

The



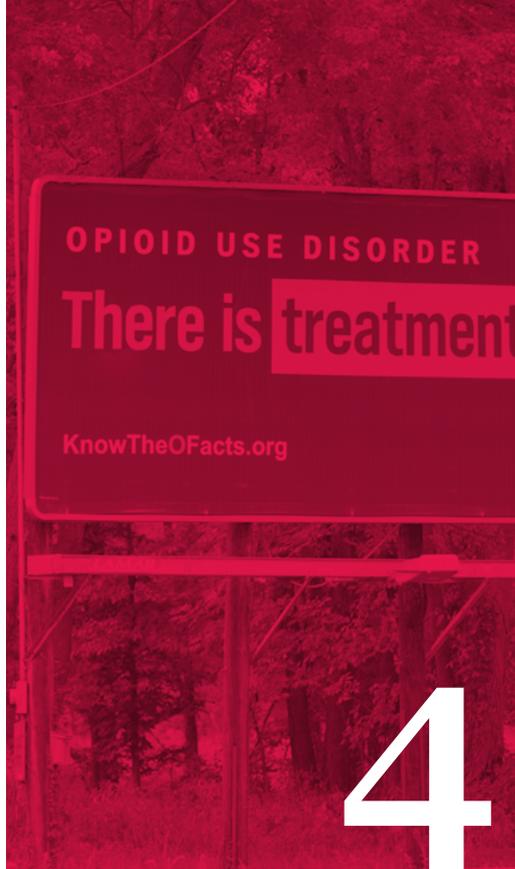
# College

INDIANA UNIVERSITY COLLEGE OF ARTS + SCIENCES FALL 2019



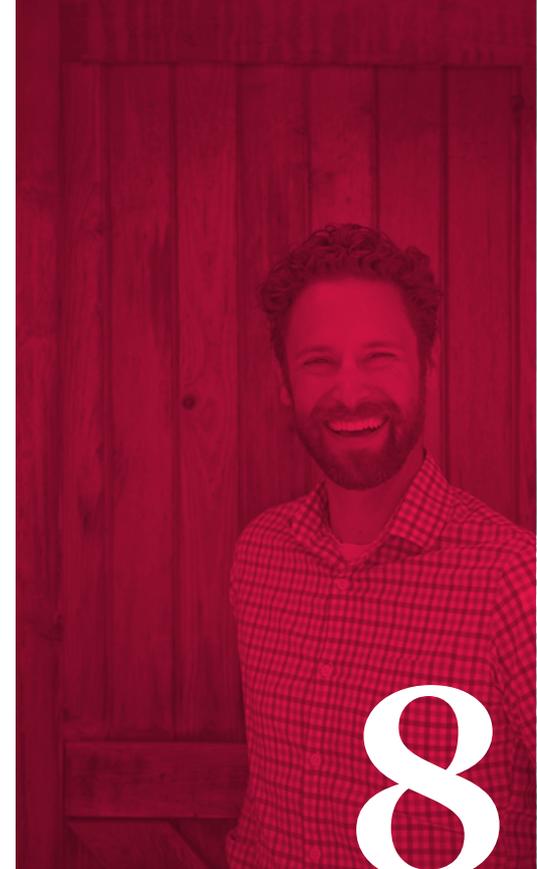
HALSEY BERRYMAN

CONTENTS



4

FIGHTING A DEADLY FOE



8

GO BACK TO BREATH

EMOTIONS MADE STILL



20

THE ART OF ARTIFACTS



28

20 UNDER 40



36



# 12

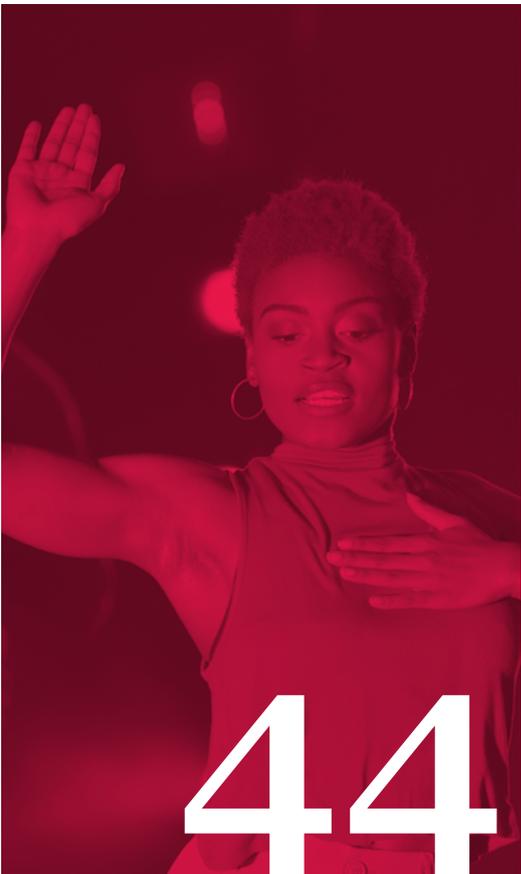
**EXPLAINING THE WORLD  
TO OURSELVES**



# 16

**OUTSIDE THE LAB**

## **THE MUSIC OF MOVEMENT**



# 44

# THE COLLEGE

*The College* is published online twice per year and in print once per year by the College of Arts and Sciences at Indiana University Bloomington.

Its content is produced by the College's Office of Advancement, its website is designed by the College's Office of Communications and Marketing, and its print edition is produced and designed by Blueline.

Contact *The College* at [asalumni@indiana.edu](mailto:asalumni@indiana.edu).

**Executive Dean**  
Rick Van Kooten

**Associate Executive Dean**  
Jim Musser

**Dean, Eskenazi School of Art, Architecture + Design**  
Peg Faimon

**Dean, Hamilton Lugar School of Global and International Studies**  
Lee Feinstein

**Dean, The Media School**  
James Shanahan

**Associate Dean for Natural and Mathematical Sciences and Research**  
Eileen Friel

**Associate Dean for Arts and Humanities and Undergraduate Education**  
Paul Gutjahr

**Associate Dean for Social and Historical Sciences and Graduate Education**  
Padraic Kenney

**Associate Dean for Diversity and Inclusion and International Affairs**  
Russell Scott Valentino

**Executive Director of Advancement**  
Travis Paulin

**Executive Director of Communications and Marketing**  
Deborah Galyan

**Director of Alumni Relations**  
Vanessa Cloe

**Director of Advancement Communications**  
Raymond Fleischmann

**Cover Design**  
Halsey Berryman

**Print Design**  
Blueline

**Copy Editor**  
Matt Herndon

**Contributors**  
Chad B. Anderson, Susan M. Brackney, Ryan Donnell, Katie Moulton, Lana Spendl, Anna Powell Teeter, Maximillian Tortoriello, Noah Willman

**CHAD B. ANDERSON**

is a writer and editor living in Washington, D.C. Born and raised in Virginia's Shenandoah Valley, he earned his B.A. in American studies and English from the University of Virginia and his M.F.A. in creative writing from Indiana University, where he served as fiction editor for *Indiana Review*. He has been a resident at the Ledig House International Writers' Colony, and his fiction is published in *Salamander Review*, *Black Warrior Review*, *Nimrod International Journal*, and *Best American Short Stories 2017*. He has also published nonfiction with *The Hairsplitter* and several articles and reports on higher education. Visit Anderson's website at [chadbanderson.com](http://chadbanderson.com).

**SUSAN M. BRACKNEY**

holds a B.A. in English from Indiana University. A professional writer since 1995, she has written for Boy Scouts, stoners, interventional radiologists, would-be beekeepers, depressives, the one percent, and many other walks of life. Her work has appeared in *The New York Times*, *Discover*, *Organic Gardening*, *Hobby Farms*, and *Indianapolis Monthly Magazine*, among others. Brackney is also a member of the American Society of Journalists and Authors and has published four nonfiction books, including *Plan Bee: Everything You Ever Wanted to Know About the Hardest-Working Creatures on the Planet*. Reach her at [writer@susanbrackney.com](mailto:writer@susanbrackney.com).

**RYAN DONNELL**

is a photographer and former newspaper photojournalist, specializing in creating environmental portraiture, travel, and reportage images for corporate, non-profit, and editorial clients. Recent assignments have taken him to the townships of South Africa, the deserts of Qatar, the mountains of Montana, and the refugee camps of southern Bangladesh and Jordan. A Midwest-native, he lives in Washington, D.C., with his wife and their two kids. His online portfolio is available at [ryandonnell.com](http://ryandonnell.com).

**RAYMOND FLEISCHMANN**

is Director of Advancement Communications for the College of Arts and Sciences and serves as the primary editor for *The College* magazine. He holds a B.A. in English and the Individualized Major Program from Indiana University, and an M.F.A. in creative writing from Ohio State University. His first novel, *How Quickly She Disappears*, is forthcoming from Penguin Random House (Berkley Books), and his short fiction has been published in many literary journals, including *The Iowa Review*, *Cimarron Review*, *The Pinch*, *River Styx*, and *Los Angeles Review*. Reach him at [rflensch@indiana.edu](mailto:rflensch@indiana.edu) or through his website [raymondfleischmann.com](http://raymondfleischmann.com).

**KATIE MOULTON**

is a writer, editor and music critic. Her writing has appeared in *Tin House*, *Catapult*, *Bitch*, *Boulevard*, *Village Voice*, the *Denver Post*, and elsewhere. Her work has been supported by fellowships from the Bread Loaf Writers Conference, VCCA, Jentel Foundation, Hub City Writers Project, and OMI International Arts Center. Moulton earned a B.A. from Boston College and an M.F.A. in fiction from Indiana University, where she was the editor-in-chief of *Indiana Review*. Originally from St. Louis, she currently lives in Baltimore. Find out more at [katiemoulton.com](http://katiemoulton.com) and [@KJMoulton](https://twitter.com/KJMoulton).

**LANA SPENDL**

is the author of the chapbook of flash fiction *We Cradled Each Other in the Air*. Her fiction, creative nonfiction, and poetry have appeared in *The Greensboro Review*, *The Cortland Review*, *Notre Dame Review*, *Zone 3*, *Hobart*, and other literary journals. She holds an M.A. in Spanish literature and an M.F.A. in creative writing from Indiana University, where she served as the nonfiction editor for *Indiana Review*. Lana can be reached via her website: [lanaspendl.com](http://lanaspendl.com).

**ANNA POWELL TEETER**

is an independent photographer and filmmaker specializing in editorial portraiture and documentary photography. She studied photography and journalism at Indiana University and resides in Bloomington. In addition to making work with her cameras, she is the creative director and editor of *Driftless*, a Midwest-lifestyle magazine. Visit Anna's website at [annapowellteeter.com](http://annapowellteeter.com).

**MAXIMILLIAN TORTORIELLO**

is a professional photographer specializing portraiture, commercial, and editorial photography. During his 18-year pursuit of studying classical ballet, Max began photographing his peers and quickly branched out into other areas of photography. He is currently based in San Francisco and enjoys traveling all over the globe to continue his work. You can see more of his work at [MaxTPhoto.com](http://MaxTPhoto.com).

**NOAH WILLMAN**

is a Boston-based photographer specializing in portrait and editorial photography. Noah developed his skills while spending three years living abroad. A few of his early experiences include going to the Galapagos Islands on a full scholarship from National Geographic Student Expeditions, working as a team photographer for an Australian ice hockey team, and shooting portraits in the streets of India. He now primarily shoots portraits for magazines, some of which include *Fortune*, *Men's Journal*, and *Variety*. You can see more of his work at [noahwillman.com](http://noahwillman.com).

Dear alumni and friends of the College,



As the new executive dean of Indiana University's College of Arts and Sciences, I'm delighted to present you with this new issue of *The College* magazine, which we've created for your reading pleasure and to thank you for your support.

As you already know so well, Indiana University Bloomington is a remarkable place. It's a place that changes lives; a place that feels like home no matter where you've lived before. That's certainly been true for me, a Canadian by birth. IU and Bloomington have been home to me and my family for my entire academic career, which began in 1993 when I joined the College of Arts and Sciences' physics department after three years in France as a scientist at CERN. And while I've enjoyed research and teaching, I've also welcomed the chance to serve in administrative posts — as departmental chair and, most recently, as vice provost for research. In that position I felt first-hand the excitement, idealism, and brilliance of our faculty from every discipline and every corner of our campus.

By now, I truly consider myself a Hoosier. My wife, an alumna of the IU School of Medicine, and I raised our two children here. Our daughter was a Wells Scholar who majored in history and

economics in the College. She participated in the Little 500 all four years and led the winning team twice. In a true state-wide experience, our son was a graduate student at Purdue University, a source of friendly rivalry in our family.

This issue of *The College* magazine represents the next chapter in the College's remarkable story. Alumni and faculty from many of our disciplines are represented in these pages, and their stories inspire hope. Each person profiled in this issue is dedicated to making the world a better place. They're united by their belief that their success is due to a liberal arts education including the foundational and power skills it teaches. I feel honored to be a part of the College's great endeavor to create new knowledge and share it for the common good.

As we celebrate this bicentennial year, the stories in this magazine remind us that the College continues to nourish the faculty and train the students who will preserve and extend our accomplishments into the future.

Please accept this issue with my gratitude for your dedication to the College's continuing success. I look forward to meeting you, celebrating with you, and working with you as we head into IU's third century.

Sincerely,

**RICK VAN KOOTEN**

*Executive Dean*

College of Arts and Sciences | Indiana University

DEAN'S LETTER

You can also read *The College* magazine online at  
[magazine.college.indiana.edu](http://magazine.college.indiana.edu)

# FIGHTING A

OPIOID USE DISORDER

It's a **disease.**

KnowTheOFacts.org



College researchers pursue the opioid epidemic on multiple fronts

# DEADLY FOE

BY SUSAN M. BRACKNEY

PHOTOGRAPHY BY ANNA POWELL TEETER

**The opioid crisis is affecting communities all over the country, and southern Indiana is certainly no exception.**

In 2017, for instance, southern Indiana experienced a peak year for drug overdoses — particularly along Bloomington’s iconic Kirkwood Avenue. “It was the worst year I’ve seen in my 31-year career in the police department,” recalls Bloomington Police Department Chief Michael Diekhoff (B.A. ’89, Criminal Justice). While those overdoses weren’t solely the result of opioid use, dependence on the painkillers has become increasingly common.

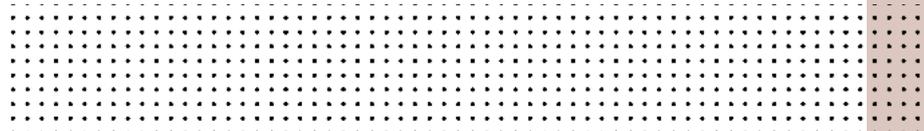
What’s happening in Monroe County mirrors a larger trend. A 2016 IUPUI report suggests that, since 1999, Indiana’s rate of fatal

drug overdoses has increased by 500 percent. Put another way, overdose deaths now supersede automobile accident fatalities. What’s more, Hoosier deaths from opioid use were up by 111 percent between 2015 and 2016, according to State of Indiana Management Performance Hub statistical reports. And deaths due to synthetic opioids were up by 134 percent within the same period.

The scope and urgency of the problem call for a response that’s both sweeping and concerted. Enter IU’s “Responding to the Addictions Crisis” Grand Challenge initiative — and

College of Arts and Sciences researchers singularly positioned to make a difference.

“We have the scientists who work on studying addictions all the way from the molecular level to the social-psychological level,” says Larry Singell, who until this past June served as the College of Arts and Sciences’ executive dean. “If you look at the Department of Psychological and Brain Sciences, which is likely to be a major contributor to the grand challenge, they have faculty who look at models of addiction, how it works and what its impact is, and how you can address it at the cellular level.”



**"We believe that *who* a patient targets for prescriptions may be more telling than *how many* prescribers are targeted," says Brea Perry, a professor in the College's Department of Sociology.**



## Opioid alternatives

Andrea Hohmann is a Linda and Jack Gill Chair of Neuroscience and a professor in the Department of Psychological and Brain Sciences. "With the current opioid epidemic," she says, "it's really become clear that there's an urgent need to find better treatments for chronic pain that are non-addicting and that are safe and effective."

To that end, Hohmann and her colleagues have picked up where others have left off by testing new therapeutic indications for existing molecules. Hohmann and her team recently reported on such a drug, and her lab showed that this compound "was able to fully reverse established neuropathic pain in mice. Moreover, when we gave the drug repeatedly to animals, we did not see the development of tolerance," Hohmann explains.

In a separate experiment, Hohmann's laboratory noted reduced levels of opioid-

induced tolerance and physical dependence in neuropathic animals that had been treated with the new drug. In other words? Animals treated with a combination of morphine and the new drug did not demonstrate a need for increased levels of morphine and showed lower levels of opioid withdrawal symptoms.

In collaboration with fellow Linda and Jack Gill Chair of Neuroscience Ken Mackie, Hohmann is working to identify individual pathways inside cells that are recruited in pain suppression. Identifying these signaling pathways could offer clues to this new drug's mechanics. Research associate Xiaoyan Lin, who performed the rodent studies, and assistant research scientist Amey Dhopeswarkar, who performed the signaling studies, were key collaborators on this work.

"I think there's a lot more research that we would need to do before it could be evaluated in opioid users, but we think it's

an exciting target," Hohmann says. "We're hoping that this means that we may have a real opportunity to accelerate solutions to the current opioid epidemic."

## Identifying 'doctor-shoppers'

In lieu of working on the molecular level, still other College disciplines are looking at the addicted individual as a whole.

"They ask, 'What is the consequence of addiction?'" Singell says. "And they look at addiction at the psychological level. 'Clinically, what have you observed? What are the types of outcomes that happen when people are addicted?'"

To better understand the varied responses to mass opioid addiction, it helps to consider some of the epidemic's underlying causes. In part, the overzealous prescription of highly addictive opioid pain medications is to blame. The

U.S. Centers for Disease Control and Prevention notes that, since 1999, painkiller prescriptions and sales have quadrupled, and by 2014, nearly two million Americans were either abusing or were already hooked on opioids.

"The government cracked down, because doctors had been prescribing them so freely," Diekhoff explains. "So, they cut people off who probably had legitimate pain issues. And then they didn't have anywhere to turn, so they turned to illegal drugs like heroin. Also, the prices of drugs have come down, so it was just this aligning of everything that led to this."

The resulting drop in the number of physicians prescribing opioids swelled the ranks of "doctor-shopping" patients — those who visit multiple physicians in hopes of obtaining several opioid prescriptions simultaneously. Brea Perry, a professor in the College's Department of Sociology, uses social network analysis of prescription claims data to detect doctor-shopping behavior.

"Doctor-shopping is a sign of escalating abuse and risk for overdose," she says. "To date, doctor-shopping has been classified using crude thresholds calculated using the number of different opioid prescribers and pharmacies where opioid prescriptions were filled. These measures are prone to error, because low and moderate levels of abuse are undetectable."

To complicate matters even further, Perry adds that terminally and chronically ill patients may be mischaracterized as doctor-shoppers.

"We believe that *who* a patient targets for prescriptions may be more telling than *how many*

prescribers are targeted,” Perry says. “For example, a patient who systematically seeks opioids from three physicians who overwhelmingly prescribe to heavy opioid users is probably more likely to be a true doctor-shopper than a similar patient who seeks opioids from three random physicians.”

To determine how “active” a person is within the prescription network, Perry’s research team analyzes physician-and-patient prescription ties.

“Preliminary unpublished findings indicate that people who simultaneously meet traditional criteria for doctor-shopping and a network-based indicator of doctor-shopping are over 30 times more likely to overdose than those who meet neither criteria,” Perry says.

What’s next? She and her colleagues will use machine-learning methods to determine whether their network-based indicators can successfully classify drug-seeking behavior.

“We hope network methods will be used more widely in the research and clinical communities to prevent or intervene in opioid abuse trajectories,” Perry says.

## Harm reduction

Well-crafted policy is another weapon in the arsenal. And, although researchers continue to add to the body of evidence supporting best practices for mitigating opioid addiction, Indiana Recovery Alliance Director Christopher Abert says those findings don’t always seem to inform Indiana statute.

“[The legislative] response has been mixed,” he says. “Some

of them have been evidence-based and, in some sense, proactive measures [have been introduced]. And then we have punitive measures that are typically pushed by prosecutorial interests.”

Abert has seen proactive measures like needle-exchange and harm-reduction programs work first-hand. Established in 2014, Indiana Recovery Alliance is staffed by current and former drug users and is intended to empower drug users to make positive life changes.

“If someone is seeking abstinence, we’ll bend over backwards to help them achieve that,” Abert says. “If they want medication-assisted therapy or if they just want to not die and not transmit disease — or avoid having diseases transmitted to them — then we will bend over backwards for that.”

In addition to providing sterile needles and connecting clients to various social service agencies as needed, the Bloomington-based nonprofit also offers doses of the overdose-reversal drug, Naloxone. “One thing we’ve already noticed is we’ve given out well over 20,000 doses of

Naloxone — and we’ve had over 2,000 reversals reported back to us,” Abert says.

Of Indiana’s 15 largest counties, the percentage of fatal overdoses has increased by about 45 percent on average, Abert notes.

“Except for two — Monroe County and Clark County,” he says. “Both of those counties have syringe service programs, which give out Naloxone directly to people who use drugs.”

## Prevention, intervention

Ideally, caregivers would be able to identify individuals at high risk for opioid-addiction long before they develop intractable habits. A professor and director of clinical training for the Department of Psychological and Brain Sciences, Brian D’Onofrio is collaborating with computer-adaptive testing developers to help community partners better assess at-risk individuals.

“You have to have the appropriate interventions for people with substance use

problems — or the appropriate preventative services,” he says. “But you can’t intervene if you don’t know who needs it or who needs it most. We know that there are a lot of psychological factors that predict people having later substance use problems.”

Among them? Attention-deficit/hyperactivity disorder (ADHD), depression, anxiety, and suicidal ideation to name a few. More accurate intelligence-gathering on these and other risk factors could help emergency departments, behavioral health centers, and others to provide individuals with the care they need.

“This is leveraging advances in statistics and measurements and computer software and technology to help numerous disciplines,” D’Onofrio says, “everything from general practitioners to psychiatrists to social workers to the criminal justice system. It is truly collaborative and interdisciplinary. We’re taking the best advances that we have in science and trying to implement them to best serve the population of Indiana, the country, and, ultimately, the world.”



A billboard advertising treatment for opiate addiction stands on State Road 46 between Bloomington, Ind., and Nashville, Ind.



go back  
to breath

# A rabbi's journey through food justice and faith

BY KATIE MOULTON

Photography by  
Maximilian Tortoriello

“We like the scenic route,” **Andy Kastner** (B.A. '02, Religious Studies, Jewish Studies) tells me. The rabbi and Renaissance man is referring to his professional and geographic journey, which has taken him and his family all over the country.

Andy is currently the interim executive director at the East Bay Jewish Federation in Berkeley, Calif., but previously he's been a university chaplain, a philanthropic program officer, the founder of a community supported agriculture (CSA) program, and even a kosher slaughterer. These endeavors may be wide-ranging, but they all fall along intersections of Jewish teachings, community development, and food justice.

We meet for lunch at Gather, an airy, bustling restaurant in the “greenest” building in the East Bay, around the corner from the Jewish Federation's open-layout offices. Andy, 39, has lively brown eyes and a slim athletic build like the long-distance runner he is. The all-organic menu showcases “head to tail, root to shoot” meals that “reflect the bounty of Northern California,” and though I want to discuss Andy's work as a kosher slaughterer, we both order vegetarian options.

“It's so much easier [in California] to live with the

seasons,” Andy says. “It's so integrated with the way we shop. In December at the market, I want my kids to see the citrus, and to anchor that sensory memory. When my kids ask if we can have blueberries in December, that's a teachable moment.”

When I press him to clarify, asking if he and his kids eat blueberries out of season, Andy just smiles.

“We don't, but it's not to deprive them,” he says. “Part of my offering as a parent is to share with my kids what gives richness to life, what enhances my consciousness and compassion.” He laughs, shaking his curly hair. “Of course, when they're on their own, they can do what they want.”

The day before, Andy, a Cleveland native, had sent his daughter to school wearing a Cavaliers hat — a bold move in the Bay Area, as the Cavs at the time were facing local heroes the Golden State Warriors in the NBA finals.

“She's six. We're just trying to toughen her up,” Andy tells me. “She only has a couple more years before she's like, ‘Hell no, I'm not your billboard.’ I'm not a huge sports fan, but I like the energy, and Cleveland is a city that constantly gets the bad rap.”

Though his pursuits have led him from rabbinical school in New York to St. Louis, southern California, Jerusalem and beyond, Andy appreciates his Midwestern roots. After all, Indiana is where he fell in love and set the zigzagging course of his life.

“I ended up at IU for love,” he says.

As a junior counselor at Goldman Union summer camp in

Zionsville, Ind., Andy met “this amazing woman” and thought, *I should really pay attention to this*, and followed her to Indiana University. That amazing woman, Leslie Cohen Kastner, is a trained social worker who now serves as director of admissions for a Montessori school, and Andy's wife.

In Bloomington, Andy found even more than happily-ever-after. He still admires the town's “juxtaposition of the rich educational environment on the edge of this natural gem. I'm an adventurer,” he says, “so I spent a ton of time in the woods, in the quarries. I never had so much freedom before, and that's the big learning: How do you harness that freedom?”

After IU, Andy entered rabbinical school in New York, but after several years, his journey began to veer from the narrow career path. He got involved in nascent local-food movements, where he observed the overlap between ethical food practices and Judaism.

“If I were to simplify the enterprise of the Hebrew Bible, it is the pursuit of establishing and maintaining a society built on justice and equity, and part of that is the distribution of resources,” Andy says. “The way we engage with the natural world, the way we nourish ourselves and heal ourselves, support the vulnerable and celebrate abundance — that's all in there. I was like, ‘How do I make this alive and conversant with contemporary life?’”

Andy began by shopping at farmers' markets, examining local food economies, reading Michael Pollan, and researching how the Jewish world was responding to contemporary

ethical food practices. Soon enough, he committed himself to urban homesteading and living with the seasons, and he started a CSA. Then Andy sought out training as a kosher slaughterer.

Kosher dietary laws, observed by some religious Jews, prohibit eating certain animals and require particular methods for killing and slaughtering. While it's still standard in other parts of the world for rabbis to be trained

in kosher slaughter, the practice has long been privatized and industrialized in the U.S.

To learn *shechita*, Andy undertook a yearlong apprenticeship, which began by studying Jewish laws and texts. He learned how to check for blemishes by dragging his fingernail along the special knife required, how to not

“ Part of my offering as a parent is to share with my kids what gives richness to life, what enhances my consciousness and compassion. ”

disrupt the flow of the blade, and how to hold the animal in a calming manner.

“It’s a kind of neurosis of Jewish law,” Andy tells me, “the idea that you are so focused and in flow, but so pure-hearted in

the pursuit to nourish yourself without causing unnecessary or undue pain.”

Kosher slaughter can be physically demanding and dangerous, Andy says, noting that he’s cut himself a few times in the process. Once, he traveled to a farm in the Catskills to slaughter several turkeys for Thanksgiving. He was on his feet for many hours, handling twenty-pound birds, concentrating on not disrupting the swift flow of the blade between trachea and esophagus with his own finger. By the end he was physically exhausted, but what Andy remembers most is learning how to process the emotional impact of “what it does to you to take a life out of this world of your own power.”

“The first time [I performed *shechita*], I immediately broke down in tears in a way that took me by surprise,” he says. “As I became more experienced and comfortable, I managed that emotional response. But I wanted to manage it while never losing it. The big fear is to lose that softness, that ability to feel.”

Though Andy still performs the kosher slaughter on a freelance basis, the current rhythms of his life don’t allow for much of that anymore. He’s busy enough in his current role with the Jewish Federation, which in part involves playing matchmaker between philanthropists and grants and opportunities and needs in East Bay communities. Still, he devotes a lot of his free time to another kind of spiritual



practice, a “moving meditation” that began at IU: trail-running.

“Running is one of the greatest disciplines and gifts that my dad gave me,” he says. “At the heart, it’s manifesting a deep sense of gratitude and enhancing a sense of consciousness. I run without music, and you try to stay with the breath and stay connected to the landscape. It’s given me more useful lessons about myself, balancing freedom and fear. I’ve been lost in the woods, in the snow, and you have to figure it out.”

This comfort in not-knowing precisely where the path will lead is at the heart of his family’s ongoing journey. Andy may have an aptitude for connecting dots, and a natural curiosity about the world, but he’s also gleaned many teachings from the Talmud, lessons both large and small, clear and abstruse.

“There are a lot of pages of Talmud, and it’s a lot of fun for the right nerd, which I happen to be,” Andy says. Though the Talmud offers different opinions on a problem or course of action, “it doesn’t say, ‘And now you do this.’ This can be really unsettling for a contemporary human.

The real practice of studying Talmud — and to an extent, doing community development work — requires us to be strong investigators and listeners, to be supreme dot-connectors. At the end of what you learn, you have to have the fortitude to say, “This is my analysis, and I’m open to course-correcting, but this is the next best step.”

So how does Andy cultivate this simultaneous patience and openness? I asked whether he had any tricks for changing one’s head-space, whether in making a career change or going for a run.



“It’s so simple and so tough, just to go back to the breath,” he says. “Allow that focus to take its shape.”

Then he describes a recent moment with his six-year-old daughter, when the family was hiking a coastline trail, and they encountered a tough hill.

“We put our kids in some character-building situations,” he says, laughing. “We’re schlepping along, and I invite our daughter to walk with me. We start talking, and when we get to the top of the

hill, she looks around and says, ‘Oh my gosh, I can’t believe how far we got! I got so focused on talking, it didn’t even feel like we were hiking.’ And I was like, that’s the practice, the power you can harness.” He thinks for a few seconds, chewing that over, shaking his head. “It’s really good to be humbled and to suffer a little bit,” he says.

I tell him that his kids are really in for it, and he agrees.

“*Eat your greens!*” he jokes. “And no blueberries!”



# EXPLAINING THE AWOIR TO OURSELVES

A REPORTER NAVIGATES RELIGION,  
EMPATHY, AND AMERICAN VOTERS

BY CHAD B. ANDERSON // PHOTOGRAPHY BY RYAN DONNELL

# Asma Khalid

(B.A. '06, Journalism, Political Science) and I sit in an empty cafeteria at National Public Radio (NPR) headquarters in Washington, D.C. Our voices echo against the high ceiling. When she was a child in northern Indiana, Asma tells me, she read a biography of Nellie Bly, a journalist who, in the 1880s, went undercover to a mental health institution to reveal its inhumane conditions and later set a record for circling the Earth in 72 days, inspired by Jules Verne's *Around the World in Eighty Days*.

"I fell in love with her story and resolved that that is what I wanted to do," Asma says. "I was fascinated with the power of journalism to essentially right a wrong and the way that storytelling could create this change in a way that sometimes political institutions can't."

Nellie Bly wasn't Asma's sole inspiration; she has always loved storytelling. Growing up, she would make up bedtime stories for her younger siblings and cousins.

"Some people read books," Asma says. "I would craft these elaborate stories and tell them."

She worked for her high school newspaper, and at IU, she enrolled in the School of Journalism — now part of The Media School — and became involved in the *Indiana Daily Student*. She didn't find herself in radio until graduate school, when she studied abroad at Cambridge and interned at the BBC during winter break.

"I'm eternally indebted to what I learned at IU," Asma says.

"One of the things that I think is remarkable about going to a large public institution is that you meet all different kinds of people. And now, I'm a political reporter and I focus on voters and I meet all different kinds of people. And I always tell people that where I grew up is ultimately the best preparation that I ever had to cover the 2016 campaign."

Asma traverses the United States for NPR speaking to voters about what drives them to or away from the polls. Her interviewees reflect the full political spectrum of the country and its wide cultural, geographical, and racial diversity.

"Much of the story of the 2016 campaign was about the Midwest," Asma says. "But it was also about race. Where I grew up embodied both of those things and who I am, to some degree."

Before I met her, I read and listened to a few of Asma's NPR pieces, and I learned that she has encountered the good, the bad, and the ugly of America as a Muslim woman reporter who wears a headscarf. She has gone without her hijab a few times during moments of intensified anti-Muslim rhetoric in order to protect her own safety and

when she gauged that it would be challenging for her to effectively report in some communities.

It seems Asma has assessed how her headscarf may make others feel for much of her life. She was in high school when she first decided to wear it.

"I distinctly remember running the idea past a cohort of my lunch school friends who were white kids," she says.

She didn't tell her parents, who may not have liked the idea because they didn't want her to face discrimination. But Asma's friends didn't balk at the idea.

"They were all cool with it," she says. "It's hard for me to explain this now in a 2018 context. But this was a world pre-9/11. And I think that people didn't know a lot about Islam. So, the only Muslim largely they knew was me. They knew my family, and there was one other girl who was Muslim in our grade. My parents had lived there for years and years."

These were students she had known practically since elementary school, and that familiarity with her opened the door for acceptance.

To me, Asma's experience in high school would be rarer in our current political climate.

Asma frequently acknowledges that her various experiences — as a Wells Scholar at IU, as a journalist, as a Muslim — are unusual or privileged in many ways. Her family's history of being Muslim in the United States, for instance, isn't one often highlighted in media and modern history.

"Many people think of this population as being new to the United States," Asma says. "My mother grew up in the U.S. My grandfather had immigrated here, and so he lived in Chicago





**We cannot cover communities and we cannot cover stories adequately if we do not have diverse newsrooms.**

As a political correspondent for NPR, Khalid co-hosts the *NPR Politics Podcast* and reports on politics, demographics, and economics.

in the early '60s. He befriended Albanians who had been here since the early 1900s as well as people who were leaving the Nation of Islam and entering mainstream Islam who were African American. And so, in many ways that was an indigenous American Islam, and I was raised with this experience of Islam being very distinctly American. As I got older, it was interesting to meet people who are non-Muslim who felt as if Muslims were at times a fifth column in the United States."

Asma recognizes that her family history — and her intertwined sense of religious and national identity — may have given her a much different experience in this country than that of recent Muslim immigrants. It's the recognition, this acknowledgment of differing experiences and perspectives, that demonstrates Asma's empathy for others. I notice it as

she exudes humor and patience as I struggle with my brand-new audio recorder and confess to being a technophobe. I ask her how she empathizes with people who react to her as a Muslim reporter with hostility.

Asma nods, thinking for a moment.

"There's a guy I interviewed after the election who voted for Trump," she says. "He made some comment to me about how he realized in the aftermath that maybe he was somebody who just lacked empathy. He didn't know how to do this. And I'm not trying to boast about my own personality, but I do think for some of us there's an inclination to be empathetic or not be empathetic, and that, to some degree, is almost like a personality trait. I do think that when you are a minority in a small town, you learn to understand other people's point of view. That's often a mode of

survival. It's merely a way of existing and making friends that you, as a brown minority, end up being fluent in white culture."

I understand what she means. I grew up black in a predominantly white county in Virginia. The way I spoke and dressed, the pop cultural references I learned, all stemmed from my efforts to navigate and thrive in a community that was majority white.

Asma tells me about upcoming projects. There's one about a Russian-owned steel company seeking an exemption from the current administration's steel tariffs. There's a series about the 40 percent of Americans who don't vote, what causes them to not vote, and what they want.

"That type of journalism is about explaining the world to ourselves," Asma says. "And explaining us to one another because we don't really understand one another, and

that was a big takeaway for me during 2016. Many of us live in compartmentalized silos. And so, it's deeply important for us to have more explanatory journalism. I'm lucky I get to do that."

Yet despite her interest in covering diverse communities, Asma is quick to point out that covering those communities doesn't mean she sees herself as an expert on them. She tells me her NPR colleagues were surprised that she hadn't heard of *The Wiz*, a musical based on *The Wizard of Oz* reimagined in an African American cultural context with an all-black cast.

"I grew up in a town that was largely white," Asma says. "So, I had to clarify to someone in the newsroom that really I wasn't exposed to a lot of these things growing up. And now I think sometimes people see that 'Oh, well, you often tell stories about African American



voters not being engaged in the political system. Or you'll go to Florida and tell the stories of Puerto Rican migrants who've moved here.' What is important to me is to remind people that, no, I actually don't know these cultures. I just think it's very important for all of us to understand these stories. I think that's the tremendous power that a journalist has. And one of the things that we can do is give a voice to people who are sometimes powerless. I think it's a healthy reminder for all of us as journalists that we should go into communities that we're not entirely familiar with."

I ask Asma what gives her hope about the future of journalism, particularly considering how the current political climate has undermined what good news should be. Asma says she appreciates NPR's diversity.

"I think it's an imperative to actually cover the news better," Asma says. "We cannot cover communities and we cannot cover stories adequately if we do not have diverse newsrooms. I would argue that if you're in the business of doing good news, you need to have diverse staff and

you need diverse reporters. And so, when I look around the room now in our news organization, it's just so much different than where it was 10 years ago when I first started. And that gives me a lot of hope."

As I write this, the Unite the Right rally is gathering tomorrow not far from my home in Washington, D.C., carrying with it an ideology of white supremacy. I'm nervous about how the news will cover it, about how reporters may portray the counter-protestors, particularly those of color. I'm worried about old stereotypes, implicit biases.

But there will be journalists cut from the same cloth as Asma Khalid, and that gives me hope. A few days ago, I read an article about The Black Campaign School, which mentors African Americans interested in elected office. I was grateful to learn about the program and these candidates seeking to change communities and diversify politics. I was happy that someone decided this was a story worth telling. After I had finished the article, I read the byline. Of course, it was Asma Khalid.



**I do think that when you are a minority in a small town, you learn to understand other people's point of view. That's often a mode of survival.**



# Outside THE Lab

## THE HUMAN SIDE OF RESEARCH

By Lana Spendl

PHOTOGRAPHY BY  
ANNA POWELL TEETER

**Baindu Bayon** (B.S. '03, Biology) and I meet at a busy Starbucks in Indianapolis. She's an out-of-towner now — she recently moved to Washington, D.C. — but she was born and raised in Indiana. Baindu moves with the grace and confidence of someone entirely in her element. She's poised, elegant, and steady as she speaks. Her voice is deep. We sit at a tall table while people line up nearby to order drinks. Outside, the sun shines. It is Sunday. Cars turn in jerks in the small lot.

I ask Baindu about her parents' native Sierra Leone and about her childhood inclinations toward science. She pauses after each question with a smile and begins to share, gesturing with manicured hands, her eyes steady on mine. Her stories are full of detail — sights, sounds, smells — and I notice myself hanging on

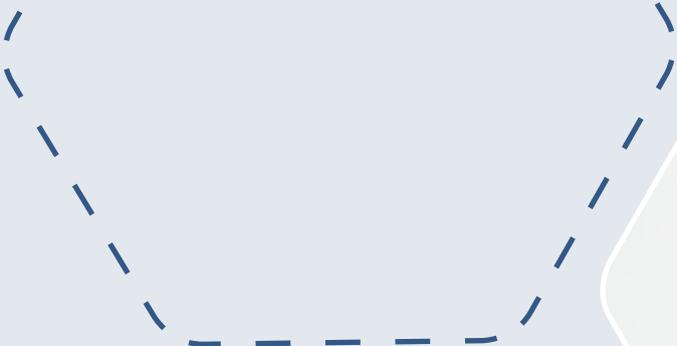
every word. I even have a hard time breaking eye contact to look down to my pen and pad to take notes.

In time, we begin to talk about illness, medicine, and death. Baindu's mother passed away about five years ago, due to a rare form of gastrointestinal cancer. Baindu remembers sitting at a computer to study the condition — she was in graduate school at the IU School of Medicine back then — and she remembers hitting dead end after dead end. She was surprised by how little research on the illness was available. To make matters more stressful, she was the only member of her family in the medical field, and the pressure she felt was significant. Faces turned to her at each new development, faces seeking answers, advice, appropriate reactions. If her expression

betrayed worry, worry spread to those around her.

And then, a pivotal afternoon, one that Baindu recalls with clarity. Her parents picked her up from her lab on campus and headed to the hospital for her mother's appointment. Baindu remembers her mother complimenting her again and again in the car, telling her that she looked pretty, remarking on her makeup. In the hospital lot, her father had trouble parking, getting a wheelchair, helping his wife onto it. It was apparent that the sickness had taken a toll on him, as well. Baindu did what she could to help. They wheeled her mother into the hospital, laughing and joking and talking.

But at the nurses' station, something felt off. The nurses were not their typical, cheery selves. Looking back now, Baindu supposes that they knew.



Probably, they're warned ahead of time when bad news is about to be given, since they have to help families at checkout. When the doctor sat with Baindu's family in the examination room, he explained that the results of the scans were in and that the cancer had spread. There was nothing else he could do. And Baindu's mother shrank. She almost collapsed.

"They don't say much else," Baindu tells me now. "They say, 'We're going to give you some information on hospice, if you're interested.' It's all very final."

When her father went to check out, Baindu and her mother were left alone in the silence.

"It's going to be okay," she told her mother. "We're going to be at home. You're not going to have to worry about these hospitals anymore."

When they moved back into the waiting room area, her mother was silent. She kept on looking at her daughter. Then she told her to be strong, to take care of her brother and sister, and after that she was never the same.

It wasn't the illness itself that changed her mother so suddenly, Baindu thinks. Rather, the doctor's words changed her. The lack of possibility. The lack of hope. It almost gives a person license to give up. If you're sick, Baindu reflects, no matter how exhausted you feel, as long as there's a clinical trial or a

company developing something new, you can keep your drive. But when you're told that nothing lies ahead, you lose meaning and purpose.

Baindu was in her lab at IU when her sister called to say that their mother had stopped breathing. And the grief left Baindu questioning everything. She wasn't sure how to get through. Her advisor suggested that she take the semester off, but Baindu decided against it.

"I kept feeling like, maybe, if somebody had been working hard on a treatment for my mom, she would be here." Her lids fall and she studies the wooden table. Then her eyes shoot up to mine with renewed energy. "Who knows? Maybe what I'm working on, maybe it's an inch, maybe it's a centimeter closer to discovering something so that someone else doesn't have to lose their mom or grandmother."

I feel amazed by her belief in action during such a groundless time. "You have to have something that keeps you going," she tells me. Her mother, moreover, was the person who taught her to read and write, to investigate, to seek to understand her immediate environment. "She's gone, but anything I do, I want people to see that I am her child, still focused on helping others, still keeping her memory alive."

A sense of dedication to others runs deep for Baindu. Her family,

community, and ancestors are central to her sense of purpose. She tells me about a visit to Sierra Leone as a child. She was six at the time. Her aunt was about to give birth, and Baindu and her cousin were told to wait in the car outside of the hospital. But she was only a child, and idleness gave way to boredom, so in time she ventured inside the hospital to look for her family.

And what she saw shocked her: Bed after bed after bed of women in labor, screaming in pain, with only two doctors walking among them. She shakes her head at the memory and tells me it looked like a scene out of *M\*A\*S\*H*.

At the time, seeing that, Baindu felt fear, but as she grew, she processed the memory more deeply. She was aware that in the States, she received independent medical attention when she needed it. And this got her thinking.

**"I was just one degree removed from being in that environment," she tells me about West Africa. "There is nothing I did to deserve access to healthcare and immunizations."**

That knowledge made her feel responsible for closing these kinds of gaps, and as Baindu grew up, the scope of her interest widened. Initially, she attended medical school following her undergraduate work, but after her mother's diagnosis, Baindu opted for a Ph.D. instead of an



M.D. She grew more interested in the processes of medical treatments and the questions raised by modern research.

In her lab, she became curious about what went on outside of it, exploring how clinical trials get to people in need and how issues of psychology, sociology, and politics tightly influence their access to those trials. In 2017, she earned her Ph.D. in medical

and molecular genetics from the IU School of Medicine, where she studied the role of the beta-secretase enzyme in Alzheimer's disease.

The varied interests and questions that have swirled around Baindu's mind her whole life have recently congealed into an exciting new pursuit. In a few weeks, she tells me with a wide smile, she'll move into a

new position. This August, as an AAAS science and technology policy executive branch fellow, she'll start work for the National Institutes of Health (NIH) Office of Small Business Education and Entrepreneurial Development. She's previously worked for the NIH's National Center for Advancing Translational Sciences, and she's excited to bring her expertise in clinical

innovation to the business side of medicine.

Her whole course of study, her whole life, Baindu tells me, has prepared her to work for the NIH. She could feel it when she first walked into the institutes' offices in Washington, D.C. And I'm sure that those interviewing her could feel it, as well.





# EMO- TIONS MADE STILL

---

ON ART, JOURNALISM, AND THE  
TOUR DE FRANCE: A RENOWNED  
PHOTOGRAPHER DISCUSSES HIS WORK

---

BY RAYMOND FLEISCHMANN

# ALL OF A SUDDEN, EVERYONE IS A PHOTOGRAPHER.

Cell phones have become a central necessity of modern life, and cameras have managed to tag along. We take photos of our food. Our drinks. Our nights on the town. We take photos of our kids, and we take photos of ourselves — so many photos of ourselves — the desire to take photographs and to be in photographs more prevalent, it seems, than ever before.

But there's a big difference between taking pictures and taking *good* pictures. Just ask **James Startt** (M.A. '92, Art History), a guy who's dedicated the larger part of his life to the art of photography. Although Startt was born in the United States, he's been based in Paris since the 1990s, and throughout the past 30 years he's established himself as one of the preeminent names in street, sports, and documentary photography. He's especially well-known for his photos of the annual Tour de France, and his work has been displayed in galleries, magazines, and books all over the world.

On the day of our interview, Startt wears a bowler hat and black, plastic-framed glasses. He sports a peppery goatee that he occasionally touches as he speaks, thinking over a question of mine or recalling what type of camera he used for a certain shoot. Startt is soft-spoken, thoughtful, measured. He travels constantly — he arrived in Chicago from France just a few days before — and it's as if he revels in the few moments of stillness that our interview provides.

And that makes sense. Stillness, after all, is his job. His art form. He's a master of capturing emotions in time, of trapping singular moments that tell entire stories. He's a pleasure to talk to, relaxed and affable, and even in answering my questions his talents as a photographer are apparent. His responses are thorough and highly specific — he remembers places and people remarkably well — and as we chat it's easy for me to imagine entire scenes and settings. He's got a knack for details.

## **Raymond Fleischmann:**

What's your earliest memory of photography? Do you remember the first photograph that you ever took?

## **James Startt:**

Yes, I do. Very much so. My father was a professor at Valparaiso, so I was a faculty brat, but the advantage of that was that we had sabbaticals sometimes. We were over in England one year, and I think it was a Kodak Brownie that my mom had, but we were visiting Cambridge or Oxford and I took my first picture there. I remember that because for years, my mom had two photo albums from our two trips overseas — one from England and one from Ireland — and she had that in there. You know, "Jimmy's first picture."

**Fleischmann:** How old were you?

## **Startt:**

I was in third grade. So, about nine or ten. I always thought cameras were cool, like bikes or guitars, all the objects that still resonate with me. I went to undergraduate at a small school out east, which is now called McDaniel College. It's a very small liberal arts college, and one January term they offered photography, which was my first chance to really do it. [A few months before that], I had moved to New York City for the summer, and I was a bicycle messenger, and the first thing that happened to me was that my bicycle got stolen. But my parents' insurance was

very reliable, and it gave me \$200, which was just enough for a Canon AE-1. [Laughs] For my whole life, it's always been between bikes, photography, and music. So anyway, then I had that photography class, and for three or four weeks I was just taking pictures all day and going to the darkroom, and that was my first real hands-on approach to learning what picture-taking was all about. I remember just losing track of time in the darkroom. You know, turning on the Talking Heads and just getting lost. So, I knew that there was some real love there.

**Fleischmann:** You're probably best known for your photography of bicycling, particularly the Tour de France. And in looking at your photography of the Tour de France, I found myself thinking a lot about two things: the emotion of the event, and also the history of the event. So, I wanted to ask: When it comes to sports photography, what is the photographer's primary function? To be an artist, or to be an archivist?

**Startt:** That's a good question, and one that doesn't have an easy answer. In terms of sports photography, I'm in the realm of being a photojournalist. And so our primary objective is to capture the moment, and then the best of those pictures will stand the test of time. And I'm aware of that. I'm aware of, say, a shot of a peloton

passing through a village, and I know that perhaps that shot will hold up as an epic or timeless Tour de France shot. When I wrote my master's thesis, I concentrated on a street photographer by the name of William Klein. I was very influenced by him. So, with my initial cycling photography, I was going for [Klein's] kind of raw emotion — you know, after the finish line, really in-your-face kind of stuff. The whole picturesque element of the Tour de France didn't really interest me that much. It's only been in the last 10 to 15 years that I've embraced that. I started working with a photo agency that was pushing me to get more shots. They liked what I was doing, but they wanted more of it. And I think that made me a much better photographer. I can still work in the way that I want to work — that Klein-esque way that's almost like street photography — but I can also get a killer action shot, if I need to. When I'm on a motorbike, I know how to work my driver and anticipate light and movement, and maybe even anticipate an attack so that we're in position when it happens.

**Fleischmann:** Tell me more about those after-the-line shots you mentioned a moment ago. I love so many of them, and I found that a lot of those photographs made me think about the role that photographers themselves may be playing in the composition

of their art. After all, you're the one who's capturing those moments, and some of them are in really tight spaces. So, are you a part of these moments, too? Does your presence affect the shot?

**Startt:** In the heat of the moment, when someone is jumping into someone else's arms, they're not thinking about us. They're in a zone at that point. That's what really attracts me to those shots: that zone. There's that old saying that our eyes are the window to the soul. I mean, think about it: These guys are covered up in glasses and helmets all day long and trying to control their energy and focus their energy for a key moment in the race. But then once the line is crossed, that all comes down. For a couple of minutes, there's a raw energy there that you don't find very often. And in those moments, we're all in this sea of movement and energy and lights and

actions and exhaustion and emotion, and I don't think anybody is really aware of the photographers.

**Fleischmann:** I read an interview with you in which you remarked that "cycling is not always about winning. In fact, most times it is not." What is it about, then?

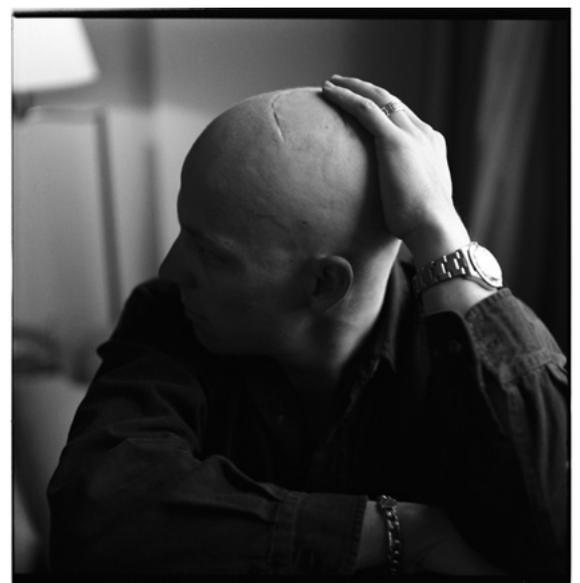
**Startt:** Most times it's about losing, isn't it? Even the best lose most races that they enter.

**Fleischmann:** I guess that's true, yeah. So, losing really is a central part of the sport?

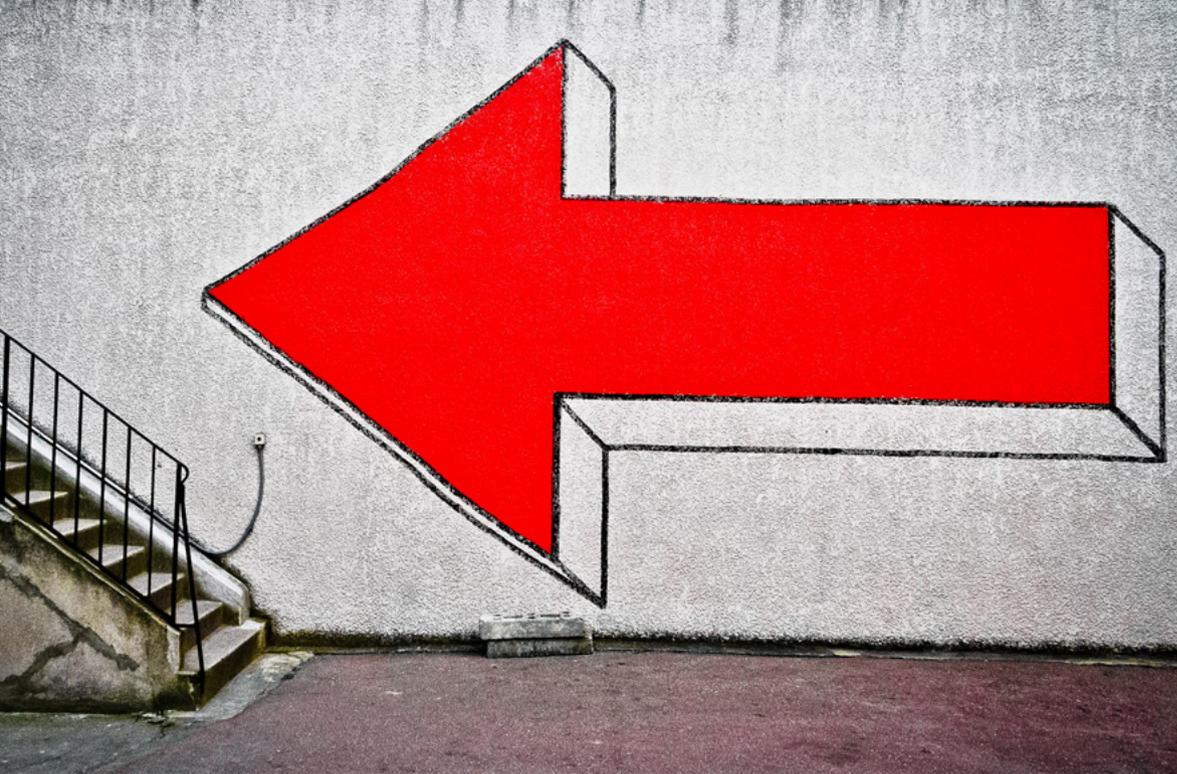
**Startt:** It depends. There's a lot of guys I've known who only care about winning, and when they couldn't win, they were done. They moved onto other things. They quit cycling. A lot of the teams today are focused only on winning. But some teams aren't. Some teams understand that being there — being in the thick of it, being in the action — is all that matters. For me, it

was never about winning, probably because I was never much of a winner. [Laughs] I was one of those consistent guys. I could be a place setter. That sort of thing. So, with my own cycling experience, I've always related more to those kinds of guys: the ones who dig deep for somebody else. The ones who are selfless and really sacrifice a lot physically just for the beauty and the love of the sport. I think that plays a role in the pictures I've taken over the years. The finish line's not always about the joy of victory. It's often about the agony of defeat.

**Fleischmann:** I know what you mean. Every time I watch a major sporting event like the Super Bowl or the NCAA tournament, at the end, when they're showing the winning team jumping around, I always find myself watching the losing team in the background more than the winning team in the foreground.



Two of Startt's photographs taken the day of Lance Armstrong's final chemotherapy session.



A sample from Startt's "Places and Spaces" series of photographs.

**Startt:** Right, yeah. It's sort of a sports journalist credo: The great stories are often told by the losers. Everybody wants the winner's quote, but those are also the easiest to get. What the loser says is often more telling. When you're at the finish line, you constantly have to be aware of who placed where and what kinds of emotions are present. In the span of 17 seconds, you can go from the guy jumping into the arms of his teammate to the guy who's collapsed on the ground crying.

**Fleischmann:** Is that difficult for you emotionally?

**Startt:** No. You know, this is not war photography. Everybody is here because of something they love. The suffering that they experience is completely voluntary. This is

something that they signed up for, and are proud of, and in the end, they'll look back on it and feel very proud of themselves, I think.

**Fleischmann:** Do you like being photographed?

**Startt:** I think that photographers are infamous for not liking to be photographed, but I don't mind. I just don't get photographed that often.

**Fleischmann:** Do you think that being a photographer has made you more aware of your physicality? Your movements? Your body?

**Startt:** Yeah, I think so. Photography forces you to be aware of the superficial. What's on the surface. Gestures. Little things like that. Taking a picture is often a two-way street. That's certainly the case

with portraits. When I don't take a good portrait, I'm frustrated firstly with myself, because I wasn't able to put that person at ease. I wasn't able to make that person relax. But then sometimes it does work, like with my Lance Armstrong portraits. They're all black-and-whites. Close-up headshots. One was the cover of his book, and one was taken the night of his last chemo session. I picked him up in a snowstorm from the Indianapolis airport, and took him to the hotel the night before his last session, and I said, 'Lance, I really want to document this.' We were pretty close at the time. I had my old Mamiya 330 medium-format camera, and I think I did two rolls of 12, and they turned out to be some of his favorite pictures.

**Fleischmann:** I'd love to talk about your photography outside of sports, too. I was looking through your "Places and Spaces" portfolio on your website, and one thing that struck me about them is the absence of people. It's really just places and spaces. I thought that was an interesting contrast to your cycling photography, which of course is all about people. Does your sports photography affect your other work and vice versa, or are these photographic worlds of yours totally independent of each other?

**Startt:** My sports photography certainly has affected my other photography. For one thing, my sports photography is how I got into color. When I was at Indiana, I was learning the rudiments of photography, and we started with black-and-white, for a number of reasons. It's just the best way to learn all the formal techniques of photography. And then, the photographers that first influenced me were street photographers, not sports photographers. I didn't come into sports photography from a photojournalist's standpoint. I came into it from a street photographer's standpoint. So, I started out in black-and-white, but then when I got into cycling, suddenly I was working in photojournalism, and it became very clear that I needed to do color. That opened me up to a whole

other world of picture-taking decisions. All of a sudden, I realized that the color red can unify a picture. You know, there's a red cap here and a red umbrella there, and suddenly those become formal elements, just like shadows and light. It was my sports photography that got me thinking that way.

**Fleischmann:** What first interested you about this idea of photographing places and spaces that are absent of people?

**Startt:** After two or three bodies of street photography, I didn't quite know where to go after that. Part of it was the constant confrontation of taking pictures with people. All my street photography was done with flash, so there was nothing discreet about the way I was taking pictures. Everybody knew, as soon as that flash went off, that I was taking pictures. Some people would laugh, some people would say, "Hey, why don't you take a picture of me?" Other people would be like, "Hey, give me that picture. What are you doing?" There's a constant confrontation in that kind of street photography. You've got to be in there. You've got to be in people's faces. So, I think I was looking for other types of photography that were less confrontational, where I could just bask in picture-taking and not have to deal with confrontation.

**Fleischmann:** I can see that. A lot of your "Places and Spaces" photographs have a sense of tranquility to them.

**Startt:** And I'd say that the human touch is still there. They're mostly devoid of people, but they're places that are inhabited. It's been really liberating not to think about people and gestures and confrontation, and just go out and find these compositions in very mundane places that I think are extraordinary.

**Fleischmann:** A few times during our talk today you've mentioned just wanting to take good photographs. What is a good photograph to you?

**Startt:** It's such a subjective thing, and yet experienced photographers know it. It's a mastery of all the formal elements of photography — light, balance, color — that create a story within that frame.

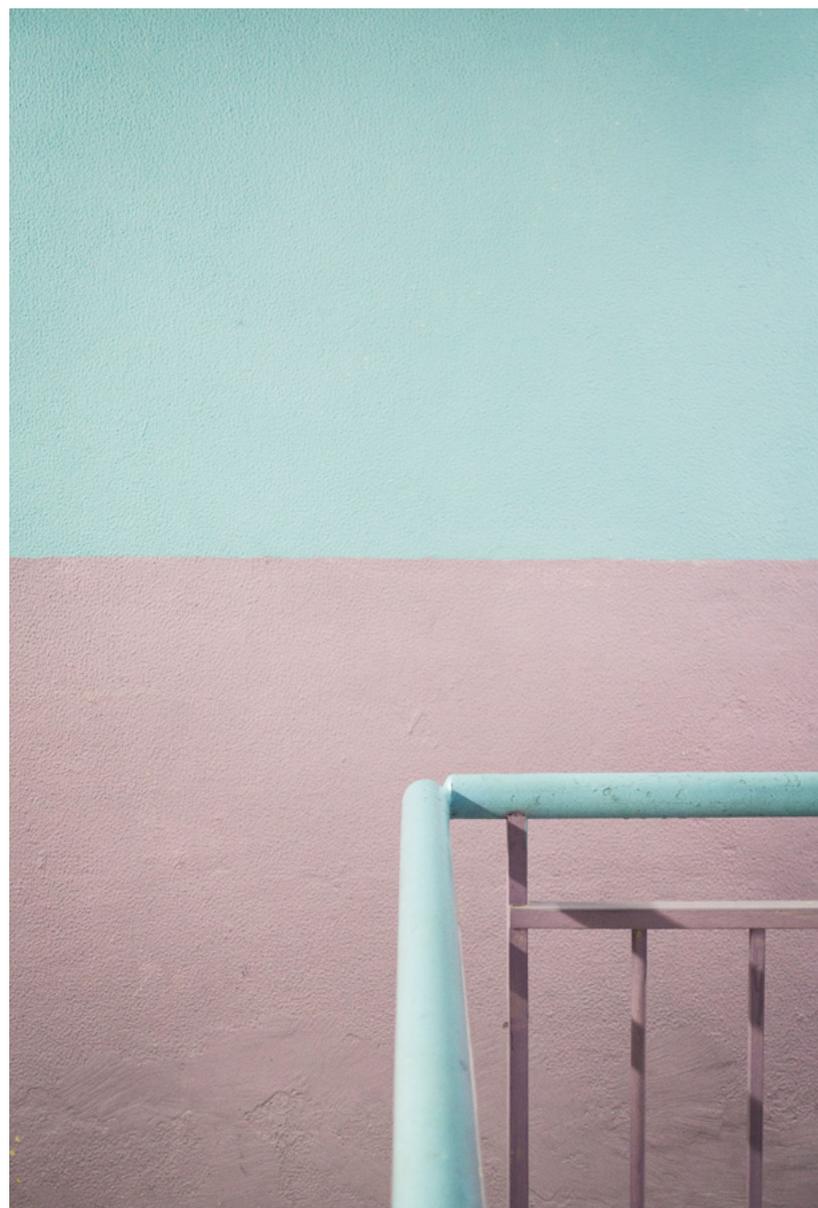
**Fleischmann:** So, it's about storytelling?

**Startt:** Yeah, storytelling within four walls, and what you can pack into there, and the ways that you can tell that story through the different means of photography. It could be grain. It could be light. It could be whatever. It's whatever is intriguing to the eye and brings the viewer in and makes them want to stay in that frame. Some pictures are just good pictures for a day, because they're telling a story of this bike race or this winning

move or whatever. And then there are others that you hope are going to be more timeless. Photography has been considered one of the great democratic art forms, because the camera reduces years of technical expertise and training. People that are just getting into it or don't have a lot of experience can take a great picture, but being able to reproduce that is a different

matter. In one of my very first photo classes here at IU, I think it was [Professor Emeritus] Reg Heron who said, "All of you are capable of taking a good picture. But being able to duplicate that time and time again, in different situations, that's what we're trying to help you do." That journey began here for me 30 years ago.

**"It's been really liberating not to think about people and gestures and confrontation, and just go out and find these compositions in very mundane places that I think are extraordinary."**



SUPPORT THE  
NEXT GENERATION OF

**innovators**  
**risk-takers**  
**leaders**

We are the College of Arts and Sciences.







**THE**

**ART**

**OF**

**ARTIFACTS**

**How IU led a poet to Ireland  
and the Library of Congress**

**BY KATIE MOULTON**

**PHOTOGRAPHY BY NOAH WILLMAN**

Asta currently works as a conservation library technician for the Library of Congress, where he helps conserve and restore precious books and documents.



## ON A GRAY DAY IN EARLY DECEMBER,

I set off on foot from Washington D.C.'s Union Station. As I hurry down the wide boulevards, passing massive limestone buildings — fortresses of culture, government, and history — I lengthen my strides to match the scale of the nation's capital. Plus, I'm running late for an appointment, and these city blocks are enormous.

**PAUL KWAN ASTA** (M.F.A. '16, Creative Writing) understands; he makes this same commute by train and foot to his job as a conservation library technician at the Library of Congress. In the library's marbled central hall, gazing up at the European-inspired murals and mosaics, he tells me the magnitude still

strikes awe in him. He points to a corner of the ceiling. "That's the Poet Laureate's office," he says, breaking into incredulous laughter.

It's that same daily astonishment — discovery afforded by a sense of being slightly out of place — that's pushed Paul along his surprising path: from working at Target to studying poetry at IU, then in Ireland, and now restoring precious artifacts at the largest library in the world.

Born in Korea and raised by adoptive parents in the Chicago suburbs, Paul has always been drawn to both the mechanisms of language and to working with his hands. Growing up as a

Midwestern millennial, he played video games and guitar, saving up for fresh sneakers and tickets to pop-punk concerts. While an undergrad at University of Illinois Urbana-Champaign, he worked as a library cataloger, roaming the stacks with long electric-blue hair. And he wrote, bringing together the self-aware humor of the Internet and consumer culture touchstones with urgent interior questions.

His idiosyncratic perspective and poetry earned him a fully funded fellowship to IU's highly ranked creative writing program. Once in Bloomington, he discovered an opportunity in addition to poetry: the famous Lilly Library, which houses

450,000 rare books, 8.5 million manuscripts, 150,000 pieces of sheet music, and 32,000 mechanical puzzles.

“My first week at IU, [professor and poet] Cathy Bowman took us to the Lilly,” Paul tells me. “Suddenly I’m staring at drafts of Kurt Vonnegut’s *Slaughterhouse-Five* and Sylvia Plath’s diary from Cambridge, where she’s writing down everything she ate that day: ‘Blackberry jam on toast. I hate my life.’” He laughs. “I’m holding these in my hands! That’s nuts. I just thought, wouldn’t it be cool to work at a place like this?”

Paul applied for a student job at the Lilly, telling the supervisor he had an interest in conservation and books as art

and artifact. He describes the first day as a test of his agility: “[My supervisor] sat me down in this tiny windowless corner and said, ‘Here are the directions. Make a tiny box.’ Then stared at me the whole time to see how good I was with my hands.”

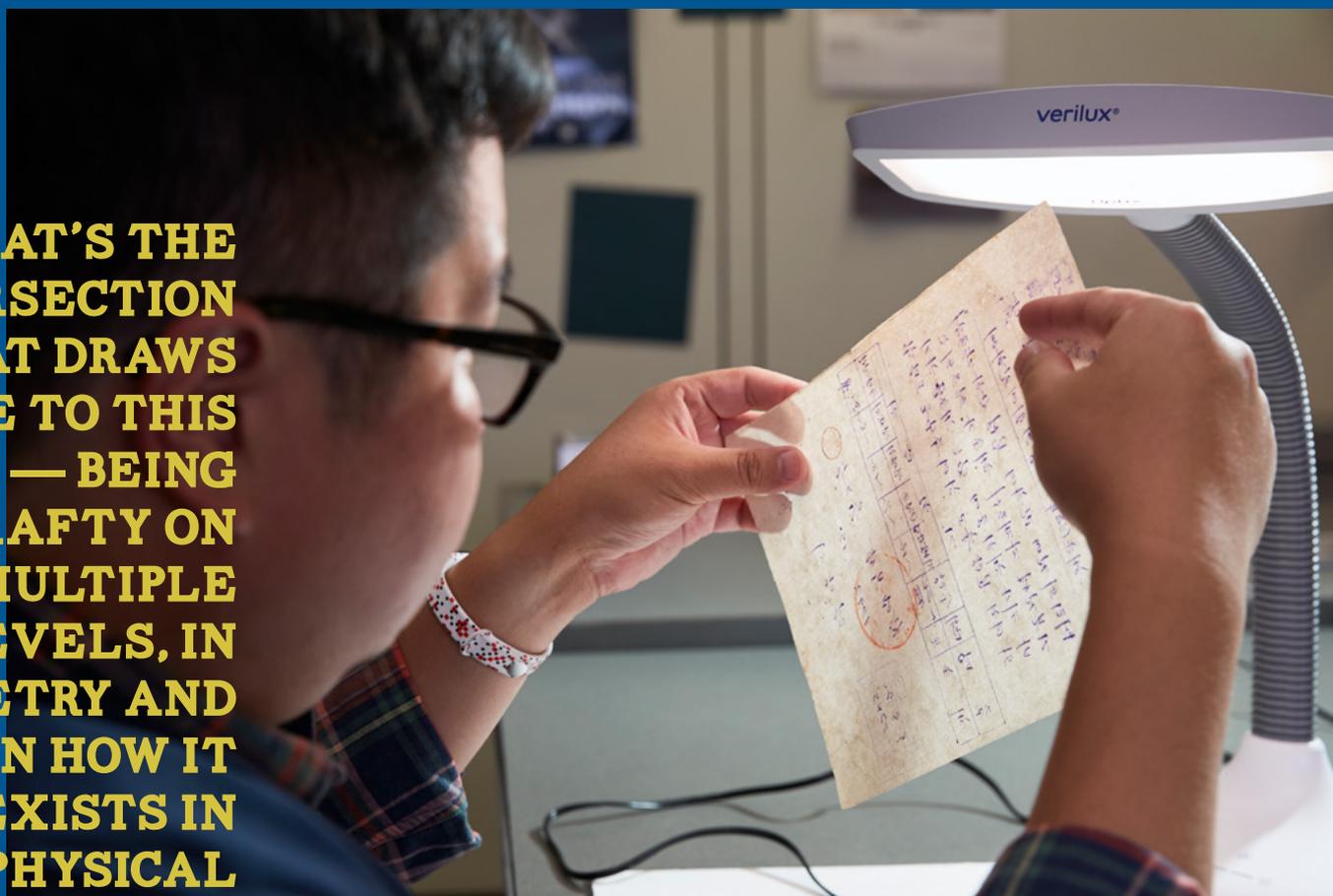
By the following summer, Paul was holding down two part-time positions at the Lilly. Head Conservator Jim Canary took Paul under his wing as he learned conservation techniques as well as constructing exhibits. Paul says everyone should take a class with Canary, a world-renowned conservator whom he describes as a “gentle soul.” In Canary’s course on book arts, Paul created a poetry project titled *Storm and*

*Sky*. He sewed battery-operated LED lights into a book’s cover, which in turn were connected to a hidden voice-activator.

“When you read out loud, your voice created the storm,” Paul says. “That’s the intersection that draws me to this work — being crafty on multiple levels, in poetry and in how it exists in the physical space, too.”

We pass through a huge, domed reading room, which Paul explains was modeled after Thomas Jefferson’s personal library. Paul then shows me an illuminated Gutenberg Bible and an exhibit on baseball where he measures the room’s humidity once a week, and finally he leads me underground into the

“**THAT’S THE INTERSECTION THAT DRAWS ME TO THIS WORK — BEING CRAFTY ON MULTIPLE LEVELS, IN POETRY AND IN HOW IT EXISTS IN THE PHYSICAL SPACE, TOO.**”





extensive tunnel network used by government workers. In two weeks, the government will enter the longest shutdown in history, but today Washington’s veins are alive with activity. I follow deeper into the unmarked interior, corridor after corridor, Paul beeping through coded doors, until we finally reach his office. I tell him I have no idea how to get out of here. “We’re in the Upside Down,” he jokes.

In the beige labyrinth, Paul’s workspace is recognizable by its humor. His blue smock, for example, is decorated with official-looking patches — not only for the Library of Congress but the House of Representatives,

NASA, and Hufflepuff House. He directs my attention to the “Wall of Glory” above his desk, where he’s plastered every HR-issued safety training certification as though they’re advanced diplomas. Of course, he’s got plenty of those, too. In his last year at IU, Paul received a prestigious Fulbright fellowship, which he used to travel to the University of Cork in Ireland to continue his poetry studies.

“I’ve always had a soft spot for Irish literature. Eavann Boland and Samuel Beckett — I love what they do, not sure why. Something about indeterminate space and suffering,” he says, laughing.

As he peered at ancient manuscripts and roamed the green hills, Paul fell in love with Ireland. He just didn’t expect to feel so at home.

“Initially, I didn’t feel connected to Ireland, which was the idea,” he says. “A lot of my desire to go to Ireland was for further displacement — of seeing who I was when I had no identity.”

Paul says he admires how the Irish “go all in on the arts,” and recounts listening to traditional music in the pubs and the “Echo Boys” singing the day’s news in the street. When he wanted to create chapbooks for his classmates as an end-of-term





thank-you gift, he wandered into a local bookbindery and cold-requested to borrow the necessary tools.

“The proprietor had no reason to trust me,” he says, “but she lent me the tools in exchange for one of the books I made.”

I suggest that he may have moved from one of the most lyrical, poetic places on earth to one of the least: Washington, D.C.

“My life in Ireland was a dream,” Paul admits. “And this life is a different dream. But if this is the ‘bad place,’ then I’m still doing okay.”

Paul gives me the tour of the workroom; he shares the space with fellow technicians, who occasionally break for *Pokémon GO* raids. He says that “safe

handling is always part of the job,” though he admits that gloves can get in the way of deft fingers. There are faded brochures spread on a mat along with a range of tools: rulers, tweezers, micro spatula, scalpel, brush, lead weight, and two bone folders, which are used for un-creasing and burnishing. He shows me what he made for an office holiday party: a two-foot-high working Ferris wheel that he built without a blueprint.

“I’ve always been good at making things,” he says. “I took like three physics classes in high school. I think that’s why form is so fun for me in poetry.”

Some conservators specialize in certain materials, but Paul’s team works with a wide range of documents, objects and tasks.





**Asta's current primary project is to restore more than 3,000 delicate items from North Korea.**

“We never know what’s going to come in or what we’ll be asked to do,” he says.

His current primary project is to restore more than 3,000 delicate items from North Korea, which were found by U.S. forces during the Korean War and locked away — until now. Paul is the only technician working on the project and must complete restoration before the papers can be digitized.

“I’ve done 1,700 items so far. It’s longer than *Ulysses*,” he says.

He describes how he handles the papers, which Paul laments are in terrible condition. He cleans and humidifies the documents, then flattens and un-creases them, repairing and mending any tears.

“These old documents have been sitting in puddles for 55 years, and they’re deteriorated and covered in dirt and

sometimes I can’t even read them, but I get to restore them,” Paul says. “Sometimes I don’t know what it is until it’s done. But I get to see things that surprise me every day.”

This willingness to linger in uncertainty is what’s brought Paul this far, geographically and professionally. And as his poems continue to evolve, he trusts himself to push through discomfort into discovery.

“It’s the same with my poetry: the reason I love it is that I’m *crafting* something,” he says. “I don’t know what it is necessarily, but a good poem always surprises me. I do the work for that surprise.”

*Disclaimer: The content of this profile is personal and does not reflect the position of the Library of Congress.*

**SOMETIMES  
I DON'T KNOW  
WHAT IT IS  
UNTIL IT'S  
DONE. BUT I  
GET TO SEE  
THINGS THAT  
SURPRISE ME  
EVERY DAY.**



The College's

T W E N T Y

UNDER  
UNDER

F O R T Y

DAVIS  
CAMPODONICO-BARR  
CULVER  
BUCHANAN  
NEUSTADTER  
KHALID  
MUNDELL  
VANKO  
PRINCE  
WALTERS KIM  
BANKS  
TROZZOLO  
ROBINSON  
KARIMI  
GALLAGHER  
STEWART  
CARTER  
SCHWARTZ  
MCGEE  
REKHTER

*Presenting our second-annual list of incredible young alumni.*



**NATHAN  
ALAN DAVIS**

*Playwright*

Nathan Alan Davis' (M.F.A. '14, Theatre) plays include *Nat Turner in Jerusalem*, which premiered at the New York Theatre Workshop and was a *New York Magazine* Critic's Pick, and *Dontrell Who Kissed the Sea*, which received a National New Play Network rolling world premiere, a Steinberg New Play Citation, and was a *Los Angeles Times* Critic's Choice. His most recent play, *The Wind and the Breeze*, premiered at the Cygnet Theatre and received the Blue Ink Award and the Lorraine Hansberry Award. The recipient of a 2018 Whiting Award in drama, Davis is a lecturer in theater at Princeton University.



**ELYSSA  
CAMPODONICO-BARR**

*President and CEO*

Elyssa Campodonico-Barr (B.A. '09, Political Science/Philosophy, Spanish) is the president and CEO of Girls Inc. of Greater Indianapolis, a nonprofit organization with a mission to inspire all girls to be strong, smart, and bold. Girls Inc. serves over 4,300 girls in the Indianapolis area each year, ensuring girls have the tools to be healthy, educated, and independent. Prior to her CEO role, Campodonico-Barr was the chief of staff for the Indiana BMV, responsible for the development and execution of the agency's three-year strategic plan, major projects, and policy initiatives. Campodonico-Barr also holds a J.D. and an M.P.A. from IU, and appeared on the *Indianapolis Business Journal's* 2019 "Forty Under 40" list.

With more than 70 departments and programs, the College of Arts and Sciences can feel like a pretty big place.

But make no mistake: Our graduates have a lot in common. They're students of creative thinking — of breaking outside the straight and narrow. They're entrepreneurs. Innovators. Game changers. And we're pretty proud of them.

The College of Arts and Sciences is honored to present our second-annual list of amazing young alumni.



## AUDIM CULVER

*Designer, woodworker, and photographer*

Audim Culver (M.F.A. '12, Photography) is the co-owner of Siosi Design and Build, a Bloomington-based studio that designs and builds fine furniture from sustainably sourced domestic lumber. Inspired by Danish design, Culver and her partner craft custom furniture and highly detailed wood slab pieces. She is committed to combining work and life, collaboration, creating heirloom quality pieces, and documenting everything. She and her partner, Ivy, have recently taught a woodworking course at Haystack Mountain School of craft and written an article for *Fine Woodworking Magazine*, and their work can be seen in homes and businesses from east to west coast.

Watch a short film about Culver in the *The College's Spring 2018* online issue at [magazine.college.indiana.edu](http://magazine.college.indiana.edu)



## LARRY BUCHANAN

*Journalist*

Larry Buchanan (B.A. '11, Journalism) is a journalist at *The New York Times*. He's skied with Mikaela Shiffrin (he fell), been on a balance beam with Simone Biles (he almost fell), diagrammed Donald Trump's conflicts of interest, and flown a drone over the Panama Canal. As a part of the graphics desk at the *Times*, Buchanan has published more than 100 pieces of journalism in many different forms. He also serves as an adjunct at the School of Visual Arts, where he teaches a course on information graphics. He lives with his wife, Erin, also an IU graduate, in Brooklyn.



## DAVE NEUSTADTER

*Executive vice president, production*

Dave Neustadter (B.A. '01, Theatre) is executive vice president of production at New Line Cinema. Most recently, he executive produced *The Nun*, as well as the other four titles in *The Conjuring* universe. Other recent releases include *We're the Millers*, *Tag*, *Game Night*, *The Disaster Artist*, and the global phenomenon *It*. Neustadter is currently working on the follow-up *It: Chapter Two* and worked on the recent DC superhero action adventure film *Shazam!* He began his career at New Line as an intern in 2003. He was also the employee of the month at Scotty's Brewhouse in Bloomington in April 2002.



## DANIEL MUNDELL

### *Marketer*

Daniel Mundell (B.A. '10, International Studies, Spanish) is a marketer at YouTube, Google's video streaming product with 1.5 billion monthly users. He drives media strategy to scale adoption of YouTube's suite of apps and services, and develops campaigns that celebrate the brand's values — the freedoms of expression, information and opportunity, and the freedom to belong. Through programs like YouTube Creators for Change, Mundell champions the inspiring voices of content creators addressing hate speech, xenophobia, and intolerance around the world. His earlier work at Google included media partnerships with apparel heavyweights Nike, Jordan Brand, Converse, and Under Armour.



## ASMA KHALID

### *Political correspondent*

Asma Khalid (B.A. '06, Journalism, Political Science) is a political correspondent for National Public Radio, where she co-hosts the *NPR Politics Podcast* and reports on politics, demographics, and economics. She's reported on a range of stories over the years, including the 2016 presidential campaign, the Boston Marathon bombings, and the trial of James "Whitey" Bulger. Khalid got her start in journalism in her home state of Indiana while working on the *Indiana Daily Student*. She always thought she would work in newspapers, but she stumbled into radio through an internship at the BBC in London during graduate school.

[Read more about Khalid on Page 12](#)



## CRISTINA VANKO

### *Illustrator*

Cristina Vanko (B.F.A./B.A. '11, Graphic Design, Spanish) is an author, freelance art director, and illustrator. Her books *Adult-ish* (2017) and *Hand-Lettering for Everyone* (2015) were published by Penguin Random House, and her professional advertising work includes national campaigns for Babybel Cheese, Butterball, and Kmart. In addition to advertising, Vanko's freelance illustration clients include Nike, Instagram, and McDonald's. Her work has been featured in *The Huffington Post*, *Fast Company*, *The Atlantic*, and *The Chicago Tribune*. She was nominated for "Tumblr of the Year" at The Shorty Awards and has received awards for her lettering in Communication Arts Advertising and Typography Annuals.



## DEANTAE PRINCE

*NBA producer*

DeAntae Prince (B.A. '10, Journalism) is an NBA producer for SportsIllustrated.com's *The Crossover*, where he schedules, assigns, writes, and edits news stories. Armed with a wealth of knowledge from his time at the School of Journalism, Prince forged lifelong friendships and connections at the *Indiana Daily Student* that helped blaze his path to career success. Prior to joining SI.com, he made a stop at *Sporting News* and interned at the *South Florida Sun Sentinel*, *The Los Angeles Times*, *The Indianapolis Star*, and others. Prince currently lives in Brooklyn, N.Y.

Read more about Prince in the *The College's Spring 2018* online issue at [magazine.college.indiana.edu](http://magazine.college.indiana.edu)



## JIM BANKS

*Congressman*

Indiana Congressman Jim Banks (B.A. '04, Political Science) has served his state and country in a variety of roles. After earning his undergraduate degree from IU and an M.B.A. from Grace College, he served in the Indiana State Senate from 2010 to 2016. Banks took a leave of absence in 2014 and 2015 to deploy to Afghanistan as a U.S. Navy Reserve supply corps officer. In January 2017, he began representing Indiana's third district in the U.S. House of Representatives. Banks serves on the House Armed Services, Veterans Affairs, and Education and Labor Committees.



## STEPHANIE WALTERS KIM

*Director of brand content and partnerships*

Stephanie Walters Kim (B.A. '08, Studio Art, Art History) joined the production team at *The Ellen DeGeneres Show* in 2012 and was brought on to the brand content and partnerships team in 2014. Currently, she serves as director of brand content and partnerships, leading on-air partnership development and working with clients such as General Mills, Visa, and General Motors. Her most notable project was building a partnership with Cheerios, which secured the opportunity for Ellen DeGeneres to surprise her in-studio audience with \$1 million, the show's biggest giveaway ever. Walters Kim was the recipient of the College of Arts and Sciences' 2019 Outstanding Young Alumni Award. She resides in Santa Clarita, Calif., with her husband, Ryan.



## RENÃ A.S. ROBINSON

*Chemist*

Renã A.S. Robinson (Ph.D. '07, Chemistry) serves as an associate professor of chemistry and the Dorothy J. Wingfield Phillips Chancellor's Faculty Fellow at Vanderbilt University. She has a nationally and internationally recognized research program focused on proteomics, aging, Alzheimer's disease, and health disparities. *Chemical and Engineering News* awarded her with the 2016 Talented Twelve Award, distinguishing her as one of the world's brightest young minds in the field of chemistry. In addition to her Ph.D. in analytical chemistry from IU (advisor: David E. Clemmer), she holds a bachelor's degree in chemistry from the University of Louisville.



## NATASHA TROZZOLO

*Doctor of audiology*

Natasha Trozzolo (B.A. '11, Speech and Hearing Sciences) is a board certified doctor of audiology and is a current active duty Air Force officer. She earned her doctor of audiology (Au.D.) from the University of Louisville in 2015. Immediately after graduating with her Au.D., she commissioned as a captain into the United States Air Force. At her first assignment, the United States Air Force Academy, Trozzolo was the sole audiologist for 171,000 beneficiaries across five military installations. She is currently stationed overseas and lives with her husband, whom she met at IU, and their two dogs.



## KIAN KARIMI

*Facial plastic surgeon*

Kian Karimi (B.A. '01, Spanish, Chemistry and Biochemistry) is a double-board certified facial plastic surgeon and head and neck surgeon. He received his medical degree from the IU School of Medicine and graduated at the top of his class, earning him membership into the Alpha Omega Alpha honor society. In addition to maintaining his practice, Karimi is the team plastic surgeon for the Los Angeles Kings hockey organization. A nationally recognized educator, he's been featured on shows such as *EXTRA!* and is a recurring guest on CBS' *The Doctors* for his cutting-edge, minimally invasive aesthetic techniques and reconstructive surgeries.



## **CHRISTEN GALLAGHER**

*Senior counsel, U.S.  
Department of Justice*

Christen Gallagher (B.A. '10, International Studies, LAMP) is an attorney at the United States Department of Justice. She joined the Department's Office of International Affairs as an honors program hire following a clerkship at the U.S. Court of Appeals for Veterans Claims. As senior counsel to the assistant attorney general of the Criminal Division, Gallagher works on international law enforcement policy matters. She holds a J.D. from The George Washington University Law School. Passionate about community service, she also serves as the president of the D.C. IUAA Chapter and volunteers at the D.C. Bar's Pro Bono Advice and Referral Clinic.



## **JOSHUA STEWART**

*Marine biologist*

Joshua Stewart (B.A. '10, Individualized Major Program) recently completed his Ph.D. at Scripps Institution of Oceanography and is an associate director of The Manta Trust. After completing his degree in marine biology at IU, Stewart was awarded a Rolex Scholarship and began studying oceanic manta rays. His research has helped reveal the ecology and migratory behavior of these poorly studied and highly threatened ocean giants, contributing to improved protection of manta rays and their close relatives through international, national, and local legislation and conservation action. Stewart lives in La Jolla, Calif., with his wife Madeline, who's also an IU alumna.



## **EVELYN R. CARTER**

*Diversity scientist*

Evelyn Carter (Ph.D. '15, Psychology) is a social psychologist who is passionate about using social science to inform how we detect, discuss, and confront racism. Her research has been published in peer-reviewed journals and funded by the National Science Foundation; she's published commentaries in popular press outlets; and she's a highly sought-after speaker. Prioritizing an evidence-based approach to her work, Carter leverages her background in higher education and independent consulting in her role as senior consultant at Paradigm. Having benefited from strong mentorship herself, she's deeply committed to mentoring others and increasing the representation of Black social psychologists.



## **SUMMER MCGEE**

### *Public health ethics scholar*

Summer McGee (B.A. '03, Philosophy, Individualized Major Program) is an internationally recognized public health ethics scholar and award-winning professor. At the University of New Haven, she's the founding dean of the School of Health Sciences, an academic unit of over 450 students and 55 faculty members. McGee received the 2014 American College of Healthcare Executives Distinguished Faculty Regents Award and in 2015 was named one of the top 50 healthcare management professors in the U.S. The author of more than 25 articles and book chapters, she completed her Ph.D. at The Johns Hopkins University's Bloomberg School of Public Health.



## **BRIAN SCHWARTZ**

### *Venture partner*

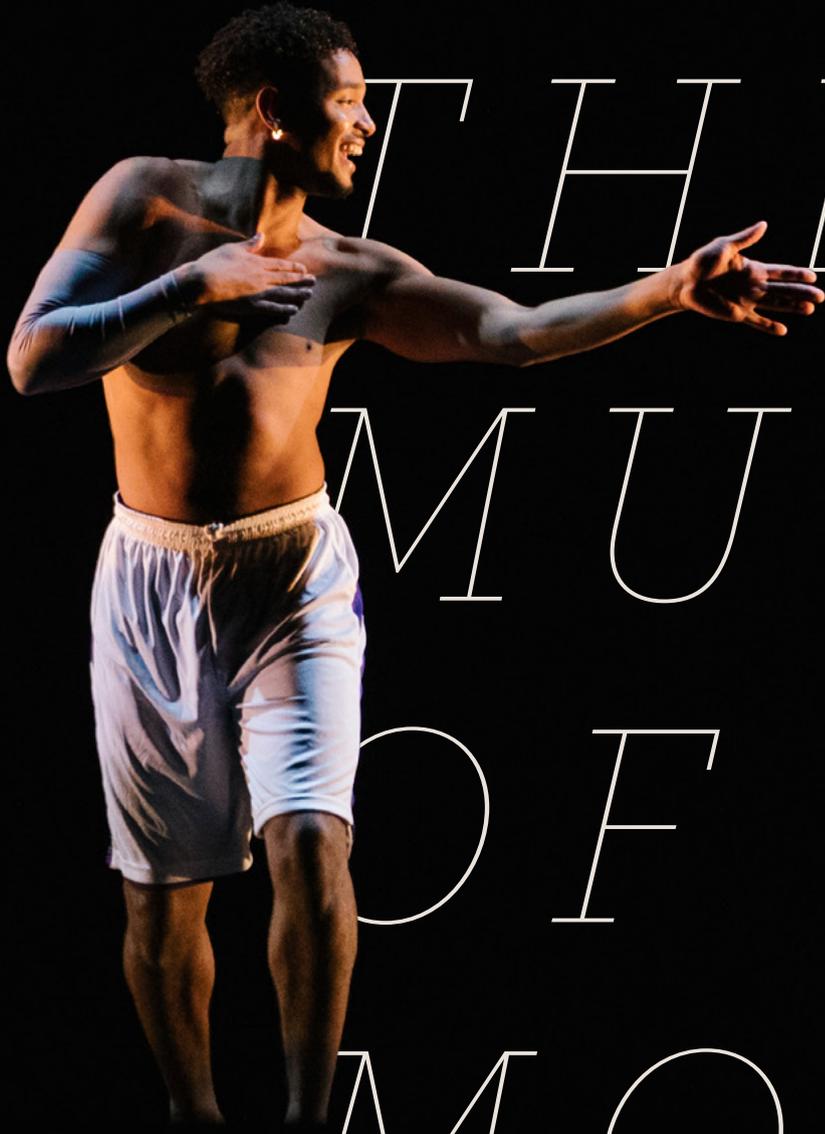
Brian Schwartz (B.A. '06, Political Science, Economics, LAMP) is a partner and co-founder of Size, an early stage consumer venture capital fund that invests in disruptive food, beverage, retail, and e-commerce companies. Schwartz is also the co-founder of sister company Sizemic, a consultancy that accelerates scale in growth-stage brands with seasoned executive resources working in unison. Schwartz sits on three boards, is an advisor to nine companies, and holds a master's degree in finance from the London School of Economics.



## **ILYA REKHTER**

### *Co-founder and CEO*

Ilya Rekhter (B.A. '10, Economics, Political Science) is the co-founder and CEO of DoubleMap, an Indianapolis-based company that provides GPS bus tracking to transit systems across the world. With clients that include the University of Michigan, Indiana University, Orlando's Lynx system, and downtown Dallas' DART system, DoubleMap serves hundreds of thousands of riders every day. Since its founding in 2009, Rekhter has helped grow DoubleMap into one of the 100-fastest growing companies in America. He's been featured in the *Indianapolis Business Journal's* "Forty Under 40" and received the 2015 Tech Rising Star Award from Indianapolis' Mira Awards.



THE  
MUSIC  
OF  
MOVEMENT

E N T

## AN INSIDER'S LOOK at the Contemporary Dance Program's Winter Dance Concert.

*Photography by Anna Powell Teeter*

“Movement never lies,” said Martha Graham, one of the pioneers of twentieth-century dance, and it’s easy to understand the wisdom of this observation when you watch a contemporary dance performance. There may not be a story. There may not be characters, or at least not exactly. But there’s truth in every motion and every movement — honesty and personality made physical.

Every year, the Winter Dance Concert is a marquee performance within the College’s Department of Theatre, Drama, and Contemporary Dance. This past year, the concert was titled *Making Spaces*, and it was directed by Professor Elizabeth

Limons Shea, a choreographer and artist whose work has been performed at the Kennedy Center in Washington, D.C., and produced by the American Dance Guild, the Boston Contemporary Dance Festival, and the Detroit Dance City Festival, just to name a few.

If movement never lies, then the Winter Dance Concert is kinetic proof that the truth can be a beautiful thing. The performances are stunning — the angles of the lighting and the dynamism of the dancers like something from a dream — and *The College* magazine was there to capture it in a wonderful new photo essay.



*“We start training the very first week of classes,” Shea explains about the program’s Winter Dance Concert. “It’s all undergraduates — sophomores through seniors. This is our big concert for the year, and the choreography is both guest artists and faculty pieces. This past year, we had two guest artists’ pieces, which means that these dances were already made, and then the faculty also created several new works for the dancers, which was really fantastic.”*

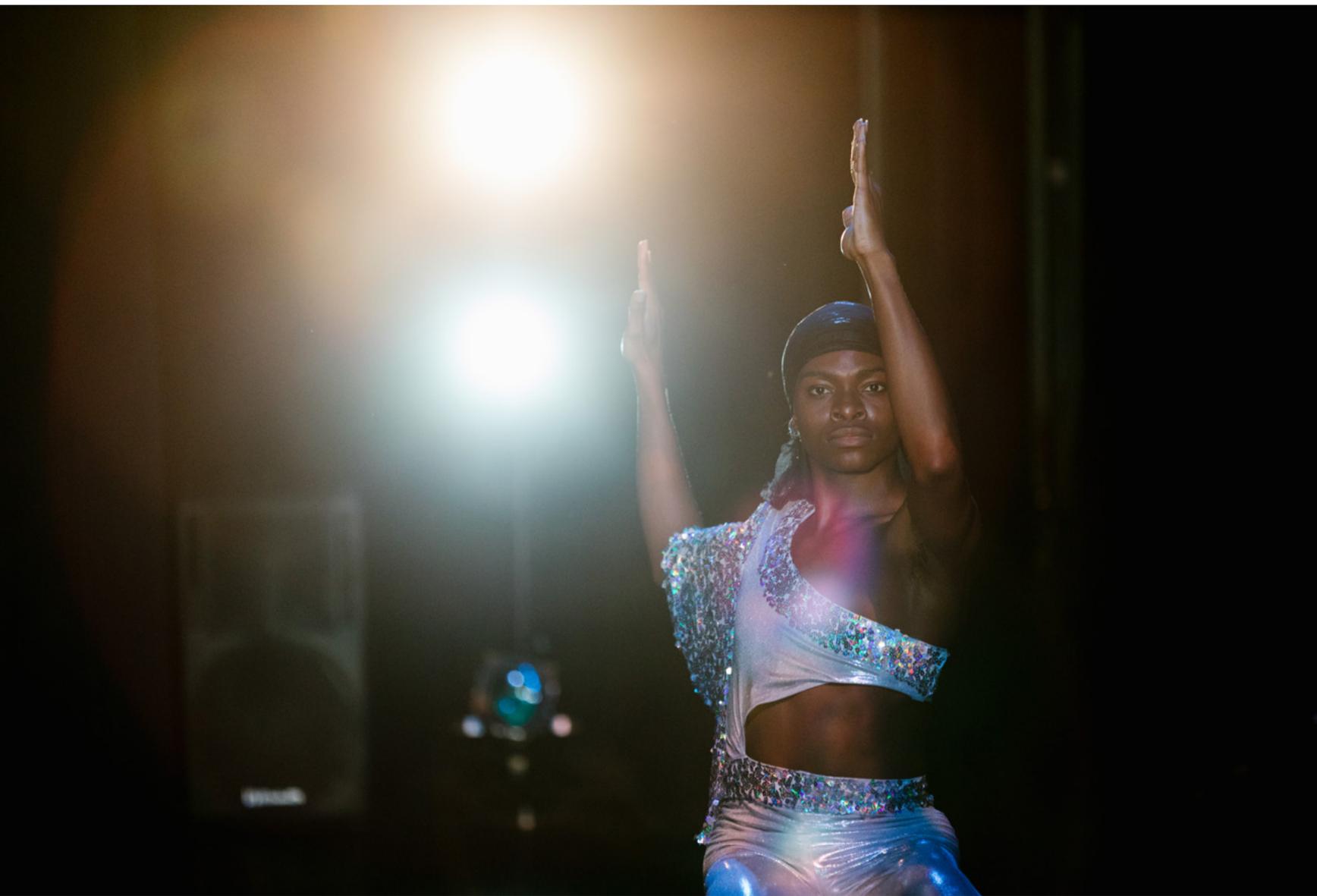


*“Contemporary dance is an abstract art form,” Shea says. “It actually has a lot in common with 20th century classical music and visual art. I often take my students to the IU Art Museum to get into the mind of the visual artist. Dance is such a complicated field, because there’s the mind, there’s the body, and then there’s the soul, and we get all of it in dance. I think that performers come to dance because of a need for a physical type of expression. I think that tripartite balance of mind, body, and soul shifts from person to person, from choreographer to choreographer, performer to performer.”*





*“When my students come into class and we discuss what we make dances about, I tell them that we can make dances about anything,” Shea says. “We can make a dance about a repetitive tapping of a single finger, or we can make a dance about the displacement of millions of people around the globe. It can be very personal – it can be a memoir – or we might want to change somebody’s mind about something. And then sometimes, we might just want to perform an intellectual exercise.”*



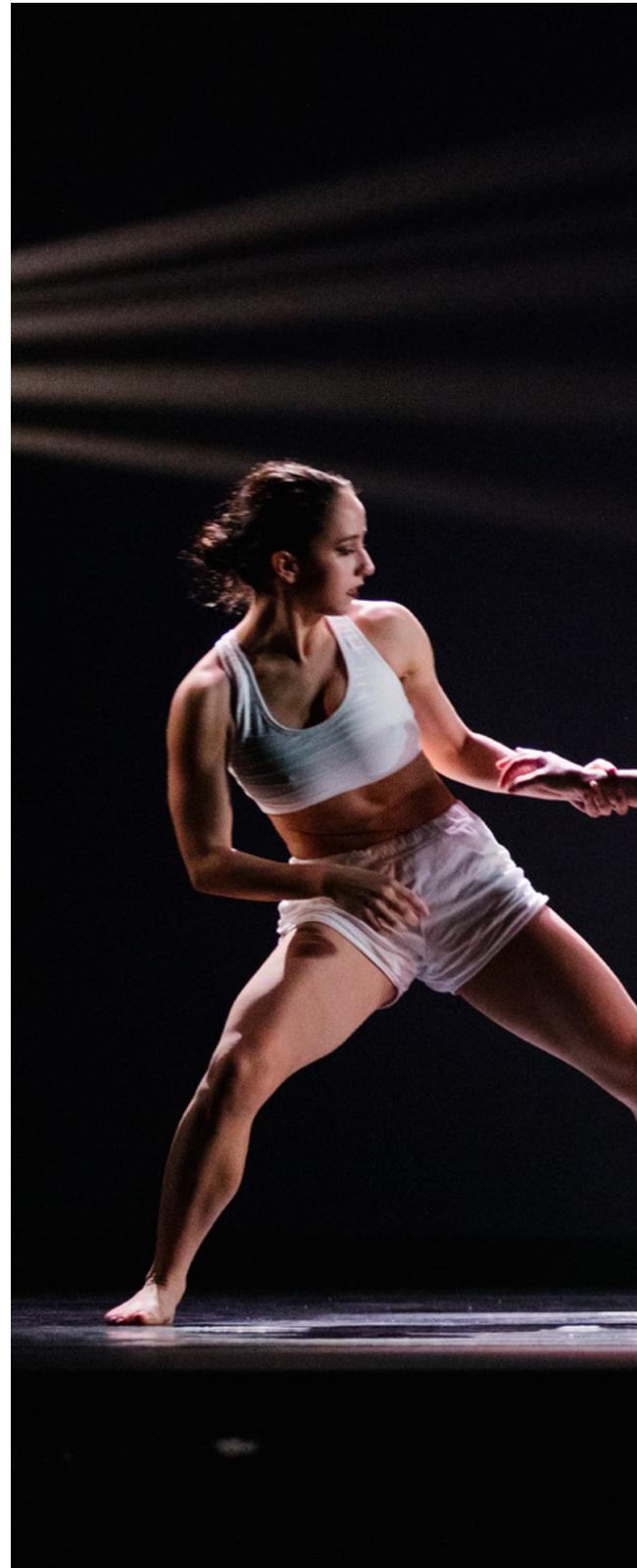


*On the role of lighting in a performance of contemporary dance, Shea says, "Lighting helps to create a world, and quite often, those worlds are not literal. When you're designing traditional theater productions, you might try to create sunlight, or you might try to make the stage look like a room darkly lit at night. In dance, all bets are off."*





*“Light can also put the body in its best-seen form,” Shea says. “We use a lot of side-lighting, which can really sculpt the body and really allow us to see it, as opposed to down light and front light, which can wash out shapes and lines.”*



*“When I think about what a successful dance concert is in the education space, the most important question is, ‘Did the students grow?’” Shea says. “It’s not just about putting on a spectacular production. It’s also about what the students learned from spending six months in the studio. It’s about what they learned from rehearsing, being part of these professional-level choreographies, and how they grew.”*





THE COLLEGE OF  
**ARTS + SCIENCES**

Owen Hall  
790 E. Kirkwood Avenue  
Bloomington, IN 47405

---

Nonprofit Organization  
U.S. Postage PAID  
Permit No. 5739  
Bloomington, IN

---

