2021 - 2022
Year in Review
Detail of “Not Never More (View of New York from New Jersey)” a portion of the remixed “Les Vues d’Amérique du Nord” wallpaper by Jazzmen Lee Johnson
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**Designers:**
- Susana Turbay Botero (MA ’23)
- Julia Zimring (MA ’23)
Dear friends of the John Nicholas Brown Center,

With this report we want first and foremost to salute the Class of 2022 and congratulate them as they receive their Master’s degrees in Public Humanities from Brown University. This brochure celebrates some of their work and also chronicles many other activities at the Center over the past academic year, as we finally returned to an almost normal way of operating.

The Class of 2022 arrived here during the pandemic; meetings were all on zoom for the first year. The few in-person gatherings we managed to pull off during that year - on the patio outside, bundled up or under umbrellas, with a glass of wine but socially distanced - became particularly memorable. As we slowly returned to normal, the engagement and many projects of the Class of 2022 proved once again how important Public Humanities are today, how broad their range and effects are, and in particular how our program, the most prominent of its kind, continues to shape the field. As you will see in the following pages, there are many accomplishments to celebrate - first publications by some, insightful “Tiny Exhibits” by others, Public Humanities Lab and Masters Theses. True to our interdisciplinary structure, all our students worked with faculty in different parts of the university and engaged with departments such as the Center for the Study of Slavery and Justice, the Native American and Indigenous Studies Initiative, the Brown Arts Institute and the Nelson Center for Entrepreneurship through fellowships, and concluded internships throughout the country.
Coinciding with the pandemic, we have engaged in a lengthy process of evaluating strengths and weaknesses of our program, and the input from the 2nd year cohort was particularly useful and formative during this process. Among the innovations we have introduced are more focused tracks, PHUM course signifiers, Masters Theses, an increased number of workshops, a mentorship program with local leaders of cultural organizations and more. The 1st year cohort undertook a class trip to Berlin as part of our Methods in Public Humanities class in order to explore the city’s rich legacy of monuments, memorials and museums. We met with artists, curators, and museum directors and had long, intense discussions about commemoration, restitution and decolonization.

Marisa Brown’s leadership as the Center’s Assistant Director of Programs over the past six years culminated in the installation of Jazzmen Lee Johnson’s Not Never More (2022) responding to the 1835 French wallpaper in our central hallway. This coincided with a conference entitled “Inheritance” at the end of April. In the meantime, Marisa has accepted the position as an Associate Director at the Center for Complexity at the Rhode Island School of Design and will surely have a similar impact there. Our new Edward Mitchell Bannister artist-in-residence, Njaimeh Njie has spent a good amount of time here, met with students and worked on her mural for Brown, which will go up in the fall. It already looks amazing.

Prof. Philipp Meuser from Berlin taught a class on “Making the Invisible Visible” about publications on marginalized subjects, such as his 7-volume series on the architecture of Africa. Other visiting faculty in our program were Diane O’Donoghue, our visiting professor in the Humanities from Tufts University, artist and public art entrepreneur Janet Zweig, and non-profit consultant Gayle Gifford.

In addition to Marisa’s highly successful lunchtime speaker series, we started our new regular evening “Conversations” of which we organized 25 on Thursday nights through the first academic year. They brought together different publics of Providence and Brown to engage with local artists, architects, writers and thinkers. The Center became once again the vibrant location for intellectual exchanges with the broader public, and the gateway to Brown that its founders had imagined. There is much more to come. A large exhibition about the African American painter Edward M. Bannister is being organized through the Center in close collaboration with the RISD Museum, Harvard Art Museums, Smithsonian Institution, Oxford University and many others.

With Ron Potvin, our Assistant Director and Curator of the house we have worked hard to make the Center look better than ever: we had railings installed at the front steps from Benefit Street, and had the garden redesigned after we lost the enormous, 100 year old beech tree in the northwest corner of our Olmsted designed garden. Ron moved another, smaller beech tree in its place, and the Edwin Lutynes Thakeham bench of 1901 will be placed in front of it, just in time for Commencement.

Congratulations, Class of 2022, and all the best for your future in Public Humanities!

Dietrich Neumann
Professor for the History of Modern Architecture and Urbanism
Director, John Nicholas Brown Center for Public Humanities and Cultural Heritage
### Year at a Glance

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<tr>
<td>Courses Offered</td>
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Courses Offered
2021-2022

Fall 2021

Archives and Antiracism
Micah Salkind, Jazzmen Lee-Johnson, and Tiffini Bowers
PHUM 2102

Introduction to Public Humanities
Marisa Brown
PHUM 2010

Power & Water: Material Culture and its Environmental Impact
Ron Potvin
PHUM 1904

Public Art: History, Theory, and Practice
Janet Zweig
PHUM 2015

Semester Practicum in Public Humanities
Ron Potvin
PHUM 2025

Spring 2022

Making the Invisible Visible: Global Urban Typologies in the 20th and 21st Century
Philipp Meuser
PHUM 1805

Management of Cultural Institutions
Gayle Gifford
PHUM 2013

Methods in Public Humanities
Dietrich Neumann
PHUM 2020

Museum Exhibitions
Steve Lubar
PHUM 2310

Public in Persons: Along Humanities' Ethical Edges
Diane O'Donoghue
PHUM 2022

Semester Practicum in Public Humanities
Ron Potvin
PHUM 2025
Train of Thought is a relational public art project sited in the space between departure and arrival. Developed by Priyata Bosamia (RISD, MDes ’23) and Julia Zimring (MA ‘23) the project consists of a Train of Thought ticket posing the question, “Where do you wish this train were going?” The question, constructed in the subjunctive mood, sparks speculation, imagination, and wishful thinking. It aims to activate the liminal nature of train travel by transforming it into a space where any destination, literal or metaphorical, could be possible.

On December 5, 2021, over 100 Train of Thought tickets were distributed to passengers on the Providence/Stoughton commuter rail. The artists conversed with the passengers who responded to the question in a variety of ways -- humor, confusion, joy, sincerity. The ticket became a key for unlocking conversation. The dialogue and the relationships that emerged in the process became the work of public art.

Traveler responses were collected and shared via the Train of Thought Instagram. Using a QR code on the back of the ticket, participants messaged their responses to be archived. The page remains live and will be updated with the wishful thinking from future Train of Thought journeys.
Susana Turbay Botero (MA ’23) performed an artwork that encouraged passersby to ask her a question about any topic and engage in conversation. Besides posing a question, the participants were invited to answer a prompt and to write another one for future participants to choose from. It was an exchange of reflections and thoughts that led to interesting and inspiring conversations.
Green Jacket Shoal
Bridget Hall (MA '23), Traci Picard (MA '23), Emily Chen, and Laura Restrepo

PHUM 1904, Power & Water: Material Culture and its Environmental Impact
Ron Potvin

“We produced a video that explores Green Jacket Shoal, a 33-acre body of water between Bold Point in East Providence and India Point in Providence. This site has been an indigenous travel corridor, a site of maritime industrial development, and now is Rhode Island’s largest ship graveyard. Using archival research, archaeological records, and site documentation, we highlight the changing meanings of the Shoal and what its evolution tells us about dispossession, use, and recovery.”

Whales: Past and Present
Bridget Hall (MA ‘23)

PHUM 1904, Power & Water: Material Culture and its Environmental Impact
Ron Potvin

“This project asked students to propose an exhibition for the New Bedford Whaling Museum or John Brown House Museum that addressed the environmental impacts of material production, past and present. My proposal focused on a re-design of the New Bedford Whaling Museum entry exhibit to create a physical and intellectual introduction to the museum’s content.”
Museum exhibitions are complex productions, involving research, material culture, design, communications strategies, and an understanding of visitors and museum goals. This course surveys the history and theory of museum exhibits and focuses on contemporary curatorial practice.

Students in this class met jointly with a RISD design studio. As the final project Brown and RISD students worked together in small groups on preliminary plans for an exhibition at the Mystic Seaport Museum which is a culmination of the Brown/Williams/Mystic Reimagining New England Histories: Historical Injustice, Sovereignty, and Freedom.

*Reimagining New England Histories: Historical Injustice, Sovereignty, and Freedom* aims to use the sea as one lens to grapple with intertwined histories of Indigenous, African, and African-American experiences in the Northeast, and the closely related impacts of colonization and enslavement that have so deeply affected multiple communities. Equally important, the project aims to foreground the continuous work Black communities and Native nations and tribes have undertaken to maintain sovereignty, freedom, self-determination, and cultural thriving in this region. The project is funded through the Andrew W. Mellon Foundation’s *Just Futures* grant program, part of the foundation’s Higher Education portfolio. The project is co-organized by the Center for the Study of Slavery & Justice at Brown University, Williams College, and Mystic Seaport Museum.
Food as Resistance: Histories of Indigenous and African American Foodways
Alyssa Trejo (MA '22)
Xiao Li (RISD BFA)
PHUM 2310, Museum Exhibitions

The History They Weave
Katie Coggins (MA '22)
Jenny Cantu (AMST MA '22)
Priyata Bosamia (RISD MDes '23)
PHUM 2310, Museum Exhibitions

Bodies of Water, Vessels of Memory
Julia Zimring (MA '23)
Rick Yincheng Zhu (RISD MDes '23)
PHUM 2310, Museum Exhibitions
Rhode Tour

Is a statewide mobile smartphone application containing thematic “tours” of Rhode Island’s history using text, sound, and images. It was launched in 2014 as a joint initiative of the Rhode Island Council for the Humanities, the Rhode Island Historical Society, and the JNBC.

New tours added in 2021-2022 include the following:


“Through the Wisdom and Knowledge of Dr. Gross”: Stories from Black Life in Rhode Island.
Workshops

Louder than Words: Using Design to Communicate Exhibit Concepts
Erin Wells
October 2021

Teaching in the Art Museum: A Skill-Building Workshop
Jackie Delamatre, RISD Museum educator
February 2022

Career Workshop I: How to Find the Right Jobs and Be a Standout Applicant
Maj Kragbo, Assistant Director of Professional Development for the School of Professional Studies
February 2022

Career Workshop II: How to Build Your Network and Effectively Communicate Your Value
Maj Kragbo, Assistant Director of Professional Development for the School of Professional Studies
March 2022

Carpentry Tools & Techniques
Christopher Bull, Steve Lubar, and Ron Potvin
March 2022

Art Handling and Installation Workshop
Jeff Foye
April 2022
Coffee isn't just a warm drink. It's heritage, culture, and a living tradition you hold in your hands. Follow coffee's journey from bean to cup and experience a demonstration of its preparation.
Providence’s North Burial Ground holds so much history: we can walk through the neatly winding pathways, reading the headstones and remembering those gone before.

But way in the back lies another section, a place where many more lie buried without a name. This project seeks to honor the residents of Potter’s Field and Free Ground through art, research and collective action.
**Erotic Vision: Poetics of Body and Image**

February 23 - March 9  
Curators: Larissa Nez (MA '22), Kate Hao (MA '22), Rai Terry (MA '22), and Sophia Ellis (MA '22)

We will explore Audre Lorde’s Uses of the Erotic: The Erotic as Power in an intimate poetry and photography workshop where our collective creations will become the exhibition.

**Making a Village**

February 23 - March 9  
Curator: Andy Goodman (MA '21)

An art show using multi-media processes to encounter family archival gaps and memory loss created by forced exile during the Holocaust. This work encounters the complex nature of intergenerational grief of language and ancestral homeland.

**Oral History Crash Course**

March 15 - 16  
Curators: Alyssa Trejo (MA '22) and Elizabeth Matthews (MA '22)

Come learn the basics of how to run an oral history interview! Participants have the opportunity to take their own oral histories after training and exchange ideas on incorporating oral history into future projects.

**Sonic-Scapes**

March 1, March 8, March 15, March 22  
Curator: Ariel Lynch (MA '22)

A series of collaborative listening sessions. Participants select a sound or song that relates to the weekly theme. As a group, we will listen to the selected sounds and discuss.
Inheritance (April 27-30, 2022). This conference, organized by Marisa Brown, brought together activists, curators, educators, tribal leaders, artists, historians, heritage workers, and policy makers to explore the range of strategies that institutions and communities are using to respond to contentious representations of race, Indigenous lifeways and history in public art and architecture. Over two days on Zoom, speakers from the US, UK and Canada offered first-hand accounts of initiatives and actions that resulted in the removal, reinterpretation, or recontextualization of public and commemorative artworks, heritage sites and museum collections, while others presented efforts to protect and preserve sites that have been ignored or under-resourced. We are in the midst of a reckoning, as communities seek to reshape how (and whose) history is told and commemorated in public space. The conference coincided with the Bell Gallery's exhibition and celebration of Lisa Reihana's multi channel video installation “in Pursuit of Venus [infected]” based on another 19th-century scenic wallpaper, “Les Sauvages de la Mer Pacifique,” (Dufour et Cie, 1805) with its romanticized view of landscapes and people of the Pacific.

DAY 1 - Wednesday, April 27
QTPOC Liberation Lawn Party!

DAY 2 - Thursday, April 28
Session 1 / The Burdens of Inheritance
Session 2 / Managing Change at Sites of National Heritage
Session 3 / Museums as Sites of Difficult History
Opening Reception, Les Vues d’Amérique du Nord

DAY 3 - Friday, April 29
Session 4 / Artists and Counternarratives
Session 5 / Law, Policy, and the Levers of Change
Session 6 / Looking Back, Looking Ahead

DAY 5 - Saturday, April 30
Inheritance Unconference
Artists-in-Residence at the JNBC

Jazzmen Lee-Johnson, a 2015 graduate of the Center for Public Humanities with a BFA in Film, Animation, and Video at RISD, is a visual artist, scholar, composer, and curator. Her practice centers on the interplay of animation, printmaking, music, and dance, informed by a yearning to understand how our current circumstance is tethered to the trauma of the past. Through her visual, sonic, and movement investigations across time and technology, she disrupts and asserts ideas of history, body, liberation, and otherness. Above all, she is interested in redistributing the privileges that allow her to maintain her creative and scholarly practice. As the 2019 inaugural Artist in Residence at the Rhode Island Department of Health, she utilized the arts to confront health disparities. She was the 2020 Artist Fellow at the RISD Museum making work in response to the collection.

At the JNBC, Jazz was part of an artist residency and exhibition program called Les Vues d’Amérique du Nord: Artists Respond (2021-2023), funded in part by a Fitt Artist-in-Residence grant from the Brown Arts Institute, which Marisa Brown secured.

“We inhabit our histories. We feel the pains of the past, we clang in its echoes, feel its residue caked up on our skin. History’s traumas have been perpetually erected in monuments, embedded in street names, stone walled in woodlands, hung, stacked, and plastered in architecture. Not Never More is my gut reaction and visual response to confronting such an architecture—the problematic 19th century French wallpaper Les Vues d’Amérique du Nord (The Views of North America), which obfuscates colonialism, genocide, capitalism, and slavery, in its romanticized idyllic nostalgic imagery. My response, Not Never More, is a textile print/quilt installation that remixes, conceals, reveals, and warps this historically fraught and imperialist imagery into layers of possibility, braggadocio, pessimism, blunt historical moments of shame/contradiction, dance, and critical optimism.” --Artist’s Statement

Jazzmen Lee-Johnson, Not Never More, 2022
This residency invites artists to respond critically to the iconography of the 1835 French wallpaper in our hallway, and to offer a new perspective on the North American landscape. Jazzmen Lee-Johnson’s work, *Not Never More (2022)*, was celebrated during a rousing and well attended opening on April 28, 2022 and will remain on view until the end of September.

**Deborah Spears Moorehead**

Deborah Spears Moorehead, (Wampanoag) Talking Water (KutooSeepoo), is a Visual and Performing artist, author, education and culture consultant, songwriter. She co-founded Nettukkusqk Singers, an all-Native American women’s singing, dancing and hand drum performing group. She owns and directs Painted Arrow Studio and Talking Water Productions where she teaches and exhibits art and creates prints, cards, recordings, fragrances, and Native American clothing. Her tourism company “Turtle Island Native American Tours” offers tours by Native Americans to historic Native American sites of memory and meaning. In 2017, her drawing, "Whoosh" won the National Congress of American Indian Art Contest Award. Deborah Spears Moorehead’s artwork will be installed at the Center for Public Humanities in October, 2022.

**Njaimeh Njie**

Njie’s work has been featured in outlets including CityLab and Belt Magazine, exhibited in spaces including the Carnegie Museum of Art and The Mattress Factory Museum, and she has presented at venues including TEDxPittsburghWomen, and Harvard University. Among several awards and grants, Njie was named the 2019 Visual Artist of the Year by the Pittsburgh City Paper, and the 2018 Emerging Artist of the Year by the Pittsburgh Center for the Arts. Njie earned her B.A. in Film and Media Studies in 2010 from Washington University in St. Louis.

Njaimeh is the first Edward Mitchell Bannister Artist in Residence at the JNBC, a joint initiative with the Brown Arts Initiative and Public Art Working Group. These residences are designed to honor the African American Providence painter Edward Mitchell Bannister (1828-1901) and his wife Christiana Cartaux Bannister (1919-1902) about whom the JNBC plans a major exhibition and publication on the occasion of his 200th birthday in 2028.

*Sabin Point, Narragansett Bay by Edward Mitchell Bannister, 1885, oil on canvas, Brown University, Gardner House*
Publications and Exhibitions

Faculty and Staff


Marisa Angell Brown, “This Broken World: Kader Attia at Mathaf,” VCUArts Qatar Gallery Blog (February 2022).


Dietrich Neumann, “Wright, Mies and the Dutch and German Contexts” in: Richard Longstreth and Neil Levine (Eds.), Wright at 150 (Richmond: University of Virginia Press, 2022)


Janet Zweig, Interimaginary Departures (Public Art Installation, Austin-Bergstrom international Airport, commissioned by Austin Art in Public Places, 2021).

Janet Zweig, In Common (On the Boston Common, Boston, commissioned by The Friends of the Public Garden, 2021).
MA Students


Larissa Nez, ArtTable Fellow Curator, “The Legacy of Spider Woman / Na’ashjé’ii Asdzáán Baahane” within the traveling exhibition, Color Riot!: How Color Changed Navajo Textiles, Montclair Art Museum, Montclair, NJ (Sep 12, 2021 - Jan 2, 2022).


Rai Terry, “Save the Video, Enter the Beyond,” Milestone Films Blog (July 6, 2021).
"The Rhode Island Historical Society has in its holdings news film from local stations WJAR and WPRI that discuss the “Lippitt Hill controversy” at length, including interviews with developers, residents, and preservationists. These can be found in its segments titled “Fifty-seven Acres” and “Lippitt Hill Revisited.” At one point in the WPRI programs, a reporter points to the camera and states: “Although you may not be in direct contact with Lippitt Hill, it does touch you, in an economic way, and it touches the whole city that way. The city is getting much less taxes from this area than it did in 1925, and that affects you.” Amanda Tillotson’s article “Pathologizing Race and Place” discusses the use of pathology against Black neighborhoods during this period. She notes that “rhetoric in popular media connected ‘slums/ghettos’ to pathology, and that this connection helped to legitimate urban renewal and slum clearance policies. The destruction of existing communities was warranted by the need to prevent this pathology from spreading.” [3] The University Heights project promised to be an integrated community of multiple socioeconomic classes, but it specifically scattered minority communities. This demonstrates that while actions of urban renewal may at times be necessary, the lives of marginalized groups are uprooted, rather than accommodated, in order to achieve its goal. In contrast, those of the privileged class are restored, adorned, and celebrated."

"The Albuquerque (NM) Indian School—AIS—was founded in 1881 by the Presbyterian Board of Home Missions and transferred to the United States government in 1886. When the AIS was founded, the mission was to encourage Native children, through education, to abandon traditional life ways and assimilate into the dominant American society. In 1981, one hundred years after its opening, the school officially closed. While John R. Gram and Theodore Jojola (Pueblo of Isleta) explore the history of the AIS in their book, Education at the Edge of Empire: Negotiating Pueblo Identity in New Mexico’s Indian Boarding Schools (Seattle: University of Washington Press) I have become committed to examining a portion of this narrative that they exclude: what happened to the buildings during their abandonment period, beginning in 1981 and extending up to 1993, when the last fire burned on campus.[1]

[...] Violent acts of destruction directed to a built environment are also an attack on the communities who inhabit the environment. This statement can be interpreted in two different ways. If those culpable were former AIS students, their burning of the buildings suggests an attack upon Albuquerque and the former federal Indian boarding school’s institutional memory. On the other hand, if the arsonists were strangers to the school, their actions indicate violence towards the AIS student population, and more broadly towards the surrounding contemporary Native American population."


Fall 2021
Public Humanities Now: New Voices, New Directions

The JNBC's ongoing lunch talk series invites innovators in public history, culture, and the arts who are redefining and extending the field of Public Humanities.

Some presentations can be viewed on the Public Humanities Youtube channel.

Potshots at the Empire from the Tattered Hot Air Balloon of the Arts
Lawrence-Minh Bùi Davis, Curator of Asian Pacific American Studies
Smithsonian Asian Pacific American Center

The Historical Fantasy of Esek Hopkins
Matt Garza
Haus of Glitter

Cultural Democracy as an Act of Collective Imagination
Jordan Seaberry, Co-Director of Power and Possibility
US Department of Arts and Culture

Transforming Education about Native Americans
Edwin Schupman, Manager of National Education
National Museum of the American Indian, Native Knowledge 360°

Indigenous DC: Native Peoples and the Nation’s Capital
Elizabeth Rule, Assistant Professor, Critical Race, Gender, and Culture Studies
American University

Curatorial Accountability
Rob Blackson, Curator of Citywide Initiatives
Philadelphia Contemporary

Youth Activism Building: Student Power
Providence Student Union

Remixing Racist Wallpaper
Jazzmen-Lee Johnson, Artist
Spring 2022
Public Humanities & Place

Looking Around: Learning at the Studio Museum
Ilk Yasha, Studio Museum Institute Manager
The Studio Museum in Harlem

An Exploration of Black Digital Humanities as Public Humanities
Kim Gallon, Assoc. Professor of History
Purdue University

Archives, Justice, and Community
Patricia Hswe, Program Officer for Public Knowledge
The Andrew W. Mellon Foundation

Embodied Archiving: Oral History as a Social Practice
Amy Starecheski, Director, Oral History MA Program
Columbia University

Just Futures: Situating the Humanities in Community-Based Reparations in Newark
Mark Krasovic, Assoc. Professor of History American Studies
Rutgers University-Newark
Conversations at the JNBC

This weekly series brings together local artists, architects, writers, thinkers, musicians at the Center for Public Humanities to discuss their work with the public. A short presentation is followed by Q&A and a convivial gathering, every Thursday at 6pm.

Martha L Wercnfels, FAIA, Senior Principal at DBVW Architects

Fran Loosen (Engagement and Advancement Strategist) and Nick Platzer (Mural Program Manager), The Avenue Concept

Bob Azar, Deputy Director, Providence Department of Planning and Development and Professor of the Practice of Urban Studies at Brown University

Bonnie Honig
Nancy Duke Lewis Professor for Political Science and Modern Culture and Media

Martha Rowen, architect, educator, artist

Ultramoderne’s Principal Architects, Yasmin Vobis, Assistant Professor at the Harvard Graduate School of Design and Aaron Forrest, Associate Professor in Architecture at the Rhode Island School of Design

Becci Davis, Artist, Adjunct Lecturer at Brown University

Njaimeh Njie
Artist and multimedia producer and Inaugural Edward Mitchell Bannister Artist in Residence at the JNBC

Priyadarshini Himatsingka, Providence-based jewelry artist

Thalia Field. Adele Kellenberg Seaver Professor of Creative Writing and Faculty Director of the Brown Arts Institute

Brett Smiley, Former Chief of Staff for Governor Raimondo and Director of the Department of Administration

The Steelyard’s Howie Sneider, Executive Director, and Islay Taylor, Associate Director

Image courtesy of Marthe Rowen’s Conversations
Rob Emlen, recently retired University Curator and Senior Lecturer in American Studies at Brown

Gonzalo Cuervo, progressive democrat, community advocate, and public administrator

Umberto “Bert” Crenca, Founder of AS220

Philipp Meuser, architect and publisher, Visiting Professor at the JNBC

William Morgan, Professor Emeritus, University of Louisville, and architecture critic of GoLocal

Vanessa Flores-Maldonado, Co-Executive Director of Providence Youth Student Movement

Kate Kraczon, Director of Exhibitions and Chief Curator of the Brown Arts Institute / David Winton Bell Gallery

Avery Willis Hoffman, Artistic Director of the Brown Arts Institute

Annu Palakunnathu Matthew, visual artist and Professor of Photography at the University of Rhode Island

Camilo Viveiros, Executive Director at The George Wiley Center

Jan Howard and Gina Borromeo RISD Museum Curators

Barnaby Evans, artist, urban consultant, and creator of WaterFire
Exhibitions

Defiant Spirits
January, 2020 - October, 2021
Curator: Didier Aubert

An exhibition of the award-winning photojournalist Fernando Brito’s portraits of life in Sinaloa, Mexico, showing both the ravages of the drug wars and the resilience of the local community.

Climates of Inequality: Stories of Environmental Justice
November 8-December 8, 2022
An International Traveling Exhibition and Story Exchange Project Exploring the History and Future of Climate and Environmental Justice presented by the Center for Public Humanities at Brown University, the URI Providence Campus, and the Tomaquag Museum.

Climates of Inequality: Stories of Environmental Justice is a participatory public memory project sponsored by the Humanities Action Lab and created by university students, educators, and community leaders in more than twenty cities across the United States and around the world.

Tiny Exhibits

Washed Up: History in the River
Curator: Traci Picard (MA ’23)

Resonance: Notes on Love & Sound
Curator: Ariel Lynch (MA ’22)

Where Memories Lie
Curator: Susana Turbay Botero (MA ’23)
“The exhibit "Everyone Was a Farmer" explores the history of farming in Little Compton and farming's central role in the community from the traditional practices of the Sakonnet people in the 17th century to the over 20 commercial farms operating today. Marjory O'Toole, Executive Director of the Little Compton Historical Society, second-year MA student Katie Coggins, Professor Steven Lubar, and many community members worked together to create it. Katie, Steve, and Marjory led a walk through the exhibit to discuss the research that went into creating it, how it combines local history subject matter with issues of race, class, and gender, and the ways that the historical society engages with the different groups that make up its community and fund its exhibitions. The students also had time for a quick tour of the Historical Society's c. 1690 historic house museum and its collections and archival storage areas."

From Steve Lubar's blog post "Little Compton Historical Society Trip", (December 10, 2021).
Berlin
Methods in Public Humanities Class
Dietrich Neumann
March 25 - April 3, 2022

“A city where some of the major questions in the Public Humanities (commemoration and memorials, museums and their decolonization, the roles and manifestations of public art) can be examined and discussed in situ and in their urban context particularly well. This class and trip provide students with a theoretical framework regarding these questions and with a collection of ideas and responses in the German context, many of which will also be applicable to debates in the U.S.” --Dietrich Neumann

Course Project: Students studied and presented on Berlin's built environment and complex memoryscape, resulting in a Public Humanities Guidebook to Berlin.

Guidebook available online using this link
The JNBC Community

Public Humanities Fellows

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

Taylor Jackson (MA ’19) is the newly appointed Director of Grants at Houston Arts Alliance. She served as Executive Director of Providence at Providence ¡CityArts!

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.

Fran Loosen is the Engagement + Advancement Strategist for The Avenue Concept, where she works in art experience, education, brand development and social media.

Jade Luiz is the Exhibitions and Collections Coordinator at Pilgrim Hall Museum. She worked formerly as Curator of Collections at Plimoth Patuxet Museums.

Maria Quintero is the Outreach & Program Manager at JFK Library and Museum, where she creates spaces for people from marginalized backgrounds to critically engage with the past.

Brent Runyon is the Executive Director of the Providence Preservation Society, where he has been since fall 2013. Prior to that, he was the Executive Director of Thomasville Landmarks in Georgia.

Jordan Seaberry is the Co-Director of the U.S. Department of Arts and Culture, a people-powered nonprofit agency, and most recently worked as the Director of Public Policy at the Nonviolence Institute.

Kyera Singleton is the Executive Director of the Royall House and Slave Quarters and the American Democracy Fellow for the Charles Fellow for the Charles Warren Center for American History.

Howie Sneider is the Executive Director of the Steelyard, where he co-founded the Public-Projects Department. He is an active board member of the Community Built Association.

Jade Luiz is the Exhibitions and Collections Coordinator at Pilgrim Hall Museum. She worked formerly as Curator of Collections at Plimoth Patuxet Museums.

Maria Quintero is the Outreach & Program Manager at JFK Library and Museum, where she creates spaces for people from marginalized backgrounds to critically engage with the past.

Brent Runyon is the Executive Director of the Providence Preservation Society, where he has been since fall 2013. Prior to that, he was the Executive Director of Thomasville Landmarks in Georgia.

Jordan Seaberry is the Co-Director of the U.S. Department of Arts and Culture, a people-powered nonprofit agency, and most recently worked as the Director of Public Policy at the Nonviolence Institute.

Pre-Dissertation Fellow

kristen iemma is a PhD candidate in American Studies at Brown University. She also holds an MA in Public Humanities from Brown University and an MS in Library and Information Science from Pratt Institute. Her research addresses twentieth century state record keeping practices in the U.S. and contends with questions of representation, epistemology, empire, and memory.
Second Year Cohort

Istifaa Ahmed  
PhD Student, American Studies Department  
Los Angeles, CA

BA in Ethnic Studies and Gender Studies, University of California Berkeley
Practicum in Public Humanities completed at The Getty Museum (Los Angeles, CA)

Felicia Bartley (Pueblo of Isleta)  
Pueblo of Isleta, NM

BA in Art History, University of Colorado Boulder
Practicum in Public Humanities completed at Pueblo of Isleta Department of Cultural and Historic Preservation, Yonan An Cultural Center (Isleta Pueblo, NM)
2020-2022 Native American and Indigenous Studies Fellow

Katie Coggins  
East Providence, RI

BA in History and BA in Political Science, Skidmore College
Practicum in Public Humanities completed at Little Compton Historical Society (Little Compton, RI) and Unpolished Echoes at the Roger Williams Park Natural History Museum, Becci Davis and Holly Ewald (Providence, RI)

Sophia Ellis  
Orlando, FL

BA in Humanities and Studio Art and Minor in Cognitive Sciences, University of Central Florida
Practicum in Public Humanities completed at City Arts (Providence, RI)
2021-2022 Student Ambassador  
Service on Diversity, Equity and Inclusion Committee

Kate Hao  
Herndon, VA

BA in English, Washington University in St. Louis
Practicum in Public Humanities completed at Smithsonian Asian Pacific American Center (Washington, DC)

Alexis Gordon  
Los Angeles, CA

BA in History of Art and Architecture and Literary Arts, Brown University
Practicum in Public Humanities completed at the Center for Digital Scholarship, Brown University, Country Queers, Remote Digital, and In the Wake of George Floyd: Responses to Anti-Black Racism in Rhode Island, Center for Latin American and Caribbean Studies & Brown University Library (Providence, RI)
Ariel Lynch
Orlando, FL
BA in Applied Psychology and Art History, Boston College
Practicum in Public Humanities completed at Orlando Museum of Art (Orlando, FL) and RISD Museum (Providence, RI)

Elizabeth Matthews
Denville, NJ
BA in History, George Mason University
Practicum in Public Humanities completed at Center for the Study of Slavery and Justice, Brown University (Providence, RI)
2021 Student Representative

Larissa Nez (Diné)
Sawmill, AZ (Ni'iijíí' Hasáni, AZ)
BA in Art History and Minor in Sociology, University of Notre Dame
Practicum in Public Humanities completed at Montclair Art Museum (Montclair, NJ) and RISD Museum (Providence, RI)
2020-2021 Public Humanities Curatorial Fellow, Office of Institutional Equity & Diversity

Rai Terry
Bridgewater, MA
BA in Black Arts & Social Theory, Brandeis University
Practicum in Public Humanities completed at South Side Home Movie Project (Chicago, IL) and Rhode Island Historical Society (Providence, RI)
2020-2022 Public History of Slavery Fellowship, Center for the Study of Slavery and Justice, 2021 JNBC Student Representative

Alyssa Trejo
El Paso, Texas
BA in Art History and Minor in Managing for Social Impact & Public Good, Boston College
Practicum in Public Humanities completed at Rhode Island Latino Arts (Central Falls, RI) and Smithsonian Center for Folklife and Cultural Heritage (Washington, DC)
2020-2022 Public Humanities Communications Fellow, Nelson Center for Entrepreneurship

Rai Terry, MA thesis presentation
Katharina, Weygold
PhD Student, American Studies Department
Mainz, Germany
BA in Political Science and American Studies
MA in American Studies, Johannes Gutenberg University
Practicum in Public Humanities completed at Center for the Study of Slavery and Justice, Brown University, (Providence, RI)

Ziqi Zhang
Hefei, Anhui, China
Financial Management, Fudan University
Practicum in Public Humanities Completed at United Media FOFs (Shanghai, China), RISD Museum (Providence, RI), and Harvard FAS CAMLab, Harvard University, (Cambridge, MA)

Miranda Worl (Tlingit-Filipino)
Glacier Bay, AK
BA in Anthropology and Minor in Anthropology, Dartmouth College
Practicum in Public Humanities complete at Alaska State Museum, (Juneau, AK) and Center for the Study of Slavery and Justice, Brown University, (Providence, RI)
2021-2022 Native American and Indigenous Studies Fellow

Miranda Worl, MA thesis presentation
Faculty and Staff

Marisa Angell Brown
Assistant Director for Programs
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 for
Professional Programs,
Curator, Adjunct Lecturer

Leah Van Wey
Director of Graduate Studies

Faculty Advisory Board

Laurel Bestock
Associate Professor of Archaeology
and the Ancient World and
Egyptology and Assyriology, Interim
Director of Archaeology and the
Ancient World, Associate Professor
of History of Art and Architecture

Kevin Escudero
Assistant Professor of American
Studies

Evelyn Lincoln
Professor of History of Art and
Architecture, Chair of History of Art
and Architecture, Professor of
Italian Studies

Lukas Rieppel
Associate Professor of History

Patricia E. Rubertone
Professor of Anthropology

Sydney Skybetter
Lecturer in Theater and
Performance Studies;
Human/Computer Interfaces
Conference, Choreographer
Graduate Certificate in Public Humanities Students

Yannik Etoundi
History of Art and Architecture

Ashley Everson
Africana Studies

Sophie Higgerson
History of Art and Architecture

Laura Garbes
Sociology

Gerasimoula Ioanna (Mina)
Archaeology and the Ancient World

First Year Cohort

Hilary Bergen
Washington, DC

Dan Everton
New Bedford, MA

Bridget Hall
North Smithfield, RI

Kennedy Jones
Washington, DC

Traci Picard
Providence, RI

Susana Turbay Botero
Medellin, Colombia

Erica Wolencheck
Yonkers, NY

Julia Zimring
Los Angeles, CA
Master's Theses

Four students took us up on the new option of completing a Master's Thesis. The award committee (Profs. Steve Lubar, Diane O'Donoghue and Dietrich Neumann) was delighted with the outcome, the range and diversity of approaches. Given that this was the first year that this option existed, we decided to honor each of the four students who took on the challenge with a Distinguished Thesis Award. Congratulations to Felicia, Ariel, Rai and Miranda!!

Felicia R. Bartley: “The Indian Pueblo Culture Center, Albuquerque, New Mexico”  
(Advisors: Robert W. Preucel, Adrienne J. Keene, Theodore S. Jojola, U of New Mexico)

(Advisors: Sophie Abramowitz, Diane O'Donoghue)

Rai Terry: “Memoriam: Legacy, Vibration and Mourning in Archival Technologies.”  
(Advisors: Sophie Abramowitz and Aliyyah Abdur-Rahman)

(Advisors: Steve Lubar, Nadia Sethi, and Anjuli Grantham)

Awards

The Community Service Award goes to:  
Katie Coggins

Congratulations!!