2020-21
YEAR IN REVIEW
“To me, the humanities, and how we engage with them, are valuable for human rights advocacy and social justice. This is where I see the public humanities come in. The public humanities has the potential to educate all while promoting healing in communities that have experienced and continue to feel historical trauma. This is the challenge, and the task, of what the public humanities can do when it comes to engaging with memories of violence.”

Sharaldine Francisco MA ’21
DEAR FRIENDS OF THE CENTER FOR PUBLIC HUMANITIES,

We look back at a year of unprecedented challenges for everyone, but most importantly a year that saw staggering losses of life around the world due to the pandemic. Here in the United States it was also a year of exciting and invigorating political activism and cultural reorientation. Public Humanities are clearly more relevant than ever. We are committed to honoring, documenting and participating in the historical reorientation we are witnessing.

We have introduced a number of changes to make the Public Humanities as resilient and effective as possible and to give them a broad footing in the university. Our Community Fellows Board has now term limits, in order to get as many people involved at the JNBC as possible. Marisa had introduced the extraordinarily successful mentorship program, where pairs of Fellows meet with our students to share experiences and offer advice. Our board of Faculty Fellows introduces six departments as partners, namely American Studies, Anthropology, Archaeology, History, History of Art and Architecture and Theater and Performance Studies. The members of this board were deeply involved in our selection of the incoming graduate students. (See page 16 for our current board members.) Many classes across the university now carry the new PHUM label that indicates classes of interest to our field.

We look forward to finally returning to our wonderful Center in the fall, and to house many exciting events there. We will continue our lunchtime lecture series and roll out our weekly Thursday evening “Conversations at the JNBC” with (mostly) local writers, thinkers, composers, artists and architects (starting September 9). We are also re-starting the J. Carter Brown lectures on architecture in the fall, with a lecture by a major contemporary architect each semester. The first Edward Mitchell Bannister Artist-in-Residence at the JNBC will join us this fall, Njaimeh Njie from Pittsburgh. She will work with students, speak at one of our Conversations and create a work of art for our campus. Her tenure will be the first of several events with which we hope to celebrate the work of the painter Edward Mitchell Bannister on the occasion of his 200th birthday a few years from now. A scientific committee has been formed for that purpose.

Marisa is planning a conference about our historic French wallpaper *Vues de l’Amerique du Nord* (1834) for the spring of 2022 and has commissioned two local artists, Jazzmen Lee-Johnson MA’15 and Deborah Spears Morehead to create art work in response to it. When you come back to the Center, you will notice a few small but important differences: thanks to Ron Potvin, the blue stone pavers around the house have been renewed, water damage at several corner quoins has been repaired, we now have two elegant handrails going up the main steps from Benefit Street and the historic gates will also return. A teak Thakeham Bench designed in 1901 by Sir Edwin Lutyens will be installed in the northwestern corner of our garden in the fall. The beautiful scale model of *Windshield*, the modernist house that John Nicholas Brown commissioned from Richard Neutra in 1936, was retrieved from the RISD Archives and installed on the second floor.

I am truly grateful for our extraordinary team at the Center, namely our manager Sabina Griffin (about to be a Brown parent…) without whom our organizational changes could never have happened; Marisa Brown, Assistant Director for Programs and in many ways the creative and intellectual steward of our many programs and initiatives, and Ron Potvin, Assistant Director, historian and steward of the house, who introduces our students to the hands on experiences in museum studies both in the classroom and in their internship experiences.

Dietrich C. Neumann
Director of the John Nicholas Brown Center for Public Humanities and Cultural Heritage
Professor, History of Art and Architecture

Director’s Letter
Of course, we had to limit ourselves to mostly Zoom meetings over the past year, which is not ideal in a field where communication, discussion, empathy and mutual understanding are so central. The few times where we managed to get together (outside, with masks) were joyful exceptions and made clear how much we all missed seeing each other in person. Despite all the limitations, the students have produced some extraordinary work, glimpses of which you will find throughout this publication.

With this report, we salute the outgoing class of 2021 and welcome the new cohort to graduate in 2023.

Edward Mitchell Bannister (c. 1828-1901), *Sabin Point, Narragansett Bay* (1885), Oil on canvas, 37 1/4 x 64 1/4 inches, Brown University, Bequest of Dr. and Mrs. George Warren Gardner.
“Public Humanities gives us the tools to understand our role as citizens of a changeable world, advising us to listen deeply, pursue the fullest truth, and reach across divides to make our collective dreams possible. When tradition says ‘This is the way things have always been,’ public humanists ask, ‘Why? For whom? What’s next?’”

Hanna Leatherman MA ’21
Courses Offered in the 2020–21 Academic Year

“Throughout my career I’ve found my work to be at the intersection of disciplines and struggled to find a home in any ‘field.’ I am so grateful for the interdisciplinary lens that the JNBC faculty and staff provide for students; Public Humanities has become an intellectual home and has allowed me to unify research and career interests that would be considered divergent in many areas of the academy.”

Matthew Branch MA ’21
Associate Director of Student Activities, Brown University and Researcher and Cultural Strategist, Black South West Network, Bristol, UK

FALL

2540 Methods in Public Humanities
Steve Lubar

2630 Public Amnesias and Their Discontents: Theories and Practices of Remembering and Forgetting
Diane O’Donoghue

2680 Semester Practicum
Ron Potvin

2685 Critical Approaches to Preservation and Cultural Heritage
Marisa Angell Brown

2950 Independent Study
Diane O’Donoghue

SPRING

1510 Museum Collecting & Collections
Ron Potvin

2650 Introduction to Public Humanities
Dietrich Neumann

2680 Semester Practicum in Public Humanities
Ron Potvin

2684 Creative & Cultural Entrepreneurship in the Commons
Nico Wheadon

2950 Independent Study
Diane O’Donoghue
A Selection of Course Projects

**AMST 1510, MUSEUM COLLECTING AND COLLECTIONS**

Objects have stories, and museum curators tell those stories. Students in Ron Potvin’s course, *Museum Collecting and Collections*, examined three “mystery objects” and used historical research, the tools of object inquiry provided by material culture theorists, and guidelines for writing compelling labels to tell the stories of these objects on a new website, [mysteryobjects.org](http://mysteryobjects.org). They discovered that objects have many meanings, and curators must make choices about how to tell their stories.

Imagine the smell of tar and whale oil as it hangs in the air, the bustle of sailors, merchants, and craftsmen working on the waterfront. Rhythmic and deafening tinny thumps resound through the streets and wharves. This is New Bedford in the mid-19th century.

New Bedford boasted the largest whaling fleet in the world with 330 ships. The city’s waterfront was teeming with skilled carpenters and craftsmen to build and repair the ships after years at sea hunting whales.

The sounds you imagined were made by a caulking mallet, a specialized durable and springy wooden hammer meant to reduce the jarring to the shipwright’s wrist. Shipwrights used this mallet to drive cotton into the seam between the planks of a wooden ship with each heavy blow and then sealed each joint with tar. This process made ships watertight and ready to set sail from the “city that lit the world.”

— Catherine Coggins, 1st-Year MA Student
**AMST2540, METHODS IN PUBLIC HUMANITIES**

In *Methods in Public Humanities*, one of the required courses at the Public Humanities Center, twenty-one students collaborated with a RISD graduate design studio in the Exhibition and Narrative Environments Track to propose exhibitions related to memorials and commemoration. The students could either imagine a new museum or fit an exhibit into an existing museum, and they didn’t have to be constrained by practicality.

Weetamoo Woods: More than a Name

Curators Felicia Bartley and Larissa Nez and designer Alice Cole developed a plan for a memorial and museum for the seventeenth-century Pocasset woman sachem, or tribal leader, Weetamoo, set in the Weetamoo Woods park in Tiverton, Rhode Island. Exhibits in three pavilions tell her story, describe traditional Pocasset ecological knowledge, and display artwork by contemporary Native artists that “challenge audiences to recognize the struggles, reality, and beauty of their existence.” They write: “Her life and death speak to the complexities of erased and silenced histories of Native women. This exhibition pays tribute not only to Weetamoo, but also to seventeenth-century Wampanoag women and contemporary Native American women. Weetamoo Woods tells all of their stories: the stories of enslaved Wampanoag women, the way they used and preserved the woods, and the ongoing effects of violence against Native women.”
Empty Pedestal: Looking Beyond Removal

Curators Ariel Lynch and Alyssa Trejo and designer Seongah Kang set their exhibition in the Parthenon Marbles room of the British Museum. Projection mapping returns the original colors to the Parthenon frieze. The center of the space is occupied by the bases that once held memorials to heroes of white supremacy on which the curators place artworks by contemporary artists of color. “Removing statues,” they write, “is not enough.” The image shows the pedestal of the J. E. B. Stuart monument removed from Richmond, Virginia, with an intervention by Simone Leigh, and the pedestal of the Edward Colston statue from Bristol, England, with an intervention by Yinka Shonibare, CBE.
In Critical Approaches to Preservation and Heritage, Hanna Leatherman MA ‘21 created Renaming Our Space: A Community Visioning Toolkit as her final course project. Hear from Hanna about the project:

On November 3rd, 2020, voters in Rhode Island made history, approving a ballot measure that strikes “plantations” from the state’s official name and setting a powerful precedent for communities reckoning with problematic place names across the country. Conceived and executed in the midst of Rhode Island’s own historic place name revision during the fall of 2020, the Renaming Our Space Toolkit is a jumping off point for community members as they think critically about the language that describes their local landscape, engage with issues of permanence and revision in historic preservation work, and practice community care as they prepare to submit a Place Names Change Application to the US Board of Geographic Names. Densely linked to additional resources and conversational in tone, this toolkit is a first step, a network, and a reminder that you don’t have to figure it all out on your own.
For years, the JNBC has maintained the Public Humanities Blog, publishing short articles, essays and exhibitions by Public Humanities students, faculty, staff, alumni, and guest authors. Since 2018, the Blog has been edited by Diane O’Donoghue, Visiting Professor of Public Humanities. The below interview was published on September 14, 2020.

Amanda Kazden contributed “I think it’s right now!” a Conversation with Professor Mireya Loza on the Public Humanities MA at Brown and on Public History.

Amanda Kazden was a second-year student in the Public Humanities MA Program and an Exhibitions Assistant at the John Hay Library when this was published. Mireya Loza is an alumnae of the Public Humanities MA and American Studies Ph.D. programs at Brown.
AUTHOR’S NOTE

Dr. Loza is an Assistant Professor in the Department of History at Georgetown University, in conjunction with her continuing curatorial work with the National Museum of American History. I had the opportunity to interview Dr. Loza about her time at Brown and her professional life afterwards, during which she commended both the unique resources and the supportive communities at Brown. She also stressed the importance of collaboration, exemplified by “Bittersweet Harvest: The Bracero Program 1942-1964” at the National Museum of American History, and discussed the nitty-gritty details of doing public history work, calling upon more young people to pursue such intersectional work to help Americans reckon with difficult pasts.

AK | What led you into public humanities and American Studies at Brown?
ML | An interest in outward-facing scholarship. I really wanted to engage in meaningful work that produced more than a book that scholars and graduate students would read: I wanted to produce scholarship for a wider audience. For me, scholarship can do a lot of work around social justice, and when you make things outward-facing they have more potential for social justice.

AK | What was your experience like in the MA program at Brown?
ML | I was actually really surprised that public humanities and Brown were such a good fit for me. I think it really helped me feel, in a very vulnerable moment, that I had agency, that I could tie my interests in meaningful work and my intellectual interests together. There were resources to build exhibitions, to build projects and engage in meaningful scholarship. Brown gave me the opportunity to work on probably the most meaningful work that I’ve engaged in in my entire life, which is the Bracero History Project. And so, for me, it was a fantastic fit.

AK | Could you tell me a little about your transition from being a student at Brown to your professional career afterwards?
ML | I actually went to graduate school wanting to write about a different subject area. I’m actually from Chicago, I wanted to write about recent immigration in my city. And when I started working on the Bracero History Project (the Bracero program was a guest worker program in the US for Mexican agricultural workers) my advisor actually said to me, ‘This is the project that will get you a job.’ One thing that I realized in graduate school is that people fundamentally wanted to help me and their advice really kept my best interest at heart. And my advisor was completely right. Had I been another graduate student who wasn’t ready to hear that, I would’ve written on another topic. And I think enough people said “This is your dissertation.” And I tried basically to do the best work I could do because I really loved the communities with whom I worked. They opened up their doors to me, they gave me so much. So a lot of my work was about trying to be as good of a scholar as I could be for the communities that really gave me a lot.

This is how I approached my scholarship, and every day I said “I will be smarter tomorrow, because I need to be for the kind of work that I want to do.” And to my surprise, I got a job offer in a very, very difficult year. All of the support and advice that people had given me was totally spot-on. I felt very elated, relieved, happy, excited that they were very right, that people were, that scholars were, ready for new scholarship on the Bracero program, and that the outward-facing aspect of my work accentuated its possibilities. And I think a lot of time- and this is going to sound really crass- but I think a lot of times history is looked at with a capital H and public history is looked at with a small h, as if it doesn’t have
enough bite, when it actually does. And it has more potential. I’m so glad that people were able to see that and see that that was valuable at that time.

**AK |** As you mentioned in your article, “From Ephemeral to Enduring: The Politics of Recording and Exhibiting Bracero Memory”, when it comes to public history and oral history, because they aren’t already recorded and in archives, it’s almost like they’re discounted. But then adding them to the archives is so important in giving them that legitimacy to other scholars who don’t already understand their importance. Could you speak more on this?

**ML |** That’s a major issue. For a lot of communities of color, we don’t have a lot of traditional archives. You don’t hear our voices in these places. The Bracero story could be told through state or federal archives, but there was no place where you could tell it from the perspective of the workers. And not just the workers, also their communities, their lives, their children, their cousins, their neighbors. I still get a lot of the same questions: ‘Well, how do you know that those people are telling the truth?’ But the truth is also: “How do you know that somebody who wrote in their diary in the sixteenth century is telling the truth?” We can’t know that, there’s no lie-detector test for them. And we almost discount this possibility of oral history because it’s such a fresh perspective on the past.

**AK |** My final question: do you have any advice for current students in public humanities?

**ML |** Look for every opportunity to do public history. That’s exactly how you learn. Muster up a high level of commitment to doing it in a way that is ethical, in a way that serves communities. I think that the most exciting work right now in public humanities are people who are really engaging in the meaty subjects of American studies-intersectionality, race, class, gender, sexuality. And they’re figuring out ways to tackle really, really difficult subjects that the nation needs to be confronted with in these public settings. I think it’s meaningful and powerful and I think this is really sort of the time for a new generation of public historians to push the dialogue even further because if there’s ever a moment where public humanities and public history is needed and a reminder of what American history is, why American history is important, I think it’s right now! I think right now is when we need people to remind folks about women’s history, about immigration history, about African American history. And I think the ground is ripe for a really profound shift in an engagement. The thing about civil rights and social justice is that young people like to see this as teleological, that today we are in a better position than we were fifteen years ago, and the truth is we’re not. We’re fundamentally not. Students in New York right now are facing higher levels of segregation than they were in the 1960s. In terms of immigrant rights, this country is doing more atrocious things than it ever has to immigrants. I think that there has to be a reckoning with the past and that reckoning with the past has to be taken on by young people.
Degrees Granted

MASTER OF ARTS

Christina Alderman
Long Beach, CA
BA in Art History, Chapman University
Practicum in Public Humanities completed with Jim McGrath, Part-Time Lecturer, Northeastern University’s History Department, and Part-Time Instructional Designer, Salem State University.

Matthew Branch
Rockville Center, NY
BA in Art History, Boston University
Practicum in Public Humanities completed at Black South West Network / Nicole Truesdell (Bristol, England).

Sharaldine Francisco
New York, NY
BA in History, Dickinson College
Practicum in Public Humanities completed at The Clemente Soto Véllez Cultural & Educational Center (New York, NY) and The Philadelphia Holocaust Remembrance Foundation (Philadelphia, PA).

Service on the JNBC Admissions Committee, 2020-21.

Andrea Goodman
Newton, MA
BA in American Civilization/Museum Studies, Evergreen State College
Practicum in Public Humanities completed at Partner of Youth Empowerment (Seattle, WA) and Department of Art, Culture and Tourism of Rhode Island and Haus of Glitter (Providence, RI).

Amanda Kazden
Los Angeles, CA
BA in History, University of California at Santa Cruz
Practicum in Public Humanities completed at Database of Indigenous Slavery in the Americas (Providence, RI) and Little Compton Historical Society (Little Compton, RI).

Deborah Kreiger
Santa Monica, CA
BA in History, Swarthmore College
Practicum in Public Humanities completed at Creative Time (New York, NY) and International House of Rhode Island (Providence, RI).

JNBC Student Representative, 2020-21.

Hanna Leatherman
Frankfort, KY
BA in Art History, Transylvania University
Practicum in Public Humanities completed at Art Bridges Foundation (Bentonville, AR) and Local Initiative Support Corporation, Creative Placemaking Dept (Providence, RI)

JNBC Student Representative, 2020-21 and Student Ambassador, 2020-21.

Breylan Martin
Sandpoint, ID
BA in Anthropology, Emory University
Practicum in Public Humanities completed at Sealaska Heritage Institute, Culture and History Department (Juneau, AK) and The Center for the Study of Slavery and Justice, Brown University (Providence, RI)

JNBC Student Representative, 2020-21.

Rae Kuruhara
Hilo, HI
BA in English, University of Hawai‘i at Mānoa
Practicum in Public Humanities completed at Honolulu Authority for Rapid Transportation (Honolulu, HI) and Hawai‘i Council for the Humanities (Honolulu, HI)

Service on the Diversity, Equity and Inclusion Committee, 2020-21.

Seo Lim Park
Seoul, Korea
BA in History, Smith College
Practicum in Public Humanities completed with Professor Steve Lubar (Providence, RI) and the Snowtown Project (Providence, RI).

Taylor Rose Payer
Minneapolis, MN
BA in Women's Studies, Dartmouth University
Practicum in Public Humanities completed at Portland Art Museum (Portland, OR).

Bryant Brown
Aurora, CO
Ph.D. Student, American Studies Department
BA in Africana Studies, Columbia University
Practicum in Public Humanities completed at Alliance of Rhode Island Southeast Asians for Education (Providence, RI)

Matthew Goldman
Brooklyn, NY
Ph.D. Student, American Studies Department
BA in Anthropology, Swarthmore College
Practicum in Public Humanities completed at Brown University Office of Global Engagement (Providence, RI)

Madison Paulk
Buffalo, NY
Ph.D. Student, Anthropology
BA in Africana Studies and Political Science, Colgate University
Practicum in Public Humanities completed Artpark Bridges (Buffalo, NY)

MASTER OF ARTS

EN ROUTE TO THE Ph.D. IN AMERICAN STUDIES

Ph.D. Student, American Studies Department
BA in Africana Studies, Columbia University
Practicum in Public Humanities completed at Alliance of Rhode Island Southeast Asians for Education (Providence, RI)

CERTIFICATES AWARDED TO Ph.D. STUDENTS AT BROWN

Ph.D. Student, Anthropology
BA in Africana Studies and Political Science, Colgate University
Practicum in Public Humanities completed Artpark Bridges (Buffalo, NY)
Faculty, Staff and Student Publications and Exhibitions

A Selection of Faculty and Staff Publications and Exhibitions

Marisa Angell Brown, “Spatial Justice and the Public Humanities,” Humanities for All Blog, National Humanities Alliance.


Steven Lubar, Co-Curator, Everyone was a Farmer: Agriculture in Little Compton, Little Compton Historical Society (2021).


Dietrich C. Neumann, Co-Curator and Co-Editor, Raymond Hood and the American Skyscraper (Exhibition Catalogue, Bell Gallery, Brown University, 2020).


Dietrich C. Neumann, “Courting Frank Lloyd Wright: the Dutch-German Competition for his First Monograph” Sjoerd van Faassen, Carola Hein and Phoebeus Panigyrikis, eds.


Nico Wheadon, Co-Editor, Dossier #3: Beyond Perfection, DVDL.


Nico Wheadon, Curator, RED, Welancora Gallery, Brooklyn, NY.

Nico Wheadon, Curator, Treacherous with Old Magic, Future Fairs, New York, NY.
A Selection of Student Publications and Exhibitions

Matthew Branch, Sado Jirde, et al., Examining the Situation of Decolonisation Within the Culture and Heritage Sector in the South West of England (Fall 2020), Black South West Network.

Sophia Ellis, Larissa Nez, and Rai Mckinley Terry, "Saviorism," Spark, the Online Magazine of the National Center for Institutional Diversity at the University of Michigan.


Elizabeth Matthews “Alice Fong Yu,” “Square and Circle Club,” and “Beulah Ong Quo,” Wikipedia.

Alyssa Trejo, “Plan de San Diego,” Wikipedia.

Miranda Worl, Baby Raven Reads Aadé Sáxt’ Haa Jeet Kawdihayi Yé / How Devil’s Club Came to Be, Lingít version (Juneau: Sealaska Heritage Institute).
INITIATIVES

Rhode Tour

Rhode Tour is a statewide mobile smartphone application containing thematic “tours” of Rhode Island’s history using text, sound and images. Launched in 2014, it is a joint initiative of the Rhode Island Council for the Humanities, the Rhode Island Historical Society, and the JNBC. New tours added in 2020-21 include the following:

- Pond Street: A Lost Neighborhood
- Pawtuxet River Mills—Fires, Failures, Successes and Survival
- “Places Please!”: Performing Arts History, Downtown Providence from 1870-2020
- Organizing New Bedford: Women Who Mobilized Change

TINY EXHIBITS

Tiny Exhibits is a student-led rotating installation series in a display case on the first floor of the Center for Public Humanities and a virtual platform at blogs.brown.edu/tinyexhibits.


Pandemic Post
Curated by Caroline Cunfer
October 1-15, 2020

Tiny Constructions
Curated by Meredith Carlone
October 16-30, 2020

My District and the World
Curated by John Lin
October 31 - November 14, 2020

Tiny Tales
Curated by Yukti Agarwal
November 15-29, 2020

The Natural and Supernatural
Curated by Nupur Jain
November 30 - December 14, 2020

Experiential Collages
Curated by Vivaan Jain & Hannah Bashkow
December 15, 2020 - January 19, 2021

Fantasy in the Hair
Curated by Yuan Pu
January 20-February 2, 2021

Scraps and Skeins
Curated by Colin Orihuela
February 3-16, 2021

Storytelling (as) History: Japanese American Incarceration and Its Legacies
Curated by Erin Aoyama, Charinda Banks, Thomas Castleman, Amelia Chalfant, Naya Chang, Jadey Hagiwara, Rachel Lu, Miya Matsuishi-Elhardt, Timothy Nakamoto, Julianne Schwertfeger, Viviana Wei, Grace Xiao, Stanley Yip, and Ronald Yuan
February 17-March 2, 2021

Asian Racialization in Media and Beyond
Curated by Katherine Xiong, Laila Gamaleldin, Simran
Jhooty, Peter Li, Annorjan Naguleswaran, Julie Rojas, Neil Sehgal, Asia Chung, Asia Cofield, Georgia Liu, and Mark Tseng-Putterman, March 3-16, 2021

**Isolation Celebrations**
Curated by Emilia Ruzicka, March 17-31, 2021

**Casting Shade:**
*Shade Inequity, Health, and Spatial Justice*
Curated by Angela Zhang, Abbie Hui, Maggie Unverzagt Goddard, and Caroline Cunfer
April 1-August 30, 2021

**PUBLIC HUMANITIES NOW: NEW VOICES, NEW DIRECTIONS**

*The Center for Public Humanity’s* ongoing lunch talk series invites innovators in public history, culture and the arts who are redefining and extending the field of Public Humanities. All presentations can be viewed online on the Public Humanities Center’s website and YouTube channel.

**THE LIFE: Sex and Work in America**
May Jeong, Journalist

**When Walls Talk:**
*Hidden and Forgotten Stories of Enslaved People*
Jobie Hill, Architect and Founder, Saving Slave Houses

**What Are Exhibitions For? In a University Gallery? In Abu Dhabi?**

Maya Allison, Founding Executive Director, NYU Abu Dhabi Art Gallery

**The Rural Black Lives Project and the Co-Creation of Knowledge**
Gerard Laurence Aching, Professor of Africana and Romance Studies and Co-Principal Investigator of the Rural Humanities Initiative at Cornell University

**Telling Uncomfortable Histories through Reimagining Sites of Enslavement**
Kyera Singleton, Executive Director, The Royall House and Slave Quarters

**Advocating for Architecture in Kampala**
Doreen Adengo, AIA Architect

**Whose Maps, Our Maps! Decolonizing Cartography to Serve Movements of Resistance and Resilience**
Jordan Engel, Founder, The Decolonial Atlas

**Loss/Capture: The State of Black Cultural Archives in and Beyond Chicago**
Steven D. Booth, Archivist, Barack Obama Presidential Library and Co-founder, Blackivists
INITIATIVES, CONFERENCES AND EXHIBITIONS

- **Elihu Yale and the Yale Center for British Art**
  Courtney J. Martin, Director, Yale Center for British Art

- **Mapping Indigenous Long Island**
  Jeremy Dennis, Shinnecock Artist

- **Navigating the Crisis: A View from the Paul Revere House**
  Nina Zannieri, Executive Director, Paul Revere Association

- **Can Buildings Improve Local Ecologies?**
  Lara Davis, Architect

- **A Public Art Perspective**
  Divya Rao Heffley, Associate Director for the Office of Public Art, Greater Pittsburgh Arts Council

- **Indigenous Curation**
  Jim Enote (Zuni), CEO, Colorado Plateau Foundation

- **Afro-Virginia: Black Placekeeping and Power**
  Justin Reid, Director of Community Initiatives, Virginia Humanities and Manager, Virginia General Assembly African American Cultural Resources Task Force
Drawn from the Center for Public Humanities’ deep pool of alumni, the panelists in this new series represented a cross-section of our eclectic field.

**Museums and the Arts**

**February 12, 2021**

Andrea Ledesma MA’17, Digital Project Specialist, Field Museum Chicago, IL

Maria Quintero MA’13, Outreach and Programs Manager, JFK Presidential Library and Museum Boston, MA

Jasmine Utsey MA’12, Business Liaison, Program Specialist, National Museum of African American History and Culture Washington, DC

Johanna Obenda MA’19, Researcher and Exhibition Development Specialist, National Museum of African American History and Culture Washington, DC

Alma Carrillo López, Executive Director, Buffalo Arts Studio Buffalo, NY

**Advocacy, Government and Service**

**March 5, 2021**

Elon Cook-Lee MA’14, Director of Interpretation and Education, National Trust for Historic Preservation Washington, DC

Anna Eunjoo Ghublikina MA’13, Marketing and Outreach Director, Women’s Wilderness Boulder, CO

Leah Nahmias MA’09, Director of Programs and Community Engagement, Indiana Humanities Indianapolis, IN

**Higher Ed and Research Institutions**

**March 26, 2021**

Annie Johnson MA’08, Assistant Director for Open Publishing Initiatives and Scholarly Communications, Temple University Libraries and Press Philadelphia, PA

Paul Margrave MA ’14, Director, Curriculum Development, 2U London, UK

Maria Paula Garcia Mosquera MA ’18, Programme Officer, International Council on Archives Paris, France

Isabella Shey Robbins MA ’19, Ph.D. Student and Arts Worker, History of Art Department, Yale University New Haven, CT

Shana Weinberg MA ‘11, Assistant Director, Center for the Study of Slavery & Justice, Brown University Providence, RI
The JNBC Community

STAFF AND ADMINISTRATION

Marisa Angell Brown
Assistant Director
Adjunct Lecturer

Sabina Griffin
Center Manager

Steve Lubar
Professor, American Studies and Public Humanities

Dietrich Neumann
Director
Professor of the History of Art and Architecture

Diane O’Donoghue
Visiting Professor of Public Humanities

Ron Potvin
Assistant Director
Adjunct Lecturer

ADVISORY BOARD

Laurel Bestock is Associate Professor of Archaeology and the Ancient World and Egyptology and Assyriology, Interim Director of the Joukowsky Institute for Archaeology, and Associate Professor of History of Art and Architecture. Her research focuses on the material culture of the Nile Valley and on the methodology of archaeological recording.

Kevin Escudero is Assistant Professor of American Studies. His research and teaching interests include comparative studies of race, ethnicity, and Indigeneity; immigration and citizenship; U.S. empire and settler colonialism; social movements; and law.

Lukas Rieppel, Associate Professor of History, is a historian of the life, earth, and environmental sciences, who is especially interested in how the history of museums intersects with the history of science and capitalism.

Evelyn Lincoln, Professor of History of Art and Architecture and Professor of Italian Studies, is an art historian specializing in the history of print culture and the book in the early modern period.

Patricia E. Rubertone, Professor of Anthropology, is an anthropological archaeologist with interests in history and Native American Studies, indigenous and settler colonial experiences, landscape and memory, and issues of representation in the Northeast.

Patricia Ybarra is Professor of Theater and Performance Studies, a director and dramaturg and is the author of Latinx Theatre in the Times of Neoliberalism (Northwestern University Press, 2018).
PUBLIC HUMANITIES FELLOWS

Christina Bevilacqua is the Director of Programs and Exhibitions at Providence Public Library, and was previously the Director of Public Engagement at the Providence Athenaeum.

Diana Champa is the Director of Literary Engagement and Outreach at School One where she oversees literary arts programming and community engagement.

Kath Connolly is a consultant and founder of Breakfast All Day who previously served as the Associate Director of the Swearer Center at Brown.

Holly Ewald is a community engaged artist and the Founder and Artistic Director of UPP Arts.

Elizabeth Francis is the Executive Director of Rhode Island Council for the Humanities, and author of The Secret Treachery of Words: Feminism and Modernism in America (2002).

Taylor Jackson MA ’19 is the Executive Director, Providence ¡CityArts! for Youth, and previously served as Program Director at Southside Cultural Center of Rhode Island (SCCRI).

Mariani Lefas-Tetenes is Assistant Director, School + Teacher Programs at the RISD Museum where she coordinates and supports experiences for K-12 students and teachers through visits, partnerships, professional development, curricular resources, and collaborative projects.

Jade Luiz worked formerly as Curator of Collections at Plimoth Patuxet Museums where she managed the museum’s collections of 17th-century fine and decorative arts, archives related to Mayflower II, as well as the museums’ significant archaeological holdings, and has a book coming out in 2022 on the history of nineteenth-century prostitution, focusing on an archaeological collection from a North End brothel on Endicott Street in Boston.

Marta Martínez is the Executive Director of RI Latino Arts, founder of Nuestras Raíces: The Latino Oral History Project of Rhode Island (www.nuestrasraicesri.org), and author of Latino History in Rhode Island (2014).

Marjory O’Toole MA ’18 is the Executive Director of the Little Compton Historical Societ, and the author and curator of If Jane Should Want to Be Sold, Stories of Enslavement Indenture and Freedom in Little Compton, Rhode Island (2016).

Maria Quintero MA’15, the Outreach and Program Manager at the JFK Library and Museum, seeks to create spaces for people from marginalized backgrounds to enrich their lives by critically engaging with the past to empower communities historically left out of museum spaces and programs.

Randall Rosenbaum has been the Director of the Rhode Island State Council for the Arts since 1995, and previously served in a variety of capacities at the Pennsylvania Council on the Arts, including Deputy Director and Director of the Dance and Presenting Organizations Programs.

Kyera Singleton is the Executive Director of the Royall House and Slave Quarters in Medford, Massachusetts and an American Democracy Fellow at the Charles Warren Center for Studies in American History at Harvard University.

Lorén M. Spears is the Executive Director of Tomaquag Museum and founded the Nuweetooun School to empower Native youth and to educate the public on Native history, culture, environment and the arts.

Kate Wells has been the Curator of Rhode Island Collections at the Providence Public Library since 2013 after over a decade as an archivist and librarian in university libraries, state historical societies and municipal record collections across the country.

PRE-DISSERTATION FELLOW

Yuanyuan (Angela) Feng, MA ’18 is a Ph.D. candidate in American Studies at Brown University, whose research interests include Chinese Diaspora in the Americas, Asian American community, politics and activism, Asian American literature, and public humanities.
“Public Humanities facilitates a means for me to bring more intention, thought, and care to the work I do with communities. Working specifically with youth communities, I recognize the importance of centering their essential, collective power. Celebrating and honoring the inherent agency and vitality of a community is now always the start point for my engagement.”

Taylor Jackson MA ’19
Executive Director, Providence ¡CityArts! for Youth