

The Andrew W. Mellon Society of Fellows in Critical Bibliography (SoFCB)

2021-23 RBS-Mellon SoFCB Junior Fellows Biographical Information

Nisa Ari

Nisa Ari is the Beinecke Postdoctoral Fellow at the Center for Advanced Study in the Visual Arts. Her current book project, “Cultural Mandates, Artistic Missions, and ‘The Welfare of Palestine,’ 1876–1948,” explores how radical political transformations from the last decades of Ottoman rule until the establishment of the State of Israel changed the nature of artistic production in Palestine. Palestinian artists explored the narrative capacities of pressed wildflowers in souvenir booklets, tested the synthetic colors of imported European embroidery threads, and repurposed photographic prints and albums as surfaces for paint during a period when the arts came to be seen as both a productive industry and a powerful tool in the struggle for political agency among Palestinians, Zionists, and British colonialists.



Margaret Galvan

Margaret Galvan is Assistant Professor of Visual Rhetoric in the Department of English at the University of Florida. Her archivally informed research examines how visual culture operates within feminist and queer social movements of the 1970s through the 1990s. She is finishing a book, *In Visible Archives of the 1980s* (University of Minnesota Press), which examines how publishing practices and archives have shaped understandings of the visual within feminist and queer activism. From 2021 to 2022, she will be an External Faculty Fellow at the Stanford Humanities Center researching her second book about how communities of LGBTQ cartoonists innovated comics through various materially engaging grassroots formats.



James A. Hodges

James A. Hodges is the Fred M. Bullard Postdoctoral Research Fellow at the School of Information at the University of Texas at Austin. He researches the materiality of media artifacts, with a focus on the relationship between print and digital text. His current book project uses digital forensics to reverse-engineer 1980s home computer software, highlighting the lasting impact of 1960s counterculture on the technical design of software interfaces. By emphasizing the textual inscriptions at the heart of all digital objects, James brings bibliographical research into conversation with the history of computing and Digital Humanities. His work has appeared in the *IEEE Annals of the History of Computing*, *New Media & Society*, and *Information Research*. James earned his Ph.D. at Rutgers University and taught the foundations of archives and preservation to students in the Rutgers University Master of Information program.



Meekyung MacMurdie

Meekyung MacMurdie is Assistant Professor of Art History at the University of Utah. She is a historian of Islamic art and architecture, with a special interest in aesthetics, knowledge transformation, and artistic practice. She is currently at work on her first book, an exploration of the intertwined histories of pictures, ornament, and design; information technology; and proof-making in medieval Arabic manuscripts. This research theorizes the historical significance of facture for artists and scribes, as well as their audiences. She is also a co-collaborator on “Making Style: The Craft of Art History,” a project that positions pattern books as a bridge between critical historiography and material object studies, and maps an ecology of mutating images circulating—through books—between artists, art lovers, and scholars in the long nineteenth century.



Priyasha Mukhopadhyay

Priyasha Mukhopadhyay is Assistant Professor of English at Yale University. She received her Ph.D. in English from the University of Oxford. Her research interests include late nineteenth- and early twentieth-century South Asian literature, the history of the book, and postcolonial studies. Her current book project examines readers in South Asia between 1857 and 1914 through the lens of their interactions with functional forms of writing, such as instructional manuals, bureaucratic documents, almanacs, and textbooks. She is the co-editor of *The Global Histories of Books: Methods and Practices* (Palgrave 2017).



Daniel Radus

Daniel Radus is Assistant Professor of English and the coordinator of the Native American Studies Program at SUNY Cortland. He specializes in eighteenth- and nineteenth-century Indigenous literatures in North America, with particular interests in Indigenous historical writing, book history, print culture, and materialism. His current project, “Indigenizing the Book,” considers a series of eighteenth- and nineteenth-century books that have been inscribed, embellished, or otherwise altered by Indigenous readers, writers, and artists. At Cortland, he teaches courses in nineteenth-century American and Indigenous literatures.



Janelle Rebel

Janelle Rebel is the Digital Curation and Special Collections Librarian and Head of the Brizdle-Schoenberg Special Collections Center at Ringling College of Art and Design. As an artist, curator, and bibliographer, her embodied research practices include experimental bibliography, artist’s publications, theoretical writing, and inclusive exhibition making. Pursuing a deeper dialogue with graphic arts, her special collections work examines connections between book and printing history, international artists’ publications and multiples, and contemporary artmaking practices. Her forthcoming monograph *Bibliographic Performances & Surrogate Readings* (The Everyday Press) is expressly dedicated to experimental subject bibliography—projects that explore artifactual, intellectual, spatial, and design possibilities.



Sarah Robbins

Sarah Robbins is a doctoral candidate in the English Department at Yale University. She studies nineteenth-century American literature, and her current research focuses on African American authors who revise their own work. She considers revision from a material standpoint, adapting theories and methods from textual scholarship, genetic criticism, and editorial theory in order to reconstruct the processes that constitute black revisionary labor. Her work has been enriched through her participation as a graduate fellow of the Black Bibliography Project, a collaborative effort by librarians, curators, literary scholars, and archivists to design a comprehensive database of black-authored texts and a system by which it can continue to expand.



Erika Valdivieso

Erika Valdivieso is a Presidential Postdoctoral Research Fellow in the Department of Classics at Princeton University. She works on Latin humanism in the Americas, with a particular focus on the reception of Roman poetry. Recognition of this mainstream legacy of Spanish and Portuguese America rehabilitates some important currents of colonial literature and thought, in which the European classical tradition gave way to Creole, African and Indigenous influences. Her training in classical Greek and Latin literature, as well as methods from book history and the history of education, informs this research.



Xiaoyu Xia

Xiaoyu Xia 夏小雨 is a Ph.D. Candidate in the Department of East Asian Languages and Cultures at University of California, Berkeley, with a Designated Emphasis in Film and Media Studies. Her dissertation, “The Typographic Revolution: Imperial Networks, Textual Infrastructure, and Literary Sensibility in China (1895-1937),” tells a new story of modern Chinese literature by attending to the typographic interactions among China, Japan, and the West, focusing on punctuation, genre tags, textures and technologies of paper, and the relationship between print and film. In addition to the critical bibliographical methods that have informed her dissertation project, her research and teaching interests include Chinese literature, cinema, and media; modern Japanese and Japanese colonial literature; poetry and poetics; media technology; linguistic modernity and vernacularity; and literary translation. She received her B.A. (2013) and M.A. (2016) in Chinese literature from Fudan University. She is this year’s recipient of the Nancy Norton Tomasko Fellowship.

