

Mary W. Johnson Faculty Achievement Awards

For Scholarship:

Yuval Avnur

Professor Yuval Avnur had four papers accepted for publication. In “Excuses for Hume’s Skepticism” in *Philosophy and Phenomenological Research*, he offers a novel interpretation of a central part of Hume’s epistemology, drawing from neighboring fields such as legal studies and moral theory. “On Losing Your Self in Your Afterlife” involves the rationality of beliefs that lack evidence and argues that there is no good conceptual argument against the possibility of an afterlife. The paper will appear in a collection on the Self-emerging from an interdisciplinary CGU conference. Two other publications discuss recent work on skepticism and rationality: one, published in *Theoria*, defends “Cartesian” skepticism against recent challenges. The second was invited by the *International Journal for the Study of Skepticism* and applies some of Professor Avnur’s work on Hume to this contemporary debate. Professor Avnur also presented works at various venues, in addition to the CGU conference: on the afterlife at a conference at UC Riverside on “Immortality” and material from a paper co-written with Professor Dion Scott-Kakures at an epistemology workshop at UC Irvine. Professor Avnur was also invited to give a lecture, and lead discussion, at the Laguna Hills Philosophy Club, which takes place semi-regularly at a retirement home in Orange County. The material he presented is an accessible form of his paper “On Losing Your Self in Your Self in Your Afterlife.”

Lara Deeb

Professor Lara Deeb’s third book, co-authored with Jessica Winegar, was completed and accepted for publication at Stanford University Press. *Anthropology’s Politics* is a critical analysis of how national and international political, economic, and social trends since World War II have intimately shaped our everyday lives as academics—with significant consequences for teaching and scholarship. As Deeb and Winegar show, these trends produce politics of various scales—sexism, racism, Islamophobia, and obstruction of any criticism of the Israeli state—that all of us face in our work in colleges and universities, no matter our discipline, foci, and backgrounds. Using ethnographic and archival analysis, they reveal how U.S.- Middle East relations and U.S. gender and race hierarchies affect scholars across their careers, and in different time periods. They explore such trends in chapters analyzing graduate school experiences, the job market, tenure and promotion, teaching, public engagement, and the activities of disciplinary associations.

Ken Gonzales-Day

In the spring of 2015, Professor Gonzales-Day had a major solo exhibition of his visual artwork in Los Angeles at Luis De Jesus Los Angeles. The exhibition included photographs taken in Ferguson, Missouri in the aftermath of the Michael Brown shooting and during the protests that

took place in Los Angeles after the Grand Jury refused to indict the police officer responsible. A third element in the exhibition was the staged recreation of scenes from the last documented lynching of a Latino (Charles Valento) in California in 1920. The photographs and film were presented to foreground that police were directly involved in this historical case of lynching. Professor Gonzales-Day's visual artwork was also included in a number of national exhibitions, including *Our America: The Latino Presence in American Art*, a travelling exhibit organized by the Smithsonian Institution; the film *Run Up* in the *LA Shorts Film Festival* and at the University of Illinois; "Second Sight" at the Torrance Art Museum; "Cabinet of Ghosts" at the Orange County Center for Contemporary Art; "Venturing Out of the Heart of Darkness," at the Harvey B. Gantt Center for African American Arts + Culture in Charlotte, North Carolina; "Ephemeral: Unraveling History," at Adelphi University; and "Left Coast," at the Santa Barbara Museum of Art. Professor Gonzales-Day received a \$38,000 grant for Scripps College from the Getty Foundation to help launch PSTII (Pacific Standard Time) *LA/ LA* (Los Angeles/Latin America) with a two-day symposium held at The Getty and the Museum of Modern Art in San Diego. He also was awarded a Smithsonian Artist Research Fellowship (SARF) at the National Portrait Gallery, American Art Museum, and National Museum of Natural History and was commissioned by the LA Metropolitan Transit Authority to develop "Oak & Thistle" for Union Station, Los Angeles.

Adam Landsberg

Professor Adam Landsberg published four separate, co-authored research articles involving the network structure of the human brain and the spread of neurological pathologies like Alzheimer's disease. In "Edge Correlations in Spatial Networks" in *Journal of Complex Networks*, Professor Landsberg designed two new quantitative instruments (the "self-edge correlation" and "cross-edge correlation") for identifying and analyzing the spatial properties of networks. These tools have broad applicability across a range of disciplines, including studies of social networks, demographic migration patterns, and neuroscience. In "Directed Network Motifs in Alzheimer's Disease and Mild Cognitive Impairment," *PLoS One*, he collaborated with medical researchers from UC San Francisco and the VA Medical Center to develop the first application of so-called "directed progression networks" (DPNets) to *in vivo* studies of human brains. "Directed Progression Brain Networks in Alzheimer's Disease: Properties and Classification," *Brain Connectivity*, introduced a new approach in human brain connectomics aimed at characterizing the *temporal* spread of brain pathologies such as Alzheimer's disease (AD). "Stochastic Geometric Network Models for Groups of Functional and Structural Connectomes," *Neuro Image*, centered on structural and functional 'connectomes,' which are emerging as important instruments in the study of normal human brain function and in the development of new biomarkers for a variety of brain disorders. Professor Landsberg was also awarded a \$3,000,000 National Science Foundation Grant with Dr. DeLacy Ganley of CGU. The grant funds a new research initiative aimed at advancing current research about how to prepare K-12STEM educators via the acquisition of transferrable STEM skills and developing and refining an observational protocol to measure teachers' pedagogical practices in STEM.

Warren Liu

Professor Warren Liu's work as a scholar and poet challenges current conceptualizations of what Asian American literary studies should or can look like. In 2014-15 he published "Queer Excavations: Technology, Temporality, Race" in the peer-edited volume *Techno-Orientalism: Imagining Asia in Speculative Fiction, History, and Media*. His review of Juliana Chang's monograph *Inhuman Citizenship: Traumatic Enjoyment and Asian American Literature* appeared in the *Journal of Asian American Studies*. He was also invited to participate in the Mellon-sponsored AALAC (Alliance to Advance Liberal Arts Colleges) Workshop, "Look Outward: Renewed Alliances and New Geographies for Asian American Literary and Visual Studies," where he led two round-tables, the first on pedagogy and the second on teaching poetry. In addition, Professor Liu presented research papers at two conferences: "Boring into Boredom: Sampling, Stratigraphy, and Race," at the Modernist Studies Association Annual conference and "+/-1,000,000 Years: Time, Form, and the Human in On Kawara's *Today* Series" at the annual Association for Asian American Studies conference. He has continued to serve on the editorial board for Kaya Press. Also a poet, three of his poems ("Proem," "Our Man in Pondicherry," and "Empty Ballad (Traditional)") appeared in *TheMargins.com*, the first and longest-running creative writing workshop and publication for Asian American literature.

Nancy Macko

Professor Macko's work examines the cycles of life and death that guide the existence of all things. By photographing botanical specimens through a cycle of creation/dissolution/re-generation, she records the exquisite beauty, fragility and also abjectness this cycle of nature demonstrates. This past year, Professor Macko was invited to participate in the ART Santa Fe Art Fair, included in the highly anticipated *Women and Print: A Contemporary View* at Scripps College and had a one-person exhibition, "Hopes and Dreams and Works on Paper," at Thomas Paul Fine Art in Los Angeles. A national member of A.I.R. Gallery in New York, the oldest feminist membership gallery in the country, Professor Macko's work was included in *Transformed Viewpoints* and a national traveling exhibition, *Refreshed*. New work from *Intimate Spaces*, this time from a series of images shot using a kitchen compost container, was exhibited in *Elemental-Seeing the Light* at Descanso Gardens. Professor Macko had a small, one-person show in Pont Aven, France, *Autour du Monde - Los Angeles: Nancy Macko* at La Galerieau Café du Centre, and her work was included in *Now on View: Recent Acquisitions of Prints and Drawings Spanning 500 Years* at the Portland Art Museum. Professor Macko's greatest achievement was *The Fragile Bee*, a one-person exhibition at the Museum of Art and History in Lancaster, CA. This work was supported by a Scripps College Faculty Research Grant.