

2021 – 2022

Annual Report



The Center for the Humanities

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About the Center for
the Humanities

Director's Report

As my term comes to a close as Executive Director, this year's Annual Report offers the chance to look back at some of what we have achieved across my time here at the Graduate Center. In gathering together highlights from the past six years, I am pleased to be leaving with so many innovative projects still in progress.

Alongside the staff team and the fabulous students and faculty that I have had the good fortune to work with, there are a great number of partner organizations and funders to thank. They have shared in the vision and trusted us with the risk taking necessary to push public-facing scholarship forward. This work is made possible only with the generous support of the Andrew W. Mellon Foundation for their funding of the Seminar on Public Engagement and Collaborative Research and the Curatorial Practice Seminar and Fellowships at the James Gallery; Amie and Tony James for their support of the James Gallery programs, research and artist residencies, as well as the Object Library and the Mae West residency project; the Engaging the Senses Foundation,

Margo and Anthony Viscusi, and the Early Research Initiative, and Poets & Writers for their support of *Lost & Found: the CUNY Poetics Document Initiative*; the Sylvia Klatzin Steinig Fund and the Gittell Collective for their support of the CUNY Adjunct Incubator; the Wellcome Trust for their support of the Postdoctoral Curatorial Research Fellowship; Max Palevsky for his endowment of the Irving Howe Lecture and the family of Stanley Burnshaw for their endowment of the Stanley Burnshaw Lecture, established by Professor Morris Dickstein and hosted every other year by the Harry Ransom Center for Research in the Humanities at the University of Texas, Austin; World Poetry Books and Bread Loaf Translators Conference for their support of the Translating the Future conference; the Vera Shlakman Irrevocable Trust for their support in honor of the Herbert Gutman Memorial Fund; and the Provost's Office at the Graduate Center for their support of the Seminar on Public Engagement and Collaborative Research, the Object Library, *Lost & Found*, and the James Gallery. We would also like to thank Humanities New York for their efforts to organize us through the public

humanities New York corridor project, their funding of Archives in Common, and their funding of Chloë Bass's exhibition and publication looking back at the first 10 years of Social Practice Queens at the Queens Museum. The National Endowment for the Arts is our major funder for *Lost & Found*. Finally, this work depends on the active and engaged participation of our publics, to whom we extend our heartfelt thanks.

I would like to offer special personal thanks to both the James Family Foundation and Wellcome for being such bold supporters of highly experimental ventures undertaken here in midtown, across the city, and internationally. From the Object Library to Contagious Cities, from installing and debating our fine early set of Parthenon casts to the current delivery of Mindscapes around the globe, these have been significant innovative projects. Historic conferences organized with Charles Mills and Linda Martín Alcoff have truly been a personal delight to work on, as have projects like setting Edouard Glissant in refreshed context from this, his last academic home. Our best projects build on the diverse strengths of our core academic community by bringing them into collaboration with external partners, and in doing so the Center has been able to achieve things we could never have done alone.

Against a backdrop of progressive defunding, we have been successful at diversifying revenue strands while increasing the plurality of participants and co-researchers. We have, on the one hand, gone deeper into a wider range of community partnerships and, on the other, advocated policy change with those that might affect it. Facing outward, we have reached new minds, inspired creativity and engaged diverse publics; looking inward, we have brought resources to our community, encouraged innovation, and offered the opportunity for career advancement. Groups of researchers have explored less transactional positive

learning models, and worked extensively on different geographies in ethical relationships (establishing shared research goals, equitably distributing resources, working toward materially beneficial outcomes beyond research project timeframes).

At a time when change in cultural institutions is being demanded, our engagement in culture through the arts has placed artists front and center in shaping policy. We have brought social context to the table, manifesting the centrality of lived experience by having relevant co-investigators lead the discussion. The Center for the Humanities has created spaces to make the most of international work done at the local level: light-touch inclusive meetings that bring in the bigger political stories, extend the network of people to navigate change, and expose the implications for leadership in policy, practice in philanthropy, and purpose in programming.

We have a broad range of beneficiaries, including marginalized and underserved groups, and at every level our work aims to improve lives and prospects. I would like to note the vital contribution of external partners in co-creating research environments that aim to deliver change over time, and the agency of creative practitioners who typically take the lead. This Annual Report is our chance to present some snapshots from our diverse array of programming, and we hope you enjoy the following glimpse of what we have all been up to. I wish my successor the very best of luck and hope that the Center for the Humanities can become an ever stronger force for change.

Keith Wilson

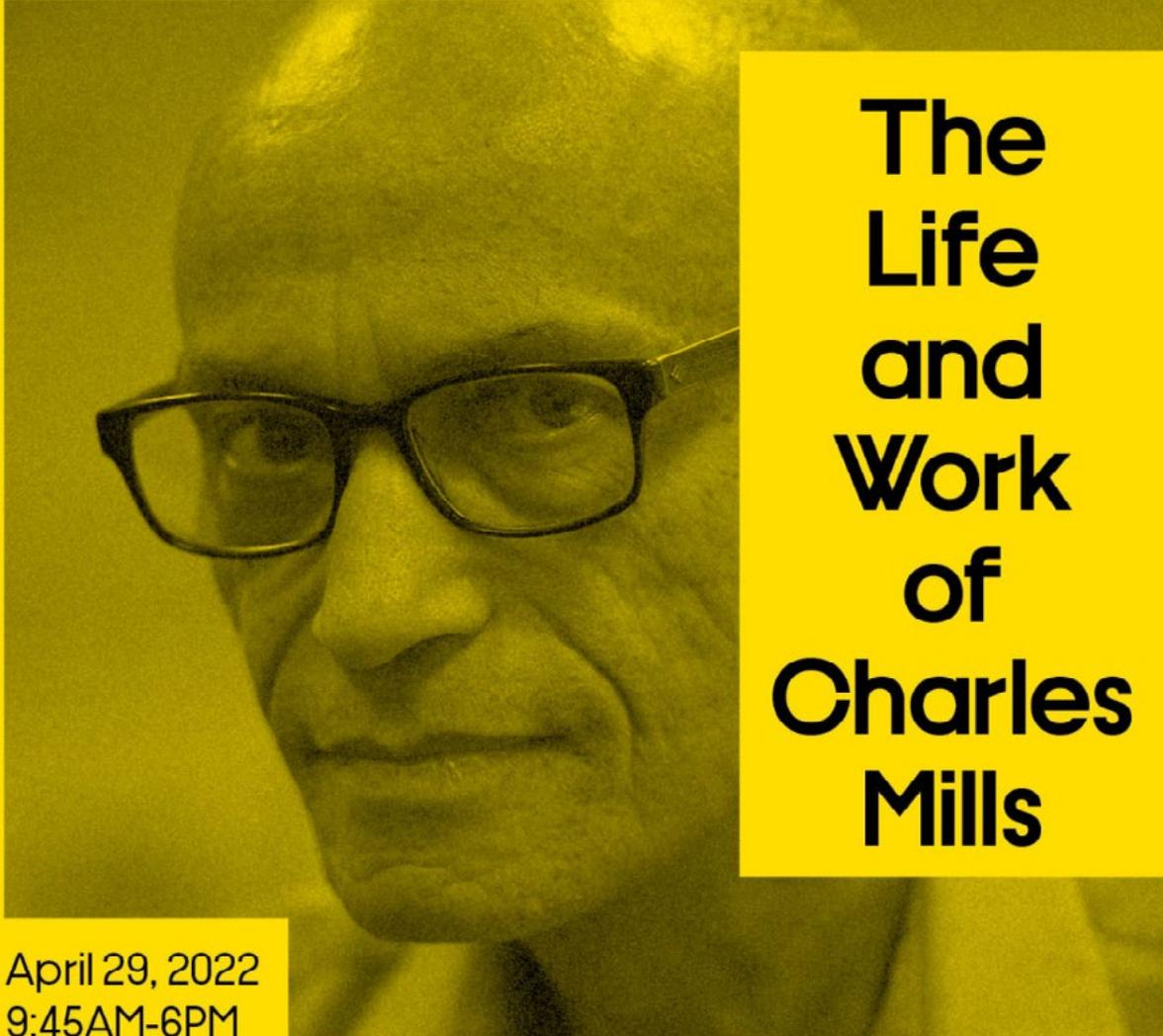
Faculty Conferences

The Center has had a long-term collaboration with the GC's Philosophy Department, sponsoring an annual conference organized by Professors Charles Mills (1951–2021) and Linda Martin Alcoff.

Charles Mills Memorial Conference

April 29, 2022

The CUNY Graduate Center
Proshansky Auditorium



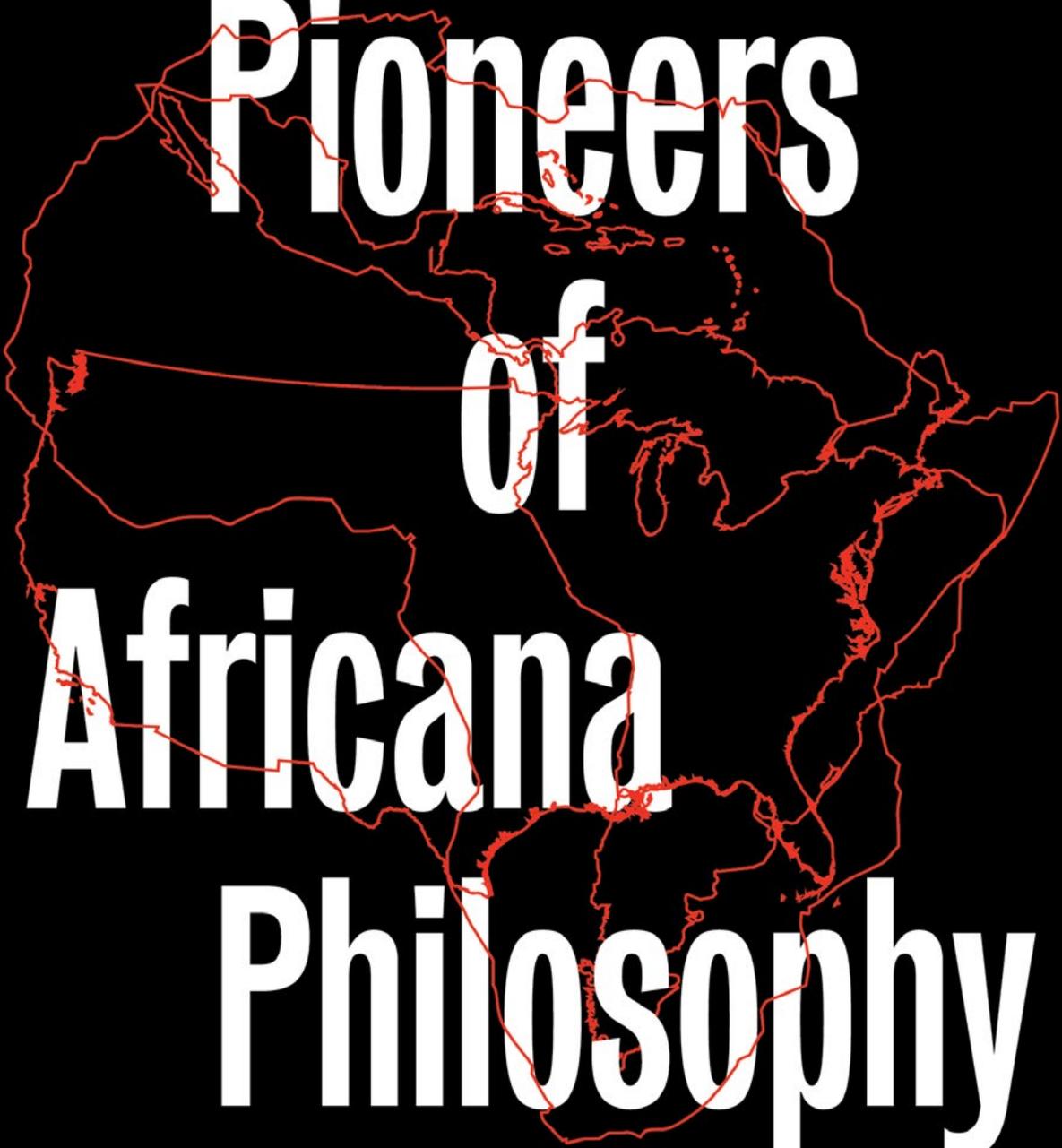
The Life and Work of Charles Mills

April 29, 2022
9:45AM-6PM

This year's conference honored philosopher Charles W. Mills, who taught at the CUNY Graduate Center during the last years of his career and who passed away on September 20, 2021. Mills's influence, especially on political philosophy, Black philosophy, and Caribbean philosophy, was monumental. The speakers for this event all knew him well—some since his youth—and his work has inspired elements of their own. This conference showcased the expansive field of philosophical work that Mills helped to create.

Pioneers of Africana Philosophy

March 19-20, 2021

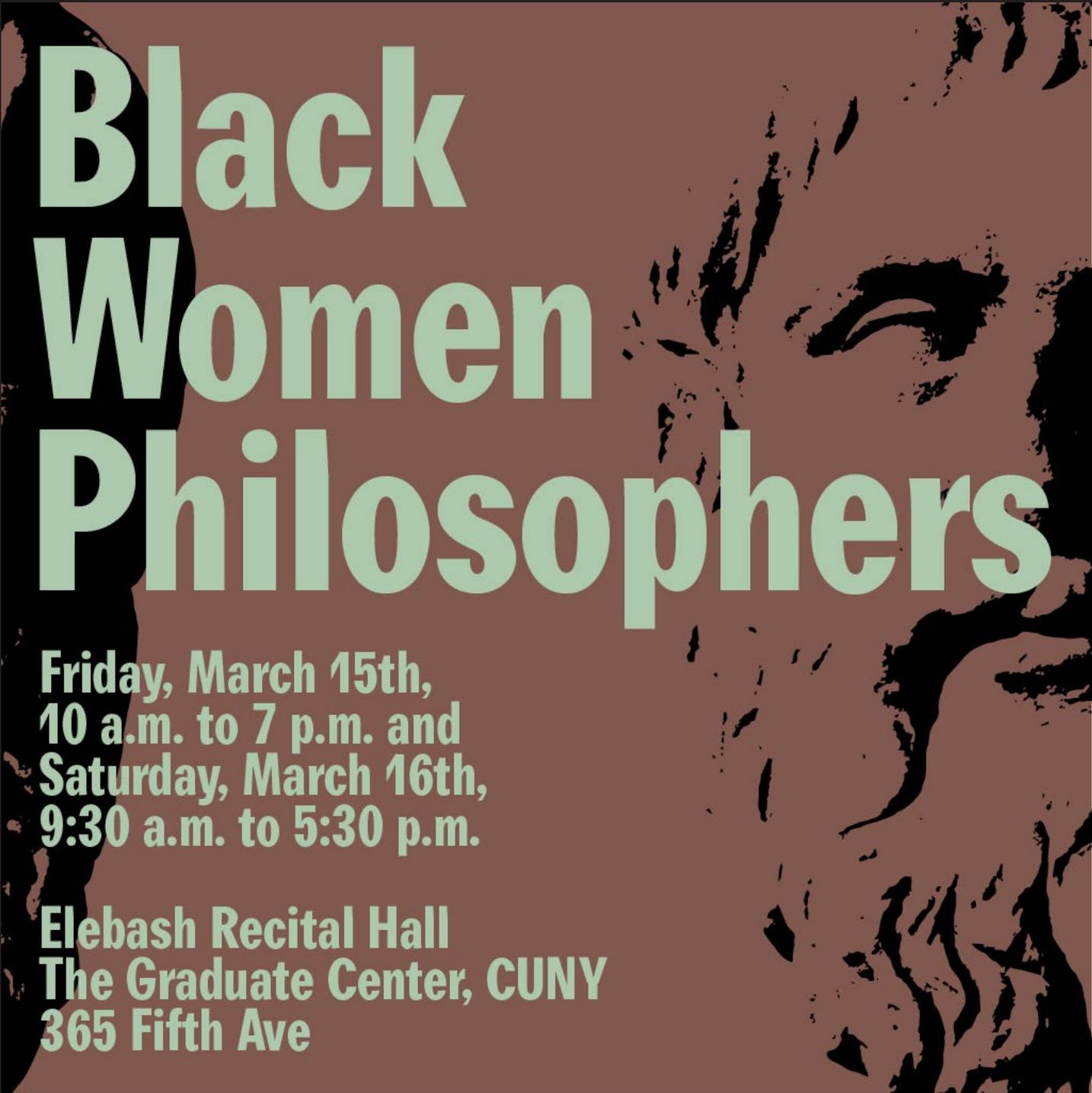


Pioneers of Africana Philosophy

Black Women Philosophers

March 15-16, 2019

Black Women Philosophers



**Friday, March 15th,
10 a.m. to 7 p.m. and
Saturday, March 16th,
9:30 a.m. to 5:30 p.m.**

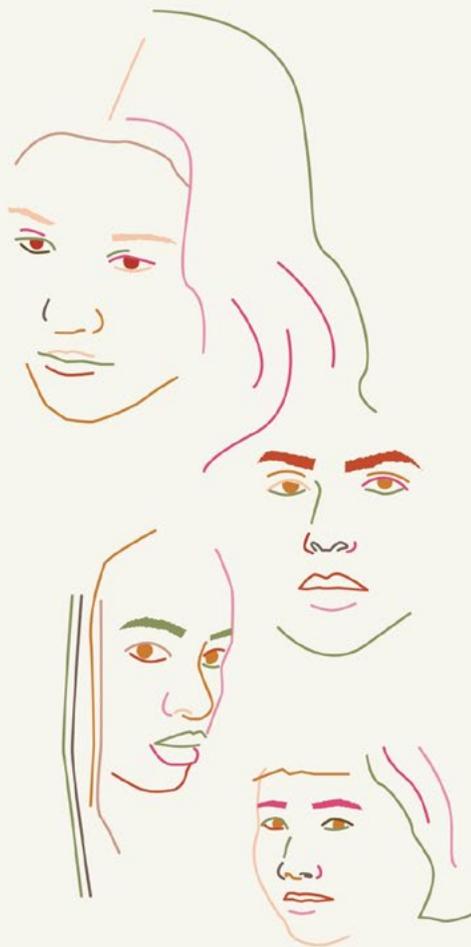
**Elebash Recital Hall
The Graduate Center, CUNY
365 Fifth Ave**

#MeToo and Epistemic Justice

October 5–6, 2018

The CUNY Graduate Center Advanced Research Collaborative (ARC), the Center for the Humanities, and the Philosophy Program, together with Hunter College, present an interdisciplinary conference on:

● #ME TOO and Epistemic Injustice



SPEAKERS

LINDA MARTIN ALCOFF
Philosophy
Hunter College & CUNY Grad Center

SUSAN BRISON
Philosophy
Dartmouth College

ANN CAHILL
Philosophy
Elon University

ALYSON COLE
Political Science
Queens College & CUNY Grad Center

KARYN FREEDMAN
Philosophy
University of Guelph

MIRANDA FRICKER
Philosophy
CUNY Grad Center

MISHUANA GOEMAN
*Gender Studies & American
Indian Studies*
UCLA

SUZANNE GOLDBERG
Columbia Law School

KIM HALL
Philosophy
Appalachian State University

RAJA HALWANI
Liberal Arts
Art Institute of Chicago

ALISON JAGGAR
Philosophy
University of Colorado Boulder

KATE MANNE
Philosophy
Cornell University

DANIELLE MCGUIRE
Independent Historian

SARAH CLARK MILLER
Philosophy
Penn State University

RUPAL OZA
Women & Gender Studies
Hunter College & CUNY Grad Center

ANDREA PRESS
Media Studies & Sociology
University of Virginia

DINA SIDDIQI
Liberal Studies
New York University

SHATEMA THREADCRAFT
Government
Dartmouth College

CONFERENCE ORGANIZERS
*Linda Martin Alcoff
Charles W. Mills*

- Oct. 5 | Roosevelt House | 47-49 East 65th St. | 9:30 a.m. to 6 p.m.
- Oct. 6 | Skylight Room (9100) | CUNY Graduate Center | 365 Fifth Ave. | 10 a.m. to 7 p.m.

Racial Inequality

March 9-10, 2018

RACIAL

INEQUALITY

MAR 09 — MAR 10

The James Gallery

Since 2010, the Amie and Tony James Gallery has been creating new methods and structures for collaborative work between artists, scholars, and the public as it catalyzes and produces advanced research, artistic creation, and interdisciplinary dialogue on topics of mutual concern. The James Gallery provides support for creative processes that may lie outside usual disciplinary boundaries through multiple formats. Long-term art and interdisciplinary research collaborations with scholars at CUNY and public partners manifest in art exhibitions, yearlong seminars with CUNY faculty and students, performances, workshops, symposia, roundtable discussions, and screenings. The gallery addresses issues of global importance with innovative collaborative research and artistic creation. Located in midtown Manhattan at the nexus of the academy, contemporary international art, and the city, the gallery is central to The Graduate Center's and CUNY's contribution to the cultural life of New York City.



Zoe Beloff, Eric Mussy. @WORK. 2022.

Pressing Public Issues

2018-2019



Spearheaded by a partnership between the James Gallery, the Teaching and Learning Center, and the CUNY Humanities Alliance, Pressing Public Issues brought together a cohort of six teaching artists and six faculty teaching courses in various disciplines at CUNY community colleges in spring 2019. Through a series of meetings during the summer and fall of 2018, this cohort explored, shared, and developed creative teaching practices and pedagogies to inform and shape their spring 2019 courses, and forged a collective dynamic to support each other and to find potential forms of cross-campus collaboration.

Art, Institutions, and Internationalism: 1933–1966

March 7–8, 2017



This conference examined histories of production, exchange, pedagogy, and publishing that highlight the shifting stakes and definitions of internationalism before and after World War II. Much art historical scholarship of this period has concentrated on questions of universalism, or attempts to transcend the cultural, linguistic, and political boundaries of the nation-state. Instead, this conference took an interdisciplinary approach focused on internationalism, inviting artists, activists, and scholars to explore instances of material exchange of art and ideas among nations during this period. Presentations and discussions addressed cultural nation building during the transition from colonial to postcolonial statehood in Africa, Asia, and the Middle East, as well as socio-political changes in the Americas and Europe.

Notes on Solidarity: Tricontinentalism in Print

September 10–November 2, 2019



Exploring a chapter of the anti-colonial struggles that unfolded after World War Two, *Notes on Solidarity: Tricontinentalism in Print* considers the role played by printed materials in the practice of Tricontinentalism. A political project born of the mid-1960s, Tricontinentalism aimed to unite liberation movements across Asia, Africa, and Latin America. Inquiring into the relation of print culture to political feeling, this exhibition looks at how Tricontinentalism and its solidarity discourse inspired a vibrant graphic production by self-determination movements from Havana to Hanoi during the late 1960s and early 1970s.

Poetry Listening Session with Brent Hayes Edwards and Fred Moten

October 23, 2019

UNIT STRUCTURES THE ART OF CECIL TAYLOR



To kick off the Unit Structures: The Art of Cecil Taylor Conference, Brent Hayes Edwards and Fred Moten played hosts to a listening session featuring Cecil Taylor's poetry performances. Drawing from their ongoing research collaboration involving Taylor's unpublished poetry manuscripts, Edwards and Moten facilitated an immersive experience that delves into sounds, the voice, poetics, politics and representation, performance—with Cecil Taylor's poetry/music/practice—through the faculty of our listening(s).

Art Work Place

2020-2021



Nikki Columbus, *Remote Solidarity*, 2020. Courtesy of Nikki Columbus.

In 2020–21, the incredibly dynamic Art Work Place massive group Zoom room discussions were transcribed to create a publication to historically document how the James Gallery worked with partners to respond, in the moment thoughtfully and with agility, to the unfolding COVID-19 crisis. Brainstorming to shape the publication and editing have been ongoing. Three emergency public Zoom sessions in April, May, and June 2020 were mobilized at lightning pace with technical alacrity following the gallery working group Museum as Form’s extensive public research on labor inequalities in museum structures and writer Nikki Columbus’s collaborative research preparation for a summit on these issues.

The Racial Imaginary

2021-2022



In 2020–21, Claudia Rankine and the Racial Imaginary Institute were in residence at the James Gallery for the second of their three-year collaboration investigating nationalism. The Racial Imaginary Institute (TRII) is a collective of poets, writers, curators, and artists dedicated to creating spaces for the critical discussion of race and identity.

Building upon successful collaborative work by James Gallery Presidential Fellow James Sevitt (Environmental Psychology), two new James Gallery Fellowships have been created and awarded to Graduate Center students Jennifer Jones (Art History) and Busra Unluonen (Cultural Anthropology) for the 2021–22 year. The collaborative TRII–James Gallery curatorial team, including LeRonn Brooks, alumnus of the PhD Program in Art History, met weekly over the spring 2021 semester to brainstorm and plan a faculty-student seminar for the 2021–22 year that will generate new research and culminate in a range of interdisciplinary programs, including an exhibition and publication in fall 2022.



@Work

2022



Zoe Beloff, Eric Mussy. @WORK. 2022.

@ WORK is a platform that invites workers to share their thoughts about their work, their world and their dreams for the future. The project takes on multiple forms of portraiture, including fourteen life size portraits of the workers on canvas banners, documentary films, and street posters which will be distributed across the city. Beloff will be painting a large-scale wall mural, a parade of workers at the Electrical Workers Training Center (IBEW Local #3) in New York City.

Artists Zoe Beloff and Eric Muzzy saw themselves as facilitators. Their first step was to interview each worker, beginning the conversation with the words, “we are here for you...” Subsequently, they built the interviews into short films, both serious and playful, that situated the subject in place and time with a song of their choosing that energized them.

@ WORK is organized by the James Gallery and Slought Foundation in collaboration with support from NYC City Artists Corps, Lower Manhattan Cultural Council, New York State Council for the Arts and SPCUNY.

Museum of Music and Music Education (Moment), Genji Siraisi

July 1–31, 2022



MOMENT NYC, live performance, Photo credit: Alice Arnold

The James Gallery partnered with MOMENT to provide performances to live audiences in a series of outdoor Open Culture events in 2021–22. These events were held in partnership with local artist-run community spaces, Ibeam Brooklyn and ShapeShifter Lab, and—with the financial support of the Local 802/AFM Musicians Performance Trust Fund and the NY Cultural Development Fund—served as vital relief for people cut off from paying gigs for over a year. These performances paid local musicians for performance and rehearsal and included seasoned veterans, up-and-coming artists, and music students. The events featured Broadway’s young School of Rock star, Gilberto Hamilton, Steve Bernstein, Hadestown star, Brian Drye, Matt Garrison, Curtis Fowlkes, and the Fat Afro Latin Jazz Cats, a student Latin jazz orchestra lead by Zack O’farrill. In keeping with MOMENT NYC’s mission of diversity, these performances covered free jazz, swing, Latin Jazz, hip hop, R’n’B, rock, and folk.

Yiddishland Pavilion

2022



Yiddishland Pavilion, courtesy of Yevgeniy Fiks

Yiddishland Pavilion is the first independent transnational pavilion bringing together artists and scholars who activate Yiddish and the diasporic Jewish discourse in contemporary artistic practice. The Pavilion's activities—performances, discussions, presentations of new artworks, physical and digital interventions—will unfold in Venice and online between April and November 2022.

The Yiddishland Pavilion takes place in a dialogue and collaboration with national pavilions of countries with histories of Yiddish-speaking Jewish migration. Being a fluid and nomadic project that is dispersed between Venice and the virtual world, the Yiddishland Pavilion represents Yiddishland (דנאַלשידיאָ or דנאַלשידיי)—an imaginary country/land/space/territory and a stateless network connected through the Yiddish language and culture.

Mellon Seminar on Public Engagement & Collaborative Research

The Seminar on Public Engagement and Collaborative Research expands the diverse ways that the public humanities function in public life and as a public good. Made possible by the generous support of the Andrew W. Mellon Foundation, this initiative brings together over 40 faculty, students, and—uniquely—civic, cultural, and community partners to produce and circulate research through public projects, engaged scholarship, and interdisciplinary activities at CUNY and throughout New York City.

Map Key

NEIGHBORHOOD
CAMPUS
DEPARTMENT
CUNY PARTNER
CIVIC PARTNER
COMMUNITY PARTNER
SOCIAL JUSTICE
LANDSCAPE
METHOD
AREA OF STUDY

Member Quotes

On the Line has allowed me to forge new **collaborative relationships** that bring together what have been largely separate facets of my life **academic, artistic, and community-based**. For the first time, my intellectual, artistic, and community-based commitments are cross-pollinating. —Naomi Schitler, Brooklyn College

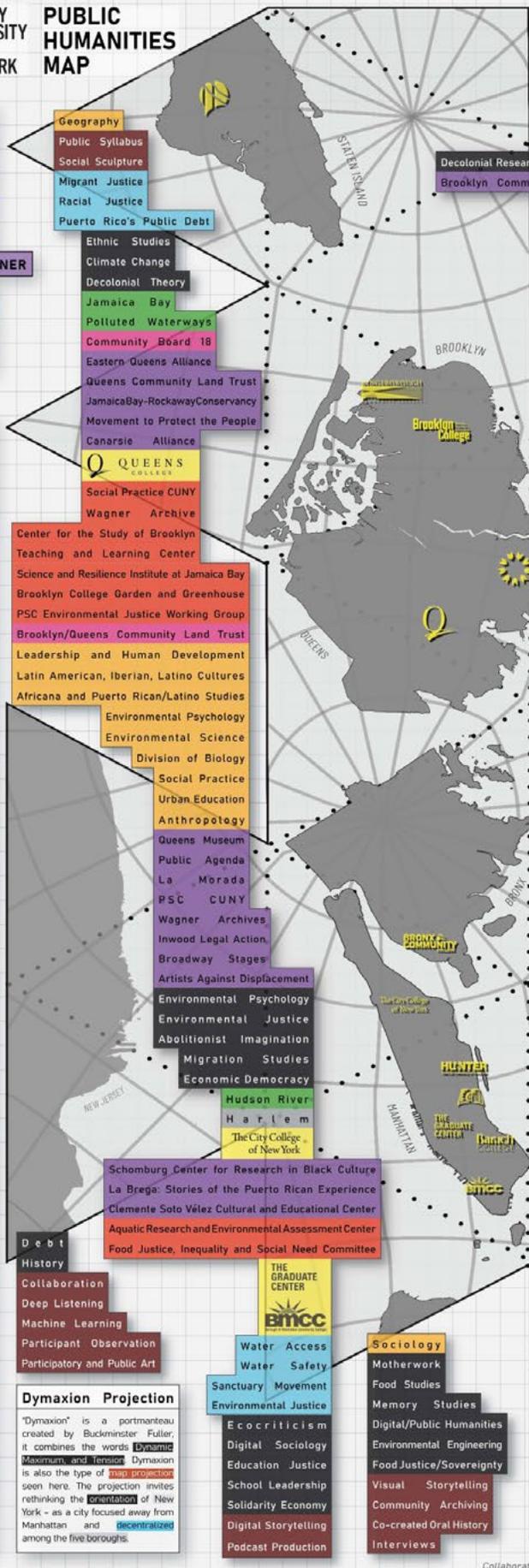
Beloved Community amplifies the agency of **Harlem's mothers** as a powerful resource in education research and advocacy. Drawing from MLK's theoretical framework, **Beloved Community** grounds school transformation and leadership in the "five Cs" care: **collaboration, critical reflection, commitment, and community**. —Terri Watson, CCNY

Archives in Common aims to dismantle/undo divisions such as **expert/non-expert, university/community, and citizen/immigrant**. These divisions are created and/or sustained by the same institutions that have (and give me) access to the resources that allow us to do this kind of work. We learn from and build on existing **mutual aid efforts** while nurturing **indigenous and immigrant knowledge practices in community gardens**. —Angeles Donoso Macayo, BMCC

My project is about **radical reciprocal generosity** that leads to **deconstruction of academic persons** especially due to renegotiation of time and project goals toward broader social aims and uplift. —Pedro Cabello del Moral, The Graduate Center

Resilient Participatory Budgeting builds inclusive and collaborative roots for system transformation through **participatory democratic practices** led by CUNY students. —Michael Menser, Brooklyn College

Environmental Humanities **Collaborative Oasis (ECHO)** establishes longstanding connections between CUNY and NYC to reenvision the local landscape as a site of **research, recreation, and civic engagement** around issues related to **environmental justice and access**. —Ryan Mann-Hamilton, LaGuardia



- Geography
- Public Syllabus
- Social Sculpture
- Migrant Justice
- Racial Justice
- Puerto Rico's Public Debt
- Ethnic Studies
- Climate Change
- Decolonial Theory
- Jamaica Bay
- Polluted Waterways
- Community Board 18
- Eastern Queens Alliance
- Queens Community Land Trust
- Jamaica Bay-Rockaway Conservancy
- Movement to Protect the People
- Canarsie Alliance

- QUEENS COLLEGE
- Social Practice CUNY
- Wagner Archive
- Center for the Study of Brooklyn Teaching and Learning Center
- Science and Resilience Institute at Jamaica Bay
- Brooklyn College Garden and Greenhouse
- PSC Environmental Justice Working Group
- Brooklyn/Queens Community Land Trust
- Leadership and Human Development
- Latin American, Iberian, Latino Cultures
- Africana and Puerto Rican/Latino Studies
- Environmental Psychology
- Environmental Science
- Division of Biology
- Social Practice Urban Education
- Anthropology
- Queens Museum
- Public Agenda
- La Morada
- PSC CUNY
- Wagner Archives
- Inwood Legal Action
- Broadway Stages
- Artists Against Displacement
- Environmental Psychology
- Environmental Justice
- Abolitionist Imagination
- Migration Studies
- Economic Democracy

- Hudson River Harlem
- The City College of New York
- Schomburg Center for Research in Black Culture
- La Brega: Stories of the Puerto Rican Experience
- Clemente Soto Vélaz Cultural and Educational Center
- Aquatic Research and Environmental Assessment Center
- Food Justice, Inequality and Social Need Committee

- Debt
- History
- Collaboration
- Deep Listening
- Machine Learning
- Participant Observation
- Participatory and Public Art

Dymaxion Projection

"Dymaxion" is a portmanteau created by Buckminster Fuller, it combines the words **Dynamic, Maximum, and Tension**. Dymaxion is also the type of **map projection** seen here. The projection invites rethinking the **configuration** of New York - as a city focused away from Manhattan and **decentralized** among the five boroughs.

- Water Access
- Water Safety
- Sanctuary Movement
- Environmental Justice
- Ecocriticism
- Digital Sociology
- Education Justice
- School Leadership
- Solidarity Economy
- Digital Storytelling
- Podcast Production

- Sociology
- Motherwork
- Food Studies
- Memory Studies
- Digital/Public Humanities
- Environmental Engineering
- Food Justice/Sovereignty
- Visual Storytelling
- Community Archiving
- Co-created Oral History
- Interviews

- Zine Publication
- Digital Humanities
- Creative Engagement
- College of Staten Island
- Critical Archiving
- Relationship Aesthetics
- Computational Sociology
- Decolonial Research, Teaching, and Ethnography
- Brooklyn Communities Collaborative
- Protect Sunset Park
- Voice of Gowanus
- No BK Pipeline
- Gowanus Canal
- Right to Breathe
- Food Justice
- Philosophy
- Anthropology
- Humanities Department
- Urban Sustainability
- KINGSBOROUGH COLLEGE
- Ditmas Park
- Flatbush
- Mutual Aid
- Permaculture
- Brooklyn Public Library
- Bed Stuy Restoration
- Community Board 17
- Brooklyn College
- Newtown Creek
- Long Island City
- Community Board 2
- Jimmy Van Bramer
- Hogshead Ranch
- Newtown Creek Alliance
- Long Island City Alliance
- LaGuardia
- BRONX COMMUNITY COLLEGE
- Residents Society Environment
- LaGuardia Humanitarian Initiative
- Bronx Land Trust
- Brook Park
- South Bronx
- Mott Haven
- Mott Haven Families
- Friends of Brook Park
- Bemba Art Collective
- Harlem River
- East River
- HUNTER COLLEGE
- CUNY SCHOOL OF LEADERSHIP AND URBAN STUDIES
- East River Action
- Lower East Side
- East River Park
- Planned LES Seawalls
- Baruch COLLEGE
- 6th Street Community Center
- University of Texas, Austin
- NYC Public Advocate
- USDA Food Distribution
- Mayer's Office of Resilience
- NYC Civic Engagement Commission
- Metropolitan Transportation Authority
- Social Ecological Resilience
- Parent and Community Education
- Centro de Estudios Puertorriqueños
- Planting, Harvesting, Distributing Food
- Gardening, Cooking & Eating Together
- Oral History, Ethnography, Spatial Design, Surveys
- Coproduction of Knowledge Through Partnerships
- Documentary Filmmaking

- Land Use
- Land Back
- Prison Abolition
- #BlackLivesMatter
- Urban Anthropology
- Sociology of Work
- Non Locality
- Racial Ecologies
- Environmental Science
- Participatory Democracy
- Rehabilitated Marshland
- London Plane Trees
- Planting, Harvesting, Distributing Food
- Formal and Informal Interviews
- Politics of Friendship
- Focus Groups
- Collectivity
- Surveys
- Poetry
- Rutgers
- WNYC
- N P R
- #PRSyllabus
- PS 315 Garden
- ISER Caribe
- Social Science
- Natural Science
- Anthropology
- Social Practice Art
- Urban Pedagogy
- Archival Studies
- Education Policy
- Urban Planning
- Biregionalism
- Climate Justice
- Arte Util

- Budget Justice
- Public Space
- Rooftop Farms
- African Parrots
- Carribean Studies
- Modern Languages
- University of Buffalo
- Political Education
- Open-Ended Surveys
- Archival Research
- Pedagogy
- Dialogue
- Polis
- Collage
- G I S

- Water Access
- Water Safety
- Sanctuary Movement
- Environmental Justice
- Ecocriticism
- Digital Sociology
- Education Justice
- School Leadership
- Solidarity Economy
- Digital Storytelling
- Podcast Production

The Puerto Rico Syllabus

May 12, 2022



The Puerto Rico Syllabus Research Fellows Abner Aldarondo, José Gabriel Figueroa Carle, Tania Ríos Marrero, and Daniel Vázquez presented their extensive work on accessibility, translation, and research which improved the Puerto Rico Syllabus website across a variety of disciplines and contemporary topics. The improved and more accessible website features updates on key sections and new curated pages highlighting digital art and Black feminist perspectives.

Creating Racially Just Schools Speaker Series

May 2, 2022



Noelle Mapes in conversation with Dr. Valerie Kinloch.

The “Creating Racially Just Schools Speaker Series” was a conversation series with award-winning educators and leaders in conversation with Urban Education PhD students. Part of “The Schools We Need: Lessons Learned from Harlem,” a seminar project led by Terri N. Watson, this series examined how recent calls to desegregate New York City’s public schools reify the fact that equity, social justice, and access to meaningful schooling continue to be a significant problem for Black and Hispanic children and their families. The ultimate goal of this project was to highlight the ways in which the institution of Black motherhood has transformed public education and to foster agency, community, and discourse around New York City’s desegregation efforts.

Healers: Decolonizing Knowledge within Afro/Indigenous Traditions

March 30, 2022



Dr. Alaf Reyes-Santos and Dr. Ana-Maurine Lara who presented the recently renamed “The Healers Project: Decolonizing Knowledge Within Afro-Indigenous Traditions” website. Through storytelling, they discuss how the website came to exist, how it honors and serves as an education tool about Afro/Indigenous approaches to health, plants, the body, land, and spirit in the Caribbean and its diasporas.

Food Justice, Activism, and the Public University: A Conversation

2021



In response to COVID-19 pandemic in 2020, a group of CUNY faculty members recalibrated their activities. Mellon Seminar faculty members Naomi Schiller (Brooklyn College), Ryan Mann-Hamilton (LaGuardia Community College), Michael Menser (Brooklyn College), and Ángeles Donoso Macaya (Borough of Manhattan Community College) worked with community partners across the city and in Puerto Rico to leverage social research to enhance the well-being of community activists, CUNY students, and neighbors through food production, distribution, and education.

On the Line: Land Use, Food Access, Climate Justice and Organizing in New York City

2021



Naomi Schiller's public humanities project, "On the Line: Land Use, Food Access, Climate Justice and Organizing in New York City" documented the ongoing battles over land, coastlines, housing, and access to food in a city facing multiple overlapping crisis.

Archives in Common: Migrant Practices/ Knowledges/Memory

2021



Originally founded as Cherry Tree Garden in the late 1980s by a group of immigrant artists, activists, and squatters who shared the vision of having a collective space to make art and build community, Bruckner Mott Haven Garden reopened in 2021, thanks to the efforts of chef and educator Carolina Saveedra, who stepped up as garden president and steward in April 2021. She convened a group of community organizers and volunteers from La Morada Mutual Aid Kitchen and Ángeles Donoso Macaya’s “Archives in Common: Migrant Practices/Knowledges/Memory” project to rehabilitate the green space: remediating the soil, building raised beds, planting transplants, herbs, and vegetables, and organizing a system of engaged, self-governance to manage garden cleanup and to organize workshops.

Brewing Memories: A Medicinal Herbs Workshop with La Morada Chef Carolina Saavedra

2020-2021



Saavedra facilitated a series of workshops centered on food traditions, food justice, and urban farming. Here, a workshop participant draws a flag using honey and dry herbs—three long, green dried pieces of lemongrass serve to make three stripes with criss-crossed marigold leaves in the shape of a star, set on a triangle of lavender. Photo by Cinthya Santos-Briones.



Carolina, wearing an orange shirt, light green jacket and patterned pants, and Angeles, wearing a striped shirt, a black leather jacket and blue jeans, welcome the participants of the second workshop. Both wear patterned face masks. In the back, a paper kraft board shows a list of words in English and Spanish that Carolina uses as part of the activity (for instance--tierra/earth; memoria/memory, recalling; lengua materna/mother tongue. Photo by Cinthya Santos-Briones for Brewing Memories workshop, October 24, 2020.



PALABRAS - WORDS
- TIERRA - EARTH
- MEMORIA - MEMORY, RECALLING
- LENGUA MATERNA - MOTHER TONGUE
- HOGAR - HOME
- COMUNIDAD - COMMUNITY
- NACION - NATION
- TRADICION - TRADITION
- ORALIDAD - ORALITY
- ARCHIVO - ARCHIVE
- IDENTIDAD - IDENTITY
- ALIMENTOS - FOOD
- RECUERDOS - MEMORY
LAVANDA - LAVENDER



Wayfinding by Chloë Bass

Fall 2020



Chloë Bass's exhibition *Wayfinding*, a conceptual art installation in Harlem's St. Nicholas Park, evolves around three questions: "How much of care is patience? How much of life is coping? How much of love is attention?" Three billboards, positioned throughout the park, pose these queries, in gray type on mirrored surfaces. They reflect the park and the surrounding city, and can thus almost disappear. The texts can be hard to see—as such questions can be hard to answer.

Ukrainian Contemporary Music Festival

2020-2022



Since 2020, the Center for the Humanities has supported the Ukrainian Contemporary Music Festival, bringing new music from Ukraine to the world's most exciting musical center, NYC, and contextualizing this important repertoire through discussion with scholars, performers, and composers.

A People's Climate Action Plan for New York

May 3, 2019



The CUNY Climate Action Lab brought together activists, researchers, and artists to reimagine climate politics through the lens of the city as both the frontline impact zone and the potential source of grassroots, artistic, and scientific alternatives informed by the principles of climate justice, for A People's Plan for Climate Action for NYC, a day-long event of workshops, talks, and collaborative activities to generate a plan/toolkit.

Housing Literacy

May 1, 2019



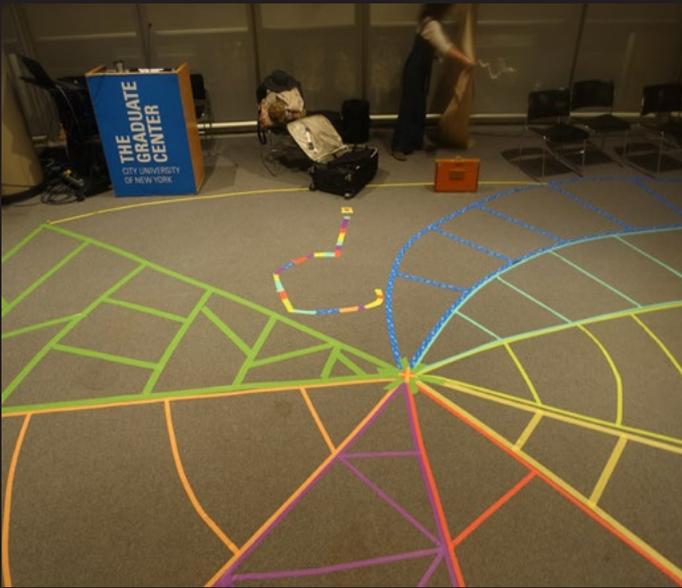
New York City has some of the strongest, but most complex rent regulation laws in the country. When tenants don't fully understand their housing rights, it's difficult to take full advantage of the protections that rent regulation offers. To address this issue, Kasey Zapatka, a Mellon Seminar Digital Publics Fellow, worked with Tenants and Neighbors and website designers Partner & Partners to build the website Housing Literacy, identifying particularly important aspects of rent regulation laws and developing resources aimed at helping tenants better understand the City's rent regulation laws. The Executive Director of Tenants and Neighbors, Delsenia Glover, and housing lawyer Ellen Davidson joined to discuss their vision for the website, the importance of organizing, and lay out the legislative agenda for the summer as the New York State Senate and Assembly were set to renew the rent laws.

Listening with Radical Empathy: A Listening Party!

December 12, 2018



“Listening with Radical Empathy: A Listening Party!” was an experimental and collaborative oral history sound experience. Our Listening Party was a celebration of a semester-long workshop series, led by Sady Sullivan, that brought together 12 artists and scholars from the Laundromat Project and the CUNY community. Sharing audio and new oral history interviews from collaborative exploration into voice, multiplicity, and listening with radical empathy, participants were asked to participate as activated embodied listeners: How do we hear? How do we feel? How do we resonate?



TheaterWorks! Short Plays On Caregiving

December 17, 2018



“TheaterWorks! Short Plays On Caregiving” was an evening of short plays written and performed by PSC-CUNY members who are involved with the care of an elderly, ill, or disabled family member. The plays focus on the care relationship, the labor involved, and its impact on the life and work of CUNY faculty, staff, and retirees. Photo by PK O’Leary.

Publishing American Sign Language Poetry

September 13, 2018



“Publishing American Sign Language Poetry” brought poets, scholars, and cultural writers together for a reading and performance of signed poetry, featuring a variety of genres and styles, followed by a discussion on linguistics, translation, publishing, and poetics.

Marco Millions

December 9, 2016



A Christian, a magician, and a Buddhist walk into the desert in the thirteenth century. What follows is a satirical exploration of big business, religion, and love. This staged adaptation of *Marco Millions*, Eugene O'Neill's fictionalized account of the life and travels of Marco Polo, used the base text as a launching point for a linguistic and thematic translation by CUNY students, staff, and alumni, in collaboration with Target Margin Theater.

On Janus and Justice

October 21, 2016



“On Janus and Justice” brought together archivists, activists, and law enforcement agency experts to discuss the challenges of keeping video evidence, and the multiple readings of such evidence in the public and judicial spheres. They provided the historical context for the use of recorded media as evidence in the courts; considerations for the ethical use of material that can be violent, disturbing, or otherwise harmful to its viewers and subjects; and a review of the scope and limitations of the open records request process as it applies to new video materials.

Lost & Found:
The CUNY
Poetics
Document
Initiative

Lost & Found: The CUNY Poetics Document Initiative (L&F) publishes previously unknown, genre-bending writing from the archives of twentieth-century poets.



THE CUNY POETICS DOCUMENT INITIATIVE
LOST AND FOUND



Wild Intelligence

2022



Lost & Found editor Mary Catherine Kinniburgh holds her new book *Wild Intelligence: Poets' Libraries and the Politics of Knowledge in Postwar America*, published by University of Massachusetts Press in collaboration with *Lost & Found Elsewhere*. The book takes up case studies of four poets and their libraries: Charles Olson (1910–1970), Diane di Prima (1934–2020), Gerrit Lansing (1928–2018), and Audre Lorde (1934–1992). Kinniburgh shows that the postwar American poet's library should not just be understood according to individual books within their collection but rather as an archival resource that reveals how poets managed knowledge in a growing era of information overload. Exploring traditions and systems that had been overlooked, buried, occulted, or censored, these poets sought to recover a sense of history and chart a way forward; Kinniburgh seeks to tell their story.

Yours Presently: Selected Letters of John Wieners

April 14, 2021



A conversation with Michael Seth Stewart, Ammiel Alcalay, and Eileen Myles about the publication *Yours Presently: Selected Letters of John Wieners*. A reclamation project ten years in the making, *Yours Presently* traces the life of the queer lyric poet from 1955, when he began studying with Black Mountain mentor Charles Olson, through the 1960s and '70s as he developed his writing. The letters follow Wieners from his start as an aspiring poet maudit to his later life as the revered "oracle of Joy Street." A true *Lost & Found* project, *Yours Presently* resurrects the poet's demimonde and opens up the beloved poet for a new generation of readers.

Lost & Found Partners with Manifold to launch Light Relief, Audre Lorde, and June Jordan

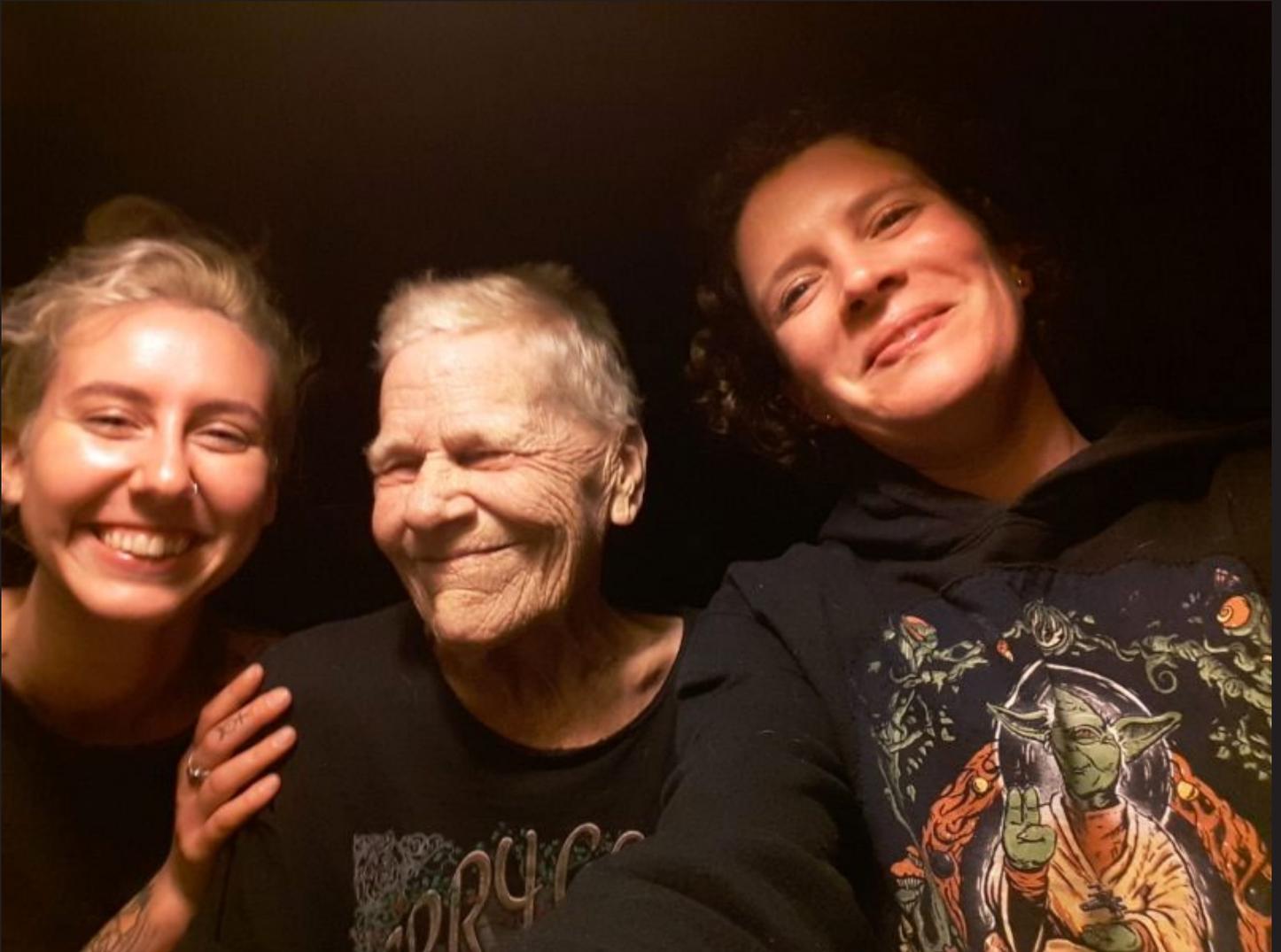
Spring 2021



In the early weeks of the COVID-19 pandemic, we sent out a call for Lost & Found: Light Relief. The goal of Light Relief from *Lost & Found*, and the core of our work as a whole, lies in the careful attention to the interplay of poetry, poetics, friendship, and politics. Grounded in collectivity, friendship, archival recovery, and collaboration, our publishing practice is driven by a deeply felt belief that poetry has the power to transform the way we understand and act in and on the worlds we inhabit. *Lost & Found* teamed up with CUNY's Manifold team to launch all five Series of Light Relief as well as publications by Audre Lorde and June Jordan from our publication series.

My journey with Lost & Found, 2014-2020 (and onward)

Fall 2020



In her essay, “My Journey with Lost & Found, 2014–2020 (and Onward),” Iris Cushing recounted her evolving relationships with a constellation of poets, relationships and writing surrounding and published in *Lost & Found*, including Diane di Prima, Bobbie Louise Hawkins, Mary Norbert Korte, Judy Grahn, and David Henderson, following the “glowing breadcrumbs” that illuminated her path between them. Pictured here are, from left to right, Mary Catherine Kinniburgh, Mary Norbert Korte, and Cushing.

Lost & Found Series VIII

Fall 2019



The *Lost & Found Series VIII* launch of archival publications featured CUNY graduate student and faculty editors shared their experiences in the archive researching Diane di Prima, Pedro Pietri, Muriel Rukeyser, Mary Norbert Korte, and Julio Cortázar, as well as the *Lost & Found Now & Then* publications dedicated to Cecil Taylor.

Archival Poetics: A Discussion and Traveling Exhibition of the Maud/Olson Library

November 7, 2019



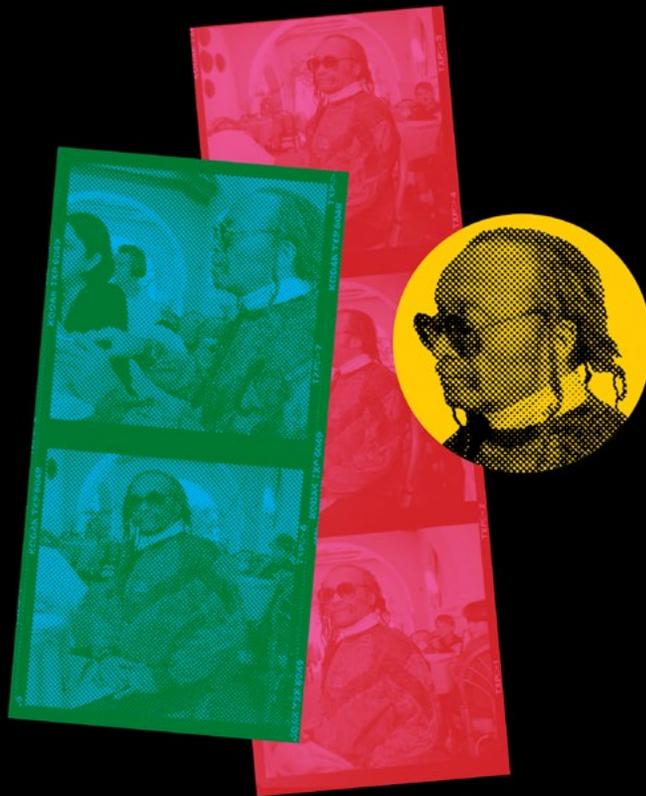
“Archival Poetics: A Discussion and Traveling Exhibition of the Maud/Olson Library” was an evening of imaginative bibliography as discussing library collections that focus on communities and poetry—including one in particular, the Maud/Olson Library, traveling from Gloucester, Massachusetts to New York City for the first time. This event was a hands-on exhibition of books, punctuated by short talks and discussion on how the Maud/Olson Library is developing an ongoing model for preserving and animating a legacy library, associated with poet Charles Olson and scholar Ralph Maud.

Unit Structures: The Art of Cecil Taylor

October 23–26, 2019

**UNIT
STRUCTURES**

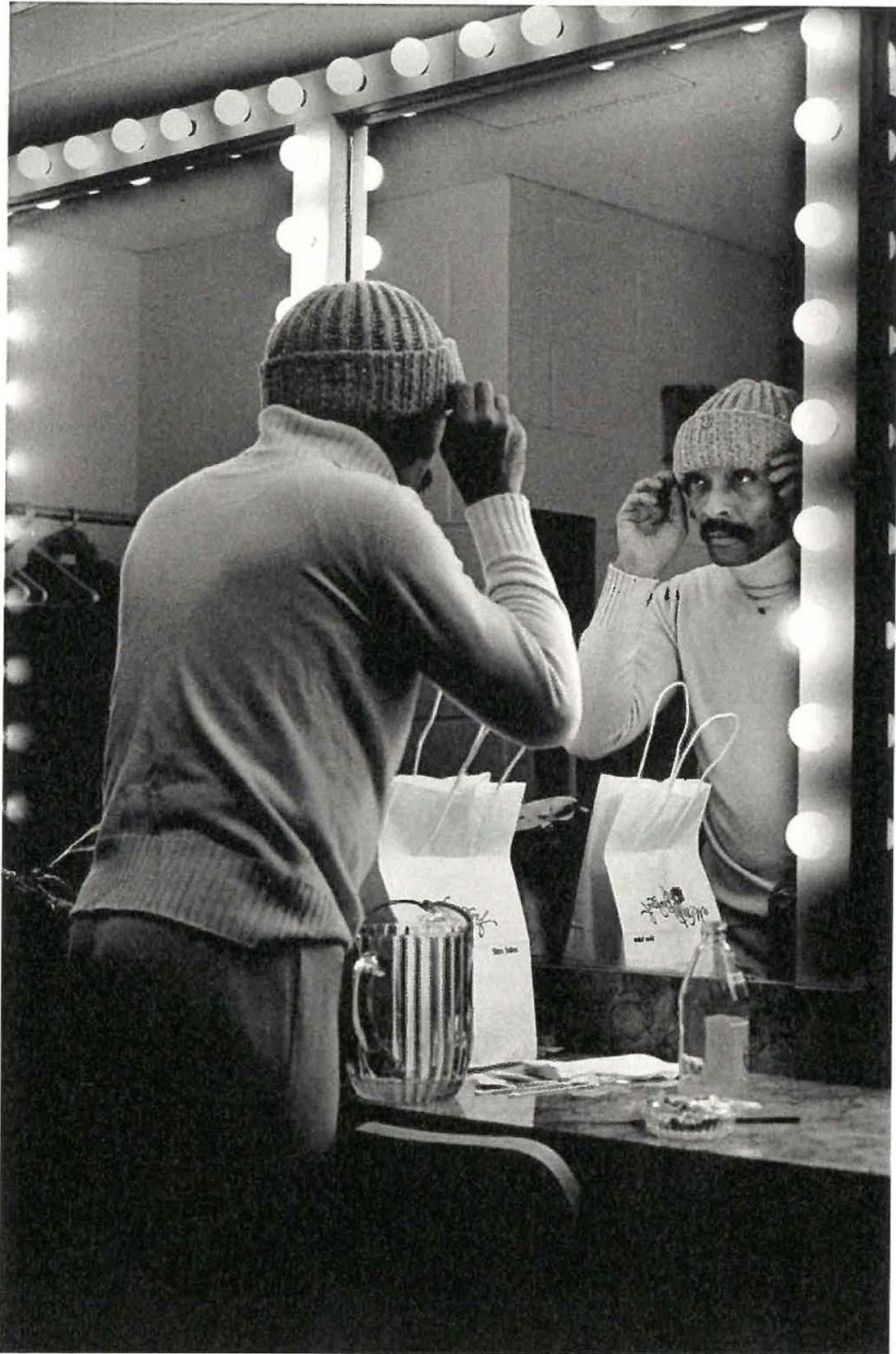
**THE ART OF
CECIL TAYLOR**



**Oct. 23-26, 2019
The Graduate Center, CUNY
and Brooklyn College**

For more information and to register:
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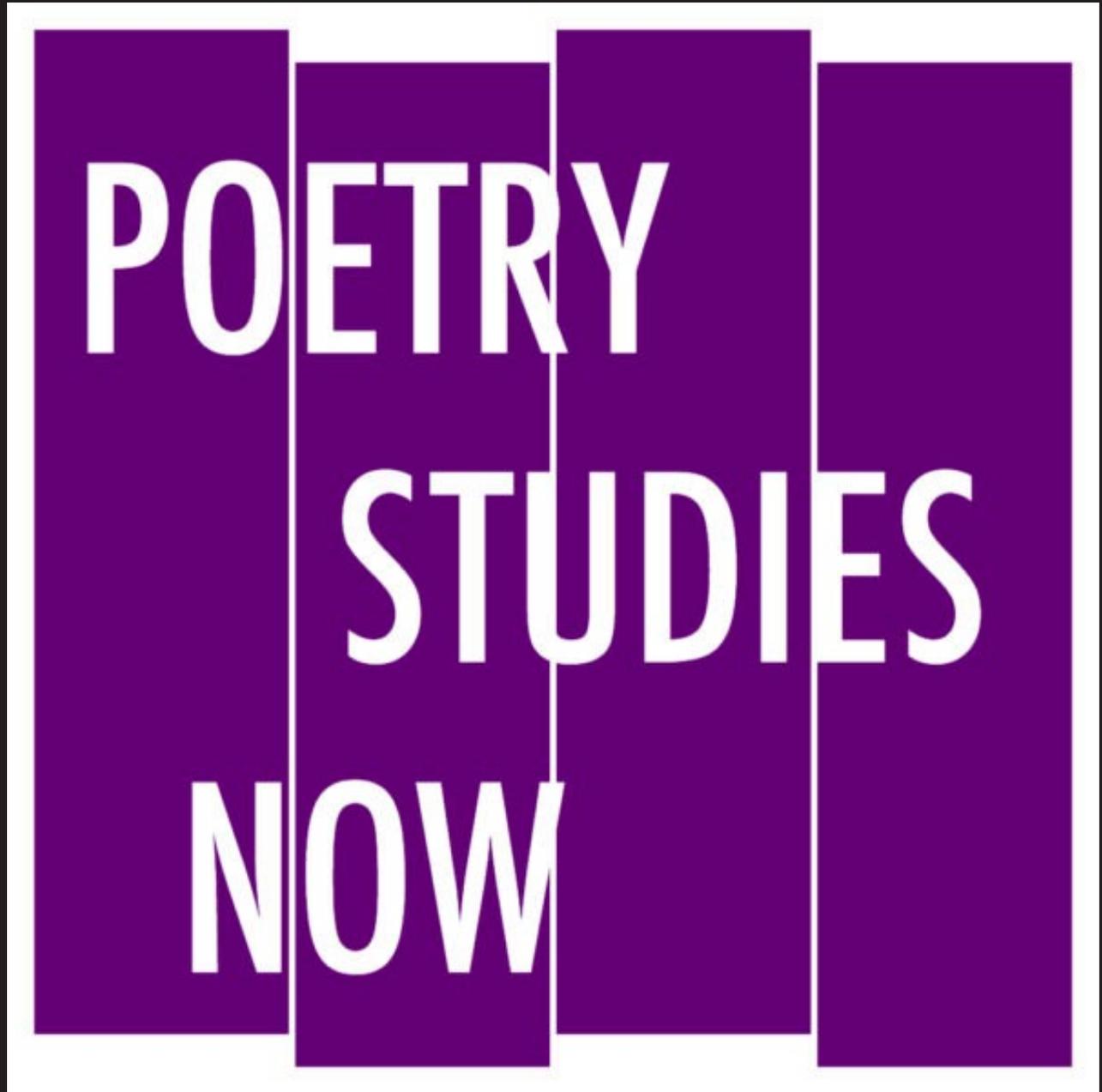
The four-day conference “Unit Structures: The Art of Cecil Taylor” built upon Cecil Taylor scholarship in jazz and American music studies, and also expanded it into a broader range of disciplines in order to reflect more accurately the scope of Taylor’s own praxis. The conference celebrated Taylor the educator by hosting three concerts, including a large ensemble workshop led by bassoonist/improviser Karen Borca, who passed on a composition dictated to her by Taylor.



Cecil Taylor at Loeb Student Center, New York University, 1976, photo by Val Wilmer

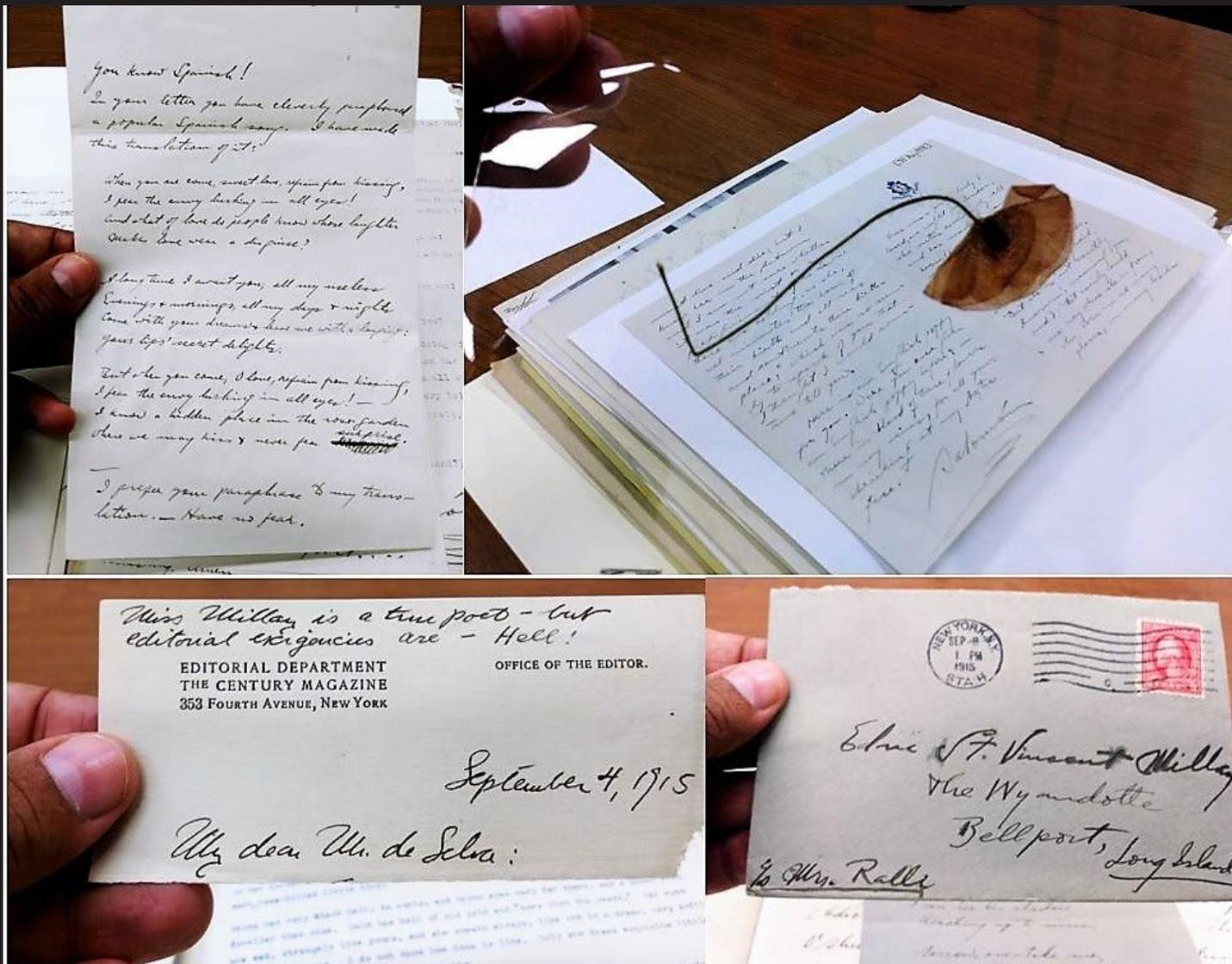
Poetry Studies Now

April 26-27, 2019



“Poetry Studies Now” was a two-day conference that critically examined the current state of poetry studies while looking ahead to the possibilities opened up by recent reframings of questions of race and coloniality in and outside the academy. Through a cluster of panel discussions with poets and scholars, we hoped to foster interdisciplinary exchange toward a centering of race and coloniality in discourse about poetry, renovating this toward new horizons of thought and action.

2019 Lost & Found Grants and Fellowships



Salomon de la Selva's archival papers, including correspondence with Edna St. Vincent Millay.

Lost & Found supports and mentors CUNY graduate students as they research and contextualize archival materials as part of our annual Research Stipends program. In 2019, thanks to generous support from the Early Research Initiative at The Graduate Center, CUNY, 14 students received financial and logistical support as they traveled to archives here and abroad, both personal and institutional, developing their innovative research. These projects will take on a number of final forms—dissertations, *Lost & Found* chapbooks, or full-length books published in collaboration with a larger press as part of our *Lost & Found Elsewhere* series.

A Tribute to June Jordan

May 18, 2018



“A Tribute to June Jordan” was an intergenerational exploration of the legendary teacher, activist, and poet’s life, work, and legacy. Organized in the vein of a day-long conference, it ran from late morning to evening, with lectures, panels, discussions and readings.

Lost & Found Series VII

Spring 2018



Lost & Found Series VII included projects in the archive researching Audre Lorde, June Jordan, Toni Cade Bambara, Jack Forbes, and the letters of Paul Blackburn and Julio Cortázar. This series brought together visionary teaching materials and transformative institutional critique, helping to position ongoing work in and out of the classroom in relation to larger literary, political, and educational movements.

A Tribute to Thomas Lux

February 13, 2018



"A Tribute to Thomas Lux" celebrated and honored the life and work of the poet and teacher.

Letters, Friendship, & Feminism: The Letters of Helene Dorn and Hettie Jones

May 11, 2017



“Letters, Friendship, & Feminism: Hettie Jones & Claudia Moreno Parsons” celebrated *Love H: The Letters of Helene Dorn and Hettie Jones*, a selection from the forty-year correspondence between poet, writer, and teacher Hettie Jones and sculptor Helene Dorn, a treasure trove of essential social history. Jones read from the letters and was joined by Professor Claudia Moreno Parsons of LaGuardia Community College in a discussion of the importance of letters and friendship in the documentation of social history.

The Object Library

Located on the first floor of The Graduate Center, CUNY in midtown Manhattan in 2018-20, The Object Library offered both material objects and books as starting points for knowledge. Somewhere between a sculpture gallery and a library, The Object Library offered selected objects alongside curated books on related themes, which visitors could peruse. These material artifacts provided the starting points for conversation and shared speculation. Chosen carefully, they conveyed a taste of what goes on inside the Graduate Center. The visitor could sample scientific knowledge and the latest thinking in the humanities in a relaxed environment with a focus on material culture.



Parthenon Casts

2017 and ongoing



In AY 2017–18, the Center began a new initiative: The Object Library was a hybrid space that combined a library with a sculpture gallery, presenting material culture as a starting point for research. This project occupied the ground floor of the Mina Rees Library, welcoming publics across the entire ground floor of the building. The project had its soft launch in August 2017 with the installation of a set of well-used teaching objects: 19th-century plaster casts of the famous Parthenon frieze. On long-term loan from CCNY, the casts have already sparked discussion about the history of the building, the nature of authenticity, the contested history of the original works from which the casts were taken, and the use of casts as a pedagogic tool.

365 Things

2018-2020

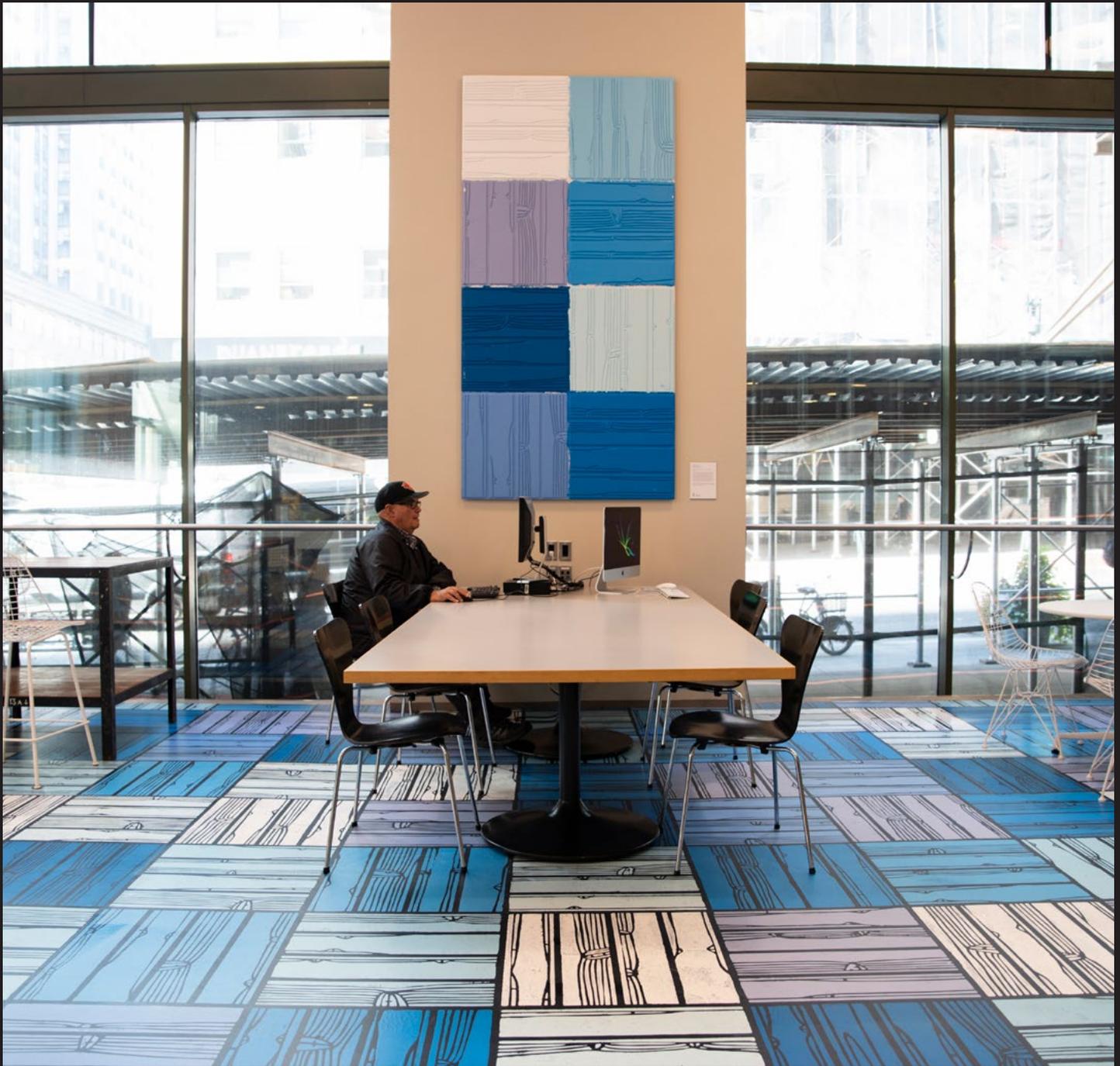


The Object Library's first temporary installation, *365 Things*, commenced in fall 2018, inviting members of the GC community to donate objects for display and documentation. Each object was accompanied by a brief intake form that describes the object or its significance to its previous owner and is mirrored on an accompanying web platform.

Beginning empty, the temporary display structure in the Object Library gradually filled with donations as objects were donated over a two-day intake on October 16–17, 2018. A launch event was held on October 17, featuring a reading of a text-based work by artist Katrina Palmer performed by *Lost & Found* editor Stefon Lawrence. The project involved the ongoing accumulation of things in an open display system, which takes a form reminiscent of days in a calendar, throughout AY 18/19.

Logo 161

2019-2020



Logo 161, Richard Woods Studio, 2018. In summer 2019, a commissioned block-printed floor installation, *Logo 161* by Richard Woods Studio was installed in the ground floor of the Mina Rees Library as part of The Object Library. Inspired by the set pattern of the original wooden floors in the B. Altman & Co. department store, the work provides an eye-popping stage for our transformed library/study space. Both critical of and comprising renovation, Richard Woods's work puts the debate about what environment might be most conducive to public study directly under visitors' feet.

Object Library Events

2019



In spring 2019, The Object Library collaborated with the Henri Peyre French Institute and the GC's French Department to produce a series of five seminars, entitled *The Object Seminar*, with scholars tasked with teaching a seminar using an innovative methodology and taking the theme of objects as central to the seminar form and content. Five scholars—Frédéric Baitinger, Raphaël Liogier, Stephanie Grace-Petinos, Nathalie Etoke, and Jasmine Claude Narcisse (most of whom were alumni and faculty of the GC)—each led a two-hour seminar, with the final object seminar held in the Object Library on May 10, 2019.

Wellcome Collaboration



Illustration by Ivy Chen for Wellcome's Mindscales representing the four key partner cities: New York, Berlin, Bengaluru, and Tokyo.

Mariam Ghani

2018-2019



In spring/summer 2018, the Graduate Center, CUNY and the NYPL welcomed resident artist Mariam Ghani. While in residence, she and a multidisciplinary team of graduate student assistants (Harry Blain, Juliana Broad, Eileen Clancy, Jacob Clary, Josh LaMore, Christian Lewis, and Dilara O’Neil) conceptualized, researched, and produced a film, entitled *Dis-ease*, about illness, metaphors, contagion, isolation, and the consequences of a century-plus of waging “war on disease” using archival materials from the collections of the New York Public Library, New York Academy of Medicine, and Wellcome Collection, London. Each student was able to continue pursuing their own research interests—which included political science, history, literature, philosophy and medicine—which Ghani then wove together into cinematic narrative.

Mariam Ghani has continued to develop the research into epidemic rhetorics, begun during her time at the GC, into a series of projects including the short film *DIS-EASE* (2018), which was exhibited at the Museum of the City of New York and Science Gallery Bengaluru; the three-channel UHD projection *IT’S A DISASTER!* (2019), which was presented at the Tentacular Festival at Matadero Madrid and the Ann Arbor Film Festival; the short film *THE FIRE THIS TIME* (2022), produced by Field of Vision and presented (so far) at BAMcinemaFest and Black Star Film Festival; and her current feature film in progress, tentatively titled *ATTACK OF THE KILLER MICROBES FROM INNER SPACE*, which has been supported by Wellcome Trust, Field of Vision, the Educational Foundation of America, CPH:FORUM, and a Smithsonian Artist Research Fellowship at the National Museum of Natural History.

Mae West

2020



Building on the template of our work with Mariam Ghani, and with generous additional support from the James Family Trust and Sheffield Hallam University, we undertook another collaborative project in the early stages of a film's development. The *Mae West: Boxer In A Corset* hybrid documentary feature project is a radical repositioning of American cultural icon Mae West. The film reveals West's little-known work as a taboo-breaking playwright and the profound inspiration she drew from Queer and African American sub-cultures in 1920s New York, which resonates today. Working with award-winning film director Virginia Heath, the original research was conducted by a diverse and extremely talented group of Graduate Center researchers who delved deeply into West's formative years in the hotbed of 1920s New York. Original clips from West's Hollywood films, interviews and stylish, reimagined sequences with actors and drag queens were woven together to create the visual language of the film in a sizzle trailer. This was presented to film financiers at the highly selective, Netflix sponsored, Inside Out LGBTQ+ Film Financing Forum, Toronto (2021) which attracted the interest of a major American sales company. A subsequent meeting at IDFA international film market created a partnership between Faction North Ltd in Scotland and Montreal-based film production company Rezolution Pictures Inc, under the official UK-Canadian co-production treaty. Discussions are currently in progress with Canadian Broadcasters and funders, along with the BBC and SKY, in order to secure financing for the feature film about West.

Mindsapes

Rebecca Jacobs, Wellcome Mental Health Curatorial Research Fellow

2020 and ongoing



Photo of Ellen Reid for SOUNDWALK by Erin Baiano

Working closely with Wellcome's international cultural partnerships and mental health priority area teams since 2019, Rebecca Jacobs, Mindsapes New York cultural lead, at the Center for the Humanities, The Graduate Center, CUNY organized a virtual convening hosted by the Center in to collectively determine the most effective and meaningful ways to address mental health in New York. A group of 45 people, including cultural institutions, artists, designers, researchers, foundations and Wellcome staff gathered for a series of meetings to determine the goals of Mindsapes for local NYC partners. Following on from this convening and the key themes that emerged, in 2021, Mindsapes NYC project partners created a local working group and moved into the development and production phases of cultural programming, with public outputs culminating in 2022–23.

Some of the principles guiding Mindscapes New York projects include: (1) learning how communities define their own mental health needs today, possibly outside of clinical definitions and current programs as they exist; (2) amplifying successful community strategies for well-being by asking broad, open questions that are informed by cultural approaches and aren't limited by current institutional frameworks; (3) making connections between physical infrastructure, civic space, and well being.

Local Collaborators include: The Center for the Humanities, The Graduate Center, City University of New York (CUNY), Brooklyn Museum, Guadalupe Maravilla, artist, New York Public Library, The Laundromat Project, The Center for Urban Pedagogy, Ellen Reid SOUNDWALK, Isometric Studio, Lauraberth Lima, cultural consultant, and Urban Omnibus, a publication of the Architectural League of New York.



Guadalupe Maravilla's exhibition *Tierra Blanca Joven*, Brooklyn Museum, 2022, part of Mindscapes.



In January of 2022, a cohort of graduate student researchers at The Graduate Center, CUNY began working across various partnerships on Mindscapes 2022 citywide programming. The team is working to research, design and deliver an original and wide-ranging suite of public programming, web content, writing, and other creative outputs at The Graduate Center, and in conjunction with the Brooklyn Museum, the Laundromat Project, Isometric Studio, and other local cultural partners. They are also developing a Mindscapes series of blog posts on displacement and well being with *Urban Omnibus*, a publication of the Architectural League of New York, from summer through fall 2022.

As part of Mindscapes at the Brooklyn Museum, through a paid work-study program organized by the Education Department, teens helped develop an interactive “healing room” space that will be adjacent to artist Guadalupe Maravilla’s upcoming solo exhibition, *Tierra Blanca Joven*, which is open April 8–September 18, 2022. Maravilla’s work grows out of his personal story of migration, trauma, and illness, and his practice

includes sculpture, sound baths, and mutual aid in support of undocumented communities. The team of CUNY graduate students worked on developing resources for the adjacent healing room space.

The New York Public Library developed programs and workshops related to mental health and well-being, including TeenLive programs that are ongoing and feature authors for a young adult audience. As part of Mindscapes programming, in collaboration with Rebecca Jacobs, Christine Wong Yap worked with students at the High School for Fashion Industries on a social practice art project about fashion and self-acceptance as part of Anti-Prom, an alternative to prom for LGBTQ+ youth organized by NYPL, held this year for the first time in person since 2019 at the New York Public Library’s flagship location, the Stephen A. Schwarzman Building. A Mindscapes evening program for a general audience is being planned for fall 2022 at the Stavros Niarchos Foundation Library.

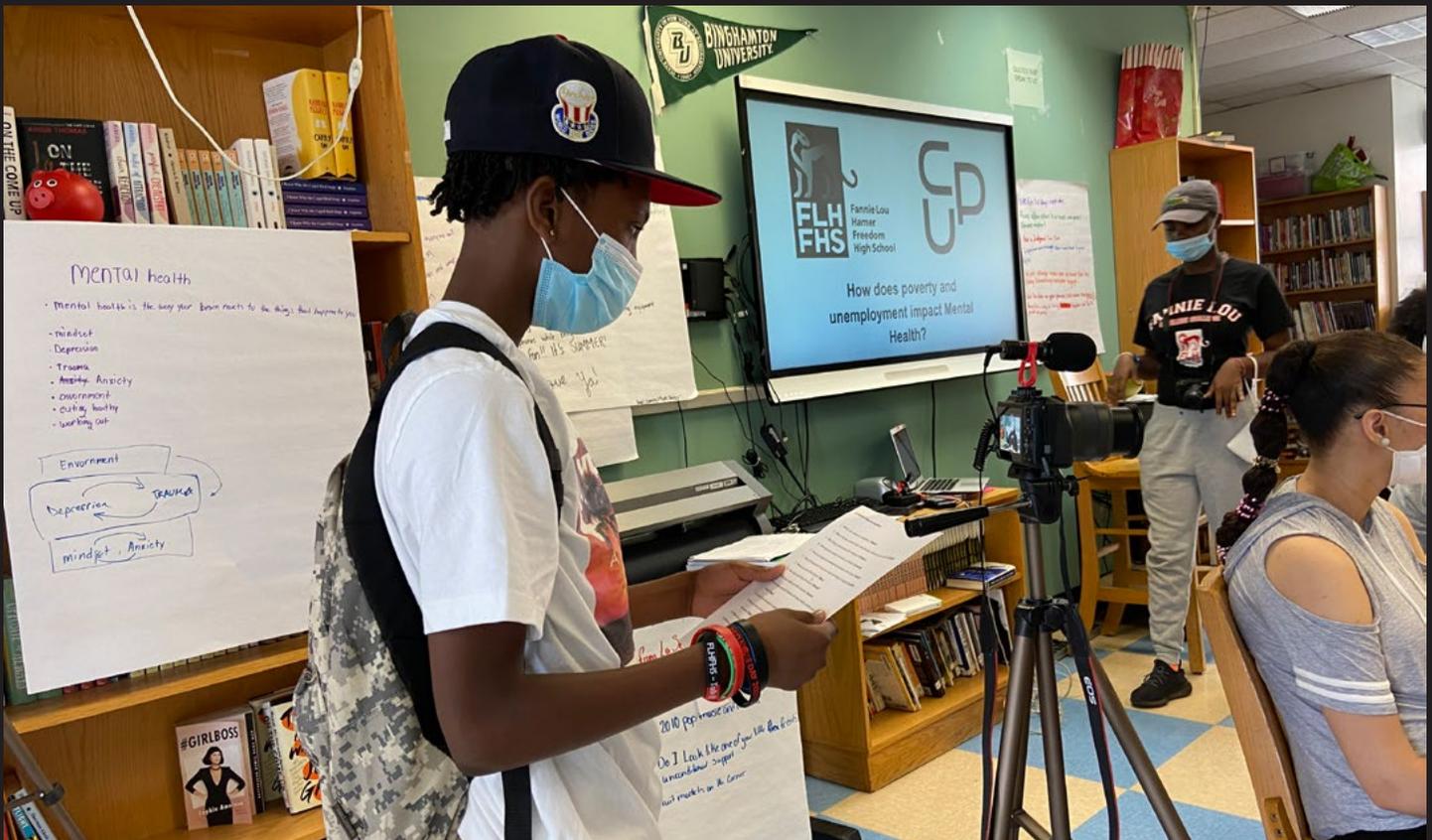
The Center for Urban Pedagogy (CUP) launched the outcome of their urban investigation of mental health: the film *Bronx Be Well*. CUP collaborated with Teaching Artist Hugo Roja and students from the Fannie Lou Hamer Freedom High School to explore how poverty impacts mental health in the Bronx in summer 2021. From fall 2021, CUP collaborated with the Mental Health Project of the Urban Justice Center and design studio 13milliseconds to create “Stay Steady,” a guide to connect formerly incarcerated people who have mental health needs to social security benefits.

The Laundromat Project is focusing their Mindscapes project on “Collective Recovery” during this moment and beyond. They will develop a series of intergenerational story circles, with public outcomes in 2022, including a window commission, involvement with a block party, and video documentation that will engage neighbors and community groups especially in Bed-Stuy, Brooklyn, a historically Black neighborhood.

Cloud Swing, designed by Isometric Studio, is a public design installation developed as part of Mindscapes. An accessible swing set that is a powerful statement of inclusion and childlike wonder. Five swings will be suspended from a curvilinear cloud,

and two of the swings will be especially fabricated with foldable ramps for wheelchair users. Once it is installed, the Center for the Humanities, working with the Mindscapes graduate student cohort, will lead community programming around disability, inclusion, well-being, and joy. The team is currently in the process of finalizing a location for this public design project.

Members of the CUNY Mindscapes graduate research team organized an evening program on May 20, 2022, called “For What? For Whom? An Evening of Collective Storytelling Featuring Kamau Ware of the Black Gotham Experience.” This evening of collective storytelling asked: How can we make community members, thinkers, artists, and people with bodies more visible? What is the relationship between these communities, acts of making or unmaking knowledge, and trauma? Keynote speaker Kamau Ware spoke about his work elevating the impact of the African diaspora in New York City, through creative interventions, revisiting suppressed stories through a practice that invites people to walk, talk, and reimagine the past to expand public consciousness. Following the keynote, audience members were invited to participate in a collaborative, moderated workshop.



As part of Mindscapes, students work on the film *Bronx Be Well*, a collaboration of students from Fannie Lou Hamer Freedom High School, Teaching Artist Hugo Rojas, and CUP. ©the Center for Urban Pedagogy (CUP), 2021

Contagious Cities

2018-2019



Mariam Ghani's film *Dis-ease* featured in the *Germ City* exhibition at Museum of the City of New York, 2018. Photo by Filip Wolak.

Working with Wellcome on their international project *Contagious Cities* (Berlin, Geneva, Hong Kong, New York) we were a key partner, along with the Museum of the City of New York, New York Academy of Medicine, the NYPL, and the Tenement Museum, as a network of related exhibitions and programs were realized across New York City on the theme of infectious disease and epidemic preparedness in 2018–19. During AY 2018/2019 the Graduate Center held several public events that examine the various disciplinary approaches to the topic of infectious disease. Fall 2018 saw the installation of *Mapping Contagion: Representing Infectious Disease in New York City* in the Maps Division of the Stephen A. Schwarzman Building of the NYPL (November 2018–May 19, 2019). This exhibition included maps and data visualizations, as well as other printed and photographic materials, that explored over 100 years of mapping contagion in the city of New York.



David Meredith Reese, *A Plain and practical treatise on the epidemic cholera, as it prevailed in the city of New York, in the summer of 1832* (detail), 1833. Artwork in the public domain; provided by the Stanford University Libraries.

About the Center for the Humanities

The Center for the Humanities encourages collaborative and creative work in the humanities at CUNY and across the city through seminars, conferences, publications, and exhibitions.

Our focus is connecting the interdisciplinary research and teaching at the Graduate Center with stakeholders across the city with the goal of fostering new ideas in the arts, philosophy, politics, and the humanities.



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