

MAXWELL HALL 1890

CAHI

COLLEGE ARTS + HUMANITIES INSTITUTE  
THE YEAR AHEAD // 2021 - 2022

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# COLLEGE ARTS + HUMANITIES INSTITUTE

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Cover photo: The Gayle Karch Cook Center for Public Arts and Humanities  
at Maxwell Hall, August, 2021. (A. Teschmacher, CAHI/IU)

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# WELCOME.

This year marks CAHI's twentieth anniversary. A lot has changed on our campus in twenty years, and CAHI has changed a great deal as well. And of course, we are in a moment of large-scale change on campus, with Pamela Whitten, our new President, John Applegate, the Interim Provost, new Deans in various schools, and...

...a new home for CAHI: **The Gayle Karch Cook Center for Public Arts and Humanities in Maxwell Hall.**

CAHI shares this splendid building with the Arts and Humanities Council (our campus-wide partner focused on public humanities and undergraduate experience: First Thursdays, the Re-Mixed Series with its changing international focus, and the Granfalloon festival early each summer), the Center for Rural Engagement, Traditional Arts Indiana, IU Corps, the Book Lab, and others. This place is big, folks, and gloriously renovated. Look for exhibitions in the Process Gallery, large lectures and receptions in the Grand Hall, and any number of uses for the Conference Wing, including reading groups, small symposia, and more. Do stop by and explore the building and exhibitions.

We all owe a debt of gratitude to Gayle Karch Cook, for her generous support of the center; to Ed Dallis-Comentale, who saw this project through from beginning to end, and secured an

Infrastructure and Capacity Building Challenge grant from NEH to help support the renovation of Maxwell Hall; and to former Provost Lauren Robel, who heard in 2013 that the arts and humanities needed a capacious, attractive, and centrally-located home, and found a way to make it happen.

On September 9, poet and memoirist **Carolyn Forché** will visit IU. Forché is a terrific poet, but more than that, she is a poet of conscience and witness. In 2019, she published a memoir of her two years in the late 1970's doing work in El Salvador, then in the grip of a violent regime; *What You Have Heard Is True* was a finalist for the National Book Award in non-fiction. Forché will read from her work at the Buskirk-Chumley Theater and will also be in conversation with IU's own Jeff Gould, Distinguished Professor of History and one of the world's great authorities on the history of El Salvador.

On February 3, CAHI partners with the Arts and Humanities Council to bring **Cathy Park Hong** to campus as part of the Korea Re-Mixed Series. Already a celebrated poet, Hong is now also a celebrated writer of non-fiction: *Minor Feelings: An Asian American Reckoning* was a finalist for the Pulitzer Prize and the Winner of the National Book Critics Award. On March 3, **Saidiya Hartman**, University Professor of English and Comparative Literature at Columbia University, a 2019 MacArthur Fellow, and author of three remarkable and original books: *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America* (1997), *Lose Your Mother: A Journey Along the Atlantic Slave Route* (2007), and most recently, *Wayward Lives, Beautiful Experiments: Intimate Histories of Riotous Black Girls*,



Meredith Hall  
Blaine Worth Cook Center for  
Public Arts and Performance  
Center for Retail Engagement

*Troublesome Women, and Queer Radicals* (2019), which won the 2019 National Book Critics Circle Award in Criticism, and the 2020 Judy Grahn Award for Lesbian Nonfiction. Hartman will speak about her work at the Buskirk-Chumley Theater and be in conversation with Walton Muyumba, Associate Professor of English at IU.


CAHI also shares space in Maxwell Hall with Platform, the collaborative research lab administered jointly by CAHI and the Council. The two teams will be wrapping up four years of joint exploration. Indiana Studies, under Faculty Director Alberto Varon (Latino Studies and English), is launching a series of ambitious projects focused on race, equity, and inclusion in Indiana and on campus. The Global Popular Music team, led by Professor Alisha Jones (Folklore and Ethnomusicology), is planning a two-day symposium in November focused on "Musical Bodies." Much of the symposium will be held in the Cook Center.

CAHI continues to participate in Humanities Without Walls (HWW), a consortium of humanities centers in the Big Ten. Please keep an eye out for an announcement regarding the two rounds of competition for HWW's Grand Challenge, "Reciprocity and Redistribution," which aims to support innovative research projects that are co-designed and collaboratively executed with non-university partners.

During the restrictions imposed by the pandemic, CAHI was forced to suspend some of its support for research travel, in-person workshops, lecture series, and symposia. We redirected funds toward Research Awards for Research and Creative Activ-

ities, expanded concrete help for the production and exhibition of artwork, and offered funds for translation services and other grants-in-aid for research. Our plan now is to both restore the suspended competitions and retain the new ones. We recognize the heavy toll that the pandemic has taken on our faculty and graduate students' research and creative activity, and we remain committed to supporting your various needs as we move on into the future. Please look here for fuller descriptions of criteria and eligibility for our various funding competitions.

Finally, we'd like to thank Executive Dean Rick Van Kooten, Associate Executive Dean Jane McLeod, and Associate Dean for Arts and Humanities Paul Gutjahr for the steady support and understanding of CAHI's critical role in providing research support and advocacy for arts and humanities in the College and beyond.



Jonathan Elmer, Director  
Professor of English



Deborah Cohn, Associate Director  
Provost Professor of Spanish and Portuguese



Created by Sarah K. Stealy and Anne H. Berry

# ONGOING MATTER

PHOTOGRAPH BY SARAH K. STEALY AND ANNE H. BERRY

PHOTOGRAPH BY SARAH K. STEALY AND ANNE H. BERRY



## LETTER FROM THE EXECUTIVE DEAN

Dear Colleagues:

As I introduce the latest issue of the College Arts + Humanities Institute’s “Year Ahead,” the task has special meaning for me. Looking back on a tumultuous and tragic year, I am even more keenly aware of what a gift it is to be able to look ahead with hopeful confidence.

Now more than ever, I appreciate the consolations and wisdom that a liberal arts education—and more particularly, the arts and humanities—brings us.

My appreciation for CAHI is particularly deep. It is one of the College’s bottomless wellsprings of support for scholars, artists, students, and connoisseurs of the arts and humanities. While the pandemic meant that CAHI had to curtail some of its usual programs and offerings, as you will read here, the institute will resume and even expand its operations in the coming year.

CAHI will do so from its handsome new base in the newly renovated Maxwell Hall, where it joins the Gayle Karch Cook Center for Public Arts and Humanities, yet another generous gift from one of the College’s dearest and most enlightened friends.

I know I speak for the entire College and for Indiana University when I thank the faculty and staff of CAHI, as well as the schol-



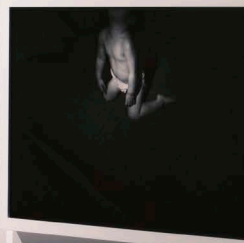
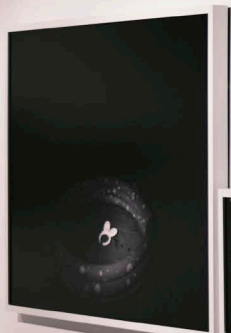
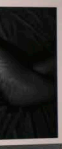
ars and artists they support, for having brought us so much pleasure and enlightenment for twenty years now.

We look forward to a magnificent twenty-first year.

With best regards,

Executive Dean  
College of Arts and Sciences  
Indiana University





# DISTINGUISHED SPEAKERS

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

These events are made possible with generous support from the Ruth N Halls Humanities Fund.

Right: Poet Terrance Hayes at the Buskirk-Chumley Theater in Fall 2019. (Photo: A. Teschmacher)



# CAROLYN FORCHÉ

/ poet +  
activist

7pm, September 9, 2021

BUSKIRK-CHUMLEY THEATER

**Carolyn Forché** was already a celebrated poet and translator when in 1978 she received a Guggenheim Fellowship to travel to El Salvador to work as a human rights advocate. Upon her return to the United States in 1980, Forché wrote a book of poems, *The Country Between Us* (1981) documenting the atrocities she had witnessed in El Salvador. Then, forty years later, Forché published a memoir of this time: *What You Have Heard Is True: A Memoir of Witness and Resistance* (2019), which was a Finalist

for the National Book Award in Non-Fiction, and the winner of the Juan E. Méndez Book Award for Human Rights in Latin America.

Forché has had an illustrious career as a poet of witness. Having won the Yale Series of Younger Poets Award for *Gathering the Tribes* (1976), she went on to translate Claribel Alegría, Robert Desnos, Mahmoud Darwish and others. In addition to her five books of poetry, two memoirs, and translations, Forché has edited several collections, including *El Salvador: Work of Thirty Photographers* (1983) and *Against Forgetting: Twentieth-Century Poetry of Witness* (1993). Her most recent collection of poetry, *In the Lateness of the World* (Penguin Press, 2020), was a finalist for the 2021 Pulitzer Prize in poetry.

Forché is currently University Professor at Georgetown University. She is co-Chair, with Gloria Steinem, of the Creative Advisory Council of Hedgebrook, a residency for women writers on Whidbey Island.

In addition to reading from her recent work, Forché will sit down with Distinguished Professor **Jeffrey L. Gould**, one of the world's leading historians of El Salvador, and producer of several documentary films about the country's past and present. The event at the Buskirk Chumley Theater is free and open to the public. Forché will sign books after the event.

Right: Carolyn Forché. Photo courtesy of Blue Flower Arts, LLC.



# CATHY PARK HONG

/ poet

7pm, February 3, 2022

BUSKIRK-CHUMLEY THEATER

**Cathy Park Hong's** *Minor Feelings: An Asian American Reckoning* (2020) tracks the tensions between the idealistic American dream and the realities of racial experience. Focusing on "minor feelings" of shame, suspicion, and melancholy that fill the gap between these disparate experiences, Hong explores her relationship with everything from female friendship to the English language. *Minor Feelings* was a finalist for the Pulitzer prize, and won the National Book Critics Circle Award for autobiography. In her poetry, her essays, and her autobiography, Hong has assembled a monumental portrait of her own identity, and an incisive exploration of racial consciousness in America today.

In addition to *Minor Feelings*, Hong has published three collections of poetry: *Translating Mo'um* (2002), *Dance Dance Revo-*

*lution* (2006), chosen by Adrienne Rich for the Barnard Women Poets Prize, and *Engine Empire* (2012). Hong is the recipient of the Windham-Campbell Prize, the Guggenheim Fellowship, and a National Endowment for the Arts Fellowship. Her prose and poetry have been published in *The New York Times*, *New Republic*, *The Guardian*, *Paris Review*, *Poetry*, and elsewhere. She is the poetry editor of the *New Republic* and is a professor at Rutgers-Newark University.

Cathy Park Hong's visit is made possible by a partnership between CAHI and the IU Arts & Humanities Council, and is part of the Korea Re-Mixed Festival.

Right: Cathy Park Hong. Photo by Beowulf Sheehan.







# SAIDIYA HARTMAN

/ **writer**  
**+ scholar**

**7pm, March 3, 2022**

**BUSKIRK-CHUMLEY THEATER**

**Saidiya Hartman** is a scholar of African American literature and cultural history whose works explore the afterlife of slavery in modern American society and bear witness to lives, traumas, and fleeting moments of beauty that historical archives have omitted or obscured. Her academic career has been marked by passion, daring, and a readiness to explore the range of ways stories of nameless and sparsely documented historical actors can be recovered. Hartman has influenced an entire generation

of scholars and afforded readers a proximity to the past that would otherwise be inaccessible.

Hartman's most recent book, *Wayward Lives, Beautiful Experiments* (2019), winner of the 2019 National Book Critics Circle Award in Criticism, immerses readers in the interior lives of young Black women who fled the South and moved to Northern cities in the early twentieth century, and in the process created forms of intimacy and kinship indifferent to the dictates of respectability. In *Lose Your Mother: A Journey Along the Atlantic Slave Route* (2007), combines elements of historiography and memoir in a meditation on her travels to Ghana in search of a deeper understanding of the experience of enslavement. With this work, Hartman defies the conventions of academic scholarship and employs a speculative method of writing history, which she terms "critical fabulation," to interrogate the authority of historical archives as the singular source of credible information about the past. Hartman's first book, *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America* (1997), offers a critical assessment of the violence and domination that remains encrypted even in advocacy-oriented abolitionist rhetoric.

Hartman will offer a public lecture on her work, followed by a conversation with Associate Professor of English **Walton Muyumba** and an audience Q&A. She will sign books after the event. She will also meet with IU students during her stay.

Left: Saidiya Hartman. Photo courtesy of Blue Flower Arts, LLC.



# MEET THE AUTHORS + ARTISTS

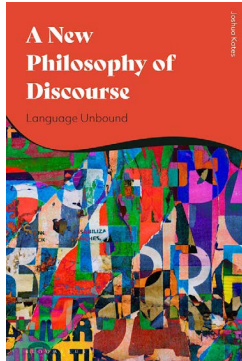
CAHI's Meet the Author/Meet the Artist series celebrates the recent work of our colleagues across a range of disciplines in the arts and humanities.

Each of these salon-style talks will now take place in the Grand Hall of the Cook Center at Maxwell Hall, followed by a lively discussion and reception.

This page: Image from *Breath|Light|Stone*, a film by Elizabeth Shea (Theater, Drama and Contemporary Dance) and Allen Hahn. Shea and IU colleagues Beatrice Capote and Selene Carter will discuss their work on April 13, 2022. (See pages 18-19.)

# JOSHUA KATES

Wednesday, October 13, 2021



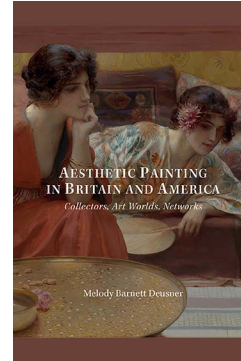
In *A New Philosophy of Discourse* (Bloomsbury 2020), Josh Kates explores a novel approach to understanding the fundamental building blocks of communication. Coining an original concept of discourse, or talk!, that Kates presents as more fundamental than language, he argues that writing and speech take shape entirely as events, situated within histories, contexts, and traditions themselves always in the making. Combining literary theory,

literary criticism, and philosophy to reveal a new perspective on discourse, Kates focuses on literary criticism, literary texts by Charles Bernstein and Stanley Elkin, and the philosophical writings of Stanley Cavell, Hans-Georg Gadamer, Donald Davidson and Martin Heidegger.

**Joshua Kates** is Professor of English at IU Bloomington, where he teaches and writes on 20th- and 21st-century Anglophone texts, especially ones where issues pertaining to the modeling of language and history arise. He is the author of three books, including *Essential History: Jacques Derrida and The Development of Deconstruction* (SPEP 2005), *Fielding Derrida: Deconstruction in the Fields of Philosophy, History, and Beyond* (Fordham, 2008), and *A New Philosophy of Discourse: Language Unbound*.

# MELODY BARNETT DEUSNER

Wednesday, February 16, 2022



In the 19th century, the Aesthetic movement exalted taste, the pursuit of beauty, and self-expression over moral expectations and restrictive conformity. Melody Barnett Deusner's *Aesthetic Painting in Britain and America* (Yale UP, 2020) examines the production and circulation of artworks made during this unique historical moment. Looking at how specific works of art in this style were created, collected, and exchanged,

the book pushes beyond the notion of Aesthetic painting and design as being merely decorative. Work by James McNeill Whistler, Edward Burne-Jones, Albert Moore, and others, Deusner argues, offered their makers and viewers a means of further engaging with the rapidly changing world around them.

**Melody Barnett Deusner** is an Associate Professor of Art History at IU Bloomington. Her research focuses American art and mass culture to 1945, nineteenth- and early twentieth-century European art, museum history and institutional critique, and historical intersections of visual art and networked technologies. In addition to her latest book, her published works include book chapters and journal articles on topics ranging from Henry Gurdon Marquand's New York mansion to zones of artistic engagement in late nineteenth-century America.

# WOMEN IN DANCE, with BEATRICE CAPOTE, SELENE CARTER + ELIZABETH SHEA

Wednesday, April 13, 2022



Above: Beatrice Capote. Photo by Marisol Díaz Gordon.

Indiana University faculty dance artists/scholars Beatrice Capote, Selene Carter, and Elizabeth Shea share their most recent creative works through a lens of gender identity and what that means for dance-making and presenting. This event will be a mix of live performance, virtual displays, and directed conversation.

Elizabeth Shea will spotlight her award-winning film *Breath|Light|Stone* as well as live performance from a new choreography, *Rhythm Runs Deep*. Selene Carter will share *Flags in the Middle of Nowhere* (2020) and *Diva Redux* (2018), and discuss emergent practices in choreography and performance, as well as refer to some of her research in anti-racist and trauma informed, somatic dance education. Beatrice Capote will share *Reyita* (2019) and *Yemaya: Rebirthing to Existence* (2020). These works bring to life the transformation of Black Cuban narratives and identities dating from the 19th and 20th century while generating its current relevance.

**Selene Carter** is Associate Professor of Contemporary Dance at IU Bloomington. As co-director Links Hall, Carter created a forum for post-modern and experimental dance, producing workshops and performances in alternative dance and improvisation. Carter's choreography was recently presented at Links Hall in Chicago, the Aronoff Center by the Contemporary



Above: *Diva Redux*, choreographed by Selene Carter. Photo courtesy of Selene Carter.

Dance Theatre of Cincinnati, Ohio, and the Milwaukee Repertory Theater by Wild Space Dance Company, among other venues.

**Beatrice Capote** is Associate Professor of Contemporary Dance at IU Bloomington. Capote is a Cuban American contemporary dancer, choreographer, educator and founder of Contempo: Capotechnique Exercises. In her work, Capote fuses Modern, Ballet, African and Afro-Cuban dance techniques to support artists with building technical skills while deepening knowledge on African Diaspora traditions.

**Elizabeth Shea** is Professor of Contemporary Dance at IU Bloomington. Shea's choreography has been performed across the US and abroad, in Jerusalem, Tel Aviv, and China, and most recently at the X Theatre in Adelaide, Australia, the John F. Kennedy Center for the Performing Arts in Washington D.C., among other venues. Working extensively in new media and film, Shea collaborated with lighting designer Allen Hahn for *Breath|Light|Stone*, which has been screened as an official selection at international film festivals across the globe.





# RESEARCH FELLOWS 2021-22

Each year, CAHI is able to support the scholarly and artistic projects of College faculty in the arts and humanities. This year we are delighted to provide fellowships to eight faculty members from departments and programs across campus. Meet the 2021-22 fellows.

Left: From *Nature's Hues: Inkmaking in Book History and Book Arts*, an exhibition curated by Patricia C. Ingham and Elizabeth Hebbard at the Process Gallery, August 2021. (Photo: A. Teschmacher)



## ELIZABETH F. GEBALLE

### *“Were I the Author of This Tale”*: Tolstoy’s Translations

When, in 1897, Lev Tolstoy discovered that he was being lauded as the author of a short story he had translated, he wrote to the rightful author and apologized: “... I deeply regret, not only that such a falsehood was allowed to pass unchallenged, but also the fact that it was a falsehood, for I should be very happy were I the author of this tale.” This historical drama is one of many that arose during Tolstoy’s years of translating, corresponding with his own translators, and exploring cross-cultural encounters in his fiction. *“Were I the Author of This Tale”*: Tolstoy’s Translations explores Tolstoy’s works as meditations on the ethics and aesthetics of speaking for others. Though Tolstoy was ostensibly committed to disseminating a canon of world literature, his work reveals a perplexing tendency to appropriate and re-authorize foreign texts.

**Elizabeth F. Geballe** is Assistant Professor of Slavic & East European Languages and Cultures at IU Bloomington. Her research interests include Russian realism, literature and medicine, translation theory, the Russian and English modernist short story, influence and adaptation, and metafiction. Since the completion of her dissertation, “Remains to be Seen: The Afterlife of Russian Realism,” Geballe has been exploring the ways that translators, disciples, and plagiarists make creative appropriation synonymous with medical diagnosis.



# JEFFREY L. GOULD

## *Dawn to Despair*

*Dawn to Despair* is a feature-length hybrid documentary that tells the story of a Costa Rican working-class family over multiple generations. Based on the experiences of a historical family in Alajuela, Costa Rica, the film follows the high-tension wire linking family life to political commitment during the polarizing decades of the Cold War in Central America. Moreover, situations, experiences, and perspectives of others interviewed for the documentary will inform *Dawn to Despair*, transforming the narrative from the anecdotal to a social portrait.

Fausto, the patriarch of the family, is the founder of the Bakery Workers' union in Alajuela and a founding member of the Costa Rican Communist Party. After he deserts his family in 1942, his young sons are forced to find work. One son, at age 15, joins the rebellion against the Communist-backed reformist government. Another, age 18, supports the unions and the government in the civil war. By telling these stories, *Dawn to Despair* will paint a lively, multi-hued picture of 20th century Central American social history. As new generations struggle for social justice, this family saga of personal conflict and political commitment will reverberate with contemporary relevance.



**Jeffrey L. Gould** is Distinguished Professor of History at IU Bloomington. His work deals with Central American social movements, ethnic conflicts, and political violence. His publications include *Solidarity Under Siege: The Salvadoran Labor Movement, 1970-1990* and *To Rise in Darkness: Revolution, Repression, and Memory in El Salvador, 1920-32*, which he co-authored with Aldo Lauria. He has also co-directed and co-produced three documentary films about El Salvador.



## JON KAY

### *The Willow Weaver Book Project*

A fourth-generation basketmaker, Viki Graber learned to weave willow from her father LeRoy Graber, an NEA 2009 National Heritage Fellow. While once the Graber family made workbaskets in the prairie lands of the Midwest, today Viki sells her baskets to collectors and at art shows. Using the same tools and methods as her great-grandfather, she translates traditional forms into contemporary works of art.

While the work of some artists in the United States is framed as contemporary craft, pieces by others are labeled as heritage practices. Conceiving of baskets as art or artifacts requires contextualization. Through the work of Viki Graber, this book project explores these competing regimes of value in craft and heritage scholarship, and the twists and bends that artists make to their work and identities to conform to these shifting contexts.

**Jon Kay** is Associate Professor in the Department of Folklore and Ethnomusicology at Indiana University, as well as Director of Traditional Arts Indiana. He is the author of *Folk Art and Aging: Life-Story Objects and Their Makers* and the edited volume, *The Expressive Lives of Elders: Folklore, Art, and Aging*. Kay also creates exhibitions, public programs, and documentaries about Indiana's traditional arts and artists.



## SARAH KNOTT

CAHI-KINSEY RESEARCH FELLOW

*Sexed: How We Became Ourselves*

In the 1980s, artist and feminist Mariette Pathy Allen entitled her image of an infant being born “The Last Gender Free Moment.” That gorgeous photograph now resides in the Kinsey Institute collections, asking us to wonder about the what and the when of sex and gender.

*Sexed: How We Became Ourselves* looks to the longer North American past to explore these timely questions. The research charts a history before the popular rise of “adolescence” as a life moment in the late nineteenth century. Adopting a feminist epistemology, and decentering the archive of white middle-class achievement in favor of Indigenous and Black histories, the account focuses its story on what we now call middle childhood.

**Sarah Knott** is Professor of History at IU Bloomington and Research Fellow at the Kinsey Institute. She is the author or editor of four books, including *Mother Is A Verb: An Unconventional History* which was published by Farrar Straus and Giroux in New York and Penguin Viking in London and translated into five languages. Her most recent book is *Mothering’s Many Labours*, co-edited with Emma Griffin. Her essays and commentary have appeared in the *William & Mary Quarterly*, the *American Historical Review* and *Past & Present*, as well as in *The Guardian*, *TLS*, *Los Angeles Review of Books*, and *BBC History Magazine*.



## MICHELLE MOYD

### *Soldiering for Empire: Race, Labor, and Recruitment of Black Troops in Africa and the United States, 1865-1920*

Between 1890 and 1920, Black men served as soldiers in three different colonized contexts—Sudan, German East Africa, and the U.S. West. These men became soldiers as a passage out of harsh socio-economic circumstances, unfree labor regimes, and enslavement. They participated in the violent conquest of African and Native American lands, killing and displacing Indigenous peoples, and laying the groundwork for colonial rule and settler states. *Soldiering for Empire* will show how racist thought and practice influenced labor hierarchies and the recruitment of Black troops in these different contexts. At the same time, it examines the vexed position of Black soldiers within imperial armies. Their work as imperial soldiers brought benefits to them and their families, but only at great cost to those whose lives were destroyed by imperial violence.

**Michelle Moyd** is Ruth N. Halls Associate Professor of History at IU Bloomington and Associate Director of the Center for Research on Race and Ethnicity in Society (CRRES). She is a historian of eastern Africa, with special interests in the region's history of soldiering and warfare. Her books include *Violent Intermediaries: African Soldiers, Conquest, and Everyday Colonialism in German East Africa* and an ongoing work, *Africa, Africans, and the First World War*, which is under contract with Cambridge University Press. She is also co-author (with David Gramling and Yuliya Komska) of *Linguistic Disobedience: Restoring Power to Civic Language*, published by Palgrave in 2018.

# SARAH OSTERHOUDT

*As Silver on Vines: Economies of Affect & Violence in Madagascar's Vanilla Boom*

In 2017, vanilla bean prices in Madagascar reached historic highs. While the resulting influx of wealth into rural communities brought welcome changes, it also led to the dramatic increase of vanilla bean theft from fields, provoking escalating reactions of anxiety, fear, anger, and violence from farmers. Drawing from long-term ethnographic research, this project considers how the vanilla boom represents not only a spectacular economic event, but also a significant affective one for vanilla farmers and others participating in the global vanilla trade. More than merely background ambiance, these emotions perform distinct forms of material, political, and cultural work, and reveal how forms of economic violence—both fast and slow—become embedded in commodity relationships, and the environments and bodies that support them.

**Sarah Osterhoudt** is Associate Professor of Anthropology at IU Bloomington. Her research examines the relationships between people, the environment, and global trade systems, especially within agricultural and agroforestry landscapes. Working with smallholder vanilla and clove farmers in Northeastern Madagascar, she investigates the ways agrarian landscapes emerge as cultural landscapes. Her first book, *Vanilla Landscapes: Meaning, Memory and the Cultivation of Place in Madagascar*, was published by New York Botanical Garden Press in 2017.



# WINNIFRED FALLERS SULLIVAN

## *Religion Around Joan of Arc*

The religion of Joan of Arc is one of the most puzzling aspects of her iconicity. She heard voices that she identified with God—but many have heard such voices. She lived a life of vowed virginity and ascetic habits—but again, many have done that. This book makes the argument that we can only understand Joan’s enduring appeal if we hear her as a religio-political thinker—a vernacular political theologian—not as a saint or an action hero. She solved the most significant political theological problem of her time—maybe of all time. In modern terms, she solved the church/state problem—the problem of the separation of religion and politics—on her own terms. Acting for the people, she made a king and a nation, forcing church and state to live with her decision. Her speech and action reveal a catholic religious world that is not clerically limited in its imaginary—practically or morally speaking. Her clarion confidence and conviction bespeak a religion we do not usually see, hobbled as we are by deference to the modern delineation of religion by religious and political authorities. Joan was, then, both a genius who should be admired for her own vision and accomplishments and a window onto an alternative religio-legal and political world—a world beyond the church and the state as they conceive themselves, now and then.



**Winnifred Fallers Sullivan** is Provost Professor of Religious Studies at IUB and Affiliate Professor of Law in the Maurer School of Law. She is co-Director of the Center for Religion and the Human. Her research lies in understanding the phenomenology of religion under the modern rule of law. She is the author of five books on topics ranging from the jurisprudence of the First Amendment’s religion clauses to the legal and religious role of the chaplain and her ministry.

# SAMRAT UPADHYAY

## *Darkmotherland*

*Darkmotherland* is an epic tale of love, betrayal, and political violence set in an earthquake-ravaged country that is at once familiar and dystopian. At the heart of the novel are two intertwining narratives. One is of Kranti, a revolutionary's daughter, who marries into a plutocratic family and becomes ensnared. The other is of Rosy, concubine to a brutal autocrat, who undergoes her own radical body-changes and recognizes her power. Filled with lovers and widows, pimps and paupers, dictators and dissidents, servants and supplicants, goddesses and genderqueers, *Darkmotherland* takes its reader through the vast space of a globalized universe where personal ambitions are inextricably tied to political fortunes, where individual identities are shaped by family pressures and social reins, where the East repeatedly connects and collides with the West.

**Samrat Upadhyay** is Distinguished Professor of English and Professor of Humanities at IU Bloomington. His publications include short story collections *Arresting God in Kathmandu*, *The Royal Ghosts*, and *Mad Country*, along with novels including *The Guru of Love* and *The City Son*. He is the first Nepali-born fiction writer to be published in the United States.









# TIMELINE OF EVENTS

The following Timeline is meant to give an overview of the range of events coming up over the next year that CAHI has had some hand in supporting. In some cases, times and venues have not been set, so do be sure to check online at [events.iu.edu/cahi](https://events.iu.edu/cahi) for the most up-to-date information closer to the date of the event.

Left: The bilingual, cross-border opera *Pancho Villa from a Safe Distance* will be presented at the Buskirk-Chumley Theater on March 31, 2022.

# SEPTEMBER 2021

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**September 2 • First Thursdays Festival** (5-8pm at the Fine Arts Plaza). First Thursdays is a monthly festival showcasing the diversity of arts and humanities on campus and throughout the Bloomington community. On the first Thursday of each warm-weather month, the IU Arts and Humanities Council and its friends join together in the Fine Arts Plaza (right in front of the IU Auditorium) for an evening of performances, hands-on creative activities, community-building, great food, and fun. The Fall 2021 festivals will celebrate the enduring strength of Hoosier creativity. For more information, visit [go.iu.edu/first-thursdays](https://go.iu.edu/first-thursdays).

**Starting September 3 • Theory Center Reading Group** (2pm each Friday, Cook Center at Maxwell Hall, Seminar Room 122—attend in person or online via Zoom). **Joan Hawkins** (The Media School) will convene the Theory Center Reading Group to read a classic text for Second Wave feminism: Simone de Beauvoir's *The Second Sex* (1949). Beauvoir's historical theorization of the "becoming of woman" continues to be a foundational reflection for contemporary feminisms and gender studies. For the full schedule and more, visit [ctheory.sitehost.iu.edu](https://ctheory.sitehost.iu.edu).

**September 9 • An Evening with Carolyn Forché** (7pm, Buskirk-Chumley Theater). Poet, activist, and memoirist **Carolyn Forché** comes to Bloomington as the first of CAHI's Distinguished Visitors for the 2021-22 academic year, and as a Ruth N. Halls Lecturer. Forché has been called a "poet of witness," and her work speaks to the resilience of writers who continue to write despite the horrors that they have seen and experienced. Forché will read from her recent book of poetry, *In the Lateness of the World* (Penguin Press, 2020), and be in conversation with Distinguished Professor **Jeffrey L. Gould** about her work as an activist in El Salvador and the celebrated memoir about that time, *What You Have Heard Is True: A Memoir of Witness and Resistance* (Penguin Press, 2019.). An audience Q&A and book signing will follow. This event is free but ticketed. Tickets are available at the BCT Box Office, in person or online at [bctboxoffice.org](https://bctboxoffice.org). (For more information, see pages 10-11.)

**September 15 - October 23 • On-Ramp Artists Exhibition** (Cook Center Process Gallery at Maxwell Hall). An exhibition of work by participants of this summer's On-Ramp Creative Entrepreneur Accelerator workshop (South Central Indiana cohort), hosted by the Arts and Humanities Council in collaboration with the Indiana Arts Commission and the IU Center for Rural Engagement. For more information, visit [go.iu.edu/cookcenter](https://go.iu.edu/cookcenter).

**September 17 • Nancy Bauer joins the Theory**

**Center Reading Group** (2pm, Cook Center at Maxwell Hall, Seminar Room 222—attend in person or online via Zoom). **Nancy Bauer**, author of *Simone de Beauvoir, Philosophy, and Feminism* (Columbia University Press, 2001) and numerous essays on Beauvoir and Existentialism, will join the reading group (virtually) to discuss Chapter One of Simone de Beauvoir's *The Second Sex*. This week only, the group will meet in Seminar Room 222. For more information, visit [ctheory.sitehost.iu.edu](http://ctheory.sitehost.iu.edu).



Above: Work by Janet Chilton, part of the On-Ramp Artists Exhibition at the Process Gallery, September 15 - October 23, 2021.

# OCTOBER 2021

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**October 1 • Sound, Voice, and Rationality in the Renaissance** (2:30pm, Cook Center Grand Hall at Maxwell Hall). **Giuseppe Gerbino** (Professor of Music and Historical Musicology at Columbia University) is a leading authority on the relationship between music and language in the early modern period. His talk will explore the issue of Platonic and Aristotelian ontologies of sound in relation to the divide between sound/word and sound/pitch (and their perception), and the role that the human voice was thought to play in it. Presented as part of the Renaissance Studies Programs's "Sonic Renaissance" lecture series. For more information, visit [renaissance.indiana.edu](http://renaissance.indiana.edu).

**October 7 • First Thursdays Festival** (Fine Arts Plaza). The First Thursdays festival continues each warm-weather month, showcasing the diversity of arts and humanities on campus and throughout the Bloomington community. For more information, visit [go.iu.edu/first-thursdays](http://go.iu.edu/first-thursdays).

**October 13 • Meet the Author: Joshua Kates** (5pm, Cook Center Grand Hall at Maxwell Hall). In *A New Philosophy of Discourse* (Bloomsbury 2020), Joshua Kates explores a novel approach to understanding the fundamental building blocks of communication. Coining an original concept of discourse, or talk!, that Kates presents as more fundamental than language, he argues that writing and speech take shape entirely as events, situated within histories, contexts, and traditions themselves always in the making. Combining literary theory, literary criticism, and philosophy to reveal a new perspective on discourse, Kates focuses on literary criticism, literary texts by Charles Bernstein and Stanley Elkin, and the philosophical writings of Stanley Cavell, Hans-Georg Gadamer, Donald Davidson and Martin Heidegger.

Joshua Kates is Professor of English at IU Bloomington, where he teaches and writes on 20th- and 21st-century Anglophone texts, especially ones where issues pertaining to the modeling of language and history arise. He is the author of three books, including *Essential History: Jacques Derrida and The Development of Deconstruction* (SEEP 2005), *Fielding Derrida: Deconstruction in the Fields of Philosophy, History, and Beyond* (Fordham, 2008), and *A New Philosophy of Discourse: Language Unbound*. For more about CAHI's "Meet the Author/Artist" series, see pages 16-19.



Above: From the series *A Different Kind of Love Story: For Us*, by zakkiyyah najeebah dumas o'neal.  
Image courtesy of zakkiyyah. See page 36 for more information.

# NOVEMBER 2021

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**November 4 • On Race and Reinscription: Writing Enslaved Women into the Early Modern Archive** (3pm, Cook Center Grand Hall at Maxwell Hall). In this talk, **Jennifer L. Morgan** (Professor of Social & Cultural Analysis & History at New York University) uses the history of three black women from the sixteenth and seventeenth century to explore questions of methodology and evidence in the early history of the Black Atlantic. Through evidence from visual art, law, and commerce, Morgan considers the challenges and possibilities of crafting a social historical study of women whose voices are so often absent from the archival record but whose lives and perspectives have proven to be essential for comprehending the origins of racial capitalism.

Jennifer L. Morgan transforms our understanding of the Black Atlantic world by uncovering enslaved women's embodied political knowledge. Her most recent book, *Reckoning with Slavery: Gender, Kinship, and Capitalism in the Early Black Atlantic* (Duke UP, June 2021), reveals that race and value's co-development underpins the persistent racism of the modern world.

For more information, please visit [renaissance.indiana.edu](http://renaissance.indiana.edu).

**November 4 • First Thursdays Festival** (Fine Arts Plaza). The First Thursdays festival continues each warm-weather month, showcasing the diversity of arts and humanities on campus and throughout the Bloomington community. For more information, visit [go.iu.edu/first-thursdays](http://go.iu.edu/first-thursdays).

**November 5 - December 17 • zakkiyyah najeebah dumas o'neal Exhibition** (Cook Center Process Gallery at Maxwell Hall). An exhibition of photography by Cook Center visiting artist zakkiyyah najeebah dumas o'neal. zakkiyyah is a Chicago-based visual artist, educator, and independent curator. Her work is most often initiated by personal and social histories related to family legacy, queerness, community making, and interiority. Her practice borrows from visual traditions such as social portraiture, video assemblage, and vernacular found family sourced materials. Currently, her body of work prioritizes social relationships related to queerness, Black women's identity formation, family, social architectures, and the desire for connectedness. zakkiyyah is also a co-founder of CBIM (Concerned Black Image Makers), a collective driven project that prioritizes shared experiences and concerns by lens-based artists of the Black diaspora. For more information, please visit [go.iu.edu/cookcenter](http://go.iu.edu/cookcenter).



Above: zakkiyyah najeebah dumas o'neal. Image courtesy of zakkiyyah.

**November 10, 12-13 • Musical Bodies: The 2021 Global Popular Music Symposium** (Cook Center Grand Hall at Maxwell Hall). Under the direction of **Alisha Lola Jones** (Folklore and Ethnomusicology at IU Bloomington), the Global Popular Music team of Platform is holding a symposium called “Musical Bodies” which will explore and interrogate the use of bodies in musical performance, how music affects the body, and the benefits music offers to the human (and non-human!) body. Planned events include two featured keynotes, roundtables on topics such as gastromusicology, music and healing, ethnomusicology beyond the human, and musical metaphysics. Please visit [platform.indiana.edu](https://platform.indiana.edu) for the most up-to-date information.

# JANUARY 2022

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## January 14 - March 8 • Andrea Ventura: Vanitas

(Grunwald Gallery). The Grunwald Gallery of Art will present *Andrea Ventura: Vanitas*, an exhibit of paintings and collages by Italian artist **Andrea Ventura**. Ventura works as both an artist and illustrator, and this exhibition will highlight both modes of image making. Scheduled for January-March 2022, the exhibit will contain several of the portrait illustrations of which Ventura is widely known, along with still life paintings and other tableaux works that Ventura exhibits in galleries and museums in Europe. He has been invited to be an Artist in Residence at the Collins Living and Learning Center in Spring 2021 where he will teach an Illustration class. The artist will also present a public lecture before the reception for this exhibition and will teach a workshop on illustration while in residence.

*Vanitas* is a still-life symbolic work of art showing the transience of life to remind the viewer of their mortality. The combined exhibit of these portrait illustrations with still-life paintings addresses the definition of vanitas from two perspectives, creating an exhibit that speaks of creating work for public consumption through published illustrations and alternatively, paintings that are created and displayed for more traditional galleries and museums. For more information, visit [soad.indiana.edu](http://soad.indiana.edu).

Right: From *Andrea Ventura: Vanitas*, an exhibition at the Grunwald Gallery, January-March 2022.

**Starting January 21 • Theory Center Reading Group** (2pm each Friday, at Maxwell Hall, Seminar Room 122). **Anke Birkenmaier** (Spanish and Portuguese) and **Oana Panaïté** (French and Italian) will convene the Theory Center Reading Group to read Martinican poet and essayist Édouard Glissant's *Poetics of Relation* (1990). Glissant developed various poetic/theoretical concepts (such as opacity, relation, archipelagic and trembling thinking, rhizomatic identity, and the all-world) that have deeply impacted theorists in poststructuralism, postcolonialism, and globalization. For the full schedule and more, visit [cttheory.sitehost.iu.edu](http://cttheory.sitehost.iu.edu).

**Spring 2022 • Korea Remixed.** Each spring semester the Arts & Humanities Council presents the Global Remixed Arts & Humanities Festival, an eclectic series of performances, exhibits, films, public lectures, and conferences dedicated to the global and contemporary impact of one world culture. festival began with China Remixed in spring 2017, followed by India Remixed in spring 2018, and Mexico Remixed in spring 2019. This spring, the Council presents the next in the series: *Korea Remixed*. Don't miss appearances by author **Susan Choi**, TV anchor and journalist **Juju Chang**, comedian and actor **Ken Jeong**, and more. More information coming soon. Visit [ah.indiana.edu](http://ah.indiana.edu).





# FEBRUARY 2022

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## February 3 • Cathy Park Hong (President’s Hall).

Cathy Park Hong’s *Minor Feelings: An Asian American Reckoning* (2020) tracks the tensions between the idealistic American dream and the realities of racial experience. Focusing on “minor feelings” of shame, suspicion, and melancholy that fill the gap between these disparate experiences, Hong explores her relationship with everything from female friendship to the English language. *Minor Feelings* was a finalist for the Pulitzer prize, and won the National Book Critics Circle Award for autobiography. In her poetry, her essays, and her autobiography, Hong has assembled a monumental portrait of her own identity, and an incisive exploration of racial consciousness in America today.

Cathy Park Hong’s visit is made possible by a partnership between CAHI and the IU Arts & Humanities Council, and is part of the Korea Re-Mixed Festival. (More information on pages 12-13.)

## February 16 • Meet the Author: Melody Barnett Deusner

(5pm, Cook Center Grand Hall at Maxwell Hall). In the 19th century, the Aesthetic movement exalted taste, the pursuit of beauty, and self-expression over moral expectations and restrictive conformity. Melody Barnett Deusner’s *Aesthetic Painting in Britain and America* (Yale UP, 2020) examines the production and circulation of artworks made during this unique historical moment. Looking at how specific works of art in this style were created, collected, and exchanged, the book pushes beyond the notion of Aesthetic painting and design as being merely decorative. Work by James McNeill Whistler, Edward Burne-Jones, Albert Moore, and others, Deusner argues, offered their makers and viewers a means of further engaging with the rapidly changing world around them.

Melody Barnett Deusner is an Associate Professor of Art History at IU Bloomington. Her research focuses American art and mass culture to 1945, nineteenth- and early twentieth-century European art, museum history and institutional critique, and historical intersections of visual art and networked technologies. In addition to her latest book, her published works include book chapters and journal articles on topics ranging from Henry Gurdon Marquand’s New York mansion to zones of artistic engagement in late nineteenth-century America. For more about CAHI’s “Meet the Author/Artist” series, see pages 16-19.

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## March 3 • Sadiya Hartman (7pm, Buskirk-Chumley Theater).

Sadiya Hartman is a scholar of African American literature and cultural history whose works explore the afterlife of slavery in modern American society and bear witness to lives, traumas, and fleeting moments of beauty that historical archives have omitted or obscured. Her academic career has been marked by passion, daring, and a readiness to explore the range of ways stories of nameless and sparsely documented historical actors can be recovered. Hartman has influenced an entire generation of scholars and afforded readers a proximity to the past that would otherwise be inaccessible.

Hartman will speak about her work at the Buskirk-Chumley Theater, and be in conversation with **Walton Muyumba**, Associate Professor of English at IU. An audience Q&A and book signing will follow. This event is free but ticketed. Tickets will be available at the BCT Box Office, in person or online at **bctboxoffice.org**. (For more information, see pages 14-15.)

## March 31 • Pancho Villa from a Safe Distance

(Buskirk-Chumley Theater). *Pancho Villa From A Safe Distance* is a bilingual cross-border opera about the enigmatic general, legendary bandit, and hero of the Mexican Revolution. Through a non-linear collage of scenes from or inspired by the life of the complex, contradictory, and controversial leader, the piece provides a timely lens into the relationships and overlaps between the communities of Mexico, the United States, and the borderlands. This Creative Capital Award-winning project brings together an impressive array of artistic collaborators from both sides of the Rio Grande: Austin, TX based composer Graham Reynolds, librettists Lagartijas Tiradas al Sol of Mexico City, director Shawn Sides of Rude Mechs, and an exceptional ensemble of two vocalists and six instrumentalists.

*Pancho Villa from a Safe Distance* will be presented at the Buskirk-Chumley Theatre in March 2022. Organized by **Alberto Varon** (English and Latino Studies) and **Javier Leon** (Jacobs School of Music), with sponsorship from Platform: An Arts & Humanities Research Laboratory, CAHI, and many other units on campus. More information coming soon at **bctboxoffice.org**.

## APRIL + MAY 2022

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**April 13 • Meet the Artists: Women in Dance** (5pm. Cook Center Grand Hall at Maxwell Hall). IU Bloomington faculty dance artists/scholars **Beatrice Capote**, **Selene Carter**, and **Elizabeth Shea** will share their most recent creative works through a lens of gender identity and what that means for dance-making and presenting. This event will be a mix of live performance, virtual displays, and directed conversation.

Elizabeth Shea will spotlight her award-winning film *Breath|Light|Stone* as well as live performance from a new choreography, *Rhythm Runs Deep*. Selene Carter will share *Flags in the Middle of Nowhere* (2020) and *Diva Redux* (2018), and discuss emergent practices in choreography and performance, as well as refer to some of her research in anti-racist and trauma informed, somatic dance education. Beatrice Capote will share *Reyita* (2019) and *Yemaya: Rebirthing to Existence* (2020). These works bring to life the transformation of Black Cuban narratives and identities dating from the 19th and 20th century while generating its current relevance.

For more information about CAHI's "Meet the Author/Artist" series, see pages 16-19.

**May 2022 • Textile Arts and Heritage Practices in Southwest China: A Workshop and Symposium** (details to be announced). Extending a binational research project that began in 2017, Textile Arts and Heritage Practices in Southwest China will include a book workshop and a campus-facing symposium examining textile arts among the minority nationalities of China's mountainous Southwest. Of central concern is the impact of China's extensive heritage policies on both arts and communities. For more information, contact Jason Baird Jackson (Folklore and Ethnomusicology at IU Bloomington).

Right: Baiku Yao women prepare a loom for weaving near Huali village, Nandan County, Guangxi, China. December 17, 2017.



# FACULTY FELLOWSHIP + GRANT RECIPIENTS: 2020-21

## RESEARCH FELLOWSHIPS

### Elizabeth Geballe

*"Were I the Author of This Tale": Tolstoy's Translations*

### Jeffrey Gould

*Dawn To Despair*

### Jon Kay

*The Willow Weaver Book Project*

### Michelle Moyd

*Soldiering for Empire: Race, Labor, and Recruitment of Black Troops in Africa and the United States, 1865-1920*

### Sarah Osterhoudt

*As Silver on Vines: Economies of Affect & Violence in Madagascar's Vanilla Boom*

### Winnifred Fallers Sullivan

*Religion Around Joan of Arc*

### Samrat Upadhyay

*Darkmotherland*

## CAHI-KINSEY RESEARCH FELLOWSHIPS

### Sarah Knott

*Sexed: How We Became Ourselves*

## GRANTS IN SUPPORT OF RESEARCH + CREATIVE ACTIVITY

### Justin Bailey

*Fits and Starts"*

### Hall Bjørnstad

*The Dream of Absolutism*

### Fritz Breithaupt

*Stories Like Ours*

### Stephanie DeBoer

*Infrastructures on the Edge: On the Material, Poetic, and Political Valences of Screens in Urban Space*

### Melissa Dinverno

*From Exile to the Center: The Archive of Federico García Lorca*

### Peg Faimon, Jonathan Racek, and Adam Thies

*IU Mies*

**César Félix-Brasdefer**

*The Intercultural Speaker in Action: A Pragmatic-Discursive Perspective on Intercultural Communicative Competence*

**Margaret Graves**

*Making Modernity in the Islamic Mediterranean*

**Shane Greene**

*Spanish translation of Punk! Las américas edition*

**Justin Hodgson**

*Social Annotation and the Humanities: New Approaches to Interpretation, Engagement, and Understanding of Texts and their Impact on Writing*

**Jeeyea Kim**

*In the Style of Indiana Limestone*

**Sarah Knott and Carrie Schweir**

*The Coronavirus Days*

**Kathleen Myers**

*Contemporary Colonialities: Mexico and Beyond*

**Elizabeth Shea**

*SomaLab®: A Framework for Mind/Body Practice in Dance and Movement Arts*

**Jooyoung Shin**

*Alterity*

**Jiangmei Wu**

*Origami Based Face Mask: Exhibition at Cooper Hewitt Design Museum*

**WORKSHOPS + SYMPOSIA**

**Hall Bjørnstad**

*The Sonic Renaissance*

**Bob Bledsoe and Michael Adams**

*Indiana University Writers' Conference 2021*

**Fritz Breithaupt**

*The Inner Voice (Literature, Film, and New Media)*

**Stephanie DeBoer**

*Emergent Visions: Situated Practices of Urban Screens, Media Façades, and Media Architecture*

**Jason Baird Jackson**

*Textile Arts and Heritage Practices in Southwest China: A Workshop and Symposium*

# FACULTY FELLOWSHIP + GRANT RECIPIENTS: 2020-21

## WORKSHOPS + SYMPOSIA (continued)

### **Susan Seizer**

*Love, Money & Incommensurability: Reciprocity in Long-term Ethnographic Relationships*

### **Betsy Stirratt and Tim Kennedy**

*Andrea Ventura: Vanitas*

### **Alberto Varon and Javier Leon**

*Pancho Villa from a Safe Distance*

### **Paul Nicholas Vogt**

*Speaker Series: Early Chinese Archaeology and History*



# GRADUATE AWARD RECIPIENTS: 2020-21

## AWARDS IN SUPPORT OF RESEARCH + CREATIVE ACTIVITY

**Hannah Alms** (History)

**Isabel Alvarez-Echandi** (History)

**Alyssa Bossenger** (Gender Studies)

**Jayne Deely** (Theatre, Drama, and  
Contemporary Dance)

**Nofiya Denbaum**  
(Spanish & Portuguese)

**Zane Elward** (History)

**Liliana Guzman** (Eskenazi School of  
Art, Architecture + Design)

**Lauren Harrison** (English)

**Tiffany Hokanson** (Eskenazi School of  
Art, Architecture + Design)

**Chris Jillson** (History)

**Yingjian Liang** (Sociology)

**Gloria Lopez** (History)

**Nora McGinnis** (Eskenazi School of  
Art, Architecture + Design)

**Claire Miller** (Eskenazi School of Art,  
Architecture + Design)

**Meg Morley** (Anthropology)

**Gheorghe Pacurar** (Religious Studies)

**Sydney-Paige Patterson** (History)

**Sean Purcell** (Media School)

**Angiee Liliana Rocha Parra** (Eskenazi  
School of Art, Architecture + Design)

**Nathan Schmidt** (English)

**Stepan Serdiukov** (History)

**Thomas Stephens** (History)

**Laszlo Szabolcs** (History)

**Mathew Wheeler** (Eskenazi School of  
Art, Architecture + Design)

**Jennie Williams**  
(Folklore & Ethnomusicology)

**Shaun Williams**  
(Folklore & Ethnomusicology)

**Parker Zimmerman** (Eskenazi School  
of Art, Architecture + Design)

# FACULTY FELLOWSHIP + GRANT OPPORTUNITIES

## 2021-22 Application Deadlines

**Fall competition: Friday, October 15, 2021**

**Spring competition: Friday, March 4**

### Who May Apply

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

### Upon Completion of any CAHI Award

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

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

**Application requirements are available online.**  
**Please visit [cahi.indiana.edu](http://cahi.indiana.edu) for more information.**

## CAHI RESEARCH FELLOWSHIPS

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

*Applications for the CAHI Research Fellowship are only accepted in the fall. Course releases are always to be used the following academic year.*

### Notes on eligibility + usage:

Who may apply: Tenure-track (and tenured) College faculty members in the arts and humanities at Indiana University Bloomington. Previous recipients may reapply after 3 years with a new project. Applications for fellowships are always for the following academic year.

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

**Please note CAHI's policy on combining the Research Fellowship with other awards:** CAHI Research Fellowships cannot be combined with any other funding, from either internal

or external sources, such that total course releases for that academic year would be more than two. (The academic year is defined as Fall/Spring. In other words, Fall 2018 and Spring 2019 constitute one academic year.) Successful applicants for Fellowships and their department chairs are requested to notify CAHI immediately before utilization of their award if the candidate has received another award for the same project. CAHI reserves the right to reassign awards accordingly.

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

## RESEARCH TRAVEL GRANTS

The Research Travel Grant supports research or creative projects to be conducted away from the Bloomington campus, which can be accomplished within a time frame of two to five weeks. Grants are not intended for conference travel or for teaching purposes. Grants may be awarded for up to \$7,000.

*Please note: While the COVID-19 pandemic has transformed operations across IU, CAHI-funded travelers—both domestic and international—must follow current University guidelines and restrictions.*

## GRANTS IN SUPPORT OF WORKSHOPS + SYMPOSIA

The CAHI Grants in Support of Workshops and Symposia are intended to support events happening at the IU Bloomington campus, including exhibitions, symposia, lectures, film series, and more. Grants may be awarded for up to \$10,000.

CAHI will not provide financial support for professional conferences (unless funds are requested to invite specific guest speakers), hospitality expenses, or honoraria for IU faculty. If other internal or external funding is received for the same project, CAHI requires notification, and reserves the right to adjust or reassign awards in light of this information. Expenditures must follow all university and College policies.

### Notes on eligibility:

In addition to tenured and tenure-track faculty, CAHI also accepts Workshop + Symposia applications from Center directors and directors of arts and humanities facilities (IU Cinema, Art Museum, Grunwald Gallery, etc.) at IU Bloomington. Those applicants would need to (1) explain how the proposed event supports faculty research or creative activity in the arts and humanities; (2) document College faculty involvement in the planning and execution of the proposed event; and (3) include a detailed letter of support from a tenure-track faculty member in the College involved in the event.

## GRANTS IN SUPPORT OF RESEARCH + CREATIVE ACTIVITY

With the Faculty Grants in Support of Research and Creative Activity, CAHI offers awards of up to \$7,000 for materials and other assistance that will help faculty further their research and creative activity agendas. These grants are not intended for teaching purposes.

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

*Additional limitations apply.* Please visit [cahi.indiana.edu](http://cahi.indiana.edu).

## THE CAHI-KINSEY RESEARCH FELLOWSHIP

In partnership with the Kinsey Institute and the Office of the Vice Provost for Research, CAHI now offers a fellowship for research to be undertaken at the Kinsey Institute. The recipient will be granted a two- course release and additional resources at the Kinsey Institute, including access to collection materials and staff, desk space in a shared faculty research cluster, dedicated reserve space in the Kinsey Institute Library, and an undergrad-

uate library assistant on an hourly basis. The recipient will also be given the title of Affiliated Faculty or Research Fellow at The Kinsey Institute. At the end of the award period, the recipient will be required to present his or her research in a public talk, possibly within a showcase of other faculty work currently being conducted at the Kinsey Institute. Application guide- lines are the same as those for CAHI Research Fellowship. Faculty may only apply in the Fall semester.

## CAHI GLOBAL GATEWAY GRANTS

CAHI Global Gateway Grants are administered jointly by the College Arts + Humanities Institute and the Office of the Vice President for International Affairs (OVPIA). For College faculty whose primary area of research or creative activity is in the arts and humanities, these grants support activities that take place at one or more of IU's Global Gateways. Together, CAHI and OVPIA will provide joint funding of up to \$10,000. Application materials must be received at least eight weeks in advance of the event date. Please visit [cahi.indiana.edu](http://cahi.indiana.edu) or contact [iagrants@iu.edu](mailto:iagrants@iu.edu) for more information about CAHI Global Gateway Grants.

# GRADUATE AWARD OPPORTUNITIES

## 2021-22 Application Deadlines

**Fall competition: Friday, September 24, 2021**

**Spring competition: Friday, February 11, 2022**

### Who May Apply

Graduate students enrolled in arts and humanities departments within the College of Arts + Sciences at IU Bloomington. See award descriptions for more details.

### Upon Completion of any CAHI Award

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

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

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

*Due to continued restrictions regarding COVID-19, international travel by graduate students remains subject to case-by-case review by the OVPIA exception committee. For those applicants traveling internationally, CAHI must receive documentation of OVPIA approval before awarding funds.*

**Application requirements are available online.  
Please visit [cahi.indiana.edu](http://cahi.indiana.edu) for more information.**

## GRADUATE CONFERENCE TRAVEL

The CAHI Graduate Conference Travel Award supports IUB Ph.D. or MFA students in the arts and humanities traveling to professional conferences at which the student is presenting a paper. Awards may be up to \$1,000. Previous recipients must wait one academic year before reapplying.

## GRADUATE RESEARCH TRAVEL

The CAHI Graduate Research Travel Award (for Dissertation or MFA Thesis research) supports IUB Ph.D. or MFA students in the arts and humanities traveling for the purpose of research (visits to archives, fieldwork, etc.). Awards may be up to \$2,000.

Research Travel Award applicants need to have completed all course work, been advanced to candidacy, and be at work on the dissertation. MFA applicants must be within one year of completing thesis work.

## **GRADUATE AWARDS IN SUPPORT OF RESEARCH + CREATIVE ACTIVITY**

CAHI now offers Graduate Awards in Support of Research and Creative Activity. Awards may be up to \$2,000 for materials and other assistance to help graduate students further their research and creative activity agendas.

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

Expenses that are *not* supported include (but are not limited to) typing and duplicating of dissertations, tuition, normal living expenses, and computers.

In the case of requests for equipment, the letter writer must verify that neither the equipment requested nor the funds are otherwise available to the student in a timely manner. At the completion of the project, the equipment must remain with the department and be made available for future research projects by other graduate students.

Please be specific about the needs and timetable for your research. If you have questions about whether your request is feasible, please contact us.

*All awards are subject to university restrictions and regulations.*

Applicants need to have completed all coursework, been advanced to candidacy, and be at work on the dissertation. M.F.A. applicants must be within one year of completing their thesis work.

M.Arch applicants must have successfully completed their third semester of course work signaling the end of the Core Curriculum. Those students must be beginning work on a faculty approved independent study and/or a final or capstone project in the last three semesters of the program.



# COLLEGE ARTS + HUMANITIES INSTITUTE

INDIANA UNIVERSITY, BLOOMINGTON

Gayle Karch Cook Center for Public Arts and Humanities  
750 E. Kirkwood Avenue, Bloomington, IN 47405