

BARD

Undergraduate Faculty Newsletter
Annandale, May 2018
Volume 13, Number 3

from **The Dean of the College**

Rebecca Thomas

As we wrap up the semester and turn our attention toward Commencement and the summer, I am pleased to share with you some reminders, news about faculty accomplishments, and other helpful information.

I take this opportunity to thank members of the faculty whose work contributes to the smooth functioning of the institution. This includes both service on committees—governance committees, search committees, evaluation committees, ad hoc working groups—and work in other roles such as divisional evaluator and program director.

It has been a privilege and a pleasure to work with all of you, as dean and before that as a member of the faculty. The Bard College undergraduate faculty is very special and I have appreciated in particular your extraordinary dedication to our students.

My best wishes to all for a productive and fulfilling summer.

Wednesday, May 23 Faculty Meeting (4:45 p.m.)

Campus Center Multipurpose Room

Cocktail reception at the President's house immediately after the faculty meeting

Please note: Faculty Activities and Accomplishments can be found at the end of this newsletter.

Reminder to all faculty:

Provisional senior grades were due at the registrar's office **Monday, May 21.**

Final grades and criteria sheets are due **Monday, June 4.**

Commencement Reminders

Caps and Gowns for faculty and administration can be picked up at the **Bookstore**

Wednesday and Thursday, May 23 & 24- 9:00 a.m. to 5:00 p.m.

Friday, May 25 – 9:00 a.m. – 4:00 p.m.

Saturday, May 26 – open at 9:00 a.m.

Regalia must be returned after commencement by 6:00 p.m. to Bookstore

Commencement Rehearsal, Commencement Tent

Thursday, May 24, 11:45 a.m. for students

from the Associate Dean of the College _____

Deirdre d'Albertis

Information for Faculty Leaving the College

As you plan your departure, please keep these points in mind:

- Please vacate your office and remove all personal possessions by **June 15**.
- Computing equipment purchased with start-up funds and College research monies must be returned to the Henderson Computer Resource Center no later than **June 8**.
- Contact RaeAnn Moore x7183 or rmoore@bard.edu in the Henderson Computer Resource Center regarding the return of your office computer.
- Keys are to be returned, no later than **June 15**, to the Buildings and Grounds office.
- Your email account will be closed one month from your departure date. As a courtesy, Bard will forward your email for a period of three months to an alternative email address when you request forwarding service from helpdesk@bard.edu. If you are continuing on at Bard in another capacity, please contact Human Resources so that your email account is not terminated.

from the Center for Faculty and Curricular Development
(CFCD) _____

Deirdre d'Albertis and Philip Pardi, co-directors

Notes from the CFCD Faculty Common Room:

Please make yourself at home in the faculty common room over the summer break. Reminder: the space cannot be reserved. Spontaneous gatherings are encouraged. Faculty members are asked to respect the space (no smoking), to refrain from inviting students into the common room, and to donate as able to the general fund for coffee and supplies (drop box on the buffet by the fridge).

Stay tuned for announcements coming soon from Phil Pardi about CFCD **summer faculty development workshops**.

from the **Faculty Resources Committee** _____

Faculty Research and Travel reimbursement requests for events that take place before Bard Commencement on May 26, 2018, should be submitted no later than June 1, 2018. Activity that takes place after May 26, 2018 will fall within the 2018-2019 fiscal year.

Bard Research Fund

Recipients of the **2018-2019 Bard Research Fund** grants:

Ephraim Asili	Directing first feature length film: <i>The Inheritance</i>
Laura Kunreuther	<i>Translating Voice, Interpreting the Filed: On the Labor of UN Field Interpreters</i>
Chiori Miyagawa	<i>This Lingering Life</i> , a new opera
Olga Touloumi	<i>The Global Interior: Architecture, Media, and world Governance</i>

The Bard Research Fund supports scholarly and artistic projects with significant potential as a distinguished contribution to the humanities, the social or natural sciences or the arts. The deadline for proposals for 2019-2020 is **September 15, 2018**; see the Faculty Handbook I.G.1.

from the **Office of Development and Alumni/ae Affairs** _____

Jane Andromache Brien '89

The celebrations for the Class of 2018 and Alumni/ae Reunions will begin this Friday evening with the **Bard College Awards Ceremony and Dinner**. We would love to have as many of you as possible come out to support your colleagues and accomplished alumni/ae.

There is a cocktail reception from 5:00 p.m. – 6:00 p.m., and the **Alumni/ae Awards Ceremony** begins at 6:30 p.m. in the **Sosnoff Theatre of the Richard B. Fisher Center for the Performing Arts**. Dinner follows the awards ceremony.

The **Bard Medal**, the Alumni/ae Association's highest award, will be presented to **Eric Warren Goldman '98** and **U Ba Win**; the **John and Samuel Bard Award in Medicine and Science** to **Rebecca Smith '93**; the **Charles Flint Kellogg Award in Arts and Letters** to **Walead Beshty '99**; the **John Dewey Award for Distinguished Public Service** to **Cynthia Conti-Cook '03**; the **Mary McCarthy Award** to **Lorrie Moore**; and the **Bardian Award** to **Mary Backlund** and **Jeffrey Katz**.

Bard College will hold its **one hundred fifty-eighth commencement** on **Saturday, May 26, 2018**. At the commencement ceremony, Bard President Leon Botstein will confer 469 undergraduate degrees on the Class of 2018 and 164 graduate degrees, including master of fine arts; doctor and master of philosophy and master of arts in decorative arts, design history, and material culture; master of science in economic theory and policy; master of business administration in sustainability; master of arts in teaching; master of arts in curatorial studies; master of science in environmental policy; master of music in vocal arts and in conducting, and master of music in curatorial, critical, and performance studies. President Botstein will be awarding associate degrees to the first students to graduate from the Bard Microcollege. The program, which begins at **2:30 p.m. in the commencement tent on the Seth Goldfine Memorial Rugby Field**, will include the presentation of honorary doctoral degrees.

The **commencement address** will be given by entrepreneur and engineer **Megan J. Smith**, who will receive an honorary doctorate of humane letters. Honorary degrees will also be awarded to composer and conductor **Carl Davis '58**, educator and economist **Catharine B. Hill**, historian **Martin E. Jay**, artist **Glenn Ligon**, and songwriter **Billy Steinberg '72**.

ABOUT THE COMMENCEMENT SPEAKER

Megan J. Smith, CEO, shift7; and third U.S. Chief Technology Officer (2014-17), is an award-winning entrepreneur, engineer, and tech evangelist. As the third U.S. chief technology officer, Smith helped the President and federal teams harness the power of technology, data, and innovation to advance the future of our nation and the world. Smith recruited top tech talent to serve across government, collaborating on pressing issues from data science, AI, and open source to inclusive economic growth and criminal justice reform. Her teams focused on broad capacity building by cocreating all-hands-on-deck initiatives, including the public-private program TechHire, the Computer Science for All initiative, and the Image of STEM campaigns.

For more than a decade, Smith served as vice president of new business development at Google; managing early-stage partnerships globally; led acquisitions of Google Earth, Maps, and Picasa; and cocreated Solve for X and Women Techmakers. Earlier, Smith served as CEO of PlanetOut, an online LGBT community in the early days of the internet, worked on early smartphone technologies at General Magic and at Apple Japan.

Smith is an advisor to the MIT Media Lab, Vital Voices, and the Malala Fund, which she cofounded, and a National Academy of Engineering member. Smith holds bachelor's and master's degrees in mechanical engineering from MIT, where she now serves on the board as a life member. She was a member of the MIT student team that designed, built, and raced a solar car 2,000 miles across the Australian Outback. Smith has recently cofounded a company, shift7, focusing on tech-forward networked innovation for impact and economic inclusion.

Commencement 2018 Schedule Snapshot

Thursday, May 24

Baccalaureate Service – Cap and gown are required for all participants

Procession forms at **4:45 p.m.** in front of Stone Row

Procession begins at **5:00 p.m.** to the Chapel of the Holy Innocents

Senior Class Dinner & Awards Ceremony – 7:00 p.m. – Blithewood North Lawn

Friday, May 25

Bard College Awards – 6:30 p.m. – Richard B. Fisher Center for the Performing Arts

Concert – 9:30 p.m. – Sosnoff Theater

Saturday, May 26

Commencement – 2:30 p.m.

(tent opens for seating at 1:00 p.m., Academic Procession forms at 2:00 p.m.)

Bard Community Barbeque – 5:30 p.m. – Blithewood North Lawn

The full Commencement Weekend Schedule can be found at:
<http://www.bard.edu/news/commencement/>

The Center for Civic Engagement enjoyed an active semester with many collaborators and partners around campus, the Hudson Valley and beyond.

Semester Highlights:

- Fifty-four students received funding for summer internship sites that include the Office of Condoleezza Rice, Suraj Patel's congressional campaign, PEN America (two students), Office of Manhattan Borough President, Senator Kirsten Gillibrand's Office, Samos Volunteers, and Citizen Action Hudson Valley Chapter.
- In partnerships with Election@Bard, half of the senior class at BHSEC Queens registered to vote along with students at the Clemente program in Kingston.
- Over fifty students from all of the international campuses met for conferences at Smolny and Central European University speaking on debate, civic engagement and senior project research.
- The CCE ran over 35 STEAM events for children at local libraries, community centers and schools including ecology based outreach with 2500 local Hudson Valley students through Citizen Science.
- The Center sponsored or co-sponsored over 60 events.
- TLS sponsored thirty student-led projects with over 750 hours a week of community volunteer hours with over 400 student volunteers.

Summer Highlights:

- Brothers at Bard, a character development and academic enrichment mentorship program for young men of color, launched its first year as a New York State funded program at Kingston High School with full-time director, Dariel Vasquez '17. Look for twenty students on-campus in July for the first annual summer academy. Another sixty students will attend a second academy through a BHSEC sponsored program.
- Twenty students from the Middle East will attend the third annual summer program sponsored by the State Department Study of the U.S. Institute on Civic Engagement that explores America's leap into participatory democracy.
- CCE is again hosting the U.S. Foreign Policy, Study of the U.S. Institutes delegation, supported by the US Department of State Bureau of Educational and Cultural Affairs. Countries in the delegation include Algeria, Azerbaijan, Cambodia, Chile, Gambia, Honduras, India, Indonesia, Iraq, Ireland, Kazakhstan, Pakistan, Paraguay, Portugal, Tajikistan, Uzbekistan and Venezuela.

Engaged Liberal Arts and Sciences

Perhaps most striking is the growth of the CCE's Engaged Liberal Arts and Sciences (ELAS) initiative. Since its inception in the Spring of 2015, over sixty-five courses have been designated ELAS with 18 more scheduled for Fall 2018. Over three hundred students have participated in at least one course. CCE provides funding to faculty to support a course intern, speakers, transportation and more. Interested in designating a course for Spring or Fall of 2019? Contact Assistant Dean Cammie Jones at cjones@bard.edu to learn about funding opportunities and assistance throughout the process and academic semester.

[ELAS courses](#) link coursework and critical thinking skills with engagement activities that contextualize course materials and enhance learning. A significant portion of the learning takes place outside of the classroom, where students engage with different geographies, organizations, and programs in local communities or in the national and international venues where the Bard network is active. ELAS courses challenge students to develop creative and practical approaches to social, cultural, and scientific issues.

CCE is expanding ELAS opportunities for students through a new Engaged Senior Project award given to seniors whose project is enhanced through community-based work.

Eligible Students:

Juniors from all divisions who are designing senior projects that incorporate elements of community work into their research or creative process for their Senior Project. Projects with reciprocal benefits for a community partner (i.e., research findings, arts-based productions or installations, organizing or community work) are especially encouraged. Projects should allow for meaningful participation from the community partner. Look for an announcement this summer.

Follow us on our new Twitter handle [#bardimpacts](#).

Bard SummerScape 15th Season June 28 – August 19

Bard SummerScape festival, described as “A hotbed of intellectual and aesthetic adventure” by the *New York Times*, features seven weeks of world-class opera, cabaret, theater, dance, film, and music, including the 29th annual Bard Music Festival, *Rimsky-Korsakov and His World*.

Bard Music Festival 29th Season *Rimsky-Korsakov and His World*

Weekend one: August 10-12, *Inventing Russian Music: The Mighty Five*

Weekend two: August 17-19, *Rimsky-Korsakov and His Followers*

“Rimsky-Korsakov merged an appreciation for the western tradition with an impulse to create an autonomous, independent Russian musical voice, which led him to become one of the great composers and teachers in all of music history.” –Leon Botstein

The schedule of events can be viewed at www.fishercenter.bard.edu/summerscape.

Bard faculty and staff can purchase tickets for events of the Bard Music Festival and Bard SummerScape at a 20% discount

Informational Materials

The following documents are found at www.bard.edu/doc/.
Updated lists for 2018-2019 will be posted before June 30, 2018.

Academic Calendar	
Faculty Committee List	Program Directors List
Faculty, Divisional and Senate Meeting Dates	Survival Sheet
Faculty Meeting Schedule	Transition List
Faculty Evaluation Lists	
Faculty Evaluation Deadlines Chart	Committee Minutes
Faculty Evaluation Document	Executive Committee
Faculty Guides:	Faculty Meeting
Faculty Duties, Moderation, Senior Project	Planning & Appointments Committee
Faculty Research and Travel	Senate
Bard Research Fund Application	
R&T Guidelines	
First-Year Seminar R&T Guidelines	

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This letter is intended by the Office of the Dean of the College to make information for faculty more accessible and available in an easy format. Where information is available on-line at our campus website www.bard.edu/doc/, you will be directed to that page.

Undergraduate Faculty Activities 2017-2018

Recent publications by **Susan Aberth** include: "Leonora Carrington's Animal Kingdom" in *Leonora Carrington: Cuentos Mágicos*, Museo de Arte Moderno & INBA, Mexico City, 2018; "Juanita Guccione, reclaiming a Mystical Artist" in *Juanita Guccione: Otherwhere*. San Francisco: Weinstein Gallery, 2018; "Harbingers of the New Age: Surrealism, Women and the Occult in the United States" in *Surrealism, Occultism and Politics: In Search of the Marvelous*, edited by Tessel M. Baudin, Victoria Ferentinou and Daniel Zamani. New York: Routledge, 2018. In March 2018, Aberth was keynote speaker at *Seeking the Marvellous: Intell Colquhoun, British Women and Surrealism*, an international symposium at Plymouth College of Art in England; and part of the panel discussion on "To whom does Surrealism Belong?" at the *Surrealism: From France to the World* conference at Princeton University in April 2018.

Schlesinger: The Imperial Historian, by **Richard Aldous**, was published by W.W. Norton & Company in October 2017.

Franco Baldasso was awarded the A.W. Mellon Foundation/National Endowment for the Humanities Post-Doctoral Rome Prize 2018-19 from the American Academy in Rome. During the spring semester, he was an invited speaker at Stanford University, talk entitled *Curzio Malaparte and the Tragic Understanding of Modern History*; the Center for Italian Modern Art in New York, talk entitled, *Alberto Savinio and the Myth of Babel: Multiplicity, Genealogies and Translation in Hermaphrodito*, "Savinio Study Days;" and at the University of Banja Luka in Banja Luka (Bosnia-Herzegovina), talk entitled, *Curzio Malaparte and the Tragic Understanding of Modern History*. Recent publications include: "A ciascuno il suo. La ricezione di *The Complete Works of Primo Levi* nel mondo anglofono," in *Allegoria*, 74; "Curzio Malaparte and the Tragic Understanding of Modern History," in *Annali d'Italianistica*, 35; and "Rinnovamento culturale e il peso del passato. 'Lacerba' e il Futurismo," in *Sistema periodico. Il secolo interminabile delle riviste*, ed. by Francesco Bortolotto, Eleonora Fuochi, Davide Antonio Paone and Federica Parodi (Bologna: Pendragon, 2018).

Along with former Bard students Yan Chu '14, Gavin Myers '14, Min Kyung Shinn '14, Matthew Dalrymple '16, and Henry (Clark) Travaglini '16, **Paul Cadden-Zimansky** published an experimental physics paper on the "Formation of the $n = 0$ Landau level in hybrid graphene" in IOP's *Journal of Physics Communication* (volume 2, number 5). Cadden-Zimansky gave a talk on this work at the annual American Physical Society March Meeting in Los Angeles this spring, where current student Ethan Richman '20 also gave a talk on "Graphene microstructure fabrication by femtosecond laser ablation" based on research conducted with Mac Selesnick '19 and Yu-Tien (James) Chou '20 in the labs of Cadden-Zimansky and **Christopher LaFratta**.

In April 2018, **Mary Caponegro** was invited interlocutor for a Lannan Foundation seminar at Georgetown University, and she read at Brown University's literary festival in honor of Robert Coover. In May 2018, an international anthology of critical essays on her work, *The Exquisite Interruption: essays, notes and fragments on the lyrical prose of Mary Caponegro (La Squisita Interruzione: saggi, note e appunti sulla prosa lirica di Mary Caponegro)*, was published by Campanotto Editore.

In March 2018, **Nicole Caso** gave a talk as part of the *Archives, Institutions, and Imaginaries: Human Rights & Literature* conference at New York University, and "Walking the Path of Letters: Negotiating Assimilation and Difference in Contemporary Mayan Literature," by Caso was in *CHASQUI: Revista de Literatura Latinoamericana* 47.1.

Omar Cheta's article "The Economy by Other Means: The Historiography of Capitalism in the Modern Middle East" was published in the journal *History Compass*, volume 16.

"Re-engineering the Bible: Samson, Delilah, and the Grateful Dead," by **Bruce Chilton** was published in *Pop Culture and Theology* in November 2017. He was invited as the inaugural lecturer for the Fox Institute in Boulder, focusing on *Mary Magdalene. A biography* (New York: Doubleday, 2005). His publications this year include: *Intolerance. Political Animals and Their Prey: Dialogues on Social Issues: Bard College and West Point* (edited with Robert E. Tully; Lanham: Hamilton, 2017); the electronic resource "James, the brother of

Jesus,” *Oxford Bibliographies* (2017); “El judaísmo a través de la experiencia de Jesús,” *Arqueología & Historia. El Jesús histórico* (2018) 30-38; and “Implications and Prospects of Jewish Jesus Research,” *Journal for the Study of the Historical Jesus* (2018) 62-79. In addition, an interview formed the basis of “Religion und Spiritualität in der Psychotherapie: Rabbi Jesus” *Verband Psychologischer Psychotherapeutinnen und Psychotherapeutenen aktuell* 39 (December 2017, written by Udo Boessman) 38-39, and the Episcopal Church brought out a video of his lecture, “The Death of Jesus and Jesus’ Jewish Identity,” *Preaching the Just Word. New Perspectives on the Lectons of Holy Week* (New York; Office of Ecumenical and Interreligious Relations in the Episcopal Church, 2018). A new translation of the lectionary has also begun to appear (as of January 2018) on line, *Readings from the Roots*.

Christian Crouch was a 2017-2018 Non-Resident Fellow at W.E.B. DuBois Research Institute, Hutchins Center for African-American Research at Harvard University. Recent publications include: "Surveying the Present, Projecting the Future: Reevaluating Colonial French Plans of Kanasatake," *The William and Mary Quarterly*, 3rd Series, 75, No. 2, and "Between Lines: Language, Intimacy, and Voyeurism during Global War," in Thomas Truxes, ed., *Ireland, France, and the Atlantic in a Time of War: Reflections on the Bordeaux-Dublin Letters, 1757*, (Routledge, 2017). Recent presentations include: Mahicanituck: a Native Valley - Past and Present," talk and Q&A given to the 2017-2018 Class of Fellows of the Good Works Institute, Won Dharma Retreat and Conference Center; "The French Revolution in Indian Country," Invited Workshop Presentation for *The French Revolution: A Moment of Respatialization* (Research Group SFB 1199-Processes of Spatialization Under the Global Condition), Leipzig University; "Prince in Prints: Alamyu Tewodros 'Capture' in the British Empire," (Panel organizer and presenter), African Studies Association Annual Meeting, Chicago, IL; "Proximities of Dissent: Native American and Indigenous Protest Across Time and Space," Roundtable Panelist, American Studies Association Annual Meeting, Chicago, IL; "African Slave Trade in the Americas - A Universal Legacy" *UN News: UN & Africa* Podcast Interview (with CARICOM Ambassador Missouri Sherman-Peter), United Nations Headquarters, New York, NY; and "Putting Faces and Names to Freedom Struggles" Invited Expert Speaker, 2018 International Day of Remembrance of the Victims of Slavery and the Transatlantic Slave Trade 10th Annual Student Videoconference, General Assembly Hall, United Nations Headquarters, New York, NY.

In September 2017, **Lauren Curtis'** monograph, *Imagining the Chorus in Augustan Poetry* was published by Cambridge University Press. She also published two articles on music in Roman poetry: “Becoming the Lyre: Arion and Roman Elegy” (*Arethusa* 50: 283-310) and “War Music: Soundscape and Song in Virgil, Aeneid 9” (*Vergilius* 63: 3-26). April through May 2018, Curtis was awarded a fellowship at the Fondation Hardt Pour L'Etude de l'Antiquité Classique, in Geneva, in order to begin work on her next research project, a commentary on the exile poetry of the Roman writer Ovid.

Recent publications by **Richard Davis** include: “Henry David Thoreau, Yogi,” in *Common Knowledge* 24.1; “Images and Temples,” in *Hindu Law: A New History of Dharmasastra*, edited by Patrick Olivelle and Donald R. David, Jr. (Oxford University Press); and “New Lives for Returned Images: The Family of Icons from Sripuranthan,” in *Marg* 69.3. He gave two invited lectures recently as well, “Fear, Loathing, and Miracles among the Cowherds: Krishna’s Childhood Prodigies,” at *The Comparison Project* at Drake University in Des Moines, IA, and “Spiritual Dictionary of Conduct: Gandhi Reads the Gita,” at Princeton University in Princeton, NJ.

Tim Davis' essay on Stephen Shore, “Pop Artist” was published in *Photograph Magazine* (November/December 2017 feature). Davis’ videos were shown in "Sonic Rebellion: Music as Resistance" at the Museum of Contemporary Art in Detroit in September 2017, and at “Them: Photographers/Musicians” at the Transformer Station in Cleveland. He also premiered “Curtain Calls,” a video and photography project about amateur theater on *Topic.com's* reimagining of the WPA.

In March 2018, **Adhaar Noor Desai** delivered an invited lecture, “‘Who’s There?’ *Hamlet* and the Sticky Politics of Identity,” at BHSEC Manhattan in March 2018, and presented a paper, “So long lives this and this gives life to thee: Imperfection and the Living Poem” at the Shakespeare Association of America conference in Los Angeles, CA. He was also awarded three fellowships: a one-month position in the Andrew W. Mellon Summer Institute on English Paleography at the Folger Shakespeare Library, a three-month fellowship at the Folger Shakespeare Library as a Myra & Charlton Hinman fellow, and a three-month fellowship at the Huntington Library as a Fletcher Jones Foundation fellow.

Michèle Dominy was guest editor, with Victoria Stead, of a Special Journal Issue of *Anthropological Forum: A Journal of Social Anthropology and Comparative Sociology*, entitled "Moral Horizons of Land and Place," volume 28, number 1. The issue also included an article she co-authored "Introduction: Moral Horizons of Land and Place," as well as her article "Postcolonial Settler Ecologies and Native Species Regeneration on Banks Peninsula, New Zealand." "Reflexivity," was published in *The International Encyclopedia of Anthropology* (edited by Hilary Callan), John Wiley & Sons, Ltd. (Oxford), and her book review of *Identity Destabilised: Living in an Overheated World*, edited by Thomas Hylland Eriksen and Elisabeth Schober (London: Pluto. 2016), was published in *American Ethnologist* 44.

Ellen Driscoll received The 2018 International Sculpture Center's Outstanding Educator Award. This award is presented to "individuals who have effectively and passionately communicated the knowledge and personal experience gained through the creation of their own work to countless number of students throughout their career. Candidates for this award are masters of sculptural processes and techniques who have devoted their careers to the education of the next generation and to the advancement of the sculpture field as a whole."

Recent publications by **Omar Encarnación** include: "Why Catalan Independence Won't Happen Anytime Soon," in *Foreign Affairs*, September 2017; "The Ghosts of Franco Still Haunt Catalonia," in *Foreign Policy*, October 2017; "The Catalan Independence Shifting Fortunes," in *Foreign Affairs*, October 2017; "The Catalan Martyr and the Spanish Strongman," *The New York Times*, October 2017; "Catalonia's Push for Independence Stokes Divisions Across Spain, and Among the Catalans," in *World Politics Review*, October 2017; "Peculiar but Not-Unique: Spain's Politics of Forgetting," in *Aportes*, volume 32, number 94; "Catalonia's Martyrdom Strategy Doesn't Stand A Prayer," in *Foreign Policy*, November 2017; "Trump and the Retreat from Human Rights," in *Current History*, November 2017; "Homage to Catalonia?" in *The New York Review of Books*, November 2017; "Why Spanish Nationalism is on the Rise," in *Foreign Affairs*, February 2018; "A Latin American Puzzle" Gay Rights Landscapes in Argentina and Brazil," in *Human Rights Quarterly*, Vol. 4 (1); "The Trumpification of the Latin American Right," in *Foreign Policy*, April 2018; and "The Ebb and Flow of Latin America's Pink Tide," in *The Nation*, May 2018. He was also invited to testify at the State Department on the current political situation in Spain, and traveled to Madrid for a presentation, at the Transition Foundation, of an essay published in Spanish based on his 2014 book *Democracy without Justice in Spain*.

Another Fine Mess: America, Uganda and the War on Terror, by **Helen Epstein**, was published in September 2017 by Columbia Global Reports. Other recent publications include: "The South Sudan War: What needs to be done," in *The Monitor*, and "America's Secret Role in the Rwanda Genocide," in *The Guardian*; "The secret meeting where the idea of American as a global power was born," in *LitHub*; "What America gets for its dollars – and its culpability – in Africa," in *The Los Angeles Times*; "Violence begets violence in Somalia," in *The Atlantic Online*; "Who's cheating Kenyan voters?" in *The New York Review Daily*; "Congo for the Congonese," in *The New York Review Daily*; and "Why British conservatives are salivating over the Oxfam scandal," in *The Nation Online*.

Miriam Felton-Dansky's interview with playwright Julia Jarcho, "Vigorous Pessimism and the Reproductive Future," was published in the interdisciplinary journal *ASAP/J* in April 2018; she co-edited (with Tom Sellar and Jacob Gallagher-Ross) the spring 2018 special issue of *Theater* magazine, titled "Spectatorship in an Age of Surveillance," which built on the symposium of the same name hosted at Bard's Fisher Center for the Performing Arts in September 2016; and her book *Viral Performance: Contagious Theaters from Modernism to the Digital Age* was published by Northwestern University Press in May 2018.

"Dharma and Natural Law: Max Weber's Comparison of Hindu and (Occidental) Christian Legal Traditions," by **Laura Ford**, was published in *Max Weber Studies*, 17:2, Special Issue: Hinduism and Buddhism: Reflections on a Sociological Classic 100 Years On, Part One (2017).

In January 2018, "Fires," a short story by **Elizabeth Frank** was published in an anthology of new fiction and art, *It Occurs to Me That I Am America: New Stories and Art*, edited by Jonathan Santlofer, published by Touchstone. All proceeds from the sale of this book go to support the ACLU.

Recent papers co-authored by **Hal Haggard** include: "Odd harmonics in exoplanet photometry: weather or artefact?" (other co-authors include Bard students Victoria Chayes '17 and Max Meynig '17) in *Monthly Notices of the Royal Astronomical Society*, volume 467, issue 1; "The boundary is mixed" in *General Relativity and Gravitation*, volume 49; and "Analytic Reflected Lightcurves for Exoplanets" in *Monthly Notices of the Royal Astronomical Society*. In September 2017, he gave a talk, "Black Hole Fireworks: Quantum-Gravity Effects Outside the Horizon as a Spark for Black to White Hole Tunneling" at Hamilton College, and in November 2017, he was an invited speaker at the conference "The Path Integral for Gravity" at the Perimeter Institute for Theoretical Physics in Waterloo Canada. Haggard also co-directed a team of Masters students at the Perimeter Institute Winter School in the research project, "Minkowski's Theorem for Constant Curvature Geometries."

In April 2018, **Cole Heinowitz** moderated and presented a paper at the panel "Infrarealism and Alternative Community" for the annual New Orleans Poetry Festival. In March 2018, she gave an invited lecture, "Rupture, Poiesis, and Community in the Work of Mario Santiago Papasquiaro," at the University of Madison, Wisconsin. She read from her most recent poetry manuscript at the Zinc Bar Sunday Reading Series (NYC) and the Lunar Chandelier Salon Series (Chicago) in March 2018 and October 2017, respectively. Her essay, "One-Single-Thing: Infrarealism and the Art of Everyday Life," appeared in *The Chicago Review* 61.1, and selections from her forthcoming translated volume, *A Tradition of Rupture: Critical Writings of Alejandra Pizarnik*, were published in *Seedings* 4.

In January 2018, **Brooke Jude** co-authored three papers in *Genome Announcements*, "Draft Genome Sequences of Phenotypically Distinct *Janthinobacterium* sp. Isolates Cultured from the Hudson Valley Watershed;" "Draft Genome Sequence of a Red-Pigmented *Janthinobacterium* sp. Native to the Hudson Valley Watershed;" and "Draft Genome Sequence of a Violacein-Producing *Iodobacter* sp. From the Hudson Valley Watershed." Among the co-authors were **Gabriel Perron** and Bard students Kelsey O'Brien '17, Alexandra Bettina '10 and Georgia Doing '15.

Patricia Karetzky curated the exhibition *Infinite Compassion: Avalokitesvara in Asian Art* at the Staten Island Museum at Snug Harbor, there through June 2018, and *I Have No Enemies and No Hatred: Contemporary Chinese Dissident Art*, at John Jay College from September through November 2017. She has had two articles published recently, "The Formation of a Daoist Pictorial Iconography in the Tang," in the *Journal of Daoist Studies*, volume 10; and "Amazing Grace: Contemporary Chinese Christian Art," in *Yishu, Journal of Chinese Contemporary Art* volume 16, number 1. She also gave a talk for the XVIIIth Congress of International Association of Buddhist Studies.

In April 2018, *The Tchaikovsky Papers: Unlocking the Family Archive*, edited by **Marina Kostalevsky** was published by Yale University Press.

Christopher LaFratta, along with Bard undergraduate students Miles P. Lim, Xiaofei Guo, Eva L. Grunblatt, Garrett M. Clifton, Ayda N. Gonzalez, co-authored the paper "Augmenting mask-based lithography with direct laser writing to increase resolution and speed," which was published in *Optics Express* (volume 2, issue 6).

In April 2018, **Gideon Lester** gave lectures at Harvard, "The House is Open: Experiments in Performance Curating," and the University of Vermont, "Making Theater in the Academy: New Approaches and Visions."

"Douce 228, *Richard Coeur de Lion*, and *The King of Tars*" by **Marisa Libbon** was published in *Notes and Queries*, volume 65.

A solo exhibition by **Medrie MacPhee** was at the Barbara Edwards Contemporary in Toronto, Ontario, Canada from October 6 through November 25, 2017.

Tanya Marcuse's solo exhibition, *Woven*, was at the Julie Saul Gallery in New York City, September through November 2017. She was commissioned to create a site-specific installation composed of two of her *Woven* pieces for the Albany Airport observatory, on display March 2018 through March 2019. Her

work is featured in *Natural Proclivities*, at the Shirley Fiterman Art Center, now through July 27, 2018. She was also a finalist for the Rome Prize and selected as the alternate for the visual arts.

Addicted to Rehab: Race, Gender, and Drugs in the Era of Mass Incarceration, by **Allison McKim**, was published in July 2017 by Rutgers University Press.

An Odyssey: A Father, a Son, and an Epic, by **Daniel Mendelsohn**, was published by Knopf in September 2017. The book won the Prix Méditerranée (France), was shortlisted for the Bailey-Gifford Prize, and was named a Best Book of the Year by NPR, *Kirkus*, *Newsday*, the *Christian Science Monitor*, and *Library Journal*. In February 2018, Mendelsohn received the James Madison Medal from Princeton University, awarded annually to an alumnus/a/um of the Princeton Graduate School "who has had a distinguished career, advanced the cause of graduate education or achieved a record of outstanding public service."

Publications by **Bradford Morrow** in October 2017 included: his novel, *The Prague Sonata* (Grove Atlantic); "What Once Was Lost: Unfinding and Refinding Music History," in *The Paris Review* online; "The Gentle Art of Notebooking," in *Literary Hub*; and "The Dark Side of Beautiful Music," *Electric Literature*. Translations of Morrow's earlier novel, *The Forgers*, came out in Portuguese (*Os Falsários*, Lisbon, Clube do Autor), French (*Duel de faussaires*, Paris, Éditions du Seuil), and Spanish (*Los Falsificadores*, Madrid, Ediciones Siruela).

In February 2018, "The Challenge of Psychology in the Development of Cohen's System of Philosophy and the Marburg School Project," by **Gregory Moynahan**, was published in *Philosophie und Wissenschaft bei Hermann Cohen/Philosophy and Science in Hermann Cohen*, edited by Christian Damböck (Veröffentlichungen des Instituts Wiener Kreis 28 Vienna: Springer International Publishing).

Matthew Mutter's essay, "Nathanael West, Secularism, and the Uses of Comedy" was published in the *Arizona Quarterly*, volume 73, number 4.

Isabelle O'Connell was named 2018 Artist-in-Residence at the Centre Culturel Irlandais in Paris. She spent time there for research in January, then in March gave a recital focused on contemporary works for piano and electronics. She also gave recitals in Ireland, at the Hugh Lane Gallery, Dublin and the Finding a Voice Festival where she gave the first Irish performance of **Joan Tower's** work *Ivory and Ebony*. In April 2018, she gave a solo recital at the MATA Festival in New York, and in May 2018, she gave a solo recital at Issue Project Room. She performed with the Grand Band piano sextet (also featuring **Blair McMillen**) in St. Paul, Minnesota for the Liquid Music Festival in May 2018.

America Classifies the Immigrants: From Ellis Island to the 2020 Census by **Joel Perlmann** was published by Harvard University Press in March 2018.

In August 2017, **Felipe Rezende** discussed the government's proposal for the approval of Provisional Presidential Decree No. 777/2017 with his testimony, "The creation of the Long-Term Rate (TLP)," at hearings of the Joint Commission of the Senate and House of Representatives of the Brazilian Congress in Brazil.

James Romm's collection of translations from Seneca's prose works was published in March 2018 by Princeton University Press, under the title "How to Die: An Ancient Guide to the End of Life." The volume was reviewed by Brendan Boyle in *The Wall Street Journal* in April 2018. He also served as annotator and consulting editor, along with Jay Elliott, on the volume *Lives of the Eminent Philosophers: by Diogenes Laertius* published in May 2018 by Oxford University Press.

Since 2017, **John Ryle** has been lead researcher on the Rift Valley Institute South Sudan Customary Authorities Project, a long-term research and public information project, funded by the Swiss Government. He also directed three oral history training events, in Juba, the capital of South Sudan, and in Entebbe, Uganda. At a researchers' meeting in Kampala, Uganda, in March 2018, Ryle presented his research into intercommunal conflict in Eastern Lakes State, South Sudan. During the Spring semester 2018, he served as George Soros Chair in the School of Public Policy at the Central European University (CEU) in Budapest.

“The Commonwealth Cavalier” by **Jane Smith** was published in *Studies in Philology*, (volume 114, number 3).

Robyn Smyth is a co-PI on a grant recently funded by the National Science Foundation's Long-term Research in Environmental Biology (LTREB) Program to study the effects of climate change on lakes, entitled “LTREB: Will increases in dissolved organic matter accelerate a shift in trophic status through anoxia-driven positive feedbacks in an oligotrophic lake?” that will be led by RPI. This project will provide research experiences to Bard undergraduates over the next 5 years. She is also a co-author on a paper related to this research project that was published in the *Journal of Geophysical Research: Biogeosciences*, May 2018.

Sophia Stamatopoulou-Robbins wrote and co-edited “Waste Underground,” a fifteen-minute film about land filling in the West Bank (videography by Ali Al-Deek). It was presented at the *Shifting Ground Symposium* at the Sharjah Biennial 13 at the Khalil Sakakini Cultural Center in Ramallah in August 2017.

Karen Sullivan gave a talk on “The Rumor of Eleanor of Aquitaine’s Infidelity in Antioch: Truth, Allegation, Fiction,” at the Medieval French Literature Forum at the Modern Language Association Convention in January 2018. In March 2018, she gave talks on “The Truth of Falsehood: History, Romance, and Eleanor of Aquitaine,” at the Medieval Academy of America Meeting and “The Fictionality of History, the Historicity of Fiction: Tales of Eleanor of Aquitaine’s Adventures on the Second Crusade,” at the Department of Romance Studies, Cornell University; and her book *The Danger of Romance: Truth, Fantasy, and Arthurian Fictions* was published by the University of Chicago Press.

Julianne Swartz exhibited *Sine Body* at the Museum of Arts and Design in New York, September 2017 through February 2018. She participated in a Sound Art symposium at Dartmouth College in September 2017, and her installation *Transfer (Objects)* was included in the *Resonant Spaces* exhibition at the Hood Museum of Art, Dartmouth College, September through December 2017. *Void Weaves, Bone Scores* a solo exhibition of sculptures took place at Josee Bienvenu Gallery, New York, November 2017 through January 2018.

In November 2017, **Pavlina Tcherneva** was on KPFK public radio on *Background Briefing*, discussing President Trump’s tax bill reform and Jerome Powell’s appointment to the Federal Reserve. In April 2018, Tcherneva and **L. Randall Wray** spoke with Jeff Stein of *The Washington Post* for his article, “These economists say a \$1 trillion deficit is just a good start,” she was among the top 10% of authors on SSRN (Social Science Research Network) by all-time downloads - SSRN’s eLibrary provides 777,976 research papers from 360,949 researchers across 30 disciplines, and in May 2018, she was interviewed on *Bloomberg* for “Calculating the Cost of a Jobs Guarantee.”

In September 2017, “Counterplanning from the Classroom,” by **Olga Touloumi** (as member of the Feminist Art and Architecture Collaborative), was published in the *Journal of the Society of Architectural Historians*, volume 76, number 3, and her book chapter, “Contentious Electronics/Radical Blips” was published in *Architecture is All Over* (eds. Marikka Trotter and Esther Choi, New York: Columbia University Press). In October 2017, she participated in a panel at the “Computational Design: Practices, Histories, Infrastructures,” symposium at Carnegie Mellon University in Pittsburgh; in December 2017, she organized the panel “Making / Writing / Teaching Contested Histories,” for the Chicago Architecture Biennial: *Make New History*, in Chicago, and in April 2018, she organized the panel, “FAAC Your Syllabus,” for *Now What?! Advocacy, Activism & Alliances in American architecture since 1968*, at the Temple Hoyne Buell Center for the Study of American Architecture. In January 2018, Touloumi gave an invited lecture, “Landscapes of Justice: World Order and Media in the Nuremberg Trials, c. 1945,” at the Center for Critical Studies in Architecture (Goethe-Universität Frankfurt am Main, Technische Universität Darmstadt, Deutsches Architekturmuseum), in Frankfurt, Germany, and in April 2018, she gave she presented her paper “Building the Case, c. 1946” for the Association for Art History meeting in London. She also received a 2018 Teacher-to-Teacher Workshop Grant from the Global Architectural History Teaching Initiative, MIT, for the workshop *FAAC Your Syllabus!*

"A lovely and accessible treatment of questions about infinity" co-authored by **Japheth Wood**, was published in the Spring 2018 *MTCircular* Magazine.