in a far different place now than we were a year ago. COVID-19 turned our world upside-down this past year. It has continued to transform and shape every aspect of our work and lives, and to exacerbate prior inequities. The killings of George Floyd, Ahmaud Arbery, Breonna Taylor, and others, have further shaken us to the core. Throughout these difficult times, it has been a privilege to work with Ed Comentale, Associate Vice Provost for the Arts and Humanities, and Dina Okamoto and Michelle Moyd, Director and Associate Director of the Center for Research on Race and Ethnicity in Society, on “Confronting Racism,” an important online series of talks and conversations that has had local, national, and international resonance.

There is much more work to be done, and it is good to know that our partnerships—with the IU Arts and Humanities Council, with CRRES, and others—are working well. It is also important to acknowledge the ongoing support for our work from the College and the Campus. We are grateful to Rick van Kooten, Executive Dean of the College of Arts + Sciences, and Paul Gutjahr, Associate Dean for the Arts and Humanities, for their support of our mission, including, most importantly, our efforts to help colleagues and students carry out their work during these difficult times. Provost Lauren Robel continues her staunch support for Arts and Humanities research and creative practice, and her office endorses and underwrites a central role for Arts and Humanities

in improving the student experience at IUB—a task requiring even more logistics and creativity nowadays— and in public outreach around the state of Indiana and the Midwest. Thanks to the support we receive, and the dynamism of the colleagues with whom we collaborate, CAHI occupies a central place in a vibrant ecosystem of artistic undertaking, humanistic inquiry, and public-facing programming that speaks to crucial issues of our time.

Like everyone else this year, we have had to shift gears and modalities, but our programming remains robust. In October, Imraan Coovadia, author of novels such as *High Low In-between* and *The Institute for Taxi Poetry*, as well as several non-fiction and scholarly works, gave a talk on his current non-fiction work, *Revolution and Non-Violence in Tolstoy, Gandhi, and Mandela*. In the spring, Carolyn Forché, award-winning poet, memoirist, human rights activist, and translator, will speak to us about her 2019 memoir, *What You Have Heard is True: A Memoir of Witness and Resistance*, and her recent poetry collection, *In the Lateness of the World* (2020). Also in the spring, Wendy Hui Kyong Chun, the Canada 150 Research Chair in New Media at Simon Fraser University, will present in our Distinguished Scholar series. Her work in Critical Data Studies is timely and crucial: she pushes us to heed the power of algorithms and big data in fostering discrimination and misinformation, and offers tools for countering these trends.

We are also excited to share the work of our colleagues with you in our Meet the Author/Meet the Artist series, which starting this year we are undertaking in collaboration with IU’s Arts and Humanities Council. On the eve of the November election, Sarah



CAHI's Interim Director, Deborah Cohn (right), with Pulitzer Prize-winning journalist Héctor Tobar, in September, 2019.

Edmands Martin (Eskenazi School of Art, Architecture + Design) presented on her current project, *Ongoing Matter: Democracy, Design, and the Mueller Report*, a collection of poster designs that identify the threats to democracy named in the Mueller Report.

In November, we will hear National Book Critics Circle Award-winning poet Ross Gay (English) speak about his 2020 book-length poem, *Be Holding*, and engage with J. Kameron Carter (Religious Studies) in a free-ranging conversation that will touch upon

poetry and far more. In December, Alisha Jones (Folklore and Ethnomusicology), will speak to us about her new book, *Flaming?: The Peculiar Theo-Politics of Fire and Desire in Black Male Gospel Performance*, which explores archetypes of masculinity in the music ministry of historically-black Protestant churches. In February, Osamu James Nakagawa (Eskenazi School of Art, Architecture + Design), whose work appears on the cover and throughout the pages of this booklet, will talk about his recent experimental photography, as well as his artistic trajectory and methods. His presentation is timed to coincide with his co-curated exhibition, *Photographic Occurrences*, which will open at the newly-renovated Maxwell Hall gallery in February. Diane Reilly (Art History) will also show and tell about her recent book, *The Cistercian Reform and the Art of the Book in Twelfth-Century France*, a study attempting to bring to life the sensory complexity—text, image, song—that animated monastic life and its rituals of belief.

CAHI's core mission is to support research in the arts and humanities in the College, and our grants and fellowships are a primary mechanism for doing just this. We can start with what has not changed: We will continue to offer our Research Fellowships and the CAHI/Kinsey Fellowship, which provide faculty with course releases to conduct research (this booklet profiles our new CAHI Fellows and their projects). Given the many COVID-related uncertainties and travel restrictions, however, we have had to reinvent some of our awards. Rather than offering funding for research travel, for example, we have opened our grant competitions to a variety of other forms of assistance that enable faculty and graduate students to pursue their research and creative projects. Please note also that funding is still available for workshops,

symposia, and lectures in support of faculty research—virtual this academic year, and, conditions permitting, in-person next year. Please check out our website for details. CAHI also continues to be an active member of the Humanities Without Walls Consortium (HWW), linking fifteen universities in the Midwest. We will soon be sending out an announcement of a competition for seed money to help faculty develop proposals for research projects around major questions that require humanities- and arts-based collaborative approaches, so please keep an eye out for this.

Each year, CAHI also organizes one or more events focusing on professional development. In October, Suzanne Ortega, President of the Council of Graduate Schools (CGS), Hironao Okahana, Vice President at CGS, and Jim Grossman, Executive Director of the American Historical Association (AHA), led a workshop, "Open Knowledge: Expanding Our Definition of Scholarship." The workshop probed the nature of humanistic inquiry, engaging with questions of what constitutes scholarship, how new forms of scholarship can be evaluated, the relationship between this work and the broader public, and more.

Another collaboration between CAHI and the IU Arts and Humanities Council is Platform, a research laboratory in arts and humanities supported by the Mellon Foundation, OVPR, and the Office of the Provost. The program's Indiana Studies team supports initiatives that explore what makes Indiana unique, such as "Indiana Switchgrass," an online artist showcase, and a symposium in the spring of 2021. The Global Popular Music Team, in turn, will

Opposite page: Renovations nearing completion at Maxwell Hall. October, 2020.



host a virtual speaker series that probes the unique ways that music communicates and is communicated in the digital age—a topic made particularly poignant by the current global pandemic—and will also examine the intersection of music with carceral states around the world.

This fall, CAHI will take the exciting step of moving into Maxwell Hall, where we will form part of the newly-established Gayle Karch Cook Center for Public Arts and Humanities. Here, CAHI will join IUB's Arts and Humanities Council, the Center for Rural Engagement, IU Corps, and Traditional Arts Indiana, as well as several other units, and collectively foster research and creative activity that is multidisciplinary, public-facing, and socially responsive. Renovations to Maxwell Hall are now being completed thanks to funding from a Challenge Grant from the National Endowment for the Humanities, and vital additional support from the campus, the provost, and Gayle Cook, whose generosity extends to support for our programming and other initiatives. We are extremely grateful to Ms. Cook for this opportunity.

We look forward to welcoming you in our new home, and to supporting you in new and creative ways as we move through these trying times and into the future.



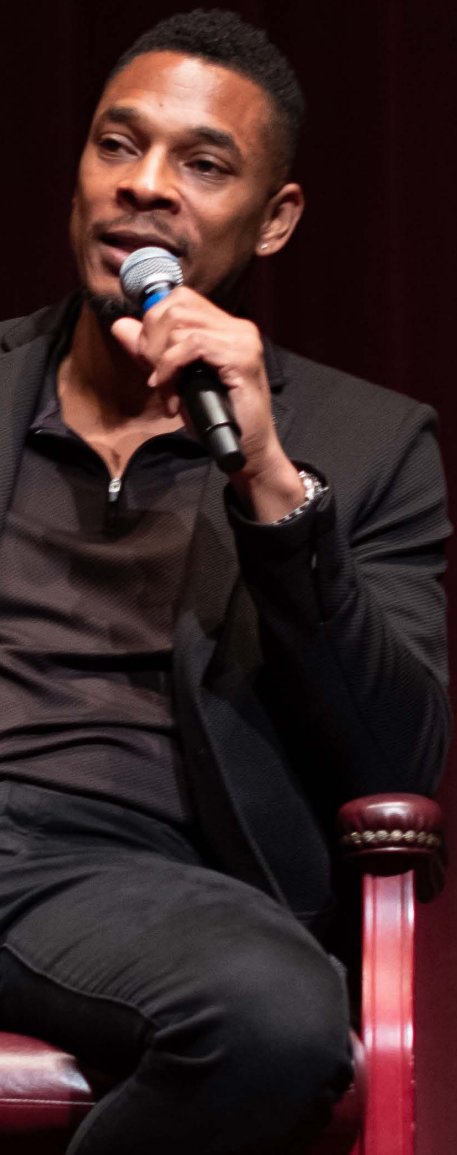
Deborah Cohn, Provost Professor
Interim Director, College Arts + Humanities Institute

Right: CAHI's new home at Maxwell Hall, the Gayle Karch Cook Center for Public Arts and Humanities.
Photos by Alex Teschmacher (CAHI/Indiana University).









DISTINGUISHED SPEAKERS

Each year, CAHI brings distinguished artists, scholars, and writers to IU Bloomington to share their work. Past speakers have included Nikole Hannah-Jones, Terrance Hayes, Héctor Tobar, and more.

Many thanks to the IU Arts and Humanities Council and the Ruth N. Halls Fund for helping to make these events possible.

National Book Award-winning poet Terrance Hayes at the Buskirk-Chumley Theater, October, 2019.
Photo by Alex Teschmacher (CAHI/Indiana University).

Pulitzer Prize-winning reporter and fiction writer Héctor Tobar
at the Neal Marshall Black Culture Center, September, 2019.
Photo by Alex Teschmacher (CAHI/Indiana University).



IMRAAN COOVADIA / novelist + essayist.

October 30

The prize-winning South African novelist and essayist, Imraan Coovadia, has used his fiction to explore the vagaries of life under apartheid and in post-apartheid South Africa. He has written novels in many registers: sci-fi, crime fiction, historical fiction, all with a wry, comic touch. In his latest work, *Revolution and Non-Violence in Tolstoy, Gandhi, and Mandela* (Oxford University press, 2020) he returns to non-fiction to explore the power of non-violence as a means to enact radical social transformation. In late October, he joined us (virtually) from his home in Cape Town for a conversation with IU's Bill Scheuerman, author of *Civil Disobedience* (Polity Press, 2018), and a leading theorist of the non-violent tradition.

Imraan Coovadia is a writer and the director of the creative writing program at the University of Cape Town. His fiction has been published in several countries, and he has written for the *New York Times*, *Boston Globe*, *Los Angeles Review of Books*, *Independent*, *Times of India*, *Sunday Independent*, *Mail and Gaurrdian*, and *N+1*. He graduated from Harvard College. His work has won the *Sunday Times* Fiction Prize, the University of Johannesburg Prize and the M-Net Prize, and has been longlisted for the IMPAC prize.

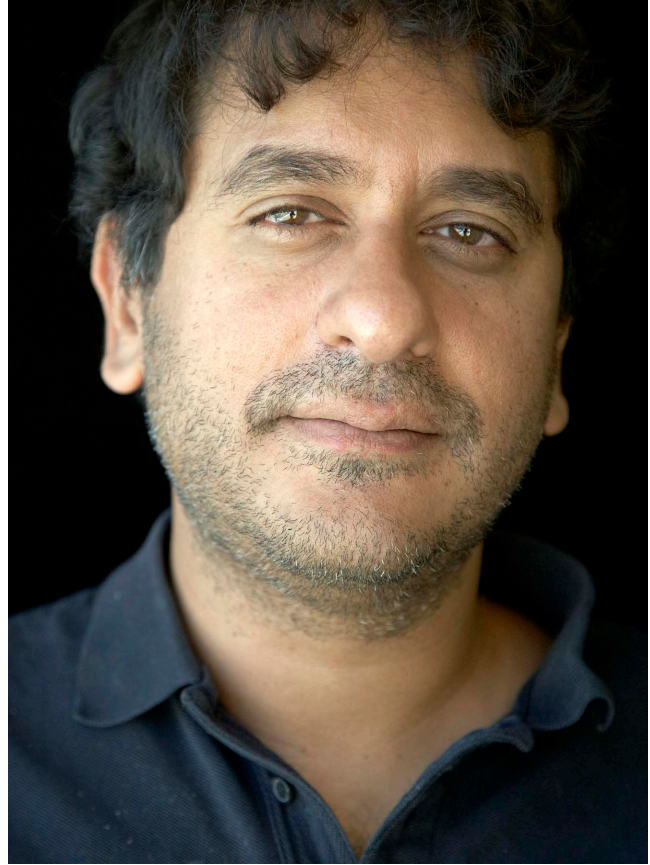


Photo of Imraan Coovadia courtesy of Pontas.

This event was co-sponsored by CAHI, the African Studies Program, the Center for Research on Race and Ethnicity in Society, the Dhar India Studies Program, the Department of International Studies, and the Russian and East European Institute at Indiana University.

CAROLYN FORCHÉ

/ poet,
translator +
human rights advocate.

March 11

Details to be announced.

Opposite page: Photo of Carolyn Forché courtesy of Blue Flower Arts.

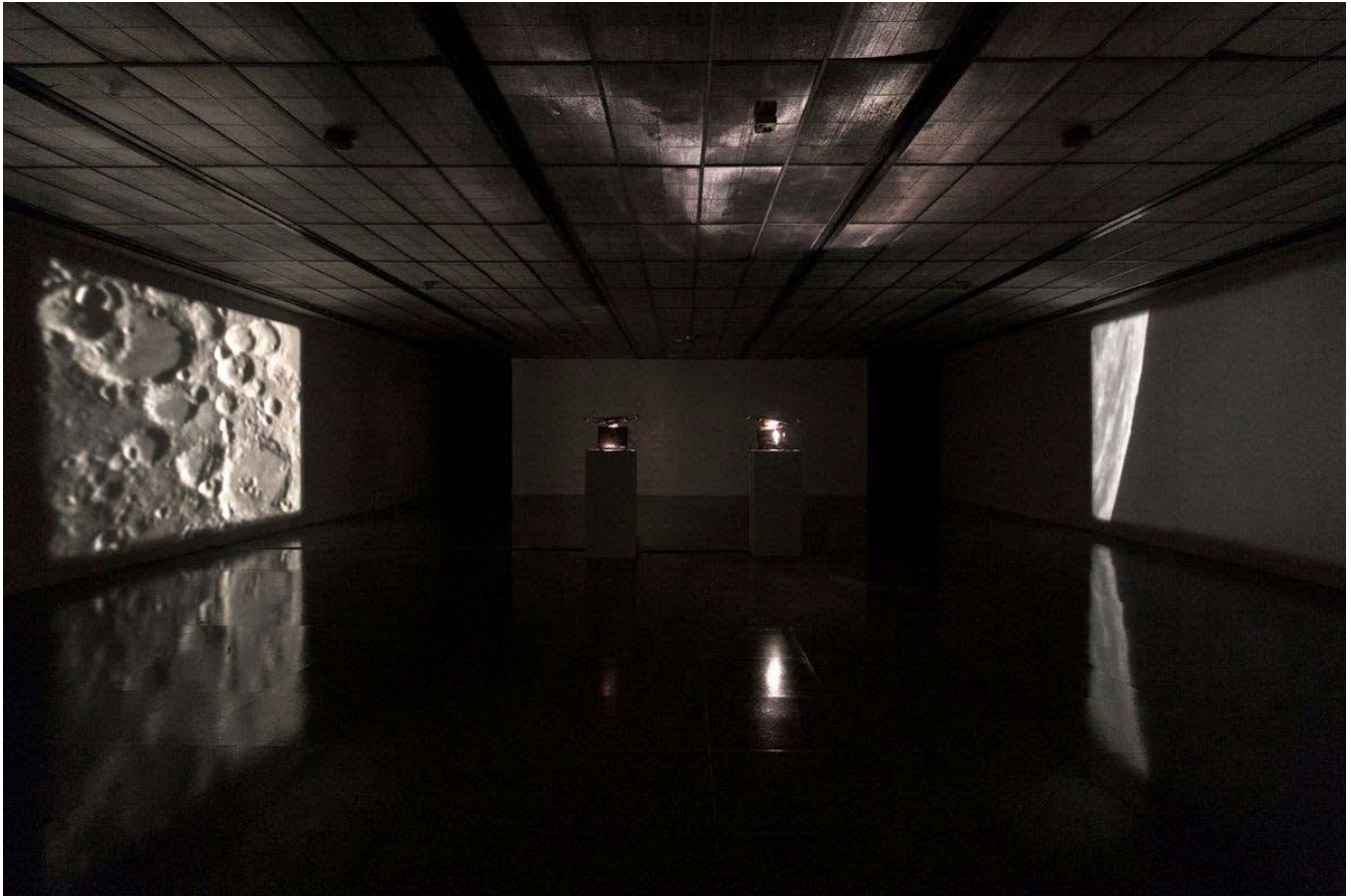
CAHI is delighted to present renowned “poet of witness” and human rights advocate Carolyn Forché. Forché is the author of five books of poetry and two anthologies, as well as the memoir, *What You Have Heard is True* (Penguin Random House, 2019), a devastating, lyrical, and visionary book about her work as a human rights advocate in El Salvador in the late 1970s. *What You Have Heard is True* received the Juan E. Méndez Book Award for Human Rights, and was a finalist for the National Book Award.

Forché has translated works by Claribel Alegría, Robert Desnos, and Mahmoud Darwish, and written for *The New York Times*, *The Washington Post*, *The Nation*, *Esquire*, *Mother Jones*, and more. Her first poetry collection, *Gathering the Tribes* (1976), won the Yale Series of Younger Poets Award. Since then, her work has been recognized by the Guggenheim Foundation, the Poetry Society of America, the Edita and Ira Morris Hiroshima Foundation for Peace, and the National Endowment for the Arts.

In 2013, Forché won the Academy of American Poets Fellowship for distinguished poetic achievement. “For her steady gaze into the abyss and for her crafted house of awakened human heavens where she calls us to live,” said academy chancellor Juan Felipe Herrera, “we celebrate and recognize Carolyn Forché and her heroic career: gathering word-by-word embers ... to face and save lives. Before they are disappeared.”

Forché’s newest collection, *In the Lateness of the World* (Penguin Press, 2020), is a tenebrous book of crossings, of migrations across oceans and borders but also between the present and the past, life and death.





Kevin Jerome Everson's *Rough and Unequal* (2017), exhibited at the Grunwald Gallery in fall of 2019.

WENDY CHUN

/ scholar of
media + culture.

March 18

Details to be announced.

Wendy Hui Kyong Chun, the Canada 150 Research Chair in New Media at Simon Fraser University, is at the forefront of contemporary Critical Data Studies and digital humanities. Her pioneering research sheds light on discriminatory algorithms, as well as the spread of misinformation, and abusive language, in network analytics and big data. As leader of Simon Fraser's Digital Democracy Group, she oversees research that seeks to combat discrimination online by fostering democratic exchange and developing methods for creating effective online counterspeech.

Chun is the author of *Updating to Remain the Same: Habitual New Media* (2016), *Programmed Visions: Software and Memory* (2011), *Control and Freedom: Power and Paranoia in the Age of Fiber Optics* (2006), and numerous other publications. Her work has been recognized with fellowships from the Guggenheim Foundation, ACLS, and the Radcliffe Institute for Advanced Study at Harvard, among other organizations.



Photo of Wendy Chun courtesy of Simon Fraser University.

A photograph of Maxwell Hall at Indiana University, featuring a prominent conical tower with a red roof and a stone facade. The building is partially obscured by lush green trees in the foreground. The sky is a pale, overcast blue.

WORKSHOPS + PROFESSIONAL DEVELOPMENT

Each year CAHI offers one or more events focused on our professional lives as researchers and teachers in the university. In the past, we have had visits and workshops on grant-writing (with program officers from NEH, ACLS, and Mellon), discussions of changes in graduate education and the future of the PhD, and workshops focused on writing for the public.

Photo of Maxwell Hall by James Brosher (Indiana University).



OPEN KNOWLEDGE:

Expanding Our Definition of Scholarship

Suzanne Ortega, Hironao Okahana, and Jim Grossman
Tuesday, October 23

Now more than ever, knowledge workers in the university must confront the value system that legitimates what they do and ascribes professional significance to their creative endeavors. In short, what constitutes scholarship in today's social and academic environment? Do the scholarly article and/or monograph remain the coin of the realm? Should they? If not, what other forms of scholarship might begin to supplement or even displace them?

Last month, CAHI hosted a professional development workshop for both faculty and graduate students designed to discuss the nature of humanities scholarship. What constitutes "scholarship" today? How can universities, colleagues, and tenure committees evaluate new forms of scholarship? What should the relationship between this scholarship and the wider public look like? And how can we better train graduate students in the humanities to navigate this new world of knowledge production?

The workshop brought together three people working at the front lines of these pressing questions. Suzanne Ortega, President of the Council of Graduate Schools (CGS), has steered that organization toward new thinking about the nature of graduate education. Hironao Okahana is Vice President for Research and Knowledge Development at CGS. Jim Grossman, Executive Director of the American Historical Association (AHA), initiated that professional association's program in career diversity for historians, which seeks to align graduate education in history with a changing academic job market. We hope to share video from the workshop soon.



Filmmaker Kevin Jerome Everson (left) with Terri Francis,
Director of the IU Black Film Center/Archive, in fall of 2019.

Photo courtesy of the IU Black Film Center/Archive.





THANK YOU FOR THE INVITATION TO PARTICIPATE IN THE PROGRAM. YOUR PARTICIPATION IS APPRECIATED. THE PROGRAM IS OPEN TO ALL INTERESTED PARTIES. THE PROGRAM IS OPEN TO ALL INTERESTED PARTIES. THE PROGRAM IS OPEN TO ALL INTERESTED PARTIES.

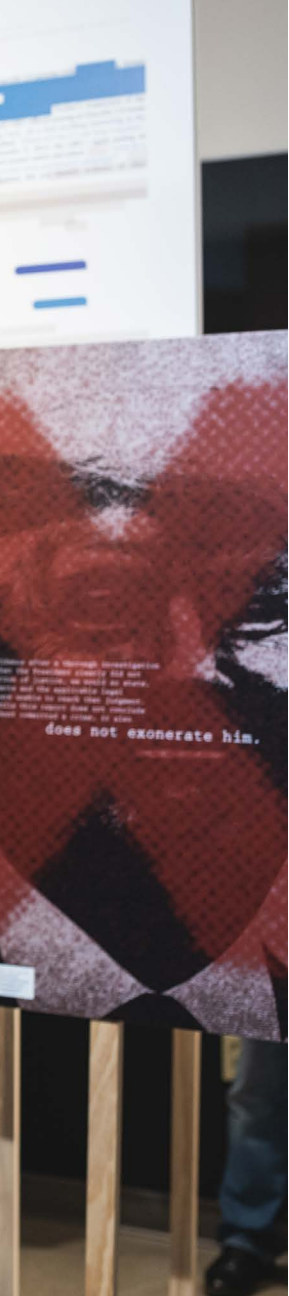
does not exonerate him.

A acts



Informational poster with horizontal bars in red, orange, and yellow, and text blocks.





MEET THE AUTHORS + ARTISTS

CAHI's Meet the Author/Meet the Artist series celebrates the recent work of our colleagues across a range of disciplines in the arts and humanities. This year, the series is presented in collaboration with the IU Arts and Humanities Council. Each talk will stream live via the Council's Facebook page.

Left: Installation shot of *Ongoing Matter* exhibited at Krasl Art Center; created by Sarah Edmands Martin and Anne H. Berry, featuring design works by Sarah Edmands Martin, Anne H. Berry, Jenn and Ken Visocky O'Grady, Sarah Rutherford, Jessica Barness, Rafael Barahona, Marie Bourgeois, Mikey Burton, Brian Edlefsen, Jordan Kauffman, Andre Murnieks, and Kelly Walters, 2020. Photo courtesy of Sarah Edmands Martin.

SARAH EDMANDS MARTIN

Thursday, October 29

In October, CAHI kicked off the series with a talk by Sarah Edmands Martin. Professor Martin discussed her site-specific stop motion-animation, *Where the Shadow Falls*, which focuses on the forgotten creative practice of Maggie Wylie Millette, a historic Indiana woman who dreamed of studying art in New York before the obligations of 19th-century marriage and motherhood diverted her path. Projected on the walls of the Wylie House Museum, above the archival collection of Wylie family silhouette portraits in the “Women’s Workroom,” the installation video art creates a direct dialogue between moving shadows created today and the recorded shadows of the past.

Professor Martin also spoke about her continued exploration of fairytale as a space of intentional perversity. Rooted in the Latin verb *pervertere*, meaning “to turn away” or “to subvert,” fairytales embrace this turn: proposing worlds that exist just outside the authority of the normal. She shared her recent stop-motion animation, *Wishes + Fractured Vision*, which opens at the Northern University of Illinois Art Museum in January. *Wishes* reclaims the weird and wondrous of perverse fairytales and explores the consequences of out-producing one’s past, the *unheimlich* (the “not at home”) of expansionism and capitalism.

Finally, Professor Martin shared her recent project, “Ongoing Matter”: a traveling, multi-platform collection of new poster

designs that mobilizes political engagement and is co-created by Professor Ann H. Berry of Cleveland State University (see pages 20-21). This project seeks to encourage engagement with the Mueller Report. The exhibition of contemporary poster designs seeks to illuminate the major threats to democracy cited in the Mueller Report and functions as a living showcase of current political artifacts, empowering citizens at a crucial moment in the democratic experience (pre-2020 presidential elections). The collection has travelled to several venues, including the Krasl Art Center in St. Joseph, Michigan, the Grunwald Gallery of Art at Indiana University, Cleveland State University Galleries in Cleveland, Ohio, and will return in February to the new galleries in Maxwell Hall at IU. This project received funding from the College of Liberal Arts and Social Sciences at CSU, the Ohio Arts Council, Indiana University’s Arts and Humanities Council, the New Frontiers in the Arts & Humanities Program, Indiana University Bloomington Grant-in-Aid Program, an anonymous donor and contributions from CSU faculty, staff and community supporters.

Sarah Edmands Martin is Assistant Professor of Graphic Design in the Eskenazi School of Art, Architecture + Design. She holds degrees in English Literature and Painting from the University of Maryland, and continues to balance an active studio practice with research and pedagogy.

ROSS GAY with J. KAMERON CARTER

4pm, Thursday, November 12

In November, Professor Gay will read from his new work, *Be Holding*, and join in conversation with Professor Carter.

Through a kind of lyric research, or lyric meditation, *Be Holding* connects Dr. J's famously impossible move from the 1980 NBA Finals against the Los Angeles Lakers to pick-up basketball and the flying Igbo and the Middle Passage, to photography and surveillance and state violence, to music and personal histories of flight and familial love. *Be Holding* wonders how the imagination, or how our looking, might make us, or bring us, closer to each other. How our looking might make us reach for each other. And might make us be reaching for each other. And how that reaching might be something like joy.

Ross Gay is Professor of English at IU Bloomington, and the author of four books of poetry, including *Catalog of Unabashed Gratitude* (University of Pittsburgh Press, 2015), winner of the 2015 National Book Critics Circle Award and the 2016 Kingsley Tufts Poetry Award, and finalist for the 2015 National Book Award in Poetry. He recently received the 2020 Eugene and Marilyn Glick Indiana Authors Award in the Nonfiction category for his collection of essays, *The Book of Delights*, which was released by Algonquin Books in 2019. *Be Holding* was released by University of Pittsburgh Press in September of 2020.

J. Kameron Carter is Professor of Religious Studies at Indiana University, Bloomington. He works at the intersection of questions of race and the current ecological ravaging of the earth. He is interested in what these intertwined issues have to do with the modern world, generally, and with America (or rather the Americas), more specifically, as a unique religious situation or phenomenon. He is the author of *Race: A Theological Account* (Oxford University Press, 2008).

ALISHA LOLA JONES

4pm, Thursday, December 3

Professor Jones will discuss her recent book, *Flaming? The Peculiar Politics of Fire and Desire in Black Male Gospel Performance* (Oxford University Press, 2020).

Historically-black Protestant churches are spaces where male-centered theology, a dearth of men in the pews, and an over-representation of queer men in music ministry coexist, creating an atmosphere where simultaneous heteropatriarchy, anxieties about “real” masculinity, archetypes of the “alpha-male preacher” and the “effeminate choir director,” and homo-antagonism are all in play. In *Flaming?*, Alicia Jones examines how male vocalists traverse their tightly-knit social networks and negotiate their identities through and beyond the worship experience.

Alicia Jones is Assistant Professor of Folklore and Ethnomusicology, where she specializes in religious music in the African diaspora, the music industry, gender and sexuality, and musical masculinities, among other topics. Named an Innovator by the University of Chicago and Harvard Divinity School, where she received her Ph.D. and M.Div., respectively, Jones is an ordained preacher as well as an operatic soprano, and has performed around the world.

OSAMU JAMES NAKAGAWA with DAVID ONDRIK

4pm, Thursday, February 11

Professor Nakagawa will give a lecture, “Beyond Photography,” followed by a discussion with guest David Ondrik. The talk will present work completed since his 2009-10 Guggenheim fellowship project, *Gama Caves*, in Okinawa (see cover, and pages 26 and 35). Nakagawa will discuss the development of his artistic concerns and the nature of experimental work, which combines both digital and analog photographic processes. Additionally, he and Professor Ondrik will discuss the exhibition they co-curated, *Photographic Occurrences*, which will open at the newly-renovated Maxwell Hall gallery in February.

Osamu James Nakagawa is Ruth N. Halls Distinguished Professor of Photography in the Eskenazi School of Art, Architecture + Design, where he directs the Center for Integrative Photographic Studies. Born in New York City, he was raised in Tokyo, Japan, and returned to Houston, Texas, at fifteen to complete his education. He is a recipient of a 2009 Guggenheim Fellowship, the 2010 Higashikawa New Photographer of the Year, and 2015 Sagamihara Photographer of the Year in Japan. Nakagawa’s work has been exhibited internationally and is in the permanent collections of the Metropolitan Museum of Art; George Eastman Museum; Tokyo Photographic Art Museum; Museum of Fine Arts, Houston; Kiyosato Museum of Photographic Arts Nelson-Atkins Museum of Art, and others. Nakagawa is represented by PGI, Tokyo. He was also a 2014-15 CAHI Research Fellow.

David Ondrik is Lecturer of Photography in the Eskenazi School of Art, Architecture + Design. For ten years he taught visual art in public high schools and held a National Board Certification for Early Adolescent/Young Adult Visual Art Instruction. His artwork is in the collection of the New Mexico Museum of Art, the University of New Mexico Art Museum, and multiple New Mexico public art collections.

DIANE REILLY

4pm, Thursday, April 8

Professor Reilly will discuss her recent book, *The Cistercian Reform and the Art of the Book in Twelfth-Century France* (Amsterdam University Press, 2018).

Communal singing and reading of the Latin texts that formed the core of Christian ritual and belief consumed many hours of the Benedictine monk's day. These texts—read and sung out loud, memorized, and copied into manuscripts—were often illustrated by the very same monks who participated in the choir liturgy. The meaning of these illustrations sometimes only becomes clear when they are read in the context of the texts these monks had heard read. The earliest manuscripts of Cîteaux, copied and illuminated at the same time that the new monastery's liturgy was being reformed, demonstrate the transformation of aural experience to visual and textual legacy.

Diane Reilly is Professor in the Department of Art History, where she currently serves as Chair. She specializes in art of medieval Europe; monastic culture; and art, text, and sound in medieval pedagogy. She is the author or editor of five books and many scholarly articles, and was a 2013-14 CAHI Research Fellow.





RESEARCH FELLOWS 2020-21

Each year, CAHI is able to support scholarly and artistic projects of College faculty in the arts and humanities. This year we are delighted to provide fellowships to seven faculty members from departments and programs across the College. Meet the 2020-21 fellows.

Left: Osamu James Nakagawa, *Gama 015*, 2011, from the series *Gama Caves*.

DAVID BOSCO

The Poseidon Project: The End of Freedom of the Seas, the Beginning of New Ocean Governance



Since the early 17th century, “freedom of the seas” has been the foundation of international attempts to manage the oceans. Given most forceful expression by the Dutch jurist Hugo Grotius, the concept defends free use of and access to the oceans, which Grotius viewed as a “natural highway” between nations. But it has become increasingly clear that the Grotian concept relies on assumptions about the nature of the oceans that are often no longer true, including the inexhaustibility of marine resources. As a consequence, freedom of the seas has been under pressure since the mid-20th century, and is succumbing to a mix of expanded national control and new international supervision. In *The Poseidon Project*, David Bosco tracks the creation and unraveling of freedom of the seas, and further explores the creation of the United Nations Convention on the Law of the Sea and the new struggle to govern the oceans in a world of increasing geopolitical friction and environmental pressure.

David Bosco is Associate Professor in the Department of International Studies at the Hamilton Lugar School of Global and International Studies. He focuses on international organizations, global governance and international law. A lawyer by training, he is the author of *Five to Rule Them All: The UN Security Council and the Making of the Modern World* (Oxford University Press, 2009) and *Rough Justice: The International Criminal Court in a World of Power Politics* (Oxford University Press, 2014).

SHANNON GAYK

Apocalyptic Ecologies: Environmental Interpretation at the Dawn of the Anthropocene

Drawing on early English religious literature and art, Shannon Gayk investigates how premodern texts imagined environmental catastrophe and suggests how these texts' representations continue to inflect the rhetoric of environmental apocalypse today. While many post-medieval texts turn to science to address environmental topics, medieval literature consistently cited biblical precedents, types, and prophecies. *Apocalyptic Ecologies* focuses on three scenes of environmental devastation: the biblical account of the creation and fall; historical disasters such as fires, storms, and floods; and the environmental signs of the Final Judgment. At the heart of this book are three general claims: first, the stories we tell about natural disasters matter as representation both mirrors and shapes comprehension and practice; second, the lexicon we employ to narrate climate change has a deeper history than we sometimes assume; and third, attending to the premodern environmental imagination may yield fresh perspectives on how we represent and respond to ecological catastrophe now.

Shannon Gayk is Associate Professor of English at IU Bloomington. She is the author of *Image, Text, and Religious Reform in Fifteenth Century England* (Cambridge University Press, 2010), a study of changing ideas about the uses of the image in the century before the English Reformations. In addition to *Apocalyptic Ecologies*, she is at work on a book on sacred instrumentality that considers the social, formal, and theological uses of the *arma Christi* in image and text from 8th-century liturgical expressions to 17th-century lyrics.



ILANA GERSHON

The Social Life of Employment Contracts

Employment contracts shape our work lives, often far beyond the narrow parameters of what is legally enforceable. Like other legal contracts in the United States, they are entered into freely by both the worker and employer. Unlike other legal contracts, however, they entitle the employer to direct, monitor, and discipline the worker. *The Social Life of Employment Contracts* explores how workers' experiences with employment contracts form a productive ethnographic site for analyzing the links between Americans' views of democracy and control by asking, for example, how Uber drivers experience work when they sign a Terms and Conditions Agreement instead of an employment contract, or how yoga instructors and haircutters fashion careers when they must accept non-compete clauses in order to work at a particular studio. Gershon's project examines the social consequences of having an employment contract function as the closest thing to a social contract that Americans will ever sign.

Ilana Gershon is the Ruth N. Halls Professor of Anthropology at IU Bloomington. She has a wide-ranging set of interests, from Samoan migrants in New Zealand and the United States to how mathematicians co-author. She has published *The Breakup 2.0* (Cornell University Press, 2010), a book on how Americans use new media to break up with each other. Most recently, she has written *Down and Out in the New Economy* (University of Chicago Press, 2017), about how neoliberalism has transformed the hiring ritual in corporate America.



MARGARET GRAVES

Fabulous Things: Islamic Ceramics in the Eskenazi Museum of Art

The late nineteenth- and early twentieth-century heyday of Islamic art collecting saw thousands of medieval ceramics dug out of the ground and entered into the rapidly globalizing art market. These pieces moved within a largely unregulated international network of diggers, dealers, brokers, and collectors who exchanged and amassed objects that were fabulous—sometimes in every sense of the word. Centering on the previously unpublished collection of pre-modern Islamic ceramics held in the Eskenazi Museum of Art at Indiana University Bloomington, *Fabulous Things* is the first book-length study of Islamic ceramics that places full focus on the skills of the unknown craftsmen who doctored objects for the art market. Using technical analysis and archival research, it exposes the role of the colonial-era market in shaping not only the canon of Islamic ceramics, but also the physical bodies of its subjects—revealing many of them as commodities made anew by modern capitalism, and avatars of the colonial subject.

Margaret Graves is Associate Professor of Art History at IU Bloomington. A specialist in the arts of the Islamic world, her recent monograph *Arts of Allusion: Object, Ornament, and Architecture in Medieval Islam* (Oxford University Press, 2018) won the International Center of Medieval Art's Annual Book Prize in 2019. Her research has been supported by (amongst others) the British Academy, the Institute for Advanced Study, Princeton, and the Arts and Humanities Research Council of the United Kingdom.



PATRICIA CLARE INGHAM

Curiosity in an Age of Distraction

Curiosity: A Whimsical History, analyzes the longstanding association of “curiosity” with the figure of the monkey, so as to demonstrate the relevance of curiosity’s pre-modern history to the way we pay attention now. Contesting Hans Blumenberg’s influential intellectual history whereby modern curiosity is said to have disciplined and “rehabilitated” an erstwhile medieval vice, Ingham’s study offers instead the whimsically inventive disruptions of curious monkeys found in wide-ranging contexts, high and low, then and now: in the margins of manuscripts of medieval Books of Hours, as decoration in tapestries, or inventive bestiaries; as key to popular children’s literature (and literacy campaigns); in ancient etymologies of “ape” and philosophical writings linked to processes of colonial racialization; in the mythological “ink-pot” monkey found in Chinese folklore, recast in Jorge Luis Borges’s *Book of Imaginary Beings*; from dismissive accounts of poetic imitation to what Henry Louis Gates calls the “signifying monkey.” The curious monkey careens from flittering hyper-attention (the “monkey-mind”) to bored and boring imitations (“aping”). All of which highlights a key fact: not a single one of curiosity’s “medieval” problems has been “rehabilitated” in the Age of the Brain. This book faces up to that unruly history.

Patricia Clare Ingham is the Biggerstaff Jones Professor of British Literature and director of the Institute for Advanced Study at IU Bloomington. She is also an affiliate of the Medieval Studies Institute, Gender Studies, and Religious Studies. She has published widely on medieval literatures, their legacies in cultural and intellectual history. Books include *Sovereign Fantasies: Arthurian Romance and the Making of Britain* (University of Pennsylvania Press, 2001); *The Witch and the Hysteric: The Monstrous Medieval in Benjamin Christensen’s Hæxan* (with Alexander Doty; Punctum Books 2014); and *The Medieval New: Ambivalence in an Age of Innovation* (University of Pennsylvania Press, 2015).

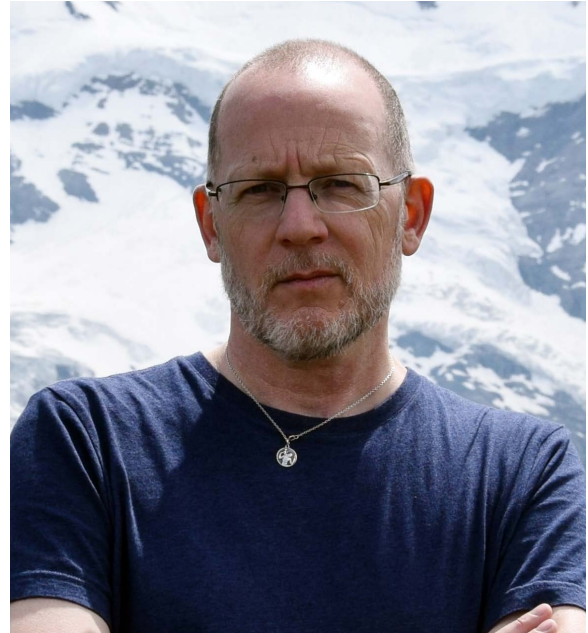


BILL JOHNSTON

Translation of Maria Dąbrowska's *Nights and Days, Part I: Bogumił and Barbara*

Bill Johnston's project is a translation of Part I of Polish writer Maria Dąbrowska's (1889 – 1965) four-part novel cycle, *Nights and Days* (1932 – 1934). *Nights and Days* is considered the greatest novel of Polish literature, but it has never been translated into English. While the cycle might be described as an intimate epic, Dąbrowska's heroes are not grand historical figures, but a somewhat mismatched married couple—Bogumił and Barbara Niechcic—who manage an absentee landowner's estate in the Polish provinces of the late nineteenth century. With loving attention to detail, Dąbrowska focuses especially on the fascinating, conflicted figure of Barbara, who is better educated than her husband, more ambitious, less satisfied with her lot, yet deeply attached to her family and her home. Throughout the novel, Dąbrowska immerses us fully in the Niechcices's daily lives, and makes us care profoundly about their success and failures, their conflicts and their cares.

Bill Johnston is a literary translator and Professor of Comparative Literature at IU Bloomington. His awards include the National Translation Award in Poetry, for Adam Mickiewicz's Romantic-era epic verse narrative *Pan Tadeusz* (Archipelago Books, 2019), for which he also received a Guggenheim Fellowship; the Found in Translation Award for Tomasz Różycki's contemporary mock epic poem *Twelve Stations* (Zephyr Press, 2016); and, for Wiesław Myśliwski's 1984 novel *Stone Upon Stone* (Archipelago Press, 2011), the Best Translated Book Award and the PEN Translation Prize (2012).



ANYA PETERSON ROYCE

CAHI-KINSEY RESEARCH FELLOW

*Embodying an American Ballet:
George Balanchine and George Platt Lynes*

Embodying an American Ballet examines George Balanchine's creation of a specific kind of dancer's body that was particularly suited for his choreography. This project uses materials from the Kinsey collection of photographs by George Platt Lynes and the New York Public Library of Performing Arts collection, including photographs of dancers and their choreography in the early formative years of Balanchine's school and company, scores and films of most of the Balanchine choreographies, and the commentaries of dancers who performed them. Analysis of these materials demonstrates how the Balanchine choreography with its fast-paced, demanding technique led to changes in the bodies of the dancers performing it, and, ultimately, the creation of a new ballet body.

Anya Peterson Royce is Chancellor's Professor of Anthropology and Comparative Literature at IU Bloomington and Adjunct Professor at the University of Limerick. Her publications include six books (three on dance and performing arts), as well as articles, book chapters, and edited volumes. She writes and teaches in the areas of dance and performing arts, identity, landscapes of pilgrimage, and ethnography of Mexico. She danced professionally in ballet companies in New York and San Francisco. She was trained at San Francisco Ballet, Balanchine's School of American Ballet, and the School of the Ballets Russes by teachers who were Russian dancers who left the Maryinsky Theatre to dance in the Diaghilev Ballets Russes. From them, she learned the Fokine style and repertory.





Osamu James Nakagawa, *Yami Darkness* and *Gama #023*. Installation view of the *From the Cave* exhibition at Tokyo Photographic Art Museum, Tokyo, Japan, 2019. Photo courtesy of Osamu James Nakagawa.

FELLOWSHIP + GRANT RECIPIENTS, FALL 2019

RESEACH FELLOWSHIPS

David Bosco

The Poseidon Project: The End of Freedom of the Seas, the Beginning of New Ocean Governance

Shannon Gayk

Apocalyptic Ecologies: Environmental Interpretation at the Dawn of the Anthropocene

Ilana Gershon

The Social Life of Employment Contracts

Margaret Graves

Fabulous Things: Islamic Ceramics in the Eskenazi Museum of Art

Patricia Clare Ingham

Curiosity in an Age of Distraction

Bill Johnston

Translation of Maria Dąbrowska's *Nights and Days, Part I: Bogumit and Barbara*

CAHI-KINSEY RESEACH FELLOWSHIP

Anya Peterson Royce

Embodying an American Ballet: George Balanchine and George Platt Lynes

RESEARCH TRAVEL GRANTS

Vincent Bouchard

The Construction and Refinement of Vieira's Critical Editions

Jeffrey Gould

Dawn to Despair

Carl Ipsen

The Place of Olive Oil in Present-day Sicily

Jason Baird Jackson

Museum Ethnography in the Native South

Alisha Lola Jones

Sounding Our Signatures: Towards an Ethnomusicology of Global Womanism

Arthur Liou

The Wall

Sarah D. Phillips

"Vonnegut Writes Better in Russian:" The Life and Legacy of Translator Rita Rait-Kovaleva

Julia Roos

Race and "Blackness" in Twentieth-Century Germany: Biracial "Occupation Children," Circa 1920-1960

CONFERENCES + WORKSHOPS

Laszlo Borhi

Annus Mirabilis: the 1989/1990 Regime Change in East Central Europe and its Legacy

J. Kameron Carter

First Annual IU Race and Religion Workshop and Conference

Vera Flock

Bloomington Metaphysics Bootcamp

George Fowler

Taras Shevchenko Conference

Terri Francis (on behalf of the IU Black Film Center/Archive)

Maori Holmes Presents: Only When It's Dark Enough Can You See the Stars

Ilana Gershon

The Trouble with Open Science

Elizabeth Hebbard and Akash Kumar

Lyric Landscapes Symposium

Colin R. Johnson and Nazareth Pantaloni III

Queer Legacies: Thirty Years After Eve Kosofsky Sedgwick's Epistemology of the Closet

Sarah Knott

Seahorse: One Trans Man's Story of Pregnancy and Birth

Giles Knox (on behalf of the Renaissance Studies Program)

Sonic Renaissance Lecture Series; Renaissance Studies NOW

Joshua Malitsky (on behalf of the Center for Documentary Research and Practice)

Ken Jacobs visit to IU Bloomington

Katherine Meadows

Aristotle on Teleology

Rachel Plotnick

David Parisi visit to IU Bloomington

Micol Seigel and Benjamin Robinson

The Undercommons and Destituent Power

Susan Seizer

Love, Money and Incommensurability: Reciprocity in Long-Term Ethnographic Relationships

GRADUATE TRAVEL AWARD RECIPIENTS, FALL 2019

CONFERENCE TRAVEL AWARDS

Ani Abrahamyan (Slavic & East
European Languages and Cultures)

Rodrigo Chocano (Folklore and Ethnomusicology)

Erin Dusza (Art History)

Daniela Gutiérrez López (Gender Studies)

Gaëlle Le Calvez (Spanish & Portuguese)

Asher Lubotzky (History)

Anne Mahady (African American and
African Diaspora Studies)

Sean Murphy (Philosophy)

Sean Sidkey (Religious Studies)

Andrew James Smith (Philosophy)

Suisui Wang (Gender Studies)

Xavier Watson (Gender Studies)

RESEARCH TRAVEL AWARDS

Ufuk Erol (History)

Caroline Miller (Folklore and Ethnomusicology)

Mitchell Ost (Department of Theatre,
Drama, and Contemporary Dance)

Eliot Raynor (Spanish and Portuguese)

Meghan Riley (History)

Nilzimar Vieira (Spanish and Portuguese)

Opposite page: Maxwell Hall. Photo by Alex Teschmacher (CAHI/Indiana University).

MAXWELL HALL 1890



FACULTY FELLOWSHIP + GRANT OPPORTUNITIES

Application Deadlines:

Fall: Friday, October 23, 2020

Spring: Friday, March 5, 2021

Eligibility—Who May Apply:

Tenured and tenure-track faculty members in arts and humanities departments in the College of Arts + Sciences at IU Bloomington.

Upon Completion of any CAHI Award :

The Institute requires that all fellowship and grant recipients send a brief description of the scholarly/artistic activities accomplished as a result of the award by the end of the semester following the award period. All grant recipients are kindly requested to acknowledge the support of the College Arts + Humanities Institute in any flyers, posters, publications or publicity.

Please note: Recipients of any type of CAHI award or fellowship are required to notify the Institute if other internal or external funding is received for the same project. CAHI reserves the right to adjust or reassign awards based on this information. Any and all use of CAHI funding must follow general Indiana University and College policy.

For complete application guidelines, requirements, and more about eligibility, please visit: cahi.indiana.edu

CAHI RESEARCH FELLOWSHIPS

CAHI Fellows in Residence receive a single or a two-course release during a semester to pursue a research project in the arts or humanities. Recipients are exempt from teaching but not from other departmental duties. Fellowship funding for course releases will be based on departmental need but will not exceed more than \$10,000 per course. Applications for the CAHI Research Fellowship are only accepted in the fall.

The chair of the applicant's department, not the Institute, specifies the semester during which the applicant may receive the course release(s) depending on departmental needs.

CAHI Research Fellowships cannot be combined with any other funding, from either internal or external sources, such that total course releases for that academic year would be more than two. (The academic year is defined as Fall/Spring. In other words, Fall 2018 and Spring 2019 constitute one academic year.) Successful applicants for Fellowships and their department chairs are requested to notify CAHI immediately before utilization of their award if the candidate has received another award for the same project. CAHI reserves the right to reassign awards accordingly.

Exceptions: Course releases that are awarded uniquely—sabbatical semesters, for example, or administrative leaves earned at the end of administrative service can be combined with CAHI awards within the academic year.

THE CAHI-KINSEY RESEARCH FELLOWSHIP

In partnership with the Kinsey Institute and the Office of the Vice Provost for Research, CAHI offers a fellowship for research to be undertaken at the Kinsey Institute. The recipient will be granted a two-course release and additional resources at the Kinsey Institute, including access to collection materials and staff, desk space in a shared faculty research cluster, and more. Application guidelines are the same as those for CAHI Research Fellowship. Faculty may only apply in the Fall semester.

CONFERENCE + WORKSHOP GRANTS

The CAHI Conference and Workshop Grant is intended to support events happening at the IU Bloomington campus, including exhibitions, symposia, lectures, film series, and more. Grants may be awarded for up to \$10,000.

Please note: Due to travel and distancing restrictions related to COVID-19, applications for in-person events will not be considered except for those taking place in Summer 2021 at the earliest (pending university and College approval). Exhibitions and remote events will still be considered.

CAHI will also accept conference and workshop applications from Center Directors and Directors of arts and humanities facilities at IUB such as IU Cinema, Art Museum, and Grunwald Gallery (see additional requirements at cahi.indiana.edu). The Institute will not provide financial support for professional conferences (unless funds are requested to invite specific guest speakers), hospitality expenses, or honoraria for IU faculty.

FACULTY GRANTS IN SUPPORT OF RESEARCH + CREATIVE ACTIVITY

Due to the travel restrictions and other uncertainties related to COVID-19, CAHI will not be holding its usual competitions for faculty research travel awards in fall 2020. (We will decide about travel awards for the spring competitions at a later date.) Instead, we will offer awards of up to \$7,000 for materials and other assistance that will help faculty further their research and creative activity agendas. Grants are not intended for teaching purposes.

Examples of what may be requested for these awards include (but are not limited to): hiring of research assistants/consultants; editorial assistance for the preparation of manuscripts; formal manuscript review by external experts; costs related to indexing or translation; research supplies (e.g., archival scans, books, programs, equipment); art supplies and technical assistance support for digital projects, among others

These funds may not be used to pay faculty stipends (including summer salary) or graduate fee remissions; to purchase general computer equipment that can be funded through other sources on campus; or to reimburse for previously paid expenses. All hires made using these funds must comply with IU and HR policy and approval protocols regarding temporary hourly employees and student workers. Expenditures must follow all university and College policies, restrictions, and regulations.

GRADUATE TRAVEL AWARD OPPORTUNITIES

Application Deadlines:

Fall: Friday, October 5, 2020

Spring: Friday, February 5, 2021

Eligibility—Who May Apply:

Graduate students enrolled in arts and humanities departments within the College of Arts + Sciences at IU Bloomington.

Upon Completion of any CAHI Award:

The Institute requires that all award recipients send a brief description of the scholarly/artistic activities accomplished as a result of the award by the end of the semester following the award period.

Please note: Recipients of any type of CAHI award are required to notify the Institute if other internal or external funding is received for the same project. CAHI reserves the right to adjust or reassign awards based on this information.

Awards cannot be given retroactively for expenses incurred before the date of award notification. Funding will generally come in the form of a fellowship that will be processed through SIS and credited to the recipient's bursar account. Students must be enrolled in order to apply for and receive award funding.

For complete application guidelines, requirements, and more about eligibility, please visit: cahi.indiana.edu

GRADUATE AWARDS IN SUPPORT OF RESEARCH + CREATIVE ACTIVITY

Due to the travel restrictions and other uncertainties related to COVID-19, CAHI will not be holding its usual competitions for travel and conference awards this fall. (We will decide about travel awards for the spring competitions at a later date.) Instead, we will offer awards of up to \$2,000 for materials and other assistance to help graduate students further their research and creative activity agendas.

Examples of what may be requested for these awards include (but are not limited to): fees associated with locating, accessing, and reproducing materials unavailable because of travel restrictions (especially for work that would have required travel); research supplies (archival scans, difficult-to-access books, computer programs, equipment), art supplies and technical assistance; and support for digital projects, among others.

Expenses that are not supported include (but are not limited to) typing and duplicating of dissertations, tuition, normal living expenses, and computers. In the case of requests for equipment, the letter writer must verify that neither the equipment requested nor the funds are otherwise available to the student in a timely manner. At the completion of the project, the equipment must remain with the department and be made available for future research projects by other graduate students.



COLLEGE ARTS + HUMANITIES INSTITUTE

INDIANA UNIVERSITY, BLOOMINGTON

1211 E. Atwater Avenue, Bloomington, IN 47401-3703