

# IPTD 2017-18



## *Congratulations to This Year's Graduates!*

- **Elliot Mercer**, Lecturer, University of Colorado, Colorado Springs (2018)
- **Jessica Hinds-Bond**, freelance scholarly editor and indexer (2018)
- **Lauren Beck**, Practitioner in Residence, English Department, University of New Haven (2017)
- **Bethany Hughes**, Assistant Professor of Native American Studies, Department of American Culture, University of Michigan (2018)
- **Elizabeth Hunter**, founder of Fabula(b), a theatre and computational research lab at Northwestern (2018)
- **Ira Murfin**, independent artist, scholar, and cultural programmer for the Guild Literary Complex, Chicago Shakespeare, and other partners (2017)

## JUNE 2018



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## *Where Are Our Recent Alumni Now?*

- **Tara Rodman** ('17), Assistant Professor (tenure-track), UC Irvine
- **Dawn Tracey Brandes** ('17), Executive Director, Halifax Humanities Society; Sessional Assistant Professor, Dalhousie U
- **Elizabeth Leopold** ('17), director/choreographer of the Leopold Group, a Chicago-based modern dance company
- **Aileen Robinson** ('16), Assistant Professor (tenure-track), Stanford U
- **Megan Geigner** ('16), Assistant Professor (tenure-track), US Naval Academy
- **Christine Bean** ('16), Assistant Director, Center for Research on Learning & Teaching Theatre Program, U of Michigan
- **Jordana Cox** ('15), Assistant Professor (tenure-track), U of Waterloo
- **Carla Della Gatta** ('15), Assistant Professor (tenure-track), U of Southern California
- **Laura Lodewyck** ('15), Assistant Professor (tenure-track), North Central College
- **Gina Di Salvo** ('14), Assistant Professor (tenure-track), U of Tennessee
- **David Calder** ('14), Lecturer in Theatre & Performance Studies (tenure-track), U of Manchester

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## ***IPTD: The Year in Summary***

### **FIVE** dissertations defended

- Jessica Hinds-Bond, “Radical Remakes: Confronting Russia's Literary Past on the Post-Soviet Russian Stage”
- Elizabeth Hunter, “Enactive Spectatorship in Contemporary Productions of Shakespeare's Plays”
- Bethany Hughes, “Playing Indian on Stage 1829-1924”
- James Lasko, “Epic Fail: A Field Guide to Failure & the Art of Civic Engagement”
- Elliot Mercer, “Moving Archives and Choreographic Afterlives: Legacy Practice in American Postmodern Dance”



### **TWENTY-SIX** papers presented at national and international conferences

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#### **SIXTEEN** Northwestern courses taught. Topics include:

- Immigration on Stage
- Queer Performances
- Public Performances: Protest, Fandom, Sports
- Staging Violence and Magic in Shakespeare
- Southern Women, Southern Drama
- Asian-American Theatre
- Magical Realism
- Comics and Actors: American Jews on Stage
- Dancing Race
- Theatre Criticism

#### **SIX** productions dramaturged

- Grace Overbeke, *Digging up Dessa* (pictured left)
- Gabby Randle, *In the Red and Brown Water*
- Hayana Kim, *Vinegar Tom*
- Janine Chow, *The Fairy Tale Lives of Russian Girls*
- Megan Housley, *Twelfth Night*
- Matt Bent, *The Orange Garden*



### **TWENTY-ONE** grants and fellowships awarded or completed

- Maria De Simone, TGS Graduate Research Grant; SOC Ignition Grant
- Laura Feldmeyer, TGS Graduate Research Grant
- Megan Housley, TGS Summer Language Grant
- Bethany Hughes, Northwestern Presidential Fellowship
- Elizabeth Hunter, CIRA grant; AAUW dissertation completion fellowship (declined)
- Hayana Kim, TGS Graduate Research Grant; SOC Ignition Grant; Buffett Dissertation Grant; Mellon International Dissertation Research Fellowship
- Tova Markenson, American Academy for Jewish Research Grant; Sexualities Project at Northwestern Dissertation Fellowship; Memorial Foundation for Jewish Culture Doctoral Scholarship
- Elliot Mercer, Marilyn Yarbrough Dissertation Fellowship at Kenyon College, with a joint teaching appointment in Dance, Drama, & Film and Art History
- Rachel Moss, Fulbright Fellowship
- Grace Overbeke, Crown Fellowship in Jewish Studies
- Skye Strauss, TGS Graduate Research Grant; SOC Ignition Grant; USITT International Student Travel Grant
- Amy Swanson, TGS Graduate Research Grant



## *IPTD Events*

### **Annual distinguished lecture**

- Soyica Colbert (Georgetown University): “Lorraine Hansberry’s Fugitive Geographies”

### **Guest speaker events**

- Tom Lee (*War Horse* puppeteer), NU alumna Jane Taylor (University of the Western Cape), and Dassia Posner (Northwestern University), “The Art of Puppetry” (Sponsored by the Wirtz Visiting Artist Program for Commfest)
- NU alumna Ann Folino White (Michigan State), “Archive-Struck: Finding the Next Big Question & Workaday Theatre Women”

### **Guest author book discussion series events**

- Heather Nathans (Tufts University), *Hideous Characters and Beautiful Pagans: Performing Jewish Identity on the Antebellum American Stage*
- Branislav Jakovlevic (Stanford University), *Alienation Effects: Performance and Self-Management in Yugoslavia, 1945-91*
- Elizabeth Son (Northwestern University), *Embodied Reckonings: “Comfort Women,” Performance, and Transpacific Redress*



## *(Events cont.)*

### **THREE all-community gatherings**

- Orientation week
- Graduate admissions weekend
- End-of-year social

### **FOUR co-sponsorships**

- [sic!]: Summer Institute in Cologne
- Mellon Dance Studies Initiative
- Sean Graney artist event, Classics
- 140-1 Japanese puppetry workshop with guest artist Tom Lee (performance credits: *War Horse*, *Madama Butterfly*)

### **THREE pedagogy lunches**

- Brown-bag pedagogy lunches for mentoring IPTD students teaching their first Northwestern class (led by Tracy Davis)

### **SEVEN professionalization workshops**

(in collaboration with the Critical Studies in Theatre and Performance Cluster, Performance Studies, Screen Cultures, African American Studies, and Rhetoric and Public Culture)

- Cover Letters & CVs
- Mock Interviews
- The Job Talk
- Fellowships and Grants
- Title IX in the Classroom
- Conference Presentations
- Navigating Research, Teaching and Service, with IPTD alumna Ann Folino White

### **TWENTY-TWO** conference travel grants awarded to IPTD presenters



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## ***IPTD: Farewells and Welcomes***

### **FAREWELL**

#### **to Harvey Young**

...who moved on this past December to his next great academic adventure as Dean of the College of Fine Arts at Boston University. Harvey remains a member of the Graduate Faculty at Northwestern, and he returned to Evanston to celebrate the IPTDers who were hooded this June. Visit often, Harvey!

### **A WARM WELCOME to new faculty member**

**Danielle Bainbridge**, who holds a B.A. in English and Theatre Arts, Cum Laude from the University of Pennsylvania, and a joint PhD in African-American Studies and American Studies and certificate in Women's Gender and Sexuality Studies from Yale University. Her dissertation "Refinements of Cruelty: Enslavement and the Performance Archive" examines the lives and archives of African-American sideshow and freak show performers who were formerly enslaved. Her academic work has received the generous support of the Beinecke Pre-Prospectus Fellowship (Summer 2013), the Ford Pre-doctoral Fellowship (2014-2017), the Yale American Studies Summer Research Fellowship (2014), and the Yale African American Studies Stuart Taylor Fund (2015). Her creative non-fiction appears in *Moko Magazine* and *Killens Review of Arts & Letters*. She was the inaugural winner of the 2015 Barry Lopez prize for creative non-fiction from *Cutthroat: A Journal of the Arts*. She received a 2016 scholarship from the Tin House creative writing workshop in Portland, Oregon. Danielle will be a Postdoctoral Fellow in African-American Studies in 2018-19, after which she will join the NU faculty as an Assistant Professor in the Department of Theatre.



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### **Many thanks to this year's IPTD community leaders:**



**IPTD Director:** Dassia Posner

**Incoming IPTD Interim Director (2018-19):** Elizabeth Son

**Critical Studies in Theatre and Performance Cluster Director:** Elizabeth Son

**IPTD Executive Committee faculty:**

- Tracy Davis
- Paul Edwards
- Gary Fine
- Susan Manning
- Dassia Posner
- Elizabeth Son
- Harvey Young (2017)

**IPTD Executive Committee student representatives:**

- Janine Chow
- Amy Swanson
- Megan Housley (alternate)

**IPTD Graduate Coordinators:** Maria De Simone, Weston Twardowski, Chelsea Taylor

**Critical Studies in Theatre and Performance Graduate Coordinator:** Liz Laurie

**GLAC Student Representative:** Skye Strauss

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## IPTD Student News



**MATTHEW BENT** assembled a dissertation committee, wrote a prospectus, and taught for the first time this year. He also dramaturged *The Orange Garden*, presented at the Performance Studies *In Motion* conference, and undertook another year of Persian language study. This summer, he'll be presenting a paper at IFTR and reading for exams. He has also been invited to participate in the NU Art History department's summer seminar, which will be taking place over two September weeks in Beirut, Lebanon.

**BEKA BRYER** is going to [sic!] (Summer Institute Cologne) in August, which will bring her to Europe for the first time. Before [sic!] she will be presenting at ATHE on the Sites of Performance and Protest: Dramaturging Public Space in Boston panel on the dramaturgy of the Boston Common.



**MARIA DE SIMONE** was awarded a Graduate Research Grant by The Graduate School and an Ignition Grant by the School of Communication at Northwestern. With this funding, she will visit theatre archives in New York City this coming summer, and in San Francisco, Sacramento, and Los Angeles in Fall 2019. Maria also received funding from the Sexuality Project at Northwestern and The Buffett Institute for Global Studies to present at the International Federation for Theatre Research in Belgrade, Serbia, in July 2018. Her work in New York before IFTR will hopefully provide the materials she needs to continue her research on Sophie Tucker, which she began workshopping this past April at the Performance Studies Graduate Conference at Northwestern. Lastly, Maria has been accepted to participate in the Newberry Library's Fall Seminar "The Archive: Theory, Form and Practice," a sponsored training in the theory and practice of archival research.

**LAURA FELDMEYER** successfully defended her qualifying exams and advanced to candidacy this past February! Her article, "Preparing Boys for War: J.M. Barrie's *Peter Pan* Enlists in World War I's 'Great Adventure,'" was published in *Theatre History Studies* in December, and she received a TGS Graduate Research Grant to begin archival studies in Atlanta, Georgia. During the year, she taught two sections of Southern Women, Southern Drama and collaborated with the Santa Fe Institute to create a new lecture (Word Choice: Negotiating a Respectful Classroom Vocabulary) to address questions regarding the discussion of categories of race, ethnicity, social class, disability, gender, and sexual orientation from the interdisciplinary perspectives of cognitive linguistics, language evolution, and theatre. As a Searle Center New TA Conference Leader, Laura collaborated with fellow IPTDer Grace Overbeke and Matthew Leisten (Economics) to develop and lead two new workshops: "Improv in the Classroom" and "Student Participation: Encouraging Involvement by Expanding Traditional Participation Paradigms;" in January she presented another workshop with Overbeke on improvisation in the classroom. Ever interested in improvisation, she continues to serve as President of SPG Graduate Improv. This summer, Laura will be presenting her paper "Living Monuments: Southern Women and Historical Memory in Jim Crow Atlanta" at ATHE. She will be returning to Cologne this August to attend [sic!].



**ALICIA HERNÁNDEZ GRANDE** is completing her third dissertation chapter in the next few weeks, especially during Dissertation Bootcamp. Over Spring Quarter, she taught Theatre 365 "Immigration on Stage," where her students collaborated with Wikipedia's educational campaign, adding 13 articles to Wikipedia about previously unrepresented immigrant playwrights and theatre companies. Over the summer, she plans on attending the Performance Studies Summer Institute, writing her fourth and final chapter, and enjoying her first Chicago summer! She will also be presenting at ATHE in August - a variation on the paper she presented at the Critical Studies in Theatre & Performance Cluster conference workshop.

**JESSICA HINDS- BOND** defended her dissertation in the fall and graduated this month. Outside of IPTD, Jessica successfully launched a career as a scholarly editor and indexer (<http://www.goodstrongwords.org/>). Her first indexed book, Gregory Laski's *Untimely Democracy* (Oxford UP), was published in October, and she has been hard at work on projects for five different scholarly presses, the Educational Theatre Association, the Association for Theatre in Higher Education, and individual clients. And she's delighted to be welcoming her second child this November!

**MEGAN HOUSLEY** has confirmed her dissertation chair, written her dissertation prospectus, and started blitzing through an online Welsh-language course in preparation for immersing herself yng Nghymru this summer. Fortunately for her research prospects, it seems that she hasn't completely forgotten the language after studying it a decade ago!



Presidential Fellow **BETHANY HUGHES** successfully defended her dissertation, "Playing Indian on Stage 1829-1924," and graduated this June. She published two articles in January: "The Indispensable Indian: Edwin Forrest, Pushmataha, and *Metamora*" in *Theatre Survey* and "Off the Rails: Look at Shakespeare, See a Native Play" in *HowlRound.com*. She convened a series of events and interviews with playwright Mary Kathryn Nagle on campus in spring 2018. She presented at several conferences and served on the Conference Committee for Association of Theatre in Higher Education 2018 conference. After receiving 13 campus interview requests, Bethany will begin a new position this fall as Assistant Professor of American Culture and Native American Studies at the University of Michigan.

**E.B. HUNTER** revised, defended, and filed her dissertation in her fifth year, and graduated this June. She also attended ASTR and presented at two tech industry conferences: Augmented World Expo and Grace Hopper, where she was awarded a Grace Hopper Scholarship. In April 2018, her peer-reviewed article on museum selfies—which began its life as a Spring 2015 seminar paper—appeared in *Text and Performance Quarterly* and was subsequently featured by the NCA's "Communications Currents" project to "translate" scholarship for a broad audience. She contributed a chapter on building video game adaptations to *Research Methods in the Digital Humanities*, which is currently in press with Palgrave. Through Fabula(b), the company she launched at Northwestern's The Garage, she directed the build of *Bitter Wind*, the Greek tragedy she adapted for Microsoft's mixed reality HoloLens headset. The project was funded by a CIRA grant from Northwestern and will be available from the Windows store this summer (and on the HoloLenses at The Garage). As part of their recent "Women in Mixed Reality" initiative, Microsoft brought Hunter

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and *Bitter Wind* to their main campus in the fall and released a video of the project in early 2018. In spring, she convened a Theatre + Mixed Reality Symposium on Northwestern's campus, with participants from Microsoft, The Goodman Theatre, Northwestern's theatre department, and visiting scholars. The Symposium was sponsored by Dean O'Keefe, Microsoft, The Garage, and The Goodman Theatre. On the day she defended her dissertation, Hunter was awarded the AAUW dissertation completion fellowship, which she declined because she is pursuing opportunities in the tech industry.

Photos: (1) Morning workshop at April's Theatre + Mixed Reality Symposium and (2) The Grace Hopper Celebration of Women in Computing in October



**HAYANA KIM** taught her second reiteration of 140-2: Asian American Theatre this spring. She met such smart and active students this quarter that she thought she was truly blessed. She also dramaturged *Vinegar Tom* at Wirtz! Hayana has been also extremely lucky to get three university grants (GRG, Ignition, and Buffett) and one external fellowship from the Mellon IDRF (International Dissertation Research Fellowship) to fund her research in Gwangju, South Korea for the coming academic year. Hayana is extremely thrilled to start her journey.

**JIM LASKO** successfully defended his dissertation, "Epic Fail: A Field Guide to Failure and the Art of Civic Engagement;" Jim returned to IPTD this year to complete his PhD after over two decades of running Chicago's Redmoon Theatre.



**TOVA MARKENSON** is grateful to have received support from the American Association for Jewish Research and Northwestern's Jewish Studies Department to visit the Central Archives for the History of the Jewish People in Jerusalem. This year she also visited archives in Uruguay, Brazil, and Argentina. This quarter she presented at the Latin American Jewish Studies Association's regional conference and made headway on her first dissertation chapter. Her article, tentatively titled "Painted Lips and Cackling Laughter: Audience Experiences at the Argentine Yiddish Theatres," will appear in the forthcoming edited collection *Women on the Yiddish*

*Stage* (Syracuse University Press). She received support from the Sexualities Project at Northwestern for conference travel to Columbia University, and will present at ATHE (alongside Alicia!) as part of a theatre history panel on strategies for protest and resistance. Tova is delighted to have accepted a dissertation fellowship through the Sexualities Project at Northwestern for 2019.





**ELLIOT MERCER** completed his dissertation, "Moving Archives and Choreographic Afterlives: Legacy Practice in American Postmodern Dance," and graduated this June. In November he presented his research on Anna Halprin at the Dance Studies Association annual conference, and in May he performed a lecture-demonstration on Yvonne Rainer's *Trio A* at the Neuberger Museum of Art, SUNY Purchase. This spring he finished production on the first component of his collaborative dance-film project, *Hocking Hills School of the Dance*, with the support of the Andrew W. Mellon Foundation Digital Storytelling

Initiative. Attached is a photo of the lovely cast, crew, and collaborators. The project will release in the fall. He concluded his year as a Marilyn Yarbrough Dissertation Fellow at Kenyon College; in the fall he will join the department of Visual and Performing Arts at the University of Colorado, Colorado Springs.



**RACHEL MOSS** passed her qualifying exams, had a paper written in partnership with Gary Fine accepted into the *Journal of American Theatre and Drama*, was elected to the ASTR Graduate Student Caucus as Vice President, and presented a paper at ASTR in the Eastern European studies Working Session. In winter and spring, Rachel taught Theatre Criticism at both the 100 and 300-levels and was delighted to get to meet and work with so many of NU's wonderful theatre undergrads. In April, Rachel took a GRG-supported research trip to Warsaw to experience one of her case studies: the full-day commemorative celebration and action for the Warsaw Ghetto

Uprising, *Akcja Żonkile*. In June, she completed the Searle Center Teaching Certificate Program. In August, Rachel will be attending and presenting a paper for the first time at ATHE, on a panel with Jessica Hinds-Bond. Rachel is thrilled to be leaving in late summer for Warsaw, where she will be undertaking Fulbright-supported dissertation research for the full 2018-19 academic year. Included is her photo from the *Akcja Żonkile* concert for the 75th anniversary of the Warsaw Ghetto Uprising that took place in the heart of the former ghetto. Visible here is the daffodil that now symbolizes the whole commemorative action and a still from archival footage from the ghetto.



**GRACE OVERBEKE** is currently a Crown Fellow for Jewish Studies. This winter she conducted an IPTD workshop with Laura Feldmeyer on improv in the classroom and a Searle Center workshop with Laura Shanahan called "How to Give an Engaged Lecture." She also gave a talk at the Northwestern Jewish Studies Colloquium entitled "The Forgotten Pioneer: Jean Carroll and the Origin of Jewish Female Standup Comedy," and a talk at the Columbia College/Second City Program for Comedy Studies entitled "100 Years of Ethnic Humor and Representation in the United States." She performed an improv set with SPG (aka Laura Feldmeyer and Becky Krause) at the GSA Arts Soiree) and dramaturged the Kennedy Center World Premiere of *Digging up Dessa*, directed by Rives Collins and written by Laura Schellhardt. She additionally dramaturged three play readings and directed another at the Mid-America Theatre Conference. Lastly, she submitted a dissertation chapter on Jean Carroll and Jewishness.





**GABRIELLE RANDLE** taught two classes, a 140-1 discussion section and a practicum for the student assisting her on *In the Red and Brown Water*, which she dramaturged at the Wirtz Center. This past summer she visited the Schomburg center archives and the archives of the National Theatre in London. She facilitated a conversation at the Chicago International Film Festival for the new Lorraine Hansberry Film *Sighted Eyes and Feeling Hearts*.

**ELEANOR RUSSELL** has had a wonderful year learning how to juggle parenting little Jean-Jacques (now 10 months old!), writing her dissertation, and her creative work. She has become heavily involved with the Chicago branch of the Democratic Socialists of America, appearing on and producing several episodes for their podcast. She is excited to be spending more and more time on campus as Jean-Jacques gets bigger.

**RACHEL RUSSELL** presented a paper titled "A Meditation on Anger and Trying to Be Alright" at the Collegium for African Diaspora Dance conference held at Duke University in February.



**SKYE STRAUSS** spent this year ticking off the mile markers toward dissertation research. She passed qualifying exams and collected her MA from fall into winter, grabbed a GRG and an SoC Ignition Grant in the spring, and taught two sessions of 140-2 with evolving syllabi. Her funding from USITT allowed her to insert a short trip to Fort Lauderdale so she could go and say thank you to the committee in person. On the side, she performed a new trapeze act just before being (literally) grounded by a shoulder injury (see image, left). She also has a chapter about puppet master Michael Curry— frequent collaborator with Disney, Cirque, and Julie Taymor—in the works for a book project with Christin Essin and Holly Poe Durbin. And now for the big adventure- on June 18th Skye (and her husband Dave) depart for London via Ireland. After a few days of green countryside, she will send him back to take care of the cat and settle in to the National Theatre Archives in London before trekking to Cornwall to visit the Falmouth University library, and the Kneehigh home base in Truro. Onwards and upwards.

**AMY SWANSON** organized, raised funds, and hosted Germaine Acogny, who visited Northwestern while on tour in the US from Senegal, this past fall. She also presented her research at various conferences, including the Dance Studies Association, African Studies Association, Collegium for African Diaspora Dance, and Mellon Dance Studies. She participated in Performática, a contemporary dance festival in Puebla, Mexico in March. She taught two new classes and received a Graduate Research Grant to conduct follow-up research in Senegal this summer. As co-director of the African Gender and Expressive Arts Working Group, she helped organize an invited speaker series with distinguished scholars Kwame Otu, Rosamond King, and Dagmawi Woubshet.

**CHELSEA TAYLOR**'s research was accepted into two conferences this year: UW Madison Graduate Student Conference and the Performance Studies Emerging Scholars Panel at ATHE. She received a Buffett Institute Graduate Student Conference Travel Award for her ATHE presentation. She was also accepted into and will be attending [sic!] in Cologne this summer.

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**WESTON TWARDOWSKI** completed his dissertation prospectus and submitted it to the EC for approval. This summer he is spending time doing research in New Orleans and studying for quals. He will be attending ATHE in August. He is also directing *A Fair Trade* for Third Culture Theatre in Los Angeles.

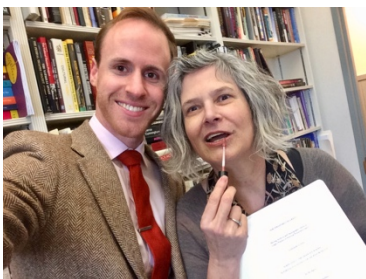
**ELENA WEBER** had 3 challenging but wonderful quarters and is looking forward to continuing to work on her newly found projects over the summer and during [sic!] in Cologne.

## IPTD Faculty News



**TRACY DAVIS** published the six-volume series, *A Cultural History of Theatre* (co-edited with Christopher Balme) and *Uncle Tom's Cabins: The Transnational History of America's Most Mutable Book* (co-edited with Stefka Mihaylova).

**GARY FINE** was elected to the American Academy of Arts and Sciences. He will be inducted into the Society this fall in the same cohort as President Barack Obama.



**SUSAN MANNING** submitted the final manuscript for *Futures of Dance Studies*, her edited volume of 28 essays by emerging scholars who participated in summer seminars held by Mellon Dance Studies, to the University of Wisconsin Press, which publishes *Studies in Dance History* for the Dance Studies Association. The book is coedited with Rebecca Schneider and Janice Ross. IPTD PhD alumna Lizzie Leopold ('17) did a terrific job as editorial assistant for the project. This winter and spring Susan completed drafts of three essays: the introduction to *Futures of Dance Studies*; her contribution to an essay cluster for *TDR: The Drama Review*, "Cross-Viewing in Berlin and Chicago: Nelisiwe Xaba's *Fremde Tänze*"; and the introduction to a volume of her own essays, titled *Critical Histories of Modern Dance*. The latter involved lots of digging in her own archives, with seminar papers from her undergraduate days in the 1970s and graduate study in the 1980s!



**DASSIA POSNER's** book, *The Director's Prism: E. T. A. Hoffmann and the Russian Theatrical Avant-Garde*, was named a Finalist for the Theatre Library Association's George Freedley Memorial Award. Dassia was also awarded an American Council of Learned Societies (ACLS) Fellowship for 2018-19 and a Northwestern Faculty Research Grant to support the archival research for and development of her new book project, *The Moscow Kamerny Theatre: An Artistic History, 1914-1950*. Her related article, "America and the Individual: *The Hairy Ape* and *Machinal* at the Moscow Kamerny Theatre," appeared in the February issue of *New Theatre Quarterly*. She traveled to Moscow for archival research in May and will return to visit the Chaliapin Museum with her daughter (during the World Cup) in July.



**LIZ SON** was promoted to Associate Professor with tenure and celebrated the publication of her book *Embodied Reckonings: “Comfort Women,” Performance, and Transpacific Redress*. As a Northwestern Public Voices fellow, she wrote two op-eds (“‘Comfort Women’: Traveling Between History and Hope” in the *Los Angeles Review of Books* and “Walk the Talk: People Are Protesting to Save Their Lives” in *The Hill*) and talked about her work on WGN Radio. She also gave a talk in the Asian American Studies Program at the University of Minnesota and two keynote talks, one at the School of the Art Institute of Chicago as part of the Necessary Discomfort: “Comfort Women” in Art & Activism Symposium and another at Carleton University (Ottawa) as part of the Underhill Graduate Student Colloquium in the History Department. In early May, Liz hosted the Korean artist Dohee Lee for a week-long artist residency and performed with Dohee in her final performance. She received Honorable Mention for the Gerald Kahan Scholar’s Prize from ASTR, the Karl Rosengren Faculty Mentoring Award for

advising this year’s award-winning URG project, and the Clarence Simon Award for Outstanding Teaching and Mentoring in SOC. This summer Liz is traveling to South Korea, where she’ll be presenting at the PSi Conference and leading a workshop on the networks of protest performance at the PSi Summer School.

