

TABLEAU

THE DIVISION OF THE HUMANITIES AT THE UNIVERSITY OF CHICAGO | FALL 2018



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ON THE COVER

From the US Pavilion at this year's Venice Architecture Biennale. Associate Art History professor Niall Atkinson cocurated the exhibition, which runs through November 25. Photo ©Tom Harris. Courtesy School of the Art Institute of Chicago and the University of Chicago.

In June the University Library, in partnership with six other institutions, completed a seven-year project to put online The Photo Postcard Image Collection of Colonial Korea. The collection of 8,000 postcard images from Korea in the first half of the twentieth century—including this one dating from 1910 to 1916—will be a significant primary source for research.



山東美人(其一)

Dear Alumni and Friends,

As I write, summer is in full swing, and the faculty and staff of the Division of the Humanities are carrying out scholarly and artistic projects around the globe. Research and creation lie at the heart of what we do: they fuel and enrich our teaching, and they lead to the discovery, invention, and critical interpretation that exemplify the best humanities scholarship. These examples of my colleagues' work provide a glimpse into its variety and scope.

Technical innovations often help us see new things. In his new book, *The Transformation of Greek Amulets in Roman Imperial Times*, **Christopher Faraone** (Classics) explores a similar phenomenon for ancient Rome. The Romans' ability to render fine details increased substantially during this period—by miniaturizing jewelry on sturdy gemstones and by maximizing the use of inscriptions and the latest Egyptian iconography. Through Faraone's scholarship, the overtly curative and protective features of traditional Greek amulets have now come into view.

Agnes Lugo-Ortiz (Romance Languages and Literatures) spent her research leave last year at the Clark Art Institute in Williamstown, Massachusetts, investigating relationships between visual culture and plantation slavery in colonial Cuba. This study continues the work that she and coeditor Angela Rosenthal accomplished in *Slave Portraiture in the Atlantic World*, which analyzes the concept of "portraiture" in relation to the triangular slave trade between Europe, Africa, and the Americas. The book examines the contrast



Anne Walters Robertson

between representations of the enslaved that typically focused on the body with the few that featured the face, underscoring how and why they were created and what they represented.

Collaborative research is also thriving in the Division. "The Voice Project" originated in a Neubauer Collegium seminar led by **Martha Feldman** (Music) and **Judith Zeitlin** (East Asian Languages and Civilizations). Together these scholars explored the meanings that the concept of "voice" has in many disciplines, including performance studies, cinema and media studies, gender studies, music, and literatures. Their two-year faculty seminar resulted in an international conference and a coedited volume, *The Voice as Something More: Essays Toward Materiality*. Seven Humanities faculty members contributed chapters to the book, forthcoming from the University of Chicago Press.

These colleagues' recent activities represent just a sampling of the rich and multilayered research that is happening Division-wide. Your generosity allows us to maintain this level of research excellence, and we are, as always, deeply grateful for your support.

Anne W. Robertson

Anne Walters Robertson
Dean, Division of the Humanities
Claire Dux Swift Distinguished Service
Professor, Department of Music

THE UNIVERSITY OF CHICAGO LIBRARY EAST ASIAN COLLECTION AND VISUAL
RESOURCES CENTER PHOTO BY MINSOK KIM; PHOTOGRAPHY BY JOHN ZICH

MEET. DEBATE. SPARK IDEAS.

BY JEANIE CHUNG

Since 1982, CAS workshops have given students an opportunity for feedback and camaraderie.

Ideas, even from the most brilliant minds, rarely thrive in a vacuum.

Graduate students in the physical and biological sciences work together in labs. But once humanists and social scientists have finished their coursework, “How do we keep them in the University community, where they’re presenting their work to each other?” asks **Elaine Hadley**, professor in English Language and Literature and immediate past chair of the Council on Advanced Studies (CAS).

UChicago addressed that problem in 1982 with the creation of the CAS graduate workshops: opportunities to present papers, hear and critique new ideas, and enjoy a little camaraderie. Most presenters are students, but faculty and postdocs also present, along with guest speakers. The council listed 65 workshops during the 2017–18 academic year, ranging alphabetically from African Studies to Wittgenstein, geographically from Art and Politics of East Asia to Latin America and the Caribbean, and chronologically from Ancient Societies to 20th and 21st Century. Each workshop meets four or five times per quarter, and each meeting draws from five people to 40 or more. *Tableau* visited three workshops this spring.

Rhetoric and Poetics

On a Thursday in May, **Caitlin Miller**, a first-year graduate student in Classics, presents her paper “Aspects of Mediterraneanism in the Caribbean.”

Miller’s work is in the field of classical reception: the study of the reinterpretation of ancient literature, especially Greek and Roman, in more recent settings. In this particular paper, she looks at Derek Walcott’s epic poem *Omeros* and J. A. Froude’s *The English in the West Indies: Or, The Bow of Ulysses*. *Omeros* transposes Homer’s *Odyssey* to the Caribbean, and Froude’s book likens Great Britain’s colonization of the Caribbean to the exploits depicted in the *Iliad*.

Froude, an Englishman who wrote in the late nineteenth century, thinks of the Caribbean in purely imperialistic terms as an expansion of British geography. Walcott, on the other hand, was a St. Lucia native who wrote *Omeros* in 1990—during the advent of movements in Caribbean poetry to orient away from Europe. Froude writes from the perspective of the colonizer, Walcott from the colonized, and Miller explores the tension between them.

Workshop leader **David Williams** says that like most workshops, the Rhetoric and Poetics group puts out an open call for student presenters.

These presenters are often preparing a dissertation chapter; it’s unusual for first-year graduate students to present, but Miller really wanted to.

Williams, a fourth-year graduate student, has been attending the Rhetoric and Poetics workshops since arriving at UChicago. Like most graduate students, he also attends other workshops—some regularly, others when the topic strikes him.

Most of the Classics graduate students attend either Rhetoric and Poetics or Ancient Societies, although they aren’t mandatory. “Part of being in grad school,” Williams says, “is learning how to engage in an academic community.”



ILLUSTRATION BY ALEX NABAUM



Medieval Studies

Today's presenter is **Felix Szabo**, a history graduate student who also has presented in the late antiquity workshop. For this session, "Personal Piety in the Seals of Middle Byzantine Eunuchs," a lot of the group's feedback focuses on practical matters: ways to sort and analyze a catalogue of document seals owned by eunuchs.

"This my first time working with such abundant source material," Szabo says. "Before I worked with seals, I could count my eunuch sources on one hand."

Medieval Studies, like any workshop focused on a time period, is an interdisciplinary endeavor.

"Medieval people didn't organize their world according to modern disciplines," says **Melissa Horn**, the workshop's co-leader along with History graduate student **Alexandra Peters**.

Horn, a third-year graduate student in Art History who studies manuscripts from late medieval France, notes that archaeologists, religious historians, and literary scholars all have valuable insights for her work.

She was particularly struck by an April 26 presentation by guest speaker Carole Rawcliffe, a professor emerita of medieval history at the University of East Anglia and an expert on medicine and leprosy. In addition to Humanities and

ary, the workshop draws attendees from a wide range of fields and can never accommodate all the students who want to present, says workshop leader **Nicholas Bellinson**, a fourth-year graduate student in the committee.

To select presenters, Bellinson says, leaders use three criteria: Will the topic appeal to regular workshop participants? Does it build on previous topics to create an interesting conversation? Or, conversely, could it draw people "whose interests might not be represented in other workshops or other fora in the University"?

Bellinson enjoys the conversation the workshops foster among a wide range of scholars, as well as the closer, more peer-like relationship to the faculty who attend.

Part of being in grad school is learning how to engage in an academic community.
—David Williams, Classics graduate student

Social Sciences, the lecture drew students and faculty from the Law School and Pritzker School of Medicine.

"I've often heard ideas being discussed, even if I didn't feel like I had anything to contribute," Horn says, "and even if I only understood 50 percent, something would spark in my brain."

Like most workshops, the group has a social function that goes beyond chatting over bagels and coffee after each session. The medievalists have potlucks at the beginning and end of each year, which, Horn says, "makes for a more productive intellectual community. I feel like the other medievalists at the University are my second department."

Literature and Philosophy

Literature and Philosophy is closely identified with the John U. Nef Committee on Social Thought. Because that group is by its nature interdisciplin-

"In a seminar class you have at most two professors and a lot of students," he says. "But sometimes you come to one of these and there are five professors and five students."

Today's lecture, held in a seminar room under the gaze of a bust of Nef, is by **Ethan Blass**, a PhD candidate in Germanic Studies, on "Romance as a Way of Seeing in Goethe and Hitchcock."

Blass conceives of romance as a way of reading, "not just an object, but a subjective element." But pinning down that element proves tricky. The discussion quickly leaves Alfred Hitchcock behind and proceeds through *Don Quixote*, Elias Canetti, Dante, Goethe's notion of the *Urpflanze*, and *Star Wars*. Although conversation gets heated, no one raises their voice or gets angry.

"We've had much more contentious discussions than that," Bellinson says. "And we don't mind. As long as people are civil, it's all right if they disagree." ■

LEARN MORE ABOUT CAS WORKSHOPS at grad.uchicago.edu/academic-support/council-on-advanced-studies-workshops.



A CHANGING LANDSCAPE

Under Ramírez, the museum works closely with a nonprofit dedicated to preserving the artistic legacy of Franco-Venezuelan artist Carlos Cruz-Diez, including Physichromie 196, shown here.

BY JEANIE CHUNG

Mari Carmen Ramírez helps put Latin American art on the map.

Forty years ago, Latin American art was largely unknown beyond Frida Kahlo or Diego Rivera. Today, Latin American artists feature in major museum exhibitions, sell their work for millions of dollars, and are increasingly studied by art historians, in part because of the efforts of **Mari Carmen Ramírez**, AM'78, PhD'89.

As the Wortham Curator of Latin American Art at the Museum of Fine Arts Houston (MFAH), and previously at the Blanton Museum of Art at the University of Texas–Austin, Ramírez has built what the *New York Times* described as one of the top collections of Latin American art in the world. She developed blockbuster exhibitions such as 2004's *Inverted Utopias*, which featured South American avant-garde artists who had rarely been seen in the United States—including Brazil's Lygia Clark, Venezuela's Gego, and Argentina's Xul Solar. That exhibit, among others, prompted *Time* magazine to name her one of the 25 most influential Hispanics in America in 2005.

Under Ramírez's leadership, in 2012 the MFAH launched the International Center for the Art of the Americas, a digital archive of more than 12,000 primary source documents—letters, manifestos, and other texts that provide, she says, “access to the intellectual production of the artists.”

Ramírez talked to *Tableau* about the past, present, and future of Latin American art scholarship.

Was anyone involved in Latin American art history when you were at UChicago?

There was absolutely nobody in the United States who was teaching Latin American art. But I was lucky that **Reinhold Heller** had just started at Chicago. He was a specialist in German expressionism and Edvard Munch. When I explained to him what I wanted to do—on the notion of nationalism and Latin American art—he said, “Well, I can't teach you anything about Latin America, but if you're interested in nationalism, start with Germany. I can teach you a lot about that.” That was a very typical University of Chicago thing.

I spent three years studying German art, but he also allowed me to do a number of independent courses, especially literature and literary studies, and I was able to really work my way into Latin American art while being in Chicago on my own.

Was German art helpful?

Yes, absolutely, because my real passion since then has been the study of the avant-garde, and that was the basis for it. I did a lot of theory of the avant-garde: Peter Bürger, Theodor Adorno, Walter Benjamin. We studied every single chapter of the avant-garde, from impressionism all the way to the second world war. It was really fascinating.

There are two ways of studying Latin American art, or any kind of art, for that matter: one is to be completely immersed in courses about Latin America, and another is to do it by way of this more general introduction to modernism. I still favor the second one because it gave me the perspective to approach Latin American art on much broader terms.

You need to have art historians or scholars
who are deeply grounded in the country
or region that they're working in.

—Mari Carmen Ramírez, AM'78, PhD'89



What was the perception of Latin American art during your doctoral studies?

People in the United States, whether curators, collectors, or art historians, they just did not care about Latin American art. They thought it was derivative, they thought it was inferior, it had all been done before. Art historical studies were not as advanced as they are today, so there was little to change their minds. It was pretty much an uphill battle.

But the landscape has changed a lot since then.

The whole shift began in the late 1970s, with the establishment of the first specialized auctions of Latin American art at Sotheby's and then Christie's. That started a market. But it's only been since the late 1990s and 2000s that the field has really picked up significance as a result of global trends. It's all intertwined with the rise of the financial markets, closer contact, neoliberalism in Latin America, and the emergence of a class of financiers who turn to art as collectors but also as investors.

And then there is the rise of curators, particularly my generation. I happen to be part of a generation of curators, particularly in Latin America, who are the first to choose deliberately to become curators rather than academics.

My education in Chicago was certainly all academic: very theoretical, very historiographic. And I could have pursued that line to go on and teach. But I was always—perhaps because I'm part of the generation of the 1970s—trying to find ways to transform institutions and to

work from the inside. Curatorial practice was a very exciting and emergent field at that time, and it offered the possibility of working in a different arena: closer to the public, but that still had all of the scholarly aspects.

What do you think of the growing movement to consider art history more “horizontally”—beyond national or regional boundaries and more globally?

That's a very important tendency right now, which I think is absolutely necessary. It's in many ways the way I initially approached it from the limitations at Chicago, having to study European art and Latin American art.

But you need to have art historians or scholars who are deeply grounded in the country or region that they're working in for them to make connections to whatever happens anywhere else.

Because of our traditional subordinate status and colonial history, Latin American scholars have by necessity to study all of the Western tradition. They need to have the Western tradition as a referent, and now they probably also study Asia or something else.

That's not the case for scholars coming from Europe or the United States. You can't just have somebody parachute into these countries because they happen to know a lot about modernism and postmodernism and approach this in any kind of intelligent or serious way.

I really advocate for both. There's still so much work to be done with Latin American art, so many artists that need to be studied, so many movements, that it requires a specialized approach. ■

READ MORE OF THE CONVERSATION at tableau.uchicago.edu/ramirez.



A-J Aronstein found a career in higher ed—just not the one he expected.

When A-J Aronstein, AM'10, enrolled in the Master of Arts Program in the Humanities (MAPH), he thought he'd end up in a doctoral program for English. But his experience teaching and working as a MAPH mentor pushed him into a direction he hadn't imagined for himself—career advising. He spent several years at UChicagoGRAD, helping graduate students in all fields find careers both inside and outside of academia. Today he works at Barnard College, where he helps to expand and strengthen the school's career advising programs.

How did you get started in career advising?

Every year the MAPH program hires a couple of students to serve as mentors for the following year's class. So I stuck around for an extra year. In that position, I had the freedom to look at the program and assess the advising needs of students. We had all these incredibly bright people in post-undergraduate moments of transition and reflection about what they wanted out of their commitment to the humanities and out of life. And as a mentor, I also had the opportunity to teach in the humanities Core. I really enjoyed that experience.

The second year, we built a new position dedicated to careers and career development for MAPH students, and again I got to do both teaching and advising. I was translating what I learned in the classroom into a way of developing trust with advisees and communicating with them about their possibilities. [Later that work became part of UChicagoGRAD.]

ILLUSTRATION BY ADAM NIKLEWICZ; PHOTOGRAPHY BY CARRIE GLASSER

BY SUSIE ALLEN, AB'09

Humanists are trained to succeed as advisers because they are careful readers first. —A-J Aronstein, AM’10



What’s an especially memorable success story?

At UChicagoGRAD, we started an event called Academic Job Market Summer Camp, a five-day intensive introduction to applying for tenure-track positions. I was a little intimidated by the prospect of trying to guide someone through that process. It requires multiple applications, multiple rounds of interviews, and there’s an enormous amount of pressure, anxiety, and heartbreak.

The very first advisee that I met with was an art history PhD student. She got an interview, and we did interview prep. She came in wearing her suit, and we went through an intensive series of questions. And then she got a campus visit. Later I get this email from her—I’m actually getting emotional just thinking about it—and she said she had gotten the job. The two people she emailed first were her dad and me.

That was a moment where I said, “OK, if I can take the most stressful thing that a student has to get through, and help them feel this way at the end of it, then sign me up.”

How does your background in the humanities help your work as a career adviser?

Humanists are trained to succeed as advisers because they are careful readers first. When you think about reading broadly, as a holistic act of interpretation, it helps you understand what the person sitting across from you at the advising table is saying about what they think they want, what they’re good at, and what they’re passionate about.

It’s not just helping students write effective cover letters. It’s helping them examine themselves, to think about using themselves as a site of evidence that can be interpreted, and then produce ideas about what they actually want to do and strategies for getting there.

What advice do you have for humanists who realize they don’t want a career in the academy?

The most important thing to do is not to run from the feeling. To paint with a too-broad brush: humanists are not a particularly rational bunch during moments of life transition. We don’t enjoy narrative twists when we’re the protagonist of the story. We fixate on what we’ve already sunk into our education and convince ourselves that we have to press onward. But it’s crucial to sit with the feeling and ask, “Do I enjoy this work anymore?” If not, then why not? What’s missing? What could be better?

I suggest that humanists think about it differently: not as leaving a path, but choosing a different one. Not as shedding an identity as a humanist, but rather thinking how to embody one’s

intellectual commitments to the humanities in a different way.

What advice would you give to someone wanting to work in career advising?

Colleges and universities are thinking harder about how to do this work than ever before. The opportunities have to do with figuring out how to collaborate more intentionally with the faculty, how to weave together the intellectual project of universities and colleges into a student’s hopes and aspirations. Humanists are totally capable of doing this work.

They should also realize that it’s incredibly varied. Today I have a call with Google, then I talk to American Express, and I just spoke to a local Morningside Heights nonprofit organization looking to get student volunteers. I am constantly talking to people across different industries that are shaping the city of New York, and still advising students one-on-one. If that kind of variety appeals to you, this is one field where you can have those kinds of experiences.

What have you been focused on since starting at Barnard in January?

At Barnard, we’re undergoing a project of reimagining what the advancement of women across career fields can look like today and in the future, and what it means to provide intentional and consistent support for women of all backgrounds to be successful in the careers they choose.

That’s the heart of my job these days—making sure that Barnard students and alumnae know there are fantastic opportunities in front of them, and that they feel empowered to go out and seize them. ■

GET ARONSTEIN’S COVER LETTER TIPS at tableau.uchicago.edu/letters.

TWO PERSPECTIVES ON HEROES

A screening of Black Panther by Jacqueline Stewart's Cinema 53, a film series presenting work by and about women and people of color, encouraged attendees to wear African-inflected fashion.

AS TOLD TO CARRIE GOLUS, AB'91, AM'93

What is a hero? What is a superhero? Do heroes always behave heroically, and if not, are they still heroes? Classicist **Emily Austin** talks about the sometimes-exasperating heroes in the *Iliad*, while film scholar **Jacqueline Najuma Stewart**, AM'93, PhD'99 discusses the superhero Black Panther and day-to-day heroism.



Emily Austin, assistant professor in Classics, is working on a book project called “Grief and the Hero: The Futility of Longing in the *Iliad*.” The manuscript focuses on Achilles, one of the Greek heroes in Homer’s epic.

When I started teaching the *Iliad*, I realized we have a lot of opinions about heroes that need to be examined more deeply. In our culture, we use the word “hero” to describe anyone who is selfless, generous, or extraordinary, whereas in the *Iliad*, the language of the poem generically calls any of the main characters “heroes.” It’s a different value system.

Many of my freshmen hate Achilles—until we talk a lot. He is so frustrating. Our concept of heroism is selfless, but that’s not an ancient way of looking at things. The initial quarrel that drives him away from the battlefield is about honor and distribution of gifts; Achilles is dishonored in a way that we don’t have a concept for. The poem is critical of Achilles at the same time as it’s sympathetic.

Achilles and Hektor are different heroic types: Achilles is this lonely, extreme character, whereas Hektor is more of a family man, fighting for his city. There are ways that we, as moderns, relate to that. But we also relate to Achilles, because he questions the value of war: Why are we here? Why do we fight for honor? There’s a streak of individualism in how we think about heroes, and Achilles does have that. He’s questioning the values of the group.

What I love about the *Iliad* is that there are so many voices. The poem doesn’t insist that we should be like Hektor, or Achilles, or Penelope; it shows all these stories interacting. It shows there are costs of war. I don’t think it necessarily thinks war is good, but it’s not a univocally antiwar poem either. It’s very rich.

The translations of the *Iliad* over time show how differently various historical periods understood the poem. Alexander Pope’s translation, with its beautiful heroic couplets, takes away the sense that we wouldn’t want to imitate these men. They are seen as noble men whose virtues we should learn from. That’s typical of early translations. It makes you wonder: Did they not pay attention to the part where Achilles is refusing ransom and killing supplicants? Or Agamemnon’s horribly violent thoughts about killing unborn babies in the wombs of Trojan women? Contemporary translations are definitely grittier.

As of yet, there has not been a film or television adaptation that’s been able to capture the *Iliad*’s complexity. Though as much as I don’t like the film *Troy* (2004), there’s a moment when Priam (Hektor’s father, played by Peter O’Toole), says to Achilles (Brad Pitt), “I’ve done what no man on earth has ever done. I’ve kissed the hands of the man who killed my son.” That’s Homer, and they kept it. ■



Jacqueline Najuma Stewart, professor in Cinema and Media Studies, is the author of *Migrating to the Movies: Cinema and Black Urban Modernity* (University of California Press, 2005) and coeditor of *LA Rebellion: Creating a New Black Cinema* (University of California Press, 2015).

Black Panther isn’t important because it’s the first black superhero movie—there have been others—but because of the amount of exposure and the size of the budget. It required audiences to recognize this black superhero as a superhero, not an appendage to another hero or part of a pantheon.

I took my kids to see it on its opening weekend. As someone who studies the history of African American spectatorship, it was a really important and interesting moment: African Americans coming out and celebrating this together.

I’m not convinced that African Americans need to see black superheroes in major motion pictures to feel good about ourselves. If we pay attention to history, there are people whose shoulders we stand upon, who are real-life black superheroes. Ida B. Wells is my personal superhero. I’m flabbergasted by the things that she accomplished at the dangerous intersection of the women’s rights and antiracism movements. At the same time, seeing a film like *Black Panther*, which made numerous gestures to recognize aspects of black social and political struggle, is significant.

There’s an important scene in the film that addresses the racist practices around the acquisition and exhibition of African works in Western museums. Whose expertise is elicited and included? Museums are just beginning to think more carefully about that.

The filmmakers known as the LA Rebellion (1967–89), whose work I’m helping to preserve, wanted to explore African American subjects and their interior lives. Their films linger on characters’ faces; just showing black people thinking and feeling was a radical thing to do. In that sense, the LA Rebellion films demonstrate a kind of heroism—the tremendous will and inner strength required to survive in situations of extreme oppression.

Ryan Coogler (*Black Panther*’s director) didn’t invent these characters—Stan Lee (comics writer and editor) invented this universe. He was trying to create characters who could speak to black audiences and the political insurgency of the 1960s, and Coogler layers on additional questions and problems from the decades since. The film presents a black world that is almost sublime in its powers, its style, and its technological proficiency and innovation.

Black Panther is not a film that’s universally praised among people who work in black studies. What’s the real value of creating this kind of fantasy space? Killmonger, for example, makes the claim that he’d rather die free than live in bondage. There’s a masculinist dimension to the claim that implies that anything less than the most extreme physical resistance is passive acquiescence. But the ability to survive, to struggle—that takes tremendous, almost unimaginable strength. ■

READ MORE FROM STEWART ON *BLACK PANTHER* AND AFRICAN AMERICAN FILM at tableau.uchicago.edu/panther.

NEW FACULTY FALL 2018

BY COURTNEY C. W. GUERRA, AB'05

Kara Keeling, Associate Professor in Cinema and Media Studies, is a scholar of African American film whose research explores race, gender, and sexuality in cinema and media, with a particular interest in black and queer cultural politics, digital technologies, and theoretical inquiry. She is the author of *The Witch's Flight: The Cinematic, the Black Femme and the Image of Common Sense* (Duke, 2007) and the coeditor of *Sound Clash: Listening to American Studies* (Johns Hopkins, 2012) and *Racist Traces and Other Writings: European Pedigrees / African Contagions* (Palgrave Macmillan, 2003), a collection of previously unpublished work by James A. Snead. She most recently served on the faculty at the University of Southern California, and her PhD in critical and cultural studies is from the University of Pittsburgh.

Danielle Marion Roper is a Neubauer Family Assistant Professor in the Department of Romance Languages and Literatures and affiliate faculty of the Center for the Study of Race, Politics, and Culture. She received the Provost Career Enhancement Postdoctoral Scholarship at UChicago after completing a Core Curriculum Postdoctoral Teaching Fellowship at New York University, where she graduated with a PhD from the Department of Spanish and Portuguese and

an MA in Performance Studies. She received a BA in Hispanic Studies (cum laude) from Hamilton College. Roper is currently completing the manuscript for her first book, "Hemispheric Blackface: Impersonation and Multiculturalism in the Americas."

Sophie Salvo, Assistant Professor in Germanic Studies, studies the history of "women's language" as a concept in ethnography, criticism, literature, and feminist theory. She completed her PhD in Germanic languages at Columbia University, where she received an MA and MPhil, with a concentration in comparative literature and society. Her dissertation is titled "The Articulation of Difference: Imagining 'Women's Language' between 1650 and the Present." Her BA, in comparative literature, is from Harvard University. Before joining UChicago, she was a lecturer at Colgate University.

Associate Professor in Music **Anna Schultz**, AM'95, is an ethnomusicologist whose first book, *Singing a Hindu Nation: Marathi Devotional Performance and Nationalism* (Oxford, 2013), is a groundbreaking study of music's role in creating India's Hindu national identity. Her second book, *Songs of Translation: Bene Israel Performance from India to Israel* (Oxford, forthcoming), explores gender and migration in one of India's Jewish communities. She received her

PhD in ethnomusicology from the University of Illinois and holds a master's degree in social science from UChicago. Before returning to Chicago, she was on the Stanford faculty.

C. Riley Snorton, Professor in English Language and Literature, is a cultural theorist who analyzes representations of race, gender, and sexuality throughout history. He is the author of *Nobody Is Supposed to Know: Black Sexuality on the Down Low* (University of Minnesota Press, 2014) and *Black on Both Sides: A Racial History of Trans Identity* (University of Minnesota Press, 2017), winner of the Lambda Literary Award for Transgender Nonfiction and an American Library Association Stonewall Honor Book in Nonfiction in 2018. He was previously on the faculty at Cornell University and received his PhD from the University of Pennsylvania Annenberg School for Communication with graduate certificates in Africana studies and women, gender, and sexuality studies.



PHOTOGRAPHY BY JOHN ZICH



Assistant Professor **Anna Elena Torres** joined Comparative Literature as a Provost's Postdoctoral Fellow in 2016. She specializes in Jewish studies, gender studies, and labor history, with a particular focus on the subjects of statelessness, anti-statism, and borderlands literature. Since arriving at UChicago, she has organized a series of lectures and performances on Yiddish culture. Her forthcoming book is titled *Any Minute Now the World Streams Over Its Border!: Anarchism and Yiddish Literature* (Yale University Press). This project examines the literary production, aesthetics, and thought of Jewish anarchist movements, from the Proletarian poets of the 1890s to the transnational Yiddish press, which spanned from Moscow and Tel Aviv to Buenos Aires and New York City. Torres holds degrees from UC–Berkeley, Harvard Divinity School, and Swarthmore College. Her work has appeared in *Jewish Quarterly Review* (JQR), *Nashim*, *In geveb*, and *make/shift: a journal of feminisms in motion*. ■

The new faculty include, from left, C. Riley Snorton, Sophie Salvo, Kaneesha Parsard, Sarah Johnson, Erik Zyman, and Sophia Azeb.

LEARN MORE ABOUT THE NEW FACULTY AND POSTDOCS
at tableau.uchicago.edu/newfaculty2018.

RISING STARS

Launching the next generation
of exceptional scholars

This year the Division welcomes nine Provost's Postdoctoral Fellows through an initiative designed to recruit exceptionally promising junior scholars from historically underrepresented groups. (An earlier incarnation was called the Career Enhancement Postdoctoral Scholar program.) These fellows serve as tenure-track instructors for up to two years—developing their research profiles through mentorship and funding support—before being promoted to assistant professor.

Sophia Azeb (English Language and Literature) comes to UChicago after a Provost's Postdoctoral Fellowship at New York University. She has a PhD in American Studies and Ethnicity from the University of Southern California.

Natalia Bermúdez (Linguistics) received her PhD and MA in linguistics from the University of Texas at Austin.

Sarah Johnson (English Language and Literature) holds a PhD in English from the University of California–Berkeley.

Sharese King (Linguistics) received her PhD and MA in linguistics from Stanford University.

Khalid Lyamlahy (Romance Languages and Literatures) is currently completing a DPhil in French and Francophone literature from the University of Oxford (St. Anne's College).

Kaneesha Parsard (English Language and Literature) comes to UChicago after an Andrew W. Mellon Postdoctoral Fellowship at Northwestern University. She received a PhD, MA, and MPhil in American studies and African American studies, and a doctoral certificate in women's, gender, and sexuality studies, all at Yale University.

Julia Phillips (Visual Arts) received her MFA from Columbia University and completed the Whitney Museum's independent study program for studio art.

Tina Post (English Language and Literature) holds a PhD, MA, and MPhil from Yale University in American studies and African American studies.

Erik Zyman (Linguistics) received his PhD in linguistics from the University of California–Santa Cruz.

—C.C.W.G.

CURATING CHICAGO

Yesomi Umolu scales up for the 2019 Chicago Architecture Biennial.

In her role as exhibitions curator at the Reva and David Logan Center for the Arts, **Yesomi Umolu** works within an enclosed 2,500-square-foot space. But as artistic director of the 2019 Chicago Architecture Biennial, which begins September of 2019, Umolu's gallery is all over the city.

"Chicago has made immense contributions to the field of architecture," says Umolu, who joined the Logan Center in 2015 and also is a lecturer in the Division of the Humanities. She cites Louis Sullivan, Frank Lloyd Wright, and Ludwig Mies van der Rohe. "That history is rich, and it's deep, and it makes sense that Chicago is a place where we could have a big, significant showcase of contemporary architecture and spatial practices."

This year, Umolu served as an adviser for the US Pavilion at the Venice Architecture Biennale, the original biennial cultural organization that has inspired similar events in more than 200 cities since its inception in 1895. A public-private initiative launched in 2015, the Chicago Architecture Biennial features a series of exhibitions, installations, performances, educational programs, and selected architectural sites across the city.

Planning for 2019 was in its early stages this summer. Umolu was focused on assembling a curatorial team of leaders working throughout the field of architecture, from practitioners driving the latest building innovations to experts in public engagement and large-scale exhibitions.



Yesomi Umolu served as an adviser on the US Pavilion at the Venice Architecture Biennale.

Umolu hopes that the Chicago biennial "will be reflective of a broad range of considerations and bring perspectives from different contexts." That diversity of perspective is a big reason why she's excited about this super-sized challenge.

Like their cities' physical landscapes, no architecture biennial is the same. Umolu says construction priorities vary widely due to differences in factors such as geography, urban layout, and economic development goals. "There are different architectural histories, vernaculars, and urgencies dependent on the specificities of place."

Umolu, who specializes in global contemporary art and spatial practices, notes that architecture touches on far-reaching questions about economic and social development, equality and representation, and other aspects of the human experience.

"Architecture is the building block of civic society," Umolu says. From studio apartments to cul-de-sac to government buildings, human structures reflect and shape the way we live, behave, and interact—requiring expansive thinking on the part of those designing our built environment.

The Chicago Architecture Biennial itself must also serve a range of needs and audiences. Umolu hopes to inspire visitors from "first-time architectural aficionados" of all ages to professional architects who view the event as a benchmark for the field.

The biennial model offers an opportunity for scholars and practitioners alike to free themselves from tactical and logistical constraints, Umolu says. "It continues to be a platform for new ideas and new thinking that may not be possible within the framework of everyday practice of architecture or even within academia."

—*Ingrid Gonçalves, AB'08*

LEARN MORE ABOUT THE CHICAGO ARCHITECTURE BIENNIAL at chicagoarchitecturebiennial.org.

EXCERPT: *THE READYMADE THIEF*

BY AUGUSTUS ROSE

Augustus Rose became a full-time lecturer in Creative Writing in 2017—around the time of the release of his debut novel, The Readymade Thief (Viking, 2017). Featuring a secret society, a teenage heroine, and the art of Marcel Duchamp, The Readymade Thief, which came out in paperback in August, was described by Publishers Weekly as “a richly detailed intellectual thriller.” Tableau presents an excerpt of the book here.

Highlighting is from the original text.

At first she thought it was a random, possibly accidental, blip of a highlighter pen: someone had highlighted the word **hello** halfway through the book she was reading. The book was a bloated paperback historical novel that Allison had plucked from her bookshelf for Lee to keep herself occupied with, and Lee was burning through it. A half-dozen pages past the highlighted greeting was another word, **lee**, highlighted in that sickly neon yellow, extracted from the word “bleep.” Lee flipped forward, finding **what** highlighted a few pages in, **do** on the page after that. The word **you** was highlighted a few pages later, followed by **see** on the same page. She flipped forward until the word **through** jumped out at her, followed by **your** a few pages after. Lee couldn’t find another highlighted word until nearly the end of the book, when she landed on the word **windows**. A bit down the page was a highlighted question mark. Then there were no more highlighted words.

Lee shut the book and sat there, listening to the hum of the silent apartment. It was three in the morning and everyone was asleep. “Hello Lee what do you see through your windows?” Was this Tomi’s doing? It seemed the kind of coy, oblique game he might play. But what did it

mean? It could have been someone else. Allison could be playful like that. Derrick had been agitating to kick her out since the beginning; maybe this was just him trying to f*** with her head. She had been out earlier that day, without the book. It could have been any of them. Lee scanned the living room, landing on the windows. She got off the couch, dragging the blanket with her, and pulled up the shade.

All she saw was her own face staring back at her in reflection. It took her a moment to realize that she was seeing, beyond that, her face again. Lee turned off the light. A picture was taped to the glass from the outside: a rectangle made of photographs of men—black-and-white and from another time, all of them in old-fashioned suits and ties and overcoats, all of them with their eyes closed—surrounding a single Polaroid photo: the same one Ester had taken of Lee in the cafeteria of the Crystal Castle. Someone had cut out her eyes, replacing them with big, sightless engorged eyes that sucked all sentience from her face. Lee tried to open the window, but it was painted shut. They were four floors up.

From The Readymade Thief by Augustus Rose, published by Viking, an imprint of Penguin Publishing Group, a division of Penguin Random House LLC. Copyright 2017 by Augustus Rose.



LEARN MORE ABOUT ROSE'S WORK at augustusrose.me.

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