

TABLEAU

THE DIVISION OF THE HUMANITIES AT THE UNIVERSITY OF CHICAGO | FALL 2019



IN THIS ISSUE | TELL EDFU | ENDANGERED LANGUAGES | CREATIVITY

2 ALUMNI PROFILE

Circuitous Paths and Casual Collisions

David Manfredi builds narratives in concrete.

4 IDEAS

Two Perspectives on Creativity

With Darby English and William Pope.L

6 HUMANITIES IN THE WORLD

Endangered Speakers

Language contact and language loss

8 GRAD STUDENTS

Tales from the Tell

Digging up experience at Tell Edfu

10 NEW FACULTY

New Faculty 2019

The Division welcomes 17 new members.

12 NO TRAILBLAZING NEEDED

13 SHIFTING FOCUS

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ON THE COVER

A view of the Ptolemaic temple from the Oriental Institute's ongoing excavation at Tell Edfu. See page 8 to learn more about the archaeological work done by graduate students in Near Eastern Languages and Civilizations. Image © Tell Edfu Project.

*The Smart Museum's photography collection was a frequent resource for Amanda Shubert, AM'14, PhD'19. For her class *Realism or Illusions of the Real*, she often took her students to study images including *Les Frères Godard (Junior) Louis et Eugène*. For more on Shubert and the new Humanities Teaching Fellows see page 13.*



GIFT OF THE ESTATE OF LESTER AND BETTY GUTTMAN. PHOTOGRAPH ©2019 COURTESY THE DAVID AND ALFRED SMART MUSEUM OF ART, THE UNIVERSITY OF CHICAGO. PHOTOGRAPHY BY JOHN ZICH.



Dear Alumni and Friends,

At UChicago, we understand that discovery and creativity are born of interdisciplinary thought and inquiry, and that future directions for the humanities include its integration with science and technology. For example, Patrick Jagoda, associate professor in English Language and Literature and Cinema and Media Studies, does research on alternate reality gaming while helping to create games that use digital storytelling to address topics including financial literacy and climate change.

At the same time, we recognize the importance of the humanities for helping us learn from our past and negotiate the present. One of our finest scholars, David Bevington, the Phyllis Fay Horton Distinguished Service Professor Emeritus in the Humanities, passed away on August 2 at the age of 88. His command of Shakespeare's works was encyclopedic and legendary. For 50 years he taught and mentored UChicago students like David Kastan, AM'68, PhD'75, now an English professor at Yale. "David gave my generation and subsequent generations of students the confidence to add to the 400-year conversation about Shakespeare," Kastan said. "He gave us the plausible encouragement to believe that what we did mattered." David's accomplishments have deeply influenced our community and the world at large.

Just as our faculty continually expand the corpus of humanistic learning, so we sincerely thank our supporters for their belief in the hu-



Anne Walters Robertson

manities at UChicago and their commitment to help current and future scholars. Melvin Berlin (March 23, 1929–July 26, 2019) and his wife, Randy, have long exemplified this spirit of generosity with their support for the humanities through many gifts. Melvin's legacy continues in the Randy L. and Melvin R. Berlin Family Lecture series, which brings well-known humanists to our campus every year, and in the Randy L. and Melvin R. Berlin Professorship in the Development of the Novel in English. Melvin will be deeply missed for his kindness, his wonderful sense of humor, and his passion for literature, history, and classical music.

The greatest achievements in the humanities deliver fresh insight and interpretation for every generation and era. We enjoy sharing our successes with you in *Tableau*, and we are pleased to note that it has received a grand gold award from the Council for the Advancement and Support of Education's Circle of Excellence competition in the category of External Audience Newsletters. Since your support makes this, too, possible, we hope you enjoy reading.

Anne W. Robertson

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



CIRCUITOUS PATHS AND CASUAL COLLISIONS

BY SUSIE ALLEN, AB'09

David Manfredi builds narratives in concrete.

Growing up, architect **David Manfredi** spent summers working with his father, a carpenter and homebuilder in Glastonbury, Connecticut. He liked the job—the sensation of swinging a hammer, the feeling of being outside, the satisfaction of seeing his progress at the end of each day—but never thought about it as a career.

Instead, Manfredi, AM'76, did what many self-professed book lovers do: he got an English degree, then arrived at the University of Chicago in the fall of 1975 with the intention of earning his PhD. But with a master's degree in hand, something nagged at him. And so, not quite sure where it would lead, he made an appointment with the dean of what is now the School of Architecture at his undergraduate alma mater, the University of Notre Dame.

The conversation upended Manfredi's plans. The dean told him “it was the moment to explore possibilities, rather than just follow the path that I thought I was on,” Manfredi recalls. He

started fresh, reenrolling at Notre Dame and earning a second BA, this time in architecture.

Today he's the CEO and a founding principal of Elkus Manfredi Architects. The firm has worked around the world, but is best known in its home city of Boston (“these days, Elkus Manfredi seemingly designs half the buildings in the city,” the *Boston Globe* wrote in 2018). It's responsible for bold new additions to the skyline, such as the curvilinear, glass-walled New Balance headquarters, and projects that reflect the city's historic character, including a renovation of the Cathedral of the Holy Cross.

For Manfredi, the long road proved to be the right one. “I never for a moment regretted the circuitous path,” he says. He wouldn't be the architect he is today without those two formative experiences: building alongside his father, and the hours spent huddled in Regenstein with the great books.

Like his father, Manfredi gets to touch what he makes. And, like the authors and critics he stud-

ied in graduate school, he gets to flex his narrative muscles. Architects “spend a lot of our energy communicating ideas,” he explains. “Buildings tell stories, master plans tell stories. They reflect values, they try to inspire all kinds of behavior from innovation to entrepreneurship.” In the New Balance headquarters, for example, Manfredi sought to create a workspace that expressed the company's democratic, nonhierarchical ethos. The result was a building for 650 employees with only four private offices.

In architecture school, he wrote a paper about the relationship between American literature and American architecture, arguing that the two art forms incorporate the day's prevailing cultural values, albeit at different scales and paces. “I'm still a strong believer that the things that shape art shape architecture—the same world events, cultural events, values.”

Manfredi has reflected on his time at the University more than usual since January 2018,

I’m still a strong believer that the things that shape art shape architecture—the same world events, cultural events, values.

—David Manfredi, AM’76

Among Manfredi’s designs is the New Balance headquarters in Boston.



when his firm was selected to design the new Woodlawn Residential Commons on 61st Street—one of several academic and research-focused projects he’s taken on in the last decade. (He’s also designed student housing for Harvard and the Ohio State University, an academic building at Rutgers, and the Broad Institute of MIT and Harvard, a biomedical research lab.)

He’s picked up a few lessons in the process. For instance, when designing science buildings, don’t skimp on the writable walls. “Scientists will write on anything they can write on,” he says. “If you don’t make enough writable walls, they’ll write on the glass in their offices or their labs. Because that’s part of the creative process for them.”

Scrawling on glass is one of many ways users blithely disregard architects’ meticulous plans. They move furniture, they repurpose rooms, they stand in areas meant for sitting, and sit in areas meant for standing. For Manfredi, that’s a fea-

ture, not a bug. “Let your user finish the space with their own activity. Then it will be what they want it to be.”

His job is, in a sense, to get out of the way, creating spaces that allow people to do their best work and that facilitate spontaneous interactions—“casual collisions,” he calls them, “because we know the best things happen when those collisions happen.”

He’s seen the value of these quick, informal conversations in his own life: in 2015, his firm moved into a new space, and Manfredi’s office moved farther from the coffee maker and the bathroom. Having to walk across the office several times a day “changed a big problem in my life, which is that I didn’t see people enough,” he told the *Boston Globe*. “I might get interrupted three times each trip by people who want to talk something through. I can do that in five minutes, and I don’t have to set up meetings, or say ‘Leave it for me and I’ll look at it later.’”

Small decisions about our built environments can have outsized effects on our lives and work. As an architect, Manfredi hopes he makes the right ones. After all, when you’re done with buildings, “you don’t get ‘em back.”

But he does get to see them—quite a lot, actually, since he passes several of his own designs on his daily commute. Occasionally, he has the chance to visit one of his buildings and see ideas transformed into working spaces. It’s an experience he savors, because he believes a building isn’t complete until people put it to use. In the case of Woodlawn Residential Commons, set to open in the fall of 2020, that moment isn’t far off. When students arrive, full of energy and anxiety, toting posters and mini-fridges, “then,” Manfredi says, “it comes alive.” ■

SEE MORE OF MANFREDI’S WORK at Elkus-Manfredi.com

MAIN PHOTO © ROBERT BENSON PHOTOGRAPHY; INSET PHOTOGRAPHY BY BENJAMIN CHEUNG

Flint Water Project
by William Pope.L
also helped to
raise money to
buy clean water
for the residents
of Flint, Michigan.

TWO PERSPECTIVES ON **CREATIVITY**

AS TOLD TO JEANIE CHUNG

What does it mean to make art, and how do we interpret it once it exists? An art historian and one of the artists he studies discuss the nature of creation.





Darby English is the Carl Darling Buck Professor in Art History and Adjunct Curator in the Department of Painting and Sculpture at the Museum of Modern Art, New York. His latest books are *To Describe A Life: Notes from the Intersection of Art and Race Terror* (Yale University Press, 2019) and *Among Others: Blackness at MoMA* (edited with Charlotte Barat, MoMA, 2019).

I'm not much interested in devoting the time that I set aside for reflection, research, and teaching to things that I don't feel are creative—by which I mean they actually challenge accepted and instituted ways of thinking and acting in the world.

I have a reproduction in my office of one of Pope.L's "Skin Set" drawings. It displays the phrase "Black people are the trees in the park." Now, black people are not trees. We know this, Pope.L knows this, and we know Pope.L knows this. The drawing's creative moment is in using some common, seemingly neutral linguistic forms to emphasize the conventionality and excessively widespread nature of a violent and dangerous practice of description. Which is also a practice of substitution, substituting trees with black people and black people with trees. And we haven't dealt with the park. They're all wonderful things, but the wonder depends crucially on their not being confused with one another or reduced to abstractions. I could give a simpler example; I think I don't want to. Because things that are actually creative are extremely rare, they are also highly idiosyncratic, as are our encounters with them.

A creative moment is a flashpoint. And of course it needs a context. If it's not following the pattern, it may be manifesting creativity—for instance, in a domain where creativity is defined otherwise. This can be a big deal. But it's not always called creativity. Sometimes we call it disruption or troublemaking or innovation. Those terms remind us that the word "creativity" does not have and should not have a universally positive valuation. It's really easy to equate it with the good. Too easy. I want to know who's talking, from what vision, to what ends?

Interpretation should also make room for creativity. This is important to me as a teacher and as a writer. Recognizing some quality in a thing you're looking at is not a particularly creative way to interpret that thing. What you know about it in advance can foreclose originality in interpretation, especially if what you're interpreting—a work of art, say—stakes its claim on creativity. What if it wants to make some difference from the thing you recognize? It's on you as the interpreter to allocate or withhold space for that difference.

So, between what we might recognize and what's actually creative there will be some remainder. Attention to all the factorable components of that remainder becomes crucial. Attention may be a necessary ingredient of creativity. Without it, you haven't dealt with the thing. That limits the truthfulness of your interpretation, which in turn limits the amount of creativity a creative thing can release into the world. ■



William Pope.L is an associate professor in the Department of Visual Arts. His work as an installation, performance, and intervention artist has earned him a Guggenheim Fellowship and has been included in the Whitney Biennial and Documenta 14. One of his notable recent works was *Flint Water Project*, an installation and performance piece that sold contaminated water from Flint, Michigan, at Detroit's *What Pipeline* gallery.

I've been involved with creativity a long time now. It can feel like a gimmick, a tricky thing. The most interesting way of making things and thinking about making things is to give access to the making-process, forces, and situations that may seem counter to creativity. For example, sleeping, working blindly by feel, failing, procrastination, allowing others to make decisions for you—why do this? To create beyond individual limitations and logic. Doing it always with your eyes open. There is no magic, only making.

An idea by its lonesome is not usually sufficient. It is not enough just by itself for me to commit to it. I need to be able to build a bundle, a structure of ideas around it to see if it will support something more networked. How the bundle comes together determines this, the path this process takes. Every idea can be manifested in several ways, so there is always that. *Flint Water* was a commission. The ideas that became that project first bundled out through a set of conversations with the folks who help me run my studio. I like commissions; it's like someone gives you a script to make into a movie.

Inspiration is overrated. People stereotype it as interesting or necessary. Actually, it's the opposite or at least much more pedestrian than that. Inspiration distances, separates, puts at odds, inflates, projects onto. Less inspiration, more ignorance.

I also do not think originality is possible. Yet another gimmick. Because everything bundles, hinges to something else. That's what's interesting. The impurity of it all. Pure originality is a vacuum.

You always want to have your feet planted solidly on shaky ground. I am not sure if my work is political. A pundit once told me my work was merely social. At first, it hurt my feelings but eventually I got over it. Social may be lame, but it's much less bullshit.

It's important for art to appear special, magical, enigmatic. Even when it isn't. Weirdly enough, it's the appearance of work (or the lack of it) that can contribute to this illusion. Unlike real magic, a lot of art wants us to see the sweat, the technique, the effort (even the effort to erase effort should be in your face). This is not honesty; it's the trope of good salesmanship. For example, there's this thing we call a "finished product." What is so finished about it? What tells us art is finished? It's this sense of being concluded that is a trick.

Right now I am working on several things in my head. I am working on another play: Angelina Weld Grimké's *Rachel* (1916). The NAACP commissioned it and hated it. My kind of play. ■

READ MORE FROM ENGLISH at tableau.uchicago.edu/creativity



ENDANGERED SPEAKERS

BY CARRIE GOLUS, AB'91, AM'93

How does language contact lead to language loss?

The Republic of Sakha—in northeastern Russia, near the Arctic Circle—has one of the harshest climates in the inhabited world. Its capital, Yakutsk, built on continuous permafrost, gets colder than any major city on earth, with temperatures remaining well below freezing from November through March.

This inhospitable environment is home to a rich profusion of languages. There's Russian, the national language, used in education and government. There's Sakha, the regional official language. Suppressed during the Soviet period, it's distantly related to Turkish. Then there are five, probably six, indigenous languages: Chukchi, Dolgan, Even, Evenki, and Yukaghir—recognized by authorities as one language, but actually two mutually unintelligible languages, according to linguists and the Yukaghir people themselves.

The future of these regional languages is uncertain, says **Lenore Grenoble**, the John Matthews Manly Distinguished Service Professor in Linguistics. After the Soviet period, people began speaking Sakha again—but now more and more young people are speaking Russian. “It seems the internet is killing the language,” Grenoble says. “Even in Sakha-dominant villages, children are watching YouTube content in Russian.”

The shift has come astonishingly quickly. At North-Eastern Federal University in Yakutsk, “my colleagues say that among fourth-year students, about 75 percent speak Sakha,” Grenoble says, “and among first-year students, they find only a handful.”

In 2018 Grenoble, along with associate professor in Linguistics **Ming Xiang**, was awarded more than \$400,000 from the National Science Foundation (NSF) to study language contact between Russian, Sakha, and the minority languages in the region (except Dolgan, because its speakers are too scattered).

When languages come in contact, vocabulary or grammar can change, or converge into something new. For example, in Sakha, verbs come at the end of a sentence (as in Japanese). In Russian, the typical sentence order is subject-verb-object (as in English). “Sakha seems to be realigning along Russian word order,” Grenoble says, “and we anticipate a large number of structural changes to happen alongside that.”

With language contact also comes the threat of language shift—when people who speak a language gradually stop using it. It's a common story when a more politically or economically powerful language comes in contact with a less powerful one.

While language shift is known to lead to language endangerment and loss, says Grenoble, “the transition from language contact, with sustained bi- or multilingualism, to language loss is not well understood.” The NSF-funded project combines traditional documentation methods with laboratory psycholinguistics—Xiang's area of expertise—to better understand

LEARN MORE ABOUT GRENABLE'S WORK at mag.uchicago.edu/Grenoble



Residents of the Republic of Sakha speak five—possibly six—indigenous languages, in addition to Russian and Sakha, the regional language.

OTHER SITES OF LANGUAGE CONTACT

China, like the Sakha Republic, is linguistically diverse. Mandarin is the official language, but most Chinese speak a local variety as well, which can be very different from either Mandarin or Cantonese.

Linguistics professor **Alan C. L. Yu**'s research focuses on Hong Kong, where Cantonese is the dominant language. He's particularly interested in immigrants who move there from parts of China where Cantonese is not spoken.

Yu's work looks at "child-directed speech" among three groups: the local population, recent immigrants from mainland China, and the South Asian population (which has been in Hong Kong for generations). "How do children acquire language in the context of lots of variation?" he says. "How do they negotiate the variability in the input they're receiving?"

Cantonese is a tonal language, using pitch to convey differences in meaning. Currently it's undergoing "tone mergers," Yu says: six different tones are reducing to three or four, depending on the speaker. When parents talk to their children, "Do they make the six-way distinction clearer, or do they produce the merged variety?" The answer could help us understand how languages change, and if these changes are the result of contact.

Yu also studies Washo, an endangered Native American language spoken in California and Nevada. Washo is an isolate, meaning linguists haven't figured out what languages it's related to.

Yu's research on Washo doesn't focus on language contact, though it's certainly an issue, he says. Most fluent speakers are elderly and have few opportunities to use it. Even at the senior center where they eat lunch once a week, for example, they often don't speak their own language. "To accommodate the elders who don't speak Washo," Yu says, "they speak English."

—C. G.

the social and cognitive factors that drive this shift. Grenoble conducts her fieldwork by meeting with people who speak one or more of the languages of the region, interviewing them in depth and running linguistic experiments. All this is done over tea. "It takes time," she says. "You can't rush things in the North." The most challenging aspect is interviewing speakers who are not fully fluent: "It's really hard to get the weaker speakers to talk to us."

For Xiang, whose lab-based research focuses on the cognitive mechanisms involved in language processing, language contact is a new research area. A few years ago, she began talking with Grenoble and Linguistics professor **Alan C. L. Yu**, who also works on language shift (see sidebar), about "joining forces to explore how language learning and processing affect language shift in the long term."

Her role in the NSF project is to oversee the experiments, which involve language production and perception. "Compared to standard experimental work in the lab, experiments in the field face different challenges," she says. Some languages have a small population of native speakers. Some communities have cultures very different from those in industrialized societies. "Part of our job is to adapt traditional laboratory methodologies to the particular situation of the local communities."

Language shift is happening all over the world. The goal of the project is "to promote healthy language contact," Grenoble says. "This is of enormous value to marginalized communities facing linguistic and, in turn, cultural loss." ■

TALES FROM THE TELL

BY MAUREEN SEARCY

Digging up experience at the Egyptian excavation site of Tell Edfu

The workday starts between 6:30 and 7 a.m. for professors, students, researchers, and local workers at the Tell Edfu excavation on the west bank of the Nile in southern Egypt. Over more than three millennia, settlers have been drawn to this site—near the river but elevated enough to escape annual floodwaters. Each settlement builds on the previous one, ultimately leaving a hill, or “tell.” Archaeologists have unearthed artifacts from Egypt’s Old Kingdom (around 2400 BCE) through the Ptolemaic period (332–30 BCE).

The excavation, led by the Oriental Institute, is codirected by **Nadine Moeller**, associate professor of Egyptian Archaeology (OI, Near Eastern Languages and Civilizations), and OI research associate **Gregory Marouard**. Moeller, who laid the groundwork for the excavation in 2001 while a grad student at Cambridge, was interested in what she describes as “settlement archaeology, looking at towns and cities—urbanism in ancient Egypt.” This type of research offers a glimpse into the daily lives of ancient Egyptians, in contrast to the funerary-focused excavations of pyramids and tombs. It’s also more difficult work because ancient cities aren’t as well preserved.

Settlement archaeology is “very technical,” Moeller says. “You need to learn how to differen-

tiate the layers and identify the construction, occupation, and abandonment phases of ancient buildings, how to record them, how to dig them without destroying anything,” making Tell Edfu an invaluable teaching site. Every season, Moeller and Marouard bring UChicago graduate students to join the dig, some of whom return for several seasons. “I tell my students that this is the toughest kind of archaeology you can do in Egypt,” says Moeller. “If you can handle this, everything else will be much easier.”

The 2018 season (September–December) focused on a large urban villa dating back to the early New Kingdom (about 1500 to 1450 BCE) and revealed a domestic sanctuary with a shrine dedicated to ancestor worship—the first discovery of its kind in more than 80 years.

A typical day on this dig was different for each student. Egyptian Archaeology PhD candidate **Émilie Sarrazin**, AM’15, was a zone supervisor, making sure the archaeologists in her roughly one-square-kilometer sector had tasks—discussing the day’s objectives and dispatching the team to their work area. Her supervisory role included entering records into the site database, taking photos (some of which were used for 3-D modeling), documenting topo-

graphic points for detailed diagrams of the site, and recording artifacts associated with different stratigraphic layers.

Fifth-year Egyptology grad student **Ziting (Rebecca) Wang** served as a registrar, classifying small finds, including artifacts other than pottery as well as plant and animal remains. “They come to me from the field archaeologists after basic cleaning and preliminary identification. I dry-clean the artifacts if necessary and assign a unique object number.” After further examination, Wang entered relevant details in the object database and then bagged the objects for storage.

Since Egyptology students focus on language, Wang gets excited whenever objects with text are found, giving her the chance to read and translate on-site. “One of my favorite moments was clean-



Nadine Moeller records an archaeological profile on the excavations at Tell Edfu. The Oriental Institute, which leads the excavation, celebrates its 100th anniversary this year.



I tell my students that this is
the toughest kind of archaeology
you can do in Egypt.

”

—Nadine Moeller,
associate professor of
Egyptian archaeology

ing a couple’s commemorative stela from the ancestor’s shrine and reading the inscriptions on it.”

Finding inscribed materials and being able to translate the hieroglyphs (all students in the program learn how to read them) can be exciting because it gives the ancient inhabitants of the town a voice. Time periods are often determined by ceramic styles, but sometimes archaeologists find inscriptions and can also use paleography—studying how hieroglyphs are written and the way words are constructed—to date a discovery. Sometimes they find clay sealings with the name of the king inscribed; during the 2017 Tell Edfu season, the team excavated sealings naming King Djedkare-Isesi from a late fifth dynasty settlement, which provided a precise date for the foundation of this particular part of the town.

Sasha Rohret, AM’15, an Egyptian Archaeology PhD candidate, provided a biological perspective. An organismic and evolutionary biology major before switching to archaeology, Rohret wrote her undergraduate thesis on Old Kingdom-era human remains from the Western Cemetery at Giza. “I had taken a zooarchaeology course in college that I really enjoyed,” Rohret says, “so when Nadine informed me that Edfu had a great deal of faunal material and no one yet to analyze it, I essentially called dibs.”

Rohret’s days often entailed analyzing animal bones, trying to determine what species and body part each fragment belonged to. She also washed excavated bones or studied remains in situ. Studying animal bones can tell a lot about diet and nutrition in ancient times, she says, and

“help to inform us about differences in social class hierarchy and economic structure.” One particularly exciting find was juvenile hippopotamus bones that showed evidence of burning and butchery, despite the fact that eating hippos isn’t “attested in ancient texts or imagery.”

Students gain more than technical experience from field work at Tell Edfu. Third-year Egyptian Archaeology grad student **Raghda (Didi) El-Behaedi** says some of her favorite moments were not necessarily related to the archaeological sphere but to the people she met. “It is incredible to witness this sense of family that is cultivated between all the participants of our highly multinational team, including the incredible Egyptian excavators and workmen. It is truly so genuine and organic.” ■

NEW FACULTY FALL 2019

BY COURTNEY C. W. GUERRA, AB'05

Maria Belodubrovskaya, Associate Professor in Cinema and Media Studies, studies Soviet film aesthetics. She was previously on the faculty at the University of Wisconsin–Madison, where she received her PhD, and she holds an MA from the All-Russian State Institute of Cinema (VGIK), Moscow. She is the author of *Not According to Plan: Filmmaking under Stalin* (Cornell, 2017); her next project explores Stalinist propaganda.

Noel Blanco Mourelle, Assistant Professor in Romance Languages and Literatures, works at the intersection of epistemology, theology, and politics, with particular focus on the “Art” of Ramon Llull. His PhD is from Columbia, and he was previously on the faculty at William and Mary. His first book is tentatively titled “Learning Machines.”

Professor of Practice in the Arts **Suzanne Bufam** has been teaching in English and Creative Writing since 2017, and previously from 2006 to 2012. Before returning to UChicago, she taught at the University of Iowa, where she received her MFA. Her latest collection, *A Pillow Book* (Canarium Books/House of Anansi, 2016), was named one of the year’s ten best poetry books by the *New York Times*.

Assistant Professor **Alexis Chema** has been teaching in English Language and Literature since 2015. Her scholarship explores Romantic-era poetic responses to the democratization of the public sphere, and her first book is tentatively titled “Fascinating Graces: Poetry and the Arts of Communication.” Her PhD is from Yale.

Allyson Ettinger, Assistant Professor in Linguistics, is a computational linguist trained in cognitive neuroscience who studies language processing in humans and artificial intelligence systems. She was awarded a graduate research fellowship from the National Science Foundation and received her PhD from the University of Maryland–College Park.

Lina María Ferreira Cabeza-Vanegas, Assistant Professor in Creative Writing and English, comes to UChicago from Virginia Commonwealth University. Ferreira holds MFAs in literary translation and creative nonfiction from the University of Iowa and is a recipient of the Rona Jaffe prize. Her most recent book is *Don’t Come Back* (Ohio State, 2017), a collection of linked essays, experimental translations, and reinterpreted Colombian myths.

Assistant Professor in Art History **Tamara Golan** studies the visual and material culture of late medieval and early modern northern Europe (Germany, Switzerland, Austria, and the Netherlands, 1300–1550). Her PhD is from Johns Hopkins, where she received a fellowship from the Mellon Foundation/American Council of Learned Societies to complete her dissertation, “Hans Fries and Niklaus Manuel: Evidence, Inquiry, and Knowledge in Swiss Painting (1430–1530).”

Julie Iromuanya, Assistant Professor in Creative Writing and English, was previously on the faculty of the University of Arizona and

Northeastern Illinois University. Her novel, *Mr. and Mrs. Doctor* (Coffee House, 2015), was nominated for the PEN/Faulkner Prize and several other awards. She has published numerous short stories as well as scholarly articles and book chapters. Her PhD is from the University of Nebraska–Lincoln.

Mitchell Jackson, Assistant Professor in Creative Writing and English, is a prolific writer whose short stories, creative nonfiction, and critical essays have appeared in the *New Yorker*, *Harper’s*, the *Paris Review*, and elsewhere. His novel *The Residue Years* (Bloomsbury, 2013) won a Whiting Award and was designated an Editors’ Choice by the *New York Times Book Review*; his essay collection *Survival Math: Notes on an American Family* (Scribner, 2019) was also a NYTBR Editors’ Choice. Jackson holds an MFA from New York University and will spend the 2019–20 academic year as a fellow of the New York Public Library’s Cullman Center.

Frank Curtis Springer and Gertrude Melcher Springer Professor **Catriona MacLeod** joins Germanic Studies after two decades at the University of Pennsylvania. A scholar of the literature, visual art, and culture of eighteenth- and nineteenth-century Germany, she is the author of *Embodying Ambiguity: Androgyny and Aesthetics from Winckelmann to Keller* (Wayne State, 1998) and *Fugitive Objects: Sculpture and Literature in the German Nineteenth Century* (Northwestern, 2013) and senior editor of *Word & Image*. She received an American Council of Learned Societies fellowship to work on her next book, “Romantic Scraps: Cutouts, Collages, and Inkblots.” Her PhD is from Harvard.

Daniel Moerner, Assistant Professor in Philosophy, received his MPhil from Cambridge and PhD from Yale, with the dissertation “Spinoza’s Metaphysics of Ideas: Deflating Necessity and Causation Through the Identity of Intellect and Will.” He studies early modern philosophy up through Kant, and his other research interests include ancient philosophy, early analytic philosophy, contemporary metaphysics, and philosophy of action.

Noémie Ndiaye, Assistant Professor in English Language and Literature, will soon publish her first book, “Racecraft: Early Modern Repertoires of Blackness,” which argues that racializing stage performances in the sixteenth to eighteenth centu-



Back row, left to right: Lina Ferreira, Kris Trujillo, Hoda El Shakry, Catriona MacLeod, and Noel Blanco Mouelle
 Front row, left to right: Noémie Ndiaye and Allyson Ettinger

PHOTOGRAPHY BY JOHN ZICH

ries helped create and enforce the cultural notions of race that persist today. She was previously on the faculty of Carnegie Mellon and studied at the École Normale Supérieure (Ulm) and the Sorbonne before completing her PhD in theatre at Columbia.

Andrew Ollett, Neubauer Family Assistant Professor in South Asian Languages and Civilizations, is the author of *Language of the Snakes: Prakrit, Sanskrit, and the Language Order of Pre-modern India* (California, 2017) and is currently working on an edition and translation of the romance *Līlāvāī*, to be published by Harvard University Press in the Murty Classical Library of India. He holds an MPhil from Oxford and a PhD from Columbia.

Assistant Professor in Philosophy **Ginger Schultheis** works in epistemology and philoso-

phy of language. She completed her PhD at MIT, with the dissertation “Belief and Evidence,” and was previously a Bersoff Faculty Fellow at NYU. Her latest publication is “Living on the Edge: Against Epistemic Permissivism” (*Mind*, July 2018).

Hoda El Shakry, Assistant Professor in Comparative Literature, studies twentieth- and twenty-first-century literature, film, and criticism—across both Arabic and French—from North Africa and the Middle East, with an emphasis on the relationship between ethics and aesthetics. She is the author of *The Literary Qur’an: Narrative Ethics in the Maghreb* (Fordham, 2019) and was previously on the Penn State faculty. Her PhD is from UCLA.

Stephanie Soileau, AB’98, Assistant Professor of Practice in the Arts in Creative Writing

and English, holds an MFA from the Iowa Writers’ Workshop and has taught at the Art Institute of Chicago, Stanford, and the University of Southern Maine. Her collection of short stories, *Last One Out Shut Off the Lights*, is forthcoming next summer from Little, Brown & Co.

Assistant Professor in Comparative Literature **Kris Trujillo** holds a PhD in rhetoric and critical theory from the University of California, Berkeley, and an MTS from Harvard Divinity School. A scholar of medieval Christianity, Latinx literature, and theories of gender and sexuality, he explores the intersections of religion and literature and the lasting cultural legacy of the Middle Ages, as in his forthcoming book, “Jubilee of the Heart: How Monastic Song Became Mystical Poetics.” He was previously on the faculty at Fordham. ■

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NO TRAILBLAZING NEEDED

Career advice at GRADUCon

At International House in April, I tapped the microphone to begin a different kind of job talk.

That is, a panel of fellow editors and I talked about our jobs to an audience of 50-some graduate students and postdocs at GRADUCon, the University’s annual career conference for its advanced degree candidates and recent alumni. More than 400 students attended GRADUCon, which included one-on-one conversations with potential employers and panels on careers in fields in and outside the academy. Ours focused on editing and publishing. As an English Language and Literature alumnus and alumni news editor for the *University of Chicago Magazine*, I had been asked to moderate this discussion among four other graduate alumni.

Eager to see where our conversation would go, I was just as curious to know what was on the minds of our audience. A few short years ago, I was one of them.

Joining me were **Susannah Engstrom**, AM’08, PhD’16, an editorial associate at the University of Chicago Press; **Amanda Ehrhardt**, AM’11, a manuscript editor for the *Journal of the*

American Medical Association Network; **Brooke Marine**, AM’16, associate digital editor at *W* magazine; and **Gregory Nosan**, AM’91, PhD’01, the Art Institute of Chicago’s executive director of publishing.

Our panel was organized by **Laura Turner**, an ethnomusicology doctoral student and intern with UChicagoGRAD, the University office that supports grad students and postdocs. It was sponsored by PATHS (Professional Advancement and Training for Humanities Scholars), an initiative partially funded by the Mellon Foundation to help UChicago Humanities students prepare for a range of careers.

UChicagoGRAD’s advising helped me on my path from literary scholar in training to editor, and I was honored to have the opportunity to give back. When I was writing my dissertation and decided not to “go on the market” for tenure-track teaching jobs, I found myself facing a conundrum: I knew many had charted a similar path, but finding them wasn’t easy. I felt like an outsider, going it alone. Informational interviews, some facilitated by UChicagoGRAD, helped, but those conversations can be circular. It turns out a lot of humanities PhDs

working outside the academy feel like outsiders. Many regard the career moves they made as unique and an unlikely model for current grad students, even though their route is increasingly common.

Happily, no one on our panel suggested their career experience was so unusual it couldn’t shed light for others. And responses from our audience suggested this was important to them. They wanted practical, concrete advice for pursuing the kinds of careers we were telling them about. They wanted to know which of the skills they’d developed in school might be valuable if they applied for publishing jobs, and where they could look for employers who would value their specialized training. They wanted to know how to find mentors and get the most out of their mentorship. They wanted to know what makes a job application stand out in a crowded pool.

UCHICAGOGRAD BY THE NUMBERS

- 299:** Number of Humanities doctoral students and alumni who attended an event or advising session during 2018-19
- 46:** Percentage of Humanities doctoral students that number represents
- 70:** Percent increase in number of Humanities students attending UChicagoGRAD advising sessions since PATHS began in 2016

They seemed gratified and enlivened by the panelists’ willingness to acknowledge that there’s no secret magic to getting a job after graduate school—that it’s not only usual but also routine, and that you don’t need to blaze a trail to get there, even if it’s outside the academy.

I left International House thinking that, for job-seekers venturing off the tenure track, alumni can be most supportive by sending the message that we’re here to help. Because that really says you’re not off track; in fact, you’re still on the right path.

—Andrew Peart, AM’16, PhD’18

LEARN MORE ABOUT PATHS AND UCHICAGOGRAD at grad.uchicago.edu

SHIFTING FOCUS

Teaching Fellows program gives new PhDs room to grow as teachers and scholars

A winner of the 2018 Wayne C. Booth Graduate Student Prize for Excellence in Teaching, **Amanda Shubert**, AM'14, PhD'19, has learned a lot about structuring a class. She knows how to design a syllabus to meet a curricular goal—but she also understands that “curiosity might take us in a different direction.”

It's a question, Shubert says, of “finding that sweet spot” between planning and improvisation, a skill she'll hone over the next two years as one of 16 Humanities Teaching Fellows.

The Teaching Fellows program provides a framework in which recent PhDs can continue to grow as scholars and teachers while giving undergraduates an opportunity to learn from a cohort of young humanists with fresh ideas. Each year, fellows teach in both the College Core and in their home department—either undergraduate major courses or electives—with a third quarter spent either in the classroom or developing their own scholarship.

The program is only open to UChicago alumni who complete their doctorates in seven years or fewer, and who have demonstrated excellence in their research and teaching. Although fellowships run for two years, some fellows have received job offers after one year.

The program began as a 2014–15 pilot with one fellow and has grown to 16 fellows this year. In addition to Shubert and one other fellow from English Language and Literature, the six incoming fellows represent the departments of Linguistics, Music, Near Eastern Languages and Civilizations, and South Asian Languages and Civilizations.

Robert L. Kendrick, the William Colvin Professor in Music and Romance Languages and Literatures and the program's faculty coordinator, observes that writing a dissertation is hard work that doesn't always allow time for job searches. The fellowship, he says, “gives [the recipients] breathing space.”

At the same time, he says, fellows gain experience teaching outside their specific area of expertise. Music PhDs might teach a Core course like Introduction to Music: Materials and Design, or they might teach Media Aesthetics: Image, Text, Sound, where they must also incorporate texts and images into their pedagogy.



The zoetrope is one of the artifacts of nineteenth-century visual culture that Amanda Shubert will discuss in her course Realism or Illusions of the Real.

“There's something of a learning curve,” Kendrick says. But by the end of the course both the undergraduates and the fellows teaching them emerge with new perspectives and skills.

Similarly, Shubert will come at Media Aesthetics from a different angle when she teaches two sections in winter quarter. Meanwhile, this fall she is teaching one section of the Core course Film and the Moving Image, along with an undergraduate offering of her own design, Realism or Illusions of the Real, a literature class examining nineteenth- and twentieth-century literature and its connection to visual culture. During the spring, she'll work on turning her dissertation—which explores the relationship between Victorian realist fiction and precinematic optical technologies such as flipbooks, magic lanterns, and stereoscopes—into a book.

The fellowship allows her to venture deeper into media and film scholarship, but she's most looking forward to the opportunity to continue to teach University of Chicago undergraduates, students she describes as “so, so smart and curious—and game for anything.”

—J. C.

FIND OUT MORE ABOUT THE HUMANITIES TEACHING FELLOWS at alumni.uchicago.edu/teachingfellows.

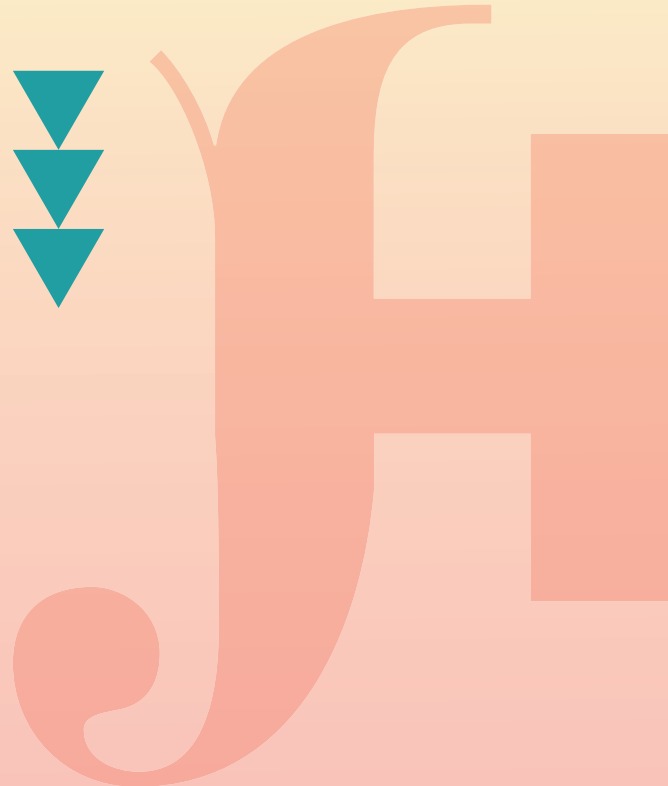
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