

## Undergraduate Faculty Highlights and Accomplishments Fall 2025

\*compiled through submissions from faculty

**D.M. Aderibigbe's** book *82nd Division*, which won the National Poetry Series, was published by Akashic Books in December 2025. Since then, it has been reviewed in *Literary Hub* and *Booklist*, the American Library Association's book review journal. Additionally, Aderibigbe was interviewed about the book by *Frontier Poetry*. Aderibigbe also published three new poems in the Winter 2025 issue of *The Georgia Review*.

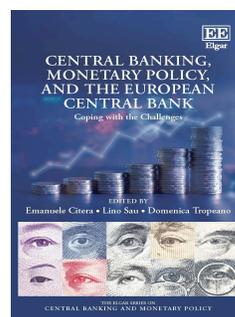
While a Visiting Professor at the University of Tokyo in Japan during the fall 2025 semester, **Franco Baldasso** delivered two lectures in the doctoral seminars of the Italian Programs of Kyoto University and University of Tokyo. The aim of this professorship was introducing his most recent publications, including his book *Against Redemption: Democracy, Memory and Literature in Post-Fascist Italy* (Fordham UP 2022) and sharing his research with faculty and graduate students. Baldasso was also elected to the American Academy of Rome Society of Fellows Council and part of the "Collegio dei docenti" ("Faculty council") of the Doctorate in Italian Studies at Sapienza University of Rome. In December 2025, his article, "Palingenesi e rovine," was published in *Il romanzo. Teorie, forme, dispositivi*, 2 (2025); and his book chapter, "Giorgio de Chirico and Alberto Savinio: A ménage à trois," was published in *Art and Intimacy in Modern Italy*, ed. by Sharon Hecker and Teresa Kitter (London: Bloomsbury, 2025).

Recent publications by **Rebecca Bengal** include: "As Them As They Could Be," in the anthology *Double Feature* (ed. Mark Lucy Durant for Saint Lucy Books, September 2025); "The Highway Is for Gamblers," in *Boom and Dust* (by Jason Reed and Barry Stone – a Sunset Commission and Victory in the Wilderness Museum Joint Publication, October 2025); "Grocery in the Front, Party in the Back," in the annual Music issue of *Oxford American* (December 2025); and "Looking Glass," in the Craft issue of *Aperture* (December 2025).

In January 2026, "The Machine in the Muck," by **Alex Benson**, was published in *ISLE*:

*Interdisciplinary Studies in Literature and Environment*.

In November 2025, **Bruce Chilton's** book, *Aramaic Jesus: Tradition, Identity & Christianity's Mother Tongue* was published by Baylor University Press. From that time, he has been interviewed on several podcasts in connection with the project, notably at the annual meeting of the Society of Biblical Literature. He also contributed an article, "Aramaic and the Making of the Gospels," to *The Bible and Interpretation*, an electronic journal that developed a curated site for his previous articles; and for the Institute of Advanced, he presented a series entitled "Fascists versus Prophets: their contention in the Bible."



*Central Banking, Monetary Policy, and the European Central Bank*, co-edited by **Emanuele Citera**, was published by Edward Elgar in September 2025.

**Adriane Colburn** was awarded a commission with Public Art for Public Schools in NYC. Her artwork will be installed as a permanent component of a new K-8 public school in Queens, opening in 2028. Additionally, her project, *Permian Lines*, will be included in the exhibition, *Human Impact: Contemporary Art and Our Environment*, at Burlington City Arts in Burlington, Vermont. (March 13th-June 20th).

Recent publications by **John Cullinan** include: "On the modular Plesken Lie algebra," in the *Palestine Journal of Mathematics* 14 (3) 1311 – 1320 (2025), and "Unisingular Specht modules," in the *Journal of Group Theory* 28 (5) 1095 – 1114 (2025).

**Tim Davis'** work is currently in the show, "Rome in the World," at the MAXXI Museum in Rome through April 2026. His show, "Upstate Event Horizon," was at the University of Kentucky Art Museum through August 2025, and the museum

acquired the entire show for its permanent collection.

In November 2025, **Ellie Diamant** had a Brief Report published in *Proceedings of the National Academy of the Sciences (PNAS)*, “Rapid morphological change in an urban bird due to COVID-19 restrictions;” this research was also featured in *The New York Times* article, “How the Pandemic Lockdowns Changed a Songbird's Beak,” and Diamant was interviewed by CNN (online), NPR, KRCW, *The Naked Scientist*, and a number of other publications. In January 2026, “The anthropause as a behavioral reset: persistent reduction in territorial aggression in an urban songbird,” co-authored by Diamant, was published in *Urban Ecologist* 29, 28 (2026).

**Tania El Khoury** received a 2026 Creative Capital Award, which supports the creation of risk-taking, groundbreaking new works, as well as professional developmental services and community-building opportunities. During fall 2025, El Khoury and **Ziad Abu-Rish** presented “The Search for Power” performance and subsequent installation at REDCAT in Los Angeles; they also presented during the Kyoto Experiment Festival in Kyoto, Japan. El Khoury presented her installation and performance project, “Cultural Exchange Rate,” during the Take Me Somewhere Festival in Glasgow, Scotland; and she presented, “As Far As My Fingertips Take Me,” during the (O)utpost Flørli Festival in Flørli, Norway.

In September 2025, *Why Live: How Suicide Becomes an Epidemic*, by **Helen Epstein**, was published by Columbia Global Reports. Her review, “Uganda's Two Tyrants,” appeared in the January 15, 2026 issue of *The New York Review of Books*, followed by an online Q and A on January 17, 2026.

In November 2025, **Jack Ferver** presented their new work *My Town* at NYU Skirball. Written, choreographed, and performed by Ferver, *My Town* was featured in *The New York Times* article, “In a Reimagined ‘Our Town,’ Dance and Poetry Run for the Woods,” by Gia Kourlas.



\*\* photo: Performance photograph of Jack Ferver in their solo, *My Town*. NYU Skirball.

In October 2025, **Christopher H. Gibbs** gave the keynote address, “Dark Schubert: Dualities in his Life and Art,” at the annual conference of the Schubert Research Center in Vienna. His article, “More Than Just Music: Free Associations on the Combination of the Arts and Presentations of *Erlkönig* in Schubert’s Vienna,” appeared in *Combining the Arts in Schubert’s Time* (ed., Andrea Lindmayr-Brandl, Livio Marcaletti, and Thomas Seedorf. Vienna: Austrian Academy of Sciences Press, 2025).

In October 2025, **Beka Goedde** exhibited with the collaborative project E for Effort in “The Frequency,” at Brood Works, curated by Brad Ewing, in Brooklyn, NY; Goedde exhibited a work on paper in “Subway Riders,” Springs Projects, curated by Tommy White, in New York, NY, October 2025 - November 2025; and in January 2026, she co-curated the exhibition “Push the Envelope” at RUTHANN gallery in Catskill, NY, with a closing event featuring typewriting with Lilah Friedland of Invisible Hand Press (Bard alumni), and **erica kaufman** sharing epistolary poems, and a Point of Pride letter writing session. The curation of this exhibition is a celebration of a new design object from the 15 year collaborative project E for Effort between Goedde and artist Rachel Ostrow. \*\* photo: erica kaufman's reading



In October 2025, the Saviet/Houston Duo commissioned, “Extended Melodies,” (with support from the Ernst von Siemens Music Foundation) a two-hour violin piece by **Sarah Hennies**. In November 2025, Hennies was Composer-in-Residence at the Huddersfield Contemporary Music Festival, UK’s leading festival of new and experimental music, featuring over 50 performances, installations, and exhibitions from internationally renowned artists and musicians.

“Alignment, Justification, Margin, Error: Typography and the Cold War” was a January 2026 EUME Berliner Seminar featuring **Elizabeth M. Holt** in conversation with Fehras Publishing Practices’ Sina Ahmadi and Sami Rustom. Holt’s archive contribution, “Ghassan Kanafani’s Theory of Resistance Literature in Occupied Palestine, from the Pages of *Afro-Asian Writings* (1968),” appeared in the University of Exeter DAME archives and can be accessed here: <https://humanities-collections.exeter.ac.uk/dame/s/en/item/15552#lg=1&slide=0>

**Jessica Jones** composed the opera, *Post Pardon: The Opera*, which premiered in June 2025, at the Gordon Center for Creative and Performing Arts in Waterville, Maine. The concert was produced and made possible with the support of Colby College.



\*\* photo: The vocalists with composer Jessica Jones in the middle in green, librettist Arisa White fifth from right

In October 2025, **erica kaufman** participated in a celebration of Francesca Wade’s *Gertrude Stein: An Afterlife* at 192 Books. Recording of the full event is [available here](#). In January 2026, Kaufman performed as part of The Poetry Project’s Annual New Year’s Day Marathon Reading, and was

featured on Haus für Poesie / Lyrikline’s [new Poet’s Page](#), which includes recordings of poems from *INSTANT CLASSIC* and *POST CLASSIC*.

**Felicia Keesing** was elected as a Fellow of the British Ecological Society. She has also been awarded a month-long residency at the Bellagio Center on Lake Como to work on a book project about the potential for rewilding and restoring ecosystems to meaningfully address global environmental challenges.

In October 2025, **Cecile Kuznitz** was an organizer and participant in the conference, “YIVO in Vilnius and the World,” held in Vilnius, Lithuania. The conference ended with the launch of the Lithuanian translation of her book *YIVO and the Making of Modern Jewish Culture: Scholarship for the Yiddish Nation* (Martynas Mažvydas National Library of Lithuania, 2025). \*\*photo: Cecile Kuznitz (center)

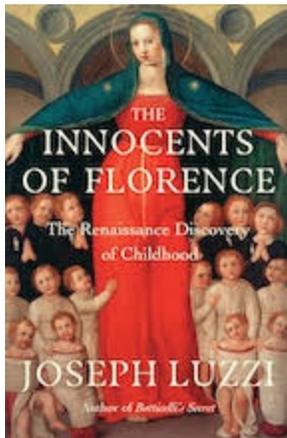


In January 2026, **Gideon Lester** toured two Fisher Center productions to New York City: Pam Tanowitz’s *PASTORAL* to Lincoln Center; and ERS’s adaptation of *ULYSSES* to the Public Theater as part of Under the Radar Festival.

In October 2025, **Huiwen Li** gave an invited talk, *Ancient Scripts and Chinese Calligraphy: Teaching in Chinese Language Courses*, presented virtually to members of the Greater New York Chinese Teachers Association. In December 2025, his poem, “*Thirsting for Rain*,” was published in *Journal of Wuban Poetry* (Hubei, China), 20(4); his calligraphy, “*Reminiscence of the Red Cliff*,” was exhibited at the Toronto “*Water Cube*” *International New Year Calligraphy and Painting Exhibition by Renowned Artists* (Toronto, Canada); and his co-edited book, *Masterpieces of Oracle-Bone Script Calligraphy and Seal Engraving: An Anthology*, was

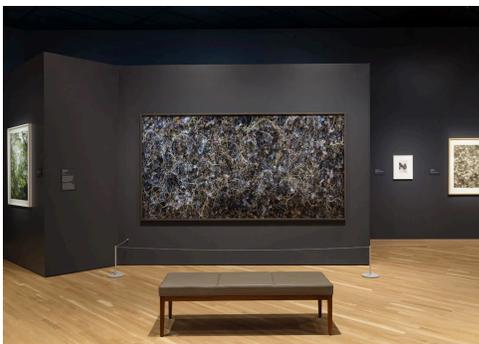
published by iCulture.

In August 2025, **Tara Lorenzen** performed Trisha Brown's iconic solo, *Locus*, at the Al Held Foundation and the Russel Wright Design Center, Manitoga. She also performed in a Merce Cunningham *MinEvent* organized by the Merce Cunningham Trust in collaboration with the John Cage Trust at the Churchtown Dairy Farm in Hudson, NY; and her re-staging of Brown's *Astral Converted* was performed at the Guggenheim Museum NYC as part of their Works and Process gala in October 2025.



**Joseph Luzzi's** *The Innocents of Florence: The Renaissance Rediscovery of Childhood* (W. W. Norton) was reviewed by *The Guardian* in December 2025, and was selected as one of *The New Yorker's* Best Books of 2025.

Large-scale (62 × 124") works from **Tanya Marcuse's** *Woven* series have been featured in major museum and gallery contexts. *Woven N° 16* was on view at the Hyde Collection's Rotunda Gallery from October 3, 2025 to February 1, 2026. *Woven N° 11* was acquired by the Denver Art Museum and exhibited there from June 8, 2025 through January 4, 2026. *Woven N° 33* was presented in *Natural Law* at Haw Contemporary, Kansas City, Missouri, from November 14 to December 29, 2025. \*\* photo: Installation view: *Woven N° 11* on view at the Denver Art Museum, alongside works by Dawoud Bey, Hiroshi Sugimoto, Abelardo Morell, and Terri Weifenbach



"An Epistolary Critic," by **Wyatt Mason**, appeared in the November 6, 2025 issue of *The New York Review of Books*.

Works by **Rebecca Morgan** and **Tschabalala Self** are currently in the group exhibition, "Hard Art: Unruly Selections from the Beth Rudin DeWoody Collection," at the Museum of Sex in Miami, FL through May 2026.

During fall 2025, **Franz Nicolay** published an essay on musicians' unions and "the new music labor movement" in *The Baffler*; reviewed a new biography of the Talking Heads for the *Wall Street Journal*; and wrote program notes for a concert by Shahzad Ismaily at the *Walker Arts Center* in Minneapolis. The audiobook of his *Band People: Life and Work in Popular Music* (University of Texas Press) was published by Tantor, and it was named one of the "Best Music Books of 2025" by Denver's Westword.

"Advances in surrogate modeling for biological agent-based simulations: trends, challenges, and future prospects," coauthored by **Kerri-Ann Norton**, was published in the *Journal of Mathematical Biology* 92, no. 1 (2026): 6.

In November 2025, **Sean O'Bryan's** peer commentary, "Visual attention as an integrated sensorimotor process," was published in *Behavioral and Brain Sciences*, vol. 48.

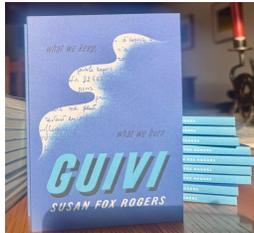
In October 2025, **Isabelle O'Connell** gave the New York premiere of *Stargazer*, a piano concerto by composer Viet Cuong, with conductor David Bloom and the Queer Urban Orchestra, and in November 2025, she gave a solo piano recital in Berlin at *Johanneskirche Schlachtensee*, featuring works by Claude Debussy, Caroline Shaw and Jane O'Leary.

In November 2025, **Lothar Osterburg** was inducted into the National Academy of Design at their 200 Year anniversary celebration at the Morgan Library & Museum in New York City.

In October 2025, *INTO THE DARK*, a film by **Fiona Otway**, was featured at the Woodstock Film Festival, and was also selected for the Big Sky Documentary Film Festival (February 2026). Otway contributed as an Additional Editor to the

documentary, *THE OLDEST PERSON IN THE WORLD*, directed by Sam Green, which had its world premiere at the Sundance Film Festival in January 2026.

In October 2025, **Kelly Reichardt's** newest film, *The Mastermind*, was released. The film was reviewed in *The Guardian*, and as a *New York Times* Critic's Pick.



**Susan Fox Rogers** received the Harvard Review Chapbook Prize for her essay, “Guivi: What We Keep, What We Burn.”

**James Romm's** book, *Demosthenes: Democracy's Defender*, was published in September 2025 as part of Yale's Ancient Lives biography series. The book was the subject of a Smithsonian Associates on-line forum in October 2025.

In November 2025, **Julia Rosenbaum** was an invited speaker for the Terra Foundation of American Art symposium *Decolonizing Digital Visuality* in Berlin, Germany. She gave a talk entitled “Temporalities Re-Envisioned: Legacies of Pre-Digital Visual Technologies and Contemporary Art.”

In January 2026, **Adam Shatz** was the recipient of a Grace Dudley Prize for Arts Writing from The Robert B. Silvers Foundation.

*Topological Methods in Zero-Sum Ramsey Theory*, co-authored by **Steven Simon**, was published in *Forum of Mathematics, Sigma* in November 2025 (among the authors were two Bard undergraduates, Hannah Park-Kaufmann '24 and Darrion Thornburgh '24).

In October 2025, **Sophia Stamatopoulou-Robbins** gave the Arthur Miller Lecture in Science and Ethics at MIT: “Landfill, Platform, Diagnosis: How People in Crisis Use Science and Technology to Build New Ethical Worlds.” She published a book chapter titled “Occupied Sleep: Notes on Ambient Ecologies of Rest in War” in *Demilitarizing the Future: Reimagining Landscapes of War* (edited by Darcie DeAngelo, Joshua Reno,

Rebecca Kastleman, Leah Zani, Anthem Publishing, 2026), and her 2024 film, *Fattoush*, was screened at the University of Helsinki.

**Katie Tabb** was invited to become an affiliate faculty member of the DeWitt Wallace Institute of Weill Cornell Medicine's Department of Psychiatry.

“Poésie et écriture du vivant,” by **Éric Trudel**, was published in *MLN* (vol. 140, n°4, 2025). This edited issue aims to take stock of new French fiction and poetry written in the last quarter century. He also contributed an article, “Refabriquer le commun: enjeux du montage chez Sophie Divry, Leslie Kaplan, et Sandra Lucbert,” to a special issue of *Littérature* (Paris) devoted to “montage” in contemporary French literature (*Littérature*, 220, December 2025).

**Jonathan VanDyke's** first solo European museum exhibition, *In the Eternity of the Temporary*, is at The Museum of Art of Ravenna in Italy through August 2, 2026. This site specific installation features new paintings, a new video, and a series of performances with vocalists from the US and Italy.

In November 2025, **Julia Weist** gave the 2025 Lavine Lecture at the MIT List Visual Arts Center (an endowed biennial lecture), and in December 2025, The Whitney Museum acquired six of Weist's artworks for their permanent collection through a purchase with funds from the Photography Committee. Weist was also selected for a MacDowell Fellowship where she will be in residence in August 2026.

During fall 2025, **Daniel Wortel-London's** book, *The Menace of Prosperity: New York City and the Struggle for Economic Development, 1865-1981*, was published by the University of Chicago Press; he organized and presented at a panel at the Urban Historical Association biennial meeting in Chicago; had op-eds appear in *The Nation*, *Jacobin*, and policy-oriented papers for the *Democracy Collaborative and Phenomenal World*; and he presented at the Columbia University Law School, the Wellbeing Economy Alliance, and the Legislative Progressive Caucus Center.