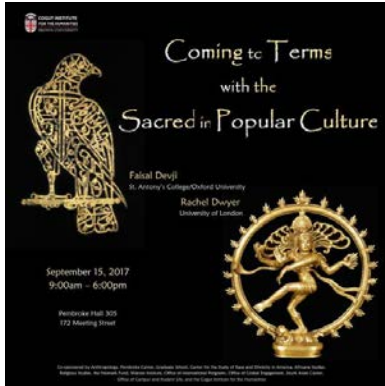


Cogut Institute for the Humanities Calendar of Events - 2017-18

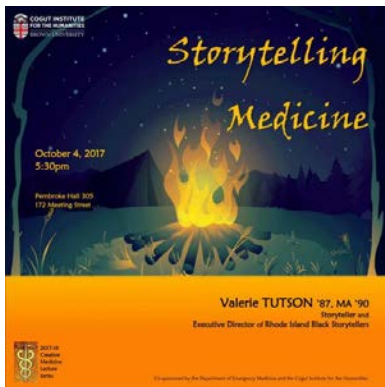


September 15
Colloquium

"Coming to Terms with the Sacred in Popular Culture"

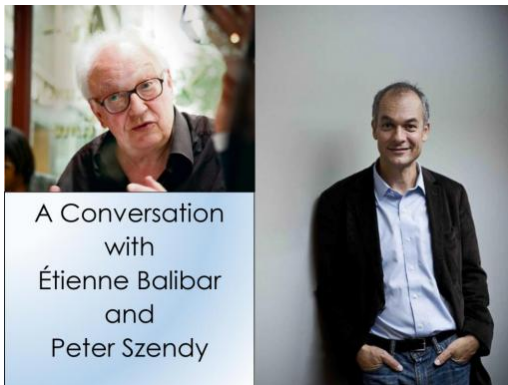
Can the very suggestion of the existence of sacred spaces within popular culture constitute an insoluble challenge? Or does the idea offer novel possibilities for the exploration of an inevitable coexistence whose critical examination promises to advance our understanding of life, religion and culture in India and Pakistan? This colloquium seeks to explore the themes of the sacred and popular culture through the medium of film.

Speakers include **Faisal Devji**, St. Antony's College/Oxford University, and **Rachel Dwyer**, University of London, and Brown graduate students **Andrea Wright**, Anthropology; **Suvaib Yaseen**, History; **Brian Horton**, Anthropology; and **Abhilash Medhi**, History.



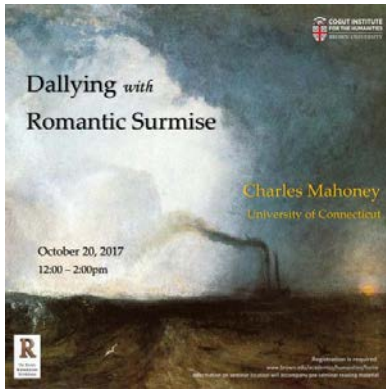
October 4
Creative Medicine Lecture
"Storytelling Medicine"

Professional storyteller, **Valerie Tutson '87, MA '90**, offers an exploration of the power of storytelling, story listening, and the imagination to enchant and empower on the journey to healing. Valerie Tutson is a founding member and Executive Director of the Rhode Island Black Storytellers, and Festival Director of FUNDA FEST: An Annual Celebration of Black Storytelling.



October 6
"A Conversation with Étienne Balibar and Peter Szendy"

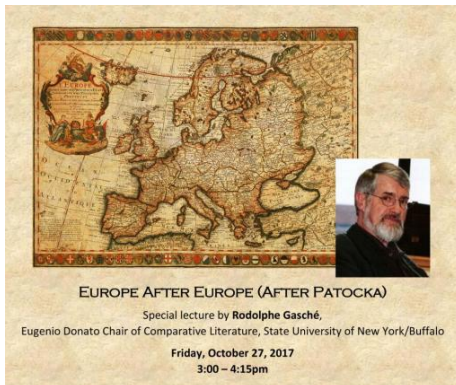
Étienne Balibar, Professor *emeritus*, University of Paris X-Nanterre and Visiting Professor, Columbia University; and **Peter Szendy**, David Herlihy Professor of Humanities and Comparative Literature, Brown University in conversation. The readings include Kant's "Idea of a Universal History" and "Perpetual Peace" and Lecture 11 in Foucault's Security, Territory, Population.



October 20
Romanticism Workshop
"Dallying with Romantic Surmise"

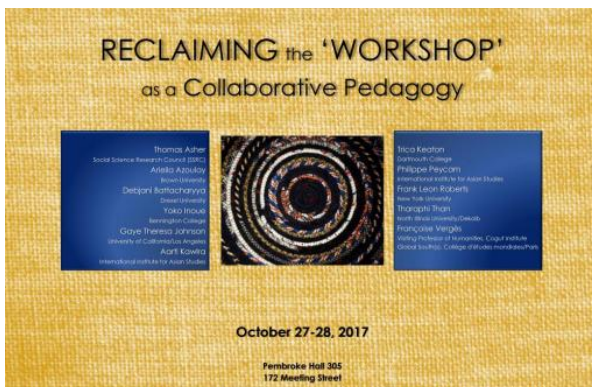
*For so to interpose a little ease,
 Let our frail thoughts dally with false surmise.*
 (Milton, "Lycidas")

"Was it for this . . . ?" "Was I deceived . . . ?" "If this be but a vain belief . . ." "Do I wake or sleep. . . ?" This is the language of the surmise, a peculiar topos of Romantic writing which variously denominates both mode (lyric interrogation, temporal manipulation, the adjudication of competing truth claims) and mood (querulousness, doubt, conjecture, melancholy). Speaker **Charles Mahoney**, University of Connecticut, offers that never merely one or the other, the Romantic surmise stages a moment of choice (however tenuous, between one alternative and another) in a protracted moment of deliberation and (more often than not) consolation. The surmise may be considered as a peculiarly poetic way of proceeding, of sporting with possibility and multiplying a poem's moods, as the poet appears to indulge in fanciful inference and extravagant contrivance. More comprehensively, surmise may be said to name not merely an isolated imaginative conjecture but more comprehensively the free play of the poetic intelligence itself, as it deliberates which "perhaps" to pursue. Understood as an imaginative conception neither supported by knowledge nor finally in need of such certainly, the Romantic surmise asks to be read as a topos of twinned illusions, as a formal, poetic space in which a poem makes the time the sport with its fondest dreams, all the while revealing its deliberate and calculating nature as a fiction.



October 27
Lecture
"Europe After Europe (After Patočka)"

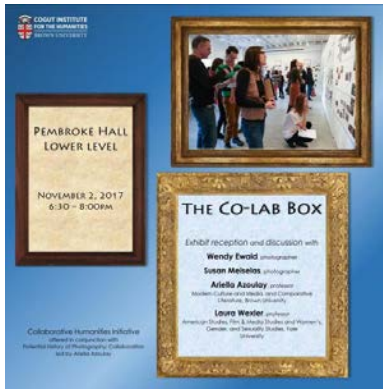
Special lecture by **Rodolphe Gasché**, Eugenio Donato Chair of Comparative Literature, State University of New York/Bufalo



October 27-28
Colloquium
"Reclaiming the 'Workshop' as a Collaborative Pedagogy"

This colloquium will bring together interdisciplinary scholars, educators, artists, activists and community organizers to participate in a pedagogic experiment using the 'workshop' as a site of exchange. Participants will explore an ecologically grounded humanistic pedagogy that deploys entry points of the everyday – memories and languages, food and health, art and performance, livelihood and dwelling. Speakers include: **Amanda**

Anderson, Brown University; **Thomas Asher**, Social Science Research Council (SSRC); **Ariella Azoulay**, Brown University; **Debjani Bhattacharyya**, Drexel University ; **Yoko Inoue**, Bennington College; **Gaye Theresa Johnson**, University of California/Los Angeles; **Aarti Kawlra**, International Institute for Asian Studies; **Trica Keaton**, Dartmouth College; **Philippe Peycam**, International Institute for Asian Studies; **Frank Leon Roberts**, New York University; **Tricia Rose**, Brown University; **Tharaphi Than**, North Illinois University/Dekalb; **Françoise Vergès**, Visiting Professor of Humanities, Cogut Institute, and Global South(s), Collège d'études mondiales/Paris.



November 2
Exhibit
"The Co-lab Box"

Exhibit reception and open discussion with photographers **Wendy Ewald** and **Susan Meiselas**, and professors **Ariella Azoulay** and **Laura Wexler**.



November 3
Film Pre-Release Screening with Q&A
"Symbiotic Earth" (2017, 144 mins., in English)

"Symbiotic Earth" explores the life and ideas of Lynn Margulis, a brilliant and radical scientist, whose unconventional theories challenged the male-dominated scientific community and are today fundamentally changing how we look at ourselves, evolution, and the environment. This film examines the worldview that has led to climate change and extreme capitalism and offers a new approach to understanding life that encourages a sustainable and symbiotic lifestyle.

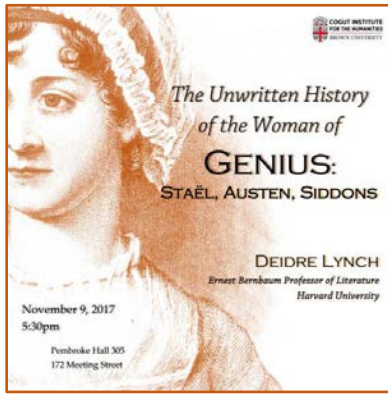
The film screening will be followed by a Q&A with filmmaker **John Feldman** and writer **Dorion Sagan**.
Part of the 2017–18 Environmental Humanities series.



November 9
Seminar
"'Burning All Illusion': Abstraction, Black Life and the Unmaking of White Supremacy"

What are the ethics of seeing and viewing black death in our contemporary moment? When does visual representation of black death become spectacle and when does it serve efforts towards justice? What are appropriate forms of artistic commemoration? Many artists and movements for social justice have attempted simultaneously to assert black humanity and to critique white supremacy through the figural, or thorough visualizing the vaunted yet contested category of "the human." But perhaps the way to commemorate the dead and move towards a more just vision is through the genre of abstraction. In this talk, speaker

Leigh Raiford, University of California/Berkeley, focuses on the assemblage work of Samuel Levi Jones and the video work of data artist Josh Begley who each create art in memoriam to victims of police brutality that turn viewers' attention away from black bodies and the burdens of representation those bodies are made to bear. Instead, Begley and Jones redirect us toward the systems of power that produce blackness as fungible commodity and black life as expendable. Through different though "classic" forms of abstraction-- Jones' employment of the grid and Begley's use of the map, specifically the technology of Google maps--each challenge the ways we are disciplined to "see like a state."



November 9

Lecture

"The Unwritten History of the Woman of Genius: Staël, Austen, Siddons"

In the mid-Victorian period, as speaker **Deidre Lynch**, Ernest Bernbaum Professor of Literature, Harvard University, will show, a kind of *genius fatigue* helped push the fiction of Jane Austen into the canon. At the same time it pushed out the tradition of performing heroism, as Ellen Moers called it, that had taken its cue from Germaine de Staël's *Corinne, ou, L'Italie* (1807), story of a talented *improvisatrice* doomed to unhappiness by her talents. But the inherited schemes that distance Austen from Stael or the many English poetesses who took their cue from Corinne are a problem, this lecture suggests. They have

made it hard to see how often Austen shares this group's interest in the sort of homage memory can and cannot pay to what is extemporised, immaterial, and/or evanescent--voice, dramatic performance, and conversation, that cultural arena in which, as Stael and Austen concur, women as a sex excel. This paper --on the performing heroism of *Corinne* and on Austen's 1814 novel of stage-fright *Mansfield Park*-- means to document that sharing and so account differently for Austen's place in female literary history.



November 10

Romanticism Workshop

"Paper Slips: Album, Archiving, Accident"

Exploring home-made books from the Romantic period, the remediation of the print world that occurred in their pages, and the practices of archiving, excerpting, inscribing, transcribing, clipping, and de- and re-contextualizing that underwrote them, speaker **Deidre Lynch**, Ernest Bernbaum Professor of Literature, Harvard University, offers a new picture of the media ecology in which Romantic literature came to be.



November 29

Creative Medicine Lecture Series

"Empowering Health, Creatively"

Medicine is said to be an art. But can art be medicine, a health intervention? The short answer is 'absolutely.' There is a body of medical literature demonstrating the impact of the arts on individuals and communities. In Rhode Island, a statewide **Arts and Health Advisory Group** was convened to make evidence-based policy recommendations. This group includes artists, researchers, physicians and policy experts. In this panel, we'll discuss the story of this fascinating group, including the challenges and discoveries. How artists learned basic research methods and researchers began to look at their work differently. This group represents an innovative approach to understanding and improving the health of our communities in Rhode Island, with artists as essential members of the healthcare team. Speakers include **Rachel Balaban**, Artists and Scientists as Partners (ASaP); **Steven Boudreau**, State of Rhode Island Department of Health; **Sheryllyn Brown**, Rhode Island State Council on the Arts (RISCA); and **Stacey Springs**, Brown University School of Public Health. Be part of the conversation!



December 1-2 Conference "Political Concepts: 'The Trump Edition'"

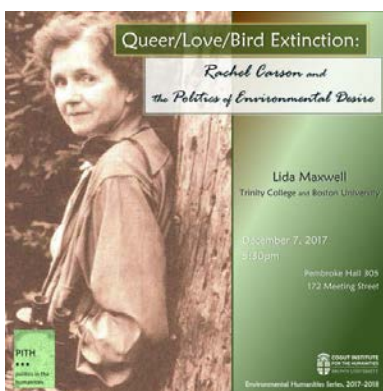
The goal of Political Concepts is to experiment with modes of concept analysis as a tool for enhancing critical questioning of the political, in the widest sense, and to create a framework for an ongoing interdisciplinary conversation in the humanities and social sciences. The 2017–18 conference will be dedicated to analyzing and contesting the transformation of the American political system under the presidency of Donald Trump.

Speakers included: **Joan Wallach Scott**, Institute for Advanced Studies; **Zahid R. Chaudhary**, Princeton University; **Lisa Lowe**, Tufts University; **Brian Meeks**, Brown University; **Akeel Bilgrami**, Columbia University; **Beshara Doumani**, Brown University; **Benjamin Parker**, Brown University; **B. Anthony Bregues**, Brown University; **Wendy Chun**, Brown University; **Sara Guindani**, Fondation Maison des sciences de l'homme; **John Cayley**, Brown University; **Lynne Joyrich**, Brown University; **Nick Mirzoeff**, New York University; **Jack Halberstam**, Columbia University; **Claire Brault**, Brown University; **Françoise Vergès**, Fondation Maison des Sciences de l'homme.



December 4 Mid-day Concert

Pianist **Benjamin Nacar '12** offers a free mid-day concert with a program including Beethoven's *Piano Sonata No. 31 in A flat major, Op. 110* and Mozart's *Coronation Mass* (arr. Benjamin Nacar).



December 7 Politics in the Humanities/Environmental Humanities Lecture "Queer/Love/Bird Extinction: Rachel Carson and the Politics of Environmental Desire"

From 1954 until her death, Rachel Carson exchanged letters with her friend, Dorothy Freeman, that depict their love for each other as a wondrous multispecies achievement constituted through encounters with birds. Reading *Silent Spring* through the lens of these letters, speaker **Lida Maxwell**, Trinity College and Boston University, asks how our conceptions of love and environmentalism might be productively transformed by foregrounding the connections between inter-human affects and a vibrant multispecies world.

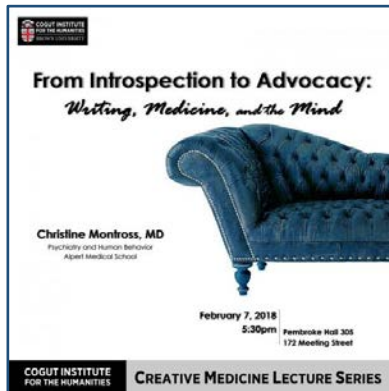


January 26

The Greg and Julie Flynn Cogut Institute Speaker Series Terry Tempest Williams in conversation with Mark Cladis

Terry Tempest Williams has been called a "citizen writer," a writer who speaks and speaks out on behalf of an ethical stance toward life. A naturalist and fierce advocate for freedom of speech, she has consistently shown how environmental issues are social issues that ultimately become matters of justice. Williams will be in conversation with Brooke Russell Astor Professor of Humanities **Mark Cladis**.

Williams is the author of *Refuge: An Unnatural History of Family and Place* and *When Women Were Birds*. Her most recent book, *The Hour of Land: A Personal Topography of America's National Parks*, is a *New York Times* bestseller.

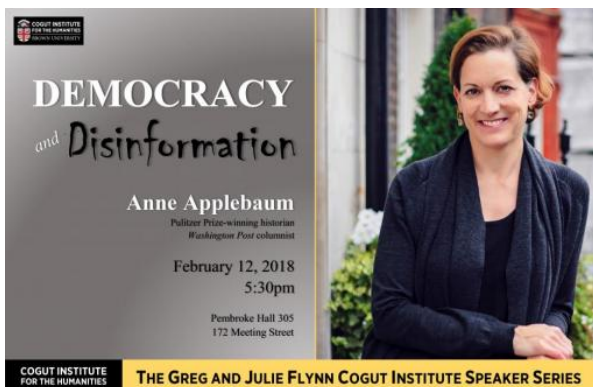


February 7

Creative Medicine Lecture Series

"From Introspection to Advocacy: Writing, Medicine, and the Mind"

Psychiatrist and author **Christine Montross, MD** will use clinical anecdotes from her literary nonfiction works to launch broader discussions about employing narrative to examine the challenges implicit in caring for the very ill.



February 12

The Greg and Julie Flynn Cogut Institute Speaker Series "Democracy and Disinformation"

Hyper-partisanship is growing, public debate is fragmenting. New information networks have rapidly undermined not only the Western media's business model, but Western political institutions, too. Can democracy survive? Speaker **Anne Applebaum** is *Washington Post* columnist and Pulitzer Prize-winning historian. She is the author of *Red Famine: Stalin's War on Ukraine* (McClelland and Stewart, 2017), *Iron Curtain: The Crushing of Eastern Europe, 1944-1956* (McClelland and Stewart, 2012), and *Gulag: A History* (Doubleday, 2003).

Stewart, 2012), and *Gulag: A History* (Doubleday, 2003).



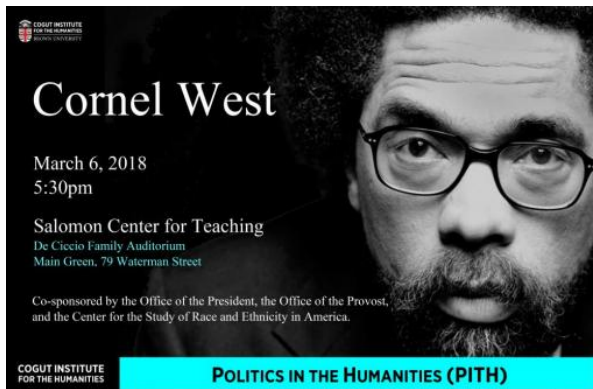
February 23

Environmental Humanities, 2017-18

"Writing Climate Change: A Roundtable with Public Scholars"

What are the implications of climate change for life on earth? How can we make sense of those changes if we are not trained scientists? Can we do something to slow — and ideally stop — the extinction of life forms as members of the public? Come join three writers who have taken up the challenge of answering these questions in their recent books. Moderated

by **Iris Montero**, the panel will feature **Cornelia Dean** (*Against the Tide: The Battle for America's Beaches*, 2005; *Making Sense of Science*, 2017); **Mary Ellen Hannibal** (*Citizen Scientist: Searching for Heroes and Hope in an Age of Extinction*, 2017), and **Elizabeth Rush** (*Rising: Dispatches from the New American Shore*, forthcoming, June 2018).



March 6, 2018

Politics in the Humanities (PITH)

Cornel West

Cornel West is the author of numerous critically acclaimed scholarly books on the role of religion, philosophy, race, class, and gender in American society including *Prophecy Deliverance!: An Afro-American Revolutionary Christianity* (1982), *The Ethical Dimensions of Marxist Thought* (1991), *Race Matters* (1994), *Democracy Matters: Winning the Fight Against Imperialism* (2005), and *Black Prophetic Fire* (2014). He

is the recipient of the American Book Award and has been awarded more than 20 honorary degrees. Dr. West is Professor of the Practice of Public Philosophy at Harvard University. He has also taught at Union Theological Seminary, Yale, Harvard, and the University of Paris.



March 9, 2018

"Getting into Print: Working in Publishing and with Publishers"

Speakers include **Laura Bannon** (Senior Publisher, Journals, Oxford University Press), **Timothy Bartlett '90** (Executive Editor, St. Martin's Press), **Susan Ferber '93** (Executive Editor, Academic and Trade Books, Oxford University Press).

Part of a workshop series in the Department of History, "What History Looks Like: The Skills and Work of the Historian."



March 12, 2018
"Black Flow and the Labor of Love"
 Pembroke Hall 305

Speaker **Tina Campt** (Barnard College-Columbia University) explores the forms of affiliation and affective kinship produced by visual enactments of black precarity. She does so by engaging the work of black filmmaker and cinematographer, Arthur Jafa, an artist whose cinematic practice challenges us to think differently about the labor required by black visibility, the inseparability of black joy and black suffering, and the centrality of embodied performances to both. Focusing on the affective registers of black visibility that converge in *still moving images* – images that trouble the relationship between stillness, movement and motion – Professor Campt unpacks a series of cinematic, choreographic and documentary

instantiations of still moving images that depict black visibility as 'flow', a term used to name the transformative ways black visual artists reckon with contemporary assaults on blackness and capture black practices of refusal in the afterlife of slavery.



April 6-7, 2018
 Conference
"Earth(ly) Matters: New Directions in Environmental Humanities"

The environmental humanities have advanced a great number of vital projects that contribute to the diagnosis of ecological crises and to aspirations for the future. How can we bring a more-than-human perspective to bear on our understanding of history, power, and injustice?

How are the environmental humanities changing today's intellectual, artistic, and political landscapes? The conference featured scholars from a wide variety of disciplines that encompass comparative literature, cultural studies, English, gender studies, history, new media arts, philosophy, political theory, religious studies, and the social sciences.

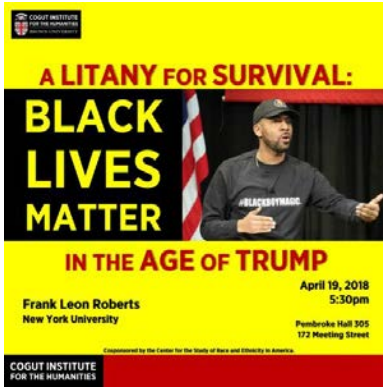
Speakers included **Stacy Alaimo** (University of Texas, Arlington), **Branka Arsić** (Columbia University), **Katherine Behar** (Baruch College), **Vera Candiani** (Princeton University), **Mark Cladis** (Brown University), **Gregory Cushman** (University of Kansas), **Bathsheba Demuth** (Brown University), **Macarena Gómez-Barris** (Pratt Institute), **Dale Jamieson** (New York University), **Sharon Krause** (Brown University), **Astrida Neimanis** (University of Sydney), and **Kyle Powys Whyte** (Michigan State University). Keynote speaker: writer **Amitav Ghosh**.



April 11, 2018
 The Greg and Julie Flynn Cogut Institute Speaker Series
"War, Fiction, and the Ethics of Memory"

Viet Thanh Nguyen's novel *The Sympathizer* (Grove/Atlantic, 2015) is a *New York Times* best seller and won the Pulitzer Prize for Fiction. Nguyen is also the author of *Race and Resistance: Literature and Politics in Asian America* (Oxford University Press, 2002), *Nothing Ever Dies: Vietnam and the Memory of War* (Harvard University Press, 2016), and the short story collection *The Refugees* (Grove Press, 2017). At the University of Southern California, Nguyen is the Aerol Arnold Chair of English and Professor of English, American Studies and Ethnicity, and

Comparative Literature. Among other awards, he received fellowships from the Guggenheim and the MacArthur Foundations in 2017.



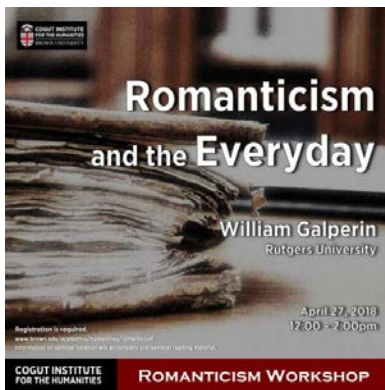
April 19, 2018
"A Litany for Survival: Black Lives Matter in the Age of Trump"

In 2015, veteran political organizer and NYU professor **Frank Leon Roberts** began teaching the nation's first Black Lives Matter course on a college campus. Based on the award-winning pedagogy of his original curriculum #BlackLivesMatterSyllabus, Roberts provides audiences with tools for engaging BLM in the context of our contemporary politically charged climate. In this talk, Roberts not only makes the argument that #BlackLivesMatter is a human rights movement that is making the world a better place for all people (not just black people)—he also shares insights about how progressives can resist (and survive) the resurgent "backlash" of neo-fascism and white nationalism currently shaping American politics. Roberts will discuss how to conceptualize BLM as a movement—as well as how students, educators, and college campuses can contribute to political resistance movements.



April 26, 2018
"Immediacy, Loss and Romantic Micro-melancholia"

For all its investment in futurity and progress, romantic-period discourse is preoccupied with loss, frequently for a specific "object"—innocence, childhood, revolutionary promise—which is the basis, on many accounts, for a characteristic disenchantment or solipsism. But, speaker **William Galperin** (Rutgers University) notes, there is a melancholic strain to romanticism as well, issuing paradoxically in versions of immediacy, where loss is both nonspecific and time-stamped and where the "now," however shocking or fragile, is suddenly—in anticipation of our present moment—the thing that matters. Such instances call for reading practices that are neither distant nor close but an amalgam of surface and depth, where self-regard prevails but to remind us, as only romanticism can, that loss is unique to the loser and phenomenologically, affectively, an acquisition.



April 27, 2018
"Romanticism and the Everyday"

"The everyday," writes Maurice Blanchot, "is what we never see a first time, but only see again." During the romantic period, when it emerged as a distinct category of experience, the everyday was not just seen again, in this case for the first time, but viewed, by condition of its emergence, as a missed opportunity: a possible, indeed parallel, world to which only history provided access or, quoting Jane Austen, "a retrospect of what might have been."

Speaker **William Galperin** is a Distinguished Professor of English at Rutgers University and the author of four books: *Revision and Authority in Wordsworth: The Interpretation of a Career* (1989), *The Return of the Visible in British Romanticism* (1993), *The Historical Austen* (2012) and *The History of Missed Opportunities: British Romanticism and the Emergence of the Everyday* (2018).



April 27, 2018
Spring Concert

Pianist **Benjamin Nacar '12** offers a program that includes selections from Johann Sebastian Bach's Well-Tempered Clavier Book II, Ludwig van Beethoven's Sonata no 28 in A major, op. 101 and Frédéric Chopin's Ballade no. 4 in F minor, as well as Ben's original work.