

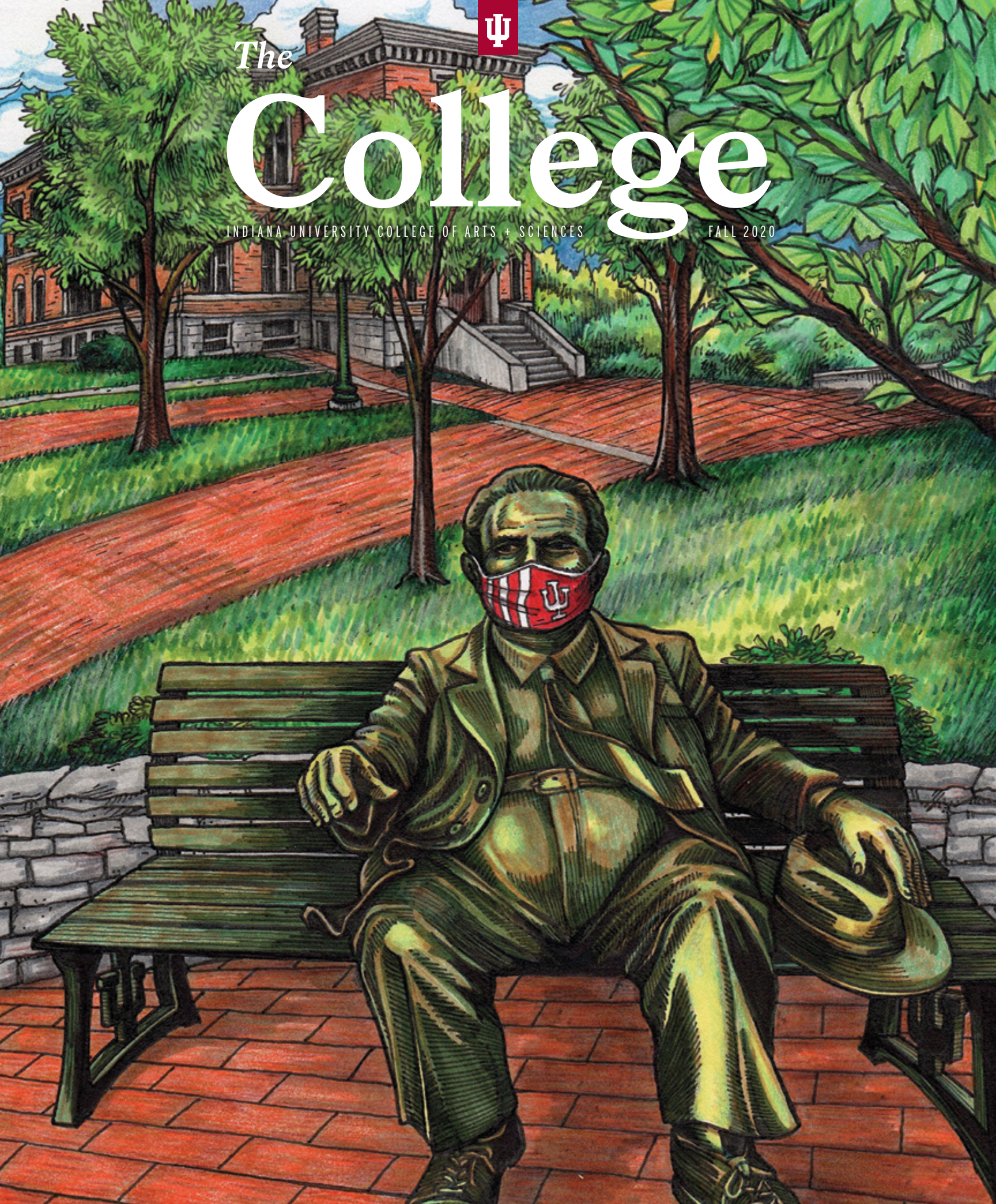


The

# College

INDIANA UNIVERSITY COLLEGE OF ARTS + SCIENCES

FALL 2020



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*Dear alumni and friends of the College,*

Somewhere in March, just before spring break, everything shifted. I remember our annual

budget meeting with the Provost, pleased with progress we'd made meeting particular budgetary objectives and stabilizing College enrollments. Then COVID-19 hit — not a tidal wave, but a steady flood — and as the waters rose, we had to immediately pivot.

Overnight, we extended spring break to two weeks. Our faculty worked tirelessly to take classes online. Everyone began to work from home except those essential workers who maintain our beautiful campus and research workers maintaining critical laboratory infrastructure. Despite enormous pressures, our faculty, staff, and students rose to the occasion.

In some ways, memories of the pre-COVID fall semester were gone in a flash. Yet one stands out for the way it foreshadowed issues that are now top of mind. Dr. Damon A. Williams, one of the nation's recognized experts in strategic diversity leadership, visited campus in early September. Emphasizing the many ways in which diversity and inclusion represent a key opportunity for institutional change, he talked about the leadership potential of Generation Z and the "perfect storm" of this time in history.

Later, in February, the internationally renowned dancer and choreographer Bill T. Jones premiered an extraordinary original work co-commissioned by the IU Auditorium. The work, titled "What Problem?" involved campus and community dancers, with music from the African American Choral Ensemble. Jones himself paced the stage. His words posed a question: What does it feel like to be a problem?

We were devastated by the COVID-related death of Professor Dennis G. Peters on April 13, a few days short of his 83rd birthday. Peters was the Herman T. Briscoe Professor of Chemistry and a cherished member of the department for almost sixty years. Dennis taught 15,000 undergraduates over the course of his career. He was a master who made a difference in every life he touched. We have not yet been able to schedule his memorial service — a sadness too many of us have known in recent months.

Spring semester drew to a close with real-time experiments in long-distance learning. Commencement took place in cyberspace. We all felt the aching loss of a picture-perfect graduation day, but there was much to celebrate in the character our students displayed,

finishing their degrees in the throes of a world crisis.

It was my first year as executive dean of the College. During our Fall Themester — "Remembering and Forgetting" — I did not anticipate a wave of research about a new virus affecting the daily lives of everyone on the planet. Nor did I know that by the end of May the answer to "What Problem?" would become so glaringly clear. It's no longer possible to ignore the difficulty of being Black in America, or to think we don't need to be actively engaged in the work of dismantling systemic racism.

At this very moment, we are ramping up research activities as well as preparing for the challenge of teaching in a hybrid mode (a mix of remote/online and face-to-face course delivery), all the while carefully implementing strict public health protocols.

In some ways, this issue of *The College* reflects what you might expect to find here: a story about a new program that introduces freshmen to the joys of formal inquiry and the hard skills needed to do good research and tales of our jaw-droppingly talented alumni. But we also invite you to read about some of the ways in which we are struggling to face difficult truths and to change our culture.

The suspension of normalcy in the College has given us time to examine our values and test our courage. It has revealed the need for radical reconsideration of race, class, and equity in our daily work. In the town hall meetings I've held with faculty, staff, and graduate students, it has uncovered longstanding issues that need sustained attention and a commitment to measurable change. To support the work needed to honor our commitment to transformative change, the College has established an Anti-racism, Equity and Justice Fund. This fund will enable us to create, sustain, and scale effective anti-racism initiatives for our students, faculty, and staff. I look forward to sharing more about our goals for this fund soon.

This is meaningful — and demanding — work. I invite you to be an active participant as we consider what it means to be the best, most compassionate, most well-informed version of ourselves.

Sincerely,



**RICK VAN KOOTEN**

*Executive Dean*

College of Arts and Sciences | Indiana University

# EARLY

The ASURE program affords undergrads with singularly hands-on training.

BY SUSAN M. BRACKNEY



differs significantly by field and what it might look like.”

ASURE students gain both early visibility into various modes of research and greater proximity to world-class faculty.

“We’re providing a research opportunity for students who think they’re interested in research but have not done any research before,” says Richard Hardy, a professor of biology and the ASURE program’s associate director. “They get the opportunity to find out what it’s like very early in their college careers, rather than waiting until their junior year or something.”

While schools such as the University of Texas and Georgia State have begun to implement similar programs, these have been largely science-focused.

“We wanted to do sciences *and* non-sciences, because the fact of the matter is the humanities and social sciences do a lot of research, too,” Gutjahr notes. “It just looks different. You don’t have a Bunsen burner. You don’t have monkeys or fruit flies.”

To that end, students can apply to the ASURE Sciences, ASURE Psychological and Brain Sciences, or ASURE Interdisciplinary

Freshmen enrolled in the Arts and Sciences Undergraduate Research Experience (ASURE) program are getting much more than just an early glimpse into all they could accomplish at a Research 1 university like Indiana University. They’re also enjoying the kinds of real-world lab experiences usually reserved for graduate-level students.

Set to go into its third year, ASURE is the brainchild of Paul Gutjahr, associate dean for the arts and humanities and undergraduate education and a professor of English at IU. “I think research is often this nebulous thing for undergrads,” Gutjahr explains. “They kind of know it gets done, but they don’t really know that it

# BLOOMERS

academic tracks. During the first semester, students learn how to interpret and conduct research. Second semester “lab” courses are often more self-directed and experiment-oriented.

## SHARPER FOCUS

For his part, Hardy coordinates the ASURE Sciences labs and is quick to note that students aren’t participating in canned experiments with pre-determined outcomes. Instead, students develop their own research directions with guidance from Research Educators Megan Murphy and Mike Manzella.

During the 2019-2020 academic year, ASURE Sciences labs were split into six sections of 25 students each. “Next year we’re upping that to 30 [each], but that’s where it’s going to stop, because we still want that low student-to-faculty number,” Manzella says.

“Because we have small sets of students for multiple semesters in a row, we get to know them as they’re developing their skills and figuring out their future plans,” Murphy adds.

Perhaps it’s not surprising, then, that many of the program’s students change their focus along the way.

“What we’re finding is that [ASURE] students will change their majors, but we see things like a shift from biology to *human* biology or from biotechnology to microbiology,” Hardy says.

In 2018, Aimee Lee began her academic career as a biochemistry major. “I don’t know why, but I thought if you wanted to go into the sciences, you had to be a biochemistry major — and that lasted for

maybe two weeks,” she laughs. “Then I was thinking of becoming pre-med, so I changed my major to human biology.”

And then? Lee applied for ASURE — and subsequently found her niche in microbiology.

In ASURE at the same time as Lee, Logan Geyman also switched his focus.

“When I started the ASURE program and actually got to the bench, I realized I wanted to do molecular biology,” he says. “I want to go to medical school and specialize in infectious disease. My ultimate goal is to work part-time clinically in a hospital with pediatrics patients who have really severe infectious diseases. I also want to do public health research and research on novel drug therapies.”

## RIPPLE EFFECTS

After his stint in ASURE, Geyman was awarded a summer scholarship enabling him to continue his hands-on lab work. He and Lee were paired up with Department of Biology Assistant Professor Julia van Kessel.

“I’ve always admired [van Kessel’s] research,” Geyman says. “We worked on a process called quorum-sensing, which is how bacteria communicate with each other.”

Now the students are included as authors on a manuscript

**“What we're finding is that [ASURE] students will change their majors, but we see things like a shift from biology to human biology or from biotechnology to microbiology,” says ASURE Associate Director Rich Hardy, pictured here.**



PHOTOGRAPH BY ANNA POWELL DENTON

**“We wanted to do sciences *and* non-sciences, because the fact of the matter is the humanities and social sciences do a lot of research, too. It just looks different. You don’t have a Bunsen burner. You don’t have monkeys or fruit flies.”**

recently submitted to the *Journal of Bacteriology* for review. “We actually got comments back, so we have to work on the writing,” Geyman says. “After we do this round of edits, it should be good.”

“Sophomores are publishing [academic] papers!” Hardy exclaims. “Those are students from our first [ASURE] class. It’s the first time, but hopefully, if this is anything to go by, it will not be the last.”

ASURE has had other ripple effects, too. “If you start giving students — especially in the sciences — a really good lab experience in their first year, they expect that kind of stuff their whole time here,” Gutjahr says. “So, departments like chemistry and biology are starting to have to rethink what their upperclassman labs are looking like. That’s been exciting, because everyone is upping their game.”

## PRESCIENT PROGRAMMING

But that game isn’t limited to the hard sciences. Department of English Professor Vivian Nun Halloran is a food studies and contemporary literature scholar who recently taught an ASURE lab called “Taste of the Nation” for the Interdisciplinary track.

“Most students I’ve talked to who are not in the sciences are intrigued by the fact that there is research in the other disciplines,” says Halloran, who also serves as the College’s associate dean for diversity and inclusion. “A lot of people say, ‘Oh, English. I’ll read books.’ They don’t realize what the faculty do to conduct research. Social science research is also not immediately legible to them, so I think they are

intrigued by the possibility of a chance to be in a ‘lab’ setting.”

Halloran organized her class around the theme of victory gardens and food rations. With a nod to the global coronavirus pandemic, she says, “Little did I know that we would be doing a bit of that at the end of this semester.”

The indefinite closure of the IU campus necessitated that Halloran and other ASURE instructors pivot to accommodate online instruction.

She combined both archival research with hands-on activities to illustrate the ways food studies scholarship is practiced. Halloran also familiarized students with the kinds of questions that researchers in the humanities ask.

“Fortunately, I’d already had them wrap their heads around the notion that we could conduct archival research both by physically visiting archives but also by consulting digital archives online,” she says.

What’s more, the lab group had previously gathered to test various assumptions about food by cooking recipes from cookbooks and ration books from World Wars I and II.

And to teach students how to effectively articulate research questions? Halloran had assigned *The Joy of Search*.

“It’s by one of the Google executives, and what I like about it is that it very clearly models how to make an effective query and then how to vet the sources that result from a query. I thought that was an important set of skills for students at the beginning of their college journey — and it proved to be very, very useful, since we had to stay home after spring break.”

## WHAT’S NEXT?

It’s unclear whether or how a long-term closure of the IU campus will affect ASURE. Nevertheless, Gutjahr has big plans for the program.

“We want to make this available to at least 75 percent of incoming freshmen who are direct admits to the College,” he says. “That would be a recruiting tool: ‘You come here and you can do this.’” Additional tracks for mathematics, sociology, and other academic areas are also in the works.

Expanding ASURE offerings shouldn’t be difficult. In fact, Gutjahr has had to turn interested faculty away.

“You give them a chance to work in small settings with motivated students, and they are all in,” he says. “They really do care about students and they are incredibly generous with their time and with their knowledge. I come away from visiting their classes or talking with them and I think, ‘This is why we got into this business.’ It’s very inspiring.” +

**Paul Gutjahr, associate dean for the arts and humanities and undergraduate education**



W H E R E

D O W E G O

F R O M H E R E

**ON JUNE 5**, the Bloomington Enough is Enough March began in Dunn Meadow and ended on the grounds of the Monroe County Courthouse, bringing the Indiana University campus and community into alignment with nationwide protests catalyzed by the deaths of George Floyd and other Black victims across the

country. It also foregrounded painful revelations and fundamental questions about racial injustice and inequality on the IU campus, including in the College of Arts and Sciences.

“What will I do, what will you do, what will we do together to turn this hashtag-powered movement into a turning point in

the College of Arts and Sciences and at IU Bloomington?” asks Carmen Henne-Ochoa, assistant dean of the College’s Office of Diversity and Inclusion. “We must say Black Lives Matter. But saying it is only the beginning, and it is not enough. We must work consistently to highlight and eradicate the depth of racial

**STANDING AGAINST ANTI-BLACK RACISM IN THE COLLEGE**

**BY DEBORAH GALYAN**

violence, injustice, and inequity, as these impact our Black students, faculty, and staff.”

Listening to the experiences of Black faculty, graduate students, and staff was a crucial step for the College’s executive dean, Rick Van Kooten, who hosted a listening session on June 10 and a second session on June 18 for a broader group of the academic community. Opportunities for undergraduate students to participate and be heard will be announced when classes resume in the fall. There will be more opportunities for the College community to participate in these discussions, including an upcoming listening session about anti-Asian racism.

When asked during the June 10 session what he wants to see, Van Kooten replied: “I want to see a pervasive anti-racist mindset and corresponding action throughout the College, with people of all colors and backgrounds calling out acts of aggression or bias and white supremacy when they see them. I want to see offenders held accountable. I want an equity of resources for everyone.”

He repeated these words in an e-mail to Black faculty, staff, and graduate students who spoke during the initial listening session. “I want you to know that I am committed to working across the College community to change the climate via concrete actions: to have you feel welcome in every room you enter, to have your voice heard in every conversation, and to have you seen and believed. I want to see our anti-racist work engender persistent changes in individual and collective behavior that lead to lasting transformation.”

As the work moves forward, two faculty members with extensive experience in understanding and combating racism will join Executive Dean Van Kooten and Assistant Dean Henne-Ochoa to help guide the process.

Beginning July 1, Professor Vivian Nun Halloran of English assumed the role of associate dean for diversity and inclusion for the College, replacing Professor Russell Scott Valentino of Slavic and East European Languages and Cultures. Valentino stepped down from that role after a period of two years, during which he worked to establish the College’s Office of Diversity and Inclusion.

Professor Amrita Chakrabarti Myers is also a newcomer to the executive dean’s office. Myers, the Ruth N. Halls Associate Professor of History and Gender Studies, has been appointed a fellow of the Office of Diversity and Inclusion. Both Halloran and Myers have studied and addressed anti-Black racism as scholars, teachers, and activists.

The College is also offering new courses that encourage students to learn and think

more deeply about systemic racism. This August, incoming freshmen had the opportunity to get a jumpstart on their academics by participating in a two-week pre-fall session. Courses featuring highly relevant topics were offered, including several that focused on race: “COVID-19 & U.S. Inequality” and “Talking Race, Doing Anti-Racism.” More race-focused courses will be offered in two additional special sessions later this fall and in spring 2021.

“We have to say Black Lives Matter over and over and over again,” says Henne-Ochoa. “We must say it until Black lives do, in fact, matter. We are not there yet. We must address head-on anti-Black racism and the systemic inequity that disproportionately claims the lives of Black men, women, and transpeople and their livelihoods.”

Dean Van Kooten underscores this message. “We need to treat ally as a verb, not as a noun; a label that can be used too easily. The challenge is to be actively anti-racist, to be continually acting as an ally. And the actions we take need to be collaborative efforts.”

**“WE MUST SAY BLACK LIVES MATTER. BUT SAYING IT IS ONLY THE BEGINNING, AND IT IS NOT ENOUGH.”**



*Amrita Chakrabarti Myers believes a pivotal moment in history can lead to lasting change. The Ruth N. Halls Associate Professor of History and Gender Studies, Myers was recently named the College's diversity and inclusion fellow — the first position of its kind in the College. In the days after the national Black Lives Matter movement sparked one of the largest anti-racism protest marches ever to take place in Bloomington, Myers, who was a designated speaker at the march, shared her ideas about how to combat systemic racism and create enduring change.*

**What do you think the recent Enough is Enough March accomplished for IU and the Bloomington community?**

I think that it actually was the beginning of something. What I was really impressed by was how amazing the march organizers were. They're wonderful young people. They are full of great ideas and enthusiasm. This is where it needs to come from, right? We really need to see this kind of activism and enthusiasm and energy coming from students on our campus. To me, the march wasn't an end; it was really the beginning.

I've been doing activism work in Bloomington for a long time. I've organized marches, I've spoken at marches, and I've never seen anything this large.

We've been seeing this all over the country in terms of size and also in terms of demographics — age, race, ethnicity — people of all backgrounds coming together.

What I want to see, and what I told people that day, is that this needs to be the beginning. We can't let this be another situation where we forget about it in two months or two weeks and we're back here again in two years or four years having to have the same conversation. This needs to be the time where we actually implement real structural change. And I know that the organizers of the march feel the same way — that this is not a moment, but it's a movement.

We need to take this momentum and this energy and begin putting it towards applying political pressure on and off campus. So, to university officials, to the city of Bloomington, to the Bloomington Police Department, to IUPD, to the Monroe County Sheriff's Office, to all the different structures in the community, we must begin pressuring for actual legitimate structural changes that will make things better in Bloomington and on Indiana University's campus. That will make life better for Black people.

**Systemic racism against Black faculty, students, and staff exists at IU. What would you like to see administration and faculty do to help dismantle these structures?**

One of the things that I think is really important is that we need to invest more resources, first and foremost, into our African American and African Diaspora Studies department. It's one of the oldest departments of its kind in the nation, which is very, very significant, and it

# HOW DO WE MOVE FORWARD?

needs more resources. What I mean by more resources is that it needs more tenured and tenure-track faculty at all levels.

But also, what's really, really important is that it can't be the only department that's doing this work. It's exhausting to do this work. It's exhausting for Black faculty to be isolated and be the only faculty members scattered in individual departments doing this work. To be an 'island' is very difficult. If we are truly committed to anti-Black racism, we need to have faculty — several faculty — doing this work in every department. This way they can encourage one another, help one another, support one another, and they can also begin helping and supporting and being examples for graduate students and undergraduate students in their individual departments.

Having all those faculty across the campus is also going to make a difference in another way. We can begin to do the bigger work of decolonizing our curriculum. It's not enough for AAADS to have wonderful courses. It's not enough for

individual faculty members in departments to offer wonderful courses, although that's going to be important. We need courses in every department. We then hire across the university, across departments, across programs, and then those faculty offer wonderful courses.

I also think we need to ensure that we promote more Black faculty into positions of leadership and higher administration across the campus. We have precious few Black folks in positions of real power. That needs to change.

Then we also begin to decolonize the spaces. We begin to decolonize the curriculum. We begin to integrate anti-Black racism and materials into existing courses. President McRobbie announced that he is going to be examining renaming structures on campus, and that's important when we talk about decolonizing spaces — renaming pathways and buildings on our campus.

So, yes, decolonizing our spaces, decolonizing our faculty, decolonizing our syllabi and our

courses. That can't just be the work of one individual faculty member or even one department. We need to have solid, required general education courses that must be taken by all students on our campus that deal specifically with anti-Black racism and the history of African Americans in this country. It can't just be a College requirement; it must be a requirement for every student that walks through the Sample Gates before they graduate.

**Congratulations on becoming the College's diversity and inclusion fellow. What are your goals in that role?**

First and foremost, I'm really excited to join the College's diversity and inclusion team.

I'm really excited to be working with Assistant Dean Henne-Ochoa and Associate Dean Vivian Nun Halloran. What I'm hoping to do is move forward from talking about the problems. As academics, we talk a lot. We're kind of like politicians — and I include myself in this issue — academics are a lot like politicians. We talk a lot about problems. We do a lot of research. We always want to have another committee about something. We want to say, 'Let's do a survey and get more research.'

But what we want to do is move beyond the talking and the surveys and the research to actually implementing action items. Because we know what the

issues are across this country. We know what they are, and we've known for a long time. We know what the issues on IU's campus are, because they're not really all that different from the issues across the country. What I think is important is that we signal to our students, staff, and faculty that if we want to make this a more welcoming and safe environment and make it attractive to new faculty, new staff, and new potential students, then we need to begin moving away from talking to actually doing the work.

We need to decolonize our courses, classrooms, and syllabi, and make this a place where people don't just say 'I'm not a racist,' but where they are

## AN INTERVIEW WITH THE COLLEGE OF ARTS AND SCIENCES' NEW DIVERSITY AND INCLUSION FELLOW

actually doing the work of being anti-racist. By decolonization I'm referring to the process of deconstructing colonial ideologies of white, European superiority which privilege Western thought and approaches over all others. As an academic community, we need to think outside these imposed Euro-Western ideologies and practices that still frame most conversations in higher education with regard to our curricula and policies, and which clearly underpin all the socio-economic and governing structures of our society.

That's why I've been encouraging people to read the work of Black thinkers and scholars like Ibram Kendi, Michelle Alexander, Bryan Stevenson, and James Baldwin, to name just a few. Because it challenges you to move into the actual walk of how to be an anti-racist ally. That's what I would like for us to do as a collective at IU and certainly in the College — move out of simply talking and move into the walk and begin to engage actively in dismantling the structures of white supremacy on our campus. Reading one of these books together as a campus community would be a great place to start. +



# ENOUGH IS ENOUGH.

The Myers interview (p.10) and "Enough is Enough" photo essay are the work of **Emma Cline**, a student journalist and social media intern with the College of Arts and Sciences' Office of Communications and Marketing.







**WE NEED TO TAKE THIS MOMENTUM AND THIS ENERGY AND BEGIN PUTTING IT TOWARDS APPLYING POLITICAL PRESSURE ON AND OFF CAMPUS.**

**AMRITA CHAKRABARTI MYERS**





**I'VE BEEN DOING ACTIVISM WORK IN BLOOMINGTON FOR A LONG TIME. I'VE ORGANIZED MARCHES, I'VE SPOKEN AT MARCHES, AND I'VE NEVER SEEN ANYTHING THIS LARGE. WE'VE BEEN SEEING THIS ALL OVER THE COUNTRY IN TERMS OF SIZE AND ALSO IN TERMS OF DEMOGRAPHICS – AGE, RACE, ETHNICITY – PEOPLE OF ALL BACKGROUNDS COMING TOGETHER.**

**AMRITA CHAKRABARTI MYERS**



BEACH TENNIS, OIL ON CANVAS



# portrait mode

HOW A PAINTER EMBODIES  
AND REVISES THE HISTORICAL  
FEMALE MUSE

BY KATIE MOULTON

In *Tennis Lesson*, an oil painting by Danielle Orchard (B.F.A. '09, Fine Arts), two women lounge across a deep-green expanse the color of crushed velvet. The scene is figurative but flattened à la Cubism, natural forms cut into color blocks: pale blue, rich peach, a golden shoulder. Though the female figures are dressed in classic American sportswear, they hold no rackets. Instead, one woman palms a beer bottle, the other a cigarette, their white skirts hiked carelessly above their thighs. They stare out of the frame, but their gazes don't rest on the viewer. They are beyond even leisure, engrossed in a moment that's intimate, irreverent, and ultimately inscrutable. Yet unlike the classical art muses they reference, their sphinxlike moment belongs to *them*.

"Depictions of women in painting can seem remote, but by borrowing the same gestures, I try to make them deeply introspective," says Orchard, a 34-year-old Brooklyn-based artist. "Playing with existing moods and viewers' expectations can suggest an unconsidered interior life."

Beyond the canvas, Orchard and I are two women volleying a conversation via satellite. It's six weeks into national quarantine when we speak over the phone, and there's an appropriate irony to the conditions of the interview: each of us alone in our private rooms, cut off from sharing a space together. We can't even meet each other's gaze in a videoconference; Orchard's studio has spotty Wi-Fi.

So, she describes her studio in East New York in words: a converted single-floor church with high ceilings, increasingly paint-splattered concrete floors ("I'm getting slightly nervous about my deposit," she jokes), and plentiful, if diffuse, light. A fellow painter renovated the space, and he expanded the doorframes because he understood firsthand the challenge of moving large canvases. This detail mirrors Orchard's work: an artist's embodied empathy that results in slight but profound shifts.

Orchard has gained renown for her large, bright scenes of languid women that mingle abstraction and figuration. *The New York Times* described the "discreetly topsy-turvy



CHERRY HAND, OIL ON CANVAS



PSEUDO SELF PORTRAIT, OIL ON LINEN



BRA STRAP, OIL ON CANVAS



POND BATHERS, OIL ON CANVAS

radicalism” of her first solo exhibition as “impressive,” and she’s represented by respected galleries in New York and Copenhagen. Her repeated symbols are recognizable but personal: a half-empty wine bottle, a durational cigarette, a tulip bending in a vase.

“I think of the figures in very abstract terms, but the women themselves are amalgamations of myself: self-portraiture grafted onto art historical references, women familiar to us from painting history blended with contemporary and personal narrative.”

The female figures recall those of Henri Matisse, Pablo Picasso, Max Beckmann, and others — and this effect is deliberate. “I’m interested in artistic lineage, how artists reference one another across time, like Picasso referencing Velázquez, referencing Ingres — the telescoping nature of art,” she says. Yet the imagistic echoes are intended as neither tribute nor rebuttal. The relationship between Orchard’s 21st century work and the male Fauves, Cubists, and Expressionists is more akin to a revealing conversation.

“I think about my position as a woman painter making this type of imagery, about how I can access lived memory through painting,” she says. “For example, a line, which was created by a man like Matisse, was borrowed from a woman’s body, so it’s more familiar to me from a lived position than from a painted one. It’s that back-and-forth between representation and lived experience that I think about all the time.” Orchard recalls a 1913 painting by Ernst Ludwig Kirchner, *Toilette, Frau vor dem Spiegel*, in which a woman sits before a mirror while reaching her arms up and behind her back. “It looked to me like she was adjusting her bra strap, a discomfort that mostly women understand,” she says. “And in that boudoir setting where there’s no problems and effortless sexuality.”

**Her repeated symbols are recognizable but personal: a half-empty wine bottle, a durational cigarette, a tulip bending in a vase.**

In her painting inspired by Kirchner, Orchard makes explicit the physical awkwardness of the gesture, even titling it *Bra Strap*. She was surprised when only women shared an understanding of the narrative. “I’m interested in male painters’ guesswork, where they were able to locate empathy, and maybe what they left out,” she says. “How the figure can be complicated by a woman approaching it in a contemporary context.” Though she’s looking inward and backward to draw forth these scenes, the paintings always begin with the paint itself. “I think of these characters as emerging from the material,” she says. “The liquid nature, the way one builds space and

form with oils, a color, a line moved across a canvas — that determines the ultimate shape of these characters and what they’re doing.” Orchard describes herself primarily as “a painter rather than an artist,” with a fealty to the medium of oil she gleaned in IU’s art program. Raised in Fort Wayne, Ind., a middle child in a large family, Orchard engaged with art as a strategy for solitude, for carving out a space for herself. She moved to Bloomington in 2004 to attend IU — by her own admission, without much thought. But she found much



MERMAIDS, OIL ON CANVAS

more on campus: a different culture within state lines and a fine arts program that made her see a future in painting.

“I felt really lucky to fall into that program,” she says.

At the end of their first year, students who want to enroll in the B.F.A. must show their work and interview for a position in the program. That high standard told the young painter that “art is a serious endeavor that you can fail at — even spectacularly,” she says. “That really stuck with me: the sense

that painting was as legitimate as any other human activity.”

Orchard credits much of this wonder and commitment to working with artist Barry Gealt, a professor emeritus who taught at IU for nearly 40 years. Early in her college career, Orchard traveled on Gealt-organized study trips to Florence, Italy, and Giverny, France.

“He’s a very tenacious guy,” she says. “He was always getting us into places where we probably shouldn’t be. A group of us stayed in Monet’s house, where



GARDEN ECLIPSE, OIL ON CANVAS

they made our meals and brought us crates of wine while we drew and painted in rural France.”

In addition to passionate faculty and immersive adventures, Orchard remembers clearly the rigor of the program. The focus was on painting from observation and “how to see color,” she says.

“It was super technical — and I learned in grad school that many people don’t know how to stretch a canvas or mix a good green — but that was never presented as separate from the conceptual aspect of art.”

So, did she ever go through a “rebellious” non-oil-painting phase?

“No, I didn’t,” she laughs. “Painting has always been so difficult that I never felt

like I could put it down. I’m never bored, and it’s always regenerative.”

She did take figurative sculpture classes, which she credits with how she navigates space in paintings today.

“We didn’t end up firing any of the work. We didn’t get to keep it,” she says. “You just make it and then you crush it, which is a way to not be too precious, and to institute a workhorse mentality. As a painter, you’re going to make so much bad work, and it’s important to be able to see that as in service of something good later on.”

When not in class at IU, Orchard worked in a bookstore, as a server at Lennie’s, and as a nude model for life-drawing sessions.



BIRD BATH, OIL ON PANEL



BIG TUB, OIL ON CANVAS

“It was weird because I was also in class with these same students, and then I was naked in front of them in another class,” she says. “It was an interesting triangle between observing and being observed and trying to translate myself mentally into the drawings I imagined they were making.”

Then Orchard began to organize the figure-drawing sessions herself, which had never been run by students before. She hired the models and opened the sessions to the public.

“It became a place where I could dictate everything: the nature of the pose, color, light. This was my space,” Orchard says. “Figure drawing has been really formative, and I think being on both sides of it — this reflective viewing — is still in the work. I pull on those memories a lot.”

Many of Orchard’s subjects are nude, sometimes while picnicking but sometimes in more traditionally private occupations. When I ask about the bathing figures in her

paintings, Orchard recalls hazy Bloomington summers, breaking into the city’s private pools and visiting the quarries with friends.

“I haven’t thought about the quarries in so long, but there’s something about them that I want in my work,” she says. “There’s that natural drama, but tempered by human trashiness.”

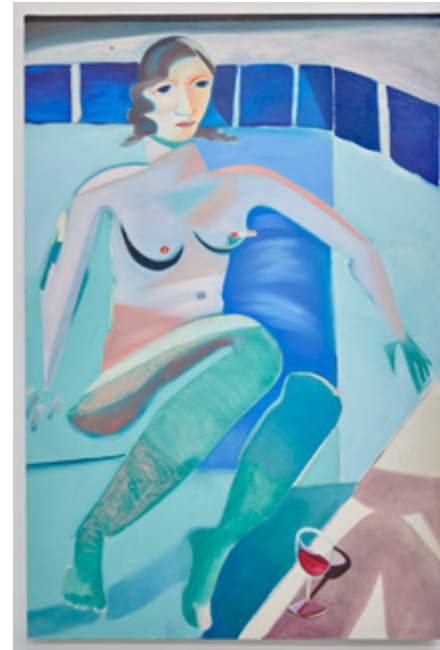
For her post-Bloomington plans, Orchard applied and was accepted to Hunter College’s “massively interdisciplinary” program in New York after a road trip organized by Professor Caleb Weintraub. At the end of the M.F.A., she won a grant from the Motherwell/Dedalus Foundation, which sling-shot her through the first difficult transition year from school into the artist’s life in New York. She got involved as a curator with an art collective called Underdonk, worked at the Spotted Pig restaurant, and kept painting.

“It takes years of failing and practicing to get good at anything,” she says.

In her current studio, the interplay between failure



POOL SCENE, OIL ON CANVAS



LIKE THAT MATISSE, OIL ON CANVAS

and practice is visible: a wall covered in drawings, and the “scraps” of ideas and colors hanging around the room.

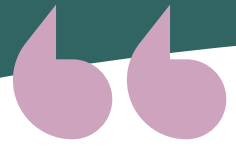
“When a painting is not salvageable, I will cut out sections of it before throwing it out, so I have little swatches of texture or moments of color, excerpts that I like,” she says.

I tell her about the novel I finished the night before: *Self-Portrait With Boy* by fellow Brooklyn-based IU alumna Rachel Lyon, which centers on an accidental image that

simultaneously haunts an artist and makes her career. In one scene, the photographer insists on getting rid of not only the large print, but also the test print and slide, believing the material itself is cursed.

“She’s right!” Orchard laughs. “It’s a painterly superstition but I believe it’s true. Some kind of panic has been instilled every time you approach that canvas.”

On the day of our interview, Orchard is “bouncing between” six in-progress canvases. Despite or because of the current



**It was weird because I was also in class with these same students, and then I was naked in front of them in another class. It was an interesting triangle between observing and being observed and trying to translate myself mentally into the drawings I imagined they were making.**

uncertainty, Orchard says her work process has been “kind of fun, which is probably the wrong word. But there’s a physicality to painting. Just keeping your hands busy is a way to escape.”

Before the pandemic, she had a show and was using the lull that followed to “make a lot of awkward, aimless work.” She’s playing with color palettes and seeing what sticks.

“I can always sense a contrivance going into a painting and no room for an idea to develop in the moment. For me, the work is not about transcribing a finished idea. It’s about the idea taking place in front of you, and then the painting is the record of that.”

When I ask how she situates her work in a broader cultural context, Orchard reiterates that she doesn’t actively set out with a message, but often discovers relevant feelings or

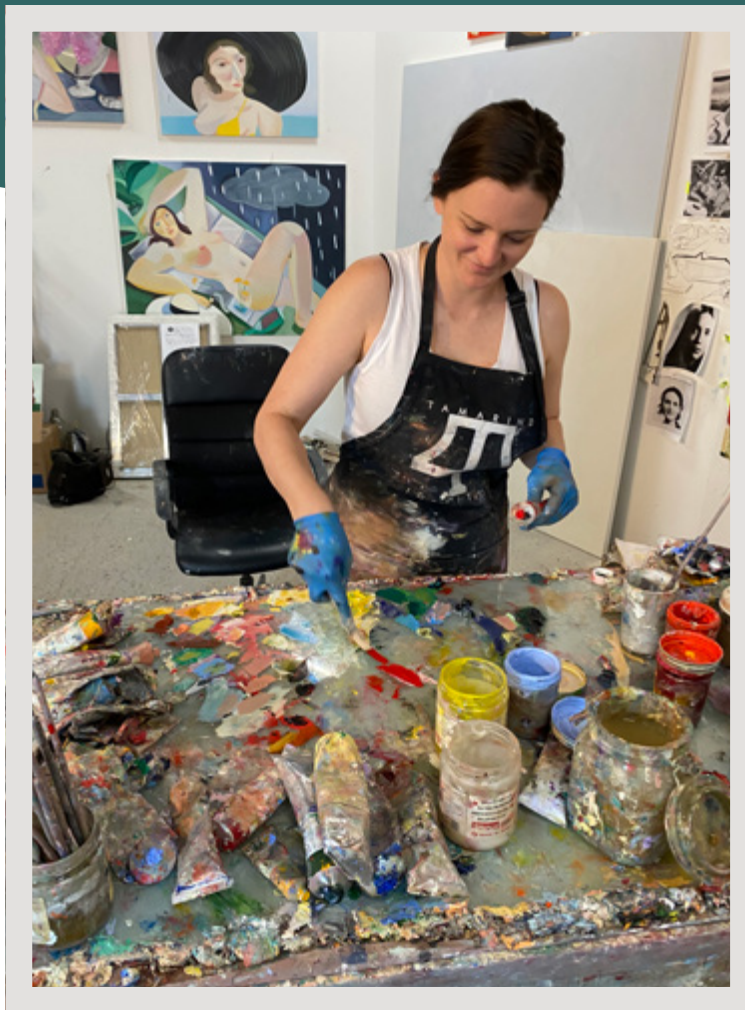
scenarios in the paintings after they’re made. She listens to political podcasts in the studio.

“I think I like the rage,” she says. “Women’s bodies are particularly politically charged, so by virtue of what I’m making, I’m involved in this dialogue.”

In her latest show, for example, all the figures were nude. While this decision made the scenes timeless — free from the distracting marker of clothing style — it also prompted many viewers to inquire about Orchard’s sexuality.

“There’s no sexual imagery in the work, but that told me a lot about how people think a woman’s nudity must be sexual,” she says. “I found it funny because that’s only what I’m doing for a *fraction* of the time that I’m nude. I’m more likely to be eating in bed.”

When combing through Orchard’s digital gallery, I find



ORCHARD IN HER NEW YORK STUDIO

myself wishing to sink through the screen into their sumptuous color worlds, their sudsy thickness. In one painting, a woman reclines in a brimming bath, her apricot neck tilted all the way back. Her left hand dips below the lip of the tub, her eyes creased shut, a steaming bubble overhead. Then I see the right hand taut with a red-tipped cigarette, the discarded envelope, the letter drifting on the water’s surface. I notice the title: *Rejection Season*. Then comes again the recognition of having *been there*: a sporty endeavor abandoned to booze and torpor, or a companionable, if worried, silence passed between friends. I too have known the release

of a volcanic bath following disappointment or overwhelming uncertainty, whether in the outside world or in myself. The scene reads as relaxing, yes, but the exhalation is complex, visceral, and made new.

“The characters are presenting themselves to be viewed,” Orchard says about her work. “They’re participating in being viewed, reveling in it. That’s politically unsavory to some people at this moment, but the relationship to viewing is rich and complex, especially as a woman, and is a natural concern for painting: what it means to create for the consumption of others, what it means to consume a body.” +

# Apocalypse

**KYLE DARGAN**

We chase the children over footbridges strafing through their shrieks. The end is here—the Kiddie Koliseum will be closing in ten minutes. And they know it. Taller and lumbering, we parents transmogrify into their zombies. *They’re coming* they scream. Most of us not far from being willing to chomp down on a kid’s brain if that will sedate their sugar-spurred limbs.

The Apocalypse is always our fault—our iron-fisted suspicion of joy, a frenzy fed until the innocent become crazed and the responsible become the monsters and the battle between the two rages and there is a god above making minimum wage just waiting to shutter the shop.

Kyle Dargan (M.F.A. '05, Creative Writing) is the author of the poetry collection *Anagnorisis*, which was awarded the 2019 Lenore Marshall Poetry Prize and was longlisted for the 2019 Pulitzer Prize in poetry. Read more about him on Page 38.

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A MUSICAL THEATRE ACTRESS REFLECTS

standing

still

at

center

stage

ON HER JOURNEY FROM IU TO *HAMILTON*.

BY ELIZABETH  
HOOPER





When I catch up with musical theatre actress Charnette Batey (B.F.A. '12, Musical Theatre) during the COVID-19 lockdown, she's giving her five-year-old French bulldog Fitzgerald a bath.

After the production of *Hamilton* she was touring with came to a screeching halt, she's signed a short-term lease to ride out the pandemic near her family in Lexington, Ky., instead of hunkering down in New York.

While many of her colleagues are scrambling to do Zoom read-throughs or broadcast remote versions of duets, Batey is taking a much-deserved break.

"There's a temptation to feel guilty for not reading new plays or acting out scenes," she says. "But I'm taking full advantage



of this downtime. I have enough pressure when I'm doing shows and keeping up with auditions."

She's cultivated her ability to keep a calm, steady center in the midst of chaos over seven years of almost non-stop touring — first with *Dream Girls*, then in *The Color Purple*, then *The Book of Mormon*, and now *Hamilton*. She attributes that equanimity, in part, to her mother.

"My mom's always instilled in me that I can do something if I believe in it," she says.

The key has been to maintain

that perspective through difficult audition processes in an industry that, despite some advances, doesn't offer abundant opportunities for Black women.

Batey was born in San Diego, where her parents were stationed in the navy. After her divorce, her mom wanted to be closer to family support, so she moved with Charnette and her two younger brothers to New Albany, Ind., a town of about 35,000 across the Ohio River from Louisville. There, Batey experienced "culture shock" in a multitude of ways.

"I could hear it in the way I spoke," she remembers.

"I could feel it in what I thought was cool."

But the biggest change was that she went from an ethnically diverse city to being the only person of color in her class.

Despite the bumpy transition, the move proved fortuitous. New Albany High School has a well-funded and highly regarded musical theatre program. Batey discovered her passion after landing one of the lead roles in her school's production of *Aida*, the story of a Nubian princess in love with her captor.

"We're not a musical theatre family," she explains, adding that one brother is in the

military and the other is in medical school. "Singing was always 'Charnette's thing.'"

In high school, her powerful mezzosoprano and ability to belt high was revealed. Her teacher encouraged her to audition for the musical theatre program at IU, which is part of the College of Arts and Sciences' Department of Theatre, Drama, and Contemporary Dance.

"I was like, 'Wait, you mean I could go to college for this and do it as a job?'" she recalls. "It hadn't even crossed my mind that I could do this professionally."

At IU, she once again found herself in the position of being

*"The people sitting behind the table at casting are not people who look like me. I know there are shows I'm not booking because of the way I look."*

the only woman of color in her class, facing almost no competition when it came to parts written for Black women. One summer, she experienced color-blind casting when she auditioned for — and won — the role of sultry bombshell Lola in *Damn Yankees* through IU Summer Theatre.

“It was really nice to just be seen for my gift and not for the color of my skin,” she says.

As a Black actress in New York City, Batey now faces competition from both a large pool of talented actors of color and a bias toward white actors for the vast majority of roles.

“The people sitting behind the table at casting are not people who look like me,” she says. “I know there are shows I’m not booking because of the way I look.”

Despite that, she persistently auditions, sometimes going through 100 headshots in a year.

And that persistence has paid off. She received her first leading role within a month of moving to New York, touring as Deena in *Dream Girls*, a Henry Krieger musical about an aspiring R&B trio. She’s been working steadily ever since.

“I just show up and audition even if it’s for a part that is usually cast as white,” she says. “It’s not my problem if they are unable to look at a bigger picture.”

The tactic has yielded unexpected results. For example, she auditioned for the lead role in *Thoroughly Modern Millie*, a play about a small-town girl who moves to New York City and has a brush with “white slavery,” as it’s called in *Playbill’s* synopsis. “They were definitely not going to cast a Black Millie,” Batey says, but the company was so impressed with her audition that they called her back when they were looking for actors for *The Color*

**Batey poses backstage in costume at a performance of *Hamilton*, the major Broadway musical created and composed by Lin-Manuel Miranda, pictured with Batey below.**



*One day she was relaxing at home with Fitzgerald and got the call that she would be playing not one, but three parts in Hamilton.*

*Purple*. She joined the touring cast as Celie, the protagonist.

It takes a lot of internal strength to keep walking into rooms full of skeptical casting directors.

“I’ve let it beat me down,” Batey says. “And then I’ve had to rise back up, just like the people before me. I come from a long line of fighters and dreamers.”

However, it took a special kind of inner fire to get through the year-and-a-half audition process for *Hamilton*.

“They want strong people,” Batey says, by way of explaining the exceptional time frame.

Within the theatre world, *Hamilton* is a notoriously difficult production with the most sung words of any major musical. That takes incredible precision and control. In addition, the production team wants strong people because of the attention lavished on the play and its cast. In short order, Lin-Manuel

Miranda’s hip-hop retelling of the story of founding father Alexander Hamilton became a pop culture phenomenon. *The Guardian* called it the “kind of transformative theatrical experience that has only happened a few times in the history of American musicals,” and its record-smashing Broadway run certainly bore that out.

Getting cast in *Hamilton* can be a career-changing accomplishment, one that Batey kept reaching for as she returned again and again to various auditions and work sessions. Each time, she’d get her hopes up and then — no call. In order to deal with the emotional highs and lows of that experience, she turned inward.

“I did a lot of self-work,” she says.

During that time, she trained to be a yoga teacher and took up meditation, sitting

*“I just show up and audition even if it’s for a part that is usually cast as white. It’s not my problem if they are unable to look at a bigger picture.”*

*“It’s such a big dream. But I know it’s possible because I could dream myself to being cast in Hamilton. It’s a matter of being in alignment with my aspirations.”*

on her mat and envisioning herself being in the play.

“I found that self-love and self-worth and really homed in on how to trust myself.”

One day she was relaxing at home with Fitzgerald and got the call that she would be playing not one, but three parts in *Hamilton*. She was cast as both an ensemble member and as an understudy for all three of the Schulyer sisters, major roles with both propulsive raps and moving solos. After hanging up, she burst into tears.

“I just felt proud of myself for not giving up,” she remembers.

But the challenges weren’t over. Touring can be grueling, with many hours spent on buses and many more spent in a series of impersonal hotel rooms — not to mention the sheer difficulty of regularly switching between multiple roles.

“I definitely exercise that part of my brain that just gobbles up material and spits it out,” Batey says.

She’s also developed a technique to keep the parts straight and not accidentally burst onto stage belting the wrong solo. Before the curtain goes up, she looks down at the color of her dress and repeats the name of which sister she is playing. Getting enough rest can be hard because, in addition to performing, there are nightly parties thrown by local theaters and audience members eager to meet the cast.

“People are just so excited that we’re there,” Batey explains.

To keep her balance, she tries to maintain a morning routine, even if it’s just a short one, and uses the time on the bus to decompress by putting on



headphones and snuggling up with Fitzgerald. He tours with *Hamilton* and is a great traveler.

“Everybody loves him,” Batey reports.

In reflecting on why *Hamilton* is so popular, Batey sees an obsession in the American zeitgeist with Black artistic forms.

“This is African American culture put into a musical,” she explains “Think about what is hot and popular. It’s all derived from my people’s history.”

Another reason why the show has made waves is because it’s tipping the scales for actors of color. With color-conscious casting, the show’s cast is almost all people of color.

“There’s a lot of momentum right now,” Batey says. “There is a lot of forward movement to include people who look

like me and have shows that aren’t just lily white.”

But there’s still a long way to go; around 95 percent of plays and musicals produced each season on Broadway are written by white playwrights.

Batey plans to keep pushing ahead with her career, no matter the odds. Her next goal is to originate a principle role on Broadway.

“It’s such a big dream,” she says. “But I know it’s possible because I could dream myself to being cast in *Hamilton*. It’s a matter of being in alignment with my aspirations.”

But for now her main focus is on resting and recharging.

“It’s not a bad thing to stop moving,” she says. “Sometimes it’s more powerful to see someone just standing still — center stage.” +

*“It’s not a bad thing to stop moving. Sometimes it’s more powerful to see someone just standing still — center stage.”*

# WUNDERLIST

The College's

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## TAREK ALARURI

*Entrepreneur*

Tarek Alaruri (B.A. '13, Chemistry) is the founder and COO of Fairmarkit, a Boston-based software company tackling business spend management. Since its inception in 2017, Fairmarkit has grown to 65 employees and more than 40 customers, including Capital One and ServiceNow. Fairmarkit is one of the fastest-growing startups in the country and has been named one of the most innovative companies in procurement. Alaruri started Fairmarkit with his former colleague after beginning his career in sales. He's been named to the Forbes "30 under 30" list, sits on the industry advisory board for the IU Luddy School of Informatics, Computing, and Engineering, and is an active reader.

READ ONE OF DARGAN'S POEMS ON PAGE 25



## CHARNETTE BATEY

*Musical theatre actress*

Charnette Batey (B.F.A. '12, Musical Theatre) is an actress and singer. She most recently toured with the first national tour of *Hamilton* and has also been on Broadway tours of *The Book of Mormon* and *Seussical*, as well as regional credits in and out of New York City. Batey was led to yoga while on tour in 2014 and is now also a certified yoga teacher, expanding upon her practice while she travels on tours in shows across the country. Follow more of her journey and message of self love on Instagram @charnetteb.

READ MORE ABOUT BATEY ON PAGE 28



## STEPHANIE GALLI

*Ceramic artist*

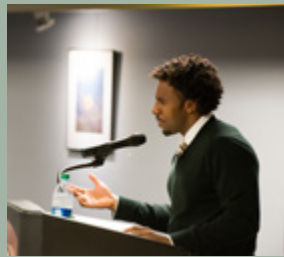
Stephanie Galli (M.F.A. '16, Fine Arts) is a ceramic artist and an assistant professor of ceramic art at Centre College in Danville, Ky. Galli has spent time making art in China and Italy and has been a resident artist at the Pottery Workshop in Jingdezhen, China; the Red Lodge Clay Center in Red Lodge, Mont.; and MudFire Clayworks in Atlanta. Her sculptures and utilitarian vessels have been published and exhibited nationally and internationally, most notably at Miami Art Week, The Museum of Fine Arts Houston, and the Hangzhou Peace International Exhibition Center in Hangzhou, China. She was named by *Ceramic Monthly* as a 2017 emerging artist.



## EBONI GRIFFIN

*Television producer*

Eboni Griffin (B.A. '06, Journalism) is a TV news producer with 15 years of experience at top cable networks. She recently accepted the role of senior broadcast producer for *Good Morning America* at ABC News. She previously served as supervising producer of *Morning Express with Robin Meade* on HLN, CNN's headline news channel, where she oversaw production of the four-hour show, including rundown supervision, control-room duties, and the management of on-air talent and a team of 30 people. Prior to this, Griffin was senior producer of programming and planning for *CNN Headline News*, where she planned and field produced the network's coverage of many major events. Griffin began her career at FOX News Channel in New York.



## KYLE DARGAN

*Poet and professor*

Kyle Dargan (M.F.A. '05, Creative Writing) is the author of the poetry collection *Anagnorisis*, which was awarded the 2019 Lenore Marshall Poetry Prize and was longlisted for the 2019 Pulitzer Prize in poetry. He's published four previous collections and has received the Cave Canem Poetry Prize and the Hurston/Wright Legacy Award. His books have also been finalists for the Kingsley Tufts Poetry Award and the Eric Hoffer Awards Grand Prize. Dargan has partnered with the President's Committee on the Arts and Humanities to produce poetry programming at the White House and Library of Congress. He is currently an associate professor of literature and the assistant director of creative writing at American University.

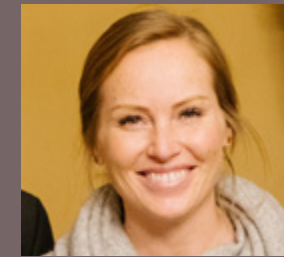
READ ONE OF DARGAN'S POEMS ON PAGE 25



## KATIE DIETER

*Higher ed administrator and educator*

Katie Dieter (M.A. '09, Ph.D. '17, African American and African Diaspora Studies, M.A. '12, Gender Studies) is the associate director of African and African American studies (AAAS) at Stanford University. Dieter is passionately working in her field at this monumental time to promote change and healing through the advancement of the vision and goals of the AAAS program. For four years, she was a senior lecturer at the Edna Manley College of the Visual and Performing Arts in Kingston, Jamaica. She often uses her artwork as a method in her research process, and her research focuses on the ways the visual and performing arts stimulate knowledge production and resistance, particularly in Black studies programs.



## MINA STARSIAK HAWK

*Co-host of HGTV's Good Bones*

Mina Starsiak Hawk (B.A. '07, General Studies) is the co-owner of Two Chicks and a Hammer Inc. and the co-host of HGTV's *Good Bones*. Since 2008, she's operated her home rehab business with her mother, Karen. The pair focuses on renovating houses in the Fountain Square and Bates-Hendricks neighborhoods in Indianapolis, where they often incorporate green spaces and art from local artists. *Good Bones* has been on the air for four seasons, the most recent of which attracted more than 16.9 million total viewers. This past February, Starsiak Hawk received the College of Arts and Sciences' Outstanding Young Alumni Award.



## REBECCA HOMKES

*Economist*

Rebecca Homkes (B.A. '05, Political Science) is a high-growth strategy specialist at the London Business School's Department of Strategy and Entrepreneurship and a previous fellow at the London School of Economics' (LSE) Centre for Economic Performance. With her boutique consultancy, she advises CEOs and executive teams of top global companies and fast-growing enterprises on developing and executing growth strategies through extreme uncertainty. A Marshall Scholar, she received her Ph.D. and M.Sc. from the LSE and previously served as a fellow for the White House's President's Council of Economic Advisors. In 2017, she received the College of Arts and Sciences' Outstanding Young Alumni Award.



## JENNY HUANG

*Rhodes Scholar*

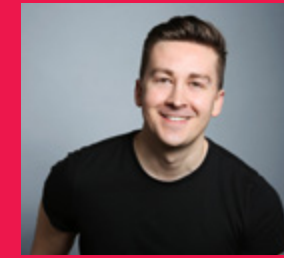
Jenny Huang (B.S. '17, Mathematics, B.A. '17, Individualized Major Program) is a Rhodes Scholar studying political theory at the University of Oxford. While at Indiana University, she co-authored a computational social science paper in *PNAS*, won IU's top undergraduate award for fiction, and worked for President McRobbie's office. Huang is interested in community-based politics and policy. Prior to starting graduate school at Oxford, she worked as the civic engagement program coordinator at the University of Chicago Institute of Politics, as a policy associate in the office of South Bend mayor Pete Buttigieg, and as an environmental policy fellow at the Joyce Foundation.



## KARA INGELHART

*Civil rights attorney*

Kara Ingelhart (B.A. '12, Biology, Gender Studies) is an attorney at Lambda Legal, a national legal organization advancing the rights of LGBTQ+ people and people living with HIV. Ingelhart has played an instrumental role in advancing the rights of LGBTQ+ people and HIV+ people in courts across the country and at the U.S. Supreme Court, including expanding access to military service and accurate identity documents. She holds a J.D. from the University of Chicago and has been recognized by The LGBT Bar as one of the best "40 LGBTQ+ Lawyers Under 40" and by the *Windy City Times* as one of the Chicago LGBTQ+ community's best and brightest "30 Under 30."



## PETER KISPERT

*Author and editor*

Peter Kispert (M.F.A. '16, Creative Writing) is the author of the acclaimed debut short story collection *I Know You Know Who I Am* (Penguin Books), recently featured on NPR's *All Things Considered*, selected by *O, The Oprah Magazine* as one of the "LGBTQ Books Changing the Literary Landscape," and praised by *Elle* as one of the best books of 2020. Kispert's writing has been published in *GQ*, *Esquire*, *Playboy*, *The Carolina Quarterly*, and *OUT* magazine, and he's held editorial positions at the Crown Publishing Group and HarperCollins. While at IU, he served as editor-in-chief of *Indiana Review*, where he founded the annual Blue Light Books prize partnership with IU Press. He lives in New York and is at work on his debut novel.



## FAYE LIU

*Founder and CEO*

Faye Liu (M.S. '11, Ph.D. '12, Geological Sciences) is the founder and CEO of RevoChem LLC, a Houston-based company pioneering geochemical fingerprinting technology to optimize energy production process. With businesses across both North and South America and clients of most major energy producers including BP, Chevron, Shell, and ConocoPhillips, her company is assisting the energy industry to improve efficiency and reduce cost and environmental impacts. She and her husband, Jiang Wu (Ph.D. '12, Biochemistry) have been featured in the *Houston Chronicle* and the *San Antonio Express*, and RevoChem's technology has been reported about in many energy industry journals.



## GARLIA CORNELIA JONES

*Theatre producer and writer*

Garlia Cornelia Jones (B.A. '05, Theatre, English) is a writer, producer, photographer, and mother. As a student at Indiana University, she founded Black Curtain — a student theatre troupe dedicated to Black works — winning several awards for diversity and inclusion. In 2008, she founded Blackboard Plays, a monthly series devoted to Black playwrights. She is one of the founding producers of Harlem9, which won an OBIE award for the play festival *48Hours in...™Harlem*. Her essays and articles have appeared in *The New York Times*, *The Washington Post*, Salon.com, and AmericanTheatre.org, and her plays have been showcased in *The Fire This Time* and at The Cell Theatre in New York. Jones is also a member of the Dramatists Guild of America and a line producer at The Public Theater.



## MEREDITH JULIET

*Reporter*

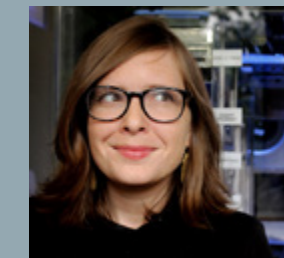
Meredith Juliet (B.A. '17, Journalism) is a morning show reporter for Channel 13 in Indianapolis. Her reporting focuses on the lighter side of things, like trending topics and events happening in the city. Her claim to fame is an interview with Ice Cube outside of Bankers Life Fieldhouse. Before moving back to Indiana, Juliet worked for the NBC affiliate in central Illinois as a morning show host. During her time at IU, her favorite courses were the travel courses made available to Media School students, particularly the once-in-a-lifetime opportunity to travel to Beijing for a week. Walking along the Great Wall of China is one of the coolest moments of her life.



## PETER MARGULIES

*Entrepreneur*

Peter Margulies (B.A. '09, Criminal Justice) is a multi-time entrepreneur who co-founded BtownMenus.com during his freshman year. While Margulies left the business to his co-founder in 2009, BtownMenus has gone on to become Bloomington's premiere online menu and ordering guide. Margulies was also a co-founder of Jibe, a human resources technology company that was recently acquired. Over the past two and a half years, he's worked in strategic customer success at one of the world's most valued startups, InVision, where he manages relationships with Fortune 50 customers. Margulies lives in New Jersey with his wife and two sons.



## MEGHAN MCGRATH

*Security ethnographer*

Meghan McGrath (M.A. '15, Folklore) is a speculative design researcher and security ethnographer at IBM. She recently returned from an assignment in Canberra, Australia, where she represented IBM at the 3Ai Institute, which focuses on how organizations can ethically scale artificial intelligence. She now leads the IBM Z Future Demands initiative and IBM Z Security design team. McGrath has been profiled in *Fast Company* for her work, which incorporates elements of her English and anthropology background into a cybersecurity context. Previously, she led the design research for IBM Pervasive Encryption, which won IBM's prestigious Outstanding Technical Achievement Award.



## PAUL MUSGRAVE

*Professor and political scientist*

As an assistant professor of political science at the University of Massachusetts Amherst, Paul Musgrave (B.A. '04, History, Political Science) studies how American domestic politics affect U.S. foreign policy. Besides writing for scholarly journals, he also writes about more diverse topics, like the promise and limits of the humanities for *The Washington Post* or the secret history of Mikhail Gorbachev's Pizza Hut commercial for *Foreign Policy*. He spent the pandemic working on Capitol Hill on leave as a legislative fellow in a member of Congress's office, and he'll return to Amherst in the fall to teach "The Politics of the End of the World."



## DANIELLE ORCHARD

*Painter*

Danielle Orchard (B.F.A. '09, Fine Arts) is a painter based in Brooklyn, New York. After earning her bachelor's degree from IU, she went on to pursue an M.F.A. in painting from CUNY Hunter College, graduating in 2013. She is a recipient of the M.F.A. Fellowship in Painting from the Dedalus Foundation, the Alma B.C. Schapiro Artist in Residence Fellowship at the Corporation of Yaddo, and the Frederick Hammersley Fellowship at Tamarind Institute. Orchard's work has been featured in *The New York Times*, *The New Yorker*, *The Cut*, and *Juxtapoz Magazine*, and her work is represented by Jack Hanley Gallery in New York City and V1 Gallery in Copenhagen, Denmark.

READ MORE ABOUT ORCHARD ON PAGE 18



## TYLER PONIATOWSKI

*Senior vice president*

Tyler Poniatowski (B.S. '05, Astronomy/Astrophysics, B.F.A. '05, Fine Arts) is a senior vice president of D. E. Shaw & Co., where he currently focuses on business strategy, product development, and marketing for the global investment and technology firm. After deciding to take a break from physics and academia following his first research post, Poniatowski pursued an M.A. in contemporary art in the U.K. He worked in a variety of curatorial, editorial, and managerial roles in the art world before his curiosity regarding modern financial markets led him to his current role in 2007. He resides in New York with his wife, their three children, and two chickens.



## AARON J. WALTKE

*Screenwriter, executive producer, and showrunner*

Aaron J. Waltke (B.A. '06, Telecommunications) is an Emmy-winning and Annie-nominated screenwriter, producer, and showrunner in Los Angeles. His work includes the award-winning Netflix series *Trollhunters* and *Wizards: Tales of Arcadia* from Guillermo del Toro and DreamWorks Animation, where he served as a writer, co-executive producer, and showrunner. He's currently serving as a writer/producer on an upcoming *Star Trek* series for CBS Studios and Nickelodeon. Previously, he was a head writer for *The LEGO Movie* spinoff *UniKitty!* from Cartoon Network, and has written projects for companies including Warner Bros., Disney, and National Lampoon, among others.

# Luminescence

## PAUL ASTA

my brother and I found a slingshot and a basket full of stars. all through the night, we ran deep into the woods and climbed high into the oak trees, until our legs ached against the branches and the shadows grew thick below us. and while we were listening for the trains to fade into the distance, the washing sound of horses pulling us home in waves, the moon, the moon like our mother, gave way and disappeared over our shoulders. and in its place, we found darkness-- a cavity in the mouth of night, where we took turns dipping our hands into the basket, every handful of stars a new galaxy, slung out into the cold wilderness, until the mouth swayed underneath the weight of decoration. and what few stars were left we divided, turning them in our coat pockets with admiration, carrying them down to the edge of the woods, down to the clearing, where we could hear the wind sweep through thicket and weed, not with a harshness, but a whirr, a mumbling wind, unsorted, untamed. and underneath the open sky, our mother crawled back into view, calling for our attention-- calling us home, where, in the driveway, beneath the streetlights, we took those stars and swallowed them whole: each star, a golden marble, a small bead of honey, radiant and incendiary. our bodies glowing like lakes on fire: dark at a time, but full of life.

Paul Asta (M.F.A. '16, Creative Writing) was born in South Korea and raised in the Chicago suburbs. He is a Kundiman Poetry Fellow and earned an M.F.A. in poetry from Indiana University Bloomington and an M.A. in creative writing from University College Cork as a Fulbright Grantee. His work can be found in *Best New British and Irish Poets*, *The Adroit Journal*, *Poor Claudia*, and others.



# TAKING MEASURE

*An interview with  
Executive Dean Rick Van Kooten*

BY RAYMOND FLEISCHMANN  
PHOTOGRAPHY BY ANNA POWELL DENTON AND IU STUDIOS





**AFTER SO MANY MONTHS** of quarantine, March 2020 feels less like the recent past and more like a different lifetime. Across the world, coronavirus has had a dramatic effect on the way we work, live, and learn. And as higher education undergoes a moment of unprecedented transformation, the College of Arts and Sciences is no exception.

I recently spoke with the College's executive dean, Rick Van Kooten, about a few of the changes the College has made in response to COVID-19, including the need for expanded online learning. We also talked about his professional life before he assumed the role of executive dean on July 1, 2019.

In addition to previously serving Indiana University Bloomington as vice provost for research, Van Kooten has served as a professor of physics since 1993. An award-winning teacher, he has taught a wide variety of undergraduate and graduate courses and is the author or co-author of more than 750 publications, mostly in the area of particle physics.



RICK VAN KOOTEN

**FLEISCHMANN:** The past six months have been a time of unanticipated tragedy, turmoil, and uncertainty. Tell our readers about the College's response to COVID-19, especially the adjustments made this past spring semester.

**VAN KOOTEN:** Last March, we were fortunate to have swiftly decided to transition to online courses rather than requiring students to return after spring break, which had already been extended by one week to give our faculty and staff enough time to prepare for the shift online. In-person courses would undoubtedly have led to more cases of COVID-19 on campus and within the Bloomington community. Our faculty, staff, and students needed to rise to the occasion, and I was so impressed with how they did that, working together as everything

changed. I like to think we all learned a lot about how to learn, even under unexpected duress.

**FLEISCHMANN:** I know that the switch to online learning must have been complicated, especially since the College teaches such a wide array of courses, from fine arts studio classes to lab courses and everything in between. Where was the transition fairly easy, and which areas required more work?

**VAN KOOTEN:** One thing we discovered is that lecture classes can transfer to the web quite well. Smaller discussion sections can also transfer quite readily. It can be challenging to have group discussions in any context, but one of the benefits of online classes is the fact that, in effect, there's no back of the room. So, sometimes the quieter students who may be less

inclined to talk in front of a group will come forward and do that online.

Lab courses present particular challenges, of course, especially when students are working on experiments and answering questions based on those experiments. Even so, there are a number of things you can do to retool online lab courses. Faculty can provide the raw data that students would normally get from their experiments that they could then analyze, or the class can do simulations of experiments, which work fairly well. Students can spend more time learning about topics like data analysis rather than

taking the data. Again, as technology changes and becomes more sophisticated, there's an opportunity to learn more about how to conduct science collaboratively across great distances. That's something every scientist needs to know.

In every field, students had to adjust to dialing in and connecting remotely, even while coping with the demands of sheltering in place and the disappointment of leaving campus. It certainly wasn't easy for everyone; in many instances, it was exceptionally hard. Socioeconomic differences between students were amplified in the access to technology and high-

speed internet, but we worked to mitigate that with loaned equipment. In the best-case scenario, faculty were able to be attentive to the challenges facing each person on that classroom call. We know now that this has been a common adjustment all across our culture, so in some ways it was a useful experience for each of us.

**FLEISCHMANN:** How do you think the College will change as a result of the work that has gone into the transition to online instruction?

**VAN KOOTEN:** If anything, the pandemic has been a kickstart to do more online. Even before COVID-19, online

instruction was one of the areas I wanted to stress as executive dean. Now we've been required to really think about what works. We have the tools to make course content available in innovative new ways.

The pandemic has also revealed the need to develop online courses in a broader, more strategic way, with forms of centralized support. While there's an Office of Online Education at the university level, we've never had a central office within the College to provide support for faculty. We need one. The world is opening up to the possibilities of online learning, and there are many exciting dimensions to that.





Van Kooten speaks with a group of students outside of Owen Hall.

**FLEISCHMANN:** And what comes next? Fall semester is right around the corner. What's some of the work that still needs to be done?

**VAN KOOTEN:** During the upcoming year, we'll learn a great deal as we work to strike a balance between online and in-person instruction, with the latter done safely. So much of a liberal arts education is centered around being with people who are different from you and having live discussions with them. We have a vital history as a residential entity, too, and that's part of the experience students crave. So, while we work to increase

our online presence, we also want these online experiences to augment and reinforce what people get when they are able to meet here in person.

As we talk today, of course, many aspects of this pandemic are still unknown. We are all still in a time of necessary adaptation. We know we will have to face more unexpected demands, and we'll continue to adjust, experiment, and learn from mistakes.

Many problems have been revealed the past few months, both by COVID-19 and by the fact that our culture is confronting systemic racism and the damage it

does. I've been struck by the variety of ways these challenges are examined within each of the many disciplines here in the College. I have to trust that there will be unexpected opportunities revealed by this moment, and that remarkable research and creative activity will also be the result.

**FLEISCHMANN:** I know that many of our alumni may be unfamiliar with your background prior to becoming executive dean. Would you tell us about your time at IU before this position?

**VAN KOOTEN:** Sure. I started my career at IU as an assistant professor in the physics

department. My field is experimental particle physics, which for a long time involved travel to both Geneva, Switzerland, and to the suburbs of Chicago, where I was involved in collaborative experiments using the gigantic particle colliders there. I was appointed a number of times as physics coordinator, guiding the directions of research and organizing resources for hundreds of physicists. Eventually, after being promoted to associate professor and then full professor, I had a five-year stint as physics department chair, when I became more interested in the administrative

side of education.

That work led me to want to focus more on what I could accomplish here and no longer travel as much due to family health issues. It was around this time when the provost asked if I might be interested in applying to become vice provost for research. Whenever I do something, I want to feel as if I can really make an impact, and this was one of those moments. That position also attracted me simply because I enjoy learning about many different things. I'd love to have 10 or 20 clones of myself who could

learn simultaneously about different areas of research, both inside and outside the sciences.

In retrospect, the four years I spent as vice provost for research were great preparation for the job of executive dean of the College. I learned a great deal about work done all across the campus, including the College, and was able to meet faculty conducting that research.

**FLEISCHMANN:** Let's talk about your research background, too. What does the work of a particle physicist consist of?

**VAN KOOTEN:** So, experimental particle physicists work with colliders that are designed and built to collect data about the particles circulating and then colliding inside these massive particle detectors. As a result, they spend a chunk of their time doing work that's almost like engineering: building the detector and calibrating it and getting all the pieces in place.

The physics side of what I do is related to several different areas, one of which is the search for new particles that aren't yet described by our

current models. Everyone knows the famous formula  $E = MC^2$ . That just means energy can be converted into mass and mass can be converted back into energy, with the big factor of the speed of light squared. In turn, that means that as these massive colliders get larger and larger, the energy goes up — and if the energy goes up, you can create more massive particles.

Part of my research has been the search for those particles, and another aspect has been exploring the tiny differences between matter and

A custodian cleans and sanitizes a common area outside of the Starbucks in the Indiana Memorial Union.





Asma Khalid, B.A. '06

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**They are leaders.**

Game changers making a difference.

Over the next year, we will be celebrating the enduring legacies of our alumni — the contributions they have made to the university, in their communities, and in their professions.

**Join us as we begin to celebrate the thinkers, doers, and leaders this September through a host of online events and weekly alumni spotlights on the College's social media accounts.**

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