

Fox Center Newsletter

Winter 2022



Walter Melion at the Falaknuma Palace, Hyderabad, India

Having pivoted from live to remote in 2020, we've now adapted to hosting our events in hybrid format. Our seminars and colloquia are convened on site and simultaneously broadcast via Zoom, which allows a wider, more diverse audience to participate – a good development. In November, for example, we held the Global Research Fellows Colloquium, co-hosted annually by the Halle Institute and the Fox, but deferred for more than one year due to the pandemic. Gathered into four panels, the undergraduate fellows, all of whom are working on an honors thesis or capstone project, presented condensed versions of their research topics, generally accompanied by a powerpoint. The Fox Center's 2021-22 Postdoctoral Fellows – Peter Kitlas, Sam Klug, Trace Peterson, and Bethany Wade – served as moderators and discussants. The colloquium took place in Ackerman Hall and was well attended, and happily, we were joined online by an audience watching live on Zoom. Other events, such as the annual Response Forum, which tend to draw a very large audience, will be held entirely online, not only for reasons of safety, but also to

ensure the widest possible access. Zoom's breakout room function enables us to duplicate virtually the format of the discussion groups led by our Seniors Fellows, Postdoctoral Fellows, and Graduate Dissertation Fellows in Ackerman Hall; there the groups would gather around separate tables, whereas now they'll be able to meet in their respective breakout room of choice. In this respect, the transition from actual to virtual has been almost seamless.

I'm happy to report that our faculty and graduate student research seminars, such as Europe and Beyond, are gradually becoming active again. We expect everything to be up and running in Spring 2022. One exciting development is the establishment of a new work-in-progress seminar for junior tenure-track faculty. The seminar, which provides a forum to showcase research projects at any stage of development, will meet bi-monthly, probably in hybrid format, beginning in Spring 2022. In addition to building community and serving as an interdisciplinary platform for the discussion of newly minted research and writing, the seminar aims to provide junior faculty with a congenial space to meet, network, and exchange ideas. Although the seminar is open to all tenure-track junior faculty, Assistant Professors approaching the fourth-year review may find it a particularly useful venue to explore, conceptualize, and/or move forward on a possible second-book project. Presenters receive an honorarium of \$1,000, with the expectation that they attend four bi-monthly meetings (two in Spring

2022 and two in Fall 2022). We had an enthusiastic response to our call for applications, and the first organizational meeting will take place in January, with the first session to follow in February.

On another front, we continue to collaborate with the Art History Department and the James Weldon Johnson Institute, in hosting the lecture and discussion series 'Race, Social Justice, and Contemporary African-American Art'. The series responds to an observation made by Kerry James Marshall in an NPR interview dated March 28, 2017; commenting on his decision to center his painting on the representation of black persons, making them 'undeniable', states: 'What you're trying to create is a certain kind of an indispensable presence. Where your position in the narrative is not contingent on whether somebody likes you, or somebody knows you, or somebody's a friend, or somebody's being generous to you. But you want a presence in the narrative that's not negotiable, that's undeniable'. In response, to Marshall's brilliant remarks about the representation of black presence, our series focuses on the various ways in which contemporary artists have engaged with the project of representing blackness. How do such representations attend to past and present articulations of race; how do they deal with such pressing issues as the imbrication of race and class; what diagnostic and/or therapeutic strategies do they apply to the vexed relation between race and social (in)justice? On Wednesday, February 23rd, at 4:30 PM, our speaker will be the great American painter Glenn Ligon, who will join us by courtesy of the Hauser and Wirth Gallery.

Also ongoing is our series 'Emerging Technologies and the Future of the Humanities', which addresses the problem of how authoritative arguments are constituted through technologies that mediate and remediate mutually contingent networks of knowledge-production. On April 14th at 6:00 PM, our distinguished speaker will be Prof. Tung-Hui Hu of the University of Michigan, Ann Arbor, author of *A Prehistory of the Cloud*. He will discuss his new book *Digital Lethargy* with panelists drawn from the Emory faculty. Future speakers are Zakkiyah Iman Jackson, author of *Becoming Human*, and Jennifer Robertson, author of *Robo sapiens japonicus: Robots, Gender, Family and the Japanese Nation*.

There's a great deal more to say, of course, but this should do for now. Also please check out [Fox Center News](#), our bi-weekly digest of noteworthy event, circulated via Mailchimp.

Kind regards,
Walter Melion
Director, FCHI

2022-2022 Fellows and Scholars

For descriptions of the Fellows' projects, please [click here](#).

President's Humanities Fellow

Kylie Smith (Nursing, Nell Hodgson Woodruff School of Nursing)

Senior Fellows

Geraldine Higgins (English); James B. Hoesterey (Religion); Nathan Suhr-Sytsma (English); George Yancy (Philosophy)

Postdoctoral Fellows

Two-Year Fellow Bethany M. Wade (History, University of Pittsburgh); *NEH Post-Doctoral Fellow in Poetics* Trace Peterson (English, CUNY/Graduate Center); *One-Year Fellow* Juan J. Colomina-Almiñana (World Languages, Literatures, and Cultures, Louisiana State University); *One-Year Fellow* Peter Kitlas (Near Eastern Studies, Princeton University); *One-Year Fellow* Sam Klug (History, Harvard University)

Public Humanities Postdoctoral Fellow

Rose Deighton (Religious Studies, Emory University)

Dissertation Completion Fellows, [Laney Graduate School](#)

Jonathan Basile (Comparative Literature); C. Kaye Rawlings (Art History); William Tolbert (English)

[HASTAC Scholars](#)

Alicia Doyen-Rodriguez (French and Italian); Amelia Golcheski (History);
Brittany Landorf (Graduate Division of Religion); Tyler A. Tennant (English)

Undergraduate Humanities Honors Fellows

Scott Benigno (History); Hannah Charak (History); Alexandre Dalle (Art History); Niara Foster (African American Studies); Emma Lazerson (Art History); Hannah Risman (Philosophy, Politics, and Law (PPL) and Women's, Gender, and Sexuality Studies (WGSS); Matthew Takavarasha (History and Economics)

[Halle Institute/Fox Center Undergraduate Honors Fellows](#)

Bronwen Boyd (History and French Studies); Annie Li (History and Sociology); Willie Lieberman (History);
Julien Nathan (History)

[Halle Institute/Fox Center Undergraduate Global Research Fellows](#)

Stephen Altobelli (English); Bronwen Boyd (History and French Studies); Ellie Coe (History and Russian and East European Studies); Sabrina Jin (Anthropology and Human Biology); Alex Levine (History);
Annie Li (History and Sociology); Willie Lieberman (History); Olivia Milloway (Environmental Sciences and Biology); Julien Nathan (History); Shreya Sharma (Anthropology); Isha Soni (International Studies and Interdisciplinary Studies); Jiin Woo (Neuroscience & Behavioral Biology and Comparative Literature); Imani Wright (Interdisciplinary Studies)



Halle Institute/Fox Center Undergraduate Global Research Fellows presentation, Fall 2021

Race, Social Justice, and Contemporary African American Art Series

In Spring of 2022, we look forward to welcoming renowned artist [Glenn Ligon](#). Ligon is an artist living and working in New York. Throughout his career, Ligon has pursued an incisive exploration of American history, literature, and society across bodies of work that build critically on the legacies of modern painting and conceptual art. He is best known for his landmark text-based paintings, made since the late 1980s, which draw on the influential writings and speech of 20th-century cultural figures including James Baldwin, Zora Neale Hurston, Jean Genet, and Richard Pryor. He received a Bachelor of Arts from Wesleyan University and attended the Whitney Museum Independent Study Program. In 2011 the



Glenn Ligon

(photo: Paul Mpagi Sepuya)

Whitney Museum of American Art held a mid-career retrospective of Ligon's work, *Glenn Ligon: America*, organized by Scott Rothkopf, that traveled nationally. Important recent shows include *Grief and Grievance* (2021), at the New Museum, where Ligon acted as a curatorial advisor; *Des Parisiens Noirs* at the Musée d'Orsay, Paris (2019); *Blue Black* (2017), an exhibition Ligon curated at the Pulitzer Arts Foundation in St. Louis, inspired by the site-specific Ellsworth Kelly wall sculpture; and *Glenn Ligon: Encounters and Collisions* (2015), a curatorial project organized with Nottingham Contemporary and Tate Liverpool. Ligon has also been the subject of solo museum exhibitions at the Camden Arts Centre in London, the Power Plant in Toronto, the Walker Art Center in Minneapolis, and the Studio Museum in Harlem, among others. His work has been included in major international exhibitions, including the Venice Biennale (2015 and 1997), Berlin Biennial (2014), Istanbul Biennial (2011, 2019), Documenta XI (2002), and Gwangju Biennale (2000).

Ligon's work is held in the permanent collections of museums worldwide including Tate Modern, London; Centre Pompidou, Paris; Museum of Modern Art, New York; Whitney Museum of American Art, New York; National Gallery of Art, Washington D.C.; Walker Art Center, Minneapolis; Art Institute of Chicago; San Francisco Museum of Modern Art; and the Los Angeles County Museum of Art. His awards and honors include a John Simon Guggenheim Memorial Foundation Fellowship and the Studio Museum's Joyce Alexander Wein Artist Prize. Most recently, Ligon was elected as a member of the American Academy of Arts and Letters.

This series is a collaboration with the [James Weldon Johnson Institute](#) and the [Department of Art History](#).

Emerging Technologies and the Future of the Humanities

This on-going series examines pressing contemporary issues in both theoretical and historical ways. “Emerging Technologies and the Future of the Humanities,” originated as a response to Lepore’s *These Truths* and Bruno Latour’s *Down to Earth*, both of which, in different ways, address the problem of how authoritative arguments are constituted in and through mutually contingent networks of knowledge-production. For Lepore, the humanities, even while striving to assimilate “numbers” and “data” as evidentiary sources, turn historically on the making of “facts” as the prime unit of knowledge. In *These Truths*, she cites Thomas Jefferson’s admonition, “Let facts be submitted to a candid world,” to drive home her point that American constitutional democracy, as construed by Jefferson, Franklin, et al., was founded on a fact-based paradigm of persuasive argumentation. She then goes on to show how digital technologies or, better, digital ways of knowing have called the “fact” into question. It is by discerning the place of the authoritative “fact” within the humanities (a relation that goes back to the thirteenth century), and distinguishing fact-based evidence from “numbers” and “data,” which she associates to some extent with paradigms respectively anchored in the social sciences and the natural sciences, that Lepore strives to understand the shifting and contested epistemologies of our technology-laden present; as she so deftly states: ‘We have a much better vantage on the tenuousness of our own grasp of facts when we understand where facts come from.’

The questions posed and issues raised by the seminar are fundamental to how we conceive and practice the humanities in relation to the social and natural sciences. The interactive fora give our trend-setting faculty the opportunity to participate in cross-disciplinary conversation with distinguished scholars from outside Emory, whose publications have opened new areas of inquiry and set the state of the question at the intersection of the sciences and the humanities.

As part of this series, this spring the Fox Center will host [Tung-Hi Hu](#), Associate Professor of English Language and Literature, University of Michigan. Hu is the author of three books of poetry, *The Book of Motion* (2003), *Mine* (2007), and *Greenhouses, Lighthouses* (Copper Canyon Press, 2013), a chapbook, *On the Kepeel Fruit* (Albion Books, 2017), and a study of digital culture, *A Prehistory of the Cloud* (MIT Press, 2015), which was described by *The New Yorker* as “mesmerizing... absorbing [in] its playful speculations”. His new book, an exploration of burnout, isolation, and disempowerment in the digital underclass, is *Digital Lethargy*, forthcoming from MIT Press.



Tung-Hi Hu

Current Interdisciplinary Research Seminars



The Right Thing in 21st Century

America

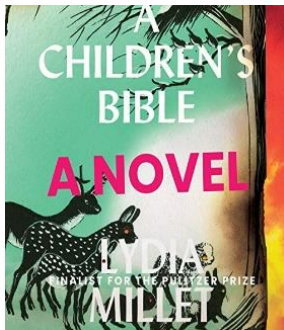
The Ethics of Extinction: Anthropocene Fragments

Europe and Beyond

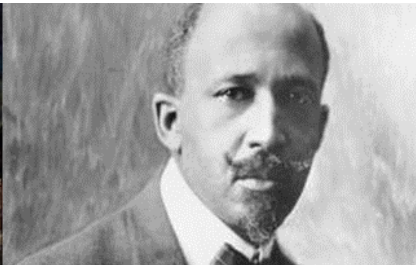
el Club de lectura

Contemporary Women Novelists Reading Group

Transculturalism and Migrant Imaginaries



Great Works Seminars



W.E.B. DuBois's *Black Reconstruction in America*
Virgil's *Aeneid*: Poem of Duty
Language, Politeness, and Civility
The 1960s in Global Perspective
W.E.B. DuBois: Then and Now
Readers of the Lost Arkhiv: Afrofuturism, Black Speculative Fiction, and Special Collections



Georgia Seminars

In cooperation with [Georgia Humanities](#)

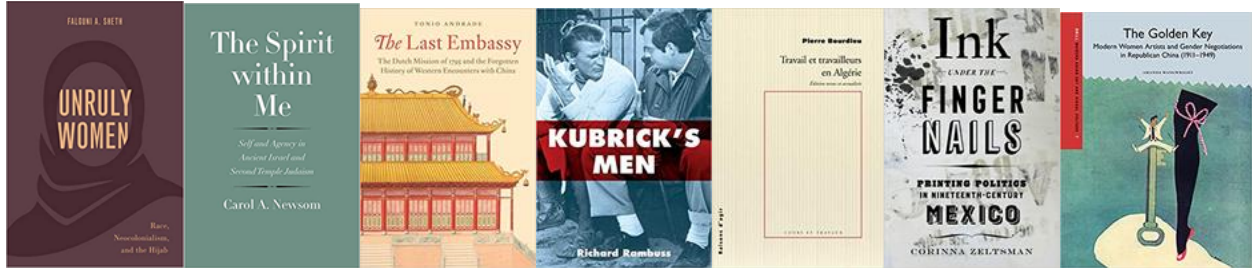


Georgia's Origin Stories (Fall, 2021)

Common Good Atlanta: Breaking Down the Walls of Mass Incarceration with the Liberal Arts (Spring 2022)



Recent Publications by Fox Center Alumni



Unruly Women: Race, Neocolonialism, and the Hijab (PHILOSOPHY OF RACE SERIES) - Falguni A. Sheth (2018-19)

The Spirit within Me: Self and Agency in Ancient Israel and Second Temple Judaism - Carol A. Newsom (2010-11)

The Last Embassy: The Dutch Mission of 1795 and the Forgotten History of Western Encounters with China - Tonio Andrade (2019-20)

Ink Under the Fingernails - Corinna Zeltsman (2018-19)

Kubrick's Men - Richard Rambuss (2006-07)

Travail et travailleurs en Algérie - Amín Pérez (2018-19)

The Golden Key: Modern Women Artists and Gender Negotiations in Republican China (1911-1949) - Amanda Wangwright (2014-15)