

Undergraduate Faculty Highlights and Accomplishments Summer 2022

*compiled through submissions from faculty

In June 2022, **Susan Aberth** gave a lecture via Zoom, “Modern Enchantress: Leonora Carrington” for the Guggenheim Museum of Art, Venice, Italy; and participated in a panel via Zoom, “Surrealism and the Occult” for the Venice Biennale, Italy. Her essay, “Modern Enchantress: Leonora Carrington, Surrealism and Magic,” was published in the exhibition catalogue for *Surrealism and Magic: Enchanted Modernity* at the Guggenheim, Venice. Aberth also received a Warhol Foundation Curatorial Research Grant with CCS graduate Gilbert Vicario for an exhibition they are working on tracing esotericism in the Americas.

Ephraim Asili directed the [Louis Vuitton Spring-Summer 2023 Men's fashion show in Paris](#). He also conceived and shot the opening film, *Strange Math*.

In June 2022, **Franco Baldasso** gave two lectures as an invited speaker at the Sapienza University in Rome: *Italian Fascism and the Myth of Rome; From Futurism to Fascism: Avant-Garde, Performance and War*. He also participated in “Curating Fascism,” a workshop organized at the American Academy in Rome.

Nayland Blake is featured in *The New Yorker* article, “Nayland Blake, the Art-Problem Solver, Will See You Now,” by Hannah Seidlitz ([available online](#) for September 5, 2022 issue).

"Strongly-Delaunay starshaped polygons," by **Ethan Bloch**, was published in *Beiträge zur Algebra und Geometrie*, volume 63, 2022.

“This is the end,” by **Robert Cioffi**, was published in the *London Review of Books*, vol. 44, number 16.

Lauren Curtis published two chapters on ancient Roman dance this summer: a piece on ritual and lyric poetry in *Performance et mimesis: variations sur la lyrique cultuelle de la Grèce archaïque au Haut Empire romain*, edited by N. Le Meur, B. Delignon and O. Thévenaz (Editions Boccard), and a piece on dance and political propaganda in *Aspects of Roman Dance Culture: Religious Cults, Theatrical Entertainments, Metaphorical Appropriations*, edited by K. Schlapbach (Franz Steiner Verlag). In June 2022, she gave a presentation on Ovid and the anti-sublime at the conference “The Sublime in the Ancient World” at Dartmouth College.

In July 2022, **Richard Davis** gave presentations on "Hindu Processions, Images, and Rituals," and on "Jainism" at an NEH Summer Institute on "Ritual Arts of Hinduism and Buddhism," at the College of the Holy Cross, Worcester MA. In August 2022, he gave a talk, "Jains and Others, Revisited," at a conference on "Beyond Boundaries: A Celebration of the Work of John Cort," held at the University of California, Davis.

In August 2022, *Nineteen Reservoirs: On Their Creation and the Promise of Water for New York City*, by Lucy Sante, was published by The Experiment, with photographs contributed by **Tim Davis**.

Adhaar Noor Desai helped co-organize “The Renaissance Project,” a three-day conference held in Claremont, CA in June 2022, with colleagues at Pomona, Scripps, Oberlin, BYU, Williams, and Rhodes. He also presented a paper, “Assimilating the Renaissance,” at the conference. In July 2022, Desai, **Krista Caballero** and **Dominique Townsend** organized a symposium in Chorto, Greece with the Experimental Humanities Collaborative Network featuring participants from eleven Open Society University Network partners and keynotes by **Maria Sachiko Cecire** and Maya Indira Ganesh (University of Cambridge).

Work by **Daniella Dooling** was included in the outdoor sculpture show “Potential Fields,” for CR10 Arts @ Upstate Art Weekend in Linlithgo, NY, July 22-24, 2022.

Miriam Felton-Dansky's article "Exuberant and Wild: The Long, Evolving Ride of Sylvan Oswald's Pony" was published in *American Theatre* in August 2022.



During the summer of 2022, **Jack Ferver** was cast as Erica Von Bruhk in the independent feature film, *The Tannery*, written and directed by Willard Morgan and Gideon Bergen '18. Ferver was also cast as Bennet in the independent short film, *WÜM*, written and directed by Anna Margaret Hollyman. Ferver's essay *What Light Is Left*, was published in the Thomas Cole Site catalog for Marc Swanson's (Bard MFA '04) dual exhibitions of *A Memorial To Ice At The Dead Deer Disco*, on view at Thomas Cole Site and Mass MoCA. Ferver has been in a residency at Mass MoCA since June for their upcoming premiere of *IS GLOBAL WARMING CAMP? and other forms of theatrical distance for the end of the world*. The work takes place in Swanson's exhibition and premieres September 2 through 10, 2022:

<https://massmoca.org/event/jack-ferver-is-global-warming-camp/>

Peter Filkins published an essay on the correspondence of Ingeborg Bachmann and Paul Celan in the spring 2022 issue of *Raritan*. His translation of Stefan Zweig's libretto for Richard Strauss's opera *Die schweigsame Frau* was used to create the supertitles for the production staged for this summer's Bard Music Festival.

Christopher H. Gibbs published a chapter “‘One of the Outstanding Musical Events of All Time’: The Philadelphia Orchestra’s 1939 Rachmaninoff Cycle” in *Sergei Rachmaninoff and His World* (University of Chicago Press, August 2022), edited by Philip R. Bullock, in connection with the Bard Music Festival.

Recent appearances by **Marka Gustavsson** include: the Young Artists Program of Yellow Barn in Putney, VT (June), KentMusic-Colgate with the Manhattan String Quartet and Chamber Music Conference of the Northeast (July), Craftsbury Chamber Players, VT and KentMusic-Seattle with the MSQ (August).

In July 2022, the U.S. Institute of Peace in Washington, DC hosted **Frederic Hof** and three other American diplomats (Barbara Bodine, Chester Crocker, and Daniel Serwer) for a public program focused on Ambassador Hof’s latest book, *Reaching for the Heights: The Inside Story of a Secret Attempt to Reach a Syrian-Israeli Peace* (United States Institute of Peace, April 2022). “Austin Tice: Ten Years Later,” by Hof, was published by *New Lines Institute for Strategy and Policy* in August 2022.

“My Dad and Kurt Cobain,” by **Hua Hsu**, was published in the August 22, 2022 issue of *The New Yorker*.

In July 2022, **Felicia Keesing** was selected as the winner of the 2022 International Cosmos Prize by the Expo '90 Foundation.

In January 2022, **Jim Keller**, **Olive Smith '19**, **Paul Ammann '19**, and **Erica Kaufman**, presented a panel, “Embodied Cognition, Learning Center Innovations, And ‘The Revolution in Thinking about Thinking,’” during the American Association of Colleges and Universities' annual conference (online).

Flooded: Development, Democracy, and Brazil's Belo Monte Dam, by **Peter Taylor Klein**, was published in July 2022 by Rutgers University Press as part of their "Nature, Society, and Culture" series.

In June 2022, **Antonios Kontos** received a grant from the National Science Foundation to Support Research in Measuring Gravitational Wave. The three-year NSF grant supports continuing research, summer research assistants, and equipment for Kontos's proposal "Research in Light Scattering Metrology for Gravitational Wave Optics." All research projects are to be carried out with the engagement of Bard undergraduate and local area high school students, who will be hired as summer research assistants, and provide opportunities to gain invaluable experience in pursuing careers in technology and academia.

In July 2022, **Peter L'Official** won the [Rabkin Prize](#) for Visual Art Journalism.

"Electro- and photochemical studies of gold (III) bromide towards a novel laser-based method of gold patterning," co-authored by **Christopher LaFratta**, and 12 Bard undergraduates, was published in the open-access *International Journal of Extreme Manufacturing*, 4 (2022) 035001.

Gideon Lester's translation of Molière's *Dom Juan* (co-translated with Sylvaine Guyot (NYU)) received its premiere in the 2022 Bard SummerScape Festival.

The American Society of Shufa Calligraphy Education exhibited 150 Chinese calligraphy pieces created by worldwide artists, teachers, and students in the summer of 2022. **Huiwen Li** and his 16 Bard students' calligraphy works were included in the exhibition. Li served as Chief Editor of *Chinese Language Teaching Methodology and Technology*, publishing a new issue, volume 5, issue 1, in July 2022.

In June 2022, two articles by **Marisa Libbon** were published: "The Function of Twelfth-Century Form in the Chronicle of Richard of Devizes," *Viator* 52.1 (2021): 171–210; and "Dyed Cloth in the London Thornton Manuscript," *Notes and Queries* 69 (2022): 79–83.

In June 2022, **Renée Anne Louprette** presented a solo organ recital at the Victoria Bach Festival at First United Methodist Church in Texas. The performance included the world premiere of African-American composer David Hurd's piece "Introduction, Passacaglia, and Fugue on Windham," commissioned by the Victoria Bach Festival for Louprette and premiered in the presence of the composer. In July 2022, Louprette was a featured artist at the National Convention of the American Guild of Organists held in Seattle, WA. She directed the semifinal and final rounds of the National Competition in Organ Improvisation held within the context of the convention. She also performed in the final convention event as soloist with the Auburn Symphony Orchestra in Benaroya Hall, Seattle. She completed her first solo concert tour to Sweden, performing organ recitals in Lund Cathedral, Svenska kyrkan in Mörrum, and Uppsala Cathedral. In August 2022, she performed an organ recital in the Black Church (Biserica Neagra) of Brasov, Romania, marking the beginning of her six-month residency as a Fulbright U.S. Scholar. Louprette will be based in Brasov during her fall semester sabbatical, researching the preservation of historic pipe organs in Transylvania. Louprette's recital at the Black Church may be viewed here: <https://www.youtube.com/watch?v=wQiQvoL1znY>

Tanya Marcuse was awarded a grant from the Peter S. Reed Foundation to support her project [Book of Miracles](#). She contributed to the book *Object Lesson: On the Influence of Richard Benson* (Aperture, August 2022). A large piece, *Fallen N° 439*, was acquired by the Metropolitan Museum of Art.



During the summer of 2022, **Michael Martell** was awarded, as co-applicant, a grant from the [Social Sciences and Humanities Research Council of Canada](#) for the project "2SLGBTQ+ Poverty in Canada: Improving Livelihood and Social Well-Being." His co-authored paper, "Gender Typicality and Sexual Minority Labor Market Differentials", was awarded honorable mention/runner up for the European Economic Associations MinE Best Paper award.

Wyatt Mason's profile of Akhil Sharma appeared in *The New York Times Magazine* in [July](#) 2022; and his review of the new novel by Édouard Louis ran in *The New York Times Book Review* in [August](#) 2022.

Kobena Mercer was elected to the British Academy as a Corresponding Fellow, and as an Honorary Fellow by the Association of Art Historians (UK). In September 2022, Mercer's book, *Alain Locke and the Visual Arts (Richard D. Cohen Lectures on African & African American Art)*, was published by Yale University Press, and was discussed in *The New Yorker* article, "A Black British Artist Asks "What Was Africa to the Harlem Renaissance?"

In June 2022, *Conjunctions* founder and editor, **Bradford Morrow**, was honored at the annual Council of Literary Magazines and Presses' Firecracker Awards Ceremony, where he was presented with the 2022 Lord Nose Award, "given to a publisher or editor in recognition of a lifetime of work in literary publishing."

During the summer of 2022, **Melanie Nicholson** gave a talk, "The Problematics of Surrealism in José Donoso's *The Obscene Bird of Night*," as an invited participant in a research project on the celebrated Chilean novelist José Donoso, in Chile.

In June 2022, **Isabelle O'Connell** gave a series of solo and chamber music recitals in Ireland; she presented a solo recital at the Hugh Lane Gallery, Dublin; a duo recital with cellist Kate Ellis at the National Concert Hall as part of the ['After Beethoven'](#) series; and she performed a [program](#) at the historic King House, Co. Roscommon with the Evlana ensemble.



Works by **Lothar Osterburg** are included in the exhibition, "Still Life and the Poetry of Place," at Pamela Salisbury Gallery in Hudson, NY, September 3 though October 6, 2022.

Shoebox Archive, 2022

In June 2022, **Kelly Reichardt** received the Carrosse d'Or (or the Golden Coach), presented annually by France's Society of Film Directors at the Cannes Film Festival.

Ti Zwažo Clarendon: You Can Go Home Again; You Just Can't Stay, the first solo exhibition in the United Kingdom of works by **Andy Robert**, is at Michael Werner Gallery, London, September 16 through November 5, 2022.



Movements After Revolution: A History of People's Struggles in Mexico, by **Miles V. Rodríguez**, was published by Oxford University Press in June 2022.

In June 2022, the paperback edition of *The Sacred Band: Three Hundred Theban Lovers Fighting to Save Greek Freedom*, by **James Romm**, was published by Scribner's.

"A Functional Definition to Distinguish Ponds from Lakes and Wetlands," co-authored by **Robyn Smyth**, was published in *Scientific Reports* 12, no. 1

Recent publications by **Wakako Suzuki** include: "Children's Play and Gender Performance: Motifs of Transformation," in *The Children. U.S.-Japan Women's Journal*, Vol. 61:38-58, and "Trees that Grow Kimono," (translated by Suzuki) in *U.S.-Japan Women's Journal*, Vol 61: 26-37.

Ashley Tata directed a new production of Molière's *Dom Juan* at the Fisher Center at Bard's SummerScape Festival this summer, as well as the closing performance of Rhymes With Opera's final season. The company ended its 15 years of commissioning and performing new chamber operas by over 40 composers at The Flea Theater in August 2022.

In June and July 2022, **Pavlina Tcherneva** designed the curriculum and taught at the inaugural undergraduate *OSUN Summer Workshop on Public Finance and Economic Policy*. She also gave two lectures at the *Levy Institute Graduate Summer School on Modern Money Theory*, and published "The Job Guarantee and Economic Democracy: Why a legally-enforceable right to employment is needed and how it can be implemented" in the *European Journal of Law*, vol. 3, no. 4.

"Wampeters, Foma, and Granfalloon: Enabling Myths and Not-So-Innocent Frauds," by **L. Randall Wray**, was published in the *Journal of Economic Issues*, June 2022.

In August 2022, **Shuo Zhang** received a grant from the National Aeronautics and Space Administration (NASA) in support of her investigation, "Joint NuSTAR and EHT Probe of SgrA*: Flares, Black Hole Shadows, a New Hard X-Ray Source." The NASA grant supports Zhang's investigation, which includes the engagement of a postdoctoral researcher, three undergraduate research assistants, equipment, and travel. As the joint observation involves the international Event Horizon Telescope (EHT) collaboration, coinvestigators on this project come from around the globe including Canada, the Netherlands, and Japan.