

## Undergraduate Faculty Highlights and Accomplishments Fall 2022

\*compiled through submissions from faculty

Recent publications by **Susan Aberth** include: “Modern Enchantress: Leonora Carrington, Surrealism and Magic,” in *Surrealism and Magic: Enchanted Modernity*, Guggenheim Museum, Venice, Italy and Museum Barberini, Potsdam; “Olga Amaral: Sentinels of the Sacred,” in *Olga de Amaral*; and *The Tarot of Leonora Carrington* (also Spanish edition *El Tarot de Leonora Carrington*) by RM Ediciones, Madrid., co-authored with Tere Arcq. Aberth also gave two talks during the fall 2022 semester, “Channeled Visions: Mediumship and Art” at the Morbid Anatomy and Rico Maresca Gallery (October 2022), and at the “Queer Witches” panel in conjunction with the exhibition *The Salem Witch Trials: Reckoning and Reclaiming*, for the New York Historical Society (December 2022). In January 2023, Aberth was awarded a 2023 Nancy B. Negley Artists Residency at the Dora Maar House in Ménerbes, Provence, France, which she will attend during September 2023.

In December 2022, **Ephraim Asili** received a grant from the Ford Foundation for his film *Don & Moki: Organic Music Society*.

In January 2023, **Souleymane Badolo** (with Jacob Bamago) received a 2023 Creative Capital “Wild Futures: Art, Culture, Impact” Award in Dance.

**James Bagwell** will be collaborating with Natalie Merchant for two concerts this spring: with the Atlanta Symphony in April, and with The National Symphony (two performances, June 30 and July 1).

In October 2022, **Franco Baldasso** presented: *The Ruins of Fascism as a Cultural Heritage: Dismissing Historicist Paradigms in Early-Postwar Italy*, for “Ruins and Rubble in Postwar Italy,” at the University of Notre-Dame’s Rome Global Gateway, in Rome, Italy; and *Ghosts from a Recent Past: Intellectuals in Rome during the Transition from Fascism to Democracy*, for “Marching on Rome: Contesting the Eternal City through Centuries,” at the Italian Academy at Columbia University, New York. In November 2022, *L’età di Whitman e l’esilio. L’America inedita di Paolo Milano*, with Valerio Angeletti (Università di Trento) was published by Milan: Mimesis, and in December 2022, his book *Against Redemption: Democracy, Memory and Literature in Post-Fascist Italy* was published by New York, Fordham University Press.

In September 2022, **Valerie Barr** presented at the 2022 Richard Tapia Celebration of Diversity in Computing Conference: “Intersectionality: Measuring and Visualizing Diversity,” with Dr. Carla Brodley and Dr. Manuel Pérez-Quñones; and gave an invited talk, “The proof is in the data: what you think you know about diversity in STEM is wrong!” at the Colgate University Natural Sciences Colloquium. In October 2022, she presented “The Importance of Intersectionality in Data and Cohort Context,” with Dr. Carla Brodley and Dr. Manuel Pérez-Quñones, for the Center for Inclusive Computing. In November 2022, her column, “What Must All Post-secondary Students Learn About Computing?” was published in *Communications of the ACM*, Volume 65, Issue 11. In January 2023, Barr was elected as a Fellow of the American Association for the Advancement of Science, “For distinguished contributions to computer science education, and to increasing the diversity in the computing fields.”

"Socio/Poetics," by **Ingrid Becker**, was published in *New Literary History* in December 2022.

In December 2022, **J. Andrew Bush** was awarded the 2022 Biannual Book Award by the Association for Middle East Anthropology for his book *Between Muslims: Religious Difference in Iraqi Kurdistan*. The book was published by Stanford University Press in 2020.

In September 2022, *Forgotten Compass: Marcel Jousse and the Exploration of the Oral World*, edited by **Bruce Chilton** and Werner H. Kelber, was published as part of the Biblical Performance Criticism Series (volume 19). The work includes an analysis by Chilton of the relationship between Marcel Jousse's upbringing in rural France and his approach to the study of Aramaic. In October 2022, Chilton's [article](#) on Judas was published in the *Encyclopedia of Jewish-Christian Relations Online*. [Reviews](#) of his book, *The Herods*, also appeared in the *National Catholic Reporter*, and he was [interviewed](#) on his forthcoming work on the Synoptic Gospels for *History Valley* in an entry entitled "What is the Synoptic Problem."

In November 2022, "Ghostly Choreia and Collective Vengeance in Aeschylus' *Eumenides*" by **Robert Cioffi**, was published in *Phoenix* 75.1-2 (2021).

In September 2022, **Justin Dainer-Best** was awarded a Bishop Prize for conducting research using the online study platform Gorilla to progress on a micro-intervention protocol he developed, which is focused on providing positive reinforcement feedback that can help us understand how people who are depressed make decisions. In October 2022, his article, "Who is more willing to engage in social rejection? The roles of self-esteem, rejection sensitivity, and negative affect in social rejection decisions," co-authored with Gili Freedman of St. Mary's College of Maryland, was published in *The Journal of Social Psychology*.

**Tim Davis'** book and exhibition, "Hallucinations," debuted in Cagliari, Sardinia in December 2022. The project, commissioned by the Fondazione di Sardegna, was made during Davis' sabbatical in 2022. The book was published by Punctum Press with an essay by Elisa Medde of the FOAM Museum in Amsterdam.

"Unwinding Toric Degenerations and Mirror Symmetry for Grassmannians," co-authored by **Charles Doran**, was published in *Forum of Mathematics, Sigma*, Vol. 10.

In January 2023, **Tabetha Ewing** was selected as the next Executive Director of the Society for Historical Studies.

During the fall of 2022, **Miriam Felton-Dansky** was an invited speaker at "Algorithmic Theater: An Annie Dorsen Retrospective," and for the Pikene på Broen theater collective. She also led the public Q&A following Minor Theater's *Marie It's Time* at HERE Arts Center, and presented her paper "Abstracting Touch: Faye Driscoll's Pandemic Choreographies" at the 2022 American Society for Theatre Research annual conference.

In September 2022, **Jack Ferver** premiered their new solo *IS GLOBAL WARMING CAMP? and other forms of theatrical distance for the end of the world* at Mass MoCA (North Adams, MA). The performance was presented within the exhibition by the visual artist, Marc Swanson: *A Memorial to Ice at the Dead Deer Disco*. Ferver's essay *What Light That Is Left* was published in the Mass MoCA /

Thomas Cole National Historic Site catalogue for Marc Swanson's dual exhibition. In October 2022, Ferver directed a week-long workshop of *TWITCH*, a new play by Liliana Padilla. The performance reading took place at Theater Row (New York, NY) in the first fully trans, non-binary, two-spirit, + festival: Breaking the Binary Theater Festival. In November 2022, Ferver read their essay *What Light Is Left* as part of *Climate, Condolence, and Communion* at the Thomas Cole National Historic Site (Catskill, NY).

**Peter Filkins** published a new poem, "Then & Now," in the September 2022 issue of *The New Criterion*. His translations of Ingeborg Bachmann poems appeared in October 2022 as a limited-edition artist book, *For a Brief Time*, designed and illustrated by Richard Zauft. His translation of a selection from Elias Canetti's *The Book Against Death* appeared in November 2022 in *I Want to Keep Smashing Myself Until I Am Whole*, edited by Joshua Cohen.

*From Subjection to Survival: The Artistry of American Women Writers*, by **Molly Freitas**, was published by Routledge in December 2022.

"Al Isn't Hollywood's Villain-It's a Flawed Hero," by **Joshua Glick**, was published in *Wired*, January 2023.

Recent performances by **Marka Gustavsson** include: several chamber music concerts with Northcountry Chamber Players (September 2022); Viva Bach, Peterborough (as soloist for Brandenburg 6th Concerto (October 2022); Berkshire Chamber Players (November 2022), Manhattan String Quartet (November and December 2022). As well as performances on the Bard campus with Pat Spencer, Conservatory students, and Da Capo Chamber Players.

"Cinema of Bangladesh: Absence of 1947 and abundance of 1971," by **Fahmidul Haq**, was published by *India Review* in September 2022.

In October 2022, two articles by **Frederic Hof** were published by *New Lines Institute For Strategy and Policy*: "Calming the Waters," and "Lebanon and Israel: Moving Beyond the Maritime Agreement."

**Sky Hopinka** was named a 2022 MacArthur Fellow. In December 2022, he received a grant from the Ford Foundation for his film project *Pomwow People*.

In September 2022, **Hua Hsu** was profiled in *Vulture*. His memo, *Stay True*, was named one of the 10 Best Books of 2022 by the *New York Times Book Review*, and The Best Books of 2022 by the *New Yorker*.

In December 2022, Daughters for Earth announced funding for 26 women-powered projects to protect and restore the Earth. As a collaborator in one of the funded projects, (Regenerating Natural Fabric Dyeing Processes with Traditional Moroccan Weavers), **Brooke Jude** will lead regenerative dye research in Morocco in June 2023.

Recent publications by **Patricia Karetzky** include: "Xin Song and Her Transformation of the Traditional Practice of Paper Cutting," in *The Journal of Asian Arts & Aesthetics*, Vol. 8, 2022: 75–92; and "The Discovery of Buddhist Sculptures from Yecheng City in Linzhang County Hebei, China," in the *Journal of the International Association of Buddhist Studies* (JIABS) vol 45 (2022):157-203.

“A City of Words: José F. A. Oliver’s Istanbul Poems,” by **Franz Kempf**, was published in *Oxford German Studies* 51.2 (2022): 1-17.

In January 2023, **Suzanne Kite** received a 2023 Creative Capital “Wild Futures: Art, Culture, Impact” Award, and a United States Artists Fellowship.

In November 2022, **Cecile Kuznitz** delivered the lecture “Is There Such a Thing as Yiddish Architecture?” at the University of Cincinnati, and co-organized a conference “Yiddish in the Heights: Exploring Yiddish Academia and Activism in Post-War New York” at Columbia University and the Jewish Theological Seminary.

In September 2022, **Peter Laki**, gave a lecture on Béla Bartók's American years for the Saranac Lake Historical Society, highlighting the time the Hungarian composer spent in this resort town in the Adirondacks; he also travelled to Seville, Spain, where he had been invited to speak about Hungarian music at the Flamenco Biennale.

In January 2023, **An-My Lê's** work was featured in the *Guardian* article: “The future is female: US exhibitions bring women to the forefront in 2023.”



In November 2022, **Marisa Libbon** presented a paper, "Chaucer's Old Days," at NYU's Medieval and Renaissance Center for their annual conference; she also delivered a talk at Chicago's Newberry Library on the subject matter of her second book: how wind technology powered the circulation of medieval England's popular culture.

In September 2022, **Tara Lorenzen** performed with the Trisha Brown Dance Company at Kaatsbaan Cultural Park in their annual performance festival.

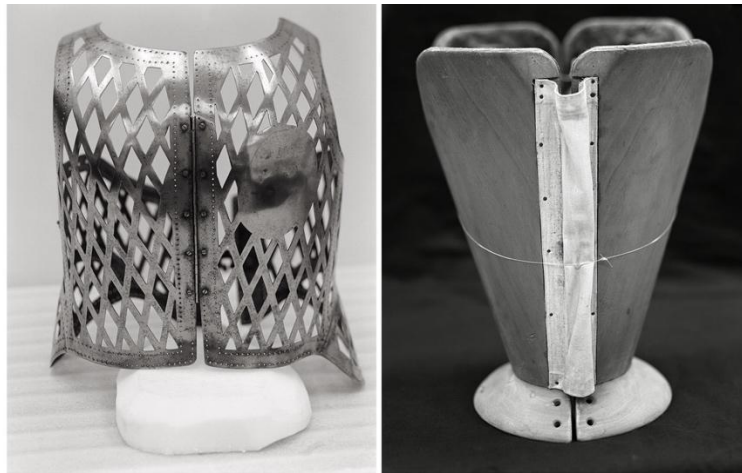
**Joseph Luzzi's** *Botticelli's Secret: The Lost Drawings and the Rediscovery of the Renaissance* (Norton) was selected for the *New Yorker's* Best Books of 2022 and as a *Guardian* Book of the Day.

**Michael Martell** received the AEA CSQIEP Award for Outstanding Research Contribution in LGBTQ+ Economics for his co-authored paper, “Gender typicality and sexual minority labour market differentials,” published in the December issue of the *BJIR*.

“Outdoing Reality,” a review by **Wyatt Mason**, was published in the fall books issue of *The New York Review of Books*.

On October 1, 2022, **Daniel Mendelsohn** was awarded the Premio Malaparte, Italy’s highest honor for foreign writers, at a ceremony that took place on Capri. In the November 7, 2022 issue of *The New Yorker*, he reviewed a new translation of Ovid’s *Metamorphoses* by Stephanie McCarter.

**Tanya Marcuse** has a solo exhibition of her earlier series *Undergarments & Armor* (made on a Guggenheim Fellowship) at Galerie Miranda in Paris, November 17th, 2022-February 18th, 2023.

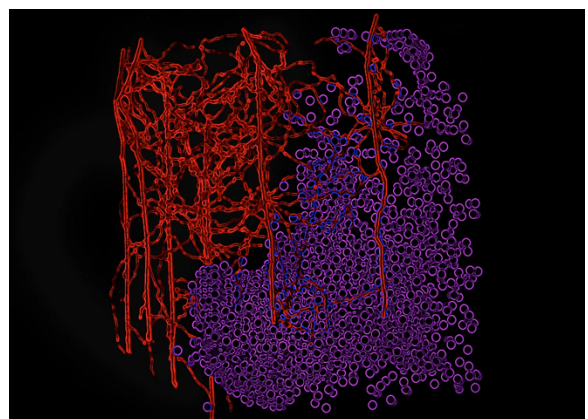


Two recent publications by **Christopher McIntosh** include: "A 'continuing, imminent 'threat: the temporal frameworks enabling the US war on terrorism,'" in *International Relations* 36, no. 4 (2022): 568-590; and "Framing collective violence as war time: Temporality, circulation, resistance," in *Security Dialogue* 53, no. 6 (2022): 515-530.

In June 2022, **Greg Moynahan** gave a presentation on "Leibniz and Vico's Critique of Descartes' Model of Truth as Certainty and its Role in the Development of the Human Sciences," for the Biennial meeting of the International Society for the History of the Philosophy of Science (HOPOS) at the University of California, Irvine. In September 2022, he gave a talk on "'...das sittliche Programm der neuen Zeit und aller Zukunft der Weltgeschichte': Mögliche Verbindungen zwischen Hermann Cohens Rechtsethik und Psychologie im historischen Kontext" as an invited participant in the conference "Bewusstsein mit Leib und Seele. Ein Symposium zu Cohens nicht geschriebener Psychologie," at the Goethe-Universität, Frankfurt am Main.

In November 2022, **Franz Nicolay's** album, *New River*, was released on Don Giovanni Records, and reviewed by *UNCUT* magazine.

Recent publications co-authored by **Kerri-Ann Norton** include: "SMoRe ParS: A Novel Methodology for Bridging Modeling Modalities and Experimental Data Applied to 3D Vascular Tumor Growth," in *Frontiers in Molecular Biosciences* 9: 1386; and "Investigating Two Modes of Cancer-Associated Antigen Heterogeneity in an Agent-Based Model of Chimeric Antigen Receptor T-Cell Therapy," in *Cells* 2022. Artwork by Norton (and Tina Giorgadze) was the featured cover image on the *Mathematical Oncology Newsletter* issue 237; and she received a subaward from the National Institute of Allergy and Infectious



Diseases for the project: “Multiscale Computational Models Guided By Emerging Cellular Dynamics Quantification For Predicting Optimum Immune Checkpoint And Targeted Therapy Schedules” (PI Trachette Jackson).

In September 2022, **Isabelle O'Connell** gave the live premiere of a new work by composer Cassie Wieland at Roulette Intermedium in Brooklyn, NY as part of the composer's portrait concert; she also gave a workshop at Princeton University with sean-nós singer Iarla Ó Lionáird. In October 2022, she performed a new work by composer Gemma Peacocke at the Princeton Sound Kitchen concert series; she performed 'Songs, Clouds' by fellow Bard faculty member and composer **Matt Sargent** at the at the IRCAM Forum 22 in NYC at NYU's Loewe Theater; and toured Ireland with her chamber ensemble Evlana, in a program featuring works by Claude Debussy, Maurice Ravel, Rebecca Clarke, George Walker and Kaija Saariaho.

In January 2022, **Lothar Osterburg** was interviewed on the *WMHT* program “Aha!”

Works by **Bryson Rand** were included in the two-person exhibition, *Harness*, at the Empty Circle Gallery in Brooklyn, NY from September 21 through October 9, 2022.

In October 2022, **Kelly Reichardt's** new film, *Showing Up* (2022), was featured on the Main Slate at the New York Film Festival, after premiering at Cannes.

“Demetrius, Sacker of Cities,” by **James Romm**, was published in November 2022, as part of a new series Romm edits for Yale University Press: “Ancient Lives.”

**Julia Rosenbaum** was awarded the Terra Foundation Visiting Professorship in American Art at the Freie Universität in Berlin for spring 2023.

In September 2022, **Angelica Sanchez's** composition was featured in the book "New Standards: 101 Lead Sheets by Women Composers," published by Berklee Press; and her new release "Sparkle Beings" was featured in *The Wall Street Journal*. In November 2022, "Sparkle Beings" was voted one of the top ten best Jazz recordings for 2022.

Recent and current exhibitions with works by **Tschabalala Self** include: the solo exhibition, *Home Body*, at Pilar Corrias Gallery, London, UK, October 6, 2022 through December 16, 2022; and group exhibitions: *In Our Time: Selections from the Singer Collection*, at Scottsdale Museum of Contemporary Art, Scottsdale, October 1, 2022 through February 12, 2023; *When We See Us: A Century of Black Figuration in Painting*, at Zeitz MOCAA, Cape Town, November 20, 2022 through September 3, 2023; *Dark Light: Realism in the Age of Past-Truths*, at Aishti Foundation, Beirut, Lebanon, October 23, 2022 through September 30, 2023; and *Mirror Mirror*, at MoMu, Antwerp, Belgium, August 10, 2022 through February 26, 2023. Self's commissioned public art for Avant



Arte, *Seated*, is on view in London, UK, through February 2023.

In October 2022, “Inscribed Tverberg-type partitions for orbit polytopes,” co-authored by **Steven Simon** and **Tobias Timofeyev ‘21**, was published in *Mathematika* 68.

**Maria Sonevitsky** was awarded a National Endowment for the Humanities Fellowship for her book project on children’s musical practices in Soviet Ukraine.

In September 2022, “The impending opacity challenge in exoplanet atmospheric characterization,” co-authored by **Clara Sousa-Silva**, was published in the peer-reviewed journal *Nature Astronomy*.

"Scratch-and-Sniff Palestine: How Olfaction Shapes Nonsovereign Spaces," by **Sophia Stamatopoulou-Robbins**, was published in *Environment and Planning D: Society and Space* 40(6) 2022: 1028-1045. With University of California Santa Barbara historian Sherene Seikaly, she co-edited a special issue of the *Journal of Palestine Studies* 51(4) on "Infrastructure, Environment, and Health in Palestine." She also spoke on her research at the University of New Mexico, the University of Toronto, and Franklin and Marshall College.

“Children as Cultural Imaginary: The Making of ‘Little Citizens’ through *Shōnen Sekai*, 1895–1914,” by **Wakako Suzuki**, was published by the Association for Japanese Literary Studies, PAJLS. Vol. 21: 121-134, 2022.

A song cycle envisioned and commissioned by Sparks & Wiry Cries, an organization cofounded by **Erika Switzer**, premiered in January 2023 at the Metropolitan Museum of Art in New York City and at the Kimmel Center in Philadelphia.

“Three lessons from government spending during the post-pandemic recovery”, by **Pavlina R. Tcherneva**, was published in *Modern Monetary Theory: Key Insights, Leading Thinkers*, P. Armstrong et al. (eds.), Cambridge, UK: Elgar 2023. She also gave an invited talk on "Rethinking Public Policy" at CEBRI: Brazilian Center for International Relations (September 2022), and the keynote at the conference "The Role of Women in Heterodox Economics", Universidad de Nacional-Colombia (November 2022).

“Antifungal drug concentration impacts the spectrum of adaptive mutations in *Candida albicans*,” co-authored by **Robert Todd**, was published in *Molecular Biology and Evolution*, January 2023.

During fall 2022, **Roland Vazquez** published three podcasts online @“Jazz Generations”; he performed with the Analog Jazz Orchestra (formerly “West Point Jazz Knights”) at “The Falcon” (Marlboro, NY), featuring seven of his original “Afro Indigenous Jazz” compositions for 19-piece big band and nonet ensembles; and he received an invitation from Bridge Arts Foundation (Kingston, NY) to do a teaching residency with Hudson Valley Youth Jazz Orchestra students.

In October 2022, **Japheth Wood** presented the mini-session, “The Binary Number System and NIM-type Games,” at the Association of Math Teachers of New York State’s fall conference in

Rochester, NY. In January 2023, *Five Fabulous Activities for Your Math Circle*, co-authored by Wood, was published by Natural Math.

*Making Money Work for Us*, my **L. Randall Wray**, was published by Polity in November 2022.

*The Rupture Tense: Poems*, by **Jenny Xie**, was published by Graywolf Press in September 2022. The collection was reviewed in *The New York Times*, *Poetry*, and NPR, among other venues, and was a finalist for the National Book Award. Xie has also been awarded a 2023 Jerome Hill Artist Fellowship in Literature.

In January 2023, **Shuo Zhang** and **Rose Xu '23**, presented “Detection of Seven High-Energy X-ray Flares from the Milky Way’s Supermassive Black Hole,” at the 241<sup>st</sup> American Astronomical Society press conference.