

Annual Report

2021-2022

IHGC | Institute of the Humanities
& Global Cultures



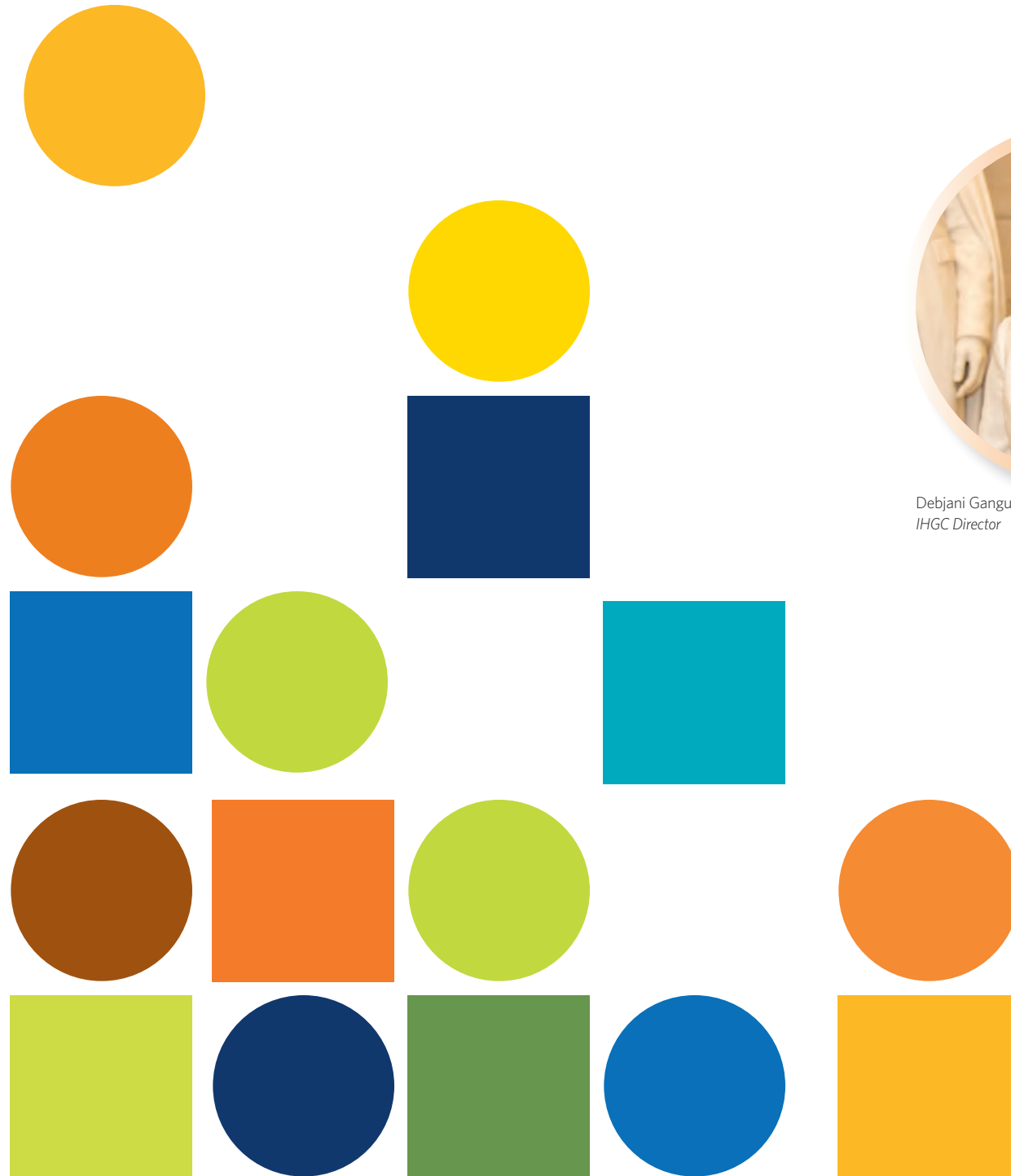
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IHGC | Institute of the Humanities & Global Cultures

UNIVERSITY OF VIRGINIA | COLLEGE and GRADUATE SCHOOL of ARTS and SCIENCES

Front cover

Ama Oforiwaa Aduonum performed "Who Will Sing for Their Feet?", the third of her *Walking with My Ancestors* trilogy, at an IHGC Performance Cultures Lab's symposium on practice-based/practice-led research in the performance arts held at UVA's Morven Farm. Her piece is a multimodal solo work involving dance, song, drama, and *atenteben* bamboo flute. It's based on her original, first-hand ethnographic research at former dungeons for enslaved Africans in Ghana. Guests sang "Guide (My) Their Feet" as she performed. (p. 9)



From the Director

I returned from a year-long sabbatical in August 2021. The world was a changed place. I thank Bruce Holsinger for doing a stellar job as Interim Director during a most challenging period. COVID-19 ripped through lives, and institutions struggled to adapt. With closed dorms and classrooms, universities became ghost towns. The virtual learning environment threatened to tear the soul out of our academic endeavors. Colleagues and students demonstrated stunning resilience and creativity through it all. Thanks to them, the IHGC continues to stand strong.



Debjani Ganguly
IHGC Director

The past year has been a period of transition and deliberation. Cessations and new beginnings became our mantra. Our Institute's vibrant research laboratories formally completed their work, and the five-year funding cycle of our Mellon grants came to an end. We were in a position to take stock of the riches generated by these collaborative ventures. Under the Mellon Global South initiative, the IHGC has had the privilege of hosting around 50 faculty fellows, 10 newly hired faculty as global south fellows, and 8 Labs. Fifty new undergraduate and graduate courses were developed under aegis of these labs. At least 20 monographs were published by IHGC faculty fellows, and more are in the pipeline. The Labs brought together over 300 faculty, students, and visitors, and generated research projects, curricular initiatives, and a range of public programs that have greatly enhanced the profile of global humanities at UVA.

The collaborative branches of IHGC's Informatics Lab across Grounds have made UVA a leading interdisciplinary hub in information studies, critical data studies, surveillance and infrastructure studies, studies in human-machine intelligence, and smart environments. Our ongoing research has proved to be timely in the heightened demand for human-interpretable data in the pandemic, amid climate crises, the rapid transformations in machine learning, the eruption of fake news, cyber-terrorism, and the disruption of elections by social media.

In 2021-22, we resumed our core programs in a hybrid mode and gained audiences from around the world. The highlights include two new public initiatives: a year-

long book seminar series to showcase the work of our Mellon Faculty Fellows, and a thematic lecture series on "Futurities" featuring humanists, scientists, writers, artists, and policy experts who explore burning questions about our unfolding futures in the age of technological intensification and climate crisis.

Despite the challenges of the pandemic, the IHGC has greatly enhanced meaningful graduate participation in our interdisciplinary projects and programs. We offered graduate prospectus fellowships and travel grants, and convened workshops dedicated to graduate research. We collaborated on a graduate summer school and a global seminar respectively with two European universities—Bologna and Lucerne—and coordinated participation by UVA students in these programs. We continue to offer every opportunity to our PhD students to have greater agency in collaborative projects, and exposure to professional development opportunities that academic careers typically demand.

IHGC's undergraduate-run public humanities festival "Humanities Week" generated enthusiastic momentum across Grounds. A team of 20 graduate and undergraduate students convened a week-long series of campus-wide events in Spring 2022 under the theme *HumanTies*. The typographic re-envisioning of the term as *HumanTies* was an invitation to problematize and question *Ties* as they connote both meticulously constructed support mechanisms and involuntary bindings.

The IHGC hosts and administers a range of projects and events across ten College departments and programs, the Schools of Engineering, Environmental Sciences, Computer Science, Data Sciences, Law and Architecture, the University libraries, Kluge Ruhe and Fralin art museums, *New Literary History*, faculty networks such as the *Environment Humanities Collective*, and professional groups such as the Disability Studies Initiative.

I am deeply grateful to our program manager, Anne Gilliam, and our program interns, Joseph Wei, Michael Spalthoff, Caroline Whitcomb, Isabelle Ostertag, Rebecca Barry, Tom Williams, and Sam Jacob, for their invaluable work behind the scenes to make the year so successful. I greatly value the privilege of leading the IHGC and thank everyone for their valuable support.

— Debjani Ganguly, IHGC Director

About the IHGC

The Institute of the Humanities & Global Cultures

is a center for advanced research in Global Humanities, and a catalyst for interdisciplinary humanities research locally, nationally, and globally. 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. 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. 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.

The mission of the IHGC is

1. To foster research collaboration in interdisciplinary Global Humanities through programs comprising of projects, fellowships, labs, conferences, symposia, seminars, workshops, graduate training, undergraduate engagement, and public arts events.
2. To serve as UVA's key conduit to major networks of humanities scholars and institutions, national and global.

The IHGC seeks to accomplish its mission by

- Generating research and curricular innovation in Global Humanities
- Creating a broad cross-disciplinary research community within UVA
- Attracting the world's best researchers to the University
- Building collaborative partnerships with institutions nationally and internationally
- Offering a conducive training ground for doctoral and postdoctoral scholars
- Supporting undergraduate curricular and co-curricular activities
- Promoting the arts
- Facilitating public engagement
- Advocating the value of the humanities in the public sphere.



Futurities

In Spring 2022, IHGC launched a thematic lecture series called “Futurities” featuring humanists, scientists, writers, artists, and policy experts who explored burning questions about our unfolding futures. How might we visualize possible futures in the age of technological intensification and climate crisis? Computer models predict irreversible climatic shocks that await us at the end of the century should we fail to limit global warming to 1.5 degree Celsius. Reckoning with global warming is also in a sense to reckon with ‘future reals’, a mode of hyperrealism of what is to come inevitably, irrevocably. Vistas of futures pregnant with promises of infinite growth and human flourishing appear to be vanishing as fast as Arctic ice. What might the limits of our current risk modeling exercises be, frequently predicated as they are on technofixes and a techno-optimism? How do speculative fiction and films envision the future? What resources do the Arts and the Humanities offer in helping us think about human life against the backdrop of vast non-human pasts and futures?

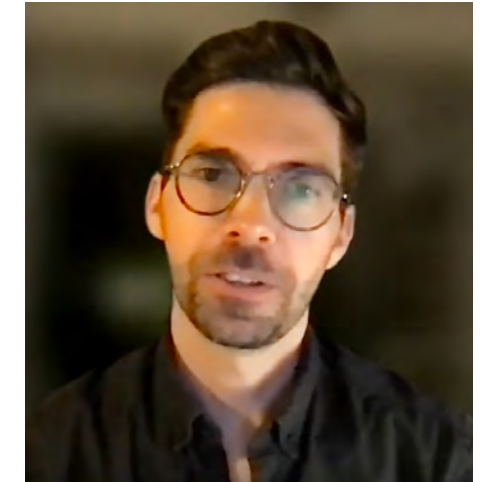
1
FEB 17

We began our series on February 17 with a scholar who has been thinking about these questions for a long time and is currently writing a book about what she calls “pluvial” worlds—worlds saturated with rain and inundation. Sarah Nuttall is Professor of Literary and Cultural Studies, and Director of WiSER (Wits Institute for Social and Economic Research), at the University of Witwatersrand in Johannesburg, South Africa. In her 10 years at the helm of WiSER, she has transformed it into a preeminent intellectual powerhouse across the Global South. WiSER has nurtured projects ranging from oceanic humanities, law and personhood, post-apartheid politics, urban imaginaries, and Afropolitanism and knowledge futures. “One of the most exciting things about being an academic and a humanist,” she says, “is the question: What is the future of thinking? But most people want to be experts and specialists. The concepts of curiosity and bravery have been lost.” This is, in part, the result of an outcomes-based education that seeks to link training to the job market. “The risk,” says Nuttall, “is that it empties out certain forms of thinking not oriented to the current marketplace of ideas.” Nuttall’s talk “Wet Futures: Reading for Rain” featured a novelistic *oeuvre* shaped by excessive rain.

2
MAR 24

On March 24, the renowned novelist, Amitav Ghosh, featured as the second speaker of our series. Ghosh’s galvanizing intervention in his 2016 book *The Great Derangement* urged us to confront the fact that, “the climate crisis is also a crisis of culture, and thus of the imagination.” For Ghosh, our insistence on carrying on as normal in the face of the unthinkable is the enabling madness at the center of modernity’s addiction to extraction and consumption. Few literary voices have been more compelling than Ghosh’s in confronting the stark truth that we are already living in the midst of this catastrophe, that it is not an event that will unfold in the future. Ghosh’s idea of the uncanny—irruption of the earth as a living animate force—brings to life a vestigial recognition that we have never existed independently of the nonhuman. It is this animist recoil of a planet in distress that shapes his powerful new book, *The Nutmeg’s Curse* (2021). His lecture entitled “The Nutmeg’s Curse: A Parable of the Anthropocene,” envisioned futurity’s pasts in a vitalist mode through the story of the humble nutmeg. “Taking a nutmeg out of its fruit is like unearthing a tiny planet,” he noted.

Thematic Lecture Series



3
APR 7

The third lecture in the series, hosted on April 7, featured Dr. Carlo Caduff of King’s College London, where he is Reader in the Department of Global Health & Social Medicine, and also serves as Director of Postgraduate Research Studies and Chair of the Culture, Medicine and Power (CMP) research group. Caduff has devoted his career to writing about the impact of pandemics and life-threatening illnesses on the human condition. How we live and die together as individuals, collectives, organisms, and species has emerged as urgent in the wake of the COVID-19 pandemic. The pandemic in many respects can be read as a mass experiment in social control and social compliance. It dissolves familiar modes of sociability and community building in an ethos of survival. What happens to our social worlds when we are all seen as potential disease vectors? When social distancing becomes a sacrificial form of solidarity? These questions are not unrelated to the larger techno-planetary and existential issues that inform the “Futurities” series. The key question that many of us have asked in these two years is why the world has struggled to contain the coronavirus outbreak despite phenomenal advances in epidemiology,

immunology, medicine, pharmacology, and biotechnology. This struggle reveals paradoxes and indeterminacies—human and non-human—that lie at the heart of a viral pandemic of such magnitude. If viruses are so intimately entangled in the web of life, what does it mean to defeat a malevolent virus like COVID-19 that is destined to become part of our genetic and evolutionary history? What is at stake in contemplating our own unprecedented geological agency in agitating the earth and unleashing pandemics that are all but imminent? At once a sign of our catastrophic present, our mythic past, and our evolutionary history, viral pandemics plumb the depths of human habitation on this planet. They bring to life questions of contagion and immunity, purity and contamination, cohabitation and social fragmentation, and moral regeneration in the face of devastation. Caduff’s lecture, “The Social in Social Distancing: Rethinking Stigma,” shed light on these urgent and compelling questions.

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The “Futurities” Series will continue to feature talks through the coming academic year 2022-23.

Above, left to right
Sarah Nuttall, Amitav Ghosh, and Carlo Caduff

Mellon Humanities Fellows Program |

The Mellon Humanities Fellows Program was part of a broad multi-year initiative, from 2015 to 2021, funded in partnership with the Andrew W. Mellon Foundation and the College and Graduate School of Arts & Sciences. The Book Seminars Series features publications based on the funded research by IHGC Mellon Fellows.

The Revolution's Echoes

Music, Politics, and Pleasure in Guinea

February 25

AUTHOR

Nomi Dave

Associate Professor, Music, UVA
2015–2016 Mellon Fellow

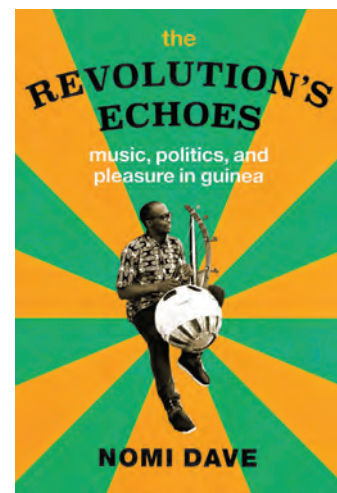
RESPONDENT

Anne Meng

Assistant Professor, Politics, UVA

Music has long been an avenue for protest, seen as a way to promote freedom and equality, instill hope, and fight for change. Popular music, in particular, is considered to be an effective form of subversion and resistance under oppressive circumstances. But, as Nomi Dave shows us in *The Revolution's Echoes*, the opposite is also true: music can often support, rather than challenge, the powers that be.

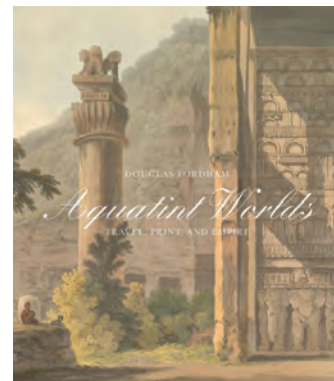
Dave introduces readers to the music supporting the authoritarian regime of former Guinean president Sékou Touré, and the musicians who, even long after his death, have continued to praise dictators and avoid dissent. Dave shows that this isn't just the result of state manipulation; even in the absence of coercion, musicians and their audiences take real pleasure in musical praise of leaders. Time and again, whether in traditional music or in newer genres such as rap, Guinean musicians have celebrated state power and authority. With *The Revolution's Echoes*, Dave insists that we must grapple with the uncomfortable truth that some forms of music choose to support authoritarianism, generating new pleasures and new politics in the process. ■



Nomi Dave



Anne Meng



Aquatint Worlds

Travel, Print, and Empire

March 18

AUTHOR

Douglas Fordham

Professor, Art History, UVA
2016–2017 Mellon Fellow

RESPONDENT

Tom Young

Lecturer, Art History, University of Warwick

In the late 18th century, British artists embraced the medium of aquatint for its ability to produce prints with rich and varied tones that became even more stunning with the addition of color. At the same time, the expanding purview of the British empire created a market for images of far-away places. Book publishers quickly seized on these two trends and began producing travel books illustrated with aquatint prints of Indian cave temples, Chinese waterways, African villages, and more. Offering a close analysis of three exceptional publications—Thomas and William Daniell's *Oriental Scenery* (1795–1808), William Alexander's *Costume of China* (1797–1805), and Samuel Daniell's *African Scenery and Animals* (1804–5)—this volume examines how aquatint became a preferred medium for the visual representation of cultural difference, and how it subtly shaped the direction of Western modernism.

Fordham's book takes a particularly close look at the representation of the cave temples of western India, the Indigenous and White settler communities of southern Africa, and the Macartney expedition to Qing China. Artists in each of these locations returned to London to collaborate with a team of printmakers, hand-colorists, booksellers, and distributors to produce some of the most beautiful and innovative picture books of the modern era. ■



Douglas Fordham



Tom Young

Book Seminars

Elemental Narratives

Reading Environmental Entanglements in Modern Italy

April 15

AUTHOR

Enrico Cesaretti

Professor, Italian, UVA
2016–2017 Mellon Fellow

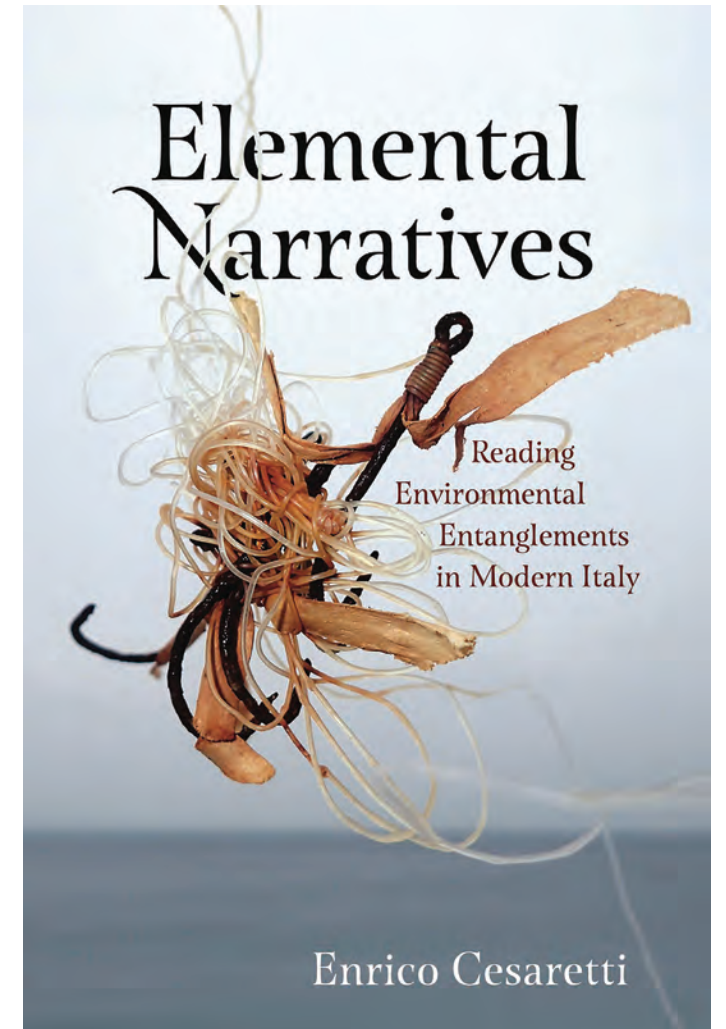
RESPONDENT

Monica Seger

Associate Professor, Italian Studies, College of William & Mary

Over the past century, the Italian landscape has undergone exceedingly rapid transformations, shifting from a mostly rural environment to a decidedly modern world. This changing landscape is endowed with a narrative agency that transforms how we understand our surroundings. Situated at the juncture of Italian studies and ecocriticism and following the recent “material turn” in the environmental humanities, *Elemental Narratives* outlines an original cultural and environmental map of the *bel paese*.

Giving equal weight to readings of fiction, nonfiction, works of visual art, and physical sites, Enrico Cesaretti investigates the interconnected stories emerging from both human creativity and the expressive eloquence of “glocal” materials, such as sulfur, petroleum, marble, steel, and asbestos, that have helped make and, simultaneously, “un-make” today's Italy, affecting its socio-environmental health in multiple ways. Embracing the idea of a decentralized agency that is shared among human and nonhuman entities, Cesaretti suggests that engaging with these entangled discursive and material texts is a sound and revealing ecocritical practice that promises to generate new knowledge and more participatory, affective responses to environmental issues, both in Italy and elsewhere. Ultimately, he argues that complementing quantitative, data-based information with insights from fiction and nonfiction, the arts, and other humanistic disciplines is both desirable and crucial if we want to modify perceptions and attitudes, increase our awareness and understanding, and, in turn, develop more sustainable worldviews in the era of the Anthropocene. ■



Enrico Cesaretti



Monica Seger

Symposia | Workshops | Conferences

Fall
2021

Immunity and Quarantine The Biopolitics of Space-Making in Pandemics Symposium

CONVENED BY. University of Lucerne, Duke University, University of the Witwatersrand, and UVA

“Immunity,” whether referring to the individual (the official, diplomat, patient, police officer, or doctor) or to the group (civil officers, the police, pharmaceutical companies, the “herd,” or the population), has shuttled among the registers of language that are held responsible for human and social life. Used in law, medicine, politics, religion and philosophy, the idea of immunity underpins that which constitutes the human and its relation to the non-human, disease, impurity, danger, and spatial containment. If natural immunity is the ability to resist infection, *legal* immunity is the granting of an exemption by a higher authority. In the case of ecclesiastical immunity, immunity is an exception from secular or civil duties. The afterlife of this *ecclesiastical* model can be found, for example, in the notion of *qualified* immunity given to police officers in the US who have murdered African Americans. Immunity as a category has gone hand in hand with the idea of quarantine: the enclosure of peoples and places to protect the larger population from contamination of various kinds—epidemiological, ideological, cultural, psychic, and moral. Together, immunity and quarantine have been mutually constitutive in the spheres they have shaped and curtailed. This seminar explored their interplay both in the context of the differential spatial logics of the COVID-19 pandemic and the cultural and political ramifications of the AIDS epidemic. Theories on vaccines and immunity, biopolitical thought, critical race theory, as well as cultural products such as literary works and art projects were featured in the presentations.

Speakers | December 1

Sarah Nuttall, Director, WISER, University of the Witwatersrand, introduced the topic and moderated the seminar.

Ranjana Khanna, Director, Franklin Humanities Institute, Duke University, offered an intellectual history of immunity ranging from ancient legal regimes like the Roman to the rise of queer theory during the AIDS era. She drew on critical race theory (a product of legal scholarship) to reflect on the limits of qualified immunity that offers protection to law enforcement authorities in dealing with racial violence.

Debjani Ganguly, Director, IHGC, UVA, explored the interplay of immunity and autoimmunity in a biopolitical regime marked by complex systems, the emergence of risk discourse, and theories of probability. Her talk engaged with the works of Michel Foucault, Roberto Esposito, and Ulrich Beck, and offered insights into speculative fictional modes on pandemics.

Stealing Time Photographs and the Long Inception of Colonialism in Southern Angola Symposium and Workshop Led by Patricia Hayes

CONVENED BY. Giulia Paoletti, Assistant Professor, Art History, UVA

“Stealing Time” sought to put the teleologies of colonization and progress on hold, to use the space-time compressions of photographs to pause and search for something else. It probed whether new modes of reading photographs might be able to connect us in unexpectedly rich ways with Africa’s more distant past. It explored the interpenetration of “sources” and the durability of things surfacing in photographs that come from more remote histories. Periods of early encounter and the initiation of colonial rule are obviously dense in this regard but tend to be treated as overwhelmingly colonial and going in a certain temporal direction, inevitably foreclosing other eras. The either/or terminology of historical periodization (precolonial/colonial) confines us to a linear conception of time that shuts down other possibilities.

Hayes’ lecture and workshop focused on two separate photographic images from the Cuvelai floodplain located in what is now southern Angola and northern Namibia. In the early 20th century it was a contested region between Portugal, Germany, several sizeable African kingdoms, and, later during World War I, South Africa. The first photograph originates from an album of the Portuguese officer Velloso de Castro who participated in the 1907 military campaign against Cuamato. The second photograph is one of several group portraits emanating from the first official South African tour to Ovamboland in 1915 led by Major Pritchard. Both these images operate as a kind of prism to think about what might have converged in these spaces at that time, and the possible genealogies behind them. Given the ‘micro-levels at which we encounter the past’ through photographs, as well as the foreshortening of history that occurs by not taking ‘the precolonial’ seriously, can such photos help us to think about time differently and expand our spatial sense of Africa’s deeper pasts?

Leader | September 23–24

Patricia Hayes is DSI/NRF SARCHI Chair in Visual History & Theory Centre for Humanities Research, University of the Western Cape. Her research is in African history, gender studies, and visuality, and she engages extensively with photographic archives and their methodological challenges to bring together history and aesthetics. She is co-editor of the volume *Ambivalent: Photography and Visibility in African History* (2019), and the special issue on ‘Other Lives of the Image’ in the journal *Kronos* (2020).



Coastal Futures Festival Symposium and Performance

CONVENED BY. Matthew Burtner, Professor, Music, UVA; and, Willis Jenkins, Professor, Religious Studies, UVA

UVA’s Coastal Conservatory presented a symposium on sonification and expression of data and dreams, mediating and meditating upon coastal futures. It featured Chris Chafe & Greg Niemeyer, Joyce To & Louis Pena, Jeremy Muller, and the EcoSono Ensemble. The symposium focused on issues of coastal futures at play in *The Metered Tide*, a work by Chris Chafe and Greg Niemeyer using sonification of the California Coast. Chafe and Niemeyer discussed sonification and their collaborative work on sea level rise, and EcoSono Ensemble performed a new version of the piece. This annual Fall Festival was a collaborative effort by UVA’s Coastal Conservatory and Environmental Resilience Institute, and the Virginia Coast Reserve (VCR) in partnership with the Wilson Center at the University of Georgia and the Coasts, Climates, the Humanities, and the Environment Consortium (CHECC).

October 15

Practice-Based/Practice-Led Research in Arts, Culture, and Performance A Sharing and Planning Gathering

CONVENED BY. Michelle Kisliuk, Associate Professor, Music, UVA

This 2-day symposium and workshop was a culminating activity of the IHGC’s Mellon-funded “Performance Cultures & Creative Embodied Practices” Humanities Research Lab (2019–2021), of which Michelle Kisliuk was a Lab Co-Director. Held at UVA’s Morven Farm, this open-format gathering focused on discussing, experimenting, and thinking across modes and disciplines of practice-based and practice-led research, teaching, and creating, as well as somatic and contemplative inquiry and related ways of being at the university and beyond. Attendees were primarily UVA faculty and graduate students in the performance arts, but included faculty and guests from various universities. Dr. Ama Oforiwa Aduonum, professor of ethnomusicology at Illinois State University, is a performer, researcher, and teacher of African and Black Atlantic music styles and traditions. She performed “Who Will Sing for Their Feet?”, the third of her *Walking with My Ancestors* trilogy, a multimodal solo work involving dance, song, drama, and *atenteben* bamboo flute. It’s based on her original, first-hand ethnographic research at former dungeons for enslaved Africans at Elmina and Cape Coast Castles in Ghana, and at Dɔ̀nkɔ̀ Nsuo (“Slave River”) where enslaved Africans on their Long March to dungeons on the coast, we are told, took their last bath. Guests sang “Guide (My) Their Feet,” which Aduonum said made it “more visceral and contributed in ways that only “My feet” remember.

October 8–9

Spatial Planning’s Time Machine Spaces of Speed in a Modernized France Guest Lecture by Edward Welch

CONVENED BY. Ari Blatt, Associate Professor, French, UVA

During the presidency of Charles de Gaulle (1958–1969), France’s look and feel began to be transformed by an extensive program of spatial planning and modernization (*aménagement du territoire*). Unfolding over the subsequent decades, *aménagement du territoire* produced New Towns, holiday resorts, motorways, airports, rapid rail networks, and other forms of infrastructure. Yet while modernized space was the most obvious outcome of their work, France’s *aménageurs* were perhaps even more preoccupied with time. More specifically, they were obsessed with the future. They even gave, on occasion, the impression that planning was somehow *from* the future.

Writing in 1965, Oliver Guichard, director of the newly created DATAR spatial planning agency, suggested that *l’aménagement ne vit pas dans l’époque présent: il doit toujours la devancer, projeter sur l’avenir* [spatial planning doesn’t live in the present: it must always be one step ahead, projecting into the future]. Being ahead of its time, planning’s job was to return to the present with insights from the future, and use them to propel the country towards its destiny. Guichard’s comment comes in his book *Aménager la France*, and is a moment of time-travelling brio in an otherwise relatively sober

Above
Poster for Coastal Futures Festival held October 15.

account of the aims and requirements of French spatial planning. It is also a glimpse of some of the more striking philosophies of time and history lurking beneath the planners' administrative and technical discourse. In particular, it betrays the influence of the philosopher Gaston Berger, whose notion of *la prospective* as anticipatory thinking would guide their work during the 1960s and early 1970s.

Welch explored how France's post-war spatial planners think about and negotiate time, and the complexities which emerge as they do so. At stake is their understanding of time, speed, and acceleration, as well as the sorts of spaces they create, and how those spaces transform the lived experience of time. One of the key aims of *aménagement* was to improve circulation, mobility, and productivity by means of infrastructure. Spatial planning thus became a form of machine designed to shrink the French hexagon by engineering time-space compression, and an example of how technocratic states sustained the 'dromocratic revolution' diagnosed by Paul Virilio (1977) as the driving force of western civilization. One of its most notable and visible outcomes was the development of France's system of motorways (*autoroutes*). In thinking about the nature and consequences of modernized France's infrastructure spaces, Welch explored the presence of motorways in some French texts and films, including Julio Cortázar and Carol Dunlop's *Les Autonautes de la cosmoroute* (1983) and Agnès Varda's *Sans toit ni loi* (1985), considering how they at once depict and interrogate the peculiar temporalities and modes of being motorways bring with them.

Speaker | November 5

Edward Welch, Carnegie Professor of French, University of Aberdeen



Screen still from promotional film of Olivier Guichard driving down a French motorway, *Les liaisons moins dangereuses 1972 la construction des autoroutes en France*.

South Asian Politics, History, and Culture Featuring books by Prathama Banerjee and Rochona Majumdar Book Seminar

AUTHORS. Prathama Banerjee, *Professor at the Centre for the Study of Developing Societies, Delhi, India*; and, Rochona Majumdar, *Professor, University of Chicago*

DISCUSSANTS. Samhita Sunya, *Assistant Professor of Cinema, Middle Eastern & South Asian Languages & Cultures, UVA*; and, Aswin Punathambekar, *Associate Professor, Media Studies, UVA*

CONVENED BY. Debjani Ganguly, *English, UVA*

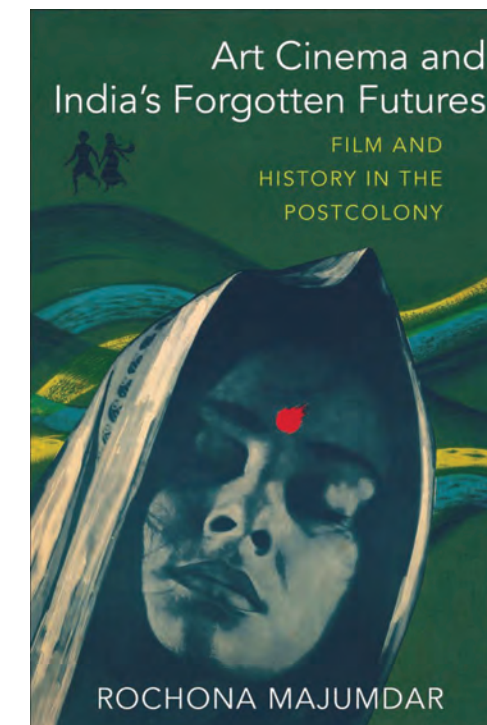
Prathama Banerjee
Elementary Aspects of the Political
Histories from the Global South
Duke University Press, 2020

In *Elementary Aspects of the Political*, Prathama Banerjee moves beyond postcolonial and decolonial critiques of European political philosophy to rethink modern conceptions of "the political" from the perspective of the Global South. Drawing on Indian and Bengali practices and philosophies from the late 19th and early 20th centuries, Banerjee identifies four elements of the political: self, action, idea, and people. She examines selfhood in the light of precolonial Indic traditions of renunciation and *realpolitik*; action in the constitutive tension between traditional conceptions of karma and modern ideas of labor; the idea of equality as it emerges in the dialectic between spirituality and economics; and people in the friction between the structure of the political party and the atmospherics of fiction and theater. Banerjee reasserts the historical specificity of political thought and challenges modern assumptions about the universality, primacy, and self-evidence of the political.

Rochona Majumdar
Art Cinema and India's Forgotten Futures
Film and History in the Postcolony
Columbia University Press, 2021

In this pioneering book, Rochona Majumdar examines key works of Indian art cinema to demonstrate how film emerged as a mode of doing history and that, in so doing, it anticipated some of the most influential insights of postcolonial thought. Majumdar details how filmmakers as well as a host of film societies and publications sought to foster a new cinematic culture for the new nation, fueled by enthusiasm for a future of progress and development. Good films would help make good citizens: art cinema would not only earn global prestige but also shape discerning individuals capable of exercising aesthetic and political judgment. During the 1960s, however, Satyajit Ray, Mrinal Sen, and Ritwik Ghatak—the leading figures of Indian art cinema—became disillusioned with the belief that film was integral to national development. Instead, Majumdar contends, their works captured the unresolvable contradictions of the postcolonial present, which pointed toward possible, yet unrealized futures.

● November 11



Left to right
Book jackets of works featured in South Asian Politics, History, and Culture Seminar

Coasts in Crisis A Digital Exhibit of Art After Hurricanes Virtual Launch

CONVENED BY. Charlotte Rogers, *Lisa Smith Discovery Chair and Associate Professor, Spanish, UVA*

Featuring works by artists from the U.S. South and Greater Caribbean including David Berg (St. Croix, Virgin Islands), Sally Binard (Florida/ Haiti), Jo Cosme (Puerto Rico/ Seattle), Nicole Delgado (Puerto Rico), Alfonso Fuentes (Puerto Rico), and Sarabel Santos Negrón (Puerto Rico).

● November 12



Digital Storytelling & Indigenous Cultures Workshop

CONVENED BY. Kasey Jernigan, *Assistant Professor, Anthropology and American Studies, UVA*

● November 12



Symposia | Workshops | Conferences

Spring
2022

Asian Urbanism Collaborative (AUC) Inaugural Workshops

CONVENED BY: Esther Lorenz, Associate Professor, School of Architecture; and, Shiqiao Li, Weedon Professor in Asian Architecture, UVA

Workshop #1 Geopolitics | February 18

The neoliberal world order known as the Washington Consensus has been replaced by a different kind of geopolitical reality. How do we characterize today's world, if not a kind of world order? How do nations and cities jostle for influence, power, and sustainability? This session discusses how cities develop and respond to surprising shifts in geopolitical balance in the world, and to new kinds of cultural and economic opportunities in the rapidly changing conditions of technology and trade.

Weiping Wu, Interim Dean, Professor and Director of Urban Planning Program, GSAPP, Columbia University

Peter Rowe, Raymond Garbe Professor of Architecture and Urban Design, GSD, Harvard University

Paul Rabé, Senior Land Expert, IHS Erasmus University Rotterdam, Head of Cities Programs, IIAS

Brantly Womack, Professor Emeritus of Foreign Affairs, Politics, UVA

Workshop #2 Culture | February 19

The striving for global cultural and political equity spearheaded by postcolonial critique has given us a new awareness of the diversity of cultures. If we acknowledge cultures have Indigenous frameworks different from those interpreted through Euro-centric scholarship, how do we understand Indigenous frameworks across language and lifeworld divides? This session asks: how does a different kind of understanding of these language and lifeworld divides give us new tools to engage and intervene in cities in different cultures?

Lawrence Chua, Associate Professor, School of Architecture, Syracuse University

Gordon Mathews, Professor, Anthropology, The Chinese University of Hong Kong

Christian de Pee, Professor, Department of History, University of Michigan

María González Aranguren, Assistant Professor, School of Architecture, UVA

Workshop #3 Ecology | February 19

Cities account for most of the environmental pollution and most of the energy consumption. Do cultures, geographies, climates, economies, and sustainable life come as a whole package? How do cities in different parts of the world organize themselves in relation to the use of resources through varying levels of urban density and distinctive understanding of individuality and commonality? This session discusses what may be described as composite modalities of cities in relation to a sustainable living environment as the most challenging issue of our time.

Tom Leader, Principal and Founder, TLS Landscape Architecture

Zhongjie Lin, Associate Professor, City and Regional Planning, University of Pennsylvania

Camille Frazier, Assistant Professor, Anthropology, and Humanities and Social Sciences, Clarkson University

Anne Rademacher, Professor of Environmental Studies, New York University

Below

Poster for AUC Inaugural Workshops



Poetry, Place, Displacement Poetry Symposium

CONVENED BY: Jahan Ramazani, Professor, English, UVA; and, Matthew Martello, Center for Poetry & Poetics, UVA

The event brought together several renowned poets, scholars, and poet-scholars to discuss such questions as: How do poems represent place and displacement? How do they differ from other ways of mapping place? How do they attest to histories of human and environmental dislocation?

The symposium concluded with a reading and reflections by the Jamaican poet Kei Miller who won the prestigious Forward Prize for the best poetry collection of 2014.

Featured speakers | April 1

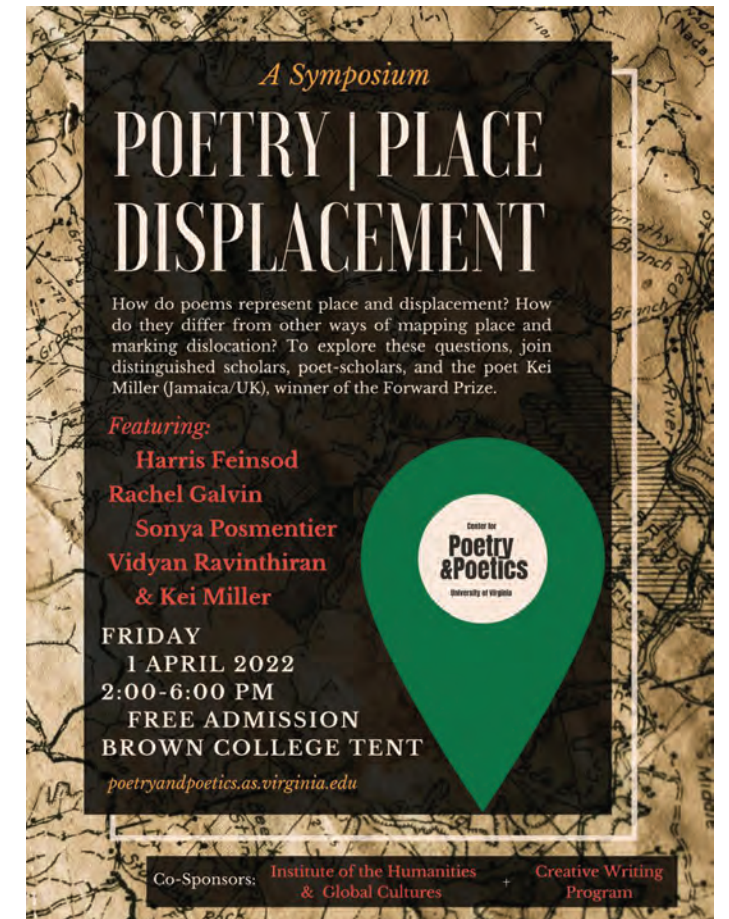
Harris Feinsod
Northwestern University

Rachel Galvin
University of Chicago

Sonya Posmentier
New York University

Vidyan Ravinthiran
Harvard University

Kei Miller
Jamaican poet; and Fellow,
Royal Society of Literature (FRSL)



Above

Poster for Poetry, Place, Displacement

IHGC's most important student-led public humanities program is the spring festival, "Humanities Week." A team of 20 undergraduate students typically convene a week-long series of campus-wide events under a theme. The theme for Spring 2022 was Human*i*Ties.

2022 Humanities Week

April 18-22

Description

What ties humans together in spite of their myriad perspectives, fraught histories, and conflicting principles?

What is the role of the "I" at the center of the Humanities, especially as it defines the function of the self in the context of local and global knowledge communities? This year's Humanities Week addresses these questions by typographically re-envisioning the term as Human*i*Ties: an invitation to problematize and question ties as they connote both meticulously constructed supports and involuntary bindings, as well as trouble the boundaries of human as demarcated by psychological and technological bounds in the 21st century.

This year's schedule featured a wide range of interactive and interdisciplinary programming which celebrated the ties between the Humanities, Arts, and Sciences at UVA and around the globe. The students were excited to provide participants with the opportunity to reflect on what it means to be human by facilitating activities which foster interpersonal and interdepartmental connections.

Human*i*Ties



Left to right
Comedy Night

Students begin their "happy little paintings" under the tutelage of Bob Ross, Inc. instructors.

Happy student painters show off their results from the guided Bob Ross Paint-Along.



MONDAY

Puzzle Poetry Cipher & Scavenger Hunt Across UVA Grounds

Outside Newcomb Dining Halls | 11 am - 12 pm kickoff

Calling all wordsmiths and puzzlemasters! This multi-day scavenger hunt invited students and student teams to decipher clues, solve riddles, and traverse the landscape in order to unlock the secrets the Puzzle Poetry group hid around UVA Grounds. Team members helped recruit others to participate in this Amazing Race-style scavenger hunt to decipher clues and trek all over Grounds! The first person or team to solve all the puzzles won a grand prize of \$250, with second and third place finishers winning \$150 and \$100, respectively.

1st Prize | "Team Larb Conquest"

Ryan Kenyon, Lara Ojha, Benjamin Wieland, and Weston Williams

2nd Prize | "Team Rita13"

Maija Hatanpaa, Genevieve Hebert, and Veronika Hughes

3rd Prize | "Team <3 Friendship"

Grace Do, Sarah Goraya, and Emily Liu

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MONDAY

Comedy Night

Brooks Commons | 6-8 pm

Comedy Night returned with performances by UVA's own IMPROV groups The Whethermen, Amuse Bouche, and Hot Kids. The audience participated in live voting for a night of comedy and hilarious surprises and FREE PIZZA from Mellow Mushroom. All three UVA improv comedy groups united in competitions for laughs and tried to make sense of random Pecha Kucha slides.

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TUESDAY

Bob Ross Paint-Along

Brown College Tent at Monroe Hill | 11 am - 1 pm

Pre-registration limited participation, but 50 students and staff took part in a large-group painting session led by officially certified teachers from Bob Ross, Inc. Brushes, paints, easels, and canvases were generously provided by Bob Ross, Inc. The Humanities Week student team was out bright and early to set up long lines of tables and chairs, and help the Bob Ross teachers set up 50 individual painting stations for participants. All participants left with their very own "happy little painting."

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TUESDAY

Landscape Photography and Environmental Activism Local Photographer Ben Greenberg

Greenberg, a UVA alum and Charlottesville local artist, talked in depth about his work as a professional photographer and environmental rights advocate.

"Roots" | Lunch 1-2 pm

Greenberg talked one-on-one with enthusiastic students about photography, the environment, and his career working with non-profits which serve low-income Virginian families. He answered numerous questions about how he got into his career and details about how to great different types of great shots.

Photography Talk | 2:30-4 pm

Greenberg discussed the stories behind some of his iconic Virginia landscape and wildlife photos, his methods as a photographer, and the road to getting his books published.

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FRIDAY

“Broadway Talks Back” with Ben Bogen & Morgan Harrison

11:30 am | Dance Masterclass
 1:00 pm | Roots Lunch
 2:30 pm | Singing Masterclass
 6:30 pm | TalkBack + “Hoos in the Stairwell” Performance

Students took dance and singing Masterclasses and attended a “Talkback” with Broadway stars Ben Bogen and Morgan Harrison, who also critiqued students’ performances and provided valuable advice on working in the industry. Hoos in the Stairwell, one of UVA’s favorite *a cappella* groups performed.

FRIDAY

Plant Adoption

South Lawn | 12 pm

In celebration of Earth Day, participants came dressed for gardening to the South Lawn’s noon rush hour to help the Environmental Club plant seedlings in recycled glasses and bottles. Humanities Week team members helped give away the newly sprouted seedlings and even adopted plants of their own, bringing a living piece of the Earth into their homes.

FRIDAY

Prayers from Everywhere

Featuring Professor Elizabeth Fowler
 Outside at Dawson’s Row | 3:30 pm

Students participated in an event celebrating multilingual prayer and interfaith connection. Groups and individuals were invited to stop by the quiet, grassy space outside Dawson’s Row to read aloud a short prayer from their faith tradition and home language. This final event of Humanities Week 2022: HumanzTies, invited UVA students and faculty to share in religious contemplation and the beauty of faith across spiritual communities. This event was planned in conjunction with Prof. Fowler’s World Religions, World Literatures Proseminar class. Participants provided a brief explanation before sharing their prayers.

Human*i*Ties

WEDNESDAY

Emergency Poetry

Featuring Professor Elizabeth Fowler
 Outside at Dawson’s Row | 6–7 pm

What poem do you turn to in times of crisis and emergency? The Emergency Poem is the poem you can’t do without: a beloved object, a restorative, a mantra, a momentary stay against confusion, a special touchstone for its keeper. Professor Elizabeth Fowler of UVA’s Department of English led this event in which participants shared their own emergency poems and mantras during the final hours of sunlight, outside at Dawson’s Row.

THURSDAY

Bibliography Showcase

Featuring Professor David Vander Meulen
 of English | 1:30–2:30 pm

You may think the field of “Bibliography” is about crafting the perfect Works Cited page, but it’s actually about studying the way books and texts are made and preserved, and how they grow and change over time, with or without the author’s input. Fortunately, UVA is famous for this kind of caretaking of precious and unique library materials for the future of literary study. Students enjoyed a hands-on exploration of some of the rarest and most fascinating historical items being examined by students and faculty at the University now.

THURSDAY

Ukraine Update Panel

Featuring Assistant Professor Kyrill Kunakhovich, History, UVA; and, Charlottesville-based peace activist David Swanson | 6–7 pm

UVA community members, along with the rest of the world, are anxiously watching events as they unfold in Russia’s violent attack on Ukraine. In this one-hour panel, UVA’s Kunakhovich from History and peace activist David Swanson provided their insights on the war in Ukraine, with an emphasis on perspectives underrepresented in the news and what we should be looking to do next. Kunakhovich and Swanson addressed students’ most pressing questions:

1. What can I do to help?
2. What organizations are making the biggest impact?
3. What is the situation like on the ground for Ukrainians still in the country, those who are now refugees, and Russian dissidents who oppose Russian President Putin’s actions?



Above, left to right
 Student reads his “go to” emergency poem.
 Prof. David Vander Meulen, left, helps students explore items from the Special Collections Library during the Bibliography Showcase.

Opposite page, clockwise
 Hoos in the Stairwell *a cappella* group works with visiting Broadway stars.
 Prayers from Everywhere event.
 Students adopt plants on Earth Day, April 22.

When Put to the Test

Middle Eastern and East Asian Film Sidebar

October 27–31, 2021, Virginia Film Festival

IHGC faculty member, Samhita Sunya (Assistant Professor of Cinema, MESALC), for a fifth year, was a guest curator with the Virginia Film Festival (VAFF) and made selections for a three-film cluster of contemporary Middle Eastern and South Asian Films, programmed under the title “When Put to the Test.”

The 2021 sidebar of Middle Eastern & South Asian films featured three Virginia premieres:

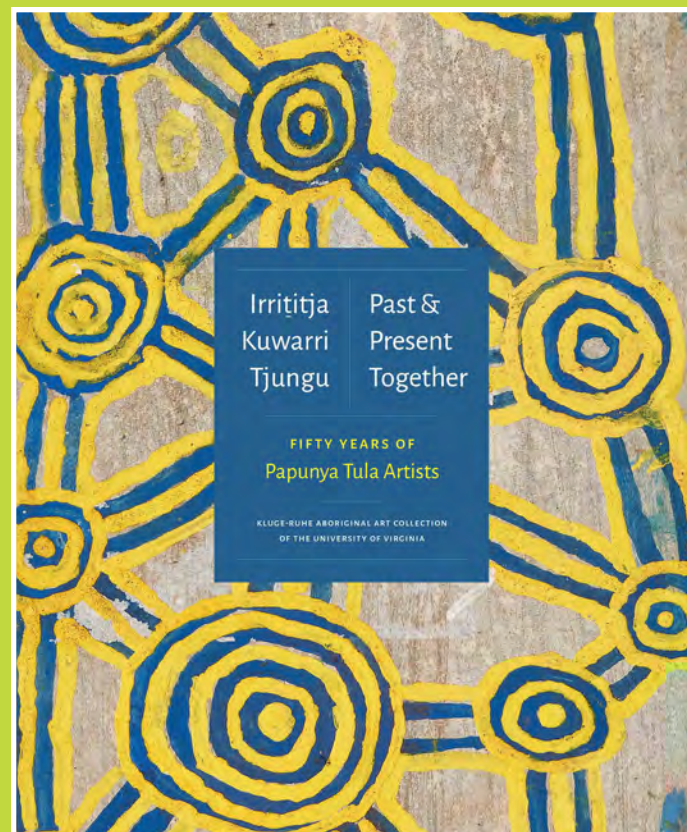
- a recently-restored package of *experimental short films* by the Sudanese Film Group
- *Lunana: A Yak in the Classroom* (Pawo Choyning Dorji, 2019), an Oscar-nominated Bhutanese children’s film
- *Dachra* (Abdelhamid Bouchnak, 2018), a Tunisian horror film screened for the occasion of Halloween weekend, with which the festival coincided.

Each of the three films addressed issues of curricular diversity *within* the regions of the Middle East and South Asia. For example, studies of South Asia can be hyperfocused on India; studies of the Middle East on Iran, Turkey, or Israel/Palestine; and studies of the Arabic-speaking world on either the Levant, Arabian peninsula, or Egypt. By programming a Bhutanese children’s film, a Tunisian horror film, and a package of experimental shorts by the Sudanese Film Group, Sunya sought to emphasize contexts of both academic study and filmmaking that are often elided either in standard curricula or in programming related to the South Asia, the Middle East, and the Arabic-speaking world, respectively.

In addition to the film screenings at the Festival itself, Sunya also integrated these films and the film festival experience into her annual Fall semester class, “MESA 3111: Film Festivals & Global Media Cultures.” Students are required to write ethnographies of film culture in and around Charlottesville (with virtual options), volunteer at VAFF, and link their experiences to secondary texts and

course discussions. They are required to watch three films at the festival, and they all had to attend at least one film from the Middle Eastern and South Asian film sidebar. One of the most enjoyable and insightful activities for the students was the opportunity to engage with festival director Jody Kielbasa and lead programmer Chandler Ferree in Q&A sessions. These VAFF guests visited MESA 3111 once before and once after the festival.

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



Above
IHGC helped fund the publication of the
Irrititja Kuwarri Tjungu exhibition catalogue.

Irrititja Kuwarri Tjungu Past & Present Together: 50 Years of Papunya Tula Artists Exhibition and catalogue

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

The Papunya township 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. 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 for the 2021–22 year to support the publication of the exhibition catalogue celebrating the 50th anniversary of the Papunya Tula Artists. During the prior year, IHGC helped support 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 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 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 catalogue, thus allowing Kluge-Ruhe to amplify Indigenous voices throughout its exhibitions and in all its printed and digital products. Kean’s research contributed substantially to the exhibition catalogue, 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.

Irrititja Kuwarri Tjungu (Past & Present Together) is exhibited over two years in two parts to explore the depth of both the beginning of the movement (Part 1: 1972–1996: June 10, 2021 to February 27, 2022) and its contemporary momentum (Part 2: 1996–2021: March 17, 2022–February 26, 2023). The exhibition catalogue, 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 catalogue came out October 2021 from University of Virginia Press and is being distributed worldwide. ■

Music Performance and Workshop with MESALC and Department of Music

An Evening of Ghazals

WITH . Pooja Goswami Pavan
ACCOMPANIED BY . Pankaj Mishra, Kedar Naphade,
Suryaksha Deshpande, and Mehr Farooqi
April 2

Hindustani Vocal Music Residency

sponsored with MESALC and Department of Music
CONVENERS . Mehr Farooqi, Associate Professor, MESALC;
and, Nomi Dave, Associate Professor, Music
April 2–5

Distinguished Guest Scholars

Ranjana Khanna

Professor of English, Women's Studies, and the Literature Program, Director Franklin Humanities Institute, Duke University

"Immunity and Quarantine: The Biopolitics of Space-Making in Pandemics"

September 9

Patricia Hayes

DSI/NRF SARChI Chair in Visual History & Theory Centre for Humanities Research, University of the Western Cape

"Stealing Time: Photographs and the Long Inception of Colonialism in Southern Angola"

September 23

Edward Welch

Carnegie Professor of French, University of Aberdeen

"Spatial Planning's Time Machine: Spaces of Speed in a Modernized France"

November 5



Prathama Banerjee

Professor at the Centre for the Study of Developing Societies, Delhi, India

"Book Seminar on South Asian Politics, History, and Culture"

November 11

Rochona Majumdar

Associate Professor of South Asian Languages and Civilizations, and Cinema and Media Studies, University of Chicago

"Book Seminar on South Asian Politics, History, and Culture"

November 11

Sarah Nuttall

Professor of Literary and Cultural Studies and Director of the Wits Institute for Social and Economic Research, University of the Witwatersrand

"Wet Futures: Reading for Rain"

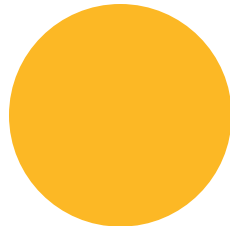
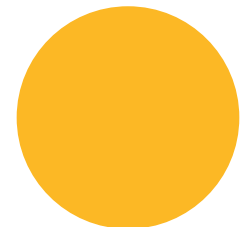
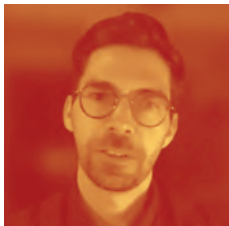
February 17

Amitav Ghosh

Award-winning Indian novelist and IHGC 2020 Distinguished Writer-in-Residence

"The Nutmeg's Curse: A Parable of the Anthropocene"

March 24



Carlo Caduff

Reader in the Department of Global Health & Social Medicine, Director of Postgraduate Research Studies and Chair of the Culture, Medicine and Power (CMP) research group, King's College, London

"The Social in Social Distancing: Rethinking Stigma" and "Pandemic Prophecy or How to Have Faith in Reason"

April 7 and 8

Noémie Ndiaye

Assistant Professor, English Language and Literature, University of Chicago

"Afro-Romani Connections in Early Modern Drama (and Beyond)"

April 15

Paul Edwards

William J. Perry Fellow in International Security and Senior Research Scholar at CISAC, and Professor of Information and History, University of Michigan

"Technology Eats Time: Techno-metabolism and Time in the Anthropocene"

April 21

Row 1

Ranjana Khanna

Row 2

Rochona Majumdar, Patricia Hayes

Row 3

Sarah Nuttall, Amitav Ghosh, Carlo Caduff

Below

Key image from Patricia Hayes talk

"Stealing Time" (see p. 8)

Co-Sponsored Events

Early Modern Workshop

The IHGC was delighted to co-sponsor the second year of UVA's Early Modern Workshop, a multidisciplinary forum started by Ricardo Padrón (Professor, Spanish), Joshua White (Associate Professor, History), and Jane Mikkelsen (Visiting Scholar, 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 Workshop welcomes graduate students, faculty members, postdoctoral fellows, and visiting scholars who wish to present articles, dissertation chapters, book projects, practice job talks, and other works-in-progress—especially on topics that would benefit from engagement by an audience with diverse disciplinary perspectives. ■

Beyond Sight of the Pole Star Euro-African Encounters and the Construction of Difference in Early Modern West Africa

October 8

Andrew Devereux, Associate Professor, History, UC San Diego

Eschatological Soundscapes Morisco Poetry for the End of Time

November 5

Andrea Pauw, Visiting Assistant Professor, Spanish, Wesleyan University

Conflating New Worlds Visual Mix-Up and Mismatch in Early Modern German Prints of the Americas

4 February

Micaela Kowalski, PhD Candidate, History, UVA

John Ogilby's Geographies How a Restoration Impresario Imagined English America

4 March

Max Edelson, Professor, History, UVA

Afro-Romani Connections in Early Modern Drama (and Beyond)

15 April

Noémie Ndiaye, Assistant Professor, English, University of Chicago

50th Anniversary of Papunya Tula Artists Exhibition

Exhibition in two parts, with each part covering 25 years of history and art production by Aboriginal Australian artists.

- Part 1 June 10, 2021 to February 27, 2022
- Part 2 March 17, 2022 to February 26, 2023

Coasts in Crisis Digital Exhibit Website Launch and Presentation

SPONSORED WITH . Department of Spanish, Italian & Portuguese

CONVENERS . Charlotte Rogers and Caroline Whitcomb, Spanish, Italian & Portuguese

Launch of a digital exhibit meant to serve as a permanent, accessible record and resource of the 2019 UVA event, "Coasts in Crisis: Art and Conversation after Recent Hurricanes." Launch included a presentation and virtual tour of the exhibit.

- September 24

Undoing the Imperial Imagination Afghanistan and a History of the Present Conference

CONVENERS . Helena Zeweri, Assistant Professor, Global Studies, UVA; and, Tessa Farmer, Middle Eastern & South Asian Languages & Cultures, and Global Studies, UVA

Evan Mawarire

Democratic Advocate Residency

Evan Mawarire is a democratic advocate from Zimbabwe who initiated the #ThisFlag Citizens movement. He came as part of UVA's Democratic Futures Working Group.

- February 28–March 3

Networks

Annual UVA English Graduate Conference (GradCon) 2022

- March 24–26

Co-Sponsored Events

An Evening of Ghazals

With Pooja Goswami Pavan
Accompanied by Pankaj Mishra, Kedar Naphade,
Suryaksha Deshpande, and Mehr Farooqi

● April 2

Hindustani Vocal Music Residency

● April 2-5

SPONSORED WITH . MESALC and Department of Music

CONVENERS . Mehr Farooqi, Associate Professor, Middle Eastern & South Asian Languages & Cultures; and, Nomi Dave, Associate Professor, Music

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Row 1
Pooja Goswami Pavan and Kedar Naphade from *An Evening of Ghazals*.
Row 2, left to right
Suryaksha Deshpande, Mehr Farooqi,
Pooja Goswami Pavan, Kedar Naphade,
and Pankaj Mishra



Errant Voices

Performances Beyond Measure

Conference

SPONSORED WITH . University of Chicago

CONVENERS . Bonnie Gordon, Professor, Music, UVA; Martha Feldman, Professor, Music, University of Chicago; and, Kara Keeling, Professor, Cinema & Media Studies, University of Chicago

● April 29-30

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Global South Student Partnerships

UVA Students collaborate with global partners to launch podcast highlighting stories of economic justice in Latin America with Mellon Global South Lab grant.

Too often, discussions around global social problems center around the daunting issues themselves, and one can quickly become discouraged in the absence of any real-world solutions to pressing issues like economic inequality or environmental degradation. During Fall 2021, a UVA class sought to resolve this tension by delving into the many ways that communities around the globe have responded. On May 3, 2022, UVA students, along with partners at Indiana University and the Federal University of Parana (Brazil), presented online a series of stories they created for the World Social Forum that took place May 1-6 in Mexico City.

A Spring 2022 new class in UVA's School of Architecture and Urban Planning, *Solidarity Economies in Urban Latin America*, responds to this gap by allowing students to learn about the historical trends and social pressures that gave rise to emerging forms of economic organization. The class was taught by Matthew Slaats, past director of the IHGC's PhD Public Humanities Lab. The class explored how communities in Latin America are responding to global hegemony and socioeconomic injustice, which have been amplified by capitalism, neoliberalism,

and colonialism. An interdisciplinary team of students from the School of Architecture, the Batten School of Leadership and Public Policy, and the College of Arts & Sciences has explored locally-led solutions that are building more resilient and community-defined economic systems in Latin America. Supported by the School of Architecture and the IHGC Mellon Global South Lab grant, the course is a unique collaboration between UVA, Indiana University, and the Federal University of Parana to learn and be in solidarity with grassroots movements seeking resiliency and liberation in response to long term systems of extraction and disenfranchisement.

At the same time, the class is being taught as a part of an emergent global collaboration about the development of solidarity economies between South and North America. Three classes (one at UVA, another at Indiana University, and a third at the Federal University of Parana in Brazil) have brought students in collaboration to explore these ideas, pursue research, and build relationships.

Their final product is a multi-episode, trilingual podcast series that uplifts real world stories of how communities, organizations, and individuals in the Global South are organizing to build a more democratic economy. Highlights include a worker-led Mental Health cooperative in Argentina, community-led environmental conservation in coastal Ecuador, and Indigenous financial empowerment in Chile. These stories lay out ideas and frameworks for a society that embodies the core solidarity economy values of economic and social justice, diversity, cooperation, self-management, and ecological sustainability. ■



Clay Fellows

Faculty Fellows

Bonnie Gordon & Nomi Dave

Associate Professors, Music

PROJECT . "Justice Amplified" — collaborative project to create opportunities to develop an intersectional approach to gender justice explicitly integrating race- and gender-based frameworks.

Carmen Lamas

Assistant Professor, English & American Studies

PROJECT . Funding to publish a new, open-access, peer-reviewed journal, "Latinx Pasados: Recovering Histories, Archiving Latinidad"

James Loeffler

Jay Berkowitz Professor of Jewish History

PROJECT . Virtual research for book: *Blind Justice: Antisemitism and Law in Postwar America*

Shiqiao Li & Esther Lorenz

Architecture

PROJECT . Asian Urbanism Collaborative (AUC): Launch, Website, and Initial Workshop Series

Oludamini Ogunnaiké

Assistant Professor of African Religious Thought and Democracy

PROJECT . Two-day virtual conference: Religion and Democracy on the African Continent: Colonial Legacies and Postcolonial Possibilities

Student Fellows

Abigail Bradford

PhD Candidate

Art and Architectural History

RESEARCH PROJECT . The Sounded Past

Dija Chen

PhD Candidate

School of Architecture

RESEARCH PROJECT . The Sino-German Exhibitionary Complex: Constructing Contemporary Chinese Architecture in Transnational Communication

Creighton Coleman

PhD Candidate

Religious Studies

RESEARCH PROJECT . Yoruba language study at Howard University's African Language Summer Institute

Daniel Fishkin

PhD Candidate

Music

RESEARCH PROJECT . "Dark Listening"

Lauren McQuiston

PhD Candidate

School of Architecture

RESEARCH PROJECT . After the Whitney: Temporality and Identity in the Space of the Museum

Bridget Reilly

PhD Candidate

English

RESEARCH PROJECT . Cholera's Clock: The Uneven Temporalities of Race and Illness in the Nineteenth-Century American Literary Imagination

Michelle Walsh

PhD Candidate

Religious Studies

RESEARCH PROJECT . Contemplative Practices, Contexts, and Buddhist Values in Contemporary Bhutan

IHGC's Impact

Moving its events on virtual platforms has greatly expanded both the quantity and the geographical range of audiences. During 2021-22, the IHGC boasted an overall attendance at all of its seminars, symposia, and other events at more than 1950, with Zoom attendees representing six continents. With changes in social media marketing strategies during 2021-22, the IHGC also experienced strong increases in engagement.



66

IHGC YouTube Videos

11

New YouTube Videos in 2021-22



530%

increase in engagement, from Fall to Spring

140%

improvement in Impressions



31%

listserv audience growth in 2022

41%

more opens of our email

100%

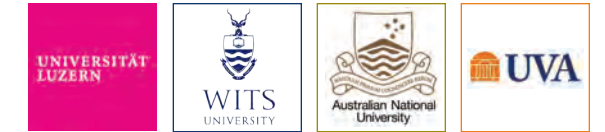
increase in Click Through Rate

Resulting in a

19%

increase in Zoom attendees

Global + Partnerships



Lucerne-WiSER-ANU Collaboration

In Spring 2020, the IHGC partnered on a funding application to the Swiss funding agency, Movetia, to establish a graduate summer training institute with the University of Lucerne, University of the Witwatersrand, and Australian National University. The funding was successful but due to the pandemic we could not host an in-person graduate school. Instead, in September 2021, we hosted a virtual 24-hour global seminar with Lucerne's Institute for Interdisciplinary Legal Studies on the theme "Law, Space, Matter," a description of which appears below:

Recent years have witnessed a new wave of critical approaches to rethinking the entanglements of law, space, and matter. From David Delaney's 'nomosphere' and Peter Sloterdijk's 'nomotop' to Andreas Philippopoulos-Mihalopoulos's 'lawscapes' and Daniela Gandorfer's 'matterphorics'—scholars working in diverse theoretical traditions have rejuvenated discussions on the substance and materiality of law, and opened new perspectives on the reciprocal materialisation of the legal and the socio-spatial. Matter matters—all the more in our present age of crises and challenges, which press us towards a renewed critical reckoning with the relation(s) between law, place and space, between spatio-legal representations, discourses, and materialities. In this context, we turn again to "the complex, shifting, and always interpretable blendings of words and worlds" (Delaney) in which law is embedded and unfolds.

For One Day Only brings together a global community of thinkers, scholars, and artists for 24 hours of conversations on the moment we are living through and the future we want. Hosted by an international consortium of research centres spanning four continents, the workshop sessions will roll around the world from Canberra and Johannesburg, to Rome, Helsinki, Lucerne, and Virginia. Together we will showcase cutting-edge work that captures the stakes of critical, theoretical, and socio-legal enquiry into the spatialization of law and the legalization of space, and which poses fresh challenges for thinking about law's depth and character, its politics and social resonances.

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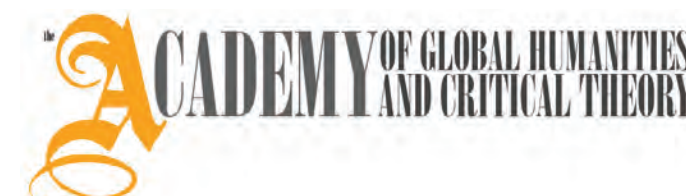
- Institute for Interdisciplinary Legal Studies, University of Lucerne
- Centre for Law, Arts and Humanities, Australian National University
- Institute of the Humanities & Global Cultures, University of Virginia
- Wits Institute for Social and Economic Research (WiSER), University of Witwatersrand
- Faculty of Law, University of Roma Tre
- Faculty of Law, University of Helsinki

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. 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 is a member of the advisory board of the Academy and has served as a faculty member in the Academy's annual graduate summer school. The IHGC manages every aspect of UVA's participation in the Academy including vetting internal applications for the graduate school, fellowships exchanges, and collaborative workshops. In the summer of 2021, IHGC collaborated on a virtual Summer School on the theme, "Political Imagination After COVID-19: Life, Race, Technology, Abolition." Forty graduate students from 21 countries participated in the school, and 17 faculty experts from around the world taught courses and/or were featured as keynote speakers. These include Michael Hardt, Laleh Khalili, Achille Mbembe, Maboula Soumahoro, Fred Moten, Luciana Parisi, Tiziana Terranova, and Kaiama Glover. UVA faculty participants included Laurent Dubois, David Nemer, and Debjani Ganguly. UVA sponsored five graduate students to attend the Summer School. ■

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, served on CHCI's International Advisory Board until June 2021. She continues as 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 at the University of Virginia. In 2021, 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. University of Lucerne
Middle, left to right. Premesh Lalu, The Africa Institute, Sharjah, UAE, and Andres Claro, Universidad de Chile, at CHCI's 2018 Annual Meeting hosted by the IHGC at UVA. Sara Guyer, President, CHCI
Bottom. University of Bologna

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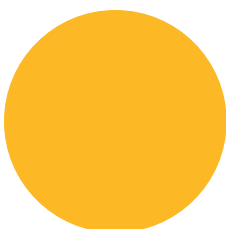
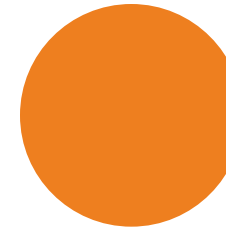
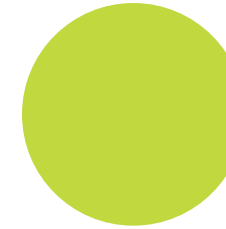
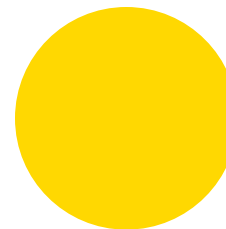
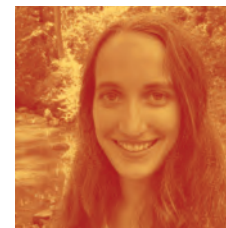
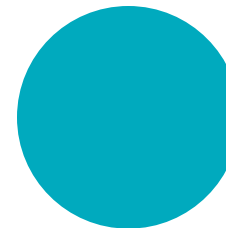
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