The John B. Hurford ‘60 Center for the Arts and Humanities (HCAH) supports the intellectual and artistic ambitions of faculty, students, and staff. We foster collaboration, experimentation, and critical thought through a variety of seminars, symposia, working groups, arts and performance residencies, and exhibitions. Our initiatives reach beyond the local and familiar to connect with diverse communities of writers, artists, performers, thinkers, activists, and innovators.

In recent years, HCAH has deepened its commitment to the arts through its Mellon Tri-College Creative Residencies Program, its shows in the Cantor Fitzgerald Gallery (CFG), and its stewardship of the Campus Exhibitions Program. Through vigorous inquiry and artistic practice, the Center works across the campus to cultivate interdisciplinary connections between humanistic and ethical currents in the wider public.
TWO THOUSAND TWELVE/THIRTEEN YEAR IN REVIEW

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COVER and INSIDE COVER: Visually impaired social practice artist Carmen Papalia leads a “Blind Field Shuttle” as part of a Mellon Tri-College Creative Residency, held in conjunction with the exhibit, What Can a Body Do?
FROM THE DIRECTOR

LAURA MCGRANE
KOSHLAND DIRECTOR
JOHN B. HURFORD ’60 CENTER
FOR THE ARTS AND HUMANITIES
ASSOCIATE PROFESSOR, ENGLISH

Mellon symposium. The Hurford Center’s tradition of intensive scholarly exchange culminated this year in our postdoctoral Mellon-sponsored symposium, Shades of Occupation: Iraq After 10 Years. A powerful witness to the lasting effects of war on gendered, religious, and ethnic bodies, the international conference gathered scholars like Nicholas Mirzoeff (NYU), who offered a particularly devastating presentation on the brutality inflicted by visual representations of warfare. Alongside our yearlong Mellon Faculty Seminar, the Affective Turn, this forum registered the impact on our bodies of cultural violence and economic warfare.

Artistic residencies. Our Mellon Tri-College Creative Residencies Program, partnering with the Cantor Fitzgerald Gallery, vivified similar issues in contemporary multimedia exhibitions across the campus. Artists including Hank Willis Thomas, Christine Sun Kim, and Carmen Papalia wrought sonic and visual turmoil in pieces that undermined social constructions of disability and race. These residencies flowed from the gallery into walks, workshops, and classroom interventions, producing a culture of sustained and serendipitous cohabitation with the arts at Haverford.

Undergraduate programming. Our students are leading the way in many of these areas, teaching the faculty a thing or two about art, performance, text, and the technologies they activate. The Center’s Student Seminar program marked its tenth anniversary with a wide-ranging focus on language and media change in this year’s Form, Content, Difficulties: Textual Embodiments from Plato to Kindle. Critical concerns about data-mining and digital pedagogies also inspired two fresh forums cosponsored by the Center: For the Record—a student-faculty seminar on archives, DNA, and tissue exchange; and Re:Humanities, an undergraduate digital humanities conference now heading into its fourth year at the Tri-Co.

Alumnae/i outreach. We shared some of these new-old directions in visits with alums across the country, inviting them to reflect on their own encounters with the arts and humanities while students. Alums were especially energized by news of the Center’s vibrant internship programs, which pair students with galleries, museums, libraries, and cultural nonprofits in Philadelphia and across the country. At the same time, we were reminded that as we build out these programs, we must continue to renew our creative and intellectual built environments on campus.

Looking forward. Rest assured that where we practice our work together continues to shape the possibilities for what we accomplish as makers and scholars. Shifting technologies of seeing, reading, hearing, and making have expanded the scope of knowledge production across the humanities and sciences. From within and across our Haverford disciplines, the Hurford Center is sifting these transformations and their suggestive possibilities both for quiet rumination and radical transformation.

THIS YEAR the Hurford Center weighed in on debates about embodiment, questions about where bodies get put in academic, social, and cultural practices. Our events galvanized discussions about civil allegiances and how we articulate them, somatic states and how we mediate them, physical environments and how we inhabit them. Above the din of a public sphere disputing the relevance of the Humanities, the Center operated at higher frequencies, urging Haverford toward new combinations of reflective inquiry and creative praxis.
Associate Provost Maris Gillette leads faculty and staff in lively dialogue about the past and future of visual studies across the curriculum at Haverford.
Humanities scholarship, dialogue, and praxis anchor all the initiatives of the Center. Each year, the HCAH funds a host of symposia, panel discussions, and lectures to advance innovative, cross-disciplinary research, teaching, and artistic expression for various publics.

2013 MELLON SYMPOSIUM: SHADES OF OCCUPATION: IRAQ AFTER 10 YEARS

Organized by Mellon Postdoctoral Fellow Zainab Saleh (Anthropology), Shades of Occupation hosted an international panel of scholars on the tenth anniversary of the US-led invasion of Iraq. Approaching the war from a historical and global perspective, the symposium brought together scholars who have been thinking and writing about the war in the context of oil, empire, representations of Iraqi society, and lasting political and cultural legacies.

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.

Shades of Occupation talk by Nadje Al-Ali, Professor of Gender Studies at the Centre for Gender Studies at the School of Oriental and African Studies (SOAS), University of London.

Based on two years of fieldwork in London, Zainab’s research is an ethnographic study of the Iraqi diasporic community in the UK.

haverford.edu/iraqafter10years

SAVE AS: LIGHTNING TALKS

SAVE AS: Lightning Talks brought together Haverford students, staff, and faculty for two evenings of rapidfire micro-presentations focusing on topics ranging from “A Born-Digital Commentary for Nepos’ Life of Hannibal” (Bret Mulligan, Classics) to “Mapping #Occupy [A Foray into Arrestibility]” (Samantha Shain ’14). Co-sponsored with Digital Scholarship in the Library, the Instructional Technology and Training group of IITS, and Tri-Co Digital Humanities.

SAVE AS: LIGHTNING TALKS

Re:Humanities poster presentation by Rose Abernathy ’13 (Computer Science), game designer for the “Who Killed Sarah Stout?” project.

Shades of Occupation talk by Nadje Al-Ali, Professor of Gender Studies at the Centre for Gender Studies at the School of Oriental and African Studies (SOAS), University of London.

Re:Humanities poster presentation by Rose Abernathy ’13 (Computer Science), game designer for the “Who Killed Sarah Stout?” project.
VISUAL STUDIES AT HAVERFORD

Nearly every discipline at Haverford engages with visual materials. The College has long valued curricular initiatives that teach students to be both interpreters and makers of the visual, and the Center has recently focused on expanding those programs. Throughout 2012-13, faculty, staff, and students considered the future of visual studies at the College through “What You See Is What You Get: Vision, Knowledge, and Technology Across the Disciplines,” a series of four conversations convened by Associate Provost Maris Gillette, Artist in Residence Vicky Funari, and Visual Studies Postdoctoral Fellow John Muse. Supported by the Office of the Provost, the Library, and HCAH’s Tuttle and Leaves of Grass Funds.

The concurrent Tuttle Film Series “Re-Envisioning Film Across the Disciplines” included faculty members Beth Willman (Astronomy), Patty Kelly (Anthropology), and John Muse who hosted three filmmakers and their films—Saving Hubble, Mariachi High, and Night Sky—that variously explored visuality in the natural sciences, social sciences, and humanities.

OPPOSITE: Saving Hubble director David Gaynes and Dr. Nitya Kallivayalil, YCAA Prize Fellow, Yale Center for Astronomy & Astrophysics, who made groundbreaking Hubble measurements of the Magellanic Clouds.

ABOVE: Still from What Can a Body Do? artist Alison O’Daniel’s film Night Sky, part of the Tuttle Film Series “Re-Envisioning Film Across the Disciplines.”
Sound-painting performance by Mellon Tri-College Creative Resident Christine Sun Kim at the opening reception for What Can a Body Do?
EXHIBITIONS & RESIDENCIES

Supported by the Andrew W. Mellon Foundation, the Tri-College Creative Residencies Program funds experimental arts residencies in courses throughout the natural sciences, social sciences, and humanities at Haverford, Bryn Mawr, and Swarthmore. The program takes as its primary goal the broad integration of the arts through a liberal arts curricula, supporting extended residencies that combine pedagogy, public presentation, and informal exchange.

WHAT CAN A BODY DO?

The exhibit What Can a Body Do? featured the work of nine contemporary artists who reframe disability across a range of media, asking what it means to inscribe a contemporary work of art with the experiences of disability. Curated by Amanda Cachia in coordination with Kristin Lindgren (Writing Program) and Debora Sherman (English), the exhibit featured a host of Mellon Residency class visits across Haverford, Bryn Mawr, and Swarthmore with deaf sound artist/painter Christine Sun Kim and visually impaired Social Practice artist Carmen Papalia.

exhibits.haverford.edu/whatcanabodydo

The Cantor Fitzgerald Gallery (CFG) is the principal venue for the Haverford College Exhibitions Program and has partnered successfully with the Tri-College Creative Residencies this year. It 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 collaborates with faculty, students, staff, and visiting curators to design exhibitions that connect curricular interests and scholarship with contemporary artistic practice.

NO MIDDLE WAY

Curated by Franklin Einspruch, No Middle Way presented the paintings and prints of Haverford Professor of Fine Arts Ying Li. Using high volumes of oil paint to depict the landscape, Li works from a deep engagement with the material and visual possibilities of painting to build a visceral connection with place. No Middle Way reflects Li’s ability to enter full-force into unfamiliar territory, literal and artistic, employing observations, memories, art historical knowledge, and pure instinct as she constructs pictures that delight and surprise.

exhibits.haverford.edu/nomiddleway

Watteau’s Red #2, 2012. Monotype by Ying Li, Ying Li: No Middle Way. Courtesy of the artist.
HANK WILLIS THOMAS
An ongoing collaboration with photo conceptual artist Hank Willis Thomas resulted in two exhibitions and a host of programs. Curated by Kalia Brooks, OPP: Other People’s Property surveyed Thomas’s photography, film, and sculpture, work that recontextualizes the racialized and gendered languages of advertising and popular culture. A series of Mellon Residency conversations titled “Commercial Bodies: The Market of Sports and Race” followed the exhibit.
exhibits.haverford.edu/hankwillisthomas

A second exhibition, White Boys, was curated by Thomas in collaboration with Natasha L. Logan. Featuring 17 international artists, the show charted the ways artists aestheticize white, male identity in the United States, locating these images within a broader network of racial and sexual tropes. The exhibit was accompanied by a Mellon Residencies panel with Walther Collection Project Space Director of Exhibitions Brendan Wattenberg ’06, curator Natasha L. Logan, and White Boys artists Lisa Fairstein, Paul Mpagi Sepuya, Bayeté Ross Smith, and Michael Ratulowski.
exhibits.haverford.edu/whiteboys

ENACT ENVIRONMENTAL EQUITY:
ADVENTURES IN THE BRAVE NEW WORLD OF ENVIRONMENTAL ART ACTIONS
Over the course of two semesters, writer, environmental historian, and Urban Ranger Jenny Price met with Environmental Studies, Anthropology, Biology, and Political Science students and faculty, collaborating on a series of campus art actions while leading conversations about environmental sustainability and the arts. Organized by Ellen Stroud (Growth and Structure of Cities at Bryn Mawr College) and Jonathan Wilson (Biology, above).
The Student Arts Fund and E. Clyde Lutton 1966 Memorial Fund for Performance support creative interests that complement the offerings of our formal curriculum, helping students to produce their own performances and films; mount exhibitions; bring guest instructors, performers, and artists to campus; travel to area arts events; and purchase art supplies.

**WE SING**

Supported by the Student Arts Fund, Zanya Harriott ’14 formed We Sing, a new campus choir performing gospel and other music from the African diaspora.

**APEX PREDATOR**

Michael Rushmore ’14 and the James House student arts space brought art-activist LNY to campus to create the new mural *Apex Predator*.

**BITTER ROOT**

Supported by the E. Clyde Lutton 1966 Memorial Fund, Catherine Casem ’15 wrote and directed the film *Bitter Root*, a love story inspired by Hegel’s master-slave dialectic and Proust’s *In Search of Lost Time*. 
III. SEMINARS

Members of the Student Seminar Form, Content, Difficulties: Textual Embodiments from Plato to Kindle visit with Ann Upton, Quaker Bibliographer and Special Collections Librarian in Haverford College Libraries’ Special Collections.
FACULTY SEMINAR

Seminar participants are a rotating complement of faculty selected from across the academic divisions, joined each year by a Mellon Postdoctoral Fellow chosen from a national pool for his or her expertise in the seminar topic. Each Postdoctoral Fellow is appointed for a two-year fellowship as a member of the faculty. The Seminar program aims to generate scholars steeped in competing perspectives that both quicken humanistic dialogue and enrich teaching and research at Haverford.

2012-2013 Faculty Seminar
THE AFFECTIVE TURN

In 1990, Fredric Jameson pronounced the “waning of affect” a central symptom of postmodernity, with its supposed celebration of surfaces and pastiche. Although psychology is the original “home turf” for theories of affect, fields including literary studies, religious studies, history, performance studies, sociology, and economics have taken up its study. In this seminar, faculty explored affect—both its genealogy and its position(s) in modern psychology and other fields—psychoanalysis and “object relations” approaches in particular.

DONOVAN SCHAEFER is the Center’s 2012-2014 Mellon Postdoctoral Fellow and Visiting Assistant Professor of Religion. He received a Ph.D. in religion from Syracuse and a B.A. in religion, literature, and the arts from the University of British Columbia. Schaefer is completing a revision of his book, Animal Religion: Evolution, Embodiment, and the Affective Turn in Religious Studies.

STUDENT SEMINARS

Student Seminars challenge Haverford students to design their own interdisciplinary scholarly programs in consultation with a faculty advisor. Selected through a competitive application process, seminar members become Undergraduate Fellows of the Center who exemplify 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, including the humanities, social sciences, and natural sciences.

Seminar Spotlight
ASPERGER SYNDROME AND ITS ROLE IN LITERATURE AND FILM

Leader
ALEC JOHNSSON ’15 (ENGLISH WITH ANTHROPOLOGY MINOR, PEACE, JUSTICE, AND HUMAN RIGHTS CONCENTRATION)
Faculty Advisor
DEBORA SHERMAN (ENGLISH)
Seminar Participants:
ASPEN DEVRIES ’14 (MATH WITH PHYSICS MINOR)
CARA KEIFER ’13 (PSYCHOLOGY)
DARWIN KEUNG ’14 (BIOLOGY WITH ENVIRONMENTAL STUDIES MINOR AND CONCENTRATION IN NEURAL AND BEHAVIORAL SCIENCES)
KOREANA PAK ’15 (BIOLOGY, CREATIVE WRITING CONCENTRATION)

Asperger syndrome (AS) has become not only an idée fixe in science, education, and psychology; it has also become a cultural trope that is rapidly gaining the attention of mainstream literature, television, and Hollywood. Yet, the true nature of AS remains broadly misunderstood and essentially contested. What exactly are its indicators? What are its implications for history, society, progress, and evolution? More specifically, within the scope of literature and cinema, can AS serve as a metaphor for a wider crisis faced by the rest of humanity, and if so, how?

The conversations I had with the seminarians were, at their zenith, lively, humor-laden, and revelatory, and they had the effect of building up to a total perspective of AS as a convenient metaphor for the human condition in today’s era... My academic advisor Professor Debora Sherman and I are planning to turn the seminar into a for-credit English class, as a part of a new health-related concentration; thus the journey of this [seminar] is not over.

We had the luxury and the privilege to set aside two hours where the only item on the agenda was to discuss ideas. But unlike in graduate school, where disciplinary concerns determine the terms for debate, we were an interdisciplinary group that had to cooperate to create common ground.

LISA MCCORMICK, SOCIOLOGY

Alec Johnsson ’15
TRANSDIVISIONAL FACULTY-STUDENT SEMINAR

2012-13: FOR THE RECORD: KNOWLEDGE, POWER, & PROFIT

In this Customs Week seminar, five Haverford professors and seven students drew on distinct yet overlapping perspectives to wrestle with questions about social records: Who mediates, who owns, and who curates the world around us—its natural resources, cultural artifacts, knowledge structures, and physical materials? And who or what is left out?

Participants included Jemma Benson ’13 (Anthropology), Craig Borowiak (Political Science), Jacob Horn ’13 (Comparative Literature, Latin), Laura McGrane (English), Bret Mulligan (Classics), Shahzeen Nasim ’15 (English), Mary Clare O’Donnell ’14 (Comparative Literature), Emma Oxford ’13 (Physics), Jenni Punt (Biology), Susanna Sacks ’13 (Sociology and English), Terry Snyder (Head Librarian), and Daniel Stackman ’14 (Mathematics and Economics).

haverford.edu/transdiv

As a physics major minoring in French who spent a semester in Nice taking mostly literature and history courses, the very idea of a trans-divisional conversation appealed to me...Would the discussion have been the same if the participants were all from one discipline? Was it the background of the faculty and students or the nature of the subject matter that made this seminar “transdivisional”?

I celebrate any venue in which faculty and students can assemble to do what we do: discuss the neat and nettlesome with the challenging and clever. During our conversations, I perceived a remarkably similar set of approaches to, concerns about, and goals for our diverse areas of intellectual inquiry.

PUBLICATIONS

Alongside its Faculty and Student Seminars, HCAH sponsors two student-edited publications, Margin and Body Text. Both take as their goal the continued stimulation and reinvention of Haverford’s intellectual community outside the classroom.

DEPLOYING TERROR: CULTURAL STUDIES OF 9/11 AND THE WAR ON TERROR

Organized by Waleed Shahid ’13, the Deploying Terror Reading Group met throughout fall 2012 to consider the cultural impact of September 11th and its many artifacts: television, film, music, journalism, comics, photography, literature, technology, and art. These discussions formed the focus of this year’s volume of Margin, the Center’s student-edited journal of essays, reviews, creative writing, and visual media from within the Haverford community and beyond.

haverford.edu/margin
Ruth Marshall Magill, Professor of Music, Curt Cacioppo, and Montreal-based baritone Alexander Dobson perform Franz Schubert’s song cycle, Winterreise, as part of the interdisciplinary arts collaboration “Winterreise and Beyond!”
As a liberal arts college dedicated to the complementary pursuits of advanced scholarship and excellent teaching, Haverford has a profound stake in ensuring continuity in the tradition of scholar-teachers. The Center plays a vital role in infusing the College with fresh intellectual and pedagogical perspectives through our postdoctoral fellow course offerings, various visual culture and documentary courses, and extensive funding opportunities for course renovation.

John Muse, Postdoctoral Fellow in Visual Studies, Hurford Center

Vicky Funari, Artist in Residence in the Hurford Center for Arts and Humanities and Independent College Programs

- Gender and Sexuality in the Middle East
- Introduction to Visual Studies
- Religion, Sex, and Power
- Advanced Documentary Production
- Religion, Emotion, and Global Cinema
- The Theory and Practice of Conceptual Art
- Memory, History, Anthropology

Supported by the Center’s Tuttle Fund for Visual Culture, Alexandra Colon ’13, Waleed Shahid ’13, and Mary Clare O’Donnell ’14 traveled to Puerto Rico to film the documentary Desenterrando Muertos (Unearthing Silence) for Vicky Funari’s Advanced Documentary Production class. The film won both the prize for autobiographical documentary and the audience award at this year’s Tri-College Film Festival, juried by Sundance Senior Programmer Shari Frilot.
CURRICULAR DEVELOPMENT

HCAH offers a host of funds to aid faculty in curricular development. The Center supports 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 the Development of Visual Culture, in particular, supports the integration of visuality across the College, engaging students in various theoretical, generic, and material modes.

CURT CACIOPPO (MUSIC), MARKUS BAENZIGER (FINE ARTS), AND IMKE BRUST (GERMAN) used a grant from the Tuttle Fund for Visual Culture to organize “Winterreise and Beyond?”, bringing students and faculty from the Departments of Music, German, and Fine Arts together in collaboration over three months to create documentaries and other fine arts visual and musical works.

HANK GLASSMAN (EAST ASIAN STUDIES) used an Access Grant to attend a lecture at Columbia's Donald Keene Center of Japanese Culture on the Japanese narration genre known as kōdan, a form of early modern popular entertainment especially famous for the recitation of war tales. He also attended a lecture by Juhyung Rhi, a prominent South Korean scholar of ancient Indian Buddhist art.

BROOK DANIELLE LILLEHAUGEN (LINGUISTICS) used an Access Grant to visit the Tozzer Library at Harvard University. The Tozzer Library special collections hold early copies of rare Zapotec manuscripts from early Colonial Mexico.

IMKE BRUST (GERMAN) used a grant from the Tuttle Fund for Visual Culture to bring German filmmaker Mo Asumang to campus for workshops, class visits, and a screening of her film Roots Germania. She also used a Course Enhancement Grant to take her German course “German Theater – A Moral Compass?” to see a performance of the play Jacky by the acclaimed Austrian writer Elfriede Jelinek.

ALEXANDER KITROEFF (HISTORY) used a Course Enhancement Grant to visit the National Museum of American Jewish History in Philadelphia with his course “White Ethnicity in the US 1870s-1990s.”

JOHN MUSE (VISUAL STUDIES) AND ERIN KELLEY (EAST ASIAN STUDIES) used Course Enhancement Grants to take their courses “Art After Conceptual Art” and “Japanese Modernism Across Media” to see the Guggenheim’s Gutai: Splendid Playground exhibition.

KEN KOLTUN-FROMM (RELIGION) used a Course Enhancement Grant to visit the National Museum of American Jewish History in Philadelphia with his course “Jewish Images.”

TERRENCE JOHNSON (RELIGION) used a Course Innovation/Renovation Grant to bring two speakers to campus: Joseph Winters, Assistant Professor of Religion, University of North Carolina, Charlotte, visited his “Religion and the Limits of Liberalism” course and delivered the public talk “Ellison, Jazz, and the Tragedy of Democratic Life.” Jennifer Leath, Department of African American Studies, Yale University, spoke with students about pursuing graduate studies in religion and gave a public lecture on her dissertation “Working the Body, Working the Spirit: Afro-Diasporic Women's Labor and Ethics of Embodiment.”

DANIELLE MACBETH (PHILOSOPHY) purchased volumes from the Handbook of the History of Logic series for her course “Historical Introduction to Logic” with support from a Course Innovation/Renovation Grant.

TRAVIS ZADEH (RELIGION) used a Course Innovation/Renovation Grant to bring Daniel Sheffield, Lecturer in Near Eastern Languages and Link Cotsen Postdoctoral Fellow in the Society of Fellows at Princeton University, to speak with his seminar “Religion and Translation” on the Zoroastrian traditions of translating the Avesta.
IMKE BRUST (GERMAN)
Lauren Hawkins '13 helped compile a list of scholars currently working in European /German film, to be invited to a symposium that will accompany a new course on European/German film in the spring, among other projects.

JOHN CHENG (HISTORY)
Joshua Bucheister '14 researched and added data to the Science Fiction Social Network database/wiki of science fiction pulp magazines in the 1920s and 30s, mapping the social networks revealed by the data.

VICKY FUNARI (ARTIST IN RESIDENCE)
Calleigh Feldman '14 and Hilary Brashear '13 helped with production and post-production on Funari’s current film about an aquacize class for 60-90 year olds, a study of older bodies and souls in water, in motion, and in community with each other.

HANK GLASSMAN AND ERIN KELLEY (EAST ASIAN STUDIES)
Yue Xin '15 (BMC) helped pursue visual and material culture research on a medieval Japanese grave marker called the “five-element pagoda,” among other projects.

DARIN HAYTON (HISTORY)
CJ Morrison '15 helped to identify and evaluate sources related to witchcraft and prodigious weather in the 16th and 17th centuries.

LAURA MCGRANE (ENGLISH)
Ryan Rebel '14 helped plan a new course, “New(s) Media and Print Culture,” that will focus on 18th-century media interface and its 21st-century analogs. He also conducted research on early American hothouses and botanical transplantation for an article.

RAJESWARI MOHAN (ENGLISH)
Joshua Bucheister '14 assisted in research for a chapter of a book on narratives of women’s militancy in the postcolonial world, investigating responses to Frantz Fanon’s writings on anticolonial struggles in Algeria.

DONOVAN SCHAEFER (RELIGION)
David Roza '15 helped research teaching materials for the course “Religion, America, and the Science of Life” by reading and summarizing correspondence between Charles Darwin and his contemporaries as they considered the cultural and religious implications of the emergence of Darwinian evolutionary theory.

GUSTAVUS STADLER (ENGLISH)
Cole Fiedler-Kawaguchi '13 examined Woody Guthrie recordings—particularly those from the late 1940s—and how they embody shifts in American social thought on topics such as social outsiders and collectivity.

RESEARCH ASSISTANTSHIPS

Summertime Student Research Assistantships offer faculty and students meaningful partnerships in developing humanistic research and curricula.
Maya Beale ’15 spent the summer interning with FringeArts (formerly Philadelphia Live Arts and Philly Fringe Festivals), one of the Center’s first Philadelphia Partners.
INTERNSHIPS

HCAH Philly Partners matches students with nationally recognized local organizations. The Self-Designed Internship Program supports students who create or find their own projects with arts and culture organizations nationally. The HCAH-Library Internship funds archival research and curatorial work, and the Center supports students accepted into the Philadelphia Museum of Art (PMA)’s prestigious Museum Studies Internship Program.

PHILLY PARTNERS
FRINGEARTS, MAYA BEALE ’15
MÜTTER MUSEUM AND HISTORICAL MEDICAL LIBRARY, KATE MONAHAN ’14
LIBRARY COMPANY OF PHILADELPHIA, KAT POJE ’16
PENNSYLVANIA HUMANITIES COUNCIL, ELLEN REINHART ’15
“THE WARD: RACE AND CLASS IN DU BOIS’ SEVENTH WARD,” ALEXANDRA WOLKOFF ’14
PIG IRON THEATRE COMPANY, ALICE THATCHER ’14

HURFORD CENTER-LIBRARY INTERNSHIP
JENNA MCKINLEY ’15

SELF-DESIGNED
THE CITY OF PHILADELPHIA MURAL ARTS PROGRAM - MICHAEL RUSHMORE ’14
HIGGINS ARMORY MUSEUM, WORCESTER, MA - ELIZABETH PETERS ’15
THE NATIONAL MUSEUM OF AMERICAN JEWISH HISTORY, PHILADELPHIA - RIKLA SPIELER ’14

PHILADELPHIA MUSEUM OF ART MUSEUM STUDIES PROGRAM
ANNA BENJAMIN ’13
NOELIA HOBIEKA ’13
AUBREE PENNEY ’13
VALERIE SMOSNA ’13
ALEX TONSING ’13

THE PENNSYLVANIA HUMANITIES COUNCIL (PHC) is a private, nonprofit, nongovernmental organization dedicated to providing every Pennsylvanian with access to the humanities. ELLEN REINHART ’15 assisted the Pennsylvania Humanities Council in implementing a strategic plan that calls for redirecting its programming, advocacy, marketing, and fundraising while also developing new programs, including a Teen Reading Lounge, which uses graphic novels to promote critical thinking and social engagement among teens and tweens at libraries.

THE CITY OF PHILADELPHIA MURAL ARTS PROGRAM (MAP) is one of the nation’s top public arts organizations. MICHAEL RUSHMORE ’14 worked with MAP’s Director of Communications on developing social media strategies as well as new content for their existing social media platforms. He also served as a consultant to identify street artists for future projects.
STUDENT RESEARCH

HCAH supports student research with an array of programs designed to foster vigorous and independent humanistic scholarship at the undergraduate level. Summer Research Fellowships are competitive grants designed to support often thesis-related research projects, enabling students to spend the summer visiting archives, learning a language necessary for scholarship, or dedicating their time to a focused program of reading. Research stipends also enable travel to professional conferences and meetings; cultural events; and libraries, collections, or museums.

2012-13 Research Fellows

WRITING CULTURE WITH ETHNOGRAPHY AND FICTION
SAMUEL FOX ’14 (ANTHROPOLOGY AND CREATIVE WRITING) researched ethnographic and fictional methods of writing culture, as applied to violence surrounding immigration on the Mexico–United States border. Traveling to Tucson, Arizona, Fox conducted fieldwork and used the University of Arizona libraries’ special collections for work on his senior thesis. He also plans to finish a novella drawing on his research.

RACIST KNOWLEDGE: UNRAVELING THE THREADS LINKING ACADEMICALLY PRODUCED KNOWLEDGE, MASS MEDIA, AND THE DISSEMINATION OF POPULAR RACIST IDEOLOGY IN GERMANY, 1850–1914
IAN GAVIGAN ’14 (RELIGION AND HISTORY) traveled to Germany to visit the Staatsbibliothek zu Berlin’s Newspaper Collection Archive, exploring German public discourse and the circulation of vocabularies of race, Aryanism and anti-Semitism from roughly 1850 to 1914. In particular, his project focuses on the roles played by philologists in the production and dissemination of vocabularies of human difference in the public sphere.

Research Stipends

INTERNSHIP WITH PHILADELPHIA ORCHESTRA - BRUCE LETO ’14 (MUSIC)
INTERNSHIP WITH PHILADELPHIA MUSEUM OF ART - JACOB HORN ’13 (CLASSICS AND COMPARATIVE LITERATURE)
JAPAN AMERICA STUDENT CONFERENCE - CRUZ ARROYO ’15 (ENGLISH, JAPANESE MINOR)
FINE ARTS THESIS - VANESSA HERNANDEZ ’13 (SPANISH AND FINE ARTS)
PROJECT ROW HOUSES THESIS RESEARCH - RACHEL KOBASA ’13 (HISTORY OF ART)
A complete listing of Center-sponsored events and initiatives for 2012-13

HUMANITIES FORUMS

2013 MELLON SYMPOSIUM: SHADES OF OCCUPATION: IRAQ AFTER TEN YEARS

RE: HUMANITIES ’13 UNDERGRADUATE STUDENT CONFERENCE

SAVE AS: LIGHTNING TALKS

WHAT YOU SEE IS WHAT YOU GET: VISION, KNOWLEDGE, AND TECHNOLOGY ACROSS THE DISCIPLINES

RE: ENVISIONING FILM ACROSS THE DISCIPLINES FILM SERIES – BETH WILLIAM (ASTRONOMY), PATTY KELLY (ANTHROPOLOGY), AND JOHN MUSE (VISUAL STUDIES)

AFFECT, TRANSCENDENCE, CITIZENSHIP, TALK BY M. GAIL HAMNER, SYRACUSE UNIVERSITY

ON KAFKA’S THINGS: BETWEEN ANIMATION AND REIFICATION, YOUNG ALUMNI LECTURE BY BROOK HENKEL, COLUMBIA UNIVERSITY

THE ETHICS OF AUTISM, TALK BY PROFESSOR DEBORAH RAIKAR BAARNBAUM, PHILOSOPHY, KENT STATE UNIVERSITY

LISTENING TO AUTISM, TALK BY PROFESSOR MARK OSTEEN, ENGLISH (CHAIR), LOYOLA UNIVERSITY IN MARYLAND

WORSHIP, SALVATION, AND MUSIC, TALK BY FATHER APSTOLOS HILL, SENIOR PASTOR/PROIESTAMENOS AT ST. GEORGE ORTHODOX CHURCH OF PRESCOTT, ARIZONA

EXHIBITIONS

NO MIDDLE WAY: YING LI – CURATED BY FRANKLIN EINSPRUCH

WHAT CAN A BODY DO? RESIDENCIES WITH CHRISTINE SUN KIM AND CARMEN PAPALIA; TALK BY ROSEMARIE GARLAND-THOMSON, EMORY UNIVERSITY, “BEAUTY IS A VERB” POETRY READING – DEBORA SHERMAN (ENGLISH) AND KRISTIN LINGREN (WRITING PROGRAM)

ENACT ENVIRONMENTAL EQUITY: ADVENTURES IN THE BRAVE NEW WORLD OF ENVIRONMENTAL ART ACTIONS – ELLEN STRoud (GROWTH AND STRUCTURE OF CITIES) AND JONATHAN WILSON (BIOLOGY)

COMMERCIAL BODIES: THE MARKET OF SPORTS AND RACE – JOHN CHENG (HISTORY)

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THE LIVING ART OF ISLAMIC CALLIGRAPHY WITH MOHAMMED ZAHRAYA, CALLIGRAPHIST – MANAR DARWISH (ARABIC)

PARROTS PELICANS PLUTONIUM WITH FILMMAKER JUDY IRVING – VICKY FUNARI (ICP) AND TAOPOI CHAUDHURI (ANTHROPOLOGY)

TRI-COLLEGE FILM FESTIVAL AND SUNDANCE DISCOVERING THE DISCOVERY AND THE GRANDFATHER OF PLAY – ALEXANDRA COLON, MARY CLARE O’DONNELL ’14, AND WALED SHAHID ’13

THE SPARROW - ANNA RUSSELL ’14 / UNITED STATES OF PLAY

BLACK STUDENTS LEAGUE CULTURE SHOCK FASHION SHOW – SADÉ STEVENS ’14

CHIPINGA DOCUMENTARY – CAILEIGH FELDMAN ’14

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PLACEBO ART JAMES HOUSE EXHIBITION – TY JOPLIN ’16

TEXTILE WEAVING WORKSHOPS – CELIA RISTOW ’14

MINA SANDBINISTA COMIC BOOK – KATE IRICK ’13

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DESEMENTRANDO MUERTOS (UNEARTHING SILENCE) DOCUMENTARY – ALEXANDRA COLON ’13, MARY CLARE O’DONNELL ’14, AND WALED SHAHID ’13

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JACOB HORN ’13 (CLASSICS AND COMPARATIVE LITERATURE) – INTERNSHIP WITH PHILADELPHIA MUSEUM OF ART
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RACHEL KOBASA ’13 (HISTORY OF ART) – PROJECT ROW HOUSES THESIS RESEARCH

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