

Symposium Presenters and Moderators



Kui Dong is Professor of Music at Dartmouth College and she teaches music composition, theory, improvisation, and contemporary music. Her compositions, spanning diverse genres and styles that include ballet, orchestral and chamber works, chorus, electro-acoustic music, film scores, and multi-media art and free improvisation, demonstrate a unique synthesis of influences from Avant-garde experimental, jazz, electro-acoustic and other ethnic music. Her work incorporates traditional Chinese instruments and musical concepts into contemporary settings. She also occasionally performs free-improvisation on piano with Dartmouth College colleagues Christian Wolff and Larry Polansky. Her recent compositions include *Invisible Scene I* (1994, for string orchestra), *Spring Night of Moon, Flower at Riverside* (2004, for dulcimer and chamber orchestra), *Spring* (2007, for string orchestra), and *Wind on Earth* (2007–2008, for pipe organ and Chinese national instrument orchestra). Her most recent work includes a string quartet composed for the Arditti Quartet, and a double chorus work for Volti (a mixed chorus) and the Piedmont East Bay Children's Choir. She is the recipient of numerous awards and honors, including the International Society for Contemporary Music (ISCM) international composition prize, the ASCAP Award for Young Composers, and the Alea III International Composition Competition, and Italy's Val Tidone Composition competition. Her music, including three full length CDs, can be found on New World Records and Other Minds Records.



Brad S. Gregory is Professor of History and Dorothy G. Griffin Collegiate Chair at the University of Notre Dame, and he serves as Director of the Notre Dame Institute for Advanced Study. He specializes in the history of Christianity in Europe during the Reformation era and on the long-term influence of the Reformation era on the modern world. His principal research interests center on Christianity in the Reformation era (sixteenth and seventeenth centuries), including magisterial Protestantism, radical Protestantism, and Roman Catholicism approached comparatively and cross-confessionally, the long-term ideological influences and institutional consequences of the Reformation era on the making of the modern Western world, and methodology and theory in the understanding of religion and history. His first book, *Salvation at Stake: Christian Martyrdom in Early Modern Europe* (1999) received six book awards. His most recent book is a wide-ranging reinterpretation of the making of the modern Western world entitled *The Unintended Reformation: How a Religious Revolution Secularized Society* (2012).



Denise Newman is a senior adjunct professor of creative writing at the California College of the Arts and a multi-media poet and translator. For the past decade, Newman has collaborated with composers, providing lyrics for opera and choral works performed nationally and recorded on several specialty labels. In 2015, she

completed a large-scale performance of "Pandora's Gift," a work in which she collaborated with composer Mark Winges and director/choreographer Erika Chong Shuch. Her poetry collections include *Human Forest*, (2000), *Wild Goods* (2008), *The New Make Believe* (2010), and *Future People* (forthcoming, 2016) and she is the translator of *The Painted Room: A Tale of Mantua* (2000), by the late Danish poet Inger Christensen, and the novel *Azorno* (2009), also by Christensen. Her poems, collaborations, and translations have appeared in *Denver Quarterly*, *Volt*, *Fence*, *New American Writing*, *ZYZZYVA*, and critical essays on poetry off the page projects have been published and are forthcoming in *World Literature Today*. She is the recipient of several awards and prizes, including a 2013 National Endowment for the Arts Translation Fellowship to complete her 2014 translation of the short story collection *Baboon* by the Danish writer Naja Marie Aidt, a project for which she received the PEN Translation Prize in 2015, and a 2014 Creative Work Fund grant.



Kirk Schneider, Ph.D. is a psychologist and current president (2015-2016) of the Society for Humanistic Psychology (Division 32) of the American Psychological Association, recent past editor of the *Journal of Humanistic Psychology* (2005-2012), cofounder and current vice-president of the Existential-Humanistic

Institute (EHI), and adjunct faculty at Saybrook University and Teachers College, Columbia University. He is the author of *Horror and the Holy* (1993), *The Paradoxical Self: Toward an Understanding of Our Contradictory Nature* (1999), *Rediscovery of Awe: Splendor, Mystery, and the Fluid Center of Life* (2004), *Existential-Integrative Psychotherapy: Guideposts to the Core of Practice* (2008), and *Awakening to Awe* (2009), and co-author of *The Psychology of Existence* (with Rollo May, 1995), *Existential-Humanistic Therapy* (with Orah Krug, 2009), *Humanity's Dark Side: Evil, Destructive Experience, and Psychotherapy* (with Art Bohart, Barbara Held, and Ed Mendelowitz, 2012). His most recent works include *The Polarized Mind* (2013), *The Handbook of Humanistic Psychology* (with James Bugental and Fraser Pierson, 2nd ed., 2015), and *Supervision Essentials of Existential-Humanistic Therapy* (with Orah Krug, 2016). He has also published more than 100 articles and book chapters. Dr. Schneider is a Fellow of the American Psychological Association (APA) and has received numerous awards, including the Rollo May Award from Division 32 of the APA and the "Cultural Innovator" award from the Living Institute (Toronto, Canada). He is a founding member of the Existential-

Humanistic Institute, one of the first certificate programs in existential-humanistic practice to be offered in the U.S. which, in August 2016, will receive the APA's Division 32 Charlotte and Karl Buhler Award for an outstanding organizational contribution to humanistic psychology.



Donald L. Stelluto is Associate Director of the Notre Dame Institute for Advanced Study. He received his Ph.D. in U.S. constitutional history from the University of Maryland, College Park and he specializes in U.S. constitutional history and the nineteenth century, with a focus on the American Civil War era. He also holds several degrees in music, including a degree in jazz performance.

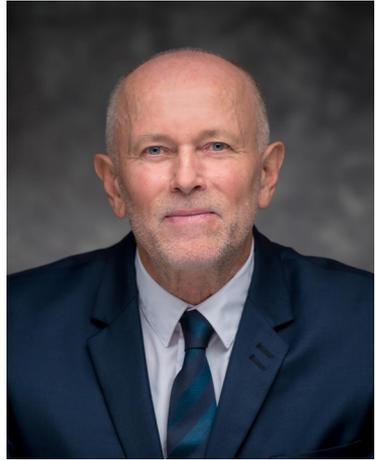
Dr. Stelluto is the author of several articles on western legal history, the American South, and the Civil War era, and co-editor, with Vittorio Hösle, of *The Idea of a Catholic Institute for Advanced Study*. His current project, "A light that reveals its true meaning," is a book-length examination of legal and constitutional developments in the mid-19th century South. He is the project leader and a member of a team awarded a \$1.58 million research award in 2012 from the John Templeton Foundation.



Richard Tuttle is an international artist who has worked in a variety of media including sculpture, painting, drawing, printmaking. In his work he seeks to draw beauty out of humble materials and to reflect the fragility of the world. His works have been noted for their creative use of line, volume, color, texture, shape, spatial relationship, scale, and form. Additionally, Mr. Tuttle's work conveys

his sense of spirituality and deep intellectual curiosity as well as his acute awareness for the viewer's aesthetic experience. His artistic style has been described as both postminimalist and as eluding historical or stylistic categorization. His most celebrated work includes his work on paper, monochrome reliefs, uniquely-shaped painted wood reliefs, and watercolors. His exhibits include *Monkey's Recovery for a Darkened Room* (1983), *The Loose Leaf Notebook Drawings* (1980-1982), and *Splash* (2004), his first public art project. His most recent exhibits include *Wire Pieces* (Pulitzer Arts Foundation, 2015), *Separation* (Museum of Modern Art, London, 2015), *Richard Tuttle: The Recent Drawing Groups* (Annemarie Verna Galerie, Zurich, 2015-2016), and *Richard Tuttle: Critical Edge* (Metropolitan Museum of Art, New York, 2016). Mr. Tuttle is the recipient of numerous awards, including the 74th American Exhibition, the Art Institute of Chicago Biennial Prize, the Skowhegan Medal for Sculpture (1998), and the Aachen Art Prize from the Ludwig Forum für Internationale Kunst (1998). In 2012, he was elected to the National Academy and, in 2013 he was invited to become a member of the American Academy of Arts and Letters. Mr. Tuttle has served as Artist in Residence at the Getty Research Institute (2012-2013).

Bjarne Sode Funch is Associate Professor in Psychological Aesthetics at Roskilde University in Denmark. His scholarly interests are in the areas of psychological aesthetics, phenomenology, and existential psychology. Much of his research is dedicated to the curatorial and educational programs at art museums.



His book *The Psychology of Art Appreciation* (1997) is a comprehensive review of how different schools of psychological thought have concerned themselves with the topic of art since the time of Gustav T. Fechner's epoch-making approach to formal beauty in the 19th century until recent works by Mihaly Csikszentmihalyi. It also offers a new existential-phenomenological theory of art appreciation. The book suggests that an aesthetic experience, as a transcendent phenomenon, contextualizes an emotion within a distinct form. It concludes that art is the optimal option for constituting fleeting emotions caused by previous or current existential circumstances. This emotional constitution contributes to existential well-being.

His most recent monograph *Matissekapellet: Et jordisk paradis* (2010) [*The Matisse Chapel: An Earthly Paradise*], is concerned with the French painter Henri Matisse and his work on a small chapel, Chapelle du Rosaire des Dominicaines de Vence, in the south of France. It focuses on four major works of art and shows how Matisse brings his own artistic force into play with Christian ideas of paradise, purity, love, and suffering. It argues that Matisse's work on the Vence Chapel is not only a major work of art but also contributes significantly to a contemporary understanding of Christianity.

Bjarne S. Funch has written a great number of articles and other scholarly works on art appreciation and art's importance to emotional and existential integrity, as well as articles about ethics of confrontational drama in museums, the phenomenological method in museum studies, and silence as an existential utopia among many other topics. He is currently participating in research projects on art curatorial studies at the Esbjerg Art Museum and on the aesthetic experience and the pre-reflective self at the University of Copenhagen. He regularly contributes to research networks on existential-phenomenology, interdisciplinary aesthetics, and museum

studies. Dr. Funch is a member of the American Society for Aesthetics, the International Council of Museums, the International Association of Empirical Aesthetics, the European Society for Aesthetics, and the Society for Existential-Phenomenology.

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