

JOHN B. HURFORD '60
CENTER FOR THE ARTS
AND HUMANITIES

HVERFORD COLLEGE

2011/12 | YEAR IN REVIEW |

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The John B. Hurford '60 Center for the Arts and Humanities makes possible the intellectual and artistic endeavors of faculty and students by fostering collaboration, experimentation, and critical thought through a variety of seminars, symposia, working groups, arts and performance residencies, and displays that reach beyond the local and familiar to connect with diverse communities of writers, artists, performers, thinkers, activists, and innovators. In recent years, the HCAH has deepened its commitment to

art exhibitions and performance. Since 2008, the Campus Exhibitions Program and the Cantor Fitzgerald Gallery have mounted noteworthy art exhibits and sponsored critical dialogues that have significantly advanced our central goal of cultivating interdisciplinary connections between classical humanistic study and contemporary artistic, intellectual, and ethical currents in the wider public world through programs characterized by vigorous inquiry, innovative artistic practices, and intensive exchanges.

TWO THOUSAND ELEVEN/ TWELVE YEAR IN REVIEW

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COVER: Close-up of artist Sal Randolph's *Combat Log* performance, part of a suite of artist projects and events surrounding the Cantor Fitzgerald Gallery exhibit *And the Winner Is Nick Kahn*. PREVIOUS: Performance by Skeleton Zoo (Zeek Barnett '13) and VJ Singh (Harry Galloway '13) at an info session for the Hurford Center.

IN THE NAME OF THE CENTER

ISRAEL BURSHATIN

KOSHLAND DIRECTOR, JOHN B. HURFORD '60 CENTER FOR THE ARTS AND HUMANITIES,
LEVIN PROFESSOR OF COMPARATIVE LITERATURE AND SPANISH

It bothered him that the dog at three fourteen (seen from the side) should have the same name as the dog at three fifteen (seen from the front). —JORGE LUIS BORGES

In an October rededication ceremony honoring John B. Hurford '60, we celebrated the legacy of a much beloved friend of the College by announcing the addition of “arts” to our name: the John B. Hurford '60 Center for the Arts and Humanities. So, you might wonder, what’s at stake in the name change? One simple answer is truth in advertising; the more inclusive pair, “arts and humanities,” captures the range of programs, exhibitions, seminars, reading groups, performances, installations, student internships, and arts residencies prospering under the Hurford Center’s aegis. The past five years have witnessed the renewed vibrancy of the Cantor Fitzgerald Gallery and the increased relevance of intermedial and cross-disciplinary offerings, the growth of a culture of documentary filmmaking on campus, and the continued vitality of core Center initiatives like the annual Faculty Humanities Seminar and Student Seminars.

Our name change comes at an auspicious moment, coinciding with a substantial grant from the Andrew W. Mellon Foundation. Under the Hurford Center’s leadership this grant will enable artist residencies to take place at Haverford, Bryn Mawr, and Swarthmore in ways that combine experiential richness and intellectual rigor. The multi-year Tri-Co grant represents a singular vote of confidence for the Hurford Center, which helped the pilot program originally funded by Mellon three years ago. We look forward to working with our institutional partners in developing collaborative strategies that will trace the lineaments of creative residencies across disciplinary boundaries.

Not unlike the eponymous character in Borges’s “Funes the Memorious,” whose perplexity over names and naming appears in the epigraph above,¹ we regard the “center” in our name as a term in need of a sharper, more contemporary understanding, since the word can easily imply a “sovereign center,” a privileged mode of inquiry, a set of approved models.²

And, as anyone familiar with Haverford today or in decades past surely knows, a single point of authority, with the rest relegated to the periphery, is un-Haverfordian! Instead, what engages our faculty and students is “the creation of new objects for a new kind of knowledge,” in a way that is deeply informed by historical experience. A narrow definition of a center does not correspond to the de-centering of the disciplines as we experience them not just at Haverford, but in the wider scholarly world. The accompanying list of seminars, displays, performances, and other projects shows that, to paraphrase Edward Said, rather than seeking uniformity or common unity within a disciplinary formation or single vantage point, the Hurford Center’s rich offerings bring together diverse audiences across divisional and generational boundaries and establish “common grounds of assembly” (Said 25).

[1] JORGE LUIS BORGES, “FUNES THE MEMORIOUS,” TRANS. JAMES E. IRBY, *LABYRINTHS: SELECTED STORIES & OTHER WRITINGS*, ED. DONALD A. YATES & J. E. IRBY (NEW DIRECTIONS, 1962).

[2] EDWARD W. SAID, “ORIENTALISM RECONSIDERED,” *EUROPE AND ITS OTHERS*, ESSEX CONFERENCE ON THE SOCIOLOGY OF LITERATURE, ED. FRANCIS BAKER, ET AL. (U OF ESSEX, 1984): 14-27.



Israel Burshatin, Koshland Director of the Hurford Center, with Jennifer Hurford '06, daughter of John B. Hurford '60, at a reception celebrating the memory of her father and marking the renaming of the Center.



I. THE ARTS

EXHIBITIONS PROGRAM

An integral part of the Hurford Center, the Cantor Fitzgerald Gallery (CFG) is the principal venue for the Haverford College Exhibitions Program, which aims to extend cultural literacy through the display and analysis of work across visual and material media. Envisioning exhibition spaces as active workshops for the exploration of visual culture, the Exhibitions Program partners with faculty, students, and visiting curators to design exhibitions that connect curricular interests and scholarship with contemporary artistic practice.

FIELD GUIDE - MARKUS BAENZIGER

Using plastic resins, found objects, and various casting and carving techniques, artist and professor Markus Baenziger invents beautiful flora that often merge with or emerge from technological debris. *Field Guide*, Baenziger's first exhibition at Haverford College, mapped his ecologies of cultured waste and natural hybridity, inviting viewers to reconsider the troubles and wonders of our contemporary landscape. Curated by John Muse.



Wave, 2000, synthetic resin and wood by Markus Baenziger, *Field Guide*. Courtesy of the artist and Edward Thorp Gallery, New York. PREVIOUS: *Forever Never*; 2005; resin, metal, wood, and fiberglass by Markus Baenziger, *Field Guide*. Courtesy of the artist and Edward Thorp Gallery, New York.

THROUGH THE PLAIN CAMERA: SMALL AND SHAPELY PLEASURES IN CONTEMPORARY PHOTOGRAPHY



While contemporary photographic practice has recently moved toward the constructed image, this show celebrated five photographers who *take* pictures. Theirs remains “a process based not on synthesis but on selection,” as John Szarkowski wrote in 1966. Embracing photography's essential characteristics, they ask the world to reveal itself and to represent something more, building a web of meaning through relationship and metaphor. Curated by Sarah Kaufman '03 and Rebecca Robertson BMC '00.

Backyard Apparition, from “The Day I Set the Sea on Fire,” 2005, LightJet print by Vita Litvak '02, *Through the Plain Camera: Small and Shapely Pleasures in Contemporary Photography*. Courtesy of the artist.



PEOPLE'S BIENNIAL

People's Biennial presented 36 contemporary artists who work in and near American cities not traditionally considered “art capitals”: Portland, Oregon; Rapid City, South Dakota; Winston-Salem, North Carolina; Scottsdale, Arizona; and Haverford, Pennsylvania. Through a series of local open calls, studio visits, and serendipitous encounters, curators Harrell Fletcher and Jens Hoffmann selected a diverse body of drawings, paintings, photographs,

sculptures, films, schematics, collections, and other works, challenging standard curatorial practices and established institutions of the art world. *People's Biennial* was a traveling show organized and circulated by ICI (Independent Curators International), New York. haverford.edu/peoplesbiennial

The Obama Family, 2009, water and acrylic on wood (round from tree) by Robert Smith-Shabazz, *People's Biennial*. Courtesy of the artist.

AND THE WINNER IS NICK KAHN

Curated by John Muse and Matthew Seamus Callinan, *And the Winner Is Nick Kahn* investigated competition, cooperation, and community through a series of artist residencies, curricular programs, and a massive skee-ball tournament involving all members of the Haverford community: faculty, students, staff, and visitors. The Cantor Fitzgerald Gallery served as the arena for the month long tournament. Known as *And the Winner Is...* throughout the show's run, the exhibit's completed title was only realized at the end of the competition. haverford.edu/andthewinneris

Winner inspired a range of programming: a student competition to design the tournament's management software; *The Orchestra of Failure*, a collaborative athletic performance with artist Shaun El C. Leonardo; *Beyond the Shadow's Reach*, a role-playing game workshop with curator Ted Purves and Zachary Walter; a "Combat Log" gallery performance and "Order of the Third Bird" intensive art-viewing session with Sal Randolph and *Cabinet Magazine's* D. Graham Burnett; a visit from photo-conceptual artist Hank Willis Thomas; workshops and a screening with Olympic weightlifter Cheryl Haworth and filmmaker Julie Wyman (*STRONG!*, 2012); a Black Tie Tailgate hosted by artist Jong Kyu; *Versus*, an interdisciplinary conversation about competition; and a feted victory lap around Greensboro, NC for winner Nick Kahn, curated by artist Lee Walton.

EXHIBITION PROGRAMMING

Each exhibition featured a suite of artist residencies, class projects, faculty talks, and other events designed to weave the study of visual culture and contemporary artistic practice into the curricular and social fabric of Haverford. A few examples: John Muse worked with Kristin Lindgren's Freshman Writing Seminar "Disability and Difference" to create verbal descriptions of the sculptures in *Field Guide* for students from the Royer-Greaves School for Blind; Gerald Cyrus's "Introduction to Photography" class met with a curator of *Through the Plain Camera*; the Center hosted *People's Conference* with the University of Pennsylvania's Institute of Contemporary Art, considering regionalism, display, and structures of support for under-recognized artists through the lens of *People's Biennial*; and *And the Winner Is Nick Kahn* saw legendary Men's Track and Cross-Country Coach Tom Donnelly join with faculty from the departments of Classics, Biology, Russian, Anthropology, and Economics for *Versus*, an interdisciplinary conversation about competition.

Chris Mills '82, Assistant Vice President for College Communications, plays against Stephen Profeta '15 during the Sweet Sixteen showdown of *And the Winner Is...* Mills advanced to the final round, where he was beaten by Nick Kahn '14, 290 to 300, completing the show's name: *And the Winner Is Nick Kahn*.



ARTIST RESIDENCIES & PERFORMANCES

The Center promotes artistic programming that navigates the boundaries of forms and expression while prompting self-conscious reflection on the part of students and faculty about tradition, innovation, and the roles of maker/performer and audience. In fall 2012, Haverford, Bryn Mawr, and Swarthmore will launch the new Mellon Tri-College Creative Residencies Program, challenging faculty from across the three academic divisions to imagine how artist residencies might impact their curricula.

FORBIDDEN NO MORE: THE NEW CHINA IN ETHNOGRAPHIC FILM

Organized by Maris Gillette (Anthropology), *Forbidden No More* presented a series of films and conversations exploring the changing social landscape of China. Featuring works by ethnographer-filmmakers Tami Blumenfield, Jenny Chio, Kenneth Dean, Gillette, Stevan Harrell, Benjamin Gertsen, Tik-sang Liu, J.P. Sniadecki, and Angela Zito, the festival considered contemporary China through a myriad of lenses—rural-urban relations, popular religion, gender norms and family constitution, economic privatization, ethnic minorities, tourism, political transformation, and differences between China's coast and hinterland.

READING BY IAIN HALEY POLLOCK

Invited by Rajeswari Mohan (English), award-winning poet Iain Haley Pollock '00 returned to campus to give a poetry reading for the Haverford community. Pollock's acclaimed collection of poetry *Spit Back a Boy* was published by the University of Georgia Press, winning the Cave Canem Poetry Prize in 2010.

PERFORMANCE BY ANNE CARSON, ROBERT CURRIE, AND BENJAMIN MILLER

Invited by Deborah Roberts (Classics, Comparative Literature), poet and classicist Anne Carson presented *Cassandra Float Can* (an essay on translation) and *Bracko* (an evocation of Sappho) in collaboration with artist Robert Currie and composer Benjamin Miller, launching the Department of Classics' new *Classics and Beyond* series.

Additional Performances and Readings (2011-12):

The Tamagawa University Taiko Drumming and Dance Troupe, organized by Hank Glassman (East Asian Studies)

The Lacey Project written by Alena Smith '02 and directed by Christian DuComb '01 (English and Writing Program)

3D Modeling Workshop with sculptor Michael Rees, organized by Markus Baenziger (Fine Arts)

STUDENT ARTS

The Student Arts Fund supports creative interests that build on, complement, and go beyond the offerings of our formal curriculum, helping students to produce their own performances; mount small exhibitions; bring guest instructors, performers, and artists to campus; travel to area arts events; and purchase art supplies.

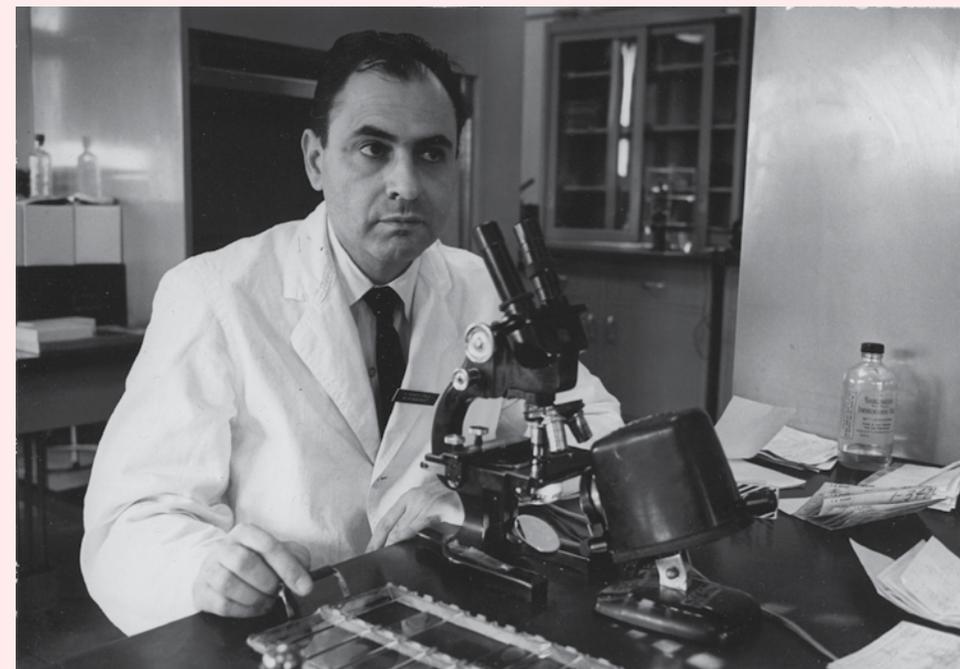
DISCOVERING ALBERT ▼

Carl Sigmond '13 produced a short documentary film about his grandfather, Albert Schatz, who as a 23-year-old graduate student discovered streptomycin, the first antibiotic effective against tuberculosis. His research advisor stole credit and won the 1952 Nobel Prize in Physiology or Medicine for Schatz's work, and only in the past two decades has the story resurfaced. *Discovering Albert* won "Best Coursework Film" at the first-annual Tri-College Film Festival, held at the Bryn Mawr Film Institute.



AFROLATINOS ▲

Writer and filmmaker Alicia Anabel Santos visited classes and presented her film *Afrolatinos: The Untaught Story*, taking viewers on a journey to meet Afrolatinos throughout Spanish- and Portuguese-speaking nations of Central and South America and the Caribbean. Organized by Marla Dominguez '14 and Pita Gomez '14 / the Alliance of Latin American Students (ALAS).



THE STORY OF FRANK

Fine Arts major Jon Appel '12 purchased a Wacom tablet and animation software to create his thesis cartoon *The Story of Frank*, following the dreams and thoughts of a lonely man named Frank. The film won "Best Senior Project" at the Tri-College Film Festival.

GHANAIAN MUSIC // GLOBAL ENTREPRENEURSHIP (GMGE) ▾

Organized by Robin Riskin '12, GMGE brought Ghanaian artists Blitz the Ambassador, Derrick N. Ashong & Soulfège, and Paapa to campus for a series of panels, class visits, workshops, and performances to consider how social media and globalization have affected musical production in Ghana.

Also Supported by the Center

The Attic Stairs Vinyl 12" Record Release - Daniel Wriggins '14 & Evangeline Krajewski '14

Writing at the Crossroads Workshop with Slam Poet Daniel "Fritz" Silber-Baker - The Squad / Emily Mayer '14

Culture Shock Black Students League Fashion Show - Brandon Alston '14

James House Ceramics Workshop - Alexis Etz Korn '15

More Than Just Techno Workshop - Sound Machine/Aaron Schwartzbaum '13

2011 E. Clyde Lutton '66 Memorial Fund Performance: Duel Duet - Peter Loewi '12



ABOVE: Performance by Derrick N. Ashong & Soulfège, part of the *Ghanaian Music Global Entrepreneurship* conference. RIGHT: "Literature, Cognitive Science, and the Return of Imagination" - Alan Richardson, Professor of English, Boston College, at the *Literature and Cognition Linguistics Symposium*.



II. PUBLIC FORUMS

Each year, HCAH funds a host of symposia, panel discussions, and lectures to advance cross-disciplinary scholarship, teaching, and artistic expression.

2012 MELLON SYMPOSIUM: THE EVENT BEFORE SEX

What exactly is the event before sex? Organized by Farid Azfar (History), this symposium gathered eight scholars who have engaged this question in different ways, situating accounts of sexual ideas and practices in a vision of the world as defined by events, a world governed by randomness, uncertainty, and reversibility. From libertine culture in post—Civil War England to same-sex radicals in France during the Algerian Revolution, from medieval Turkish poetry to S&M scenarios in twentieth-century Germany and America, presenters Robert Beachy (Goucher), Heather Love (University of Pennsylvania), Durba Ghosh (Cornell), Dagmar Herzog (City University of New York), Diane Purkiss (Oxford), Todd Shepard (Johns Hopkins), Kemal Silay (Indiana University, Bloomington), and Margot Weiss (Wesleyan) examined the many ways in which an eventful vision of sex can disrupt paradigms of interpretation, redirect the study of sexuality away from its manifold comfort zones, and lead the way to previously unexplored paths of inquiry.

haverford.edu/eventbeforesex

RE:HUMANITIES '12

Organized by students at Haverford, Bryn Mawr, and Swarthmore, *Re:Humanities '12* featured presentations by undergraduate scholars interested in the effects of digital media on academia. Participants and organizers included Michael Rushmore '14 and Shahzeen Nasim '15 (Haverford); Mirella Deocadiz, Hema Surendranathan, Archana Kaku, and Ariel Field (Bryn Mawr); Anna Levine, Andrew Cheng, Will Glovinsky, and Henry Linder (Swarthmore); Andrew Powers and Jane Williams (Middlebury); Svatlana

Fenichel, Kimone Hyman, and Stephanie Cawley (Stockton); Kevin McGillivray (St. Norbert's); Lauren Close (Wooster); Austin Starin (St. Joseph's); and Jesus Espinoza and Pollyanna Macchiano (San Jose State University). Keynote talks were provided by Alexandra Juhasz (Media Studies, Pitzer), author of *Learning From YouTube*, and Katherine D. Harris (English, San Jose State University), author of *TechnoRomanticism: Creating Digital Editions in an Undergraduate Classroom*.

haverford.edu/rehumanities

DIVAS CONFERENCE

Organized by Hannah Silverblank '12 in conjunction with the release of *Margin's* inaugural issue on divas, this conference brought together scholars Kevin Allred (Rutgers), Mathieu Deflem (University of South Carolina), Christian DuComb '01, Gail Holst-Warhaft (Cornell), Lawrence Miller '12, Camille Paglia (University of the Arts), Alethea Rockwell '12, Hannah Silverblank '12, and Dito van Reigersberg (a.k.a. Martha Graham Cracker) (Pig Iron Theater Company) to consider divadom and its permutations across literature, sociology, history, and gender and sexuality studies.

haverford.edu/divas

LITERATURE AND COGNITION

Convened by Daniel G. Altshuler (Linguistics), *Literature and Cognition* considered how cognitive science might lead to a better appreciation of literature, as well as how literature could be useful in understanding how the human mind works. Encompassing artificial intelligence, literary theory, linguistic theory, psychology, and philosophy of language, mind, and aesthetics, the symposium featured speakers Donna Jo Napoli (Swarthmore), Alan Richardson (Boston College), Fathali Moghaddam (Georgetown), Gabriel Greenberg (UCLA), and Jerry Hobbs (USC).

haverford.edu/literature_and_cognition

Additional Public Forums and Lectures

Thinking in Images: Diagrams Across the Divisions - Workshop with Gianluca Caterina and Rocco Gangle, Co-Directors of the Center for Diagrammatic and Computational Philosophy at Endicott College - Joshua Ramey (Writing Program)

Sacred Economics: Charles Eisenstein - Joshua Ramey (Writing Program) & Indradeep Ghosh (Economics)

Bitter Pills: A conversation about Film, History, Politics, and AIDS with John Greyson, Neville Hoad, and Jesse Weaver Shipley - Farid Azfar (History)

Guantánamo - Talk by Haverford alumnus Jonathan Hansen '84 about his book *Guantánamo: An American History*

Recovering Lost Voices - A digital workshop for the restoration of Renaissance polyphony - Richard Freedman (Music)

III. SEMINARS, WORKING GROUPS, READING GROUPS



Members of the Faculty Seminar "Changing Technologies of Power in the Entrepreneurial Age" Maris Gillette (Anthropology), Laurie Hart (Anthropology), and Craig Borowiak (Political Science).

FACULTY HUMANITIES SEMINAR

The Center's annual Faculty Humanities Seminar both reflects faculty scholarly initiatives and encourages sustained intellectual inquiry in new directions. Seminar participants are a rotating complement of faculty selected from many departments across the academic divisions, joined each year by a Mellon Postdoctoral Fellow selected for his or her expertise in the seminar topic. In the absence of advanced graduate seminars, the program aims to generate scholars refreshed in their understanding of the competing perspectives that continue to quicken humanistic dialogue, and to enrich teaching, conversation, and research at Haverford in myriad, and often unpredictable, ways.

2011–12 FACULTY SEMINAR: CHANGING TECHNOLOGIES OF POWER IN THE ENTREPRENEURIAL AGE

“Changing Technologies” examined how digital technologies and electronic media shape the ways that states, corporations, and international organizations make new demands of citizens, workers, and consumers and how these people creatively use those tools for their own purposes. As large institutions struggle to harness new technologies and channel the flows of money, bodies, and ideas through their corridors, artists, hackers, and dissident entrepreneurs reimagine digital media to elude and compete with top-down organizations and invoke alternative forms of collectivity. But countercultural movements in the age of dispersed digital circulation cannot easily be understood using older theories of resistance or opposition politics. With the end of the Cold War and the triumph over apartheid, opposition politics and cultural movements are increasingly focused on notions of individual access to free and open markets for producers and consumers.

Over the past 30 years ideologies of free market entrepreneurship have come to dominate how governments, international NGOs, and corporations posit their success as well as how countermovements make claims on progress. Digital technologies shape the figure of the entrepreneur in the 21st century.

Guests of the seminar included Thomas Keenan (Comparative Literature and Director of the Human Rights Project, Bard); photographer Ayana Jackson; Paul Kockelman (Anthropology, Barnard); Rod Coover, editor of *Switching Codes: Thinking Through Digital Technology in the Humanities and the Arts*; Michael Taussig (Anthropology, Columbia); Robert Cheetham and Deborah Boyer from Azavea, a geospatial software development firm based in Philadelphia; Paul Stoller (Anthropology, West Chester); Anne Balay (English, Indiana University); and Laura Kunreuther (Anthropology, Bard).

Black Star, 2012, video installation by Jesse Weaver Shipley, organized as part of Alumni Weekend 2012 in conjunction with the Faculty Humanities Seminar. Courtesy of the artist.

Leader

JESSE WEAVER SHIPLEY, ANTHROPOLOGY

Participants

CRAIG BOROWIAK, POLITICAL SCIENCE

ANDREW FRIEDMAN, HISTORY

MARIS GILLETTE, ANTHROPOLOGY

LAURIE HART, ANTHROPOLOGY

ZAINAB SALEH, HCAH 2011–13

MELLON POSTDOCTORAL FELLOW, ANTHROPOLOGY

GUSTAVUS STADLER, ENGLISH

WILLIAM WILLIAMS, FINE ARTS



There was a way the digital or the mediated also emerged from the seminar as its own material theme. While many of our visitors seemed on their way to using digital material in innovative ways, one of

the most exciting aspects of some of this work for me was the distinct idea that we are in the face of technologies, ways of thinking about them, and a cultural moment that is somewhat inchoate, and that people are trying to decide what it's about. That was actually kind of exciting to me, in that the inchoate points to the unknown pleasures of an only hazily formed terrain that still awaits its Travel Guide.

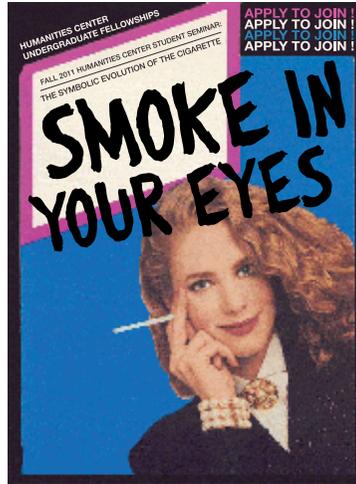
ANDREW FRIEDMAN, HISTORY



STUDENT SEMINAR

Student Seminars challenge Haverford students to design their own interdisciplinary, not-for-credit classes in consultation with a faculty advisor. Selected through a competitive application process, seminar members become Undergraduate Fellows of the Center, exemplifying the College's "learning for the sake of learning" ethos while bringing valuable analytical and theoretical tools back to their formal coursework.

Seminars routinely draw outstanding students from across the academic disciplines. In 2011–12, participants came from the following areas of study: Africana Studies, Anthropology, Biology, English, Gender and Sexuality Studies, History of Art, Linguistics, Spanish, Philosophy, and Psychology.



Fall 2011 Seminar

SMOKE IN YOUR EYES: THE SYMBOLIC EVOLUTION OF THE CIGARETTE

How do we reconcile today's ostracism of smokers with the nostalgic glamor of smoking's contemporary cinematic portrayals? How have changing attitudes shaped perceptions of smoking, shifting the act from rite of passage to profane practice? This seminar explored the evolving symbolic connotations of the cigarette, tracing the ways in which social patterns transcribe themselves onto film and into advertising, and those media representations' subsequent influence back on social practices themselves.

Leader

NOELIA HOBEIKA '13, ENGLISH

Faculty Advisor

PETER GAFFNEY, ENGLISH

Participants

SAMARA AHMED BMC '13, PHILOSOPHY
SUSANNAH BUTTERS '13, ANTHROPOLOGY, GENDER AND SEXUALITY STUDIES, PRE-MED
ANNEKE HEHER '14, BIOLOGY, SPANISH, LINGUISTICS
KIRSTEN LARSEN '13, ANTHROPOLOGY, PSYCHOLOGY
ANNIE READING '13, ENGLISH, AFRICANA STUDIES
VALERIE SMOSNA '13, HISTORY OF ART



SUSANNAH BUTTERS '13

This seminar was a unique and rewarding opportunity to engage with other students in an informal academic setting. Our conversations provided me with tools to think critically about historical and contemporary issues surrounding smoking. We all came to the seminar with different interests, perspectives, and academic backgrounds, which allowed the discussion to be taken in many different directions. I looked forward to these discussions each week and found them to be a really great addition to my academic experience here at Haverford.

TRANSDIVISIONAL FACULTY-STUDENT SEMINAR

2011–12: HUMANS, DESIRE, SOCIETY

How is human happiness both defined and affected by the nature of exchange relationships? In this three-day seminar, four students and four Haverford professors drew on diverse disciplinary backgrounds to explore unconscious economies of desire, quantum economics, the philosophy of money, and psycho-physics, placing themselves in new intellectual realms of ignorance and surprise. Participants included Indradeep Ghosh (Economics), Joshua Ramey (Writing Program), Peter Love (Physics), Benjamin Le (Psychology), JP Bowditch '12 (Philosophy, Sociology), Daniel Garfing '13 (History, Philosophy), Hannah Garner '12 (Comparative Literature), and Alethea Rockwell '12 (History of Art, French). haverford.edu/transdiv

I see discussions like this as crucial for my current research, and I also see such discussions as crucial for informing how we might introduce transdivisional courses into the curriculum.... I have often felt that my economics classes tend to be too focused on concepts and symbols, and not enough on the rich lived experience that economics can be for most students. Perhaps the transdivisional space is special in this regard.



INDRADEEP GHOSH,
ECONOMICS



HANNAH GARNER '12

While I was originally skeptical, the birth and development of linking ideas throughout the three days was the aspect of the seminar which I found most illuminating. In this sense the seminar had a 'backwards' or inverted progression. Instead of starting with a question and scrambling to produce an answer (or even worse, that academic pitfall, 'a conclusion'), we allowed questions to evolve on their own accord, and were all, I think, wonderfully surprised at the various turns the conversations were capable of taking.

The fields of advertising, semiotics, film, and health were the primary focuses of the seminar.... We discussed how, throughout the 20th century, the cigarette has at once been the symbol of youth, rebellion, masculinity, and femininity—and how it is the only phenomenon to have succeeded in doing so simultaneously.... The level of enthusiasm on the part of the participants still amazes me to this day, and I am particularly grateful for the chemistry that was developed in the group throughout the seminar.



NOELIA HOBEIKA '13

READING & WORKING GROUPS

Alongside its Faculty and Student Seminars, HCAH sponsors Reading Groups devoted to shared close readings of texts without the pressure of pedagogical oversight; HCAH Working Groups support Haverford faculty and local scholars focusing on common research and pedagogical interests. Both programs take as their goal the continued stimulation and reinvention of Haverford's intellectual community outside the classroom.

DIVAS READING GROUP

Organized by Hannah Silverblank '12, the Divas Reading Group met weekly during the fall semester to investigate pop divahood as a textual, musical, visual, and cultural phenomenon. The group's "readings" included critical texts, lyrical content, music videos, live performances, interviews, photographs, magazine/blog articles, social media, and music television specials.

AMERICAN STUDIES WORKING GROUP

Drawing on Philadelphia-area scholars to discuss pre-circulated papers and book chapters, Haverford's American Studies Working Group continued this year under the leadership of Gustavus Stadler (English), with presentations including *What Does the Polygamist Want?: Joseph Smith and the American History of Sexuality* (Peter Coviello, Bowdoin), *At Home with the CIA* (Andrew Friedman, Haverford), *Secularism in Antebellum America* (John Lardas Modern, Franklin & Marshall), and *Empire's Proxy: American Imperialism and U.S. Literature in the Philippines* (Meg Wesling, UC - San Diego).

ARCHITECTURE ON DISPLAY READING GROUP

The Architecture on Display Reading Group considered the authority of biennials, the divisions between art and architecture, the direction of contemporary architecture, and the sociopolitical role of architecture in urban planning. What happens when architecture is created to be shown in a gallery? Does it lose some sense of purpose, or can architecture, when "displayed," gain new publics and new forms? Convened by Andreea Bailuc '11, the group met over dinner at the Slought Foundation in West Philadelphia.

Additional Reading Groups

Poetry Reading Group - Ashley Gangi '12 & Cole Fiedler-Kawaguchi '13

Who's Afraid of Virginia Woolf Reading Group - Anna Russell '14 & Joseph Seiler '14

Amitav Ghosh Reading Group - Raji Mohan, English

PUBLICATIONS

The Center sponsors two student-edited journals: *Body Text* and *Margin*. *Body Text* publishes the sharpest undergraduate scholarship by Haverford students in the humanities and social sciences. Each issue of *Margin* focuses on a topic sidelined in academic discourses, presenting submissions of essays, reviews, creative writing, visual media, and any other artifacts that critically or creatively engage the theme. *Margin* publishes the work of students, scholars, artists, musicians, and writers, both from within and outside the Haverford community. The *Margin* topic for 2012 was "Divas."

haverford.edu/bodytext

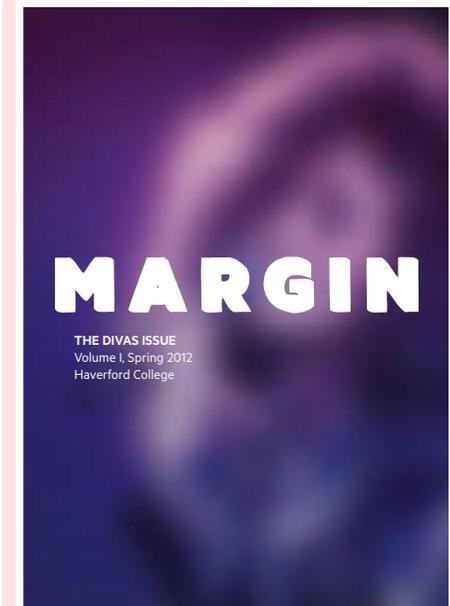
haverford.edu/margin

Body Text Editorial Board

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WALEED SHAHID '13
HANNAH SILVERBLANK '12 / EDITOR-IN-CHIEF & FOUNDER



OPPOSITE: *Divas Conference* organizer Hannah Silverblank '12 talks with participants Kevin Allred, Ph.D. Candidate in the Department of Women's & Gender Studies at Rutgers University and Camille Paglia, Professor of Humanities and Media Studies at the University of the Arts.





STRANGE TRUTH DOCUMENTARY FILM SERIES

Organized by Visiting Filmmaker Vicky Funari, the Strange Truth Documentary Film Series featured screenings and presentations by filmmaker Laura Deutch and her co-directors (*El Sol Sale Para Todos /The Sun Comes Out for Everyone*) in conjunction with the Cantor Fitzgerald Gallery's *People's Biennial* exhibition, filmmaker John Greyson (*Fig Trees*), and filmmaker Julie Wyman and Olympic weightlifter Cheryl Haworth (*Strong!*) in association with the Gallery's exhibition *And the Winner Is Nick Kahn*.

IV. TEACHING & SCHOLARSHIP

Production still from *Fig Trees*, a documentary opera about the struggles of AIDS activists Tim McCaskell of Toronto and Zackie Achmat of Cape Town, as they fight for access to treatment drugs. Featuring Gertrude Stein, a singing albino squirrel and St. Teresa of Avila, *Fig Trees* explores the meaning of pills, saints and activism. Screening organized by Mellon Postdoctoral Fellow Farid Azfar and Filmmaker-in-Residence Vicky Funari.

STUDENT SCHOLARSHIP

HCAH supports student research with an array of programs designed to foster vigorous and independent humanistic scholarship at the undergraduate level. Student Research Fellowships support thesis-related or otherwise substantive research projects, enabling students to spend the summer visiting archives, learning a language necessary to conduct research, or engaging in a focused program of reading. Research stipends enable travel to professional conferences and meetings; cultural events; and libraries, collections, or museums to support a research or creative project.



2011-12 Research Fellows

GENDER, CIVIC VIRTUE, AND HAPPINESS IN THE PUBLIC SPHERE: EXAMINING THE PUBLIC SPHERE CREATED BY JOSEPH JOHNSON'S ANALYTICAL REVIEW

EMILY BAILINSON '13 (HISTORY AND POLITICAL SCIENCE; PHILOSOPHY MINOR) researched the relationship between counterpublic spheres, civic virtue, gender, and public happiness in the late 18th century, reading archival copies of the *Analytical Review* and letters written by its publisher, Joseph Johnson, at London's Dr. William's Library and the British Museum.



BYPASSING IMPEDIMENTS TO CHANGE: RECONSTRUCTING MODERN POLITICAL CONCEPTS FROM CHINESE PHILOSOPHY

ANGELO NGAI '13 (SOCIOLOGY; CHINESE MINOR) worked with the Sociology Department to derive modern political concepts from Chinese ethical and political philosophy, studying Chinese language, culture, philosophy, sociology, and constitutional law to prepare for his senior thesis.



Research Stipend Grantees

INTERNSHIP WITH HEADLONG DANCE THEATER

ANTONIA BROWN '13 (DANCE) interned with Headlong Dance Theater in Philadelphia, helping to head a publicity campaign for the company's fall semester intensive.

DIGITAL MEDIA STUDENT RESEARCH ASSISTANT

JENNIFER RAJCHEL BMC '11 (ENGLISH) collaborated with Ken Koltun-Fromm (Religion) to help advance his work with WordPress plug-in Comment Press as a digital and visual resource for teaching and research in the Humanities.

◀ ANTHROPOLOGY OF B-BOYING

ALEX OBANDO '12 (ANTHROPOLOGY) conducted research over winter break for her thesis about the values and rituals communicated through b-boying, a style of street dance, in Philadelphia.

LES BALLETS TROCKADERO de MONTE CARLO

Inspired by her "Anthropology of the Body" class, KATIE MONROE '12 (ANTHROPOLOGY; GENDER & SEXUALITY STUDIES) travelled to the Alden Theater in McLean, VA to see Les Ballets Trockadero de Monte Carlo, the world's premiere all-male comedic ballet company.

VOLUNTEERING WITH THE PHILADELPHIA MUSEUM OF ART

JACOB HORN '13 (CLASSICS AND COMPARATIVE LITERATURE) volunteered for the Department of Prints, Drawings, and Photographs at the Philadelphia Museum of Art, digitizing thousands of microfiche negatives containing the personal correspondence of photographer Paul Strand, whose core collection the museum is currently in the process of acquiring.

POLY LIVING CONFERENCE

ELINOR HICKEY '12 (ANTHROPOLOGY) attended the Poly Living Conference hosted by Loving More as part of her thesis research on the topic of polyamory and kinship.

Both of the conferences at which I presented included question-and-answer panels, which were instrumental in helping me to further develop my thoughts on "touch," in particular as it related to my senior thesis project on Joseph Beuys' 1965 performance "How to Explain Pictures to a Dead Hare."

KIM WEGEL '12



ART HISTORY PRESENTATIONS AT THE CLEVELAND MUSEUM OF ART AND BOWLING GREEN STATE UNIVERSITY

KIM WEGEL '12 (HISTORY OF ART) presented papers "A Pygmalion Community: The Communal Touch in Modern German and Austrian History" and "On Corporality and Liminality: Valie Export and the Drama of Becoming" at the Cleveland Museum of Art and Bowling Green State University. Both papers were organized around the notion of "touch" as artistic medium, particularly in relation to communal memory and German/Austrian postwar narratives.

PRESENTATION AT SIUE PHILOSOPHY CONFERENCE

ELIZABETH WINGFIELD '12 (PHILOSOPHY) attended the Southern Illinois University at Edwardsville (SIUE) Undergraduate Philosophy Conference and presented her paper "Why Martin's Disjunctivism Is the Preferable Account of Naïve Realism." The paper was also published in the University's undergraduate journal, *Polymath*.

PRINCETON UNIVERSITY GRADUATE COURSE

ERIN ISLO '12 (PHILOSOPHY) attended a Princeton graduate course focused on Dutch philosopher Baruch Spinoza's most famous work, *The Ethics*, as part of her thesis research.

SUMMER HUMANITIES INTERNSHIPS

HCAH's Summer Humanities Internships offer students apprenticeships with arts organizations, publishers, historical societies, and other hosts to engage their interests in the world beyond Haverford, bringing that experience to various dimensions of their work at the College.

THE LIBRARY COMPANY OF PHILADELPHIA

CHRISTINA TAVERNELLI '13 digitally archived a collection of 19th-century American children's book illustrations representing the pervasiveness of Protestantism in American culture.

MAPPING DU BOIS: UNIVERSITY OF PENNSYLVANIA, SCHOOL OF DESIGN

SAM LEVINSON '13 helped develop a high school curriculum based on W.E.B. Du Bois's 1899 book *The Philadelphia Negro*.

THE MÜTTER MUSEUM AND HISTORICAL MEDICAL LIBRARY

ALEX TONSING '13 transcribed a physician's diary and researched images for the upcoming exhibit *Broken Bodies, Suffering Spirits: Medicine in Philadelphia during the Civil War*.

TEEN VOICES

JULIA HUNTER '14 served both as an editorial assistant and mentoring program intern at *Teen Voices*, an empowering magazine and website written exclusively by and for teenage girls.



FILMMAKERS HIMA B AND TIA LESSIN

HILARY BRASHEAR '13 worked with independent filmmaker Hima B on a documentary about strippers and their labor conditions, as well as with producer/director Tia Lessin (*Trouble the Water*, 2009) on a new documentary about politics and money in the United States.

FILMMAKERS LAURA DEUTCH, KAYE PYLE, AND MARIA TERESA RODRIGUEZ

CAILEIGH FELDMAN '14 assisted Philadelphia filmmaker Laura Deutch in designing curricula and organizing

screenings for the film *El Sol Sale Para Todos/The Sun Comes Out for Everyone*; she also worked with filmmakers Kaye Pyle and Maria Teresa Rodriguez to promote their new film *Niños de la memoria*.

WHITNEY MUSEUM OF AMERICAN ART

JACOB HORN '13 interned in the museum's Publications Department, editing catalogues, brochures, posters, calendars, web assets, and other ephemera while participating in weekly seminars with department heads and curators.

826 VALENCIA

KATE O'BRIEN '14 assisted with summer programs and workshops at 826 Valencia, a nonprofit organization dedicated to supporting students ages 6 to 18 with their creative and expository writing skills, founded by Dave Eggers in the Mission District of San Francisco.

THE LIBRARY OF CONGRESS

GABRIELLE WINICK '13 interned in the Publishing Office of the Library of Congress in Washington, DC, working on several book projects including *Football Nation*, *The Books We Hold*, and *Mark Twain's America*.

CABINET MAGAZINE

DAVID RICHARDSON '13 helped research, edit, and design for *Cabinet Magazine*, a quarterly publication based in Brooklyn, NY that focuses on the critical engagement of art and culture.

PHILADELPHIA MUSEUM OF ART - MUSEUM STUDIES INTERNSHIP PROGRAM

The Center sponsored three summer interns at the PMA this year: ALETHEA ROCKWELL '12 (ARCHIVES), TIM SCHOCH '12 (INFORMATION SERVICES AND COLLECTION MANAGEMENT), and WALEED SHAHID '13 (COMMUNICATIONS, "ART AFTER 5" EVENT SERIES).



STUDENT RESEARCH ASSISTANTSHIPS

Summertime Student Research Assistantships (SRAs) help scholars advance their work while giving students meaningful partnerships in developing humanistic research and curricula.

THE HISTORY OF MECHANICAL THOUGHT; COMPUTER SCIENCE

GAVRIELLA FRIED '14 assisted Professor Steve Lindell in creating an updated, hypertext version of Stan Augarten's 1984 textbook *Bit by Bit*, focusing on the intellectual history of computation.

COLLEGE PHOTOGRAPHY COLLECTION; FINE ARTS

EVER RAMIREZ '14 and AARON SCHWARTZBAUM '13 assisted Professor William Williams in digitizing and cataloguing images from the College's photography collection for hosting on Triarte, as well as maintaining the College's master list of fine art photographs and adding images to Haverford's Digital Art Library.

THE SPOILS OF POYNTON; ENGLISH ▶

ELIZABETH COHEN-SCHEER '12 assisted Professor Stephen Finley with his ongoing scholarship on Henry James and John Ruskin, focusing primarily on the way that memory and artifact figure in James's *The Spoils of Poynton*.

PHILIPPINES PHOTOGRAPH PROJECT; LIBRARY

AARON MADOW '14 worked with Librarian of the College Terry Snyder to research a set of turn-of-the-century ethnographic photographs from the Philippines held in the College's Special Collections, working toward a future exhibition of the archive in Magill Library.

LATIN RESOURCES & SCHOLARLY ASSISTANCE; CLASSICS

HANNAH SILVERBLANK '12 and EMMA MONGOVEN '14 assisted Professor Bret Mulligan in research for a chapter on nature poetry in Claudian for *Renewing the Classics: Latin Poetry in Late Antiquity*, compiled translations in preparation for his own translation of Claudian (Routledge Press), and helped develop resources for elementary and advanced Latin courses.

uity, compiled translations in preparation for his own translation of Claudian (Routledge Press), and helped develop resources for elementary and advanced Latin courses.

GENDER AND GUERRILLA WARFARE IN LATIN AMERICA; SPANISH

ALLISON GUINDON '13 and MEEGAN WINSLOW '12 (BMC) assisted Professor of Spanish Aurelia Gomez in developing the new course "Gender and Guerrilla Warfare in Latin America" and helped transcribe and organize interviews with former women guerrillas as part of her research on the Mexican Dirty War.



FACULTY CURRICULAR INITIATIVES

HCAH offers a host of funds to aid faculty in curricular development, supporting visits to special collections or performances; the purchase of texts, images, films, and other materials for course renovation; guest lecturers; and class trips—all with the aim of encouraging innovative, rigorous pedagogy and scholarship at the College. The Tuttle Fund for Visual Culture supports the integration of visuality in disciplines ranging beyond History of Art and Fine Arts.

TRACEY HUCKS (RELIGION) received a Course Renovation Grant for her class "Topics in Religion and Intellectual History: The Religious Writings of James Baldwin."

JESSE SHIPLEY (ANTHROPOLOGY) and his "History and Theory of Anthropology" class attended a Philadelphia 76ers basketball game as an exercise in the practice of "participant observation" ethnography.

DEBORA SHERMAN (ENGLISH) and her "Modern Irish Literature" class saw the Gate Theatre of Dublin's production of Samuel Beckett's *Endgame* at the Annenberg Center.

KATHLEEN WRIGHT (PHILOSOPHY) took her introductory Philosophy course to see the



Rosaleen Linehan, Des Keogh, and Owen Roe in the Gate Theatre's production of Beckett's *Endgame* directed by Alan Stanford. Photo credit by Jeff Clarke. Courtesy of the Annenberg Center for the Performing Arts, University of Pennsylvania.

Lantern Theater production of *New Jerusalem: The Interrogation of Baruch de Spinoza at Talmud Torah Congregation: Amsterdam, July 27, 1656*.

CHRISTIAN DUCOMB (ENGLISH/Writing Program) and his "Twenty-First Century Drama in the Americas" class saw the Civilians' production of *In the Footprint*:

The Battle over Atlantic Yards, also at the Annenberg Center.

ISRAEL BURSHATIN (SPANISH, COMPARATIVE LITERATURE) sent students in his "The Moor in Spanish Literature" class to the Metropolitan Museum of Art to visit the new permanent installation of its Islamic Wing.



Through the Hurford Center, my students in *Modern Irish Literature* were able to attend a performance of Beckett's *Endgame* by Dublin's legendary Gate Theatre, a theater of considerable importance to the Irish literary tradition. We were especially fortunate in that our performance was followed by a discussion with the cast and students were able to hear Barry McGovern, whose performances of Beckett are now iconic, speak about his working relationship with Beckett, which makes his performances uniquely articulated in terms of Beckett's vision for the theater. This insight into the play and its construction was truly wonderful, wholly unexpected, and an authentic contribution to their work in the course. **DEBORA SHERMAN, ENGLISH**

TEACHING WITH THE CENTER: MELLON POSTDOCTORAL FELLOWSHIP PROGRAM & ASSOCIATED FACULTY

As a liberal arts college dedicated to the complementary pursuits of excellent teaching and advanced scholarship, Haverford has a profound stake in ensuring continuity in the tradition of scholar-teachers. Each appointed for two-year fellowships, the Center's postdoctoral fellows invigorate the annual Faculty Humanities Seminar and the curriculum at large, infusing the College with fresh intellectual and pedagogical perspectives.

MELLON POSTDOCTORAL FELLOWS



Farid Azfar

is the Center's 2010–12 Mellon Postdoctoral Fellow and Visiting Assistant Professor in History. He received his Ph.D. in History

from Brown University and his Master of Arts degree in Geography from the University of Southern California in Los Angeles. He came to Haverford after spending two years as a Visiting Assistant Professor of History at Scripps College in Claremont, CA. He is currently working on revising his dissertation "Disordered Bodies and Bodies-Politic in British Enlightenment Culture, 1720–1740" for publication, and is particularly interested in how notions of sexual shame transformed in response to urban modernity and European interactions with Ottoman and Indian societies. In 2010–11, Azfar participated in the Center's Faculty Seminar "Sex, State and Society in the Early Modern World." He will continue his work in the Tri-College community as an Assistant Professor of History at Swarthmore in the fall.



Zainab Saleh

is the Center's 2011–13 Mellon Postdoctoral Fellow and Visiting Assistant Professor in Anthropology. She received a Ph.D. in

Anthropology from Columbia University, a B.A. in English Literature and Language from Baghdad University, and a B.A. in Anthropology/Sociology at the American University of Beirut. Zainab was also a Sultan Postdoctoral Fellow in Arab Studies at the University of California, Berkeley in spring 2011.

Based on two years of fieldwork in London, Zainab's research is an ethnographic study of the Iraqi diasporic community in the UK. She approaches the formation of the community in light of the utopian visions of the past and their translation into exile and tragedies in the aftermath of the invasion of Iraq in 2003. In 2011–12, Zainab participated in the Center's Faculty Humanities Seminar "Changing Technologies of Power in the Entrepreneurial Age" while revising her dissertation, entitled "Diminishing Returns: An Anthropological Study of Iraqis in the UK," for publication.

ALSO TEACHING WITH HCAH



John Muse

served as Visiting Assistant Professor of Comparative Literature at Haverford College and the

Center's Exhibitions Faculty Liaison. He received an M.F.A. in Photography from the San Francisco Art Institute and a Ph.D. in Rhetoric from U.C. Berkeley. His videos and media installations have been exhibited throughout the United States and Europe. In 2010, Muse and frequent collaborator Jeanne C. Finley installed a commissioned media installation, *Sleeping Under Stars, Living Under Satellites*, at the Aldrich Contemporary Art Museum in Ridgefield, CT.

Muse was the 2007–2009 Mellon Postdoctoral Fellow at the Hurford Humanities Center. He is a Rockefeller Foundation Media Arts Fellow, a Creative Capital Grantee, and a former Xerox Palo Alto Research Center artist-in-residence. The Patricia Sweetow Gallery in San Francisco represents his installation works, and the Video Data Bank distributes his single-channel works.



Vicky Funari

has been filmmaker-in-residence at Haverford College. She directed and edited the award-winning

feature documentaries *MAQUILÁPOLIS, Paulina*, and *Live Nude Girls Unite!*. Her short films include *skin•es•the•sia* and *Alternative Conceptions*. Her work has screened in many of the world's most respected film festivals including Sundance, Locarno, Havana, Rotterdam, and Tribeca; and her films have won numerous awards, including Grand Jury Prize and Audience Awards/San Francisco International Film Festival; Lifetime Television's Vision Award/Hamptons Film Festival; and Audience Award for Best Documentary/Women's International Film Festival of Barcelona. Her films have aired nationally on PBS, Cinemax, and the Sundance Channel. She is a Guggenheim fellow and a MacDowell Colony fellow.

Center-Sponsored Courses 2011–12

- Advanced Topics in Ethnographic Area Studies
- Sex, Law, and the State in Europe and the Ottoman Empire
- India and Britain: The East India Company, 1600–1857
- Documentary Video Production
- Topics in Rhetorical Theory: Roland Barthes and the Image
- Women's Narratives in the Arab Middle East



Artist and curator Harrell Fletcher gets a haircut by Philly's Julius Scissor during a *People's Biennial* curatorial visit. Photo by Christopher Rocco.

V. STAFF

STAFF

Israel Burshatin

Koshland Director, Levin Professor of Comparative Literature and Spanish

Emily Carey Cronin, Associate Director

James Weissinger '06, Associate Director

Matthew Seamus Callinan

Exhibitions Coordinator

Kerry Nelson

Bookkeeper and Administrative Assistant

Duncan Cooper '09, Graphic Designer

FELLOWS AND FACULTY

Farid Azfar, History

Vicky Funari, Visiting Filmmaker

John Muse, Comparative Literature;

Faculty Exhibitions Liaison

Zainab Saleh, Anthropology

2011–12 STEERING COMMITTEE

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Weiwen Miao, Mathematics

Rajeswari Mohan, English

John Mosteller, Institutional Advancement

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For more information about the Center, please visit <http://www.haverford.edu/hcah> or email hcah@haverford.edu.

The John B. Hurford '60 Center for the Arts and Humanities

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