

Institute for the Humanities



OLD DOMINION
UNIVERSITY®

NOVEMBER 2024



FALL BACK! With the end of the 2024 Fall semester quickly approaching, we would like to look back at some of the amazing events and exhibitions that the **Institute for the Humanities** attended across campus and Hampton Roads.

The **Baron and Ellin Gordon Art Galleries** launched “Mama-Girl”, an art exhibition honoring the life and work of Eastern Shore artist and pastor, **Mary Elizabeth “Mama-Girl” Onley** (1953–2018). The exhibition is on view through May 10, 2025.

On October 8th, ODU’s Office of Institutional

Equity and Diversity hosted its NEA Big Read Initiative as part of the 47th Annual ODU Literary Festival. The NEA Big Initiative, “Health Equity: Where We Live,” featured **Dr. Rebekah Taussig**, author of *Sitting Pretty: The View From My Ordinary Resilient Disabled Body*.

Norfolk native, **Kishi Bashi**, performed at The Annex for a special homecoming concert. Bashi’s parents were both ODU professors!

ODU’s ROAR hosted a lecture by media producer **J.D. Casto** at The Strome Center for Entrepreneurship and Innovation.

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A book launch was held at Prince Books for M.A. Humanities alumna, Roze Worrell's (class of '04) debut book, *Hearts: Finding Unexpected Signs of Hope, Comfort, and Joy*.

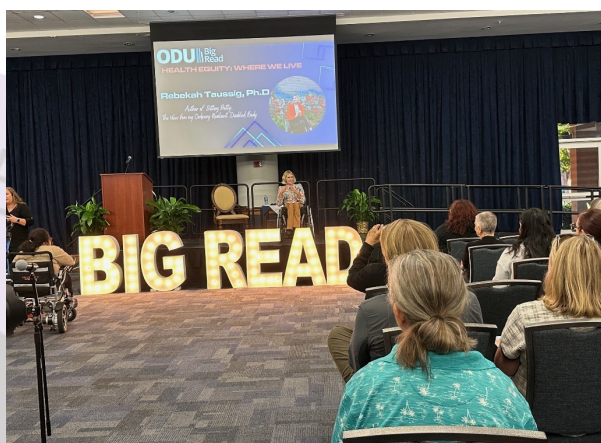
Dr. John McManus and **Dr. Marianne Chan** served as Co-Directors of Ancient Futures: The 47th Annual ODU Literary Festival, that featured writers who explore literature's power to anchor us, offering insights into our pasts to inspire visions of our futures. Dr. Marianne Chan, Dr. Luisa A. Igloria, and Dr. Kent Wascom opened the festival with readings from their respective new books.

In honor of Halloween and all things spooky , the Art Department hosted Fright Night at the Barry Arts Building. Boo!

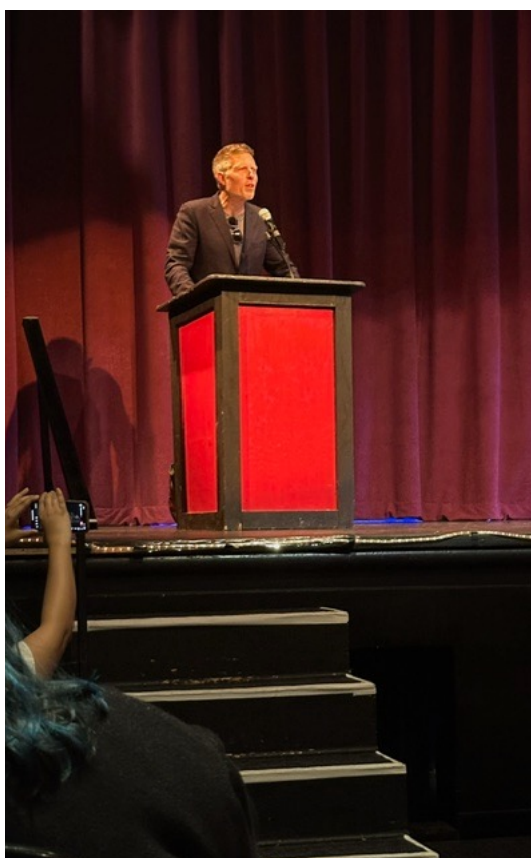
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FALL 2024





MEET: Dr. Marianne Chan

Dr. Marianne Chan is an Assistant Professor of English and Creative Writing at Old Dominion University. Dr. Chan holds a B.A. in English from Michigan State University, a M.F.A. in Poetry from the University of Nevada, and a Ph.D. in Creative Writing from the University of Cincinnati. She served as Co-Director of the 47th Annual ODU Literary Festival. She has published several poems and two books, *Leaving Biddle City* and *All Heathens*. She is the recipient of several awards including the 2021 GLCA New Writers Award in Poetry, the 2021 Ohioana Book award in Poetry, and the 2022 Association for Asian American Studies Book Award for Outstanding Achievement.

Dr. Chan, you have recently published a book of poems, *Leaving Biddle City*, in which you explore racial alienation and intergenerational conflict from a Filipina American viewpoint. Can you share what inspired you to write the book?

Leaving Biddle City is my second collection of poetry, and while working on these poems, I knew that I wanted to build on the subjects that I explored in my first book *All Heathens*, themes of migration and colonial mentality, while putting those ideas in a new context. Growing up, I lived in different social ecosystems; during the first ten years of my life, I lived on three

American military bases in Germany. After I turned eleven, my family moved to a small, mostly white, rural town just outside of Lansing, MI, and that transition was challenging for my brother and me. I wanted to write a book about why it was challenging, what it means to be the only Asian in a mostly white space, and how that experience impacted my relationship to my own identity into adulthood. Because I struggled to write about these experiences directly, I wanted to add an element of play to these poems, and I decided to write toward a kind of warped, surreal, mythicized version of my hometown, which I call Biddle City.

In what ways does your Filipino heritage and background influence your poetry and writings? Do you encourage students to explore their own heritages in their own work?

I try to write about the parts of myself and my life for which I have the most questions. As the child of immigrants, I see myself as a hybrid person, and I think hybridity is necessarily a space of mystery. Who am I exactly? What is my relationship to the various worlds I encounter? How do I maintain my sense of self, a connection to my background and traditions, in the face of dominance, in the face of hatred? These are questions I try to ask in my work, and I encourage my students to also grapple with the questions that mystify them.

Which poet or writer has influenced and shaped the way you write and teach poetry? Where can we see those influences within your work?

I see myself as having many fathers and mothers of poetry. I am first influenced by the storytelling of my family.

My first dedicated poetry teacher was Diane Wakoski, a brilliant writer and reader and a forceful critic. I learned so much from her about what it means to write about the self through image and mythology.

I was and continue to be influenced by Frank O'Hara, a New York School poet, whose work is imbued with so much play and personality and wonder. I aspire to that level of joy in my writing! As a younger writer, I was influenced by the work of Sandra Lim, Cathy Park Hong, and Terrance Hayes. And my exploration of Filipino identity and migration are deeply influenced by Mia Alvar, whose short stories beautifully explore the strangeness and nuances inside of the Filipino diaspora.

"Skilled and beautiful."
—Victoria Chang



Marianne Chan

Can you remember the first poem you ever wrote? What was it about?

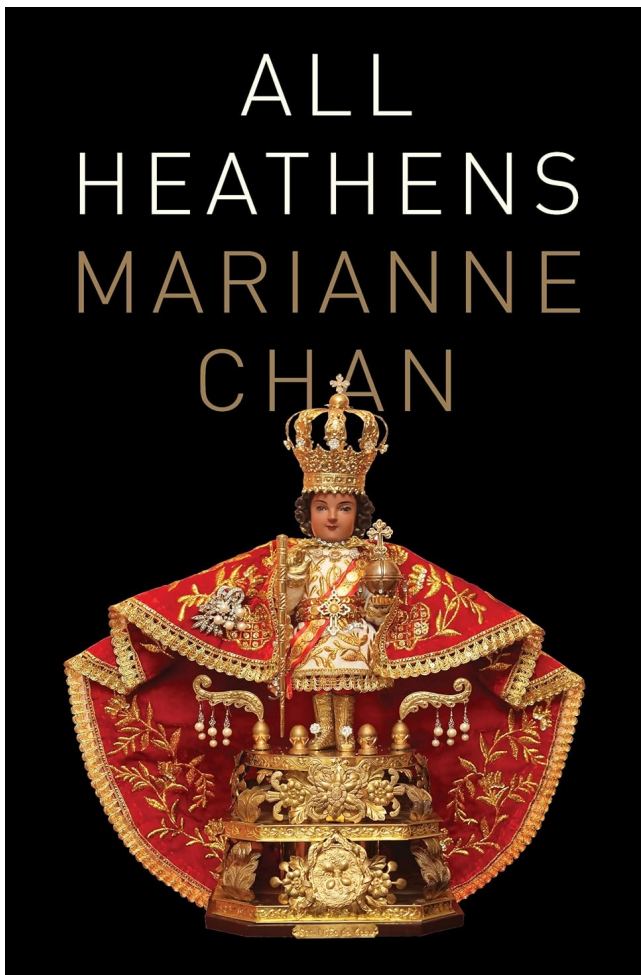
Yes! My parents won't let me forget this terrible poem I wrote about flowers and towers when I was five.

Dr. Chan, what advice would you give to a student interested in majoring in Creative Writing or to someone who is an aspiring poet?

My main advice is to read a lot and find a community of poets! Even as a baby poet English major at Michigan State University, I had poetry friends that I could share work with, and we became each other's greatest influences. If you're interested in writing poetry, you could major OR minor in creative writing here at ODU! We'd love to read your work!

Thank you for your time, Dr. Chan.

Marianne Chan's is also the author of *All Heathens*.



ALUMNA SPOTLIGHT: Holli Turner



Holli Turner is a doctoral candidate at The Pennsylvania State University. Holli earned her B.F.A in Graphic Design, a B.A. in Art History, and an M.A. in the Humanities from Old Dominion University. She is a specialist in the art of early modern Europe, with an emphasis on Italian and Spanish painting, and a secondary interest in the art of colonial Latin America. Her dissertation is a revisionist account of the Venetian painter Titian's *poesie* for King Philip II of Spain, where she investigates the ways in which Titian's paintings suggest the violence, exploitation, and geo-political tensions characteristic of Philip II's empire. Holli's doctoral research has been supported by the Gladys Krieble Delmas, Mellon, and Kress Foundations, the Palmer Museum of Art and the Department of Art History at Penn State. She recently was one of fifteen students selected to go to New York to participate in the Center for Curatorial Leadership Seminar (CCL), a two-week intensive program that highlighted the various opportunities of museum careers.

Your research specializes in early modern art with an emphasis on Italian and Spanish painting. Can you share your favorite painting and/or artist from the era and why?

Titian's portrait of Christ for Habsburg Holy Roman Emperor Charles V titled *Ecce Homo* at the Museo del Prado is a powerful painting. This painting emphasizes the quiet strength of Christ in his moment of

agony and is very subdued and contemplative. Certainly, it is different from what we typically expect to see from Titian. It is a bit of a departure from his usual vibrant and coloristic pigment choices and it being painted on slate rather than the easily transportable canvas is unusual.

Holli, what do you hope your scholarship will contribute to the art history community? How might

others be influenced by your research of early modern art?

In Renaissance scholarship, the emphasis put on the superiority of an artist and the productivity and outputs of their city often exist at the center of research arguments and go uncontested. I hope that my scholarship encourages others to ask questions of their art objects in ways that center peripheral elements (e.g. materials, collaborators). The concept is not new as emerging scholarship is often fascinated by the ways in which we can have more globally oriented conversations about the various intersections of artworks. I am inspired by and hope to encourage other researchers who are interested in looking beyond the eurocentric model in favor of a more comprehensive examination, one that acknowledges how *external* or *foreign* influence shapes artistic production.

What advice would you give to students who are interested in pursuing a doctoral degree in Art History?

I would recommend a few things to students who are interested in pursuing a doctoral degree in art history. Thoroughly research potential programs that you are interested in and their locations and weather patterns, have conversations with the head of the department of art history and your potential advisors to ensure that the university is compatible, actively work towards your comprehension of foreign languages and paleography, check the department's funding opportunities

and when possible speak to current students about their experiences at the university. I currently work with Dr. Daniel Zolli as my advisor and feel that he and my dissertation committee at Penn State have been immensely supportive from the start. Whenever they find things like publications relevant to my research, enrichment programs, and grant opportunities they make me aware of that information. It is imperative to have that mutual support and teamwork so that you can successfully navigate the complexities of a doctoral program.

Thank you for your time, Holli and good luck on your dissertation.





NEW STUDENT SPOTLIGHT: Dr. David Metzger

Dr. David Metzger is returning to the English Department after serving as the Dean of the Perry Honors College for the past sixteen years. Under his leadership, the Honors College started the university-wide undergraduate research symposium, ODU's undergraduate research journal, a university-wide research grant program, and the Honors College instituted an appreciative advising model for honors student. Dr. Metzger also completed terms as President and Vice President of the Virginia Collegiate Honors Council, and he brought the organization's annual conference to ODU. Dr. Metzger holds a B.A. in English and French and an M.A. in English Literature from Emporia State University, an M.A. in Jewish Studies from Hebrew College, an M.A. in Eastern Classics from St. John's College, and a Ph.D. in English (Rhetoric and Composition) with a doctoral minor in classical studies from the University of Missouri. He is the author or editor of four books, and over forty single-authored articles and book chapters on a wide range of subjects. Dr. Metzger has been with Old Dominion University since 1993. Over that time period, he founded the Writing Tutorial Services (now the Writing Center), and has served in several other administrative positions, including Chair of the English Department and Graduate Program Director for the M.A. and Ph.D. programs. In Spring 2025, Dr. Metzger will begin his studies in the M.A. Humanities program.

How would you define the Humanities and why do you think they are important?

My knee-jerk reaction to questions of definition is to suggest that we agree on a corpus (let's say the coding

system used by the U.S. Department of Education or some granting agency) and see how that coding system identifies the humanities, and then see whether or not there are any programs or modes of inquiry that present coding challenges for that

system. We could then look at how that coding system and its application relates to the “significance statements” that the organization assigns to the humanities. Another option would be for us to write or improv a Platonic dialogue. We already have the set up. Socrates asks, What is X? Then some poor schlub (by the way, I’m comfortable with that role) gives some examples of X, which Socrates says are not X in itself but possible examples of X. At some point in our dialogue, one of us would probably ask, **“Do the humanities study birds?” “Yes, but they only study representations of birds.” “Scientists don’t create representations of birds!** Are you certain about that?” “Of course, scientists create representations; they’re trying to render the world’s complexity into a more simple form that we can understand, work, live and play with.” “But isn’t that what we do in the humanities, as well?” In these terms, the significance statements for the humanities are much like the sciences: the representation of X as skills, objects, or methodologies. Then, we can talk about what those skills, objects, and methodologies might be and how they differ.

Some days, I think of the humanities as the accounting of human achievement and its discontents. If I use “human” as the name for my capacity for expansiveness and openness, then the “human” both inspires and scares me. Is the human the name given to whatever it is we do when caring and knowing aren’t seen discrete operations? Then, I start dicing and slicing the world--throwing

some pieces into grades of human (friends/enemies/smart people/mean people/living people, children), animals, environments. And then I compare the relative weights of these pieces. Of course, I also have to figure out what “weights” I should be using to limit and also to make an accounting for my responsibilities and responsiveness. Once I wind myself up with this mental activity, I surely need the word “achievement” because it’s nice to think that there are positive results for all of this human activity. But then again, these human achievements seem to lack ethical resilience if I think that the only achievements worth talking about are the permanent kind. Then, again, ethical resilience might be rendered as a skill, object, or method for the humanities.

Dr. Metzger, you have three master’s degrees and a Doctorate in English (rhetoric and composition). Can you share with us why you have now chosen to pursue a master’s degree in the Humanities?

For those who think of the doctorate as a terminal degree (I’m one of those people), a license to do research, my decision must seem strange. Before applying to the program I did ask myself: **“Metzger, why don’t you just do research on subjects you’re interested in and develop your logical family or networks of colleagues through publication and conference presentations and committee work?”** My reply to myself: First off, it’s not an either/or David. Faculty need their logical families. Secondly, in the past, you have

published all of the papers that initially started as seminar papers. Most recently, the masters in Eastern Classics has given you a head start on a book about “Radical Pedagogies from the Ancient and Medieval Worlds.” I think my teaching and research are better because of my experiences as both a student and a teacher. That’s true even for the courses that I took/audited as an untenured assistant professor.

Can you share with us any upcoming research projects you have planned for your studies in the Humanities program?

For the M.A. in Humanities, I proposed an interdisciplinary course of study in the philosophy/history of science and medicine because I wish to explore a variety of approaches to understanding one of the most important conceptual and cultural (a.k.a. human) enterprises: science(s). I also see this degree as a way to re-think or re-learn something I am already supposed to know something about: the humanities.

For example, in terms of the sub-field called “Rhetorics of Science,” I’m interested in why some really smart people (Charles Bazerman is one) were drawn to Kuhn rather than Popper. I’m also curious about decisions (maybe *habitus* would be a better word, here, than “decisions”) to include or not include mathematics as an area of interest in writing studies. To even get a grip on that question, I might look into the following: For universities with a disciplinary writing requirement in the major, what course did math departments pick? Did

those math departments develop a history of mathematics course and/or a course in “writing proofs” in order to fulfill their writing-in-the-disciplines requirement?

Are there any emerging trends or themes in the Humanities that you find exciting? Do you envision incorporating any of them into your future research?

I’m particularly interested in Medical Humanities. As many people have already figured out, there may be an interest convergence for humanities programs/majors and health-related graduate programs: concerns about burnout in school and work, the desire to attract more diverse and talented students, as well as the acknowledgement that there are skills that humanities programs provide. On October 24th, I’m presenting at a medical humanities conference, something on rhetoric and medicine as *technai* in Plato’s *Phaedrus* and a contemporaneous text called *Ancient Medicine* from the Hippocratic corpus. I’m really interested in seeing whether and how this kind of work cashes out in “medical humanities” and what assumptions are made by those who have a ready answer to the question, “so what?”

Thank you for your time, Dr. Metzger.

THE INSTITUTE FOR THE HUMANITIES
PRESENTS

A



SPECIAL EVENT

UNVEILING OUR NEW
WALL INSTALLATION
PROMOTING THE
VALUE OF THE
HUMANITIES AND OUR
ALUMNI



NOVEMBER 18, 2024
5 PM - 6 PM

BATTEN ARTS &
LETTERS, 3RD FLOOR



Get started on
your graduate
coursework while
completing your
undergraduate
degree!

LINKED B.A./ B.S. – M.A. PROGRAM

THE linked degree programs make it possible for exceptional majors in Art History, Art Studio, Communication, Geography, Individualized Interdisciplinary Studies, Philosophy, and Women's Studies to take up to 12 hours of graduate courses while completing their undergraduate degree and to gain a head start on a graduate degree.

FOR MORE INFORMATION, CONTACT **DR. ANNE H. MURAOKA**, DIRECTOR, INSTITUTE FOR THE HUMANITIES: AMURAOKA@ODU.EDU





DESIGN YOUR FUTURE. MASTER OF ARTS IN HUMANITIES

THE Master of Arts in Humanities is interdisciplinary in focus and our students can choose a wide variety of graduate-level courses offered through various departments of the College of Arts and Letters. Students may design a program to meet their own intellectual and professional objectives. Students will work closely with the program director to design a coherent program of study that encourages critical thinking, individual vision, and dynamic scholarship. Together, the student and program director design a curriculum that is comprised of courses from across the disciplines and fields in the College of Arts and Letters. These include art history, linguistics, literature, world languages and cultures, history, international studies, music, philosophy, political studies, geography, sociology, anthropology, communication, film studies, and women's/gender studies.

FOR MORE INFORMATION, CONTACT **DR. ANNE H. MURAOKA**, DIRECTOR, INSTITUTE FOR THE HUMANITIES: AMURAOKA@ODU.EDU



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THE GREEK MYTHOLOGY OLYMPIAGANZA

by Don Zolidis

directed by
Ryan Clemens



Nov. 14-24, 2024

Goode Theatre

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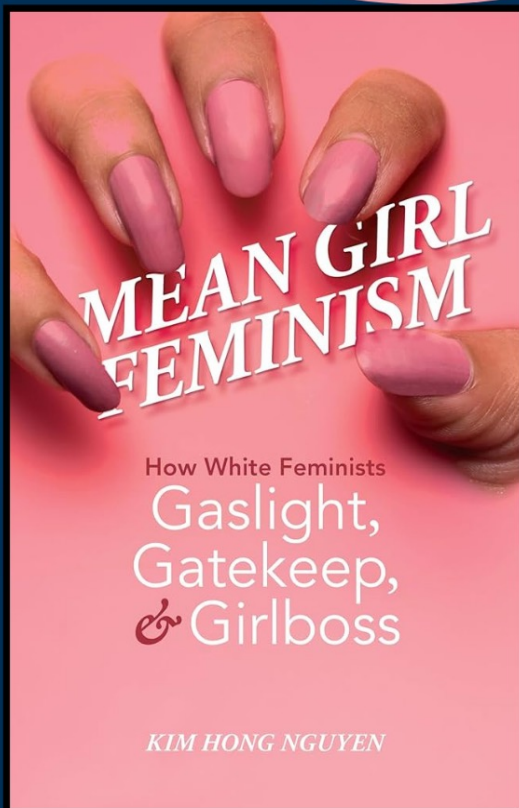


Produced with the generous support of
the Hellenic Studies Endowment

KIM HONG NGUYEN

MEAN GIRL FEMINISM

**HOW
WHITE
FEMINISTS**



**GASLIGHT,
GATEKEEP,
& GIRLBOSS**

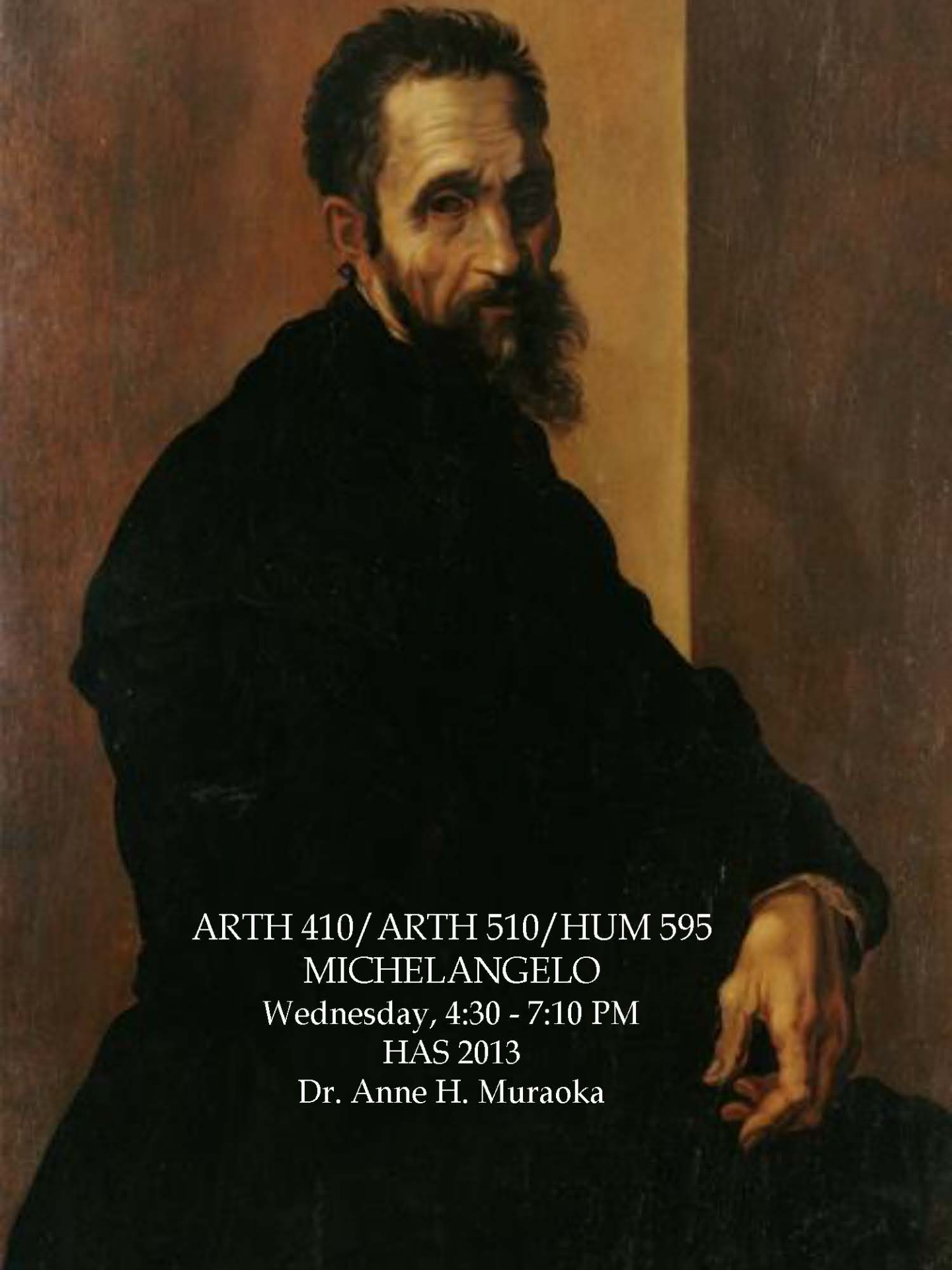
**NOVEMBER 20TH
RECEPTION: 4:15 PM
LECTURE: 5:00 PM**

RSVP



**DARDEN
EDUCATION
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MULTIPURPOSE
ROOM 1106**

Co-Sponsored by the
Department of Women's and
Gender Studies, the Institute for
the Humanities, and the
Department of Communication
and Theatre Arts



ARTH 410/ ARTH 510/HUM 595

MICHELANGELO

Wednesday, 4:30 - 7:10 PM

HAS 2013

Dr. Anne H. Muraoka

Need an upper-level Art History? Want to stay in touch with contemporary art?

Try ARTH 442 / 542 / HUM 595

PAINTING NOW

(and how we got here)

with Dr. Colaizzi Spring 2025,

Mondays 4:30–7:10 PM

We will encounter a range of contemporary painting styles as well as the historical and critical trajectories and debates that informed them.

Some questions we will try to answer are:

Is there anything left of the canon? Should there be?

Do museums have a purpose anymore?

Does the abstract/representational divide have any meaning anymore?

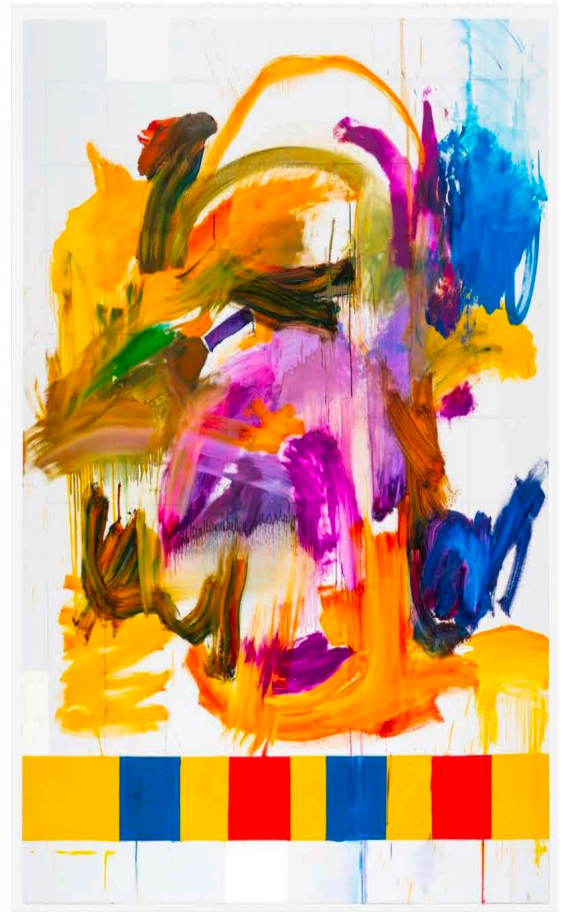
Is there any other critical or stylistic dichotomy or issue at stake?

How do we make distinctions as to quality or relevance?

Can painting be avant-garde again? Was it ever?

Can painting carry challenging social/aesthetic ideas or is it just a commodity?

Is painting better off dead?



Astrid Dick, *Piétiner (Complimentaries for P.M.)*, 2024

SPRING 2025

VISUAL STORYTELLING & SOCIAL JUSTICE

GRADUATE SEMINAR

- Understand the key elements of visual storytelling
- Explore the impact of visual data on public policy
- Examine global social justice movements
- Study connections between storytelling on social change
- Discuss visual research methods for original research projects

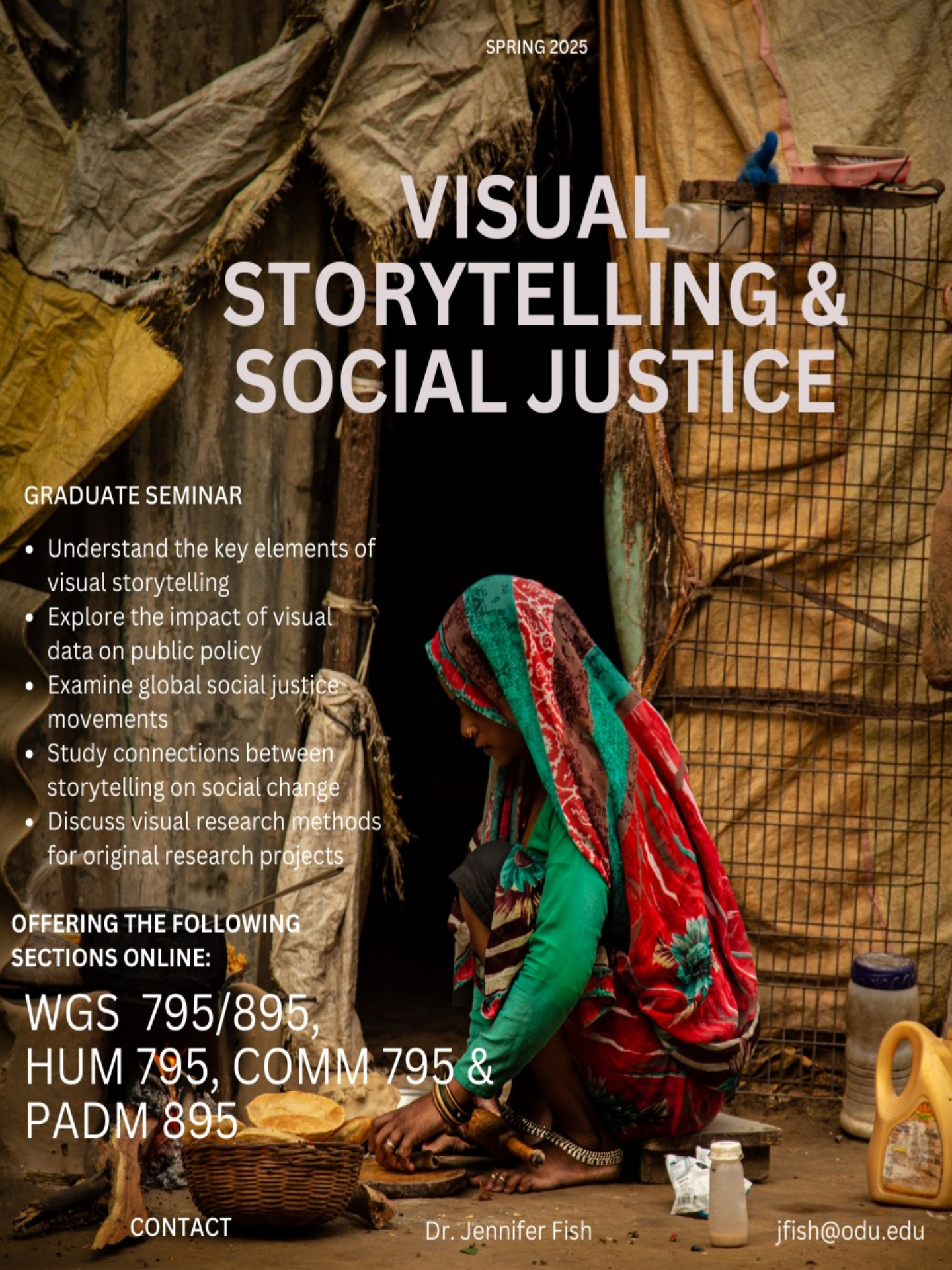
OFFERING THE FOLLOWING SECTIONS ONLINE:

WGS 795/895,
HUM 795, COMM 795 &
PADM 895

CONTACT

Dr. Jennifer Fish

jfish@odu.edu

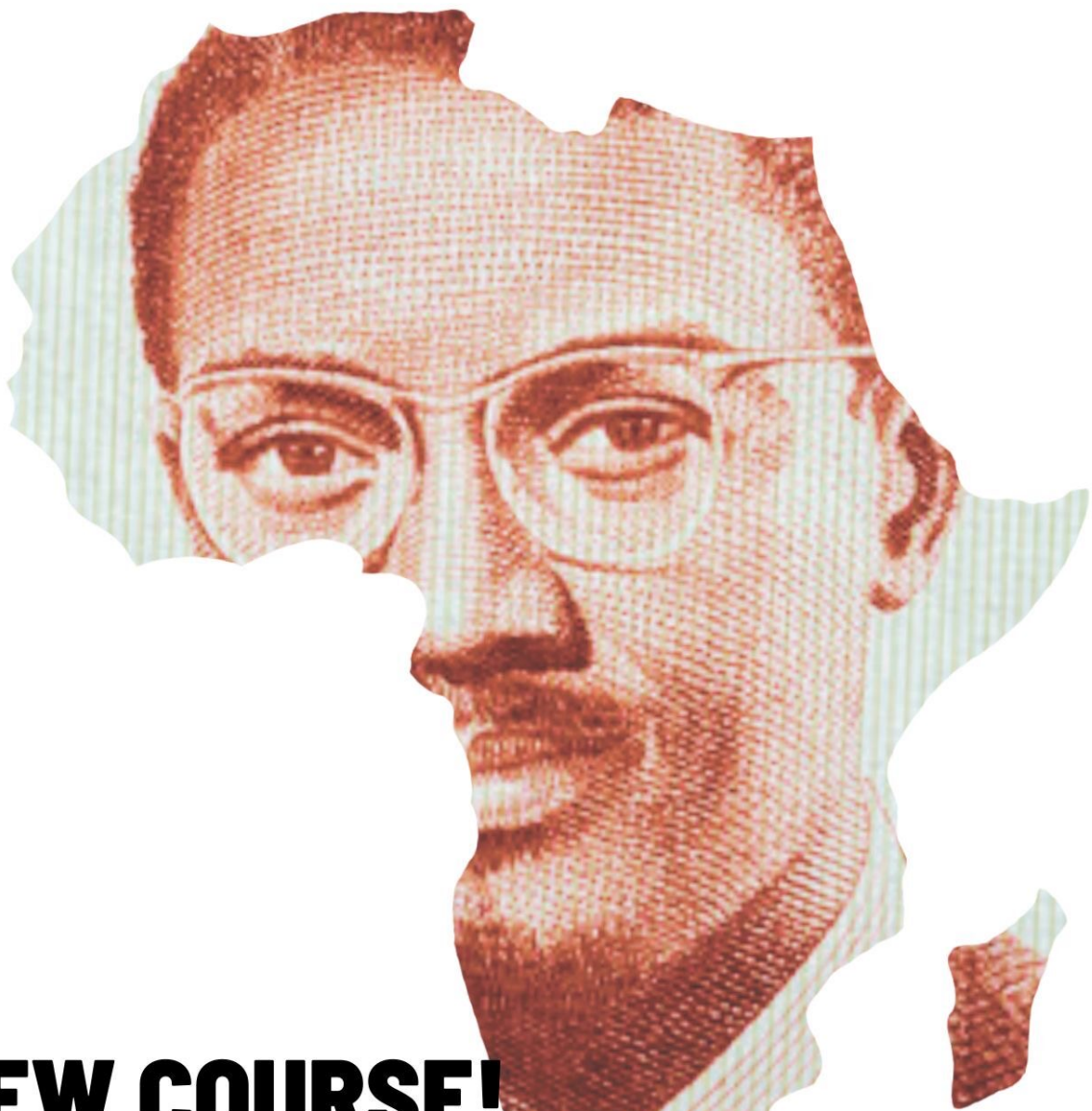




Spring 2025

FOLKLORE OF ISRAELI WOMEN

JST 495/595 - WGS 495/595
HUM 595 - WCS 495



NEW COURSE!

FRANCOPHONE AFRICAN FILM

DEPARTMENT OF WORLD LANGUAGES AND CULTURES, OLD DOMINION UNIVERSITY

SPRING 2025 FR/WCS 495/595 FILM CLASS
MEETING ON TUESDAYS FROM 4:30 TO 7:10

This course will chronicle French decolonization and contemporary issues in Algeria, Senegal, Mali, Chad, Burkina Faso, Morocco, and Tunisia through relevant francophone African films. The class will also discuss Belgium's relationship with Congo and France's with Martinique and Haiti. Class lectures will be supplemented by readings from current events relating to the countries discussed in class.

Contact Dr. Peter Schulman at pschulma@odu.edu or 757-683-3323