

Undergraduate Faculty Highlights and Accomplishments Summer 2025

*compiled through submissions from faculty

In June 2025, **Susan Aberth** wrote the catalogue essay, “Léonor Fini: Guardian of the Mysteries,” for the exhibition *Il Sono Léonor Fini*, on view at the Palazzo Reale in Milan; and she wrote the catalog essay, “Channeled Visions: Art, Glass and Alchemy,” for the exhibition, *Susan Plum: Woven Heaven Tangled Earth*, on view at Transart Foundation in Houston, Texas. Aberth also gave a talk, “Imagining the New Age: Women and Abstraction in the Americas,” for the Americas Society symposium, *Women and Abstractions in Postwar Americas*, honoring Fanny Sanin.

Nayland Blake, is at the Matthew Marks Gallery (522 West 22nd Street and 526 West 22nd Street, NYC) from September 11 through October 25, 2025. The exhibition coincides with the forthcoming publication of *Nayland Blake: My Studio Is a Dungeon Is My Studio, Writings and Interviews 1983-2024*, edited by Jarrett Earnest, published by Duke University



Press (October 2025). *Made with Pride by a Queen* 1989 Silkscreen on canvas 8 × 10 inches; 20 × 25 cm

In June 2025, **Lukaza Branfman-Verissimo** curated and took part in a Session Residency at Recess Arts, FREEDOM TIME: Undanced dances through prison walls; in July 2025, Branfman-Verissimo was awarded a Mid-Hudson Valley Arts Grant, and was a contributor in 'A Queer Year of Love Letters | Alphabets Against Erasure,' (published by Library Stack and Inventory Press, edited by Nat Pyper); and in August 2025, works by 'Rage Hug Solidarity', made



in collaboration with Finnegan Shannon

Branfman-Verissimo were included in the group show, Healing: Art and Institutional Care, La Trobe Art Institute, in Bendigo, Australia.

In June 2025, **Bruce Chilton** conducted a two-hour session for Matthew Fox's *Christ Path Seminar* in San Francisco, CA. In July 2025, he presented a lecture on the topic of Mary Magdalene for the Contemporary American Theater Festival at Shepherd University in West Virginia; and in August 2025, “Aramaic and the Making of the Gospels,” by Chilton, was published in *The Bible and Interpretation*, and *The Bible and Interpretation* curated a site of “The Writings of Bruce Chilton.”

Tim Davis traveled to Walmart’s all over the northeast for his article, “Finding Beauty in Maximum Discount,” published by *The New York Times* in July 2025. He also traveled to Japan to photograph a story for National Geographic about jazz kisasas.

“The importance of biome in shaping urban biodiversity,” co-authored by **Ellie Diamant**, was published in *Trends in Ecology & Evolution*, Volume 40, Issue 6.

“Spain Is an Example to the World,” an op-ed piece by **Omar Encarnación**, was published by *The New York Times* in August 2025.

In June 2025, *Planetary Eating: The Hidden Links between Your Plate and Our Cosmic Neighborhood*, by **Gidon Eshel**, was published by The MIT Press. Eshel also published two co-authored articles: “US grass-fed beef is as carbon intensive as industrial beef and ≈10-fold more intensive than common protein-dense alternatives,” *PNAS*, vol. 122, no. 12; and “Early US meat industry knowledge and response to global warming,” *Environmental Research Letters*, vol. 20, no. 3.

Jack Ferver, choreographed the new musical, *The Last Bimbo of the Apocalypse*, at the Off-Broadway theater, The New Group, which premiered in May 2025, and was a New York Times Critic's Pick. In



July 2025, Ferver presented a new performance solo, *It's Veronique*, commissioned by the gallery Hesse Flatow. The solo, written and choreographed by Ferver, explored the life of Saint Veronique and was the closing performance for Hesse Flatow's summer curation, *Veronica Veronica*, at the gallery's Amagansett location. In August 2025, Ferver worked with an ensemble of performers exploring Anton Chekhov's iconic play, *The Seagull*, at White Feather Farm in Saugerties, NY.

In May 2025, **Kyle Gann's** orchestra piece, *Serenity Meditation*, was performed by the Dallas Symphony Orchestra, conducted by Ilan Zolkov, in Meyerson Symphony Center, Dallas, Texas, along with the Shostakovich First Violin Concerto, and Beethoven's "Eroica" Symphony.

In May 2025, **Elizabeth Holt** presented her paper, "Carbon and the Humanities," on the panel *Cultures of Energy Transition* at the 2025 American Comparative Literature Association conference.

"What Happens After A.I. Destroys College Writing?" by **Hua Hsu**, was published by *The New Yorker* in June 2025.

During the summer of 2025, **Deborah J. Keszenman's** co-authored article, "Antiproliferative Potential of *Eugenia uniflora* L. Leaf Essential Oil in Normal and Tumoral Human Colon Cells," was published in *Biologics* 2025, 5, 19; and Keszenman was a speaker at the seminar, "From Data to Decision: Scientific Literacy as a vehicle for Citizen Science in times of uncertainty," at CENUR Litoral Norte, Sede Salto Universidad de la República in Salto, Uruguay.

In April 2025, **Gwen Laster** was awarded a Guggenheim Fellowship for her project, *Is My Black Still Beautiful: Reflections on a Childhood in Detroit*, a multimedia theatrical Global music orchestral work for eight musicians including Laster, with dance and voice, that explore the complexities of *Colorism*.



Recent publications by **Marisa Libbon** include: "The House of Fame and Its Gossip Mill," in *The Chaucer Review* 60.3 (2025); and "Of trotting horses and angelic words," on the works of Ambrogio Lorenzetti exhibited in "Siena: The Rise of Painting, 1300–1350," at the Metropolitan Museum of Art and London's National

Gallery, for *The European Review of Books*, Issue 9.

Tanya Marcuse was named one of five Joy of Giving Something Fellows. An interview: "Photographers on



Photographers: Emma Ressel (BA,'16) in "Conversation with Tanya Marcuse," was published in *Lenscratch* in August 2025.

N° 0328 *Book of Miracles (Part II Portent)*, 38 x 30" 2022

"Economic Hardship and Mental Health for Sexual and Gender Identity Minorities," by **Michael Martell**, was published by *Southern Economic Journal* (2025).

Robert McGrail was invited to join the program committee for the 39th International Workshop on Unification, which took place July 14, 2025.

Ivan L. Munuera will be participating in the 2025 Chicago Architecture Biennial, which runs from September 19, 2025 through February 28, 2026.



"PrEPBread," 2023

INTO THE DARK, a new film by **Fiona Otway**, was selected to screen at the DC/DOX Film Festival in June 2025.



Sasha Phylars-Burgess, Wild Sugarcane growing beside Levedo do Rei, Madeira, 2022

Sasha Phylars-Burgess's photographic project, *Everything Nice*, is at Light Work in Syracuse, NY, September 8 through December 5, 2025.

In May 2025, **Sasha Romero** presented a lecture on *Allyship In the Brass Community* at the International Women's Conference in Hartford, Connecticut; in June 2025, she performed with the International Pride Orchestra in D.C.; from July 22 through August 3, 2025, she played with the Music in the Mountains Orchestra Festival in Durango, Colorado; and from August 4 through August 17, 2025, Romero performed with the Lakes Area Music Festival in Brainerd, Minnesota.

Early Work, by **Stephen Shore**, was published by MACK in August 2025. Reviews of the book appeared in *The New Yorker*, *The New York Times*, *Chronogram*, and *Art in America*.

Éric Trudel's article "Entre convocation et co-vocalisation: Écrire à l'écoute du vivant," was published by the online journal *Fabula* (France, June 2025), in a special issue devoted to the politics of literature in France since the 2000s.

During the summer of 2025, **Thomas Wild** was interviewed by the Library of America about the new, expanded edition of Hannah Arendt's "The Origins of Totalitarianism," that he prepared together with Jerome Kohn as the beginning of a five volume series of Hannah Arendt's Works with the Library of America; the authoritative handbook on the works of Ilse Aichinger, to which Wild contributed two articles, appeared with the German publisher Metzler Verlag; The Critical Edition of Hannah Arendt's Complete Works (housed at Free University in Berlin), for which Wild serves as general editor and speaker, was granted continued funding by the German Research Fund (DFG) for the next three years, during which Arendt's bilingual English and German works on totalitarianism (2025), the human condition (2026), and Eichmann (2027) will appear in book form and on the Critical Edition's open access web portal.

Sara J. Winston mounted two solo exhibitions: *Sugar Honey Iced Tea* at Candela Gallery, Richmond, VA, on view from May 2 through June 14, and was reviewed in

Musée Magazine on June 4, 2025, "*Sara J. Winston: Sugar Honey Iced Tea at Candela Gallery*," and *Our body is a clock* at Blue Sky Gallery in Portland OR from May 1 through May 31, which was reviewed in *Variable West* on July 16, 2025, "*Photography plus time equals something else: Sara J. Winston at Blue Sky Gallery*." In June 2025, Winston released a book, *Sugar Honey Iced Tea*, with LA-based publisher For the Birds Trapped in Airports. In August 2025, she co-curated an exhibition at Artists' Cooperative Residency and Exhibition (ACRE) Projects in Chicago, *Positive or Zero: Long Distance Collaboration*, and participated in a panel presentation, *Embedding Accessibility: Cultivating a Welcoming Culture at Storm King and Beyond*, with staff of Storm King Art Center at The Kennedy Center Leadership Exchange in Arts and Disability (LEAD) Annual Conference in Cleveland, OH. Winston is also a writer at Collector Daily, where she has authored several reviews this year: 08/15/2025: *Photographs (1978-1985)* by Christine Furuya-Gössler (Chose Commune, 2025); 07/24/2025: *Stone Soup* by Eric Ruby (Nocturno Books, 2025); 07/02/2025: *Pay Phone* by Daniel Weiss (Smog Press, 2024); and 05/24/2025: *Grace* by Scott Offen (L'Artiere Edizioni, 2025).

In August 2025, **Japheth Wood** co-directed the 12th summer of the Bard Math CAMP. The Bard Math Circle's Creative and Analytical Math Program (CAMP) brought 23 middle school mathematicians to campus mostly from surrounding towns including Red Hook, Rhinebeck, and Kingston. Other students commuted in daily from up to an hour's drive each day. Students enriched their enjoyment of mathematics with explorations of topics outside of the school curriculum, and through the lenses of Math, Computer Science, and Art.

During the summer of 2025, **Olga Touloumi** gave the lecture, *Common Threads: The Craft of a Woman's Archive*, at the Canadian Center of Architecture in Montreal, Canada, and she was awarded a fellowship at the Canadian Center for Architecture.