

2020–2021 Annual Report



IHGC | Institute of *the* Humanities
& Global Cultures

- 1 From the Director
- 2 About the IHGC
- 4 Mellon Humanities Fellows Program
- 8 Mellon Fellows Seminar Series
- 10 Humanities Informatics Laboratory
- 12 Symposia/Workshops/Conferences
- 20 Film & Art
- 21 Co-Sponsored Events
- 23 Distinguished Writers-in-Residence
 - 23 Deborah Baker
 - 24 Amitav Ghosh
- 25 IHGC's PEN America Series
- 26 2021 Humanities Week, *The New (ab)NORMAL*
- 28 Mellon Humanities Research Labs
- 34 Clay Endowment Faculty & Graduate Fellows
- 34 IHGC Impact & Numbers 2020-2021
- 38 Global Partnerships
- 40 IHGC Staff & Advisory Board

Front cover

Clockwise from top

University Singers practice while social distancing

Terry Tempest Williams spoke on Climate Change in the IHGC's PEN America Series (p. 25)

Alison Booth, co-director, Humanities Informatics Lab (pp. 10-11)

Krishan Kumar, co-convener, *Decolonizing Britain* workshop series (p. 12)

Veronica Seguin, *Chopped* Teen Champion, led a virtual cooking class for Humanities Week (pp. 26-27)



From the Director

It has been a privilege to serve as Interim Director of the Institute of the Humanities & Global Cultures (IHGC) during the most challenging year in its history: **a year that began on Zoom and ended on Zoom, as we moved our extensive programming online as a result of the global pandemic.**



Bruce Holsinger
IHGC Interim Director

As the University of Virginia's grounds and the city of Charlottesville slowly begin to reopen, our thoughts remain with colleagues and friends in those parts of the world still suffering gravely from the ravages of the pandemic: in Brazil, in India and East Asia, in sub-Saharan Africa, and elsewhere.

And, of course, here at home. The crisis of the pandemic has proved simultaneously global and local in nature. In the Commonwealth of Virginia alone, over eleven thousand have died from the virus, another fifty thousand-plus have been hospitalized, and the disease has disproportionately affected communities of color in Virginia and around the United States. All this while a struggle for racial justice continues to inspire forces of changes and of reaction alike, including a full-bore assault on Critical Race Theory and the 1619 Project from politicians and pundits poorly equipped to engage with the difficult nuances of critical and historical thought.

It has been observed many times that the coronavirus represents an unprecedented threat to the relentless forces of globalization. But humanities scholars are rightly skeptical of claims to the unprecedented. Historians, scholars of literature and the arts, philosophers and classicists: all are well attuned to how human cultures have confronted and endured cataclysms, whether the Antonine Plague of the second century of the Common Era or the Black Death in the later Middle Ages, the 1918-19 flu or the HIV/AIDS crisis. Such catastrophes had profound effects on the

intellectual paradigms and collective memories of cultures past. In the years ahead, there is no doubt that this pandemic will shape much of our own teaching and research in ways we cannot yet foresee or imagine.

One unforeseen highlight of the year was our collaboration with PEN America and other departments and institutes at the University of Virginia for a four-part series titled "Free Expression and the Humanities." The events (discussed in a separate section of this report below) brought together UVA faculty and students with prominent journalists, writers, political figures, and others to explore the nature of free expression and the role of the humanities in shaping democratic conversation.

Another transformational series has come in the form of the Mellon Faculty Fellows seminars, an array of biweekly intellectual exchanges led by our faculty fellows, who have come from over a dozen disciplines in the six years of the program's existence. Moving these seminars onto virtual platforms has greatly expanded both the quantity and the geographical range of audiences. Several seminars brought in over a hundred participants and viewers from around the world, confirming our conviction that virtual programming will remain a fixture of IHGC offerings in the years ahead.

Throughout this year as interim director I have been moved by the resilience and intellectual vibrancy of my colleagues, who have responded to crisis with a spirit of community and exchange that has left me in awe. I am particularly grateful to the Institute's hard-working staff, including Karen Huang, Joe Wei, Caroline Whitcomb, and especially Anne Gilliam, all of whom have worked behind the scenes and often invisibly throughout this bittersweet year to make what we do as successful as it can be. I look forward to working with Debjani Ganguly as she transitions back to the IHGC in Fall 2021, and I am thankful for her guidance over these months of my directorship.

— Bruce Holsinger, *IHGC Interim Director*

About the IHGC

Located on the historic grounds of the University of Virginia, the **Institute of the Humanities & Global Cultures** (IHGC) fosters a community of scholars attuned to the global calling of the humanities in the 21st century. The humanities today are oriented toward generating new universals of human belonging as they negotiate vast terrains of cultural difference. The “human” in the humanities is indelibly colored by the ethnos of the global others, even as it strives to articulate its provenance through a language of the commons in the name of our planetary fragility and a post-human consciousness. This shift offers unprecedented opportunities to rethink the very fundamentals of our humanistic disciplines, a task that the IHGC undertakes in all earnest.

The Institute’s mission gives new meaning to Thomas Jefferson’s founding vision for the University of Virginia as “the future bulwark of the human mind in this hemisphere.” In partnership with humanities centers from around the world, the IHGC assembles leading scholars to discuss the present state and future prospects of the humanities: methods of research and circumstances of teaching, institutional openings and constraints, self-assessments, and proposals for new engagements.

Supported by the Buckner W. Clay Endowment and the Andrew W. Mellon Foundation, the IHGC promotes research and experimental pedagogy on the Global South, Climate Change and the Environment, Human Rights and the Post-Human Turn, Media Ecologies and Technology, War, Violence and Humanitarianism, Comparative Religions, Pre-modern and Early Modern Global Cultures, and Oceanic Connections. The IHGC hosts laboratories that advance scholarship in these areas. Led by senior researchers, these labs foster vertical integration of undergraduate students, graduate students, faculty, librarians, curators, and technologists around teaching and research initiatives, while at the same time developing horizontal links across multiple disciplines, both cognate and distant. They engage with institutions, both nationally and internationally, and serve as critical sites for training undergraduate and graduate students to embrace the new exigencies of a complex and rapidly changing 21st-century world, both productively (with complex collaborative intellectual and practical skills) and humanely (with nuanced intercultural knowledge and imagination).

The humanities serve to define our world in myriad ways: through its intellectual and cultural aspirations, its aesthetic values, its comprehension of the past that formed it, and its political, ethical, and theological dilemmas. With an enduring commitment to the humanities as both a domain of research innovation and an idiom of institutional self-scrutiny, the IHGC seeks to play a meaningful role in shaping humanities scholarship on the global stage, and in fostering democratic cultures of learning locally and nationally. ■



page 13



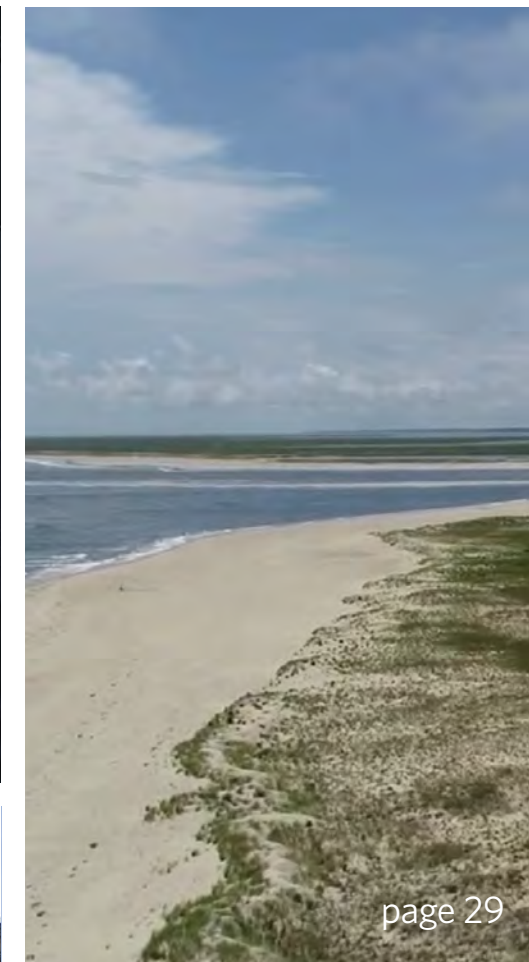
page 23



page 9



page 24



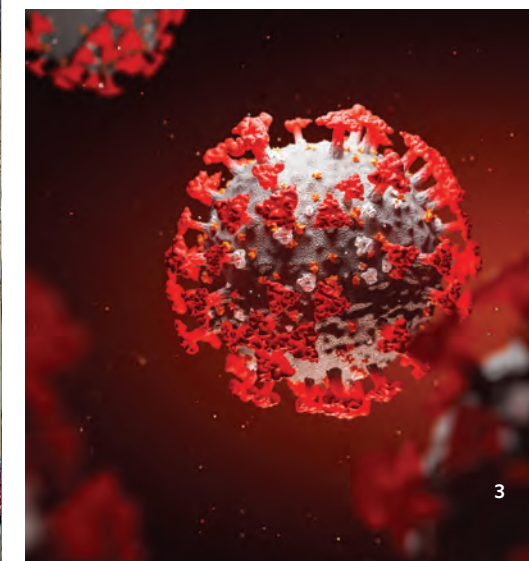
page 29



page 26



page 17



3

Mellon Humanities Fellows Program

2020-21 marked the final year of the Mellon Humanities Fellows Program, part of a broad multi-year initiative on **The Global South: An Agenda for Advanced Research and Curricular Innovation in the Humanities** (2015–2020), funded in partnership by the Andrew W. Mellon Foundation and the College and Graduate School of Arts & Sciences. In addition to the faculty Fellowship program, the funding also supported Humanities Labs, new faculty hires, new courses, and research focused on the connected histories and cultures of the Global South, an idea that refers both to a post-Cold War cartographic conception embracing Africa, Latin America, the Middle East, Central Asia, South East Asia, and the Pacific Islands, as well as spaces shaped by global histories of capitalism, empire, race, and diaspora.

2020-21 Fellows

Sarah Betzer

Associate Professor of Art History, Department of Art

The 'Long' Eighteenth Century?

The focus of Betzer's research takes off from the ubiquity of the phrase: "the long eighteenth century." Proliferating in calls for participation and panel descriptions throughout art history and visual culture studies, if the mark of an elongated eighteenth century is inescapable, this terminology merits further scrutiny. She considered the rise of a "long" eighteenth century alongside the significant transformation of art historical inquiry into expanded geographical and cultural terrains. What is meant by the "long" eighteenth century? From which vantage points, and for whom, is it long? And to what ends has this elongation been directed? And what impact, if any, has a "worlding" of art history had upon humanistic thinking about the relative length or shortness, the narrowness or breadth, of the eighteenth century? ■

Allison Bigelow

Tom Scully Discovery Chair Associate Professor of Spanish, Department of Spanish, Italian & Portuguese

Mining Language

Racial Thinking, Indigenous Knowledge, and Colonial Metallurgy in the Early Modern Iberian World

Bigelow's new project at the IHGC builds from the methods she developed in her first book, *Mining Language: Racial Thinking, Indigenous Knowledge, and Colonial Metallurgy in the Early Modern Iberian World* (Omohundro Institute of Early American History and Culture for the

University of North Carolina Press, May 2020). This new project turns from mining to agriculture, another critical vernacular science and a root paradigm of settler colonialism. In her tentatively titled *Women of Corn, Men of Corn: The Meanings of Maize Agriculture in the Early Americas*, she is comparing agricultural technologies and the techniques of maize cultivation in two regions of the hemisphere, Mayan-speaking Mesoamerica, where men grew crops, and the Algonquin-speaking Chesapeake, where women took charge of farming. This framework of similarity and difference has allowed her to analyze how gender influenced agricultural life, and how agricultural patterns shaped gender systems, before and after the European invasion. ■

Ari Blatt

Associate Professor, Department of French

State of Place, State of Mind

Vernacular Landscapes in Contemporary French Photography

Since the mid-1980s, art photographers from metropolitan France have been training their lenses on places throughout the country they call home. Their work constitutes a dynamic, thoughtful, and altogether transformative way of envisioning what on the surface might seem like perfectly mundane locations, but which the photographs endorse as landscapes endowed with the capacity to expand and indeed "scape" our experience and understanding of modern France. His book project, *The Topographic Imaginary: Attending to Place in Contemporary French Photography*, introduces a selection of some of the most compelling artists who exemplify this trend. Particularly sensitive to the physiognomic state of the nation today—and to environments both natural and manmade—the pictures they produce depict diverse sectors of terrain from throughout urban, peri-urban, and rural France. They are especially adept at rendering the variegated contours and surface features of some

of the nation's most unheralded and vernacular landscapes more visible than they have ever been. As they investigate various zones of the real that, under most conditions, would normally elude us, these images contribute to a consistently emerging sense of place and shape our gaze of late twentieth- and early twenty-first-century France in exciting new ways. They invest the places they picture with meaning and re-negotiate how the nation has come to be seen. They revisit, challenge, and disorient dominant conceptions associated with the French photographic tradition and the mythologies it has engendered. And, they show how contemporary photographers deploy the medium and experiment with its conventions to reimagine a more traditional and time-worn idea of the country's shared common space. ■

Tessa Farmer

Assistant Professor, Department of Middle Eastern & South Asian Languages & Cultures

Cairo's Sabils

Gifting Water

Farmer's research focuses on sabils, or charitable water fountains, as a key location for exploring vernacular water architecture and investigating the underlying conceptual frameworks that give them life. Sabils are important parts of the built environment of Cairo, drawing on religious precedence and enacting everyday ethical notions of reciprocity. They are particularly important in the changing environmental conditions of Cairo and point to the ways in which vernacular and small-scale water infrastructure can add to the picture of urban water resilience in the context of Climate Change. As vernacular memorials, sabils operate as the conduit and material co-producers of *hasanat* (merits accrued with God) for the souls of departed loved ones. As nodes in neighborly relations, sabils engage neighbors in practices of asynchronous exchanges of the embodied kindness of a cold drink of water and the ephemeral gift of participating in the accrual of divine favor. Sabils are an important manifestation of local process of creative resilience, everyday practices of tinkering and collective action that probe the limits of the possible, work to remake the built environment and stitch together fluid social networks, and stake claims to the city. The project also investigates the diversity of material forms; practices of care and repair for clay and metal water infrastructure; embodied notions of smell, taste and temperature; a shifting history of social responses to a material context of hardship; and, practices of neighborliness that draw on religious traditions to shape the livability and transversability of Cairo's urban landscapes. ■

From top to bottom

Ari Blatt, Allison Bigelow, Tessa Farmer, and Sarah Betzer





Kasey Jernigan

Assistant Professor, Departments of Anthropology and American Studies

**Mapping Indigenous/UVA Relations
Stories of Space, Place, and Histories**

Mapping Indigenous/UVA Relations: Stories of Space, Place, and Histories is a participatory action methodological project that focuses on sparsely documented Indigenous relations with the University of Virginia. This project combines archival materials related to Indigenous histories and presences in and around UVA with Virginia tribal citizens' personal digital stories that articulate Indigenous perspectives, knowledge, and stories of space, place, and histories. Digital stories are powerful and brief visual narratives that have the potential to uncover histories layered into the fabric of UVA, Charlottesville, and the surrounding areas. Centering tribal citizens not as research participants, but as research partners, shifts power dynamics inherent in traditional research methods, allowing for new knowledge to emerge that is mediated by Indigenous perspectives and returns this knowledge to communities as Indigenously-informed. This project seeks to offer an alternative to mainstream mapping techniques that, when created by Indigenous peoples, serve as a localized counter-mapping project using multi-sensorial techniques to imbue meaning and ways of knowing spaces and places. As a new modality for "sensing" Indigenous research, digital stories combined with archived materials enable us to conceptualize place not just cognitively, but through the many sensory channels of experience, revealing unspoken insights and embodied or visually-articulated life-worlds not easily captured through traditional means. Taking seriously digital stories as sense-making intimate objects, Indigenous-produced digital stories have the capacity to serve as transformative artifacts of understanding, pushing the production of knowledge—and just what constitutes this knowledge—in new directions to inform our understandings of Indigenous/UVA relations. ■



Neeti Nair

Associate Professor, Department of History

The Problem of Belonging after the Partition of India

Did the Partition of the Indian subcontinent resolve the problem of belonging for minority religious communities—in India as well as Pakistan? If Pakistan was supposed to be a homeland for the Muslims of the subcontinent, was India meant to serve as a homeland for the Hindus? How did the Hindus of Pakistan and the Muslims of India learn to live

and build community in these newly majoritarian countries? In this project, Nair examines some of these questions through the writings of the playwright and scholar Asghar Wajahat. Both in his most famous 1988 play *Jis ne Lahore na dekhye* (One Who Has Not Seen Lahore), as well as in the more recent *Godse @ Gandhi.com* (2012), Wajahat's protagonists find themselves forced into situations where they have to build relationships in shared, intimate spaces that are fraught with tension, as a consequence of the Partition. It is through the process of living together that his characters are able to eventually work their way out of the deep mistrust that pervades relations between, and also within, Hindu and Muslim religious communities. Both plays are set in the immediate aftermath of the partition. However, in short stories set in the wake of organized violence against Muslims in 2002, *Main Hindu Hoon* (I Am a Hindu) and 'The Spirits of Shah Alam Camp', living together is no longer possible. Wajahat's fiction reflects the shrinking space for religious minorities in contemporary India. This talk is part of a longer book length project on India's Partition: Politics, Culture, Memory. ■

Michael Puri

Associate Professor, Department of Music

Music, Mimesis, Modernity

"If human beings suddenly ceased imitating, all forms of culture would vanish." This striking statement by René Girard invests imitation with an extraordinary ability to generate culture. It also implicitly challenges scholars to investigate the role of imitation within their particular fields of study. Puri's project takes up this challenge from the standpoint of musicology. More specifically, it focuses on mimesis—practices and theories of imitation—within western music of the modern industrial era. How has mimesis manifested itself within this context? How has it been conceptualized? How and why has it changed over time? Puri opens two perspectives on these matters. The first is pedagogical and reveals the process involved in constructing a syllabus for a seminar on this topic that he currently offers to PhD students in Music and English. The second is research-oriented and seeks to delineate the role of mimesis within evolving notions of the artwork in early European modernism. Puri teases out the presence of mimesis in and between Walter Benjamin's concepts of craft and commodity as he developed them in his "Arcades Project." This helps show what Benjamin believed to have been gained and lost in the advent of capitalism over the course of the long nineteenth century, especially in France. Puri also considers how these approaches to mimesis might illuminate aspects of French music at the *fin de siècle*—in particular, the work of Maurice Ravel. His is a celebrated but conflicted oeuvre, one that is caught between the artisan's atelier and the mass marketplace. ■

China Scherz

Associate Professor, Department of Anthropology

**Higher Powers
Alcohol and After in Uganda's Capital City**

Higher Powers: Alcohol and After in Uganda's Capital City is a collaborative monograph (co-authored by George Mpanga and Sarah Namirembe) that draws on four years of fieldwork carried out with Ugandans working to reconstruct their lives after attempting to leave problematic forms of alcohol use behind. Given the relatively recent introduction of Western ideas of alcoholism and addiction in Uganda, most of these people have used other therapeutic resources including herbal emetic therapies, engagements with *lubaale* spirits, and forms of deliverance and spiritual warfare practiced in Pentecostal churches. Entailed in each of these therapeutic forms are understandings of the self that have profound consequences for the forms of life and sociality that can follow an effort to stop drinking. While these therapeutic forms differ from one another in substantial ways, they all present challenges to the prevailing biomedical model of addiction as a chronic relapsing brain disease. In so doing, *Higher Powers* moves towards a reconceptualization of addiction and recovery that may prove relevant well beyond Uganda. Further, in attending to these vernacular therapeutic forms, Higher Powers points to the need to attend more carefully to the place of spiritual experiences in processes of personal transformation and argues for the importance of giving renewed attention to forms of Indigenous medical and spiritual practice in the medical anthropology of Africa. ■

Joshua White

Associate Professor, Department of History

**An Epic Tale of Sorrow and Joy
Slavery, Migration, and the Mediterranean Journeys
of an Ottoman Manuscript**

What meaning did a fictional Ottoman tale and the manuscript containing it have to those who copied, read, heard, and owned it? *An Epic Tale of Sorrow and Joy* is an interdisciplinary microhistory that explores the many meanings, uses, and journeys of an otherwise unremarkable manuscript—the only extant copy of an eponymous Ottoman Turkish story of forced migration, fortune, and loss set in the seventeenth-century Mediterranean—held at the British Library. Tracing the parallel lives of the story's characters and the manuscript's early nineteenth-century Ottoman and European owners, this study considers the contexts in which such manuscripts were produced, consumed, collected, and sold, and the lives of the migrants, travelers, and slaves that inspired them. By following this unique manuscript from Izmir to Istanbul and Corfu to London, White brings to light a lost history of cultural exchange and appropriation, travel and migration. ■



1		Mellon Fellows
2	3	1 China Scherz
	4	2 Neeti Nair
		3 Kasey Jernigan
5		4 Joshua White
		5 Michael Puri

Mellon Fellows Seminar Series

2019-20 Fellows

Fotini Kondyli
Associate Professor of Byzantine Art and Archaeology,
Department of Art History
"Citizen Participation and
Urban Planning in Byzantine Athens"
September 4

Giulia Paoletti
Assistant Professor of African Art,
Department of Art History
"In Its Own Image: Beginnings of
Photography in Senegal"
September 25

☀️
Rescheduled from Spring 2020 due to COVID

2020-21 Fellows

China Scherz
Associate Professor, Department of Anthropology
"Higher Powers: Alcohol and After
in Uganda's Capital City"
With George Mpanga and Sarah Namirembe,
Independent Researchers, Kampala, Uganda
October 16

Allison Bigelow
Tom Scully Discovery Chair Associate Professor of
Spanish, Department of Spanish, Italian & Portuguese
"Mining Language: Racial Thinking, Indigenous
Knowledge, and Colonial Metallurgy in the
Early Modern Iberian World"
October 30

Ari Blatt
Associate Professor, Department of French
"State of Place, State of Mind:
Vernacular Landscapes in
Contemporary French Photography"
November 6

Kasey Jernigan
Assistant Professor, Department of Anthropology
"Mapping Indigenous/UVA Relations:
Stories of Space, Place, and Histories"
November 13

Michael Puri
Associate Professor, Department of Music
"Music, Mimesis, Modernity"
February 19

Neeti Nair
Associate Professor, Department of History
"The Problem of Belonging after
the Partition of India"
March 5

Joshua White
Associate Professor, Department of History
"An Epic Tale of Sorrow and Joy:
Slavery, Migration, and the Mediterranean
Journeys of an Ottoman Manuscript"
March 19

Sarah Betzer
Associate Professor, Department of Art History
"The 'Long' Eighteenth Century?"
March 26

Tessa Farmer
Assistant Professor, Department of Middle Eastern &
South Asian Languages & Culture
"The Ethics and Materiality of Gifted Water:
Vernacular Water Sabils in
Contemporary Cairo"
April 16



IHGC | Institute of the Humanities & Global Cultures

Mellon Fellows Seminar Series Spring 2021

Feb. 19th
Michael Puri, "Music, Mimesis, Modernity."

Mar. 5th
Neeti Nair, "The Problem of Belonging after the Partition of India."

Mar. 19th
Joshua White, "An Epic Tale of Sorrow and Joy: Slavery, Migration, and the Mediterranean Journeys of an Ottoman Manuscript."

Mar. 26th
Sarah Betzer, "The 'Long' Eighteenth Century."

Apr. 16th
Tessa Farmer, "The Ethics and Materiality of Gifted Water: Vernacular Water Sabils in Contemporary Cairo."



Left to right
Giulia Paoletti, poster for Spring 2021 Mellon Fellows
Seminar Series, and Fotini Kondyli

Humanities Informatics Laboratory

Final Showcase

CO-DIRECTORS. Debjani Ganguly, *English*; Jack Chen, *East Asian Languages, Literatures & Cultures*; and, Alison Booth, *English and The Scholars' Lab*

☀️
The final showcase of the IHGC's Humanities Informatics Lab, a three-year project funded by UVA's Strategic Investment Fund (SIF), was held completely virtually in September 2020 after having been cancelled in April 2020 due to COVID closures.

Led by faculty from disciplines across the University, the Lab's four interdisciplinary research groups brought together faculty and advanced student scholars who studied the relationship between human culture and technology and explored the management, control, and flow of information, in both historical and contemporary contexts. They fulfilled a key Lab objective in funding curriculum grants to develop courses addressing questions about the "human" in our information age.

The IHGC appreciates the Strategic Investment Fund (SIF) program and Office of the Vice President for Research for extending the Lab's funding deadline through December 2020 so the Lab could present its amazing projects and work in the online "Final Showcase" scheduled on September 9, 17 & 25, 2020. ■

Research Groups

Human & Machine Intelligence (HMI)

September 9

CO-LEADERS. Paul Humphreys, *Philosophy*; and, Vicente Ordonez-Roman, *Computer Science*

The Human & Machine Intelligence (HMI) group was formed three years ago with only a few interested participants, but now continues with its own funding with over 100 members who make up a mixture of faculty, graduate students, undergraduate students, and external members, drawn from nine of UVA's twelve schools. It has hosted more than 65 speakers from 16 universities and research institutes. The Showcase panel featured three group members discussing their HMI-related research ranging from law, through statistics to economics.

Panel & Presentations

Moderator: Jack Chen, *Associate Professor, Chinese Literature*

"Predicting Enemies"

Ashley Deeks, *The E. James Kelly, Jr. Class of 1965 Research Professor of Law, UVA School of Law*

"AI and the Future of Work"

Anton Korinek, *Associate Professor, Economics*

"Socially-Inclusive Foundations of Statistics"

Dan Spitzner, *Associate Professor, Statistics*

.....

Network/Corpus

September 25

CO-LEADERS. Rennie Mapp, *Digital Initiatives at UVA*; and, Brad Pasanek, *English*

The activities of Network/Corpus, the group most nearly aligned with the field known today as digital humanities (DH), ranged from workshops on social networks to reading-group discussions on digital textual studies, to guest lectures on search functions and image recognition in archives, as well as interactive exhibits of the Puzzle Poetry group (with its 3D-printed text pieces). "Emergent/cy Digital Humanities Pedagogy, a Roundtable" was the final event of Network/Corpus. Presenters spoke on courses and curricula relating to big data or DH methods in literature and the arts, crises in humanities higher education, opportunities for cultural critique with and of technology, and other aspects of the group's collaborative projects. There were discussions on emerging conditions of online pedagogy—how DH pedagogy differs from teaching with technology; the impact of machine learning on studies of texts, persons, and cultures; anti-racist or decolonizing commitments; and, the many media of writing lives and textual scholarship. Participants were encouraged to explore DH@UVA and the Graduate Certificate in Digital Humanities (open to all enrolled graduate students) at <http://dh.virginia.edu>.

Panel & Presentations

Moderator: Phil Trella, *Associate Vice Provost and Director, Office of Graduate and Postdoctoral Affairs*

Respondent: Yitna Firdiyewek, *Instructional Designer, Learning Design Technology*

"Information is Virtual":

The Informatics of Network/Corpus Events"

Rennie Mapp, *Project Manager for Strategic DH Initiatives*

"Intention and Care: Values, Pedagogy, and DH Community"

Brandon Walsh, *Head of Student Programs, UVA Scholars' Lab*

"NEH Professorship and Puzzle Poetry"

Brad Pasanek, *Mayo NEH Distinguished Professor of English*

"Practicing Decolonial DH Inside and Outside the Classroom"

Eleanore Neumann, *PhD Candidate in Art and Architectural History*

"When Data and Cultural Heritage Are Daily News: Online DH Teaching"

Alison Booth, *Professor, English*

.....

Smart Environments

September 25

CO-LEADERS. Mona El Khafif, *Architecture and Urban & Environmental Planning*; and, Jeana Ripple, *Architecture*

The Smart Environments project challenged the social equity and urban spatial implications of data informatics. Its scholars contributed an architectural, ecological, and urban policy perspective to this three-year project that created a critical, and often-neglected humanities dialogue within information studies and data science. In its Final Showcase, Faculty Directors Mona El Khafif and Jeana Ripple, and Zihao Zhang (PhD candidate in Constructed Environments) led a panel discussion on DATA projects developed by a team of faculty researchers in the School of Architecture. The panel was followed by a keynote lecture by Dietmar Offenhuber, Associate Professor, Northeastern University.

DATA Projects, School of Architecture Faculty

Moderators: Jose Ibarra and Katie McDonald

"Grounding.Cloud"

Ali Fard

"Ostenda illuminata"

Mona El Khafif and Andrew Mondschein

"Material Epidemics: Health, Segregation, and the Built Environment"

Jeana Ripple and Andrea Phillips Hansen

"Algorithmic Cultivation"

Brad Cantrell, Robin Dripps, Lucia Phinney, and Emma Mendel

"The Geosocial Image of the City"

Guoping Huang, *Spatial Analysis Laboratory Director, University of Richmond*

Keynote Lecture Dietmar Offenhuber

Offenhuber is an Associate Professor at Northeastern University in the Departments of Art + Design and Public Policy, where he leads the graduate program in Information Design and Visualization. He worked as a key researcher at the Austrian Ludwig Boltzmann Institute and the Arts Electronica Futurelab and taught in the Interface Culture program of the Art University Linz, Austria. He is a visiting scholar at Harvard Metalab and a fellow at the Princeton-Mellon Initiative in Architecture, Urbanism & the Humanities. Offenhuber's current research focuses on environmental information and evidence construction, their material/sensory aspects and social implications. He is the author of the award-winning monograph, *Waste is Information—Infrastructure Legibility and Governance* (MIT Press). In his artistic practice, he is part of the collaborative, *stadtmusik*, and his work has been exhibited extensively worldwide. Offenhuber holds a PhD in urban planning from MIT, an M.S. in Media Arts & Sciences from MIT Media Lab, and a Dipl. Ing. in Architecture from the Technical University of Vienna.

.....

Surveillance & Infrastructure

September 17

CO-LEADERS. Camilla Fojas, *Media Studies and American Studies*; and, Natasha Heller, *Religious Studies*

The Surveillance & Infrastructure research group explored the convergence of surveillance and sociotechnical infrastructures, particularly in the technologies, techniques, and networks used for gathering information about differentiated populations. The group took an interdisciplinary approach to these topics, from the impact of surveillant technologies on culture, "militainment," the civilian and domestic origin and application of military technologies, and the role of distribution networks in filtering and disseminating culture and information, to the histories and techniques of surveillance.

Panel & Presentations

Moderator: Debjani Ganguly, *Professor, English*

"Personal Alarms:

Intimacy and Oversight in the Name of Safety"

Elizabeth Elcessor, *Associate Professor, Media Studies*

"Drone Futures"

Camilla Fojas, *Professor and Department Chair, Media Studies*

"Face Masks and Mass Surveillance"

Natasha Heller, *Associate Professor of Religious Studies*

.....

Symposia | Workshops | Conferences

Decolonizing Britain Workshop series

CONVENED BY. Erik Linstrum, Associate Professor, History; and Krishan Kumar, William R. Kenan, Jr., Professor of Sociology

Workshops

**Money on the Move:
Decolonization As an Economic and Financial Category**
Vanessa Ogle, UC-Berkeley
September 29

**The Sights and Sounds of State Violence:
Encounters with the Archive of David Oluwale**
Kennetta Hammond Perr, De Montfort University
October 6

Human Rights After Smuts
Stuart Ward, University of Copenhagen
October 27

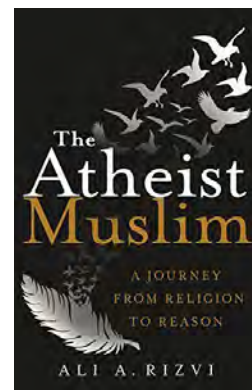
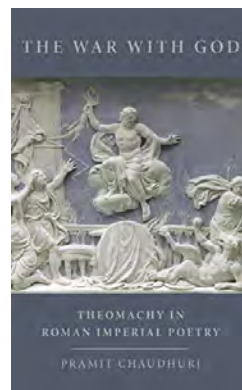
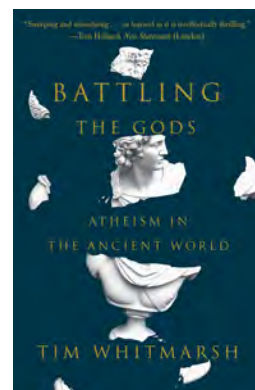
Decolonization and the Western University
Priyamvada Gopal, Cambridge University
November 17

Ethical Capitalism and the End of Empire
Tehila Sasson, Emory University
December 1

.....

Left to right

Tim Whitmarsh, book jacket of *Battling the Gods: Atheism in the Ancient World*, Pramit Chaudhuri, book jacket of *The War with God: Theomachy in Roman Imperial Poetry*, and Ali Rizvi, book jacket of *The Atheist Muslim*



Losing Your Religion Towards a Long History of Religious Doubt Lecture series

CONVENED BY. Inger N.I. Kuin, Assistant Professor, Classics

This series facilitated an interdisciplinary exchange between researchers at all levels (undergraduate, graduate, and faculty), as well as members of the general public, about religious disbelief and doubt in broad perspective. Why and under what circumstances do people start doubting the existence and power of the gods? The search for answers to this question, both with respect to individuals and on a societal level, concerns scholars both in the humanities and in the social sciences. The ongoing controversy over secularization theory has elicited pleas from sociologists for more research into the history of disbelief, which starts already with ancient Greek philosophy. As secularization continues to spread globally both the long-term consequences of the spread of religious disbelief and doubt ('where are we going?') and its driving forces ('how did we get here?') are of increasing interest to scholars, policy makers, and individuals.

Lectures

Oedipus the Atheist
Tim Whitmarsh, A.G. Leventis Professor of Greek, University of Cambridge; and, author of *Battling the Gods: Atheism in the Ancient World*
September 21

Fall Guys & Mock Epics: "Atheism" from Lucretius to Milton
Pramit Chaudhuri, Associate Professor, Classics, University of Texas at Austin; and, author of *The War with God: Theomachy in Roman Imperial Poetry*
October 19

The Recent Rise of Secular Thought in the Muslim World
Ali Rizvi, author of *The Atheist Muslim*
November 18

.....



José Torres-Tama Performances and work sessions

A weeklong series of online work sessions and performances with award-winning Torres-Tama, who uses visual and performance art to explore the effects of mass media on race relations, the "North American Dream" mythology, and anti-immigrant hysteria.

Performances and works sessions

**Performance Art & Social Change
The Artist as Provocateur and
Aliens, Immigrants, & Other Evildoers**
September 14-19

.....

Above

José Torres-Tama in "Aliens, Immigrants & Other Evildoers"

Joanne Rappaport and Research Methods Lecture and discussion

Cowards Don't Make History A Discussion about Participatory Action Research

November 11

CONVENED BY. Mathilda Shepard and Matthew Slaats, PhD candidates and members of the IHGC's PhD Public Humanities Lab

How can research serve liberatory and emancipatory ends? In her recently-published book *Cowards Don't Make History: Orlando Fals Borda and the Origins of Participatory Action Research*, Joanne Rappaport examines the development of Participatory Action Research on Colombia's Caribbean coast, where Fals Borda and his colleagues collaborated with the National Peasant Users Association in the 1970s. By coordinating research priorities with peasant leaders, studying the history of peasant struggles and preparing accessible materials for an organizational readership, activist-researchers transformed research into a political organizing tool with visuality and graphic storytelling playing a key role. There was an informative discussion of the continuing relevance and potential applications of Participatory Action Research in other contexts, including Charlottesville. Joanne Rappaport is an anthropologist in the Department of Spanish and Portuguese at Georgetown University.

.....

Asian Cosmopolitanisms Lab & Pedagogy Conversations

Asian Cosmopolitanisms Curricular Innovations

December 3

CONVENED BY. Asian Cosmopolitanisms Lab members

Faculty, postdoctoral fellows, and graduate students discussed how they've integrated the themes of the Asian Cosmopolitanisms Lab into existing classes and new course designs.

.....

Cosmopolitan Pedagogy in Asian Studies A Roundtable Conversation

December 4

CONVENED BY. Asian Cosmopolitanisms Lab members

This was a conversation about teaching Asian Studies in new ways and contexts, focusing on the innovative teaching of Eileen Chow (Duke University), Anand Vaidya (San Jose State), and Yǎn Lê Espiritu (UC-San Diego).

.....

Democracy and Technology in Taiwan Conversation

Audrey Tang, Minister without Portfolio, Taiwan

March 9

CONVENED BY. Natasha Heller, Associate Professor, Religious Studies
CO-SPONSORED WITH. Democratic Cultures of East Asia Series

This conversation focused on democracy and technology in Asia. Audrey Tang, Taiwan's Digital Minister, was involved with helping the Sunflower Student Movement amplify its message in 2014, before joining the government in 2016. Tang is part of "g0v" (gov zero), a civic hacking project that re-imagines government through endeavors like "vTaiwan," an online space for debate. In Spring 2020, as the pandemic took hold, Tang opened access to data on where masks were available, leading to the development of apps to help people locate them. Tang's approach has created spaces online where democracy flourishes.

.....

Maintaining Mental Health in Academia Workshop

Unwellness in the Academy Mental Health, Contingency & Care - A Workshop with Mimi Khúc

March 16

CONVENED BY. Joseph Wei, PhD candidate, English

Things are not well. For graduate students and contingent faculty, the mental health crisis—worsened by the COVID-19 pandemic—is but one of many overlapping, longstanding "crises" in higher education: a jobs crisis, a debt crisis, a crisis in the humanities, and so on. In the face of these structural crises, how might we tend to our unwellness? How can we bridge our personal unwellness with these structural problems? And how might we dream of new forms of care in the face of these adversities? Mimi Khúc, a writer, scholar, and teacher of things unwell, and the 2019–2021 Scholar/Artist/Activist in Residence in Disability Studies at Georgetown University, guided attendees through these questions in an interactive workshop, followed by an open discussion.

.....

New Literary History Forum

Animality/Posthumanism/Disability

March 19

CONVENED BY. New Literary History

This forum featured NLH's Special Issue Editor Michael Lundblad, University of Oslo, and several contributors for a webinar marking the publication of *New Literary History* 51.4, "Animality/Posthumanism/Disability." Participants focused on several keywords arising from the special issue and discuss its interventions within the fields of disability studies, posthumanism, and animal studies.

Participants

Rachel Adams
Professor of English and Comparative Literature, Columbia University

Nirmala Erevelles
Professor of Social and Cultural Studies in Education,
University of Alabama

Michael Lundblad
Professor of English-Language Literature, University of Oslo

David Mitchell
Professor of English and Cultural Studies,
George Washington University

Christopher Krentz
Professor of English and Director, Disability Studies Initiative, UVA

Sara Orning
Senior Lecturer, Centre for Gender Research, University of Oslo

.....



Top
Rachel Adams, Nirmala Erevelles, Michael Lundblad
Bottom
David Mitchell, Christopher Krentz, Sara Orning

Partition of India Aftermath International symposium

Citizenship, Belonging, and the Partition of India

April 9

CONVENED BY. Neeti Nair, History; and, Sonam Kachru, Religious Studies
CO-SPONSORED WITH. Royal Society for Asian Affairs (RSAA)

The question of citizenship and belonging, matters of life and death for those whose provinces were divided during the tumultuous partition of India in 1947, has returned to center-stage in the politics of the subcontinent. The Citizenship Amendment Act of 2019, that promises Indian citizenship to religious minorities in Pakistan, Bangladesh, and Afghanistan, is a frontal assault on the formal secular professions of the Indian state and Constitution; it also threatens to undo an assortment of fragile pacts and understandings that have formed the basis of diplomatic relations in an already tense region. The scholarly papers presented in this international symposium revisited the aftermath of the partition of 1947, and the war of 1971, to examine some of the longer-term consequences of the redrawing of borders across South Asia. From the eastern frontier of Assam to the westernmost reaches of Gujarat and Sindh, the papers reopened the "minority question" to show how it has manifested in different contexts. Working with letters, pamphlets, poetry, novels, ethnographic fieldwork and official sources, each of these papers foregrounded the voices of the "refugee" and the "minority", still too often neglected in debates centered around the partition and the status of Kashmir. A close study of how people have been affected by border-making and remaking in each of these frontier regions is integral to understanding the "big picture" that is South Asia.

A refugee special train during the partition of India
Photo Division, Government of India



Panel 1 Borders, Citizenship, and Contested Ideas of the Nation

Moderator: Neeti Nair, UVA

Hindus in Bangladesh and the Citizenship Question in Assam

Antara Datta, Royal Holloway College

The 1971 War: Perspectives from Gujarat

Farhana Ibrahim, Indian Institute of Technology Delhi

Hyderabad's "Police Action" Muslim Belonging, Memory, and the Hidden Histories of Partition

Sarah Waheed, Davidson College

Contesting Sovereignty Islamic Piety and Blasphemy Politics in Pakistan

Arsalan Khan, Union College

Panel 2 Literature and History, Longing and Belonging

Moderator: Sonam Kachru, UVA

Artificial "Borders" Kashmiri Belonging in the Aftermath of Partition"

Shahla Hussain, St. John's University

Language Without a Land Linguistic Citizenship and the Case for Sindhi in India

Uttara Shahani, Oxford University

Kashmiri Poetry and the Imaginaries of Love, Loss, and Freedom

Ather Zia, University of Northern Colorado

Wounds of Partition as Symbolized in the Fiction of Intizar Husain

Mehr Farooqi, UVA

.....

Endangered Indigenous Languages
Bilingual roundtable

La codificación de la cosmovisión maya
Retos y oportunidades para investigadores indígenas en el Sur Global

Encoding Maya Cosmivision
Challenges and Opportunities for Indigenous Researchers in the Global South

April 13

CONVENED BY: Allison Bigelow, Spanish

Among the many challenges facing contemporary Indigenous communities in the Global South is language endangerment. In Mexico and Central America, state persecution, economic pressure, and barriers that reflect the deep legacies of colonialism led to precipitous declines in language learning among Maya youth throughout the twentieth century. These trends are exacerbated today by migration crises and the COVID-19 pandemic. In response, Indigenous researchers have created new strategies, transnational networks, and tools to meet young learners where they are: online. With a new approach to colonial archives, K'iche', Q'eqchi', Tz'utujil, and Yukatek collaborators at UVA's Mulepal Project are converting ancient texts like the Popol Wuj into digital tools to promote language acquisition, literacy, and cultural empowerment among youth in Mexico, Guatemala, and the diaspora.

Presenters spoke in Spanish, with English-language slides translated by UVA students enrolled in SPAN 4040 (Translation): Alisa Negron Damsky, Natalie Axelrod, Lauren Mason, and Sarah Alverson.

Audience members participated in English, Spanish, and Mayan languages.

Session 1 U túmben Póopol Wuuj
Una versión electrónica
A Digital Popol Wuj in Yukatek Maya

Presentations

Retos para la lengua maya
[Challenges for the Mayan Language]

Miguel Óscar Chan Dzul (Yukatek), *Universidad de Oriente*

El audiovisual herramienta para el aprendizaje significativo
[Audiovisual Materials: Tools for Significant Learning]

Miriam Uitz May (Yukatek), *Universidad de Oriente*

"Producción de materiales en lengua maya"
[Producing Mayan Language Materials]

Irma Yolanda Pomol Cahum (Yukatek),
Universidad de Oriente

Session 2 Mesa redonda
Los retos del Maya para elaborar una versión infantil del Popol Wuj

Roundtable on the Challenges of Producing a Mayan-Language Popol Wuj for Young Readers

Professors and scholars participating from Universidad Rafael Landívar and Fundación Proyecto Lingüístico Francisco Marroquín:

Beatriz Par (K'iche')
Saqijix Candelaria López Ixcoy (K'iche')
Ajpub' Pablo García Ixmatá (Tz'utujil)
Hector Xol (Q'eqchi)

The Arts in Iran
International symposium

The State of the Arts in Iran
Forty Years after the Revolution

April 16

CONVENED BY: Farzaneh Milani, *Cavaliers' Distinguished Teaching Professor*, and Raymond J. Nelson *Professor of Middle Eastern & South Asian Languages & Cultures*

The Islamic Republic, in its ever-widening anti-dissident net, has ruled with an iron fist for four decades and imposed many restrictions on artists, yet the Iranian art scene is witnessing an unparalleled flourishing. It is no exaggeration to claim that an artistic renaissance is the unintended consequence of the 1979 Revolution. In spite of all the problems—and there are many—female and male artists have defied the strictures imposed on them and attained an unprecedented national and international stature. The regime, it seems, refuses to accept that art cannot be murdered. Artists can be incarcerated, exiled, even assassinated, but their aspiration for democracy and human rights cannot be put behind bars or silenced. The symposium aimed to dust off talks of “war, intimidation, and aggression” exchanged between the two governments and focus instead on the liberating, healing power of art, and it also aimed to highlight Iranian art as an alternative mode of understanding post-revolutionary Iran.

Presentations

Cartographies of Belonging
Gendered, Raced and Temporal Displacements of Iranian Diaspora

Fataneh Farahani, *Associate Professor of Ethnology, Stockholm University*

Writing a Literature of Their Own
A New Romance for Iranian Women
Elham Naeef, *PhD in Literature, University of New South Wales*

Iranian Women's Writing
The Intersection of Literary Narratives & Self-Expression on Social Media
Fereshteh Molavi, *fiction writer and essayist*

Watching Movies at Home
Videocassettes and Movie Culture in Iran since the Revolution
Blaek Atwood, *Chair, Department of Sociology, Anthropology, and Media Studies, American University of Beirut*

"Precarity and Worlding in Iranian Diasporic Poetry
Relation Identity in the Work of Solmaz Sharif and Fatemah Ekhtesari
Marie Ostby, *Assistant Professor, English and Global Islamic Studies, Connecticut College*

Reading Forugh Farrokhzad in Appalachia
Teaching Literature As Cross-cultural Exchange
Ashley Lawson, *Associate Professor, English, West Virginia Wesleyan College*

What if the Queen of Sheba Convened a Meeting in the Islamic Republic of Iran?
Shahla Haeri, *Professor, Anthropology, Boston University*

Community Water in Egypt
Conversation

Sabils
Charitable Water Fountains and Community Resource Management in Egypt

April 16

CONVENED BY: Tessa Farmer, *Middle Eastern & South Asian Languages & Cultures and the Global Studies Program*

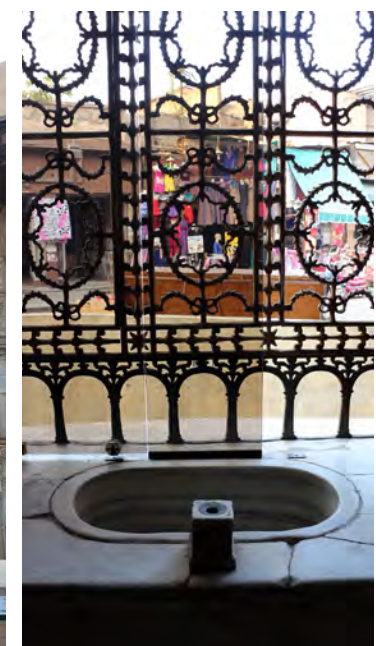
A DISCUSSION WITH: Hagar ElDid, *IFPRI*, and Tessa Farmer, *UVA*

Sabils, or charitable water fountains, are important parts of the built environment of Cairo, drawing on religious precedence and enacting everyday ethical notions of reciprocity. They are particularly important in the changing environmental conditions of Cairo and point to the ways in which vernacular and small-scale water infrastructure can add to the picture of urban water resilience in the context of Climate Change. Farmer discussed sabils with Hagar ElDidi, a research analyst with the International Food Policy Research Institute (IFPRI), where her research interests include equitable and sustainable communal governance of natural resources, environmental justice, rural development, and food security for vulnerable communities.

Left to right

The street facade and interior water dispensing area of the Sabil of Tusun Pasha (or Sabil of Muhammad Ali), Cairo, completed in 1820.

Contemporary sabil, Cairo



Cities with “Ivory Towers” Discussion

Good Neighbors? Charlottesville & UVA

April 20

CONVENED BY. Joseph Wei, PhD candidate, English

In cities across America—including here in Charlottesville—universities have become a dominant social and economic presence: gentrifying neighborhoods, maintaining large police forces, and becoming primary employers. “University life,” it could be said, increasingly happens at the expense of the cities which surround them. What is a university’s obligation to the city in which it resides? What actions can we take to imagine a new, equitable vision of university life? Davarian Baldwin will discuss his findings from his recent book, *In the Shadow of the Ivory Tower*, and Ang Conn will address the local situation in Charlottesville.

Featuring

Laura Goldblatt, moderator, UVA

Davarian Baldwin, Trinity College
Ang Conn, Organizer

.....

Imitation in Music Roundtable

Music and Mimesis

April 20

CONVENED BY. Michael Puri, Music

Imitation, or mimesis, may be the glue that binds culture, but we have yet to take the full measure of its forms, processes, and effects. This two-hour session focused on exploring mimesis within the realm of music—a line of inquiry that is still in its early stages. How does mimesis manifest itself within music? What makes musical mimesis important to study? How does it relate to other instances of mimesis in culture? These questions and others were broached in a roundtable discussion.

Participants

Michael Puri, moderator, UVA

Arnie Cox, Oberlin College
Roger Mathew Grant, Wesleyan University
Daniel Villegas Vélez, KU Leuven, Belgium

.....

Pandemic in Asia International symposium and conversation

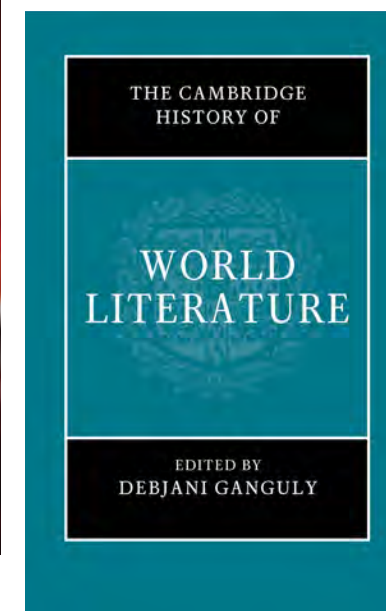
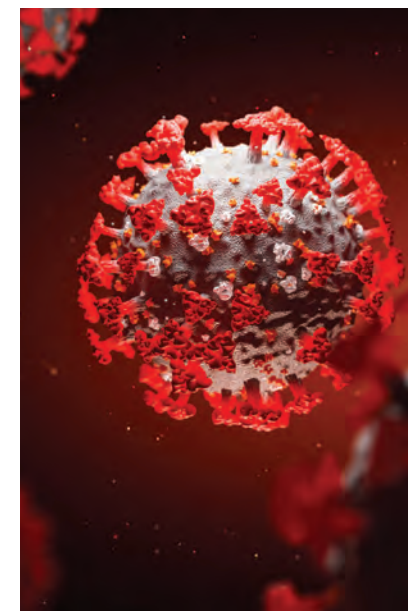
East Asian Cultural Responses to the COVID-19 Pandemic

April 26

CONVENED BY. Anri Yasuda, Japanese Literature

While policy and strategy decisions have dominated mainstream media coverage of other nations’ handling of the COVID-19 pandemic, it is also important to consider how at the level of everyday life, societies and individuals have been experiencing the upheavals caused by the pandemic. This panel focused on East Asian cultural reactions to this worldwide crisis. Jaeho Kang (Seoul National University) described how South Korean responses to the pandemic have been shaped by a confluence of technological and traditional cultural factors, and are interpreted along these rubrics. Chenshu Zhou (University of Pennsylvania) examined online video representations of Wuhan under lockdown that make use of drone footage. Anri Yasuda (UVA) analyzed how works of Japanese literature written during the pandemic underscore a pervasive ‘crisis ordinary’ mentality that precedes COVID-19. The symposium attendees exchanged ideas about the shared themes marked differences among contemporary East Asian socio-cultural contexts.

.....



Left to right

Covid virus and book jacket for *The Cambridge History of World Literature* edited by Debjani Ganguly

Protestant Churches in China Lecture

Trans-National Ties Formation between the Episcopal Mission of Hankow and the Chinese Bible Church of Greater Boston

May 4

CONVENED BY. Emily Yen, IHGC Visiting Scholar,
with the Asian Cosmopolitanisms Lab

While there is extensive scholarship on protestant missions in China prior to 1950 and the emergence of Chinese American protestant churches in the United States during the second half of the twentieth century, there is a limited understanding of the mechanisms that allowed the former to shape the growth of the latter. There is little empirical research on the relationships between the recalled missionaries in China and the Chinese student migrants fleeing to the United States during the McCarthy Era. This case study traces how the social ties formed between a missionary and congregants at the Episcopal Mission of Hankow shaped the emergence of the Chinese Bible Church of Greater Boston. These pre-migration ties significantly shaped the Chinese Christian community in Boston and complicate our understanding of the mechanisms facilitating Boston’s Quiet Revival and Chinese American church planting. More broadly, this case study provides insight into how recalled missionaries can shape immigrant communities.

.....

Literature Book launch

The Cambridge History of World Literature Launch Event

May 27

CONVENED BY. Cambridge University Press

Participants

Debjani Ganguly, Editor, and Professor of English, UVA
Francesca Orsini, Professor Emerita, School of Oriental
and African Studies, University of London

Jahan Ramazani, Edgar F. Shannon Professor of English, UVA

B. Venkat Mani, Professor of German,
University of Wisconsin-Madison

.....

Art & Film

Middle Eastern and East Asian Film Sidebar

October 21–25, Virginia Film Festival

IHGC Global South Lab member Samhita Sunya (MESALC), for a fourth year, was a guest curator with the Virginia Film Festival (VAFF) and made selections for a four-film cluster of contemporary Middle Eastern and South Asian Films, programmed under the title “Between Man and God: Chronicles of the Everyday.”

☀ All were screened online with Zoom discussions following.

The figure of the young man and the role of religion in his everyday life-worlds animates each of these four films in different ways.

■ ***You Will Die at Twenty*** is a poignant coming of age story set in a Sudanese village, about a young man whose death at twenty is prophesied by a sheikh at his birth.

■ ***Filmfarsi*** is a fast-paced essay film that showcases an incredible collage of lost-and-found footage that illuminates the complexities of “filmfarsi,” the wildly raucous Iranian popular—and populist—cinema banned after the 1979 Islamic Revolution.

■ ***Eeb Allay Ooo!*** is a dark comedy-drama, inspired by migrant workers contracted by the Indian government to scare monkeys (held to be sacred kin of the Hindu monkey-deity Hanuman, and therefore not killable), which remain a nuisance in the vicinity of the Rashtrapati Bhavan presidential compound in New Delhi.

■ ***Nasir*** is a tender, realist film that invites us to walk in shoes of a Muslim man who works in a fabric shop in contemporary South India, amidst the backdrop of intensifying majoritarian Hindu nationalism.

The IHGC co-sponsored this sidebar with the Department of Middle Eastern & South Asian Languages & Cultures. ■

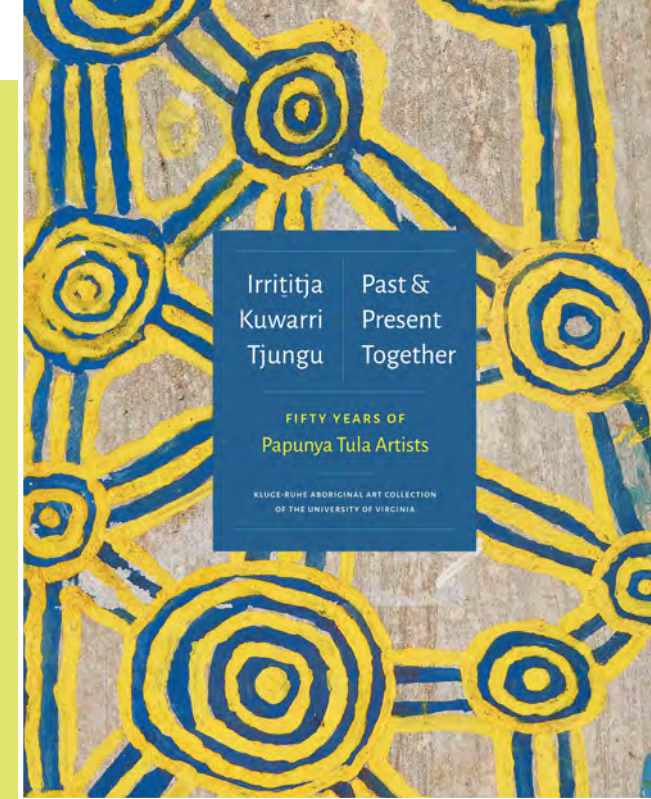
Irritija Kuwarri Tjungu Fifty Years of Papunya Tula Artists exhibition

Kluge-Ruhe Aboriginal Art Collection
June 24, 2021 to February 23, 2023

The township of Papunya was founded in 1959 as a settlement for Aboriginal people who were relocated from their homelands. Papunya drew together Aboriginal people from a disparate range of language groups: Luritja, Pintupi, Anmatyerr, Warlpiri, and Kukatja. Some had considerable experience with white Australians. For others, life in Papunya represented their first encounter with colonizers. Inside this bubbling, cross-cultural cauldron, a small group of men began to paint their ancestral designs onto scraps of cardboard, linoleum, and masonite. In 1972 the artists banded together to form the Papunya Tula Artists company, which still operates today under the guidance of its Aboriginal board of directors. The international success of Papunya Tula Artists inspired the creation of similar cooperatives across Australia, creating a multi-million-dollar industry and helping artists return to their ancestral homelands.

UVA's Kluge-Ruhe Aboriginal Art Collection received funding from the IHGC to support research for an exhibition celebrating the 50th anniversary of the Papunya Tula Artists. Funding covered fees and travel costs for writer and curator of Australian art John Kean to consult with Papunya Tula artists and descendants during a two-week visit to Alice Springs and the communities of Papunya, Kintore, and Kiwirrkurra in May 2021. Kean took over community consultation with artists.

Kean was selected to undertake this research based on his 40-year relationship with Papunya Tula Artists, during which time he has gained extensive knowledge of the artworks from this region and the geographies they depict. During this trip,



knowledge holders took Kean to a number of specific sites mapped in artworks in the Kluge-Ruhe collection, allowing a better understanding of these places and insights into the motivations that drove artists to depict them in the early days of the Papunya Tula art movement. After recording interviews with knowledge holders, Kean sought their approval for specific quotes to be used in the exhibition and catalog, thus allowing Kluge-Ruhe to amplify Indigenous voices throughout its exhibitions and in all of its printed and digital products.

Kean's research contributed substantially to the exhibition catalog, inspiring the arrangement of artworks in a way that conveys how they are related to one another geographically and culturally. This revealed previously overlooked continuities between artworks created during the same period and over time, enabling the identification of sites in previously unidentified artworks.

The exhibition opened at Kluge-Ruhe on June 24, 2021 and continues, in two parts, through February 26, 2023. The exhibition catalog, which is being edited by Kluge-Ruhe's curator Henry F. Skerritt and Professor Fred R. Myers, includes essays by Kean, Steve Martin, Hetti Perkins, Cara Pinchbeck, Marina Strocchi, and artists Bobby West Tjupurrula and Joseph Jurra Tjapaltjarri with Paul Sweeney. The catalog comes out in October 2021 from University of Virginia Press and will be distributed worldwide. ■

Co-Sponsored Events 2020–21

Early Modern Workshop

The IHGC was delighted to co-sponsor the launch of UVA's Early Modern Workshop, a multidisciplinary forum started by Ricardo Padrón (Spanish), Josh White (History), and Jane Mikkelson (Religious Studies) in which scholars working on the early modern period (broadly defined) will be able to present and discuss their work with colleagues across departments. The aim is to foster conversations that go beyond departmental, disciplinary, and regional parameters, and to create an active community of early modernists at UVA. The group convened a speakers' series monthly on Zoom during 2020–21. ■

The Indies of the Setting Sun *How Early Modern Spain Mapped the Far East as the Transpacific West*

September 25

Ricardo Padrón, *Professor, Spanish, UVA*

.....

Discussion of Varlik's book *Plague and Empire in the Early Modern Mediterranean World: The Ottoman Experience, 1347–1600*

October 15

Nükhet Varlik, *Associate Professor, History, University of South Carolina and Rutgers University-Newark*

.....

Beyond Text *What Objects Can Tell Us*

October 23

Amanda Phillips, *Associate Professor, Art History, UVA*

.....

"This Tunis, Sir, Was Carthage" *Abū al-Faṭḥ al-Tūnisī's Nostalgia for the Besieged 'Bride of the Maghrib'*

November 13

Nizar F. Hermes, *Associate Professor, Middle Eastern & South Asian Languages & Cultures, UVA*

.....

Co-Sponsored Events

Early Modern Workshop continued

GUEST PRESENTATION

Nil Volentibus Arduum, Baruch Spinoza, and the Reason of Tragedy

December 4

Russ Leo, Associate Professor, English, Princeton University

Andrew Marvell and the Temporality of Art Cloister, Gallery, Country House, Poem

February 26

Elizabeth Fowler, Associate Professor, English, UVA

GUEST PRESENTATION

From the Early Modern to Graphic Scholarship Reflections on Methodology

March 5

Rivi Handler-Spitz, Associate Professor and Chair, Asian Languages and Cultures, Macalester College

CO-SPONSORED WITH. IHGC's Asian Cosmopolitanisms Lab

Between History and Abstraction

Naming and the Art of Particularity in Renaissance Poetics

March 19

Rebecca Rush, Assistant Professor, English, UVA

Ethics Through the Prism of Poetics

Early Modern Hindu and Muslim Re-tellings of the Ramayana Epic

April 9

Shankar Nair, Assistant Professor, Religious Studies, UVA

GUEST PRESENTATION

Our Lady of the Immaculate Conception and the Chinese Goddess of the Sea

April 30

Christina Lee, Associate Professor, Spanish and Portuguese, Princeton University

CO-SPONSORED WITH. Department of Spanish, Italian, & Portuguese

GradCon 2020: "Transformation"

October 2-4

CONVENED BY. Graduate English Students Association (GESA), Department of English

The Humanities As a Racial (Trans)formation

Kandice Chuh, Professor of English and American Studies, The Graduate Center, City University of New York

"undocuWeek"

April 27

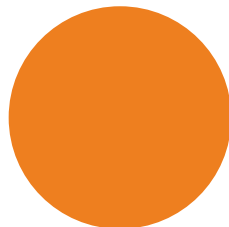
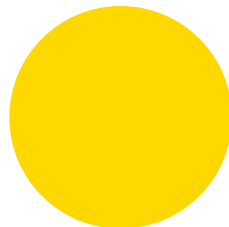
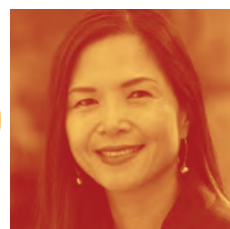
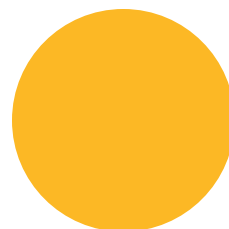
CONVENED BY. Caro Campos, undergraduate student with undocuVA

CO-SPONSORED WITH. undocuVA's and UVA's Organization of Young Filipino Americans (OYFA)

Migrant Liberation & Abolition

Dylan Rodriguez, Professor, Media & Cultural Studies, UC-Riverside; and, President, American Studies Association

Row 2
Ricardo Padrón, Nükhet Varlık
Row 3
Rebecca Rush, Shankar Nair
Row 4
Christina Lee, Kandice Chuh, Dylan Rodriguez



Distinguished Writers-in-Residence Seminar Series Amitav Ghosh & Deborah Baker

☀ Deborah Baker and Amitav Ghosh each were scheduled to lead seminar series in March & April 2020, but due to the COVID-19 pandemic these were rescheduled to online Zoom webinars in October & November 2020.



Deborah Baker was born in Charlottesville and grew up in Virginia, Puerto Rico and New England. She attended the University of Virginia and Cambridge University. Her first biography, written in college, was *Making a Farm: The Life of Robert Bly*, published by Beacon Press in 1982. After working a number of years as a book editor and publisher, in 1990 she moved to Calcutta where she wrote *In Extremis; The Life of Laura Riding*. Published by Grove Press and Hamish Hamilton in the UK, it was shortlisted for the Pulitzer Prize in Biography in 1994. Her third book, *A Blue Hand: The Beats in India* was published by Penguin Press USA and Penguin India in 2008. In 2008-2009 she was a Fellow at the Dorothy and Lewis C. Cullman Center for Writers and Scholars at The New York Public Library. There she researched and wrote *The Convert: A Tale of Exile and Extremism*, a narrative account of the life of an American convert to Islam, drawn on letters on deposit in the library's manuscript division. *The Convert*, published by Graywolf and Penguin India, was a finalist for the 2011 National Book Award in Non-Fiction. In August 2018, she published her fifth work of non-fiction, *The Last Englishmen: Love, War and the End of Empire*.

Deborah Baker "Narrative in the Age of Political Extremism"

We are living in a time of rising extremism and increasing polarization around the world. This trend has been accompanied by acts of millenarian terror, generally committed by men who believe themselves and their identities and beliefs to be facing an existential threat. What narrative strategies can be used to dramatize the conflict between those who want to destroy civil society, replacing civic norms with ones in which they are the unquestioned arbiters, and those who seek to protect the status quo? Seminar participants considered works of fiction and narrative non-fiction that have captured this struggle in all its moral, political, and historical dimensions.

Reading List

- The Convert*, Deborah Baker narrative non-fiction
- One of Us: The Story of a Massacre in Norway*, Asne Sierstad narrative non-fiction
- American War*, Omar El Akkad futurist fiction
- The Plot Against America*, Philip Roth speculative fiction
- Defying Hitler*, Sebastien Haffner posthumous memoir

Webinars

- SEMINAR . *The Convert***
- PUBLIC LECTURE . In the Heart of Whiteness; Charlottesville, Modernism, and White Supremacy**
October 26
- One of Us: The Story of a Massacre in Norway***
GUEST DISCUSSANT . Emily Gorcenski, American data scientist, "hactivist," and protester
November 2
- American War***
GUEST DISCUSSANT . Omar El Akkad, author, *American War*
November 9
- The Plot Against America and Defying Hitler***
GUEST DISCUSSANT . Caroline Rody, Professor, English, UVA
November 16

Distinguished Writers-in-Residence Seminar Series

Amitav Ghosh & Deborah Baker

☀ Deborah Baker and Amitav Ghosh each were scheduled to lead seminar series in March & April 2020, but due to the COVID-19 pandemic these were rescheduled to online Zoom webinars in October & November 2020.



Amitav Ghosh was born in Calcutta and grew up in India, Bangladesh and Sri Lanka. He studied in Delhi, Oxford and Alexandria and is the author of *The Circle of Reason*, *The Shadow Lines*, *In An Antique Land*, *Dancing in Cambodia*, *The Calcutta Chromosome*, *The Glass Palace*, *The Hungry Tide*, *Sea of Poppies*, *River of Smoke and Flood of Fire*. His latest novel *Gun Island* was published in 2019. *The Circle of Reason* was awarded France's Prix Médicis in 1990, and *The Shadow Lines* won two prestigious Indian prizes the same year, the Sahitya Akademi Award and the Ananda Puraskar. The *Calcutta Chromosome* won the Arthur C. Clarke award for 1997 and *The Glass Palace* won the International e-Book Award at the Frankfurt book fair in 2001. In January 2005 *The Hungry Tide* was awarded the Crossword Book Prize, a major Indian award. His novel, *Sea of Poppies* (2008) was shortlisted for the Man Booker Prize in 2008, and was awarded the Crossword Book Prize and the India Plaza Golden Quill Award. Ghosh was awarded India's highest literary honor, the Jnanpith, in 2019.

Amitav Ghosh

"The Indian Ocean in the Anthropocene"

As the impact of climate change intensifies, it is becoming increasingly clear that the Indian Ocean region, with its fast-accelerating economies, its innumerable oil and gas producers, its collapsing ecosystems, its vulnerable yet rapidly-increasing populations, and its swiftly-expanding carbon footprint, will be the theatre in which the future of the world will be decided. How will the ongoing changes affect the material and cultural lives of the region's peoples, who are simultaneously drivers and victims of climate change? Many of the world's major zones of conflict are already clustered around the Indian Ocean, and the region is also the theater of many accelerating arms races. How will these developments affect the global balance of power? What lessons might past climatic shifts offer for the future?

Webinars

SEMINAR . Indian Ocean Worlds and the Anthropocene
PUBLIC LECTURE . Future or Past? Climate Change As Seen from the Global North and South

October 30

The Little Ice Age in Tokugawa Japan, Netherlands, and Mughal India
Early Modern Perspectives

GUEST SPEAKER . Julia Adeney Thomas, *University of Notre Dame*
 November 6

The Arts of Living in a Precarious Age

GUEST SPEAKER . Anand Pandian, *Johns Hopkins University*
 November 13

Environmental Crisis and Security in the Indian Ocean

GUEST SPEAKER . Sunil Amrith, *Yale University*
 November 20

IHGC's PEN America Series

"Free Expression & the Humanities"

During the fall 2020 semester, the IHGC partnered with PEN America, the Carter G. Woodson Institute for African-American and African Studies, and the Democracy Initiative to put on a series addressing free expression and the humanities. The series consisted of three separate events over the course of the semester highlighting the role and nature of free expression on campus, the shape of political discourse in the present, and the strength of democratic institutions in the wake of the 2020 election. The many participants in the series were UVA faculty, colleagues from other universities, journalists, and students considering together the role of the humanities in shaping democratic culture. The IHGC is grateful to partner institutions at UVA and elsewhere for the opportunity to engage on this important matter with our various communities. ■

Calling In, Calling Out and What Difference Does it Make? Whose Speech is Free?

September 30

Participants

Marlene L. Daut

Professor & Associate Director, Carter G. Woodson Institute, UVA

Meredith D. Clark

Assistant Professor, Media Studies, UVA

Tamika Carey

Associate Professor, English, UVA

Beverly Guy-Sheftall

Anna Julia Cooper Professor of Women's Studies; and, Director of the Women's Research and Resource Center, Spelman College

Screening of the First Vice-Presidential Debate

October 7

Participants

Jamelle Bouie

Columnist, New York Times

Sally Hudson

Member of the Virginia House of Delegates; and, Assistant Professor, Economics, UVA

Andra Gillespie

Director, James Weldon Johnson Institute; Associate Professor, Political Science, Emory University

Deborah McDowell

Director, Carter G. Woodson Institute; Alice Griffin Professor of English, UVA

Democracy in Danger Podcast Series Live Broadcast Aftermath Democracy in the Wake of 2020

November 12

Participants

Carol Anderson

Charles Howard Candler Professor of African American Studies, Emory University

Leah Wright-Rigueur

Associate Professor of Public Policy, Harvard Kennedy School; and, Harry S. Truman Associate Professor of History, Brandeis University

William Hitchcock, co-host

William W. Corcoran Professor of History, UVA

Siva Vaidyanathan, co-host

Robertson Professor of Media Studies, UVA

Chronicles of the Apocalypse Writing on Climate Change

December 1

A Conversation with

Amitav Ghosh

Noted Indian novelist and IHGC 2020 Distinguished Writer-in-Residence

Terry Tempest Williams

Noted American writer, educator, conservationist, and activist

Emily Raboteau

American fiction writer and essayist; and, Professor of Creative Writing, City College of New York

2021 Humanities Week

April 19-23

2020 and 2021 witnessed tremendous changes in our world and we often heard the phrase “getting back to normal.” But what is “normal” or “normalcy” now? This year, the IHGC presented *Humanities Week 2021: The New (ab)NORMAL*. Students explored and presented their ideas on the ever-evolving ideas of normal and abnormal as we have lived them in the past year—from the most mundane, to experiences of crisis, resilience, and community that have spanned the globe. This year’s all-virtual Humanities Week was held April 19-23, 2021, and included talks by UVA’s noted professor of politics Larry Sabato and Tony Award-winning actress Alice Ripley, as well as a virtual cooking class by a *Chopped* Teen Champion, Veronica Seguin, and sustainability activities on Earth Day.



The New (ab)NORMAL

MONDAY
Normalcy in Politics Lecture & Q&A
 WITH . **Larry Sabato**, Director, UVA Center for Politics, on his new book, *A Return to Normalcy?*

...

TUESDAY
Virtual Cooking Class Livestream
 HOSTED BY . *Chopped* Teen Grand Champion **Veronica Seguin**
 CO-SPONSORED WITH . UVA International Center

Film Screening, *The Story of Plastic Artwork* from plastic film packaging
 CREATED BY . Students in Amanda Nelsen’s “Climate, Art & Community” course
 LOCATION . UVA Amphitheatre

WEDNESDAY
Pechakucha Night
 A virtual event with presentations and announcement of contest winners

THURSDAY
Earth Day
 CO-SPONSORED WITH . UVA Sustainability

FRIDAY
Alice Ripley Teaches Masterclass
 The Tony Award-winning actress of *Next to Normalcy* teaches UVA students virtually.

“What Is Normal?” Writing Contest
 Winners announced over social media and entries were displayed at 1515 University Ave.

Above
 Actress Alice Ripley of Broadway’s *Next to Normalcy*
 Bottom left to right
 Fossil flora pieces made of Costco Tortilla Chip bags and displayed in conjunction with film *The Story of Plastics*.
Chopped Teen Grand Champion Veronica Seguin hosted a virtual cooking class.
 A rug made from plastic film exhibited at the UVA Amphitheatre and created by students from Almanda Nelsen’s course, “Climate, Art & Community”.



Mellon Humanities Research Labs

1 Asian Cosmopolitanisms Lab

CO-DIRECTORS. Sylvia Chong, *Departments of English and American Studies*; Natasha Heller, *Department of Religious Studies*; and, Charles Laughlin, *Department of East Asian Languages, Literatures & Cultures*

As initially conceived, the Asian Cosmopolitanisms Lab planned to devote a semester each to the Lab's research clusters (Asia Translating, Asia Diasporas, and Politics of Knowledge), followed by culminating events in the last semester of the Lab (Spring 2020).

☀️ **The global pandemic caused the Lab to be extended, and its activities reimaged for online spaces.**

Some of the Lab's events this year built upon the research clusters, such as the lecture by Jeremy Tiang (Asia Translating) and the virtual screening and discussion of the film *Minari* (Asia Diasporas). Many events worked to bring together themes from different research clusters: the roundtable "Strange Bedfellows? Asian American Studies and Asian American Studies in the 21st Century" addressed the themes of both Asia Diasporas and Politics of Knowledge, and the three lectures in the series "Rethinking World Literature: China as Method" brought together issues that had been discussed in Asia Translating and Politics of Knowledge.

Lab members anticipate that the ideas and conversations from the Asian Cosmopolitanisms Lab will be further developed the future in new forms by graduate students and faculty. Through curriculum development grants, the Lab supported new syllabi and innovative course materials such as podcasts and recorded interviews. Further, the "Comparative/World/Global" brought together graduate students from across the social sciences and humanities for discussions with core faculty. ■

Events

Strange Bedfellows? Asian American Studies and Asian American Studies in the 21st Century

January 28

Roundtable participants

Sylvia Chong, *UVA*
John Cheng, *Binghamton University*
Nerissa Balce, *Stony Brook University*
Christine So, *Georgetown University*
Nayoung Aimee Kwon, *Duke University*
Francis Tanglao-Aguas, *College of William & Mary*

From the Early Modern to Graphic Scholarship *Reflections on Methodology*

March 5

Rivi Handler-Spitz, *Macalester College*

This was part of the series "Rethinking World Literature: China as Method."

CO-SPONSORED BY . Early Modern Workshop

Arabic Literature and the Boundaries of Translation History in Modern China

April 2

Michael Gibbs Hill, *College of William & Mary*

This was part of the series "Rethinking World Literature: China as Method."

Yiqian Zhang on Directing *American Factory*

April 9

Yiqian Zhang discussed her work on the Academy Award-winning documentary *American Factory* (2019)

MODERATED BY . Sylvia Chong, *American Studies and English*

Virtual film screening of *Minari*

April 17

"The Subjectivity of the Translator"

April 21

Jeremy Tiang, *translator*

Faculty panel on *Minari*

April 23

Sylvia Chong, *American Studies and English*
Shilpa Davé, *Media Studies and American Studies*
Samhita Sunya, *Middle Eastern & South Asian Languages & Cultures*

Trans-National Ties

Formation Between the Episcopal Mission of Hankow and the Chinese Bible Church of Greater Boston

May 4

Emily Yen, *IHGC Visiting Scholar*

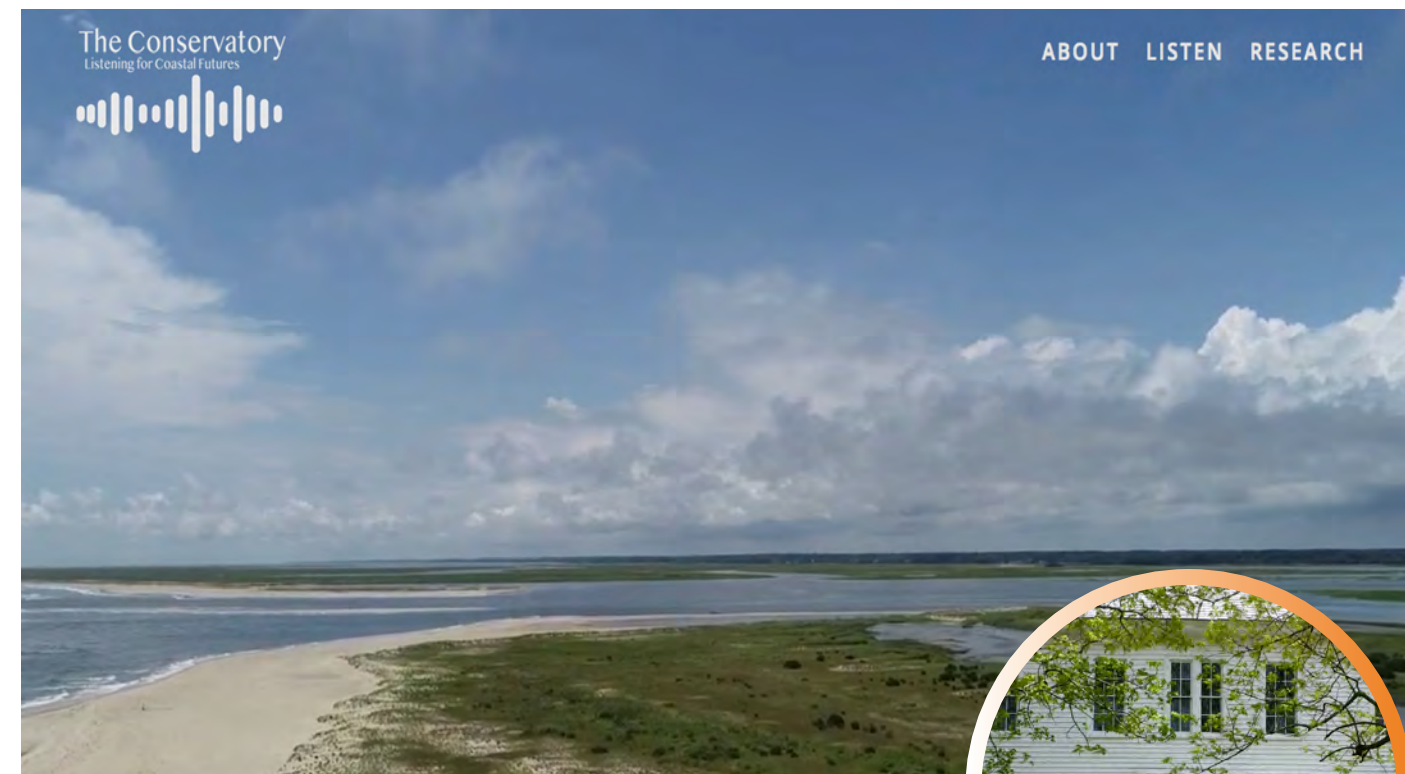
Recovering First Patients

De-anglophonizing the Pandemic Archive on SARS

May 14

Belinda Kong, *Bowdoin College*

This was part of the series "Rethinking World Literature: China as Method."



2 Coastal Conservatory

CO-DIRECTORS. Matthew Burtner, *Department of Music*; and, Willis Jenkins, *Department of Religious Studies*

www.coastalconservatory.org

The Coastal Conservatory's objective was to integrate arts and humanities into the study of coastal change. Working with UVA's NSF-funded Long-Term Ecological Research (LTER) site, the Virginia Coast Reserve (VCR), the Conservatory cultivated arts and humanities projects in collaboration with a major East Coast center of coastal sciences. Under the rubric "listening for coastal futures," the Conservatory developed multidisciplinary collaboration around listening in four distinct ways: as embodied exercises of attentiveness; as interface with acoustic data, sonified data, and ecoacoustic composition; as epistemic metaphor of environmental knowing; and, as form of relation across disciplines and global boundaries. The Conservatory's overall aim was to deepen public understanding, stimulate cultural imagination, and advance capacities of responsibility. This Lab was thus a site-based project focused on coastal change and served as an experimental model for integrated arts/sciences/humanities collaborative research.

Over the past three years, the Conservatory has:

- worked with the VCR to sonify datasets
- supported individual and collaborative research projects from faculty and graduate students
- become part of the international Humanities for Environment Observatories network and the Mellon-funded Coasts, Climates, Humanities and Environment Consortium

- published peer-reviewed essays and a website that serves as digital arts platform
- created a museum installation for the Barrier Island Center on the Eastern Shore, and supported other local public humanities engagements
- developed global coastal change partners
- received national and international press attention, as well international invitations to present on the Conservatory model
- developed virtual residencies with an array of international researchers in the context of an international ecoacoustic music competition
- installed sound streaming sensors and long-term audio field-recorders at coastal locations in Virginia and Alaska.

The Conservatory model continues to inform research and outreach work of the VCR, including an effort to create a UNESCO Biosphere Soundscape at the VCR. It also made possible regional and international collaborations in environmental humanities that will continue. ■

Above
Coastal Futures Conservatory website

Inset
Barrier Island Center Museum, Machipongo, VA



The Global South: Concept & Practice

DIRECTOR. Camilla Fojas, *Departments of Media Studies and American Studies*

The Global South Lab had a productive year despite a shift in the mode of delivery of events and programs. Some of the Spring 2020 programming was deferred to Fall 2020 as a result of precautions taken for the pandemic.

The Lab continued its annual awarding of dissertation fellowships to PhD students across various disciplines in Arts & Sciences who are working on topics related to the Global South. These awards include the opportunity to have their dissertation proposals workshopped by Global South Lab faculty members and professors of their choosing, as well as a nominal stipend. These PhD fellows are encouraged to attend IHGC events to foster greater connections among faculty and graduate students working in similar research areas. Three fellowships were awarded for 2020-21 and three fellows from the previous year presented their work in Fall 2020. Cherrie Kwok (English) presented her work on global decadence and the anti-imperial imagination, with professors Murad Idris (Politics), Mrinalini Chakravorty (English and American Studies), and Lab director Camilla Fojas, serving as respondents. Heidi Nicholls (Sociology) gave a workshop exploring race and empire in a comparative analysis of indigeneity in Hawai'i and Virginia, with feedback from Lab faculty members, as well as Anna Brickhouse and Sandhya Shukla (both with English and American Studies). Ray Qu of Anthropology presented his work on the tributaries of hope and uncertainty in post-Mao China, with Murad Idris, Natasha Heller (Religious Studies), and Camilla Fojas responding. Eniola Efolayan (Anthropology) presented her work this Spring about the various meanings and uses of a sacred grove in Nigeria, with professors Murad Idris and Mrinalini Chakravorty. There are two remaining Global South Lab fellows who will present their work in the Fall, Susan Abraham and Xian Qu.

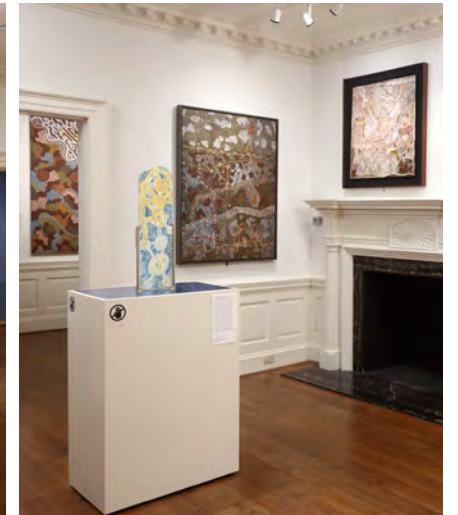
The Lab funded curriculum development projects related to the research of the Global South Lab, broadly defined. These projects were to take the form of a syllabus, instructional module, or online course resources. Ten grants were awarded to faculty and graduate students from across the university and recipients were asked to share the results of their work at the end of the year. Some developed entirely new course materials. For instance, Ilma

Quereshi created a course on love in the Islamic tradition, an understudied area. Others include professors Geeta Patel, who used the funds to create a new course, and Carmen Lamas, who used the funds to invite special speakers to her course on Latinx literature. Most of this work came in the form of syllabi and will be displayed as examples on the IHGC website.

The Lab supported three faculty book manuscript workshops during the year. Sandhya Shukla (English) shared her book manuscript, *Harlem Stories*, with a panel of Global South Lab members and two outside experts in May 2021, enabling her to complete her manuscript and receive the feedback necessary for submission to a publisher, Columbia University Press. In December 2020, Samhita Sunya (Middle Eastern & South Asian Languages & Cultures) had two external and two internal readers workshop her manuscript before she submitted it to University of California Press. Aynne Kokas (Media Studies) had six external and one internal reader for her manuscript *Trafficking Data: China, the United States, and the Global Battle for Data Sovereignty* to be published by Oxford University Press in 2022.

The Lab provided David Nemer (Media Studies) with funds to aid in the translation of his book, *Technology of the Oppressed* (MIT Press) into Brazilian Portuguese. The translation was completed in April 2021 and is being published in Brazil by Milfontes Editora, a nonprofit press based in Vitoria, where some of his fieldwork took place.

Part of the Global South programming fosters greater connection to other institutional members of the Global South initiative, some of this programming was postponed in 2020 and will take place in 2021. David Nemer and Christian McMillan (History) were invited to teach for the Summer School in Global Theory at the University of Bologna in Summer 2021. Camilla Fojas promoted the summer school to the graduate college and various graduate students for wider distribution. ■



Top
Kluge-Ruhe Museum exhibition, *Irritiija Kuwarri Tjungu (Past & Present Together): 50 Years of Papunya Tula Artists*

Inset
Tsiuya Turuza Waurá, *Waujá Giant Anteater*, 2018, from The Fralin Museum of Art's *Virtual Exhibition: The Indigenous Benches of Brazil*.



Mapping Indigenous Worlds

CO-DIRECTORS. Jim Igoe, *Department of Anthropology*; and S. Max Edelson, *Department of History*

This Lab sought to explore and understand space and place from Indigenous perspectives, including the University of Virginia's contemporary relationships to Native communities in the commonwealth and beyond. MIW's approach is grounded in interdisciplinary humanities scholarship, in conversation with the sciences and professional schools. The Lab's research and curriculum development vision connects to key themes of the UVA Global South Initiative, most notably race and ethnicity, cartographies and spaces, language worlds, media ecologies and cultures, art and performance, cultures of human rights, and digital inequities.

☀ The MIW Lab scaled back its planned activities due to the COVID-19 pandemic in 2020-21.

During 2019-20, the Lab hosted a series of workshops designed to teach and develop GIS-based visualization projects to interested faculty and graduate students, convened workshops and events, and sponsored course development and research. The Lab had hoped to build on this foundation to do much more of the same in 2020-21, with a special focus on collaborative visualization. The pandemic made such work difficult. Nevertheless, the Lab continued to support an active portfolio of research and course development relating to its mission. The Lab supported the following projects:

- the *Irritiija Kuwarri Tjungu: Fifty Years of Papunya Tula Artists* exhibition (Kluge-Ruhe Collection)
- the forthcoming museum exhibition catalog, *Boomalli on Paper: Making Space as an Art Collective* (Art History/Kluge-Ruhe Collection)
- *The Indigenous Benches of Brazil Digital Exhibition* (The Fralin Museum of Art)
- grant and symposium planning relating to the Multepal Project (Spanish/UVA)
- a course development/online project grant, Mapping the Toala Pre-Columbian Collection and enhancing the Archaeology of South America (ANTH 3589) course curriculum
- the Mapping Indigenous Relations through Language Contact and Phylogeny project (Anthropology)
- a visit by Maasai legal scholar Saitoti Parmelo, in relation to a British Academy funded project on the Sustainable Development Goals in East African Indigenous Communities.

Despite the challenges of the pandemic, the MIW Lab's projects reflect the community of scholars convened and confirmed the utility of digital geospatial visualization that was anticipated. As the Mellon Global South initiative comes to a close, all of the Lab's participants plans to work together to build on these projects and connections, especially in relation to the campaign to promote Indigenous Studies at UVA. ■

5

Performance Cultures & Creative Embodied Practices

CO-DIRECTORS. Michelle Kisiuk, Department of Music; and, Marianne Kubik, Department of Drama

☀ With projects and events adjusted to fit virtual and hybrid environments, the Lab enjoyed a robust season of creative research and programming despite global pandemic restrictions.

Events

- Department of Drama MFA Acting students engaged in a month-long February 2020 residency with Tectonic Theater Project's co-founders and artists training in their Moment Work™ method for "writing performance." Students created 40 theatrical "moments" and curated them into a full-length performance in response to the prompt of "desired, achieved, strained, and broken connections." A documentary video of their experience was produced, and the residency included a live-streamed Q&A with Tectonic co-founder and National Medal of Arts recipient & "Laramie Project" creator Moisés Kaufman (February 19), and a workshop on negotiating difficult conversations about diversity and inclusion as they relate to creatives and creative spaces.
- Ama Oforiwaa Aduonum's award-winning solo show *Walking with My Ancestors*, postponed last year due to the pandemic, was rescheduled in a special live-streamed performance on March 25, 2021, from Aduonum's home institution of Illinois State University. Her multimodal performance, based on field research in the slave dungeons of Ghana's Cape Coast Castle, was followed by a virtual talkback. Aduonum's residency concluded with a virtual conversation with graduate students from Music and Drama.
- A *Cyber Residency on Performance Art and Social Change* was held in September 2020 with visual and performance artist José Torres-Tama, who uses performance to explore the effects of mass media on race relations and anti-immigrant hysteria. Torres-Tama led a week of lectures and interactive master classes on arts activism with students participating in a hybrid format at the Department of Drama, and the residency closed with a live-streamed performance and talkback of Torres-Tama's solo show *Aliens, Immigrants & Other Evildoers*.

- Conversations with South African artists continued with a virtual performance planned for Fall 2021. Theatre-makers Tony Bongani Miyambo, Nhlanhla Mahlangu, and Phala Ookeditse Phala will share their experience of the pandemic with *A Song of Dis-ease*, a multimodal performance piece created for the UVA community and incorporating puppetry, movement, music, and sound. The artists will lead class visits during their virtual residency.
- The 2020 cancelled symposium in practice-based research was rescheduled for October 2021 at Morven Farm. Michelle Kisiuk (Music) will coordinate a three-day gathering of UVA community and regional faculty and artists to share presentations and performances, and discuss future directions for practiced-based initiatives at UVA.

Projects

- An early cut of documentary film project *Big Mouth* by Nomi Dave (Music) and Bremen Donovan (Anthropology) was completed and screened online at the international RAI Film Festival. The documentary examines the defamation suit against Guinean journalist and feminist activist Moussa Yéro Bah for referencing an ongoing sexual assault case in Guinea on her radio news program. Two roundtable discussions offered critical feedback in preparation for additional filming in Guinea next year.
- Mona Kasra (Drama) and Lydia Moyer (Art) completed research for a time-based video project that explores the life and death of Nasim Najafi Aghdam, known in the US media as the YouTube Shooter. Working with a paranormal investigator, a private investigator, and a forensic psychologist to gather information, they will design and produce the project for art installation and film festival screening.
- Marianne Kubik (Drama) connected practitioners of puppet arts, textile arts, art therapy, theatre movement, and storytelling to develop a multimodal performance project that taps into motifs of sexual assault and patriarchy in Greek mythology to ask how the aesthetic experience of puppetry can invite discussion of the challenging healing journey from trauma. Collaborators met virtually to explore concept, dramaturgy, and design, with fabrication to begin in Summer 2021 for workshopping in person in the future.



Left to right
Marianne Kubik's Theater Movement Class and Michelle Kisiuk teaches African music-dance-song class

Circle
Colleen Kelly, professor and director in the Drama Department, coordinated Tectonic Theatre Company's month-long residency and Moisés Kaufman's live-streamed Q&A.

- Collaboration on *[Performance X]: Empathy Across Space, Time, and Species* commenced with a team led by Kelli Shermeyer (UVA Visiting Scholar) and Charlottesville visual artist Megan Hillary. A site-specific puppetry performance planned for Spring 2022 will engage audiences with the specific histories and found environments on Charlottesville's Downtown Mall to invite consideration of ontological and temporal frameworks that move behind notions of "autonomy" and "individualism," and the continuing effects of colonization on the local community.
- Tim Booth (Music) conducted field research in New Zealand on the Māori musical revival *taonga pūoro*, an Indigenous practice that has potential to inform decolonial approaches to environmental conservation during a moment of accelerating climate change. Learning how to make and play musical instruments while studying Māori language, culture, and science, Booth will integrate his research into his dissertation and aims to use *taonga pūoro* to advocate for arts-science intersections as solutions to environmental crises.

- University Singers created a virtual-choir rendition of "Adonai Ro'i" composed by Judith Shatin (Professor Emerita, Music), with remote recordings from individual performers synchronized into a single video production.

Investments

- The Lab invested in African musical instruments and costumes to support future student and community programming in music, dance, and theatre.
- An investment in portable sound equipment will be made available through the UVA Music Library for mobile outdoor/indoor live and recorded performance projects.

Clay Fellows 2020–21

Faculty Fellows

Giulio Celotto

Assistant Professor, Classics

PROJECT . "The Siren Project: Women's Voice in Literature and the Visual Arts"

Natasha Heller

Associate Professor, Religious Studies

PROJECT . Collaborative workshop series, "Democratic Cultures in East Asia; A Workshop Series"

Inger Kuin

Assistant Professor, Classics

PROJECT . "Losing Your Religion: Towards a Long History of Religious Doubt"

Erik Linstrum

Associate Professor, History

PROJECT . Webinar series, "Decolonizing Britain"

John Miller

Arthur F. and Marian W. Stocker Professor, Classics

PROJECT . Collaborative workshop with UVA's Center of Liberal Arts, "Homer's Odyssey in a Global Context: A Workshop for Teachers"

Student Fellows

Daniel Fishkin

PhD student, Music

PROJECT . Collaborative podcast production project, "Hearing Trouble: The Dark Side of Deep Listening"

Syeda Haider

Undergraduate student, Middle Eastern & South Asian Languages & Cultures

PROJECT . "Sabils: The Role of Water Sharing in the Urban Fabric of Cairo, Egypt"

Joseph Wei

PhD candidate, English

PROJECT . Collaborative symposium, "Who Cares? Doing and Thinking Care in the University"

IHGC's Impact

“Thank you so much for [arranging] the book workshop for *Trafficking Data*. The feedback I received was incredibly helpful and targeted several areas I had been struggling with in the book. I feel so lucky to have had this support to make the final product much stronger. If I can ever provide a testimonial about the transformative impact of the Mellon fellowship on my book, and my academic career, please don't hesitate to let me know.”

— Aynne Kokas
Assistant Professor, Media Studies

Moving its events on virtual platforms has greatly expanded both the quantity and the geographical range of audiences. During 2020–21, the IHGC boasted an enlarged attendance at all of its seminars, symposia, and other events.

1,970+

Zoom attendees

6

Continents represented

“It's been very beneficial to my own work and our department to be affiliated with IHGC.”

— Charles A. Laughlin
Professor and Chair, East Asian Languages, Literatures & Cultures

“Even though I have been at UVA for just over a year, and in the middle of a pandemic to boot, the IHGC has been a such a crucial site for building a sense of intellectual community.”

— Aswin Punathambekar
Associate Professor, Media Studies

“I just wanted to send a note of thanks for all the support and help with yesterday's event. It went amazingly well and we had an international group of participants from as far away as New Zealand and Colombia. 70+ people.

Joanne Rappaport's talk was powerful, delving deeply the history and practices of the work that was done in Colombia.”

— Matthew Slaats
PhD student, School of Architecture



IHGC's By the Numbers

11

Research Clusters

5

Mellon Labs

- Asian Cosmopolitanisms
- Coastal Conservatory
- Global South
Concept & Practice
- Mapping Indigenous Worlds
- Performance Cultures &
Creative Embodied Practices

1

Humanities Informatics Lab

SIF-funded

4

Research groups

within the Humanities Informatics Lab

1

PhD Public Humanities Lab

169+

People

10

Mellon Fellows presenters

28

HI Lab presenters

104

Virtual visitors

- Scholars
- Journalists
- Researchers
- PEN America participants

20

Faculty co-directors

of Labs and key research groups

2

UVA staff

5

Student interns

90+

Online Events

Due to COVID-19 restrictions

10

Student-produced events

11

Mellon Fellows seminars

14

Lab Final Showcase events

55+

Other —

- Lectures
- Presentations
- Performances
- Co-sponsored events

21

Videos

15

IHGC YouTube videos

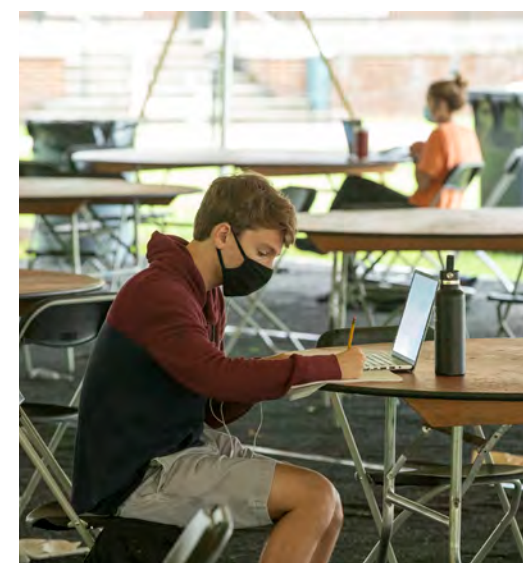
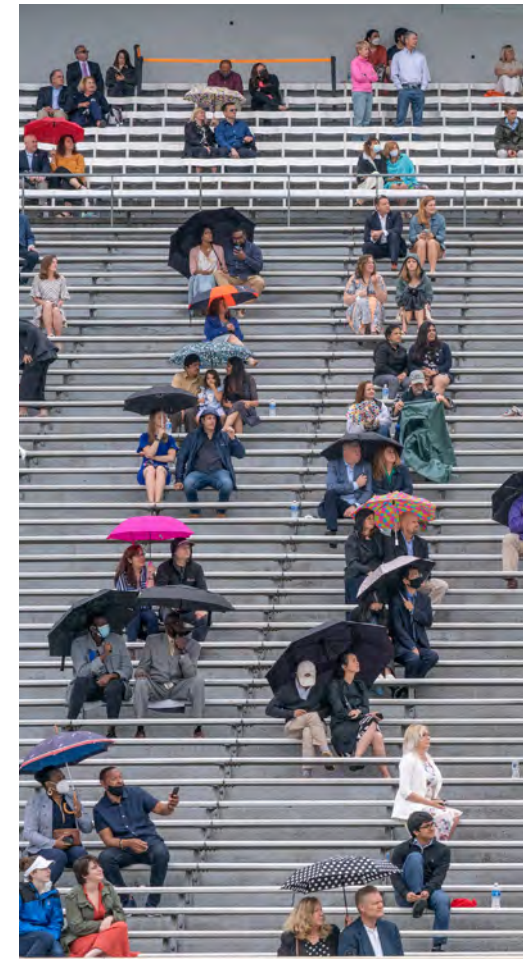
22,500+ views

6

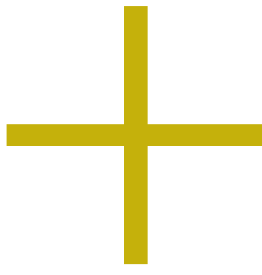
New YouTube videos

in 2020-21

2,200+ views



Global



Partnerships



South Africa Partnerships

The IHGC has established collaborative projects with two universities in South Africa, University of Western Cape (Cape Town) and its Center for Humanities Research (CHR), and also University of the Witwatersrand (Johannesburg). The IHGC's Mellon Performance Cultures & Creative Embodied Practices Lab collaborated with Jane Taylor of CHR's *Laboratory of Kinetic Objects* (LoKo), noted for its puppetry arts which explore questions of race, environmental crisis, and the displacement of the human by technology.

This year, the Lab began working with South African lab participants on a virtual performance and artist talk, "A Song of Dis-ease," to be held in September 2021. South African theatre-makers Tony Bongani Miyambo, Nhlanhla Mahlangu, and Phala Ookeditse Phala will share their experience of the pandemic with *A Song of Dis-ease* [working title], a multimodal performance piece created for the UVA community and incorporating puppetry, movement, music, and sound. The artists will lead class visits during their virtual residency. Also, Lab co-director Marianne Kubik (Drama) connected a network of practitioners of puppet arts, textile arts, art therapy, theatre

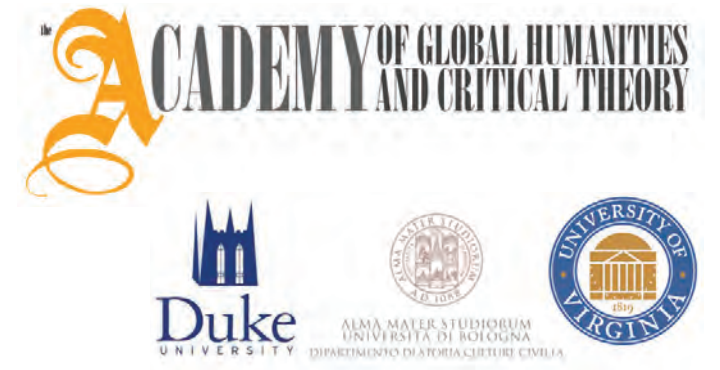


movement and storytelling to collaborate on development of a puppet-movement project, "Dangerous Myths, Reliable Narrators," which aims to tap into motifs of sexual assault and patriarchy in Greek mythology as an avenue for exploring the hero's journey toward survival and recovery.

This IHGC has partnered with University of the Witwatersrand on its Mellon-funded project on *Oceanic Humanities for the Global South*. This five-year project seeks to institute oceanic humanities as a field through graduate curriculum development and training, research production, building transnational global south teaching and research networks, and public humanities activities and platforms. The IHGC's Mellon Global South Lab has been a key partner in this initiative, hosting workshops and faculty-student exchanges. The collaboration continued in Fall 2020 with a Zoom seminar and reading group on "Indian Ocean Worlds and the Anthropocene" with the novelist Amitav Ghosh and Sunil Amrith, the Indian Ocean historian from Harvard. ■

Academy of Global Humanities and Critical Theory

The Academy of Global Humanities and Critical Theory is a research entity established in 2016 and jointly promoted by the University of Virginia, Duke University, and the University of Bologna. The Academy is predicated on the assumption that the humanities and the interpretative social sciences need a global perspective in order to break down the "methodological nationalism" that has dominated them in the past and to envisage new interpretative frameworks. Such an approach calls for a radical intermingling of diverse disciplines, traditions, and fields of critical thought from across the globe. At the heart of the Academy is a graduate Summer School in global humanities and critical theory that offers students from around the world courses, workshops, lectures and symposia by outstanding faculty. The IHGC is UVA's key facilitator of this collaboration that includes the graduate summer school, faculty exchanges and collaborative workshops with Duke and Bologna. IHGC Director Debjani Ganguly and Global South Lab Director Camilla Fojas are members of the advisory board of the Academy and, before the global pandemic, have been seminar faculty in the Academy's annual graduate summer school. Ganguly and Sarah Nuttall from University of the Witwatersrand lead a project on "Rethinking the Human in the Humanities." ■



Consortium of Humanities Centers and Institutes | CHCI

Established in 1988, the CHCI is a global professional body consisting of humanities centers, institutes, research libraries, and related organizations. The Consortium serves as a global arena for discussion of issues germane to cross-disciplinary work in the arts, humanities, and interpretive social sciences. As an international network, it cultivates new forms of multilateral collaboration and experimental models for research, pedagogy, and public engagement. While based in the United States, CHCI has a membership of 260 organizations and affiliates in 23 countries and 46 US states. It has regional partners across Africa, East Asia, Europe, Australia and Latin America. The Consortium is governed by an advisory board of 24 distinguished scholars and directors of Humanities Institutes who steer the intellectual and institutional mission of the organization.

IHGC is an active member of the CHCI, and its Director, Debjani Ganguly, serves on the CHCI's International Advisory Board, is an active participant in many of its key initiatives, and has been a member of several sub-committees of this Consortium. The CHCI Annual Meeting is an opportunity for members to network and build professional linkages, as also to explore new frontiers of research in the humanities and interpretive social sciences. The IHGC hosted the annual meeting of the global membership of CHCI in June 2018 here at the University of Virginia. This year, the IHGC's faculty member Natasha Heller resumed discussions (postponed in 2020 due to the pandemic) with the CHCI and its Taiwanese partner, Chiang Ching-kuo Foundation for International Scholarly Exchange (CCKF), to host an IHGC-CCKF summer meeting at UVA in Summer 2022. ■

Top. Artwork from Barrydale Puppet Parade, South Africa
Middle. Phala Ookeditse Phala of The Centre for the Less Good Idea is one of the South African collaborators on "A Song of Dis-ease"
Bottom. African Balafon and percussion instruments purchased for UVA by Performance Cultures Lab

Staff & Advisory Board

Staff

Bruce Holsinger

Interim Director

Anne Gilliam

Program & Finance Manager

Karen Huang

PhD Student, English
Graduate Research and Outreach Intern

Joseph Wei

PhD Student, English
Graduate Research and Outreach Intern

Caroline Whitcomb

PhD Student, Spanish
Graduate Research and Outreach Intern

Noelle Baker

Fourth Year Undergraduate Student,
Media Studies Major,
Social Entrepreneurship Minor
Humanities Week 2021 Co-Coordinator

Michael Spalthoff

Third Year Undergraduate Student,
English Major,
Leadership and Public Policy Minor
Humanities Week 2021 Co-Coordinator

Advisory Board

Hanadi Al-Samman

Associate Professor, Middle Eastern &
South Asian Languages & Cultures

Ira Bashkow

Associate Professor, Anthropology;
and, Associate Professor, Political
& Social Thought

Sarah Betzer

Associate Professor, Art History

Alison Booth

Professor, English; and, Director, Scholars'
Lab, University of Virginia Library

Enrico Cesaretti

Professor, Italian

Mehr Farooqi

Associate Professor, Middle Eastern &
South Asian Languages & Cultures

Rita Felski

William R. Kennan Jr. Professor, English

Camilla Fojas

Professor and Department Chair,
Media Studies; and,
Professor, American Studies

Bonnie Gordon

Associate Professor, Music

James Igoe

Professor, Anthropology

Willis Jenkins

John Allen Hollingsworth Professor of
Ethics and Department Chair,
Religious Studies

Fotini Kondyli

Associate Professor, Art History and
Archaeology

Krishan Kumar

William R. Kenan Jr, Professor, Sociology

Charles A. Laughlin

Professor of East Asian Studies
and Chair, East Asian Languages,
Literatures & Cultures

Alison Levine

Associate Dean for Arts and Humanities,
College and Graduate School of Arts
& Sciences; and, Professor, French

M. Jordan Love

Carol R. Angle Academic Curator,
The Fralin Museum of Art

John Miller

Arthur F. and Marian W. Stocker
Professor, Classics

Ricardo Padrón

Professor, Spanish

William Sherman

Lawrence Lewis, Jr. Eminent Scholar
Professor, School of Architecture

Matthew Slaats

PhD Student, School of Architecture -
Urban Planning

Joseph Wei

PhD Student, English

Back cover

Clockwise from top

Music professor Nomi Dave screened
documentary *Big Mouth* at RAI Film Festival
2021 (p. 32)

New York Times columnist Jamelle Bouie
commented on the Vice-Presidential Debate in
the IHGC's PEN America Series (p. 25)

Dietmar Offenhuber, keynote speaker,
Humanities Informatics Lab's final showcase
(pp. 10-11)

Sarah Betzer, Mellon Fellow 2020-21 (p. 5)

Students and friends work at outdoor study
spaces on UVA Grounds

Marianne Kubik, co-director, Performance
Cultures & Creative Embodied Practices Lab
(pp. 32-33)



Copy Editor/Production Manager

Anne Gilliam

Design

Anne Chesnut

Photography

Dan Addison/UVA University
Communications; Molly Angevine/UVA's
A&S Communications Office; Rafael
Costa/©Coleção BEÍ for The Fralin Museum of
Art at the University of Virginia; Anne Gilliam;
Photo Division, Government of India; Tom
Cogill for Kluge-Ruhe Aboriginal Art Collection;
Courtesy of Michelle Kisliuk; Courtesy of Fotini
Kondyli; Aja Marneweck for LoKO, University
of the Western Cape; Phala Ookeditse Phala,
courtesy of The Centre for the Less Good Idea;
Alice Ripley, courtesy of BroadwayPlus; Zoe
Rodriguez for Terry Tempest Williams; Sanjay
Suchak/UVA Communications; University of
Virginia Press; Ivo Van Der Bent for Amitav
Ghosh; and, Courtesy of Joshua White

Printing

Mid Valley Press

An online version of this report is available at:
<http://ihgc.as.virginia.edu/current-annual-report>

Copyright ©2021 by the

IHGC

Institute *of the* Humanities & Global Cultures

Institute of the Humanities & Global Cultures
Wilson Hall, First Floor
P.O. Box 400901, Charlottesville, VA 22904

434.924.2157
www.ihgc.as.virginia.edu

