

Center for Humanities & the Arts

FACULTY CELEBRATION of Major Works 2024



University of Colorado **Boulder**

Center for Humanities & the Arts

**FACULTY CELEBRATION OF
MAJOR WORKS**



2024

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CENTER FOR **HUMANITIES** & **THE ARTS**

ARTS AND HUMANITIES GIVE MEANING

ABOUT THE CHA

Established in 1997, the Center for Humanities & the Arts (CHA) attempts to do for the humanities and arts what CU's research institutes are doing for the sciences: support faculty and graduate students in new research, create collaborations across departments, incubate new forms of graduate teaching and training, and reach out to the broader community.

VISION

The Center for Humanities & the Arts (CHA) promotes arts and humanities by being a dynamic hub on campus for collaboration and innovation and by creating connections with the Boulder community and beyond.

MISSION

The CHA fosters community, supports collaborations, and inspires creativity and research while promoting equity, inclusion, and academic excellence.



University of Colorado
Boulder

CENTER FOR
HUMANITIES
& **THE ARTS**

Dear CHA Supporter,

Dedicated. The faculty whose 2024 major accomplishments are highlighted in this magazine are absolutely dedicated to their arts and/or humanities disciplines. They are rigorous researchers, accomplished artists, and superb scholars. The evidence is in their works, which you can read about in the pages of this magazine.

The arts and humanities are fully alive and doing well at the University of Colorado Boulder. The musical compositions, performances, visual exhibitions, films, and books that are in this magazine are testament to the strength of arts and humanities here and everywhere. I'm so glad to see my arts and humanities colleagues celebrated for their wonderful works!

Sincerely,

Jennifer Ho

About the Director

The daughter of a refugee father from China and an immigrant mother from Jamaica, Jennifer Ho is the director of the Center for Humanities & the Arts at the University of Colorado Boulder, where she also holds an appointment as Professor of Ethnic Studies. She is the past president of the Association for Asian American Studies and the author of three scholarly monographs. In addition to her academic work, Ho is active in community engagement around issues of race and intersectionality, leading workshops on anti-racism and how to talk about race in our current political climate.



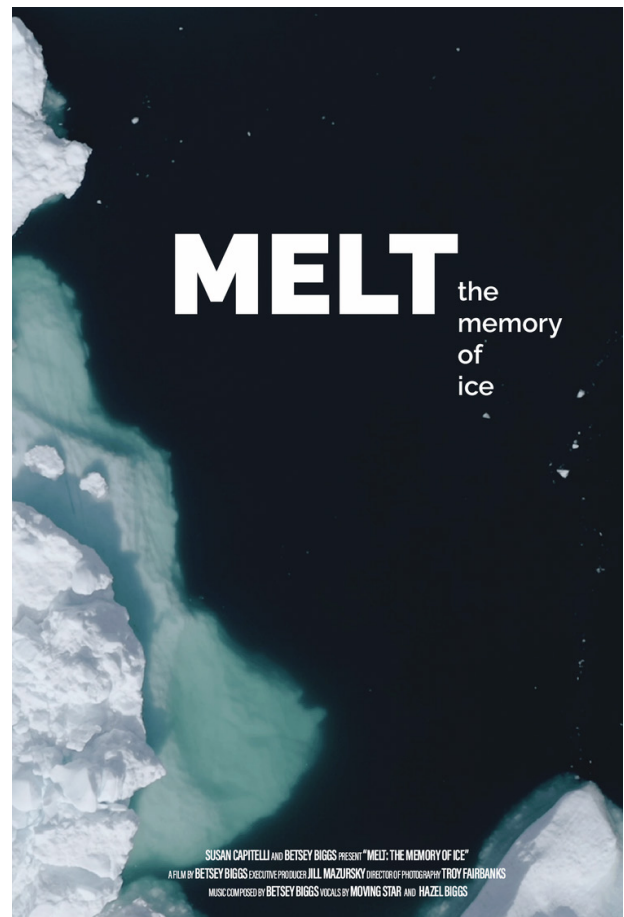
BETSEY BIGGS

ASSISTANT PROFESSOR
CRITICAL MEDIA PRACTICES
College of Media, Communication,
and Information



MELT: The Memory of Ice

MELT: The Memory of Ice is a visually mesmerizing cinematic song cycle, a powerful and contemplative invitation to sit bedside in communion with our earth, body melting and spilling through climate change. Created during a summer the composer/director spent in Greenland with her mother and 5-year-old daughter, this essay film slowly explores a spectacular river of icebergs, increasingly interrupted by flashes of memory. An immersive soundtrack rich with glimmers of sound, calving ice, reindeer bells, sled dogs, surrounds the spellbinding vocal ensemble Moving Star and a solo child reciting an unfathomable list of winter loss, flurries, ice skates, snow angels. The ice melts on.



MELT: The Memory of Ice poster



MELT: The Memory of Ice

BETSEY BIGGS

Betsey Biggs, is a composer and artist whose work connects the dots between sound, image, place and technology, and has been described by the New Yorker as, psychologically complex, exposing how we orient ourselves with our ears's. For more than twenty years, she has composed music, created live multimedia performances, and created participatory art installations. She has collaborated with artists such as Jennie Livingston, So Percussion, Samson Young, and August Black, and her work has been presented at the Sundance Film Festival, MASSMoCA, ISSUE Project Room, and Hong Kong's Videotage. She studied at Colorado College, Mills College and Princeton University, and has taught music, multimedia, public art, photography, and video at Brown University, RISD, and the University of Colorado, where she currently serves as Assistant Professor of Critical Media Practices.

JEFFREY DeSHELL

PROFESSOR

ENGLISH

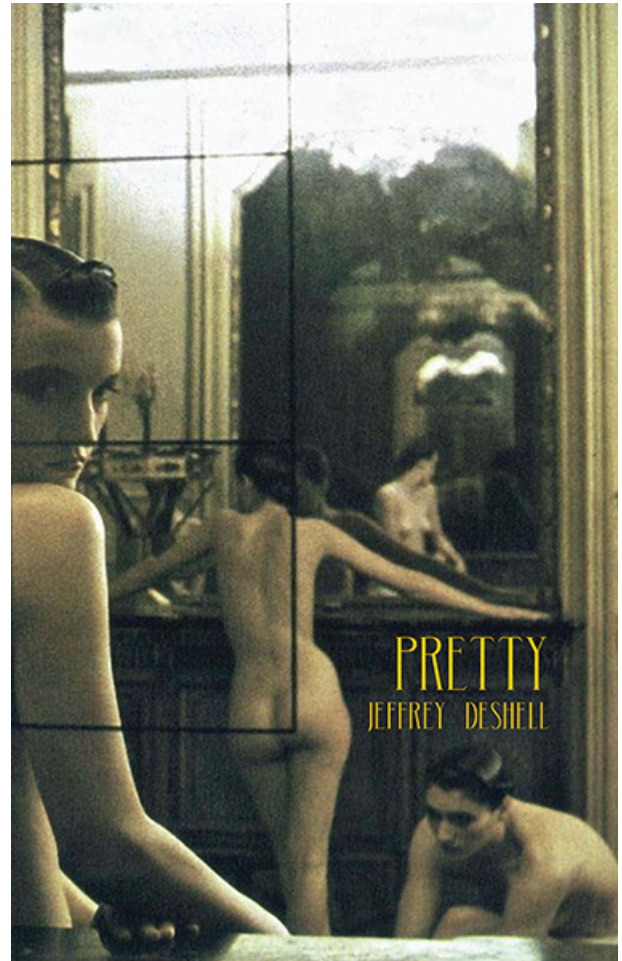
College of Arts and Sciences



Pretty

Spuyten Duyvil Books, Brooklyn, NY, 2024

In *Pretty*, a writer/academic (Jonathan) has been hired to write the biography of fashion designer Martin Margiela's fit model for a retrospective of his career. The model in question (Millie) is reluctant to lend her story to the project. Their relationship, which takes place post-pandemic New York, explores the desire to narrate against the resistance to be narrated, as well as asking the question: what does it mean to be looked at? These themes are developed, without nostalgia, in the context of 90's couture.



Pretty book cover (photo of cover is Five Girls in a Room in Pigalle, Paris— © Deborah Turbeville/MUUS Collection)

Jeffrey DeShell has published nine novels, most recently *Pretty* (Spuyten Duyvil, 2024). He was a Fulbright Teaching Fellow in Budapest, and has taught in Northern Cyprus, the American Midwest, and Bard College. Currently he is a Professor of English at the University of Colorado at Boulder. He splits his time between Boulder and upstate NY with the novelist Elisabeth Sheffield and their twin boys.

RAICHLÉ FARRELLY

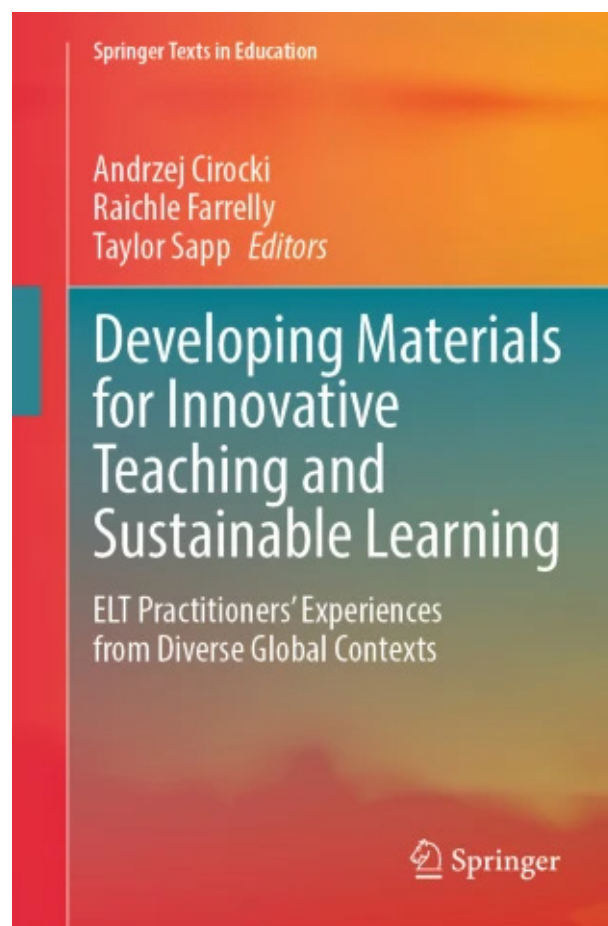
TEACHING ASSOCIATE PROFESSOR
LINGUISTICS
College of Arts and Sciences



Developing Materials for Innovative Teaching and Sustainable Learning: ELT Practitioners' Experiences from Diverse Global Context

Springer, 2024

This volume features current, innovative, and effective ways of developing instructional materials for diverse English Language Teaching (ELT) contexts. It is divided into four sections, each featuring pedagogical materials designed for specific groups of learners. The sections focus on materials for general English, English for Specific Purposes and English for Academic Purposes, Content and Language Integrated Learning, and ELT teacher education courses. The chapters, written by experienced educators from around the world, are grounded in principles for designing effective materials and are highly practical, serving as a guide for educators seeking to design materials for innovative and sustainable language education. The contributors reflect on their own practice, describe the materials design process, explain the guiding principles, and connect the design process with the local context and educational policies. They also offer practical tips to inspire classroom practitioners to create their own materials, promoting innovative teaching and sustainable learning. Ultimately, their chapters aim to encourage a world where teaching involves creativity and adaptability, leading to transformative learning for both teachers and learners.



Developing Materials for Innovative Teaching and Sustainable Learning: ELT Practitioners' Experiences from Diverse Global Contexts
book cover

Raichle Farrelly, PhD, is an Associate Teaching Professor and Director of the TESOL Program in the Department of Linguistics at the University of Colorado Boulder. She offers courses on a range of topics including language teaching principles, teaching L2 oral skills, pedagogical grammar, the TESOL Practicum, introduction to Linguistics, and World Language Policy. Her professional interests include second language teacher education, reflective teaching, curriculum design, community engaged learning, and teaching refugee-background adults. She is committed to cultivating an awareness among TESOL practitioners about the role of social justice in ELT and approaches to ethical, antiracist and culturally sustaining pedagogies. Farrelly has presented extensively on a range of pedagogical topics at national and international conferences, including TESOL, IATEFL, LESLLA, and Africa ELTA. In addition to peer-reviewed articles and chapters, Farrelly co-authored the book *Fostering International Student Success in Higher Education*. She also co-edited *Educating Refugee-background Students: Critical Issues and Dynamic Contexts*, *The Handbook of Research on Cultivating Literacy in Diverse and Multilingual Classrooms*, *Continuing Professional Development of TESOL Practitioners: A Global Landscape*, and *Developing Materials for Innovative Teaching and Sustainable Learning* *ELT Practitioners' Experiences from Diverse Global Contexts*.

PATRICK FERRUCCI

ASSOCIATE PROFESSOR
JOURNALISM

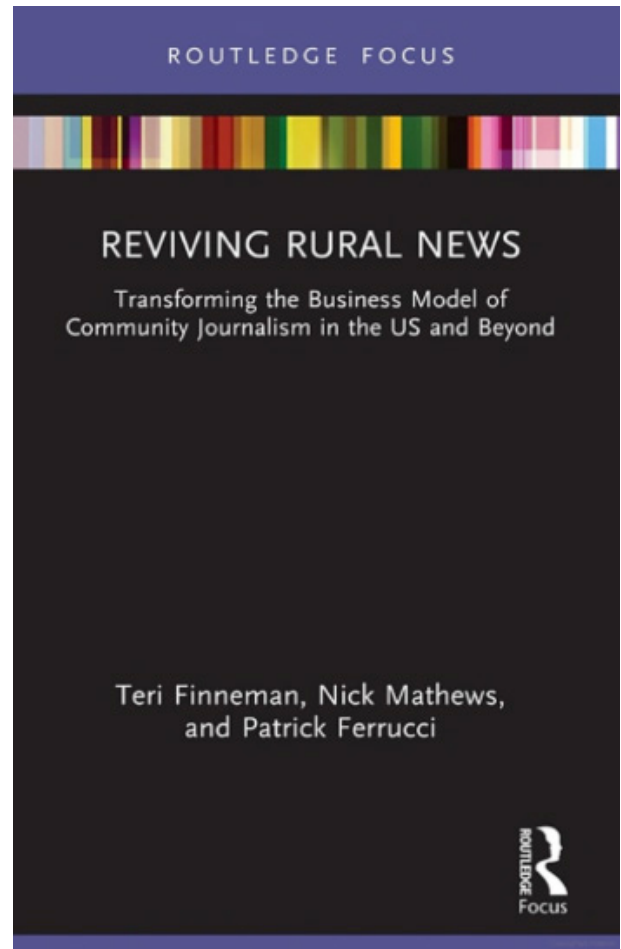
College of Media, Communications
and Information



Reviving Rural News: Transforming the Business Model of Community Journalism in the US and Beyond

Based on extensive research into weekly rural publishers and rural readers, *Reviving Rural News* demonstrates that a new financial approach to community journalism is urgently needed and viable.

This book provides historical context for the state of local news, examines the influence of journalistic identity and boundaries that have prevented change, and offers practical guidance on how to adapt the financial strategies of weekly newspapers to the habits of modern readers. Findings are grounded in robust data collection, including surveys, focus groups, and a year-long oral history study of a small weekly newspaper group in the United States. A new model known as Press Club is presented as a template via which memberships, events, and newsletters can better engage community journalism with its audiences and create a more sustainable path for the future.



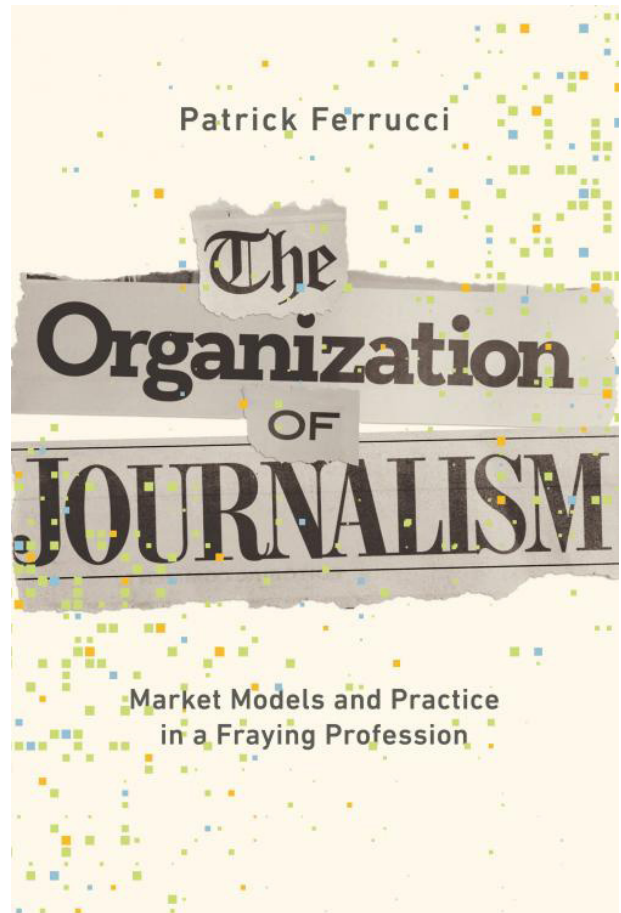
Reviving Rural News: Transforming the Business Model of Community Journalism in the US and Beyond book cover

The Organization of Journalism: Market Models and Practice in a Fraying Profession

New business models have splintered journalists' once-monolithic professional culture. Where the organization once had little sway in the newsroom, in today's journalism ecosystem, owners and management influence newsgathering more than ever.

Using rich interviews and participant observation, Patrick Ferrucci examines institutions with funding mechanisms that range from traditional mogul ownership and online-only nonprofits to staff-owned cooperatives and hedge fund control. The variations in market models have frayed the tenets of professionalization, with unique work cultures emerging from each organization's focus on its mission and the implantation of its own processes and ethical guidelines. As a result, the field of American journalism no longer shares uniform newsgathering practices and a common identity, a break with the past that affects what information we consume today and what the press will become tomorrow.

An inside look at a fracturing profession, *The Organization of Journalism* illuminates the institution's expanding impact on newsgathering and the people who practice it.



The Organization of Journalism: Market Models and Practice in a Fraying Profession book cover

Patrick Ferrucci is an associate professor and chair of the Department of Journalism at the University of Colorado, USA. His research is in media sociology and primarily concerns itself with how shifting notions of “organization” in journalism lead to influence on journalism practice. He is the author of *Making Nonprofit News: Market Models, Influence and Journalism Practice*, and coeditor of *The Institutions Changing Journalism: Barbarians Inside the Gates*.

ZYGMUNT FRAJZYNGIER

PROFESSOR EMERITUS
LINGUISTICS

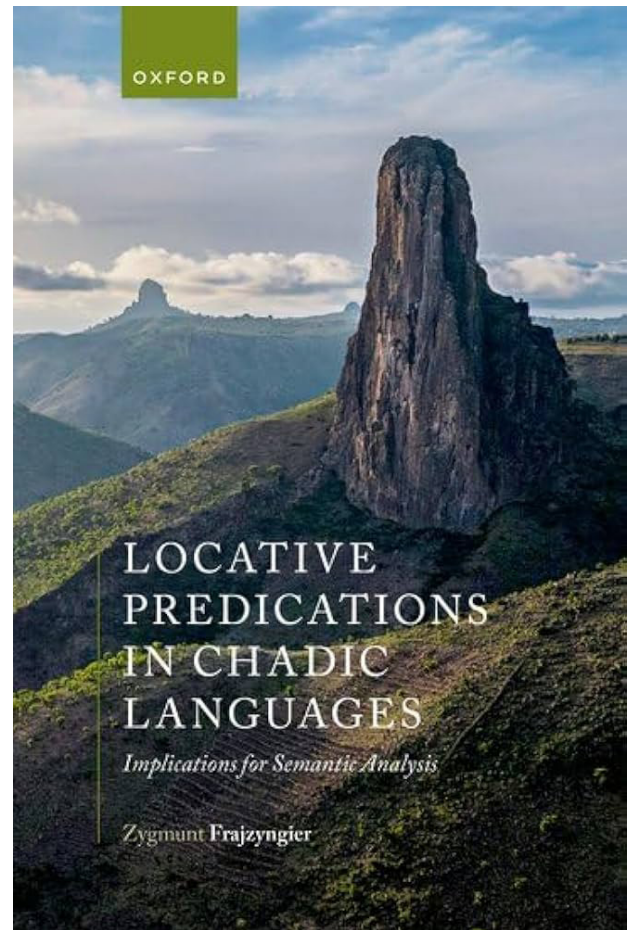
College of Arts and Sciences



Locative Predications in Chadic Languages: Implications for Semantic Analysis

Oxford University Press, 2024

The study analyzes the formation of locative expressions in eight Chadic languages. The Chadic family is the largest (ca. 160 languages) and most diverse member of the Afroasiatic phylum, whose other families include Egyptian, Berber, Semitic, Cushitic, and Omotic languages. Chadic languages are spoken in Northern Nigeria, Niger, Northern Cameroon, and the Southern Chad Republic. The study demonstrates that the grammatical systems of seven of the eight languages in the study encode locative expressions as a separate functional domain. The findings in the present volume contribute to four areas of importance for linguistic theory: (1) The findings demonstrate the existence of the unique semantic structures encoded in the grammatical systems of an individual language; (2) the study postulates that the semantic structures should be the primary object of semantic description; (3) the study demonstrates that the lexicon of individual languages is not a fully autonomous coding means and that some words reflect functions encoded in the grammatical system; and (4) the study postulates mechanisms for the formation of utterances in individual languages.



*Locative Predication in Chadic Languages:
Implications for Semantic Analysis* book cover

Zygmunt Frajzyngier's main interests include foundations of syntax and semantics in cross-linguistic perspective; typological explanations in grammar; grammaticalization; Chadic and Afroasiatic linguistics; discovery of grammatical structures, i.e. descriptive grammars and dictionaries. He is the author, co-author and editor of 30 books and over 130 papers. His recent books include *Language Formation by Adults* (Brill), with Natalia Gurian and Sergei Karpenko of the Far Eastern Federal University; *Typology of Reference Systems* (OUP); *The Emergence of Functions*, with Marielle Butters (OUP); and *Afroasiatic Languages*, with Erin Shay (CUP), *Locative Predications in Chadic* (OUP). Books under contract include *Unsettled Questions in Mandarin: Selected Domains and Functions* (Brill), with Meichun Liu of the City University of Hong Kong; and, most recent, *Semantic Structures of Grammatical Systems and Their Realizations* (Brill).

KATHRYN E. GOLDFARB

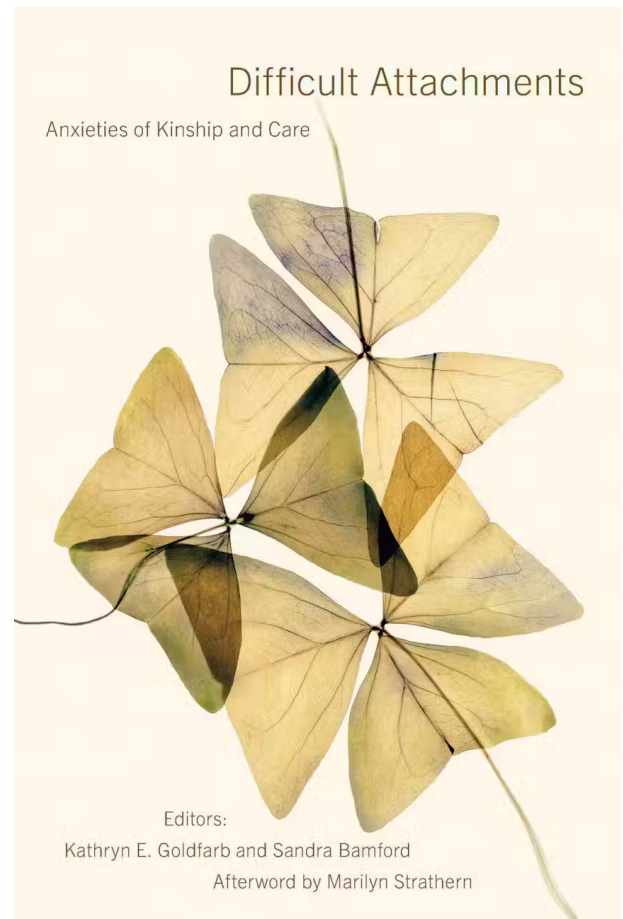
ASSISTANT PROFESSOR
ANTHROPOLOGY
College of Arts and Sciences



Difficult Attachments: Anxieties of Kinship and Care

Rutgers University Press, 2024

Anthropologists have long considered kinship as the basis for social solidarity. Indeed, the idea that kinship is grounded in positive sociality has found its way into most anthropological accounts and has served as an orienting framework directing decades of scholarly research. But what about when it is not? What about instances when kinship is anything but ‘warm and fuzzy’ but is characterized, instead, by neglect, violence, negative affect, or a lack of nurturance and care? In the three interlinked sections of this volume, the view that kinship is about “solidarity” and “care” is challenged by exploring how kin relations are not only about connection and inclusion but also about disconnection, exclusion, neglect, and violence. Kinship relationships that feel “positive” and “good” take a great deal of perseverance and work; there is nothing “natural” about kinship ties as being based on positive sociality. In these chapters, the contributors take seriously the contingency of kinship relations (the moments when kinship breaks down or is a source of suffering) and how this prompts scholars to develop new theoretical and methodological perspectives.



Difficult Attachments: Anxieties of Kinship and Care book cover

Kathryn E. Goldfarb is a cultural and medical anthropologist whose research examines how social relationships influence embodied experience, the intersections between public policy and well-being, and the co-production of scientific knowledge and subjective experiences, including narrative creation. Goldfarb's first book project, *Fragile Kinships: Child Welfare and Well-Being in Japan* (Cornell University Press, 2024), explores how social inclusion and exclusion shape holistic well-being. The work is based on longitudinal ethnographic fieldwork with individuals connected to the Japanese child welfare system, investigating the implications of family disconnection in a society where the family is considered the foundational social unit.

Goldfarb's new project, *Knowing Air*, takes the creation and use of atmospheric data as a social field for ethnographic study. In collaboration with the Louisville Historical Museum, Goldfarb supports the Marshall Fire Story Project, which focuses on collecting and archiving community experiences related to the devastating December 30, 2021, fire in Boulder County. Additionally, Goldfarb serves as the Principal Investigator on a collaborative project funded by the National Oceanic and Atmospheric Administration (NOAA) and the National Weather Service in Applied Meteorological Research. The project, titled *Smoke Exposure and Underserved Wildland Fire Communities*, involves co-PI Arielle Milkman and CIRES/NOAA collaborators Owen Cooper and Audrey Gaudel.

JENNIFER Ho

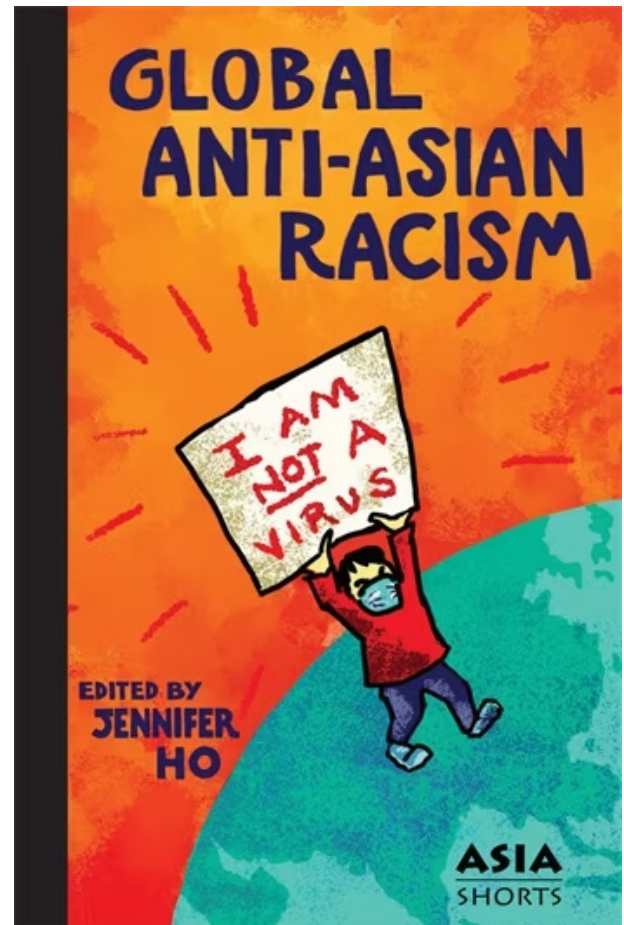
PROFESSOR
ETHNIC STUDIES
College of Arts and Sciences



Global Anti-Asian Racism

Columbia University Press, 2024

Global anti-Asian racism, particularly in the guise of Yellow Peril, has endured for centuries around the world. In Europe and the Americas, Asian immigrants and refugees were, and are, treated as threats to national security. Yellow Peril and anti-Asian racism is also found in Africa, Australia, and in Asian nations as well. Wherever Asian immigrants and refugees found themselves, anti-Asian sentiments quickly followed. The contributors to *Global Anti-Asian Racism* investigate the varied manifestations of prejudice and violence that Asians have endured through the 17th century to the twin pandemics of anti-Asian racism during COVID-19. From historical case studies in Mexico and Brazil to personal ruminations of people who are Asian German, mixed-race Swedish-Japanese, and adopted Korean American, to graphic narratives and poetic explorations, the essays in this volume illuminate the multifaceted nature of global anti-Asian racism and the resilience of Asians across the world to resist and counter this bigotry and bias.



Global Anti-Asian Racism book cover

JENNIFER Ho

Jennifer Ho. The daughter of a refugee father from China and an immigrant mother from Jamaica, whose own parents were, themselves, immigrants from Hong Kong, Jennifer Ho is the director of the Center for Humanities & the Arts at the University of Colorado Boulder, where she also holds an appointment as Professor of Ethnic Studies. She is past president of the Association for Asian American Studies and the author of three scholarly books and two edited collections. In addition to her academic work, Ho is active in community engagement around issues of race and intersectionality, leading workshops on anti-racism and how to talk about race in our current social climate.

MARINA KASSIANIDOU

ASSISTANT PROFESSOR
ART AND ART HISTORY
College of Arts and Sciences



“A Partial History” (solo exhibition)

NARS Foundation, Brooklyn, NY, USA, April 12 - May 15, 2024

From the exhibition press release:

The ongoing work “A Partial History” engages with the multidimensional character of marks, language, translation, embodiment, knowledge, and history.

Kassianidou began this work in 2016, as she was leaving her home country, Cyprus, and immigrating to the US. The work revolves around a collection of 19th and early 20th-century books--primarily schoolbooks--written in Greek, that belonged to the artist’s grandparents and great-grandparents and that the artist found in her late grandmother’s library. Fields covered in these books include history, geography, Greek grammar, and religious studies.

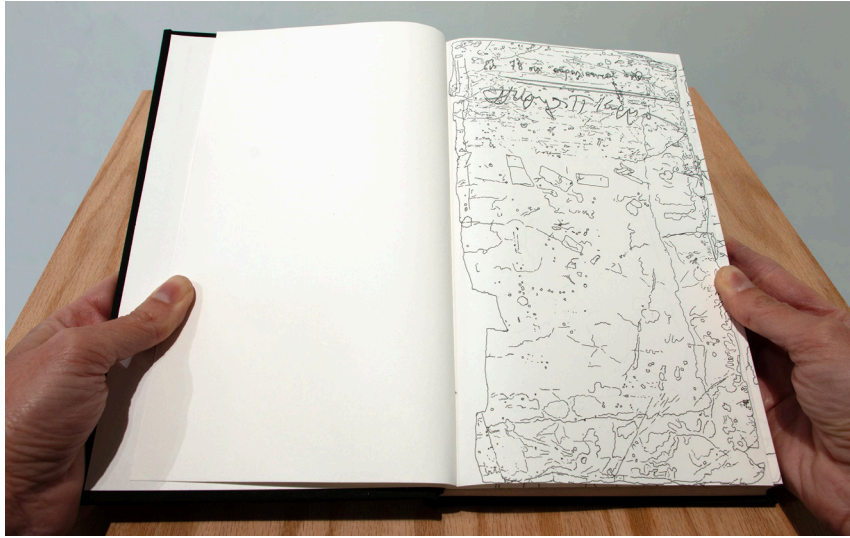
Kassianidou “re-reads” each book as a material object rather than a text, focusing on marks of use and time: folds, creases, tears, stains, pencil marks, discolorations, and wormholes. For each book, she meticulously traces these marks by hand, page by page, and then prints and binds the drawings into a new book containing only the excavated marks. The recreated books become archives of lines, suggesting narratives of time, touch, and distributed agency. They become alternative history books, recording the history of handling of each original book--a history unfolding in parallel with family, local, national, and world events.

Furthering this process of book translation, Kassianidou makes two-sided graphite drawings based on the book tracings. These drawings are

approximately ten-time magnifications of the tracings, referencing human scale. One drawing corresponds to one book, with one side depicting the marks from the odd pages superimposed and the other side the marks from the even pages. The accumulated lines map the shifting terrain of each book while compressing time and revealing its effects all at once.

The exhibition juxtaposes two languages: Greek, which may be unreadable to a non-Greek-speaking audience, and the drawn marks, which evoke different forms of “reading” and “writing.” The “unreadable” marks recall an embodied and potentially shared mode of knowing, one that depends on touching, feeling, and handling objects. These marks may be more readable to a non-Greek-speaking audience than the Greek characters in the original books. The lines between readability/unreadability and language/non-language dissolve through our shared movement in and touching of the world.

The work presented in the exhibition was supported, in part, by a CHA Faculty Fellowship from the Center for Humanities & the Arts at the University of Colorado Boulder, and by a RIO Arts & Humanities Grant from the Research & Innovation Office at the University of Colorado Boulder. Part of the work was completed during artist residencies at the Ragdale Foundation and at The Studios at MASS MoCA.



A Partial History (Vol. VI) (page 1), 2024



"A Partial History" (installation view), NARS Foundation,
Brooklyn, NY, USA

Marina Kassianidou was born in Limassol, Cyprus, and lives and works between Limassol and Boulder, Colorado, USA. She received a B.A. in Studio Art from Stanford University, an M.A. in Fine Art from Central Saint Martins College of Art and Design, and a Ph.D. in Fine Art from Chelsea College of Arts, London, UK. Her work has been exhibited internationally at spaces such as the House of Cyprus (Athens, Greece), NiMAC (Nicosia, Cyprus), Thkio Ppalies (Nicosia, Cyprus), Tenderpixel Gallery (London, UK), Stand4 Gallery (Brooklyn, NY), Yes Ma'am Projects (Denver, CO), Lane Meyer Projects (Denver, CO), and Rule Gallery (Marfa, TX). She has been awarded residencies at the Ragdale Foundation, Hambidge Center, Ox-Bow, and The Studios at MASS MoCA, among others. She is a recipient of the 2016 Joan Mitchell Foundation Painters and Sculptors Grant.

KELLY KRUMRIE

LECTURER

ENGLISH

College of Arts and Sciences



No Measure

Calamari Archive, 2024

In *No Measure*, two entangled scientists attempt to measure, record, and modify a desert on all scales, from a wide valley to a grain of sand. The speaker works with and for another researcher who watches over her from a control room as the speaker tends a desert remediation project. The desert setting is inspired by past and present industrial and ecological disasters as a result of climate change, technological production, and desertification.

The scientific task of measurement and documentation on such a scale, and in such a changing landscape, is impossible, and this is layered with the desire to know and be with another through the same lens, with the same language. The repetition required of scientific processes is not unlike romantic obsession. Here, performative acts of measurement create a scientific erotics, an installation the reader moves through, an atmosphere susceptible to weather.

Krumrie explores how desire might be thought of as a “self-organized criticality” and the ways in which permutations of scale can be rendered immeasurable by a series of prose poems—a lapidary erotic.



No Measure book cover

KELLY KRUMRIE

Kelly Krumrie is the author of *No Measure* (Calamari Archive, 2024) and *Math Class* (Calamari Archive, 2022). Her creative and critical writing appears in the journals 3:AM, La Vague, Black Warrior Review, Full Stop, and Journal of Modern Literature, among others. From 2020-22, she wrote figuring, a column on math and science in art and literature, for Tarpaulin Sky Magazine. She holds a PhD in English & Literary Arts from the University of Denver and teaches at the University of Colorado at Boulder and the University of Denver.

JOSEPH LABRECQUE

ASSISTANT TEACHING PROFESSOR
ADVERTISING, PUBLIC RELATIONS
AND MEDIA DESIGN
College of Media, Communications
and Information



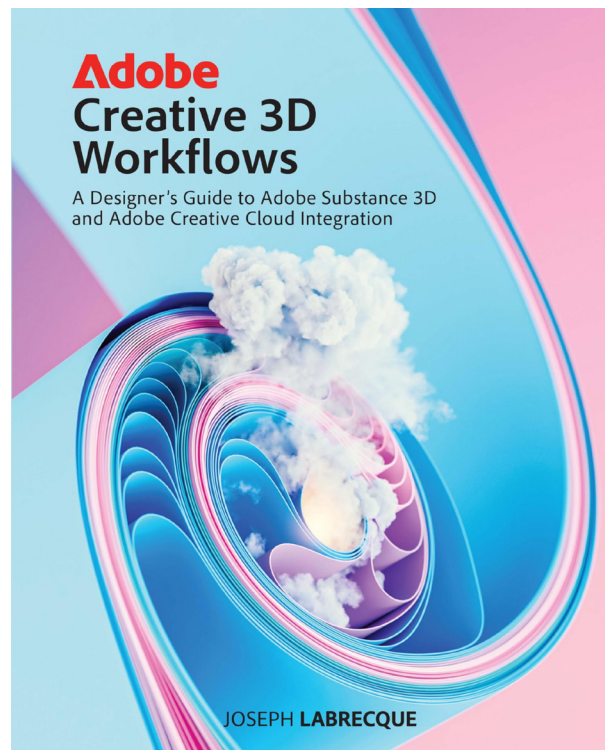
Adobe Creative 3D Workflows: A Designer's Guide to Adobe Substance 3D and Adobe Creative Cloud Integration

Adobe Press, 2024

Adobe Creative 3D Workflows: A Designer's Guide to Adobe Substance 3D and Creative Cloud Integration is designed for individuals eager to enhance their design skills by integrating the strengths of both 2D and 3D design environments. This book highlights the convergence of Adobe Creative Cloud and Substance 3D, offering valuable insights for those interested in the interplay between these design platforms.

Author Joseph Labrecque has included discussions on Firefly generative AI, showcasing Adobe's innovative approaches to blending 2D and 3D design through its Sensei and Firefly models. This integration promises exciting developments in creative workflows, opening up fresh opportunities for creative expansion.

For those looking to broaden their design capabilities by incorporating 3D elements into traditional 2D workflows or exploring how 3D design can be enriched with 2D tools, this book aims to guide you through combining these diverse applications for remarkable creative outcomes.



Adobe Creative 3D Workflows: A Designer's Guide to Adobe Substance 3D and Adobe Creative Cloud Integration book cover

JOSEPH LABRECQUE

Joseph Labrecque is a creative developer, designer, and educator with more than two decades of experience creating expressive web, desktop, and mobile solutions. A faculty member at the University of Colorado Boulder College of Media, Communication and Information, his teaching focuses on creative software, digital workflows, user interaction, and design principles and concepts. Joseph has authored a number of books and video courses on design and development technologies, tools, and concepts. He speaks at design and technology conferences such as Adobe MAX and for a variety of smaller creative communities. He is also the founder of Fractured Vision Media, LLC; a digital media production studio and distribution vehicle for a variety of creative works. Joseph is an Adobe Education Leader and Adobe Community Expert.

CHRISTINE LARSON

ASSISTANT PROFESSOR

JOURNALISM

College of Arts and Sciences



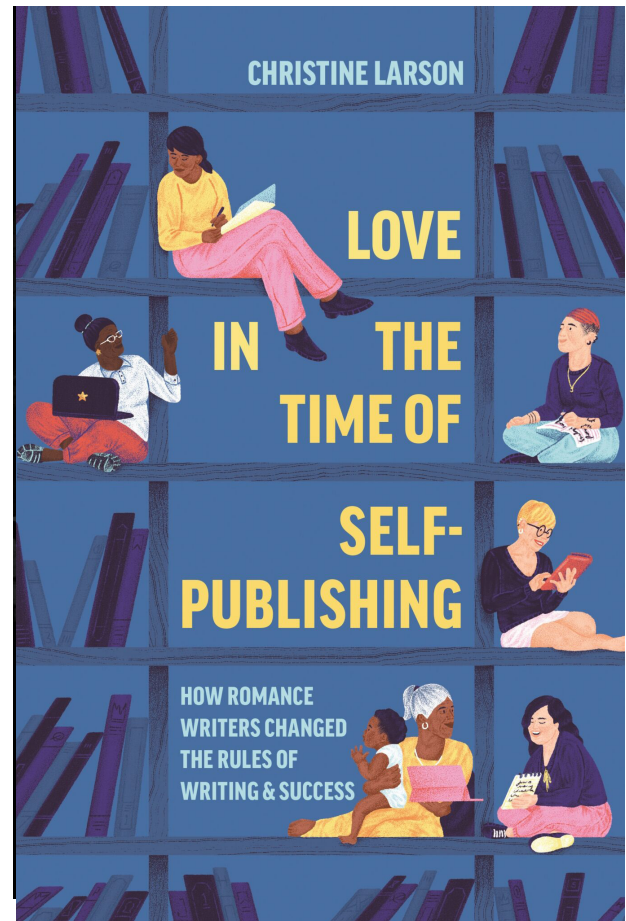
Love in the Time of Self-Publishing: How Romance Writers Changed the Rules of Writing and Success

Princeton University Press, 2024

This book examines the 40-year history of U.S. romance writers to offer lessons in creative labor, solidarity, and inclusion under precarious economic conditions. Published in June, it was featured in the New York Times, the Washington Post and NPR.

As writers, musicians, online content creators, and other independent workers fight for better labor terms, romance authors offer a powerful example—and a cautionary tale—about self-organization and mutual aid in the digital economy. *Love in the Time of Self-Publishing* traces the forty-year history of Romancelandia, a sprawling network of romance authors, readers, editors, and others, who formed a unique community based on openness and collective support. Empowered by solidarity, American romance writers—once disparaged literary outcasts—became digital publishing’s most innovative and successful authors. Meanwhile, a new surge of social media activism called attention to Romancelandia’s historic exclusion of romance authors of color and LGBTQ+ writers, forcing a long-overdue cultural reckoning.

Drawing on the largest-known survey of any literary genre as well as interviews and archival research, this book shows how romance writers became the only authors in America to make money from the rise of ebooks—increasing their median income by 73 percent while other authors’ plunged by 40 percent. The success of romance writers, Larson argues, demonstrates the power



Love in the Time of Self-Publishing: How Romance Writers Changed the Rules of Writing and Success book cover

of alternative forms of organizing influenced by gendered working patterns. It also shows how networks of relationships can amplify—or mute—certain voices.

Romancelandia’s experience offers crucial lessons about solidarity for creators and other isolated workers in an increasingly risky employment world. Romancelandia’s rise and near-meltdown shows that gaining fair treatment from platforms depends on creator solidarity—but creator solidarity, in turn, depends on fair treatment of all members.

CHRISTINE LARSON

Christine Larson is an assistant professor of journalism. She studies the impact of technology on media workers and cultural industries. Her research has taken her behind the scenes in newsrooms, Silicon Valley and romance writing conventions,

Larson's research interests grew from 15 years as a new media worker and freelance journalist. Her award-winning articles and essays have appeared in *The New York Times*, the *Wall Street Journal*, *US News & World Report*, *Glamour*, *Cosmopolitan* and many other publications. She has worked on staff at major magazines and has co-written three trade books on women and the workplace. She was a John S. Knight Fellow at Stanford. As a senior facilitator with The OpEd Project, she works to promote more diverse voices in opinion media and public discourse.

Larson's scholarly work has appeared in numerous peer-reviewed journals including *Information Communication and Society*, *Media, Culture & Society* and *Public Culture*.

Larson earned her MA and a PhD in Communication from Stanford University, and her undergraduate degree in English from Princeton University.

BROOKE NEELY

RESEARCH FACULTY

CENTER OF THE AMERICAN WEST

College of Arts and Sciences

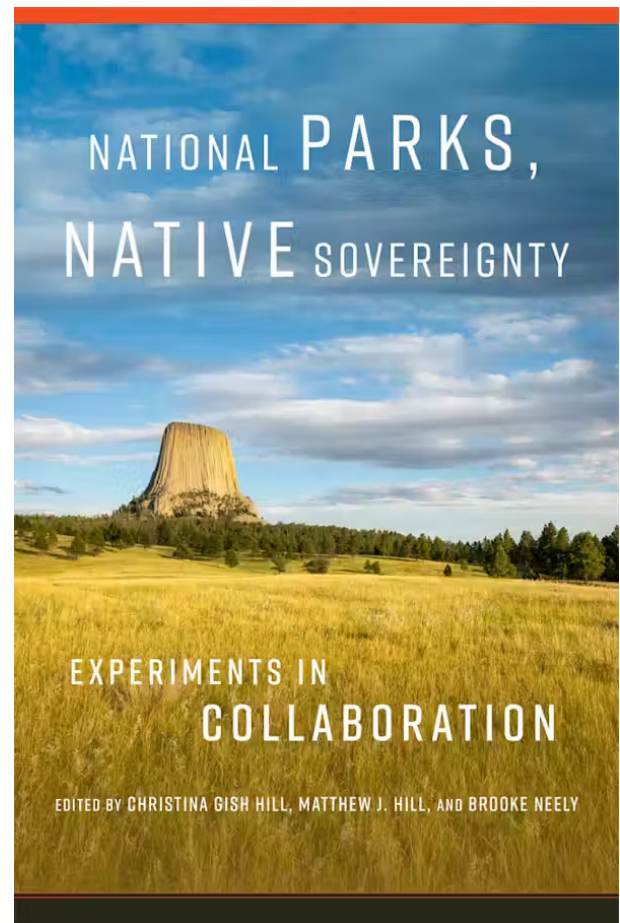


National Parks, Native Sovereignty: Experiments in Collaboration

University of Oklahoma Press, 2024

The history of national parks in the United States mirrors the fraught relations between the Department of the Interior and the nation's Indigenous peoples. But amidst the challenges are examples of success. *National Parks, Native Sovereignty* proposes a reorientation of relationships between tribal nations and national parks, placing Indigenous peoples as co-stewards through strategic collaboration. More than simple consultation, strategic collaboration, as the authors define it, involves the complex process by which participants come together to find ways to engage with one another across sometimes-conflicting interests.

In case studies and interviews focusing on a wide range of National Park Service sites, the authors and editors of this volume--scholars as well as National Park Service staff and tribal historic preservation officers--explore pathways for collaboration that uphold tribal sovereignty. These efforts serve to better educate the general public about Native peoples; consider new ways of understanding and interpreting the peoples (Native and non-Native) connected to national park lands; and recognize alternative ways of knowing and using park lands based on Native peoples' expertise.



National Parks, Native Sovereignty: Experiments in Collaboration book cover

National Parks, Native Sovereignty emphasizes emotional commitment, mutual respect, and patience, rather than focusing on “land-back” solutions, in the cocreation of a socially sensible public lands policy. Ultimately it succeeds in promoting the theme of strategic collaboration, highlighting how Indigenous peoples assert agency and sovereignty in reconnecting with significant landscapes, and how non-Native scholars and park staff can incrementally assist Native partners in this process.

Brooke Neely is research faculty at the Center of the American West and a faculty affiliate of the Center for Native American and Indigenous Studies at the University of Colorado Boulder. She has worked and written at the nexus of US national parks and tribal nations for nearly two decades. She holds a PhD in sociology from the University of California, Santa Barbara. Her interdisciplinary research and teaching focuses on public history, community engagement, and belonging in the western United States.

CARTER PANN

PROFESSOR
COMPOSITION
College of Music



Eight Saxophones

Theodore Presser/Carl Fischer Music Companies, 2024

“Eight Saxophones” is a three-movement exploration of the wondrous expressive capacity and flexibility of the saxophone (x eight). The three movements vary wildly in genre, tone and speed. The work was premiered by two of America’s eminent saxophone quartets (Capitol Quartet and h2 quartet) at Electrical Audio Studios in Chicago, IL, May 2024.

Both audio and video were produce at these sessions. Movements: I. Mirage Canons, II. Welcome to the Show, III. Berceuse. The work’s premiere performance occurred at the 2021 Midwest Band & Orchestra Clinic in Chicago. This recording project was made possible through a generous C.W. Bixler Family Fund grant.



Eight Saxophones digital platforms image

Carter Pann, composer and pianist, has written for and worked with musicians around the world, with performances by the London Symphony and City of Birmingham Symphony, the Tchaikovsky Symphony in Moscow, many radio symphonies around Europe, the Seattle Symphony, National Repertory Orchestra, the youth orchestras of New York and Chicago, and countless wind ensembles. He has worked with Richard Stoltzman, the Antares Ensemble, the Capitol Saxophone Quartet, the West Coast Wind Quintet, the River Oaks Chamber Ensemble, the Takács Quartet and many concert pianists. Awards include a Charles Ives Fellowship, a Masterprize seat in London and five ASCAP awards over the years. His numerous albums encompass solo, vocal, chamber, orchestral and wind ensemble music. Pann was a finalist for the Pulitzer Prize in Music in 2016. He loves a good game of chess or poker with his students and friends, and currently teaches and conducts the Boulder Altitude Directive contemporary music ensemble at the University of Colorado Boulder.

JEANNE QUINN

PROFESSOR

ART AND ART HISTORY

College of Arts and Sciences



A Little, A Lot

Headstone Gallery, Kingston, New York, 2024

A series of porcelain mirrors, candlesticks, and candelabra exploring the ability to see oneself.

“The stealth experience of [Quinn’s] calculated and often cyclical work can be easily overlooked, appearing as a high design; this is her genius.

Quinn embraces art at a trot and the organic choreography shaped by her sculpture: her watching you, looking at it, seeing yourself, looking for yourself, witnessing you finding evidence of her in you. A glimpse infers a gaze.”

- Chase Folsom

press release for “A Little, A Lot.”



Lovers. 2024. Porcelain, glaze, silver leaf, acrylic mirror, MDF.



Loss and Desire. 2024. Porcelain, beeswax, nickel silver, nichrome.

Jeanne Quinn creates theatrical installations that remind us that everything is ephemeral. She studied art history and baroque music performance at Oberlin College, and earned her M.F.A. in ceramics from the University of Washington. She has exhibited widely, including the Denver Art Museum, the Milwaukee Art Museum, the Kemper Museum for Contemporary Art, Gyeonggi International Ceramic Biennale (Korea), Foundation Bernadeaud (France), and Art Basel/Design Miami. She has been awarded residencies at the MacDowell Colony, the European Ceramic Work Centre, Zentrum für Keramik Berlin, and many others; she has also lectured widely at institutions such as UCLA, Columbia University, and the School of the Art Institute of Chicago. She is a professor in the Department of Art and Art History at the University of Colorado.

REILAND RABAKA

PROFESSOR
ETHNIC STUDIES
College of Arts and Sciences



The Funk Movement: Music, Culture, and Politics

Routledge, 2024

Rabaka explores funk as a distinct multiform of music, aesthetics, politics, social vision, and cultural rebellion that has been remixed and continues to influence contemporary Black popular music and Black popular culture, especially rap music and the Hip Hop Movement.

The Funk Movement was a sub-movement within the larger Black Power Movement and its artistic arm, the Black Arts Movement. Moreover, the Funk Movement was also a sub-movement within the Black Women's Liberation Movement between the late 1960s and late 1970s, where women's funk, especially Chaka Khan and Betty Davis's funk, was understood to be a form of Black musical feminism that was as integral to the movement as the Black political feminism of Angela Davis or the Combahee River Collective and the Black literary feminism of Toni Morrison or Alice Walker. This book also demonstrates that more than any other post-war Black popular music genre, the funk music of the 1960s and 1970s laid the foundation for the mercurial rise of rap music and the Hip Hop Movement in the 1980s and 1990s.



The Funk Movement: Music, Culture, and Politics
book cover

Reiland Rabaka is Professor of African, African American, and Caribbean Studies in the Department of Ethnic Studies and the Founder and Director of the Center for African & African American Studies at the University of Colorado Boulder. He is also a Research Fellow in the College of Human Sciences at the University of South Africa (UNISA). Professor Rabaka has published 19 books and more than one hundred scholarly articles, book chapters, and essays, including *Africana Critical Theory*; *The Negritude Movement*; *Against Epistemic Apartheid*; *Forms of Fanonism*; *Concepts of Cabralism*; *W.E.B. Du Bois: A Critical Introduction*; *Black Power Music!: Protest Songs, Message Music, and the Black Power Movement*; *Black Women's Liberation Movement Music: Soul Sisters, Black Feminist Funksters, and Afro-Disco Divas*; *The Funk Movement: Music, Culture, and Politics*; *Hip Hop's Inheritance*; *Hip Hop's Amnesia*; and *The Hip Hop Movement*. His cultural criticism, social commentary, and political analysis has been featured in print, radio, television, and online media venues such as NPR, PBS, BBC, CNN, ABC, NBC, CBS, MTV, BET, VH1, The New York Times, The Associated Press, and The Guardian, among others. He is also a poet and musician.

JASON SIDNEY SANFORD

TEACHING ASSISTANT PROFESSOR
CRITICAL MEDIA PRACTICES
College of Media, Communication
and Information



Living Waters, by E

Silver Rocket Records, 2024

In April of 2024, E released their 5th full-length album. E is comprised of Jason Sidney Sanford (self-made guitarist, vocals and devices), Thalia Zedek (guitar-bass and vocals), and Ernie Kim (drums, percussion and vocals).

Reviewers have said the following about Living Waters:

“...when it’s engineered this beautifully and the songs land so hard, I’m sold. Arguable highlight is

Postperfect Conditional, where Kim takes lead vocal duties...”

Noel Gardner

“If up to now the band has produced very interesting authorial post-core albums, listening to the new Living Waters one perceives how there is something more resolved between the different souls of the band and which allows Zedek’s lyricism and Sanford’s obliquities to shine through. crystallize as characteristics of a more cohesive and even more recognizable horizon. To better oil the gear there could also be the hand of the new arrival Ernie Kim...”

Massimo Onza



Living Waters, by E digital album cover

Jason Sidney Sanford is an artist working at the intersection of the sonic and the somatic. Deeply invested in the idea that sound is physical in nature and that music is the result of the action of a body or bodies, his work includes the production of sculptural musical instruments, sonically active environments, performance and installation scenarios, and sound and music composition and recording.

WILLIAM TAYLOR

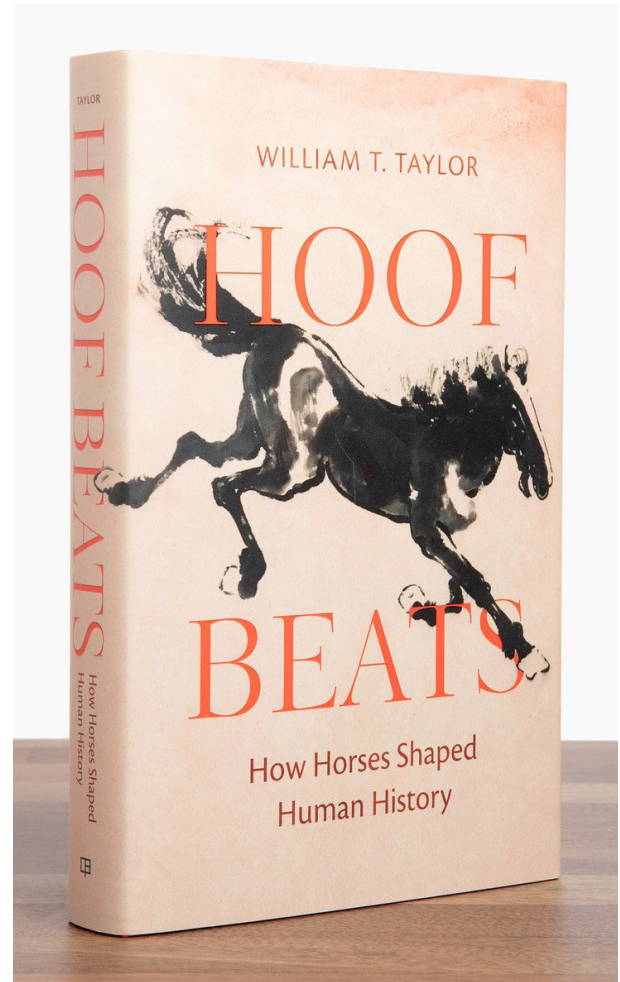
ASSISTANT PROFESSOR
ANTHROPOLOGY
College of Arts and Sciences



Hoof Beats: How Horses Shaped Human History

University of California Press, 2024

From the Rockies to the Himalayas, the bond between horses and humans has spanned across time and civilizations. In this archaeological journey, *Hoof Beats* explores how momentous events in the story of humans and horses helped create the world we live in today. Tracing the horse's origins and spread from the western Eurasian steppes to the invention of horse-drawn transportation and the explosive shift to mounted riding, the book (which received the 2024 Kayden Award) offers a revolutionary new account of how horses altered the course of human history.



Hoof Beats: How Horses Shaped Human History
book cover

Dr. William T. Taylor is an archaeologist, scientist, and author whose work explores the domestication of the horse and the ancient relationships between people and animals. With active field research projects in horse country, around the world, from the steppes of Eurasia to the Great Plains of North America and the Pampas of Argentina, his work brings together emerging technologies and cutting-edge scientific techniques alongside other lines of interdisciplinary evidence to tell the story of people and horses across the ancient world.

NISHANT UPADHYAY

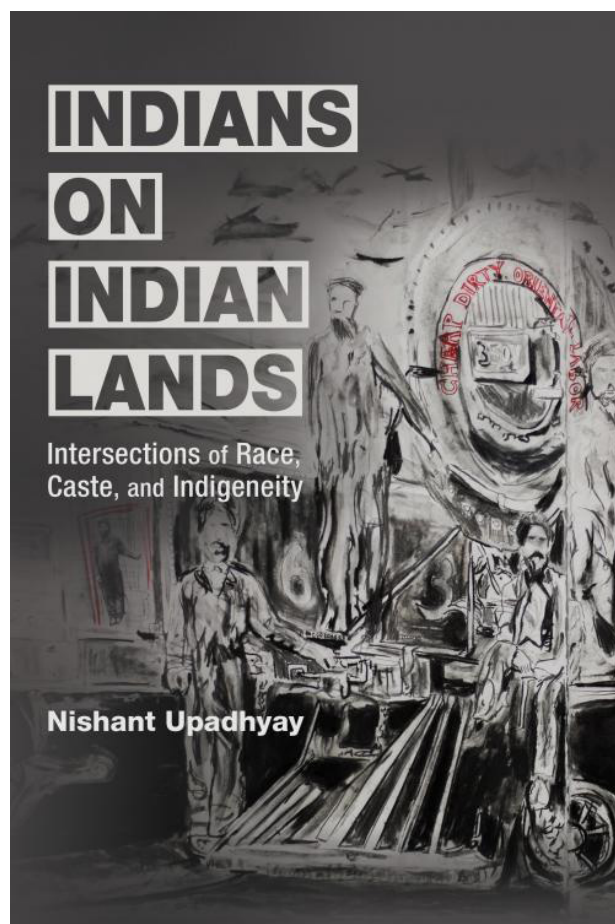
ASSISTANT PROFESSOR
ETHNIC STUDIES
College of Arts and Sciences



Indians on Indian Lands: Intersections of Race, Caste, and Indigeneity

University of Illinois Press, 2024

Nishant Upadhyay unravels Indian diasporic complicity in its ongoing colonial relationship with Indigenous peoples, lands, and nations in Canada. Upadhyay examines the interwoven and simultaneous areas of dominant Indian caste complicity in processes of settler colonialism, antiblackness, capitalism, brahminical supremacy, Hindu nationalism, and heteropatriarchy. Resource extraction in British Columbia in the 1970s through the 1990s and in present-day Alberta offers examples of spaces that illuminate the dispossession of Indigenous peoples and simultaneously reveals racialized, gendered, and casted labor formations. Upadhyay juxtaposes these extraction sites with examples of anticolonial activism and solidarities from Tkaronto. Analyzing silence on settler colonialism and brahminical caste supremacy, Upadhyay upends the idea of dominant caste Indian diasporas as racially victimized and shows that claiming victimhood denies a very real complicity in enforcing other power structures. Exploring stories of quotidian proximity and intimacy between Indigenous and South Asian communities, Upadhyay offers meditations on anticolonial and anti-casteist ways of knowledge production, ethical relationalities, and solidarities. Groundbreaking and ambitious, *Indians on Indian Lands* presents the case for holding Indian diasporas accountable for acts of violence within a colonial settler nation.



Indians on Indian Lands book cover

Nishant Upadhyay is an assistant professor in the Department of Ethnic Studies at the University of Colorado Boulder. They have a PhD from York University, Toronto from the Department of Social and Political Thought. They are the author of *Indians on Indian Lands: Intersections of Race, Caste, and Indigeneity* (University of Illinois Press 2024). They write and teach about settler colonialism and empire, intersections of race, caste, and indigeneity, queer and trans of color studies, and South Asian diaspora. Their work has been published in journals like the *American Quarterly*, *Frontiers: A Journal of Women Studies*, *Interventions: International Journal of Postcolonial Studies*, *Critical Ethnic Studies Journal*, *Cultural Studies*, and *Feminist Studies*.

NICHOLAS VILLANUEVA

ASSOCIATE PROFESSOR
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College of Arts and Sciences



Rainbow Cattle Co.: Liberation, Inclusion, and the History of Gay Rodeo

University of Nebraska Press, 2024

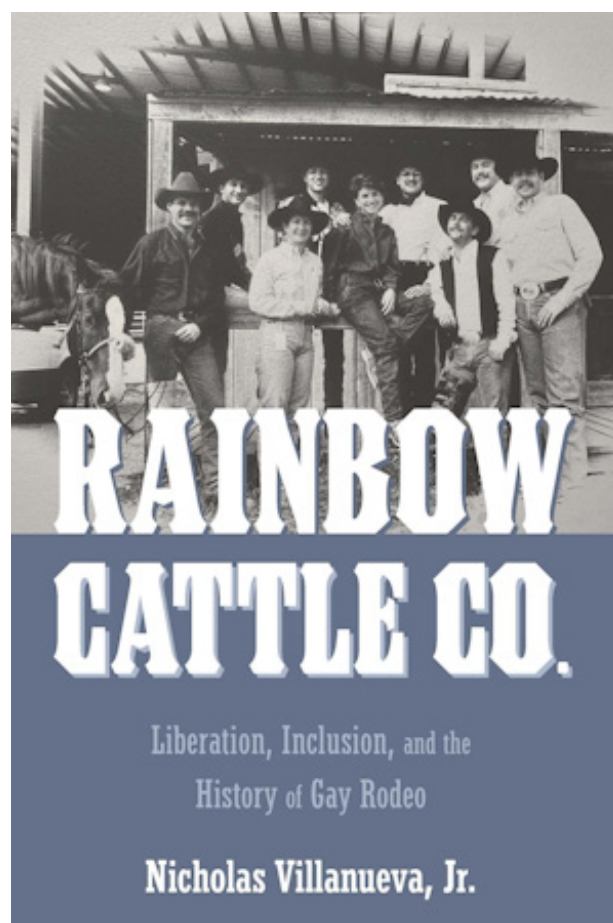
Rainbow Cattle Co. tells the story of gay rodeo as an overlooked and essential part of the LGBTQ liberation movement. Nicholas Villanueva, Jr. argues that the history of gay liberation has been oversimplified as a fight for sexual freedom in the major cities of the 1970s. But, as Villanueva reveals, the gay liberation movement thrived in rodeo in the U.S. West and rural communities throughout America. LGBTQ rodeo athletes liberated themselves from the heteronormative social world of sport and upended stereotypes of sport and queer identity. Organizers, athletes, and spectators fought to protect their rights to participate in sports openly, and their activism was pivotal in the fight against AIDS.

Rainbow Cattle Co. reveals a history of gay liberation through rodeo, which from the mid-1970s provided a safe space where LGBTQ athletes could focus on their sport. Gay rodeo eventually evolved into a highly successful philanthropic organization by the end of the twentieth century. This intersectional study of LGBTQ athletes, heteronormativity, Western history, and sport builds on scholarship from ethnic studies, critical sports studies, sociology, and history.

The story of the International Gay Rodeo Association is particularly fascinating as it evolved from an athletic association to an activist community. The testimonials of cowboys and cowgirls add to the humanity of the story. This is quite obviously a gender, Western, and cultural

history. However, this is also a history of sports in America and how it shaped American mainstream life.

To date, there has not been a formal history of gay rodeo or a work that contextualizes gay rodeo within the gay liberation movement. *Rainbow Cattle Co.* will be valuable to those interested in teaching gender, sport, and the American West.



Rainbow Cattle Co.: Liberation, Inclusion, and the History of Gay Rodeo book cover

Nicholas (Nick) Villanueva is an Associate Professor and Director of Critical Sports Studies. Nick is a United States Army Veteran and received the National Defense Service Medal as a Combat Medic, Gulf War. He is the author of four books and most recently released *Rainbow Cattle Co.: Liberation, Sport, and the History of the International Gay Rodeo Association* (University of Nebraska Press, November 2024). Villanueva received two national book prizes for his work in Latinx studies: Border Regional Library Association, 2017 Southwest Book of the Year, and the 2018 National Association of Chicano & Chicana Studies, Tejas Foco Non-fiction Book of the Year. Villanueva's current book project is an autoethnography of the Latinx rodeo experience in the International Gay Rodeo Association (IGRA). *#My Gay Rodeo: An Autoethnography of Latinx Identity on the International Gay Rodeo Circuit* is an intersectional examination of Latinx identity, Queer expression, rural lifestyle intricacies, and the paradox of masculine capital. Villanueva accomplishes this cutting-edge research through complete immersion in the IGRA, by competing in eleven rodeos during each season. At the University of Colorado, Villanueva helped create the Critical Sports Studies certificate program, which is a discipline that studies social issues in sport and society.



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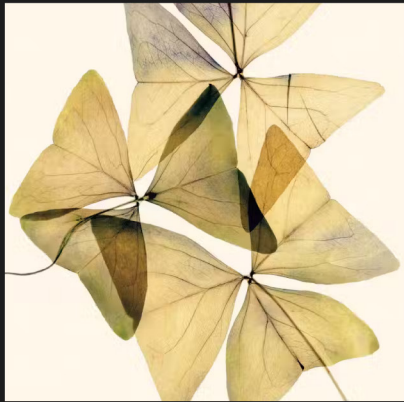
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