



School of Liberal Arts Faculty Showcase 2020

Celebrating Major Accomplishments





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A Message from Dean Edwards

Each year in December, we gather to celebrate our faculty's major achievements of the previous twelve months, from books and editions to solo exhibitions and albums. It is one of our most beloved traditions in the School of Liberal Arts, an event that many of us look forward to all year long. This year, of course, is one when social gatherings have been forced to take on new forms in order to protect the very community we are honoring. In spite of how much we regret not being able to come together to hold these precious books close, flip through their pages, peer into the iPads that capture the exhibitions and musical performances, however, we are no less joyous to see the culmination of years of work by so many of our colleagues. Indeed, to celebrate these remarkable accomplishments at the end of a year that has been so trying is all the sweeter because it reminds us that, amidst all else, these good things have come to be. Well after the pandemic that presently keeps us apart is over, these works will live on, edifying, educating, and entertaining us. They are for the *longue durée*. And though we cannot raise a glass to their authors all together in one room, I hope you will explore the novel ways in which we have attempted to bring the voices of our colleagues to you as they discuss the works we are here to pay tribute to. In a virtual space as much as in a physical one, we may toast our colleagues and friends for a job exceptionally well done. Congratulations!

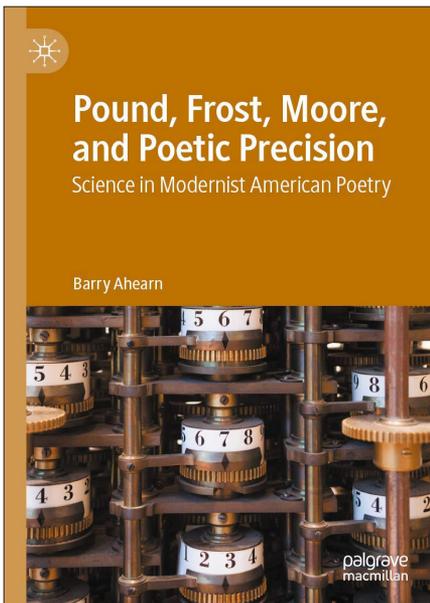
A handwritten signature in black ink, reading "Brian Edwards". The signature is written in a cursive style with a long, sweeping underline that extends to the right.

Barry Ahearn

Pound, Frost, Moore, and Poetic Precision

{Palgrave Macmillan, 2020}

Pound, Frost, Moore, and Poetic Precision: Science in American Modernist Poetry examines three major poets in light of the demand that poetry aspire to scientific precision. The critical insistence that poetry be precise affected every one of these poets, and looking at how they responded to this insistence offers a new perspective on their achievements and, by extension, twentieth-century poetry in general. Ezra Pound sought to associate poetry with the precision of modern science, technology, and mathematics as a way to eliminate or reduce error. Robert Frost, however, welcomed imprecision as a fundamental aspect of existence that the poet could use. Marianne Moore appreciated the value of both precision and imprecision, especially with respect to her religious perspective on human and natural phenomena. By analyzing these particular poets' reaction to the value placed on precision, Barry Ahearn explores how that emphasis influenced the broader culture, literary culture, and twentieth-century Modernist American poetry.



Thomas Albrecht

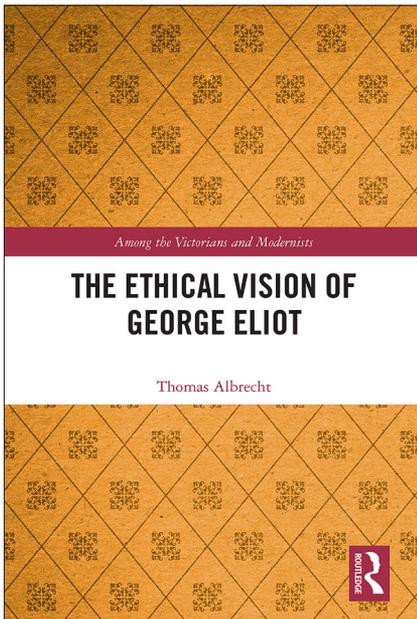
The Ethical Vision of George Eliot
{Routledge, 2020}

The Ethical Vision of George Eliot is one of the first monographs devoted entirely to the ethical thought of George Eliot, a profoundly significant, influential figure not only in nineteenth-century English and European literature, nineteenth-century women's writing, the history of the novel, and Victorian intellectual culture, but also in the field of literary ethics. Ethics are a predominant theme in Eliot's fictional and non-fictional writings. Her ethical insights and ideas are a defining element of her greatness as an artist and novelist.

Through meticulous close readings of Eliot's fiction, essays, and letters, *The Ethical Vision of George Eliot* presents an original, complex definition of her ethical vision as she developed it over the course of her career. It examines major novels like *Adam Bede*, *Middlemarch*, and *Daniel Deronda*; many of Eliot's most significant essays; and devotes two entire chapters to Eliot's final book *Impressions of Theophrastus Such*, an idiosyncratic collection of character sketches that Eliot scholars have heretofore generally overlooked or ignored.

The Ethical Vision of George Eliot demonstrates that Eliot defined her ethical vision alternately in terms of revealing and strengthening a fundamental human communion that links us to other persons, however different and remote from ourselves; and in terms of recognizing and respecting the otherness of other persons, and of the universe more generally, from ourselves. Over the course of

her career, Eliot increasingly transitions from the former towards the latter imperative, but she also considerably complicates her conception of otherness, and of what it means to be ethically responsible to it.



William Craft Brumfield

Journeys Through the Russian Empire

{Duke University Press, 2020}

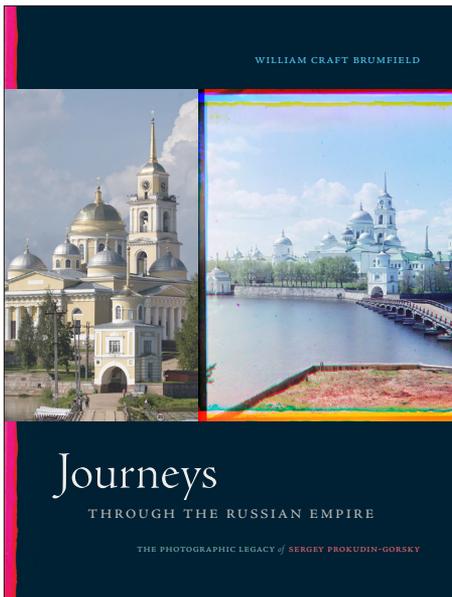
Germanic & Slavic Studies

At the turn of the twentieth century, the photographer Sergey Prokudin-Gorsky undertook a quest to document an empire that was undergoing rapid change due to industrialization and the building of railroads. Between 1903 and 1916 Prokudin-Gorsky, who developed a pioneering method of capturing color images on glass plates, scoured the Russian Empire with the patronage of Nicholas II. Intrepidly carrying his cumbersome and awkward camera from the western borderlands over the Volga River to Siberia and central Asia, he created a singular record of Imperial Russia.

In 1918 Prokudin-Gorsky escaped an increasingly chaotic, violent Russia and regained nearly 2,000 of his bulky glass negatives. His subsequent peripatetic existence before settling in Paris makes his collection's survival all the more miraculous. The U.S. Library of Congress acquired Prokudin-Gorsky's collection in 1948, and since then it has become a touchstone for understanding pre-revolutionary Russia. Now digitized and publicly available, his images are a sensation in Russia, where people visit websites dedicated to them.

In *Journeys through the Russian Empire*, William Craft Brumfield—who has spent decades traversing Russia and photographing buildings and landscapes in their various stages of disintegration or restoration—juxtaposes Prokudin-Gorsky's images against those he took of the same buildings and areas. In examining

the intersections between his own photography and that of Prokudin-Gorsky, Brumfield assesses the state of preservation of Russia's architectural heritage and calls into question the nostalgic assumptions of those who see Prokudin-Gorsky's images as the recovery of the lost past of an idyllic, pre-Soviet Russia. This lavishly illustrated volume—which features some 400 stunning full-color images of ancient churches and mosques, railways and monasteries, towns and remote natural landscapes—is a testament to two brilliant photographers whose work prompts and illuminates, monument by monument, questions of conservation, restoration, and cultural identity and memory.



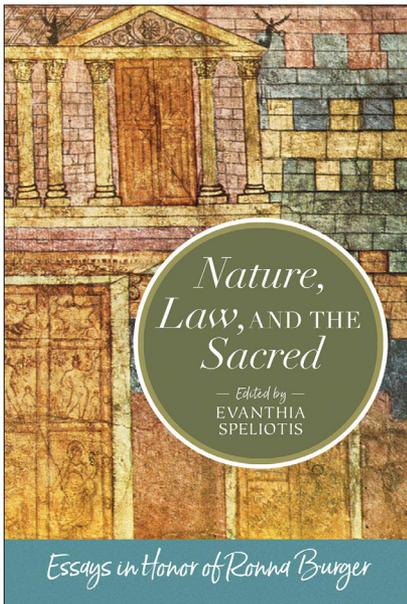
Ronna Burger

Nature, Law, and the Sacred: *Essays in Honor of Ronna Burger*

Evanthia Speliotis, author

{Mercer University Press, 2020}

This collection of essays, presented in honor of Ronna Burger, addresses questions and themes that have animated her thinking, teaching, and writing over the years. With a view to the scope of her writings, these essays range broadly: from the Bible and Ancient Greek authors—including not only Plato and Aristotle, but also Sophocles, Euripides, Aristophanes, and Xenophon—to medieval thinkers, Maimonides, Dante, and Boccaccio, as well as modern philosophers, from Descartes and Montesquieu to Kant, Lessing, Hegel, and Kierkegaard. Moving in order from antiquity to modernity, the essays highlight certain recurring philosophical issues, including the relations between nature and convention, law and justice, human and divine, in light of the indispensable need for questioning and self-knowledge. Taken collectively, the essays disclose intriguing connections among the various authors and texts and display how the themes of nature, law, and the sacred continue to resonate across time. Contributors include Seth Appelbaum, Steven Berg, Robert Berman, Michael Davis, Derek Duplessie, Jacob Howland, Mary Nichols, Matthew Oberrieder, Clifford Orwin, Evanthia Speliotis, Nathan Tarcov, Jason Tipton, Peter Vedder, Richard Velkley, Stuart Warner, Roslyn Weiss, and Paul Wilford.



Adam Crosson

Haptic Recordings: The Body Eyes

{Solo Exhibition, Galveston Arts Center, Houston, 2020}

Art

Adam Crosson's exhibition, *Haptic Recordings: The Body Eyes*, emerges from the artist's practice of exploring the Mississippi River and examines the results of intractable relationships with littoral spaces. While produced within the extents of the river's alluvial plain, the work constellates both from within and beyond this territory—akin to the river's own supplying tributaries and flows of distribution. Included in the exhibition are video works, along with two kinds of photographic processes. One involves the fabrication of pinhole-type cameras constructed in response to analyzing physical properties of waterways that were once the Mississippi River's mainstream. The other sources anthropogenic detritus gathered from the river's banks toward the production of photograms, a photographic process involving the arrangement of objects directly onto light sensitive paper. The work looks to reveal hydrological functions and human incursions over courses of both geologic and human timescales.



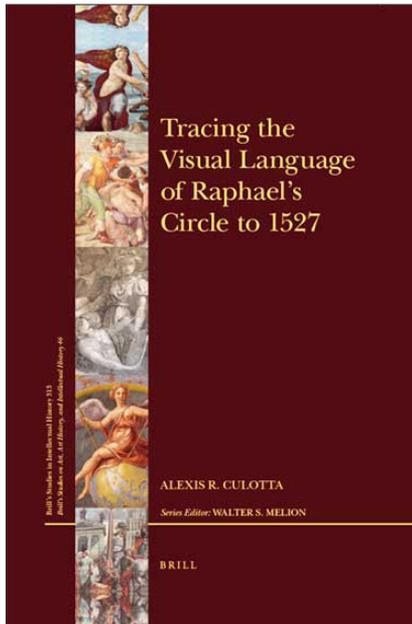
Alexis R. Culotta

Tracing the Visual Language of Raphael's Circle to 1527
{Brill, 2020}

Art

In *Tracing the Visual Language of Raphael's Circle to 1527*, Alexis Culotta examines how the Renaissance master's style—one infused with borrowed visual quotations from other artists both past and present—proved influential in his relationship with associate Baldassare Peruzzi and in the development of the artists within his thriving workshop.

Shedding new light on the important, yet often-overshadowed, figures within this network, this book calls upon key case studies to convincingly illustrate how this visual language and its recombination evolved during Raphael's Roman career and subsequently served as a springboard for artistic innovation for these close associates as they collaborated in the years following Raphael's death.



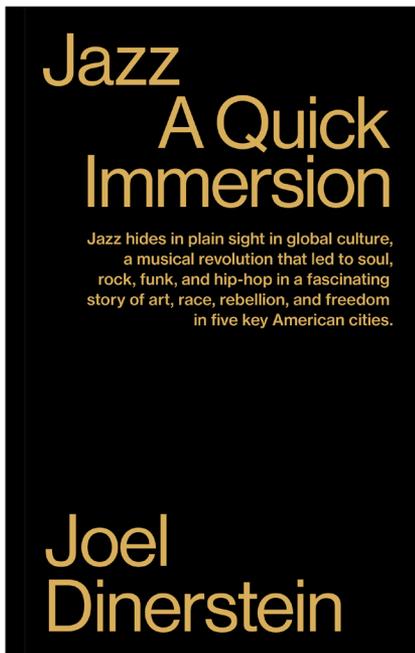
Joel Dinerstein

JAZZ: A Quick Immersion

{Tibidabo Publishing, 2020}

English

Jazz hides in plain sight in global culture, a musical revolution that led to soul, rock, funk, and hip-hop in a fascinating story of art, race, rebellion, and freedom in five key American cities: New Orleans, Chicago, Kansas City, New York, and Los Angeles. This book focuses on jazz's development in the African-American communities of these cities and how its ideas of groove, improvisation, and musical interplay became integral to all of American music. Jazz is a story of art, culture, race, freedom, politics, struggle, and self-expression.



Jazz A Quick Immersion

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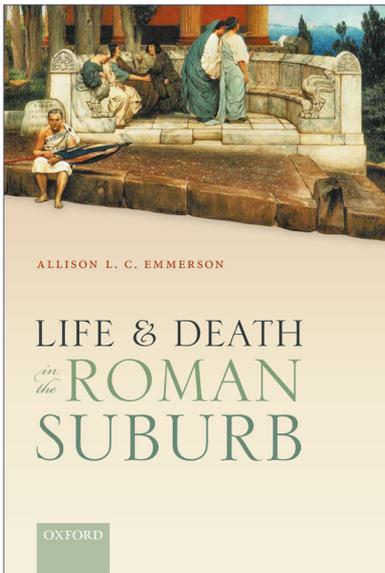
Joel Dinerstein

Allison L. C. Emmerson

Classical Studies

Life and Death in the Roman Suburb
{Oxford University Press, 2020}

A Roman city was a bounded space. Defined by borders both physical and conceptual, the city stood apart as a concentration of life and activity that was divided from its rural surroundings not only physically, but also legally, economically, and ritually. Death was a key area of control, and tombs were relegated to outside city walls from the Republican period through Late Antiquity. Given this separation, an unexpected phenomenon marked the Augustan and early Imperial periods: Roman cities developed suburbs, built-up areas beyond their boundaries, where the living and the dead came together in environments that could become densely urban. *Life and Death in the Roman Suburb* examines these districts, drawing on the archaeological remains of cities across Italy to understand their character and to illuminate the factors that led to their rise and decline, with a particular focus on the tombs of the dead. Work on Roman cities still tends to pass over funerary material, while research on death has concentrated on issues seen as separate from urbanism. This book aims to reconnect those threads, considering tombs within their suburban landscapes of shops, houses, workshops, garbage dumps, extramural sanctuaries, and major entertainment buildings to trace the many roles they played within living cities. It argues that tombs were not passive memorials, but active spaces that both facilitated and furthered the social and economic life of the city, where relationships between the living and the dead were an enduring aspect of urban life.



Sean Fader

Thirst/Trap

{Solo Exhibition, Denny Dimin Gallery, New York, NY, 2020}

Thirst/Trap, a solo exhibition by Sean Fader, running from June 18th to August 21st, 2020 included two bodies of work made concurrently: *Best Lives* and *Insufficient Memory*.

Thirst/Trap bookends the past twenty years of LGBTQIA history, looking back to 1999-2000 as a crucial moment. The past twenty-year period saw the rise of the internet, and Fader's project examines the role of digital photography and queer representation (or lack of it) at the beginning and end of this two-decade transformation. In 1999, President Clinton's State of the Union address called for legislation to respond to reprehensible hate crimes being committed against queer people (this would not be made law until 2009). Since that watershed moment, there has been a continuous, if rocky, expansion of LGBTQIA presence, activism, and legal gains in the United States—until the tremendous setback of the Trump administration. The rise of the internet fueled a national conversation about LGBTQIA presence and community, and twenty years ago was also when digital photography became readily available as an everyday technology, allowing for a greater representation of individual lives and the circulation of images to communities far and wide. Sean Fader, who was twenty years old in 1999, is among those who witnessed this history first hand as a queer artist, and these two related but very different bodies of work—*Best Lives* and *Insufficient Memory*—offer very different responses to this intertwined history of LGBTQIA presence and digital photography.



Leslie A. Geddes

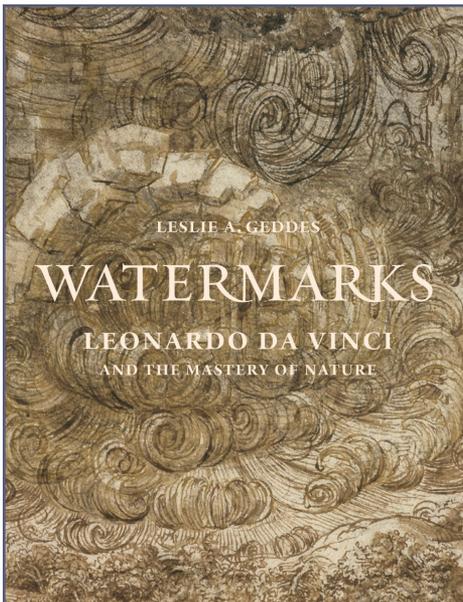
Watermarks

{Princeton University Press, 2020}

Formless, mutable, transparent: the element of water posed major challenges for the visual artists of the Renaissance. To the engineers of the era, water represented a force that could be harnessed for human industry but was equally possessed of formidable destructive power. For Leonardo da Vinci, water was an enduring fascination, appearing in myriad forms throughout his work. In *Watermarks*, Leslie Geddes explores the extraordinary range of Leonardo's interest in water and shows how artworks by him and his peers contributed to hydraulic engineering and the construction of large river and canal systems.

From drawings for mobile bridges and underwater breathing apparatuses to plans for water management schemes, Leonardo evinced a deep interest in the technical aspects of water. His visual studies of the ways in which landscape is shaped by water demonstrated both his artistic mastery and probing scientific mind. Analyzing Leonardo's notebooks, plans, maps, and paintings, Geddes argues that, for Leonardo and fellow artists, drawing was a form of visual thinking and problem solving essential to understanding and controlling water and other parts of the natural world. She also examines the material importance in this work of water-based media, namely ink, watercolor, and oil paint.

A compelling account of Renaissance art and engineering, *Watermarks* shows, above all else, how Leonardo applied his pictorial genius to water in order to render the natural world in all its richness and constant change.



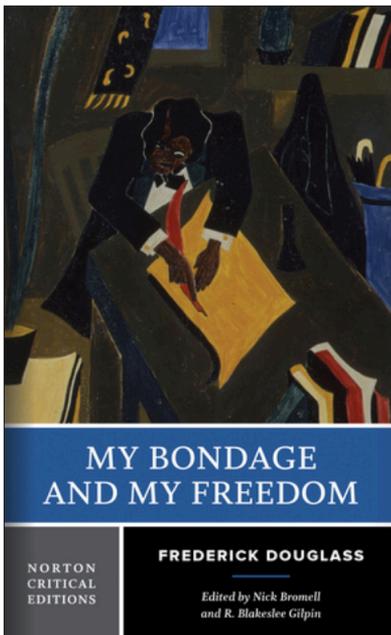
R. Blakeslee Gilpin

My Bondage and My Freedom

Frederick Douglass, author; Nick Bromell, R. Blakeslee Gilpin, eds.
{W. W. Norton & Company, 2020}

This Norton Critical Edition includes:

- Nick Bromell and R. Blakeslee Gilpin's introduction to Frederick Douglass's second autobiography, providing the deep contextualization teachers want and students need.
- The first edition text (1855), accompanied by the editors' detailed explanatory footnotes.
- Twelve contemporary works that relate to *My Bondage and My Freedom*, including writings by Frederick Douglass, Benjamin Franklin, William Lloyd Garrison, Henry David Thoreau, Harriet Beecher Stowe, and Harriet Jacobs.
- Nineteen critical assessments of *My Bondage and My Freedom*—nine contemporary and ten recent interpretations—to inspire classroom discussion and research topics across the curriculum.
- A chronology of Frederick Douglass's life and work and a selected bibliography.

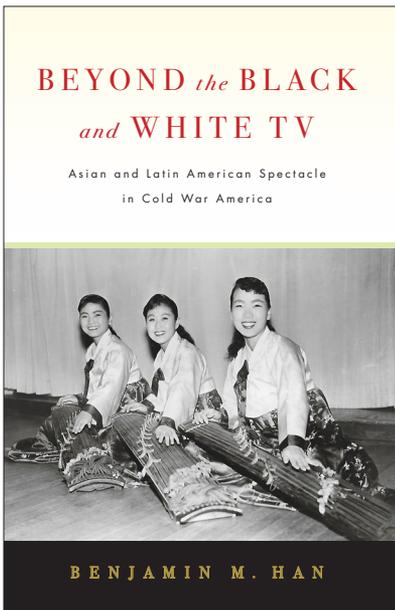


Benjamin M. Han

Communication

Beyond the Black and White TV
{Rutgers University Press, 2020}

This is the first book that examines how “ethnic spectacle” in the form of Asian and Latin American bodies played a significant role in the cultural Cold War at three historic junctures: the Korean War in 1950, the Cuban Revolution in 1959, and the statehood of Hawaii in 1959. As a means to strengthen U.S. internationalism and in an effort to combat the growing influence of communism, television variety shows, such as *The Xavier Cugat Show*, *The Ed Sullivan Show*, and *The Chevy Chase Show*, were envisioned as early forms of global television. *Beyond the Black and White TV* examines the intimate moments of cultural interactions between the white hosts and the ethnic guests to illustrate U.S. aspirations for global power through the medium of television. These depictions of racial harmony aimed to shape a new perception of the United States as an exemplary nation of democracy, equality, and globalism.



Douglas N. Harris

Challenging the One Best System

Katrina E. Bulkley, Julie A. Marsh, Katharine O. Strunk,

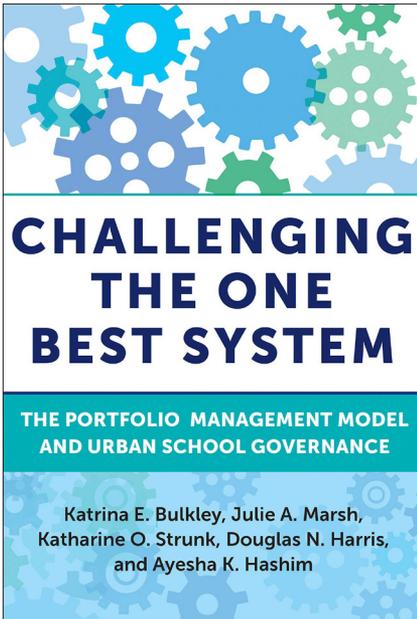
Douglas N. Harris, Ayesha K. Hashim, authors

{Harvard Education Press, 2020}

In *Challenging the One Best System*, a team of leading education scholars offers a rich comparative analysis of the set of urban education governance reforms collectively known as the “portfolio management model.” They investigate the degree to which this model—a system of schools operating under different types of governance and with different degrees of autonomy—challenges the standard structure of district governance famously characterized by David Tyack as “the one best system.”

The authors examine the design and enactment of the portfolio management model in three major cities: New Orleans, Los Angeles, and Denver. They identify the five interlocking mechanisms at the core of the model—planning and oversight, choice, autonomy, human capital, and school supports—and show how these are implemented differently in each city. Using rich qualitative data from extensive interviews, the authors trace the internal tensions and tradeoffs that characterize these systems and highlight the influence of historical and contextual factors as well. Most importantly, they question whether the portfolio management model represents a fundamental restructuring of education governance or more incremental change, and whether it points in the direction of meaningful improvement in school practices.

Drawing on a rigorous, multi-method study, *Challenging the One Best System* represents a significant contribution to our understanding of system-level change in education.



Douglas N. Harris

Charter School City

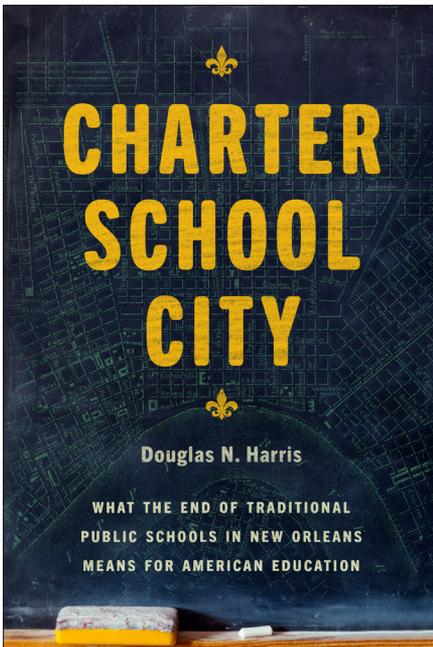
{University of Chicago Press, 2020}

In the wake of the tragedy and destruction that came with Hurricane Katrina in 2005, public schools in New Orleans became part of an almost unthinkable experiment—eliminating the traditional public education system and completely replacing it with charter schools and school choice. Fifteen years later, the results have been remarkable, and the complex lessons learned should alter the way we think about American education.

New Orleans became the first U.S. city ever to adopt a school system based on the principles of markets and economics. When the state took over all of the city's public schools, it turned them over to non-profit charter school managers accountable under performance-based contracts. Students were no longer obligated to attend a specific school based upon their address, allowing families to act like consumers and choose schools in any neighborhood. The teacher union contract, tenure, and certification rules were eliminated, giving schools autonomy and control to hire and fire as they pleased.

In *Charter School City*, Douglas N. Harris provides an inside look at how and why these reform decisions were made and offers many surprising findings from one of the most extensive and rigorous evaluations of a district school reform ever conducted. Through close examination of the results, Harris finds that this unprecedented experiment was a noteworthy success on almost every measurable student outcome. But, as Harris shows, New Orleans was uniquely situated for these reforms to work well and that this market-based reform still required some specific and active roles for government. Letting free markets rule on their own without government involvement will not generate the kinds of changes their advocates suggest.

Combining the evidence from New Orleans with that from other cities, Harris draws out the broader lessons of this unprecedented reform effort. At a time when charter school debates are more based on ideology than data, this book is a powerful, evidence-based, and in-depth look at how we can rethink the roles for governments, markets, and nonprofit organizations in education to ensure that America's schools fulfill their potential for all students.



Yuri Herrera

Spanish & Portuguese

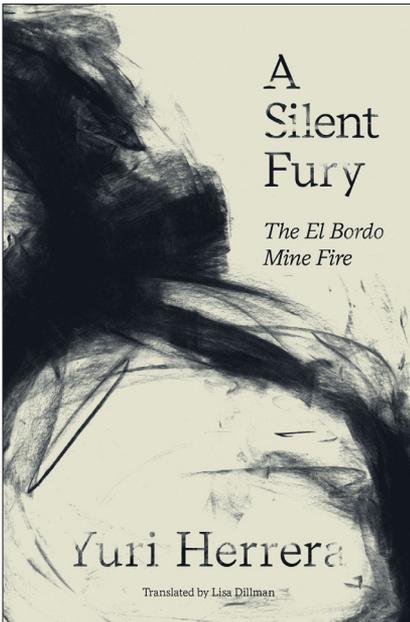
A Silent Fury: The El Bordo Mine Fire

{And Other Stories, 2020}

On March 10, 1920, in Pachuca, Mexico, the Compañía de Santa Gertrudis—the largest employer in the region, and a subsidiary of the United States Smelting, Refining and Mining Company—may have committed murder.

The alert was first raised at six in the morning: a fire was tearing through the El Bordo mine. After a brief evacuation, the mouths of the shafts were sealed. Company representatives hastened to assert that “no more than ten” men remained inside the mineshafts, and that all ten were most certainly dead. Yet when the mine was opened six days later, the death toll was not ten, but eighty-seven. And there were seven survivors.

A century later, acclaimed novelist Yuri Herrera has reconstructed a workers’ tragedy at once globally resonant and deeply personal: Pachuca is his hometown. His work is an act of restitution for the victims and their families, bringing his full force of evocation to bear on the injustices that suffocated this horrific event into silence.



Mirya R. Holman

Good Reasons to Run

Shauna L. Shames, Rachel I. Bernhard, Mirya R. Holman,

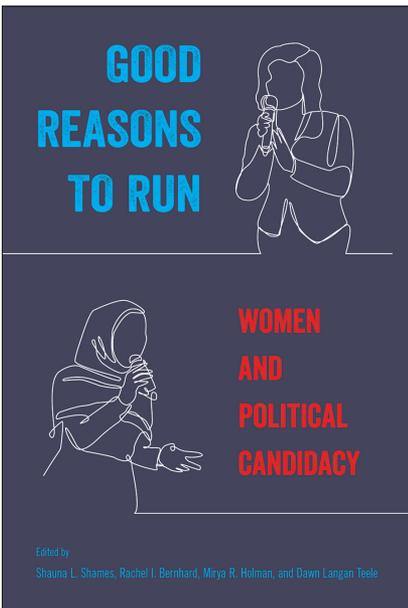
Dawn Langan Teele, eds.

{Temple University Press, 2020}

After the 2016 U.S. Presidential election, a large cohort of women emerged to run for office. Their efforts changed the landscape of candidates and representation. However, women are still far less likely than men to seek elective office, and face biases and obstacles in campaigns. (Women running for Congress make twice as many phone calls as men to raise the same contributions.)

The editors and contributors to *Good Reasons to Run*, a mix of scholars and practitioners, examine the reasons why women run—and do not run—for political office. They focus on the opportunities, policies, and structures that promote women’s candidacies. How do nonprofits help recruit and finance women as candidates? And what role does money play in women’s campaigns?

The essays in *Good Reasons to Run* ask not just who wants to run, but how to activate and encourage such ambition among a larger population of potential female candidates while also increasing the diversity of women running for office.



Andy Horowitz

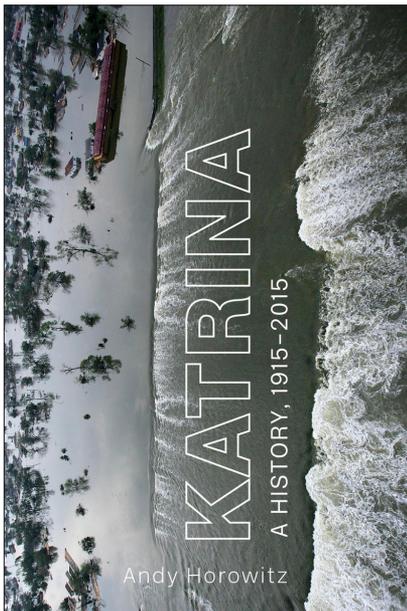
Katrina: A History, 1915–2015

{Harvard University Press, 2020}

The definitive history of Katrina: an epic of citymaking, revealing how engineers and oil executives, politicians and musicians, and neighbors black and white built New Orleans, then watched it sink under the weight of their competing ambitions.

Hurricane Katrina made landfall in New Orleans on August 29, 2005, but the decisions that caused the disaster extend across the twentieth century. After the city weathered a major hurricane in 1915, its Sewerage and Water Board believed that developers could safely build housing away from the high ground near the Mississippi. And so New Orleans grew in lowlands that relied on significant government subsidies to stay dry. When the flawed levee system surrounding the city and its suburbs failed, these were the neighborhoods that were devastated. The homes that flooded belonged to Louisianans black and white, rich and poor. Katrina's flood washed over the twentieth-century city.

The flood line tells one important story about Katrina, but it is not the only story that matters. Andy Horowitz investigates the response to the flood, when policymakers reapportioned the challenges the water posed, making it easier for white New Orleanians to return home than it was for African Americans. And he explores how the profits and liabilities created by Louisiana's oil industry have been distributed unevenly among the state's citizens for a century, prompting both dreams of abundance—and a catastrophic land loss crisis that continues today.



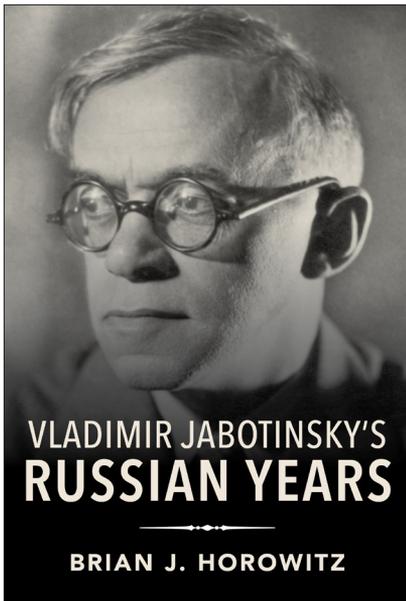
Laying bare the relationship between structural inequality and physical infrastructure—a relationship that has shaped all American cities—*Katrina* offers a chilling glimpse of the future disasters we are already creating.

Brian J. Horowitz

Vladimir Jabotinsky's Russian Years, 1900-1925

{Indiana University Press, 2020}

In the early 20th century, with Russia full of intense social strife and political struggle, Vladimir Yevgenyevich (Ze'ev) Jabotinsky (1880–1940) was a Revisionist Zionist leader and Jewish Public intellectual. Although previously glossed over, these years are crucial to Jabotinsky's development as a thinker, politician, and Zionist. Brian Horowitz focuses on Jabotinsky's commitments to Zionism and Palestine as he embraced radicalism and fought against antisemitism and the suffering brought upon Jews through pogroms, poverty, and victimization. Horowitz also defends Jabotinsky against accusations that he was too ambitious, a fascist, and a militarist. As Horowitz delves into the years that shaped Jabotinsky's social, political, and cultural orientation, an intriguing psychological portrait emerges.



Barbara Jazwinski

Designs in Blue Shadows, The Girl by the Ocean, and Dreams, interrupted...

{Recordings for Chamber Ensembles, 2020}

The Girl by the Ocean, dreams, interrupted... and a virtual album entitled *Designs in Blue Shadows* are three recordings released by Barbara Jazwinski in 2020. All involve chamber ensembles and were commissions from either specific artists, festivals, or concert series.

The album contains six works, including a piano work of the same title, *Designs in Blue Shadows*, commissioned by the Louisiana Music Teachers' Association, and dedicated to the City of New Orleans and to the victims of hurricane Katrina. Also featured on the album, *Fantasy on Jazz* was initially a commission for clarinet solo and symphony orchestra. The work was premiered by the Constanta Symphony Orchestra in Constanta, Romania. The current recording involves a transcription for clarinet and piano. *Soliloquy* combines traditional idiomatic writing for the clarinet with extended techniques. The work exists in two versions. One version is purely instrumental and that's the version included in the album. The other version also involves video. The version with video was filmed during the Diffrazioni Festival in Florence.

The remaining pieces on the album, *Invocations, Incantations* and *Dialoghi* are virtuosic works that are thematically and stylistically related and explore different colors and musical textures along with idiomatic instrumental techniques for violin, cello, and piano.

The Girl by the Ocean, for baritone and piano, was composed for Jeremy Huw Williams and Paula Fan who have presented the work on many different concert series both in the U.S. and in Europe.



Jazwinski's work for guitar solo, *dreams, interrupted...* is a reflection on the unique challenges we all face because of the pandemic that has changed our lives in so many different ways.

Dennis P. Kehoe

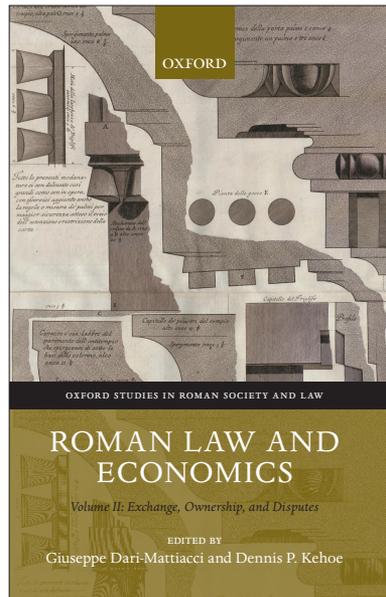
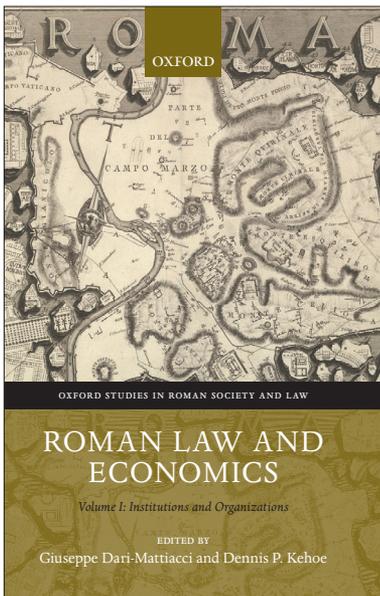
Classical Studies

Roman Law and Economics: Volume I & II

Giuseppe Dari-Mattiacci, Dennis P. Kehoe, eds.

{Oxford University Press, 2020}

Roman Law and Economics brings together scholars from classics, economics, and law to tackle a wide range of issues in Roman society, such as slavery and manumission, the organization of businesses in the ancient world, agency in the Roman economy, and the economic consequences of both Roman legal policies and individual legal rules. This collection of essays represents the fruition of a growing trend in interdisciplinarity involving the study of the ancient world, as scholars from both the fields of economics and law have become interested in the ancient world. For economists, the relatively simple economy of the Roman Empire provides a way to test theories about economic relationships, while legal historians see in Roman law the roots of the ways in which later societies, including our own, have addressed basic economic issues. At the same time, the field of ancient history has long been open to interdisciplinary approaches, as classicists have drawn from the fields of law and economics to interpret ancient evidence in a broader theoretical perspective. Dennis Kehoe has one single-authored essay in the collection and a second essay co-authored with two economists.

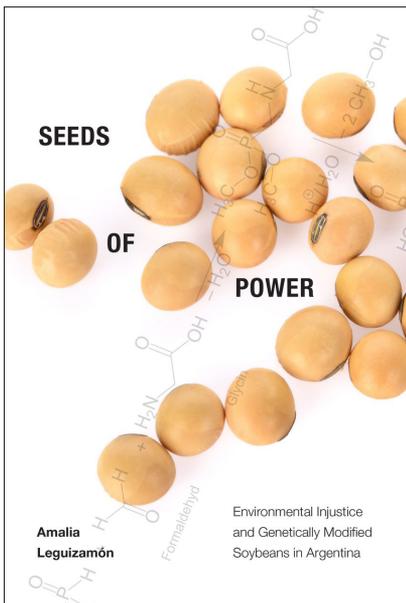


Amalia Leguizamón

Seeds of Power

{Duke University Press, 2020}

In 1996 Argentina adopted genetically modified (GM) soybeans as a central part of its national development strategy. Today, Argentina is the third largest global grower and exporter of GM crops. Its soybeans—which have been modified to tolerate being sprayed with herbicides—now cover half of the country's arable land and represent a third of its total exports. While soy has brought about modernization and economic growth, it has also created tremendous social and ecological harm: rural displacement, concentration of landownership, food insecurity, deforestation, violence, and the negative health effects of toxic agrochemical exposure. In *Seeds of Power* Amalia Leguizamón explores why Argentines largely support GM soy despite the widespread damage it creates. She reveals how agribusiness, the state, and their allies in the media and sciences deploy narratives of economic redistribution, scientific expertise, and national identity as a way to elicit compliance among the country's most vulnerable rural residents. In this way, Leguizamón demonstrates that GM soy operates as a tool of power to obtain consent, to legitimate injustice, and to quell potential dissent in the face of environmental and social violence.



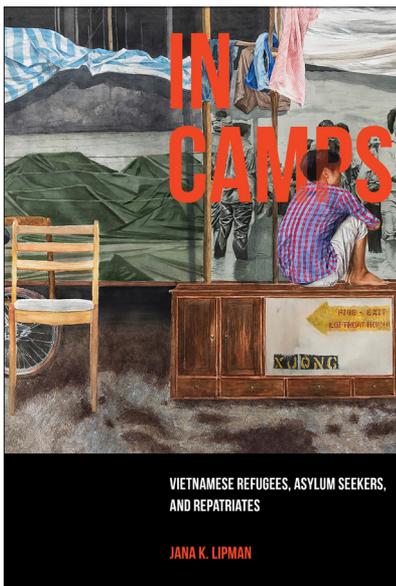
Jana K. Lipman

In Camps

{University of California Press, 2020}

After the U.S. war in Vietnam, close to 800,000 Vietnamese left the country by boat, survived, and sought refuge throughout Southeast Asia and the Pacific. This is the story of what happened in the camps. *In Camps* raises key questions that remain all too relevant today: Who is a refugee? Who determines this status? And how does it change over time?

From Guam to Malaysia and the Philippines to Hong Kong, *In Camps* is the first major work on Vietnamese refugee policy to pay close attention to host territories and to explore Vietnamese activism in the camps and the diaspora. This book explains how Vietnamese were transformed from de facto refugees to individual asylum seekers to repatriates. Ambitiously covering people on the ground—local governments, teachers, and corrections officers—as well as powerful players such as the U.N. High Commissioner for Refugees and the U.S. government, Jana Lipman shows that the local politics of first asylum sites often drove international refugee policy. Unsettling most accounts of Southeast Asian migration to the U.S., *In Camps* instead emphasizes the contingencies inherent in refugee policy and experiences.



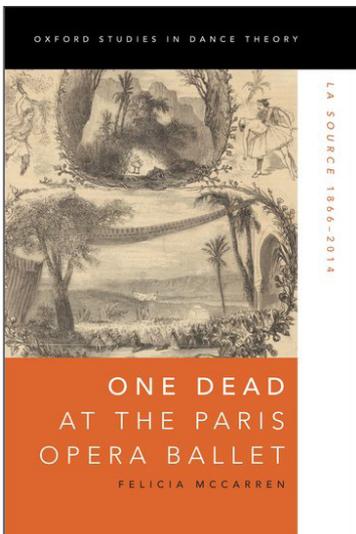
Felicia McCarren

French & Italian

One Dead at the Paris Opera Ballet
{Oxford University Press, 2020}

In 1866, when the ballet *La Source* debuted, the public at the Paris Opera may have been content to dream about its setting in the verdant Caucasus, its exotic Circassians, veiled Georgians, and powerful Khan. Yet the ballet's botany also played to a public thinking about ethnic and exotic others at the same time—and in the same ways—as they were thinking about plants. Along with these stereotypes, with a flower promising hybridity in a green ecology, and the death of the embodied Source recuperated as a force for regeneration, the ballet can be read as a fable of science and the performance as its demonstration. Programmed for the opening gala of the new Opera, the Palais Garnier, in 1875 the ballet reflected not so much a timeless Orient as timely colonial policy and engineering in North Africa, the management of water and women.

One Dead at the Paris Opera Ballet takes readers to four historic performances, over 150 years, showing how—through the sacrifice of a feminized Nature—*La Source* represented the biopolitics of sex and race, and the cosmopolitics of human and natural resources. Its 2011 reinvention at the Paris Opera, following the adoption of new legislation banning the veil in public spaces, might have staged gender and climate justice in sync with the Arab Spring, but opted instead for luxury and dream. Its 2014 reprise might have focused on decolonizing the stage or raising eco-consciousness, but exemplified the greater urgency attached to Islamist threat rather than imminent climate catastrophe, missing the ballet's historic potential to make its audience think.

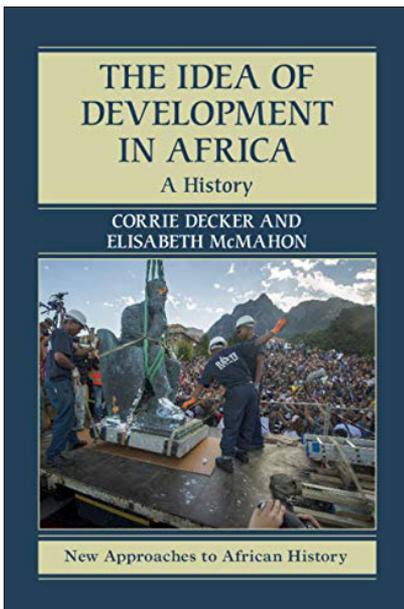


Elisabeth McMahon

The Idea of Development in Africa

Corrie Decker, Elisabeth McMahon, authors
{Cambridge University Press, 2020}

The Idea of Development in Africa challenges prevailing international development discourses about the continent, by tracing the history of ideas, practices, and 'problems' of development used in Africa. In doing so, it offers an innovative approach to examining the history and culture of development through the lens of the development episteme, which has been foundational to the 'idea of Africa' in western discourses since the early 1800s. The study weaves together an historical narrative of how the idea of development emerged with an account of the policies and practices of development in colonial and postcolonial Africa. The book highlights four enduring themes in African development, including their present-day ramifications: domesticity, education, health, and industrialization. Offering a balance between historical overview and analysis of past and present case studies, Elisabeth McMahon and Corrie Decker demonstrate that Africans have always co-opted, challenged, and reformed the idea of development, even as the western-centric development episteme presumes a one-way flow of ideas and funding from the West to Africa.



Jenny Mercein

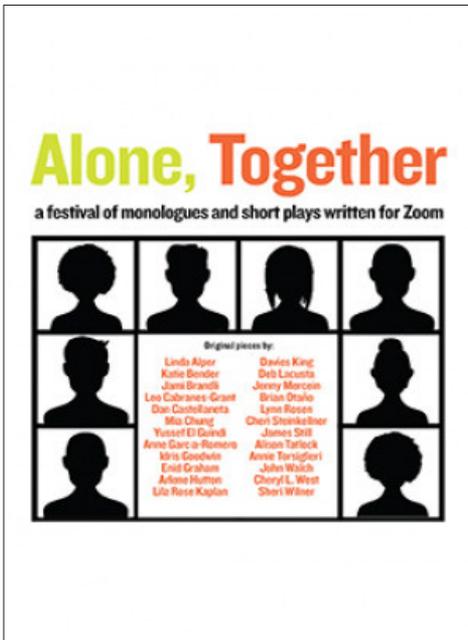
Theatre & Dance

Auld Lang Syne featured in the anthology *Alone, Together* (Publish Play, Dramatic Publishing, 2020)

March 2020. As California entered a “stay at home” order due to the coronavirus pandemic, UC Santa Barbara’s LAUNCH PAD commissioned 24 distinguished playwrights to pen monologues and short plays inspired by the prompt “Alone, Together” and written to be performed live on Zoom. The immediate goal was to create vibrant opportunities for theatre students during the challenging moment when in-person productions at all schools and theatres across the country were canceled and everyone quickly pivoted to remote teaching. The plays accomplished that—and so much more. These 39 extraordinary pieces reflect the moment of lockdown and capture our longing for connection. From Cheryl L. West’s *Corona Chicken (Part One)* and *(Part Two)*, following a desperate woman’s theft of a chicken and its dark aftermath, to Cheri Steinkellner’s hilarious play *The Great Greats Zoom* celebration of a 100th birthday, to James Still’s poignant reflection on a life well-lived in *Abundance*, *Alone, Together* captures life during the pandemic and beyond. While these plays came out of what might be called the Zoom era, they can all be performed on stage as well. This is a collection born of a moment, but one that will live on for the ages.

When a global pandemic cancels their high school reunion, Dan makes the bold move to reach out to his long-lost friend Abby in Jenny Mercein’s bittersweet play *Auld Lang Syne*. As Mercein notes, “Whether it’s time on our hands due to

social isolation, or fear of death, or some combination of the two, the pandemic inspired many of us to reconnect with old friends. It’s also forced us all to spend way too much time staring at our faces on a computer screen (which, if you are over 40, isn’t that much fun). When I think back on Covid-19, these virtual reunions will stand out as silver linings. My play reflects the heartfelt yet sometimes awkward interactions so many of us experienced as we learned to navigate this new form of communication called Zoom.”



Jonathan Morton

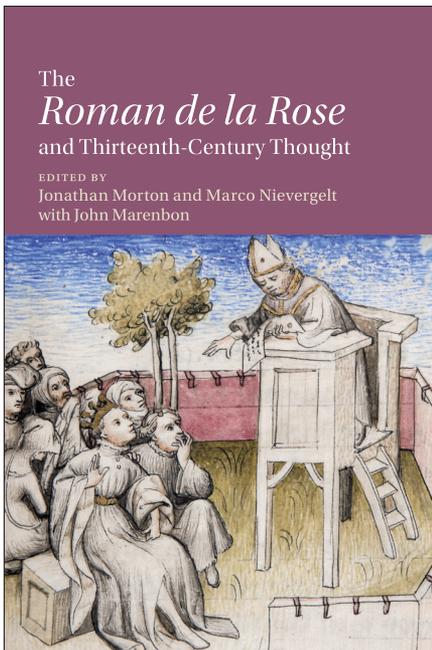
French & Italian

The 'Roman de la Rose' and Thirteenth-Century Thought

Jonathan Morton, Marco Nievergelt, eds

{Cambridge University Press, 2020}

The thirteenth-century allegorical dream vision, the *Roman de la Rose*, transformed how medieval literary texts engaged with philosophical ideas. Written in Old French, its influence dominated French, English, and Italian literature for the next two centuries, serving in particular as a model for Chaucer and Dante. Jean de Meun's section of this extensive, complex, and dazzling work is notable for its sophisticated responses to a whole host of contemporary philosophical debates. This collection brings together literary scholars and historians of philosophy to produce the most thorough, interdisciplinary study to date of how the *Rose* uses poetry to articulate philosophical problems and positions. This wide-ranging collection demonstrates the importance of the poem for medieval intellectual history and offers new insights into the philosophical potential both of the *Rose* specifically and of medieval poetry as a whole.



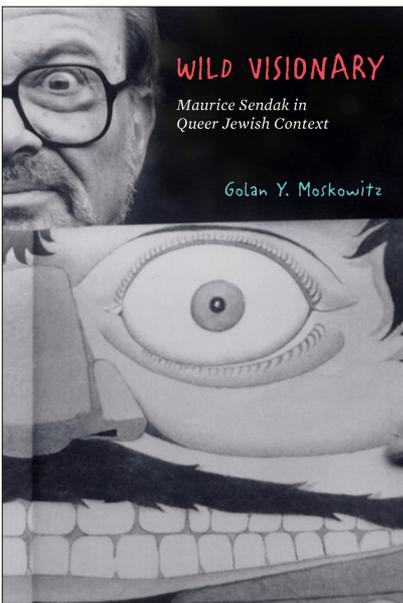
Golan Y. Moskowitz

Jewish Studies

Wild Visionary: Maurice Sendak in Queer Jewish Context
{Stanford University Press, 2020}

Wild Visionary reconsiders Maurice Sendak's life and work in the context of his experience as a Jewish gay man. Maurice (Moishe) Bernard Sendak (1928–2012) was a fierce, romantic, and shockingly funny truth seeker who intervened in modern literature and culture. Raising the stakes of children's books, Sendak painted childhood with the dark realism and wild imagination of his own sensitive "inner child," drawing on the queer and Yiddish sensibilities that shaped his singular voice.

Interweaving literary biography and cultural history, Golan Y. Moskowitz follows Sendak from his parents' Brooklyn home to spaces of creative growth and artistic vision—from neighborhood movie palaces to Hell's Kitchen, Greenwich Village, Fire Island, and the Connecticut country home he shared with Eugene Glynn, his partner of more than fifty years. Further, he analyzes Sendak's investment in the figure of the endangered child in symbolic relation to collective touchstones that impacted the artist's perspective—the Great Depression, the Holocaust, and the AIDS crisis. Through a deep exploration of Sendak's picture books, interviews, and previously unstudied personal correspondence, *Wild Visionary* offers a sensitive portrait of the most beloved and enchanting picture-book artist of our time.



Scott Oldenburg

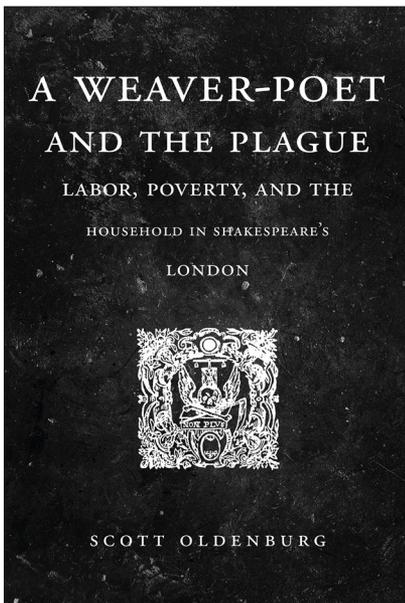
A Weaver-Poet and the Plague

{Penn State University Press, 2020}

William Muggins, an impoverished but highly literate weaver-poet, lived and wrote in London at the turn of the seventeenth century, when few of his contemporaries could even read. *A Weaver-Poet and the Plague's* microhistorical approach uses Muggins's life and writing, in which he articulates a radical vision of a commonwealth founded on labor and mutual aid, as a gateway into a broader narrative about London's "middling sort" during the plague of 1603.

In debt, in prison, and at odds with his livery company, Muggins was forced to move his family from the central London neighborhood called the Poultry to the far poorer and more densely populated parish of St. Olave's in Southwark. It was here, confined to his home as that parish was devastated by the plague, that Muggins wrote his minor epic, *London's Mourning Garment*, in 1603. The poem laments the loss of life and the suffering brought on by the plague but also reflects on the social and economic woes of the city, from the pains of motherhood and childrearing to anxieties about poverty, insurmountable debt, and a system that had failed London's most vulnerable. Part literary criticism, part microhistory, this book reconstructs Muggins's household, his reading, his professional and social networks, and his proximity to a culture of radical religion in Southwark.

Featuring an appendix with a complete version of *London's Mourning Garment*, this volume presents a street-level view of seventeenth-century London that gives agency and voice to a class that is often portrayed as passive and voiceless.



Monica Payne

Song of Home

Devised and directed by Monica Payne
{Theatre Lumina Tour through Eastern Europe, 2020}

Theatre Lumina presents, *Song of Home*, a series of movement etudes confronting America's complicated relationship with global displacement. Experienced by way of three displaced women coming to the United States, *Song of Home* is a theatrical meditation on the rich dynamic between a country's identity and its accountability to the displaced.

This project was first presented in a workshop phase in New Orleans in spring, 2019 and then toured to Chisinau, Moldova and Lodz, Poland in February of 2020.

Produced by Theatre Lumina with support from the Chicago Department of Cultural Affairs, Newcomb Institute, and the Carol Lavin Bernick Family Foundation.

Song of Home: A theatrical meditation on global displacement

Devised and Directed by Monica Payne

Costume and Props Design—Rachel Sypniewski

Lighting and Sound Design—Eric Watkins

Featuring: Melessie Clark, Jodi Gage, Tiffany Mitchenor, Malena Ramirez, and Lauren Vogel (with additional devising by Dreaa Baudy, Jordan Phillips, and Noah Hazzard)



Vaheed Ramazani

French & Italian

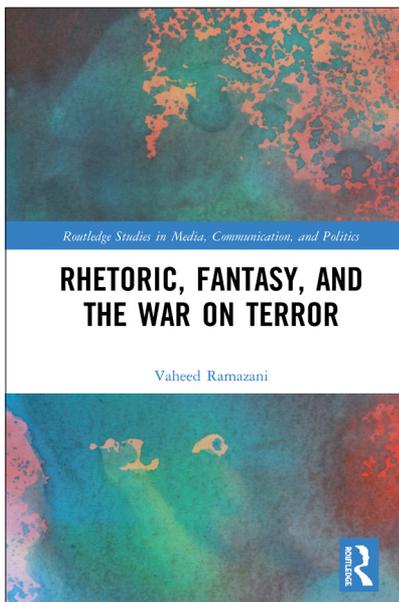
Rhetoric, Fantasy, and the War on Terror

{Routledge, 2020}

Drawing on psychoanalytic and semiotic perspectives, this book examines discourses mediating the global War on Terror, including governmental speeches, legal documents, print and broadcast journalism, and military memoirs.

The book argues that these discourses motivate, and are motivated by, a myth of imminent harm that purportedly justifies a series of “preemptive” measures such as war, torture, and targeted killing, as well as an array of intrusive domestic security procedures such as profiling and mass surveillance. Dominant themes include selective compassion in the mainstream media, the language of war and the sacrificial sublime, asymmetrical warfare and the nostalgia for total war, weaponized drones and just war theory, and the role of American exceptionalism in normalizing endless war.

Scholars and students alike will take interest in this original contribution to the fields of cultural studies, psychoanalysis, media studies, rhetoric, critical international relations, and international humanitarian law and ethics.



Leslie Scott

Theatre & Dance

Moving To Heal, directed by Leslie Scott

{Produced by BODYART Dance, Los Angeles, CA, 2020}

Moving to Heal is a new community engaged research program that centers on rehabilitation and support of the emotional and psychological needs of domestic violence survivors. In addition to health and economic consequences, COVID-19 has led to a devastating increase in intimate partner violence and decimated cultural exchange activities. The impact of both will haunt generations to come. The *Moving to Heal* program bridges arts and public health to address the increasing need for services for these survivors.

This ongoing work incorporates an introduction to body mechanics, physical expression, and positive dance exploration to transform each participant's experience of their body to an ally for discovering creativity and healing. The curriculum was developed in partnership with the Woman's Aid organization in Kuala Lumpur, Malaysia and now has partnerships and support with the U.S. Embassy in Santiago Chile, and the Chilean Ministry of Culture in Valparaiso. New Orleans based community partners are the Hagar House, and Eden House and the program will have reached over 300 survivors worldwide by Jan 2021.



Nick Spitzer

American Routes: Live & from the Archive

{Distributed by Public Radio Exchange (PRX), 2020}

During the Covid era, *American Routes* has broadcast a new series of programs entitled “Live & from the Archive.” These programs use words and music to offer solace, comfort and hope through dark times of distancing and solitude. They include both new live and archival broadcasts such as an update of the original *American Routes* Independence Day Concert selections from the National Mall heard nationwide on NPR in the 1990s, as well as a current series of live streaming, socially distanced in-studio concerts and conversations with artists such as Haitian American singer/instrumentalist Leyla McCalla; the Pine Leaf Boys Cajun band; and Mississippian Little Freddie King’s Blues Band.

Also in the live series is percussionist/vibraphonist Jason Marsalis, the youngest of the four musical sons of the late jazz patriarch Ellis Marsalis Jr. (who died of Covid April 1, 2020). Jason’s Quintet premiered “My Father’s Music” in a program that also included comments from our archives by all the brothers and their late father. In other programs, we used the University’s Hogan Jazz Archive in documentaries about Blues Empress Bessie Smith and Gospel Queen Mahalia Jackson. “San Antonio Sounds” is a deep archival classic featuring Los Texmaniacs *conjunto*. Meanwhile new programs on Texas outlaw songwriter Billy Joe Shaver (just passed) and Alabama soul/country songwriter/producer Dan Penn continue to emerge.

American Routes is reaching more listeners by adding new listeners during the pandemic. All these programs, capped by a music segue-driven program, “Face

the Musicand Vote—Election 2020,” also brought many new stations to the fold (now 360 total). As Nick Spitzer states, “Though our Alcée Fortier Studios are closed, I’m hosting *American Routes* from my closet—kind of like I’m teaching ‘Oral History & Oral Literature, Performance & Ethnography’ on Zoom. In both cases, the approach is to engage and edify as much with words spoken and sung as with documentary media and texts!”



American Routes
Live & from the Archive

Produced by Gulf South folklorist and professor of anthropology Nick Spitzer in Tulane’s School of Liberal Arts with support from the National Endowment for the Humanities, the National Endowment for the Arts and the National Park Service.

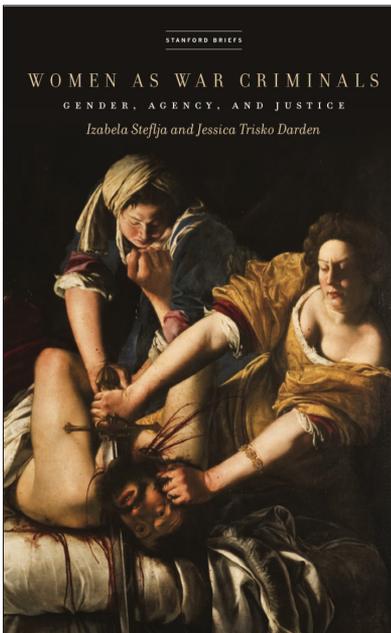


Izabela Steflja

Women as War Criminals

Izabela Steflja, Jessica Trisko Darden, authors
{Stanford University Press, 2020}

Women war criminals are far more common than we think. From the Holocaust to ethnic cleansing in the Balkans to the Rwandan genocide, women have perpetrated heinous crimes. Few have been punished. These women go unnoticed because their very existence challenges our assumptions about war and about women. Biases about women as peaceful and innocent prevent us from “seeing” women as war criminals—and prevent postconflict justice systems from assigning women blame. *Women as War Criminals* argues that women are just as capable as men of committing war crimes and crimes against humanity. In addition to unsettling assumptions about women as agents of peace and reconciliation, the book highlights the gendered dynamics of law, and demonstrates that women are adept at using gender instrumentally to fight for better conditions and reduced sentences when war ends. The book presents the legal cases of four women: the President (Biljana Plavšić), the Minister (Pauline Nyiramasuhuko), the Soldier (Lynndie England), and the Student (Hoda Muthana). Each woman’s complex identity influenced her treatment by legal systems and her ability to mount a gendered defense before the court. Justice, as Steflja and Trisko Darden show, is not blind to gender.



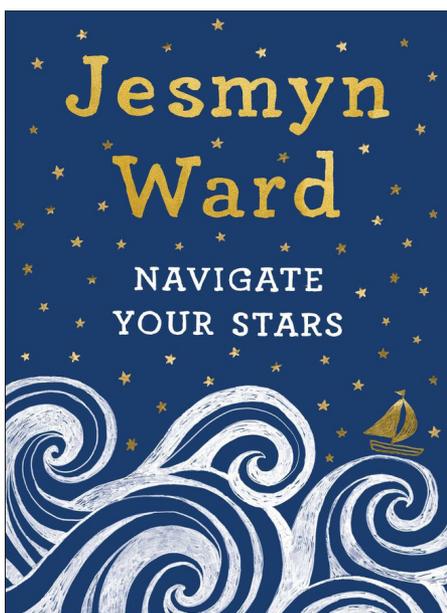
Jesmyn Ward

Navigate Your Stars

{Scribner, 2020}

For Tulane University's 2018 commencement, Jesmyn Ward delivered a stirring speech about the value of hard work and the importance of respect for oneself and others. Speaking about the challenges she and her family overcame, Ward inspired everyone in the audience with her meditation on tenacity in the face of hardship. Ward's moving words will inspire readers as they prepare for the next chapter in their lives, whether, like Ward, they are the first in their families to graduate from college or are preceded by generations, or whether they are embarking on a different kind of journey later in life.

Beautifully illustrated in full color by Gina Triplett, this gorgeous and profound book will charm a generation of students—and their parents. Ward's inimitable voice shines through as she shares her experience as a Southern black woman and addresses the themes of grit, adversity, and the importance of family bonds.



Karen Zumhagen-Yekplé

A Different Order of Difficulty
{University of Chicago Press, 2020}

Is the point of philosophy to transmit beliefs about the world, or can it sometimes have higher ambitions? In this bold study, Karen Zumhagen-Yekplé makes a critical contribution to the “resolute” program of Wittgenstein scholarship, revealing his *Tractatus Logico-Philosophicus* as a complex, mock-theoretical puzzle designed to engage readers in the therapeutic self-clarification Wittgenstein saw as the true work of philosophy. Seen in this light, Wittgenstein resembles his modernist contemporaries more than might first appear. Like the literary innovators of his time, Wittgenstein believed in the productive power of difficulty, in varieties of spiritual experience, in the importance of age-old questions about life’s meaning, and in the possibility of transfigurative shifts toward the right way of seeing the world. In a series of absorbing chapters, Zumhagen-Yekplé shows how Kafka, Woolf, Joyce, and Coetzee set their readers on a path toward a new way of being. Offering a new perspective on Wittgenstein as philosophical modernist, and on the lives and afterlives of his indirect teaching, *A Different Order of Difficulty* is a compelling addition to studies in both literature and philosophy.

