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In 2015–16 the IAH launched our two-year project, “The Boundaries of the Human in the Age of the Life Sciences.” Funded by a generous grant from the Andrew W. Mellon Foundation, “Boundaries” is our attempt to bridge the arts, humanities, social sciences, and natural sciences in a radically interdisciplinary examination of the meaning of “life” in the twenty-first century. Our first six guests—Agustín Fuentes, Hannah Landecker, Scott Gilbert, Rosi Braidotti, Kyle Powys Whyte, and Sarah Richardson—hail from disciplines ranging from anthropology to sociology to biology. In April 2017, they and our fall 2017 visitors (Alexander Weheliye, Myra Hird, and Kim TallBear) will reconvene for an innovative one-day capstone event at which we will grapple with what we have learned over the two years. In the meantime, you can follow the discussions at http://sites.psu.edu/iahboundaries/.

Our postdocs, Heather Davis and Serap Erincin, continue to make major contributions to the intellectual life of the campus; Heather is coordinating “Boundaries” while conducting her own work on plastic, while Serap is holding Neurohumanities Salons and teaching a course on performance theory. We are very happy to report that they will both be with us in 2016–17.

In addition to our ongoing “Cities” series and the presentations by our faculty and graduate student residents, we inaugurated a new series, “Truth and Reconciliation,” conceived and administered by Associate Director Lauren Kooistra. The program, which opened with a two-day film festival and featured a speakers’ series and a concert, is dedicated to the history of race relations in the United States, and it too will run through spring 2017.

It has been another tremendously exciting year for the IAH—and we even managed to keep everything afloat during the seven months we were displaced while Ihlseng Cottage underwent renovations. Now we look forward to celebrating, in fall 2016, the fiftieth anniversary of the founding of the Institute!

Michael Bérubé
Black Lives Matter. The movement started in August 2014 with the death of Michael Brown in Ferguson, Missouri, a community with a long and sorry history of tensions between police and African-American residents. And even though the initial reports of Brown’s death turned out to be inaccurate (he was not shot in the back, he did not have his hands up) the killing galvanized the nation—not because the killing was extraordinary but precisely because it was not.

In 2014 alone, Brown’s death was preceded by that of Dontre Hamilton in Milwaukee, Eric Garner in New York, and John Crawford in Dayton. The only thing these cases had in common was that the victims were black and unarmed.

And then it seemed as if an epidemic had swept through the United States. Two days after Brown’s death, Ezell Ford was killed in Florence, California. The following day, Dante Parker was Tasered to death in Victorville, California. Then Tanisha Anderson died in police custody in Cleveland. Akai Gurley was fatally shot by police in Brooklyn. In Cleveland, twelve-year-old Tamir Rice was killed when police mistook his toy gun for the real thing. Rumain Brisbon met the same fate in Phoenix when police mistook his pill bottle for a weapon. Jerame Reid was killed in New Jersey during a routine traffic stop. Tony Robinson was killed in Wisconsin; Phillip White in Vineland, New Jersey. Eric Harris was killed in Tulsa by a reserve deputy officer who mistook his own gun for a Taser. Walter Scott was killed in Charleston, South Carolina—and this time there was video, showing why the initial reports of Michael Brown’s death were so plausible: Scott is running from an officer, and he is shot repeatedly in the back.

And Freddie Gray’s death in April 2015 sent the city of Baltimore into a paroxysm of grief and rage.

It is open to debate whether this is a new development in American life, or whether this is a longstanding feature of life among America’s black folk that is coming to the forefront of the national consciousness only because of the rise of social media. You can join us in exploring one of the more painful aspects of American history, a story that will take us back through the era of segregation, to the era of lynching, thence to the era of slavery. It is not a pleasant journey. It is not about “celebrating the humanities.” But it is very necessary.

Truth and Reconciliation. So why didn’t we title this series “Black Lives Matter”? Why did we take our inspiration from South Africa’s Truth and Reconciliation Commission instead? There are two reasons. One is that we do not want to invite the predictable retort that all lives matter: for it is true, all lives matter. But no good purpose is served, at this point in history, in denying that in the United States and around the globe, black lives are shockingly more vulnerable than, say, mine.

The other is more complicated, and, I hope, more provocative.

IAH Associate Director Lauren Kooistra approached me with the idea for this project last year. Shaken as we both were by the events convulsing our country, we decided that we had an obligation to try to respond—and that it is, indeed, one of the ideals of the arts and humanities to use our creative talents to imagine ways of living together in peace.
In October 2014, I traveled to Cape Town, South Africa for a meeting of the International Advisory Board of the Consortium of Humanities Centers and Institutes. After our final day of meetings, a group of humanities center directors toured Robben Island, the political prison that held innumerable opponents of apartheid, among them—for eighteen years—Nelson Mandela.

The Robben Island Museum is now presented to visitors as a tale of triumph, whereby the arc of the moral universe inevitably bends toward justice, and three former inmates—Mandela, Kgalema Motlanthe, and Jacob Zuma—have gone on to become President of South Africa. The docents at Robben Island are former inmates, and their personal testimony is profound; my own docent, Dado by name (I asked), informed us that during his time on the island, 1984-1991, the inmates eagerly followed and discussed the international sanctions-and-boycott movement that isolated and eventually helped to delegitimize the South African government.

It is a stirring narrative.

On the boat back to Cape Town, I had a moment of epiphany, followed by a long moment of shame that I had never considered this question before. South Africa has created a museum and a monument to the era of apartheid, overseen by its former victims. But where is the official American acknowledgment of slavery and its aftermath? Where is the museum devoted to the plantation South, to Jim Crow, to the racial inequities that have stood in such stark and brutal contrast to the American ideals of liberty and equality?

America’s history is not South Africa’s; our history of slavery and segregation is not that of apartheid. And yet we have not yet had our Truth and Reconciliation moment, our formal acknowledgment of our nation’s past and its legacy. This IAH series is neither a museum nor a monument. But it is our attempt to come to terms with the history of lives that matter, and an attempt to imagine, as capaciously as possible, a more perfect union.

– Michael Bérubé
The Truth and Reconciliation series challenged us to think about the stories that we tell, and how they serve to keep certain understandings and systems in place. Steve Carpenter’s talk personally challenged me to think about what it means to be uncomfortable in the conversation, but to keep on regardless. The concert of April 3 was a space for our community to draw on the power of the arts and humanities in order to reflect on the realities we face and to think about how we might move forward.

As I said in my welcome:

I am asking myself, and today I am asking us: What are the stories that we are telling? Will this crisis that we face just continue to cycle through black lived experience and through white peripheral vision, so that our children face the same questions that we do today—the same questions, by the way, that our parents faced before us? Or will we tell our children the stories that matter? The issues of race that we see today are born of the legacies that we have invested in, and it is time to invest in a new legacy.

This concert does not tell every story, and it does not tell the whole story. I put out a call for participants, and I recruited some people whose voices I knew to be powerful. I asked for our children to stand here with us, because I wanted to be challenged by their innocence, and I wanted their innocence to be challenged. Today is a monument along our path that asks us: Where will I put my foot down next? Where will I choose to walk?

– Lauren Kooistra
Conventional wisdom holds that it has been a long time since the humanities had anything vital to contribute to the debate about what constitutes “life”—what distinguishes organic from inorganic matter. It is as if the humanities and the life sciences have tacitly agreed to a neat division of labor: the humanities will debate the meaning of life, and the question of what constitutes a good life; the life sciences will determine what life actually is.

In many ways this division of labor makes sense, and has generated stunning insights in the world of genetics and genomics. But recently, some schools of thought in the humanities have begun to challenge that division of labor. The so-called “new materialism,” closely related to but distinct from the emergent field of “object-oriented ontology,” has led us to rethink the relations between the sentient and the nonsentient world, seeing the two as far more dynamically interrelated than the traditional division of labor allows. New work in epigenetics and micro-evolution is beginning to suggest that evolution itself, usually understood as a glacial affair involving time spans in the millions of years, might in fact be a potentially turbulent process in which interactions between DNA and the environment are—again—far more dynamically interrelated than the traditional division of labor allows. And new work in animal studies (together with even newer work in plant studies) has offered a variety of ways of seeing human/nonhuman interactions as having microevolutionary implications—while questioning most of the traditional definitions of the boundaries of the human.

“Boundaries” asks two intertwining questions: What are we to make of the fact that we are being invited to think of ourselves as a species, in global, universal terms, at precisely the moment when species definition seems to be in flux as never before? And how are we to think both contradictory thoughts simultaneously—to understand ourselves as humans rather than as members of various tribes and clans, and to understand “the human” as a provisional and highly unstable category?

In 2015-16 we brought in our first six visitors, and in fall 2016 will welcome three more. Our collaborations have involved coordination and conversation among Anthropology, Biology, English, Women’s Studies, and the Library—as well as the ongoing support of the Interinstitutional Center for Indigenous Knowledge (ICIK). According to Heather Davis, the IAH Postdoctoral Scholar who has been coordinating the series, “It has been fascinating to see the merger of various kinds of epistemic practices and institutional infrastructures that all seek to question and reevaluate what it means to be human at this moment in time.” We are eagerly looking forward to the culmination of the project in April 2017 when our guests will return for a one-day capstone event in order to re-visit the work of the past two years, and we hope you will join us along the way.
BOUNDARIES
of the human in the age of the life sciences

2015 - 2017 • SPEAKER SERIES • SEMINAR

FALL 2015
Evolution and Epigenetics

Agustín Fuentes
Anthropology,
University of Notre Dame

Scott Gilbert
Biology, Swarthmore College

Hannah Landecker
Sociology, University of California Los Angeles

Rosi Braidotti
Centre for the Humanities,
Utrecht University

Kyle Whyte
Philosophy,
Michigan State University

Sarah Richardson
Department of the History of Science, Harvard University

Kimberly TallBear
Anthropology and Native American and Indigenous Studies, University of Texas

Myra Hird
School for Environmental Studies, Queen’s University

Alexander Weheliye
African American Studies, Northwestern University

SPRING 2016
History and Philosophy of the Life Sciences

Rosi Braidotti
Centre for the Humanities,
Utrecht University

Kyle Whyte
Philosophy,
Michigan State University

Sarah Richardson
Department of the History of Science, Harvard University

APRIL 2017
Capstone conference/workshop

Year in Review 2015–2016
Rosi Braidotti offers a cartography of the posthuman.

Kyle Whyte sets out two modes of temporality.

Rosi Braidotti offers a cartography of the posthuman.
In 2015–16, instead of focusing on individual cities or regions as we have in previous years, the IAH examined theories and practices of city space. From Jane Jacobs’ groundbreaking *The Death and Life of Great American Cities* (1961) and its searing critique of postwar urban planning, to the success of New York’s High Line reclamation project, the question of how cities use, misuse, and depend on public space has been of paramount concern—to planners, architects, residents, tourists, and everyone who cares about the quality of urban life around the globe.

**September 17, 2015**

**James Wines**  
*Department of Architecture*  
See and Be Seen: Re-engagement with the Public Domain

**November 12, 2015**

**Lisa Iulo, Sandra Staub**  
*Department of Architecture*  
**Mallika Bose**  
*Department of Landscape Architecture*  
Housing Transformations/Community Considerations

**February 18, 2016**

**Craig Zabel**  
*Department of Art History*  
From Atrium to Open Plan: Frank Lloyd Wright and Interior Space in Chicago, Oak Park, and Buffalo

**March 24, 2016**

**Kimberly Powell**  
*Art Education and Language, Culture, and Society*  
StoryWalks: Walking as Place Making Methodology in San Jose Japantown, California

**April 21, 2016**

**Serap Erincin**  
*IAH Postdoctoral Scholar*  
Performing the City: Imagining Istanbul
This semester, Jonathan Eburne (Comparative Literature and English) and Amy Dupain Vashaw (Center for the Performing Arts) taught an IAH-sponsored course on “1916–2016: A Century of Experimental Arts.” In celebration of the 100th anniversary of the Cabaret Voltaire in Zurich, the experimental cabaret that launched the wartime Dada movement and galvanized the anarchic spirit of the European avant-garde, this course offered students a chance to study and practice “experimental” forms of artistic production, as well as arts management, organization, and administration. Students collaborated on a semester-long project, a documentary film combining painting, costume design, and “ethnographic” interviews on the topic of emoji and issues of communication in an era of increasing technological involvement in human interaction. The course also brought students in contact with a wide range of visiting artists and PSU-based exhibitions and performances; in addition to attending events related to the Palmer Museum exhibitions “From Dada to Dali” and “Consciously Surreal,” the students attended workshops, in-class visits, and public performances by contemporary artists and performance groups, including Andrea Assaf, Laura Anderson Barbata, Todd Chandler, Adam Horowitz, Paul Miller (DJ Spooky), the Neofuturists, La Verita, and the Yes Men. The course culminated with a studio tour of New York in mid-April, where students visited a number of artists and performers in their working environments.
For her tenure here, Postdoctoral Scholar Heather Davis has been coordinating our Boundaries of the Human project, and has also established productive partnerships across campus. She tells us:

I met my co-curator Jennifer Wagner-Lawlor upon arriving at Penn State because of our similar passion for plastics. She had already contacted Joyce Robinson, curator at the Palmer Museum of Art, to begin planning for an exhibition on plastics in fall 2017. I was asked to join their curatorial team as my research deals with the aesthetic, ethical and philosophical implications of the ubiquity of plastic as a material. The show, entitled Plastic Entanglements: Aesthetics, Materials, Ecologies, will be on view at the Palmer Museum of Art in the fall of 2017. In order to develop the exhibition, we were awarded a residency at the Borland Project Space in early 2016. One of our purposes was to commission a new work of art from Austrian artist Katrin Hornek. Hornek, through the collaboration with the libraries and particularly the hard work of Linda Struble, moved all the books in the Penn State libraries with the word “plastic” in the title to the Borland Project Space. The move itself was performed by a group of Penn State faculty, staff and students who participated as part of a performative event. Once collected, Hornek created a sculpture from the books which told a story of the development of plastic, as an idea and as a material. With the help of Cody Goddard, the sculpture was photographed and will be mounted in the exhibition at the Palmer in 2017.

Our residency also included active collaboration with a wide range of people from across campus who met with us to talk through ideas for the show and provide co-sponsorship. These included the Materials Research Institute, the Arboretum, OPP, the Sustainability Institute, Rock Ethics Institute and, of course, the Palmer Museum. It has been incredibly interesting to engage in dialogue across such a large swath of the university, and we hope that the exhibition will continue to provide the impetus for such trans-disciplinary collaborations.
Gezi Park protests emerged as an act of environmentalist activism with the goal of protecting a little park in Taksim square, the center of Istanbul—the heartbeat of Turkey. Gezi quickly became part of bigger environmentalist and social movements, often also referred to as Occupy Gezi. In addition to oppressive police action and silent mainstream media, Gezi was marked by creative humor embodied in memes and performatives in graffiti and cartoons all over the city. Here I discuss the role of art in environmentalist protest. This talk also considers how apparitions of Istanbul as a character in various artistic forms, e.g. in Nobel Prize recipient Orhan Pamuk’s novels, international plays, Cannes’ Palme D’or winner Nuri Bilge Ceylan’s movies, Nazim Hikmet’s poetry contributes to imagining the city and its inhabitants.

As an interdisciplinary artist and scholar, I’m invested in forging collaborations between different schools of thought and practice in the arts, humanities, and sciences. The Neurohumanities Initiative consists of virtual and live modes of collaboration through the salon format focusing on conversation and production of knowledge rather than just sharing one person’s information with a group. As part of this effort, salons meet every month, featuring the work of two guest artists or artist-scholars. We are also launching “virtual salons” over an online community with international members from a wider cross-continental group. One of the goals of this initiative is to coordinate the intellectual and artistic work of these salons for a book that will be compiled in 2017.
In addition to embedding me in a community of scholars actively engaged in important and exciting research, my semester as an IAH fellow allowed me to complete two research projects for my next book on the role of mimesis in and around new media. First, I wrote a history of emoji and the use of emoji in literature as a way of exposing the literary in new media; second, I examined the copyright issues surrounding early performances, broadcasts, and recordings of Madame Butterfly in Japan when the new media of sound recording challenged both lawyers and those in the music industry to redefine what music was and who could own it. My residency with the IAH offered me the opportunity to present and receive valuable feedback on my work—and the lively discussion after my presentation helped me to refine my idea for my next book.

Jonathan Abel
Comparative Literature

I spent my semester at the IAH working on a book project, Hearing Beethoven Historically: 1806–1807. Part of the challenge of working on Beethoven—like Shakespeare, Da Vinci, and a handful of other “great men”—is that the bibliography is seemingly endless. Working at the IAH gave me the opportunity to do an extensive sweep of the latest literature in my area, as well as to revise and write new parts of the book. I completed and presented two chapter drafts, one as an IAH talk, and one as a paper at a national conference. I also put finishing touches on two related articles and submitted them for publication. Another major benefit of the residency was that I was able to identify autograph manuscripts that I need to consult for the next part of my project; I will use my IAH research funds to support a trip to Vienna this May to investigate these firsthand. My project also benefitted in tangible ways from discussions with other IAH residents—how wonderful to have been part of this intellectual community!

Mark Ferraguto
School of Music
October 6, 2015

**Amara Solari**  
*Art History and Anthropology*  
Idol Threats and Idol Hands: The Colonization of Maya Religious Icons in Yucatan, New Spain, 1540-1700

October 20, 2015

**Mark Ferraguto**  
*School of Music*  
Hearing Beethoven Historically: Performers, Patrons, Publics, and the Instrumental Music of 1806-1807

November 3, 2015

**Jonathan Abel**  
*Comparative Literature*  
The New Real: Media, Marketing, and Mimesis Made in Japan

November 10, 2015

**Hoda El Shakry**  
*Comparative Literature*  
Literary Exegesis: Islam and Textual Genealogies in 20th Century Maghrebi Letters

December 1, 2015

**Jaime Schultz**  
*Kinesiology, Women’s, Gender, and Sexuality Studies (BBH)*  
Women’s Movement: Sport, Physical Culture, and 1970s Feminisms

December 8, 2015

**Prakash Kumar**  
*History*  
American Expertise, the Green Revolution, and the History of Hunger in India

March 15, 2016

**William Cobb**  
*English*  
Into the Invisible World: A Novel

March 29, 2016

**Kathryn Salzer**  
*History*  
Guarding Castellan Rights in the Dioceses of Arras and Cambrai: the Castellan Families of Arras, Cambrai, Douai, and Valenciennes

April 12, 2016

**John Haddad**  
*American Studies and Popular Culture (Harrisburg)*  
America’s China Dream: The US Attempt to Remake China 1870-1949

April 19, 2016

**Alicia Decker**  
*Women’s, Gender, and Sexuality Studies*  
*Studies and African Studies*  
Public Secrets: A Gendered History of Enforced Disappearance in Post-Colonial Uganda

For full project descriptions visit iah.psu.edu
We asked Richard St. Clair (Associate Professor of Theatre) to talk about his project with us:

**What, to you, is the most interesting aspect of your project?**

For me the most interesting aspect of my two-week Bespoke Millinery Course was my ability to learn new techniques. My instructors at Bournemouth created a course for me that built on the advanced skills I already possessed, and added to my repertory of hat-making skills. I worked with a variety of wooden brim blocks, and learned manipulation of buckram on these blocks. Although I had seen these blocks used in books, I had never used them in quite this way before.

**What were you able to do with the IAH funding that you otherwise would not have been able to do?**

The funding for the IAH made it possible of me to meet instructors in related fields in the UK, and to learn new skills from them. As a result, I now have a new set of colleagues in theatrical costuming in Great Britain.

**How do you expect the outcome of this project to be beneficial to your career and/or the Penn State community?**

I learned hat-making techniques that I brought back to the Penn State costume shops, and will teach them to our graduate students in a millinery course in spring of 2017. And I am currently working with Penn State’s School of Theatre and Arts University Bournemouth in building a continuing relationship for the future education of our costuming students.
We also asked Jennifer Trost (Associate Professor of Voice) to tell us about her project:

**What, to you, is the most interesting aspect of your project?**

It's always interesting to perform a work for the first time, especially one composed specifically for your voice, because there are no templates; there are no recordings to listen to or performance history to study. The other bonus is that if a pitch or two seems difficult to sing, the composer is often open to rewriting it to make it more comfortable, making it fit the voice better. Everyone else who sings it after I do will have to adjust to the peculiarities and strengths of my voice!

**What were you able to do with the IAH funding that you otherwise would not have been able to do?**

Without the IAH funding, I would not be able to finance the months of rehearsals with my pianist that were required to prepare the piece for performance. Also, that funding will help me take the performance on the road and present it elsewhere in the region, once it is premiered here at Penn State this coming fall.

**How do you expect the outcome of this project to be beneficial to your career and/or the Penn State community?**

This is an exciting piece because it is a monodrama scored for voice, piano, and string quartet. There are very few works in the repertoire that are conceived for this combination. Also, this piece was composed by Judith Cloud; as a woman, I want to perform works written by women composers that are conceived for female performers. There are still too few female composers in the world and we must support and encourage their creative efforts.
GRADUATE STUDENT RESIDENTS
SUMMER 2015

Cali Buckley
Art History
Early Modern Anatomical Models and the Control of Women’s Medicine

Richard Desinord
Music
Two Worlds Revisited: Marsalis and Stravinsky

Christina Hanawalt
Art Education
In Pursuit of Freedom and Self-Authorship: Critical Visual Narrative as a Methodology for Supporting New Art Teachers

Susan Weeber
English
Poetics of Interruption: Media and Form in Twentieth-Century American Literature

FALL 2015

Courtney Rong Fu
History
Conservatism, Orthodoxy and Intellectual Change: the Qingyuan School of Learning in Early Modern China

Peter Giannopoulos
Philosophy
Identity, Fecundity, Substitution: Developing Justice Through Levinas’ Ethics

Tetyana Pyatovolenko
Music
Performances of Bach, Beethoven and Haydn

Wei-Chih Wang
Comparative Literature
Intercultural Bodies: Performance and Cognition in Modern Taiwanese Theatre

SPRING 2016

Jeremy Cox
Communication Arts and Sciences
The Future Shall Equal the Days That are Gone: American Philhellenism, the Greek War of Independence, and the Rhetoric of Memory

Krista Quesenberry
English and Women’s, Gender, and Sexuality Studies
Reading at the Intersection of Modernist, Feminist, and Lifewriting Studies

Stephanie Scott
English and Women’s, Gender, and Sexuality Studies
Beyond National Trauma: The Generative Role of Memory in the Literature of Ireland and Irish-America’s Marginalized Populations

Kwok-leong Tang
History
Cultural Unity and Political Legitimacy in Local and Transnational Contexts: The Temple of Culture (wenmiao) in Late Imperial China and Vietnam
April 1–3, 2016

The Penn State Seminar in Art Education: 50 Years of Transdisciplinary Inquiry, Practice, and Possibilities

Organized by B Stephen Carpenter, II, Professor of Art Education, Christine Marmé Thompson, Professor of Art Education, May Ann Stankiewicz, Professor of Art Education, and Dana Carlisle Kletchka, Affiliate Assistant Professor of Art Education and Curator of Education, Palmer Museum of Art

To commemorate, revisit, and extend the landmark “Seminar in Art Education for Research and Curriculum Development”, held at Penn State in 1965.

2016–2017

The Institute for the Arts and Humanities is launching a new funding program: Collaborative Colloquia. The purpose of the colloquia is to bring together scholars and/or artists from interdisciplinary fields around a theme, topic, or project. The Institute will function as an intellectual home for up to five groups each academic year, and will provide publicity for events and arrange rooms for meetings.

Comics Studies
Scott Smith, Department of English
Joel Priddy, Department of Graphic Design

Hellenic Studies Group
Christopher Moore, Department of Philosophy
John Jasso, Department of English

Society for the Study of Religion
Jonathan Brockopp, Department of History
Daniel Falk, Department of Classics and Ancient Mediterranean Studies

Committee for Early Modern Studies
Bradford Bouley, Department of History
Robin Thomas, Department of Art History

Classical Music Project
George Trudeau and Amy Vashaw, Center for the Performing Arts

Cultural Conversations
Susan Russell, School of Theatre

Hemingway Letters Project
Sandra Spanier, Department of English
October 13, 2015

Penn State Reads
Russell Gold
The Boom: How Fracking Ignited the American Energy Revolution and Changed the World
Partners: Penn State Reads Program, Pennsylvania Center for the Book, University Libraries, Pennsylvania Humanities Council, Schlow Centre Region Library

November 30–December 2, 2015

David Cunningham
Deputy Director of the Institute for Modern and Contemporary Culture, University of Westminster, London
Partners: Comparative Literature

February 9, 2016

Katrin Hornek
Studies after Nature
Partners: Materials Research Institute, Borland Project Space

February 20, 2016

Women’s Graduate Studies Conference
Crossing Borders, Building Bridges: Connecting Personal Narratives, Art, Activism, and Feminist Knowledge Projects

March 16–19, 2016

College Town Film Festival
Partners: PSU Student Affairs, College of Communications, The Borough of State College, Center for Global Studies, Paterno Fellows Program, Social Thought Program, Center for Women Students, The State Theatre

March 25, 2016

The Fire This Time
Symposium
Partners: Africana Research Center, the College of the Liberal Arts Office for Undergraduate Studies, the George and Ann Richards Civil War Era Center

March 29, 2016

Shinique Smith
Beyond the Gesture
Partners: Palmer Museum of Art

March 29–April 2, 2016

A Celebration of Viennese Music and Dance
Partners: Penn State School of Music, Pi Kappa Lambda National. Assistance provided by the Penn State Ballroom Dance Club, the Penn State chapters of Sigma Alpha Iota and Phi Mu Alpha Sinfonia, the Penn State Society of Music Theory and Musicology, and the Classical Music Ambassador Leaders.

April 22, 2016

No Refund Theatre
Playwriting Competition
Tell Me a Story
October 20, 2015

**Michael Legaspi**  
Associate Professor of Classics and Ancient Mediterranean Studies, and Jewish Studies, Penn State University  
The Problem with Knowledge: Perspectives from Classical and Biblical Traditions

December 9, 2015

**Christian Brady**  
Dean of Schreyer Honors College  
Associate Professor of Classics and Ancient Mediterranean Studies, and Jewish Studies, Penn State University  
The Transformation of Ruth and Boaz in Targum Ruth

February 18, 2016

**Kathryn Salzer**  
History, Penn State University  
Papal Reform, Tithes, and Conflict in Medieval Europe

March 17, 2016

**Susannah Herschel**  
Eli Black Professor of Jewish Studies, Dartmouth College  
Orientalism in a Different Key? Jewish Scholars and the Creation of Islamic Studies in Europe

March 31, 2016

**Nicole Turner**  
Richards Center Postdoctoral Fellow in History and Africana Studies  
Exploring the Politics of Black Religious Institutions in Post-Emancipation Virginia

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**Scott Cave**  
History  
Cross-Cultural Communication in the Spanish Atlantic Frontier, 1470–1570

**Michelle N. Huang**  
English and Women’s, Gender, and Sexuality Studies  
Molecular Aesthetics: Race, Form, and Matter in Asian American Literature
Structuralism and Postcoloniality

Robert Bernasconi
Edwin Erle Sparks
Professor of Philosophy
and African American Studies

Kim Cook
Professor of Music

Michele Dunleavy
Associate Professor of Dance

Ari Kelman
McCabe Greer Professor of History

Nina Jablonski
Evan Pugh Professor of Anthropology

Timothy Murtha
Associate Professor of Landscape Architecture

Carolyn Sachs
Professor of Rural Sociology and Women’s, Gender, and Sexuality Studies

Craig Zabel
Professor of Art History

Andrew Schulz, ex officio
Associate Dean for Administration, Research and Graduate Studies, College of Arts & Architecture
Associate Professor of Art History

Eric Silver, ex officio
Associate Dean for Research
College of the Liberal Arts,
Professor of Sociology and Criminology

Spring 2016 Graduate Student Pecha Kucha presentations
ABOUT THE INSTITUTE

Founded in 1966, Penn State’s Institute for the Arts and Humanities is one of the oldest and most distinctive interdisciplinary centers in the nation. Over the past fifty years, major American universities have created dozens of advanced research institutes in the humanities and/or centers for the fine and performing arts, but because the arts and humanities are almost always housed in different colleges with different administrative structures, most universities have kept their arts and humanities centers separate. Penn State, by contrast, is one of a handful of universities whose interdisciplinary institute was designed from the outset to bring together innovative work in the arts and humanities—under one roof, across two colleges.

As a result, the Institute for the Arts and Humanities spans disciplines that range from philosophy to music, from history to dance, from comparative literature to landscape architecture. The IAH is committed to the project of involving artists and humanists in every kind of discussion and debate about what it means—and what it has meant—to be human.