Emmanuel Akyeampong is Professor of History and African American Studies and the Oppenheimer Director of the Center for African Studies at Harvard University. He serves as the President of the African Public Broadcasting Foundation and is a co-founder of the International Institute for the Advanced Study of Cultures, Institutions, and Economic Enterprise based in Accra, Ghana. Amongst his publications are *Drink, Power, and Cultural Change: A Social History of Alcohol in Ghana, c.1800 to Recent Times* (Heinemann, 1996) and *Between the Sea and the Lagoon: An Eco-Social History of the Anlo of Southeastern Ghana* (Ohio, 2001). He teaches a range of courses and advises within and beyond the university on African history, political economy and trade, the African diaspora, ecology, disease and law, and mental illness.
**Mellon Visiting Artists**

**Majel Connery** is a vocalist, composer, producer and musicologist. She served as Mellon Postdoctoral Fellow at the University of California Berkeley 2013-15, and is currently Mohr Visiting Artist 2016-17 at Stanford University as part of a collaboration with Pulitzer Prize-winner Caroline Shaw and the Saint Lawrence String Quartet. This year, her composer collective, Oracle Hysterical, releases its first album, "Passionate Pilgrim," on Vision into Art/NAXOS, and debuts a commission from Grammy-nominated ensemble A Far Cry at the Isabella Stewart Gardner Museum. Recent honors include a USA Artist Fellowship nomination, and a New Music USA Award (with Oracle Hysterical). Connery is co-founder and Executive & Artistic Director of avant-garde opera company Opera Cabal, and has commissioned, produced and performed in projects with the company including works by Caroline Shaw, G.F. Haas and Lewis Nielson. Connery graduated from Princeton University with an A.B. in music composition and holds an M.A. and Ph.D. from the University of Chicago in ethnomusicology and musicology. She is honored to be a Mellon Visiting Artist at the Newhouse Center. majelconnery.com

**Thomas Tsang** was born in Borneo, Malaysia. Trained in architecture, Tsang works as an artist and curator based in Hong Kong, and is founder of DEHOW PROJECTS. His work integrates artistic practice with architecture in installations and exhibitions. Tsang’s curatorial projects include Cloud of Unknowing: A City with Seven Streets (2014) at Taipei Fine Arts Museum (with Roan Ching-yueh); Grand Opening Projects (2013–2015) at Miniature Museum, Beijing; and Mobile Biennale (2018). Publications include On the Edge: Ten Architects from China (2007). He also recently served as the moderator for a MoMA symposium on the publication Open City: An Existential Approach (2015). Tsang is the recipient of numerous awards, including the Shinkenchiku-sha Prize, and the Rome Prize from the American Academy in Rome. He is the first architect to receive the Civitella Ranieri Fellowship. Tsang is current Mellon Visiting Artist at the Susan and Donald Newhouse Center for the Humanities at Wellesley College. He studied at Cooper Union and China Academy of Art, and is currently an Associate Professor at the University of Hong Kong. dehow.com
A recipient of the Rome Prize and the Berlin Prize, Ken Ueno is a composer, extended vocalist, and cross-disciplinary artist, who is currently an Associate Professor at the University of California, Berkeley. Kim Kashkashian, BMOP, the Del Sol String Quartet, Steve Schick and the SFCMP, Alarm Will Sound, and Frances-Marie Uitti have championed his music. Ueno’s work has been performed at such venues and festivals as MaerzMusik, Ars Musica, Warsaw Autumn, MusikTriennale Köln Festival, the Muziekgebouw, Spoleto USA, and Lincoln Center. The Hilliard Ensemble featured his *Shiroi Ishi* in their repertoire for over a decade. Eighth Blackbird toured nationally with his *Pharmakon* during their 2001-2003 seasons. Ueno has performed as soloist in his vocal concerto with orchestras in Boston, New York, Poland, Lithuania, Thailand, California, Pittsburgh, and North Carolina. His installations have shown at the Taipei Fine Arts Museum, the MUAC in Mexico City, the Inside-Out Museum, Art Basel, and at Wolfsburg Castle. Ueno holds a Ph.D. from Harvard University, and his bio appears in *The Grove Dictionary of American Music*. kenueno.com
2016-17 Newhouse Resident Fellows

JERONIMO ARELLANO
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Jerónimo Arellano is Assistant Professor of Latin American Literature at Brandeis University. He is the author of Magical Realism and the History of Emotions in Latin America (Bucknell University Press, 2015) and the editor of a special issue on comparative media studies for Revista de Estudios Hispánicos (2016).
He received his Ph.D. from Stanford University and studied as a Gates Scholar at the University of Cambridge. At the Newhouse Center he will be working on a new book project entitled Reading Screenplays. Reading Screenplays proposes a cultural history of screenplay forms and screenwriting practices in Latin America from the 1960s to the early 21st century. While contributing a chapter to the largely unexplored history of writing for the screen in the Spanish-speaking world, this book also seeks to develop a new theoretical framework for the study of the screenplay as an art form.

HILLARY CHUTE
hchute@wellesley.edu
Hillary Chute is Professor of English, and Art Media and Design, at Northeastern University. Prior to her appointment, she was Associate Professor at the University of Chicago, a Visiting Scholar at the American Academy of Arts and Sciences, and a Junior Fellow at the Harvard Society of Fellows. Her books include Disaster Drawn: Visual Witness, Comics, and Documentary Form (Harvard University Press, 2016); Outside the Box: Interviews with Contemporary Cartoonists (University of Chicago Press, 2014); and Graphic Women: Life Narrative and Contemporary Comics (Columbia University Press, 2010). She is Associate Editor of Art Spiegelman’s book MetaMaus (Pantheon, 2011), and co-editor of two groundbreaking special issues of journals: Comics & Media, an issue of Critical Inquiry (2014); and Graphic Narrative, an issue of MFS: Modern Fiction Studies (2006). Her writing has appeared in many publications, including American Periodicals, Artforum, Bookforum, The Believer, PMLA, Profession, Twentieth-Century Literature, The Village Voice, and WSQ: Women’s Studies Quarterly.
JASMINE JOHNSON  
(Fall 2016)

Jasmine Elizabeth Johnson is an Assistant Professor of African and Afro-American and Women’s, Gender, and Sexuality Studies at Brandeis University. Her work engages theories of diaspora, gender, and performance to analyze the politics of black movement, including dance, tourism, and gentrification. Her book manuscript, *Rhythm Nation: West African Dance and the Politics of Diaspora* (forthcoming from Oxford University Press) is a multi-sited ethnography on the industry of West African dance in the United States and Guinea. Johnson’s work has appeared in *African and Black Diaspora: An International Journal*, *The Center for Black Studies Research*, *Gawker*, and *Colorlines*. Her research has been supported by a number of fellowships and grants, including the Ford Foundation, the National Endowment for the Humanities and the Mellon Foundation. Johnson is a past Northwestern University African American Studies Postdoctoral Fellow. She serves as a founding member of The Collegium for African Diaspora Dance and as a Society of Dance History Scholars Board Member.

JOHN MCKAY  
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John Z. McKay is an Assistant Professor of Music Theory at the University of South Carolina School of Music. His primary research focuses on the history of music theory, with a particular interest in European music theory at the time of the Scientific Revolution. His work on historical theory has appeared in several journals and edited collections, along with articles on statistical and probabilistic approaches to music analysis. He received his Ph.D. from Harvard University and holds bachelor’s degrees in music and engineering from MIT. While at the Newhouse Center, he intends to continue work on the manuscript for his first book, which seeks to integrate the seventeenth-century polymath Athanasius Kircher into the narrative of music history, as well as make new connections with the history of science, philosophy, and mathematics.
JERRY PINTO (Spring 2017)

jpinto@wellesley.edu

Jerry Pinto began working at the age of 16, as a mathematics tutor. Somewhere along the way, a friend suggested journalism, and by the age of 21, he was published in the newspapers. After spending ten years free-lancing, teaching mathematics, writing television script ideas and audio-documentaries and indulging in sundry other acts of journalism, he got a ‘real job’ with The Times of India. Along the way he acquired a first-class liberal arts degree from Elphinstone College and a law degree from Government Law College. He was ranked sixth in the university.

He left The Times to join travel dotcom, which won two awards for its content, of which he was the chief architect and editor. Pinto then returned to magazine journalism as Executive Editor of Man’s World magazine. He was forty when he became a full-time writer. He is currently Consultant Editor for Speaking Tiger Books, Delhi.

AMIT SENGUPTA (Fall 2016)

Amit Sengupta has been Associate Professor of English Journalism at the Indian Institute of Mass Communication, New Delhi. Apart from creative writing, editing, reporting and newspaper production, he also taught politics and the sociology of news, communication and culture theory. He has been a visiting professor in Development Journalism at the Mass Communication Research Centre, Jamia Millia Islamia University in Delhi. A columnist, journalist and editor most of his life, Sengupta has worked across the Indian mainstream media spectrum, including with The Economic Times, Hindustan Times, Pioneer, Asian Age, Outlook and Financial Chronicle. He was one of the founding editors of a path-breaking, independent public interest media enterprise: Tehelka, and Executive Editor of Hardnews Magazine. He has travelled across India, China, Nepal, South Korea, the USA, and Russia, documenting and writing on multiple issues: from natural disasters, conflict zones and revolutions, to arts, cinema and culture, and alternative ecological and people's movements. His collection of writings include, The Colour of Gratitude is Green, and a long interview with author Arundhati Roy in The Shape of the Beast. As a student and researcher, he was the independent president of the celebrated Jawaharlal Nehru University (JNU) Students' Union in Delhi.
SHENGQING WU
swu5@wellesley.edu
Shengqing Wu is an Associate Professor of Chinese Literature in the Division of Humanities at the Hong Kong University of Science and Technology. Prior to joining the faculty of HKUST, Wu was an associate professor at Wesleyan University, where she taught for eight years. Her first book, Modern Archaics: Continuity and Innovation in the Chinese Lyric Tradition 1900-1937 (Harvard University Asia Center Press, 2013), examines the works of previously neglected poets who maintained their commitment to traditional aesthetic forms and ideals. The book highlights the mutually transformative power of the modern and the archaic. Complementing her passion for poetry (from the classical to the contemporary), her scholarly interests also include the relationship between image and text, the issue of emotion, and the history of photography. At the Newhouse Center, Professor Wu will be working on her second book project, which is tentatively titled Emotion in Transit: Text and Image in Modern China.

2016-17 Wellesley Faculty Fellow

ADAM WEINER
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Adam Weiner is an associate professor of Russian at Wellesley College, where he regularly teaches the Russian language, as well as Dostoevsky, Nabokov, Magical Realism, Utopian Fiction and an introduction to World Literature. His most recent book, How Bad Writing Destroyed the World: Ayn Rand and the Literary Origins of the Financial Crisis, comes out with Bloomsbury Publishing in October 2016. At the Newhouse Center, Weiner will be writing a new book, which describes I.A. Richards' role in creating outcome-based education. Richards is best known as one of the inventors of the "close reading" as a method of literary criticism. Much less known are his deep and disturbing connections with behaviorism and technocracy.
SARA LEWIS
slewis7@wellesley.edu

Sara Lewis is the Elisabeth Luce Moore Postdoctoral Fellow in Religion, Medicine and Healing at Wellesley College. She received her PhD in Medical Anthropology from Columbia University in 2014, and was a Visiting Assistant Professor of Anthropology at the University of Oregon from 2014 to 2016. Dr. Lewis is an anthropologist specializing in mental health, culture and religion with a regional focus on Tibet and the Himalayas. Her book in progress, *Spacious Minds: Trauma and Resilience Among Tibetan Exiles* explores how Buddhist notions of time and memory shape responses to trauma among Tibetans exposed to political violence. In addition to her research activities, Dr. Lewis has worked as a psychotherapist in community mental health in the areas of serious mental illness, mindfulness, and palliative care.