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.

The HCAH has a deep commitment to the arts through the Mellon Creative Residencies Program and the Cantor Fitzgerald Gallery. 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.
Much has been made of the digital turn and its implications for the arts and humanities. While some elegize the codex and its readers, we might take heart in Laurence Sterne’s extraordinary 18th-century experiment, a playful novel that proclaims the book’s blinkered history in its narrator’s preoccupation with his DIY manuscript. The Hurford Center for the Arts and Humanities (HCAH), intent not to settle into a too comfortable story, has renewed its critical conversations about texts, images, and forms—how we engage them across the liberal arts, and their relevance for scholars, students and alums in a global cultural context.

This year has marked a resurgence of intellectual and creative investment in visual culture and media both here at Haverford and in our new alliances. In April, the Board of Managers and President Dan Weiss announced donor gifts to support a Visual Culture, Arts and Media (VCAM) facility in the Old Gym, an interdisciplinary space that will house the HCAH and Visual Studies programming at Haverford. And as part of a sustained conversation about pedagogy and research across the disciplines, the HCAH co-organized and hosted a dialogue with Alliance for the Advancement of Liberal Arts Colleges (AALAC) center directors from around the country. Together the group imagined ‘humanities lab’ models for the liberal arts, devising initiatives for collaborative scholarship and artistic production across the disciplines.

FOR MY OWN PART, I AM RESOLVED NEVER TO READ ANY BOOK BUT MY OWN, AS LONG AS I LIVE.”

( laurence sterne, The Life and Opinions of Tristram Shandy, Gentleman)

New Media and the Environment
Our AALAC keynote speaker Ian Baucom (incoming U.Va dean) has speculated that arts and the humanities can act as “forces of nature capable of countering the forcings of climate change.” The HCAH has joined a campus conversation about the environment, expanding its documentary and digital media offerings both to bring together chemists, political scientists, and filmmakers for the ongoing Troubled Waters: Tracing Waste in the Delaware River Mellon Creative Residency, and to offer new Interdisciplinary Media Fellowships in the Gulf of Mexico.

CFG: Witness and Action
Our commitment to social change is also evident in our Cantor Fitzgerald Gallery (CFG) exhibits. Pete Brook’s Prison Obscura, with residents of Graterford Prison, exposed the American prison complex; William Williams’ A Stirring Song Sung Heroic: From Slavery to Freedom, 1619 to 1865 photographed both the erasure and the lingering presence of African Americans in Civil War histories; and Natalie Musteata’s If I can’t dance to it, it’s not my revolution (created to accompany our Faculty Seminar The Anarchist Tradition, Revisited) celebrated the rich and complex legacies of anarchism from the 1960s forward.

Material Matters
The written text appeared throughout the year as well, both as a critical focus of inquiry and a creative prompt. Visiting artist Brian Dettmer brought writing, English literature, and fine arts students into his book sculpting practice with Elemental across the Centuries; artist Pato Hebert and a group of freshmen spent the fall and spring semesters Building Stories in the Old Gym and across campus; and sophomore Honglan Huang led a Student Seminar entitled The Architecture of Book Space, filling James House with leaves of many genres in the eco-textual plant installation A Terrarium of Books.

The HCAH is now witnessing the fruits of its AALAC alliance in the summer pilot Mask and Myth in Digital and Material Space, a national undergraduate lab co-organized with Carleton College. We envision equally robust programming for students, faculty, and alums as new spaces in the Old Gym offer adaptable venues for current and developing HCAH partnerships.
Jared Rankin (Bard College, 2014) presents his research at Haverford as part of the undergraduate-led Re:Humanities digital humanities conference. Photo: Lisa Boughter.
Humanities scholarship, dialogue, and practice anchor all the initiatives of the John B. Hurford ’60 Center for the Arts and Humanities (HCAH). 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.

**SYMPOSIA**

**2014 MELLON SYMPOSIUM: VISCERAL NATION: RELIGION/AFFECT IN POSTSECULAR AMERICA**

The turn to affect—the unnamed forces that pass through bodies under the skin of language—helps to chart the landscape of post-secular America, the religious tinges of its media, its politics, its culture wars, and its atheisms. Organized by Haverford Mellon Fellow Donovan Schaefer, this symposium brought together scholars of post-secularism, affect, and American religion. Speakers included W. Anne Joh (Garrett-Evangelical Theological Seminary and Northwestern University), Terrence Johnson (Haverford College), Pamela Klassen (University of Toronto), John Lardas Modern (Franklin and Marshall College), Michael Millner (University of Massachusetts - Lowell), Ann Pellegrini (New York University), and Chris Steadman (Harvard, pictured).

[Symposium link](hav.to/visceralnation)

**VISUAL STUDIES ACROSS THE CURRICULUM**

Co-organized by the HCAH and the Office of the Provost, this workshop explored the shape and scope of visual studies programming in liberal arts environments, considering how our scholarship and curricular practices engage the evolving frameworks of visual studies across centuries, media forms, disciplines, and technologies. Guest speakers included D. Fox Harrell (MIT), Louis Kaplan (University of Toronto), Jeffrey Skoller (UC Berkeley), and Kristine Stiles (Duke).

[Visual Studies link](hav.to/visualstudies)

**RE:HUMANITIES ’14**

Organized by students at Haverford, Bryn Mawr, and Swarthmore Colleges, Re:Humanities is the first national digital humanities conference of, for, and by undergraduates, now in its fourth year.

Taking the theme “Play, Power, Production,” #ReHum14 featured interdisciplinary presentations by twenty undergraduates from twelve colleges on new digital technologies and the webs of power that surround them. Keynote speakers were Mary Flanagan, Sherman Fairchild Distinguished Professor in Digital Humanities at Dartmouth College, and Adeline Koh, director of the Center for the Digital Humanities and assistant professor of literature at Richard Stockton College, and cofounder of #DHPoco.

[Conference link](haverford.edu/rehumanities)

Photos: Lisa Boughter
NEW COLLABORATIONS

THE HUM LAB: A CONSORTIAL WORKSHOP

The HCAH co-organized an Alliance to Advance Liberal Arts Colleges (AALAC) workshop welcoming Humanities Center directors and key faculty partners from twelve liberal arts colleges. Drawing on successful Humanities Lab initiatives at research institutions including Duke and Harvard, participants considered small group lab endeavors that focused on creativity, research, and innovative arts/digital projects. CHCI President Ian Baucom, professor of English and director of the Franklin Humanities Institute at Duke (pictured), joined Harvard metaLAB Principal and Associate Director Matthew Battles and Project Coordinator Cristoforo Magliozzi as keynote speakers.
NEW COLLABORATIONS

**CROSSTIZED**
Crosslisted is the HCAH’s new weekly discussion series, featuring lively conversations with faculty, students, artists, and staff on their collaborative projects, every Friday at noon in the Cantor Fitzgerald Gallery Lounge.

**COMMUNITY DOCUMENTARY VIDEO WORKSHOP**
Led by documentary filmmaker and Artist in Residence Vicky Funari, this workshop explored collaborations between Haverford and its local communities, offering students, staff, faculty, and community members the opportunity to create documentaries in team projects.

**MYTH AND MASK IN DIGITAL AND MATERIAL SPACE: A CONSORTIAL HUMANITIES LAB**
Eleven students from across the country gathered for two weeks in August at Carleton College to engage in collaborative, interdisciplinary research and creative projects entitled “Myth and Mask in Digital and Material Space.” Organized by Laura McGrane of the HCAH and Susanah Ottaway of the Humanities Center at Carleton College, the workshop hosted students from Grinnell, Carleton, Denison, Haverford, Smith, and Wellesley.

Kat Poje ’16
Ryan Rebel ’14
Carman Romano ’16

**INTERDISCIPLINARY DOCUMENTARY MEDIA FELLOWSHIPS (GULF COAST)**
Four Haverford student filmmakers worked with Artist in Residence Vicky Funari to produce the documentary Wake in collaboration with Chemistry Professor Helen White on the effects of the 2010 Deepwater Horizon oil spill in the Gulf of Mexico. Making two trips to the Gulf Coast during summer 2014, the student fellows were also supported by the Koshland Integrated Natural Sciences Center, the Center for Peace and Global Citizenship, and the Office of the Provost’s Louis Green Fund.

Hilary Brashear ’14
Dan Fries ’15
Gebhard Keny ’14
Sarah Moses ’16

Hum Lab participant Ryan Rebel performs in mask as part of the Theater Program of Bryn Mawr and Haverford Colleges’ production of Carlo Gozzi’s The Serpent Woman. Photo by Paola Nogueras.

Poet Obscura: Award-winning poet and Mellon Creative Resident C.D. Wright discussed her book One Big Self with Prison Obscura curator Pete Brook. Photo: Lisa Boughner
Members of the Faculty Seminar “The Anarchist Tradition, Revisited” meet on top of Adrian Blackwell’s “Circles Describing Spheres,” created as a reconfigurable site of conversation for the Cantor Fitzgerald Gallery exhibit "If I Can’t Dance to It, It’s Not My Revolution." Photo: Lisa Boughter
Faculty seminar participants are selected from across the academic divisions and 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 and brings new courses and intellectual interests to the Haverford community. The seminar program encourages dialogue and scholarship steeped in competing perspectives, enriching teaching and research at Haverford.

2013–2014 Faculty Seminar
THE ANARCHIST TRADITION, REVISITED
Anarchist thought has inspired many cultural formations and political experiments around the world. It has shaped environmental, feminist, cooperative, anti-colonial, and labor movements. It has influenced artists from Picasso to Duchamp and novelists from Tolstoy to Le Guin. Anarchist currents can be found in theater and dance, as well as in a variety of musical genres. They have even left their mark on the natural sciences, as evidenced in the epistemological anarchism of Feyerabend and in the contributions to evolutionary biology and geography made by early anarchists such as Kropotkin and Reclus. This seminar explored these threads, complicating the reductive treatment anarchism often receives in popular media and academic scholarship alike.

Leader
CRAIG BOROWIAK (POLITICAL SCIENCE)
Participants
IMKE BRUST (GERMAN)
ANDREW CORNELL (AMERICAN STUDIES, MELLON FELLOW)
INDRADEEP GHOSH (ECONOMICS)
AURELIA GÓMEZ (SPANISH)
BARAK MENDELSOHN (POLITICAL SCIENCE)
CHRISTINA ZWARG (ENGLISH)

Still from Bernadette Corporation’s film Get Rid of Yourself (2003), part of the “If I Can’t Dance to It, It’s Not My Revolution” Film Series. Courtesy Electronic Arts Intermix.
CURRICULAR DEVELOPMENT

The HCAH offers a host of funds to enhance faculty work in curricular development, supporting visits to special collections and performances, the purchase of 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. A sampling:

ERIN SCHONEVELD and PAUL SMITH (East Asian Studies) used a Course Trip Grant to take students in their “Methods and Approaches in East Asian Studies” class on two different trips during the spring semester. They attended the Association for Asian Studies Annual Conference, which took place in Philadelphia. Students also visited the Philadelphia Museum of Art to view and take a guided tour of the museum’s collection of East Asian art.

RAJI MOHAN (ENGLISH) used an Access Grant to visit an exhibition at the James Joyce Centre in Dublin. The show offered new insights into the novel Ulysses, which Mohan teaches regularly in the English Department’s Junior Seminar and in her courses on British Modernism.

JAMES KRIPPNER (HISTORY) will use a Tuttle Grant while on sabbatical in 2014-2015 to travel to several sites of baroque culture in Brazil in order to build an extensive slide collection that will facilitate future research and teaching projects related to visual culture, religion, and politics in Latin America.

GUSTAVUS STADLER (ENGLISH) used a Course Trip Grant to attend a screening of The Stuart Hall Project at the University of Pennsylvania’s International House. Students from his course “Textual Politics: Marxism, Feminism, and Deconstruction” attended the documentary as prelude to their reading and discussion of Stuart Hall in class.

KESSingER FAMILY FUND FOR ASIAN PERFORMING ARTS

The Spring Japanese Music Festival at Haverford College included performances by shakuhachi grand master James Nyoraku Schlefer and the Tamagawa University Taiko Dance Group. The three-city American tour of Shomyo no Kai—Voices of a Thousand Years was produced and organized by the Japan Society, New York. This tour was funded by the Agency for Cultural Affairs, Government of Japan, in fiscal year 2013 and a grant from the Mid Atlantic Arts Foundation with support from the National Endowment for the Arts. Additional support for the festival came from the Asahi Shimbun Foundation. The festival was organized by Hank Glassman, Associate Professor of East Asian Studies at Haverford, and sponsored by the Department of East Asian Studies and the HCAH’s Kessinger Family Fund for Asian Performing Arts.

IF I CAN’T DANCE TO IT, IT’S NOT MY REVOLUTION FILM SERIES

Organized by Natalie Musteata in conjunction with the Cantor Fitzgerald Gallery exhibition If I Can’t Dance to It, It’s Not My Revolution, this film series featured Bernadette Corporation’s Get Rid of Yourself with independent scholar Anya Komar; Paths Through Utopias with filmmakers John Jordan and Isabelle Fremeaux; and Born in Flames with a special visit by pioneering filmmaker Lizzie Borden (above).
NOBODY’S HOME THEATER WORKSHOP AND PERFORMANCE

A mysterious voice, baby turtles, tea, a game show, surprise guests, a flock of birds, and a coyote all become bedfellows in Nobody’s Home, a multisensory meditation on the nature of nothingness, performed for an extraordinary audience in an ordinary bedroom. Pia Chakraverti-Wuertwein ’16 and Abby Fullem ’16 hosted the performance and devised a theater workshop with the Medium Theatre Company’s Mason Rosenthal and Morgan FitzPatrick Andrews.
STUDENT SEMINARS

Student Seminars challenge Haverford students to design their own interdisciplinary scholarly programs. Selected through a competitive application process, seminar members become Undergraduate Fellows of the HCAH. Seminars routinely draw outstanding students from across the academic disciplines, including the humanities, social sciences, and natural sciences.

Seminar Spotlight

THE DEPTHS OF FEAR: CROSS-CULTURAL CONSCIOUSNESS OF SEA MONSTERS IN FOLKLORE, MYTHOLOGY, AND POPULAR CULTURE

From medieval hagiographic accounts of man-eating seals to contemporary hunts for the giant squid, sea monsters and their underwater ilk have captivated and terrified societies. This seminar navigated a broad collection of works to consider humanity’s enduring fascination with the ocean’s unknown depths.

Co-Leaders
DAN WRIGGINS ’14 (ENGLISH) AND ALEX JACOBS ’14 (HISTORY)

Faculty Advisor
MAUD MCINERNEY (ENGLISH)

Participants
MARIELLE BOUDREAU ’15 (CLASSICAL CULTURE AND SOCIETY)
CHARLES ESPINOSA ’15 (ANTHROPOLOGY, FILM STUDIES AND ENVIRONMENTAL STUDIES MINOR)
BRANDON HENKEN ’16 (LINGUISTICS AND COGNITIVE SCIENCE)
NICHOLAS KAHN ’14 (ENGLISH AND FRENCH)
ALISON MARQUSEE ’16 (RELIGION, ASTRONOMY MINOR)

THE TRI-COLLEGE FILM FESTIVAL

The Bryn Mawr Film Institute hosted the third-annual Tri-Co Film Festival, programmed by Corey Chao ’08 and Hilary Brashear ’14. Featuring films created by Tri-Co students, the festival was juried by PhillyCAM’s Laura Deutch and Scribe Video Center’s Boone Nguyen.

Best Experimental Film: Composite_Couch by Pia Chakraverti-Wuertwein ’16
Most Evocative Film: Vito Acconci’s Pryings (1971/2014) by Nishat Hossain ’17
Best Portrait Film: Sam and Goldie by Gebhard Keny ’14 and Janela Harris ’14
Best Essay Film: Marked by Allison Levitan ’14, Caileigh Feldman ’14, and Maya Yu Zhang ’15 (BMC)

PUBLICATIONS

Cash, Margin Vol. 3

The latest issue of the student-edited journal Margin, Cash features work by students, scholars, artists, musicians, and writers from both within and beyond the Haverford community, all considering physical currency within our lives, language, and economy.

ALEX JACOBS ’14 (EDITOR-IN-CHIEF)
STUDENT ARTS

The Student Arts Fund and the 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 performers and artists to campus; and travel to area arts events.

THE ISLAND

Supported by the E. Clyde Lutton 1966 Memorial Fund, Anna Russell ’14 staged The Island by South African playwrights Athol Fugard, John Kani, and Winston Ntshona as her senior directing thesis; the production featured Collence Nyazenga ’14 and Danica Harvey SC ’15.

A TERRARIUM OF BOOKS

Working with student curators Pia Chakraverti-Wuerthwein ’16 and Abby Fullem ’16, Honglan Huang ’16 created a textual and botanical installation in the James House student art center, “a terrarium of books” that breathes and grows.
**RESEARCH FELLOWSHIPS**

*The HCAH’s Summer Research Fellowships are competitive grants designed to support thesis-related or otherwise substantive research projects.*

**JAPANESE MODERNISM IN PICTURE BOOKS**

**HONGLAN HUANG ’16 (COMPARATIVE LITERATURE)** traveled to Japan, visiting selected museums throughout the country to identify specific connections between the two fields of Japanese Nihonga painting and Japanese picture books.

**NYC PRIDE 2014: WHAT ARE WE FIGHTING FOR NOW?**

**CJ MORRISON ’15 (ANTHROPOLOGY AND ENGLISH)** combined ethnographic research at NYC Pride and the LGBT Community Center with historical research at the Center’s National History Archive.

**ALLIED INVASION, COLONIAL ADMINISTRATION AND NATIVE UNREST: ROBERT D. MURPHY AND THE PREHISTORY OF ALGERIAN INDEPENDENCE 1940–1944**

**ALEX SMITH ’15 (HISTORY)** used Stanford University’s Hoover Institution Archives to read the papers of American diplomat Robert D. Murphy, Special Representative of the President in French North Africa during World War II.

**STUDENT RESEARCH ASSISTANTS**

*Summertime Student Research Assistantships offer faculty and students meaningful partnerships in developing humanistic research and curricula.*

**RYAN REBEL ’14 AND ANDREW FRIEDMAN (HISTORY)**

Ryan Rebel ’14 assisted Andrew Friedman with a digital humanities project that will be incorporated into the new history course “Walter Benjamin on Lancaster Avenue.”

**JEREMY STEINBERG ’16 AND JAMEL VELJI (RELIGION)**

Jeremy Steinberg ’16 assisted Jamel Velji with a manuscript while also creating a visual archive of apocryphal images for the course “The End of the World as We Know It.”

**JAMES TRUITT ’17 AND DARIN HAYTON (HISTORY)**

James Truitt ’17 worked with Darin Hayton to build an online resource of European witchcraft and weather-related pamphlets.

**DILLON CHESNUT ’14 AND ANDREW CORNELL (AMERICAN STUDIES)**

Dillon Chesnut ’14 assisted Andrew Cornell with revisions for his manuscript *Unruly Equality: U.S. Anarchism in the Mid-Twentieth Century* and complementary projects.

**EMMA LUMEIJ ’16 AND LINDSAY RECKSON (ENGLISH)**

Emma Lumeij ’16 helped Lindsay Reckson build a historiography of the Ghost Dance religion and its challenges to conventional realist representation in literary, visual, and audio forms.

**JOSHUA BUCHEISTER ’14 AND RAJESWARI MOHAN (ENGLISH)**

Joshua Bucheister ’14 worked on bibliographies and critical annotations for multiple projects, including a chapter of Rajeswari Mohan’s book manuscript entitled “Maternal Feeling, Martyrdom, and Reconciliation.”
INTERNSHIPS

PHILLY PARTNERS

Philly Partners matches Haverford students with nationally recognized organizations in Philadelphia committed to intellectual and artistic engagement with local undergraduates.

MUTTER MUSEUM OF THE COLLEGE OF PHYSICIANS OF PHILADELPHIA

CORA JOHNSON-GRAU ’16

FRINGEARTS

MIRIAM HWANG-CARLOS ’17

SELF-DESIGNED INTERNSHIPS

Students independently identify arts and culture internship opportunities across the country for this competitive HCAH-funded program.

NEW YORK WOMEN IN FILM AND TELEVISION

ANNABULLARD-WERNER ’15

Anna Bullard-Werner ’15 worked with New York Women in Film and Television through their intern-mentor program in New York, helping with the organization’s general operations and event planning.

RED HEN PRESS

NATALIAGUTIÉRREZ-JONES ’16

Natalia Gutiérrez-Jones ’16 worked with the Red Hen Press in Pasadena, California, which promotes literacy in local schools and supports diversity through publishing underrepresented groups.

LINKS HALL

AMANCAYCANDALTRIBE ’15

Amanca Candal Tribe ’15 worked with Links Hall in Chicago, a nonprofit dance and theater company, as both an archival intern and a stage-management intern.

PHILADELPHIA MUSEUM OF ART MUSEUM STUDIES INTERNSHIP PROGRAM

The HCAH supports Haverford students accepted into the Philadelphia Museum of Art’s prestigious Museum Studies Internship Program. Drawing from a national pool that includes art history graduate students, MBAs, and law students, the museum offered internships to two Haverford students this summer.

LINDSEYPALMER ’15
JONWILLIAMSWITZER-LAMME ’14

INTERNATIONAL INTERNSHIPS WITH LES HUMANOÏDES ASSOCIÉS

The HCAH and the Center for Peace and Global Citizenship cosponsored an international internship with French publisher Les Humanoïdes Associés, which has a prestigious heritage beginning with the publication of the magazine Métal Hurlant. David Sedley (French) is the faculty sponsor; NICHOLASKAHN ’14 held the internship.
Members of the Restorative Justice Program & Mural Arts Program, SCI Graterford, I Am You
Mixed Media Mural Courtesy the artists and the City of Philadelphia Mural Arts Program, Photo: Lisa Boughter
The Cantor Fitzgerald Gallery is the principal venue for the Haverford College Exhibitions Program, extending 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.

**A STIRRING SONG SUNG HEROIC: AFRICAN AMERICANS FROM SLAVERY TO FREEDOM, 1619 TO 1865**

*A Stirring Song Sung Heroic* featured the work of photographer William Earle Williams, the Audrey A. and John L. Dusseau Professor in the Humanities, Professor of Fine Arts, and Curator of Photography at Haverford College. The history of American slavery was presented across three series of 80 black-and-white gelatin silver prints, documenting mostly anonymous, unheralded, and uncelebrated places in the New World, from the Caribbean to North America. The exhibition was presented in conjunction with Lehigh University Art Galleries.

**BRIAN DETTMER: ELEMENTAL**

Sculptor Brian Dettmer’s *Elemental* explored the physical texts that remain when histories and books slip away into the bits and bytes of the information age. Dettmer visited the College as part of a Mellon Creative Residency co-organized by Markus Baenziger (Fine Arts), Laura McGrane (English), Jeremiah Mercurio (Library and Writing Program), and Katherine Rowe (English, Bryn Mawr College), conducting class visits, giving critiques, and publicly carving an early twentieth-century edition of Laurence Sterne’s *Life and Opinions of Tristram Shandy, Gentleman*. *Elemental* was a traveling exhibition made possible by the Museum of Contemporary Art of Georgia and its Working Artist Project Fellowship.
IF I CAN'T DANCE TO IT, IT'S NOT MY REVOLUTION

Curated by Natalie Musteata in conjunction with the faculty seminar “The Anarchist Tradition, Revisited,” this exhibition examined the political movement of anarchism through counter-cultural artistic practices from the 1960s to the present.
PRISON OBSCURA
Curated by Prison Photography editor Pete Brook, Prison Obscura presented rarely seen vernacular, surveillance, evidentiary, and prisoner-made photographs, shedding light on the prison-industrial complex. Created for the Cantor Fitzgerald Gallery, the show traveled to Scripps College.

One half of Supplication #9, a diptych created by Prison Obscura artist Kristen S. Wilkins in collaboration with incarcerated women in Montana (see cover for first half).
MELLON CREATIVE RESIDENCIES

Supported by the Andrew W. Mellon Foundation, the Mellon Creative Residencies Program encourages faculty from across the natural sciences, social sciences, and humanities divisions to design arts residencies that combine pedagogy, public presentation, and informal exchange among artists, faculty, students, and area communities.

The term artist designates a full spectrum of creators, including innovative practitioners of scientific narrative and imaging, creative nonfiction writers, performance artists, illustrators, architects, sonic fabulists, environmental bricoleurs, multimedia curators, and others working at the frontiers of what we think of as art.

Highlighted Residencies

**TROUBLED WATERS: TRACING WASTE IN THE DELAWARE RIVER**

Community media maker Jesikah Maria Ross collaborated with students and faculty from across the academic divisions on projects that explored waste in the Delaware River. The project was organized by Vicky Funari (HCAH Visiting Artist in Residence), Craig Borowiak (Political Science), and Helen White (Chemistry).

**PATO HEBERT: BUILDING STORIES**

Pato Hebert ran the Tri-College’s 24-hour Comics Challenge in the Old Gym, where students from Haverford and Swarthmore created original comic books. Hebert also helped students brainstorm ideas for public art on campus and assisted them with creating autobiographical window installations in the gym (pictured, page 39). The project was organized by Theresa Tensuan (Dean of Multicultural Affairs), Kenneth Koltun-Fromm (Religion), and Erica Cho (Film and Media Studies, Swarthmore College).

**MEMORY, PLACE, DESIRE: CONTEMPORARY ART OF THE MAGHREB AND THE MAGHREBI DIASPORA**

Moroccan artists Mohamed El Baz and Mustapha Akrim (pictured) visited classes, held open studios, and created original art works for the fall 2014 Cantor Fitzgerald Gallery exhibition Memory, Place, Desire: Contemporary Art of the Maghreb and the Maghrebi Diaspora, opening on October 24, 2014. The project was organized by Carol Solomon (Independent College Programs).

Photo: John Muse
Production still from the film *Sam and Goldie* by students Gebby Keny ’14, Danny Bedrossian ’13, and Janela Harris ’14. Created through coursework with HCAH Artist in Residence Vicky Funari, it won “Best Portrait Film” in the 2014 Tri-College Film Festival.
TEACHING WITH THE CENTER

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 HCAH plays a vital role in infusing the College with fresh intellectual and pedagogical perspectives through postdoctoral fellow course offerings, visual culture and documentary courses, and extensive funding opportunities for course renovation.

DONOVAN SCHAEFER was the HCAH’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. His book Animal Religion: Evolution, Embodiment, and the Affective Turn in Religious Studies, completed while on fellowship at the HCAH, is forthcoming in early 2015 from Duke University Press.

Courses
RELIGION, AMERICA, AND THE SCIENCE OF LIFE
PHILOSOPHY OF RELIGION

ANDREW CORNELL is the HCAH’s 2013–2015 Mellon Postdoctoral Fellow and Visiting Assistant Professor of American Studies. He received a Ph.D. in American Studies from New York University and has taught at Williams College in Massachusetts and Université Stendhal in France. His research and teaching focuses on radical social movements of the twentieth and twenty-first centuries, and he is revising his book manuscript Unruly Equality: U.S. Anarchism in the Mid-20th Century for publication.

Courses
SOCIAL JUSTICE TRADITIONS: 1960S TO OCCUPY WALL STREET
ANARCHISMS: OLD AND NEW

VICKY FUNARI is Artist in Residence at the HCAH. A documentary filmmaker, editor, and teacher, she produced, directed, and edited the feature documentaries MAQUILÁPOLIS (2006) and Paulina (1998), and directed and edited Live Nude Girls Unite! (2000). These critically acclaimed films have screened at the Sundance, Locarno, Havana, Rotterdam, SXSW, and Tribeca film festivals. Funari’s films have won numerous awards, including Grand Jury Prize and Audience Awards at the San Francisco International Film Festival; the Lifetime Television’s Vision Award at the Hamptons International Film Festival; and the Audience Award for Best Documentary at the Barcelona International Women’s Film Festival.

Courses
DOCUMENTARY VIDEO WORKSHOP
DOCUMENTARY FILM AND APPROACHES TO TRUTH

Claire Fontaine, La sociéte du spectacle brickbat
2005, Brick, archival glue, brick, elastic band and glue, 7 ½ x 4 1/3 x 2 ½", Courtesy the artist
NEW COLLABORATIONS

THE HUM LAB: A CONSORTIAL WORKSHOP
Ian Baucom, (Franklin Humanities Institute, Duke University)
Matthew Battles (Harvard metaLAB)
Cristoforo Magliozi (Harvard metaLAB)

COMMUNITY DOCUMENTARY VIDEO WORKSHOP
Led by Vicky Funari (HCAH Artist in Residence)

CROSSTLISTED

Demons, Witches, and Comets—CJ Morrison ’15 and Darin Hayton (History)
Anarchism and the Honor Code—Andrew Cornell (American Studies)
Arizona vs. Berlin–Ian Gavigan ’14 and Sam Fox ’14

SYNOPSIS

2014 MELLON SYMPOSIUM
Visceral Nation: Religion/Affect in Postsecular America—Donovan Schaefer, Mellon Postdoctoral Fellow W. Anne Joh (Garrett-Evangelical Theological Seminary and Northwestern University)
Terrence Johnson (Haverford College)
Pamela Klassen (University of Toronto)
John Lardas Modern (Franklin and Marshall College)
Michael Millner (University of Massachusetts - Lowell)
Ann Pellegrini (New York University)
Chris Steadman (Harvard)

VISUAL STUDIES ACROSS THE CURRICULUM
D. Fox Harrell (MIT)
Louis Kaplan (University of Toronto)
Jeffrey Skoller (UC Berkeley)
Kristine Stiles (Duke University)

Love, Hate, Love—Poetry Reading Group

Picturing The Wire—Paul Farber (Writing Program)

POWER PLAY: Re:Humanities One-Hour Arcade—Tri-Co students and guest presenters from Re:Humanities symposium

Queer Sadism—Tyler Bradway (Writing Program)

INTRODUCING DOCUMENTARY MEDIA FELLOWSHIPS (GULF COAST)
Hilary Brashear ’14, Dan Fries ’15, Gebhard Keny ’14, Sarah Moses ’16

MYTH AND MASK IN DIGITAL AND MATERIAL SPACE: A CONSORTIAL HUMANITIES LAB
Kat Poje ’16
Ryan Rebel ’14
Carman Romano ’16

RE:HUMANITIES ’14
Undergraduate Student Conference
Mary Flanagan (Dartmouth College)
Adeline Koh (Richard Stockton College)

FACULTY INITIATIVES

FACULTY SEMINAR
The Anarchist Tradition, Revisited

Leader
Craig Borowiak (Political Science)

Participants
Imke Brust (German)
Andrew Cornell (American Studies, Mellon Fellow)
Indradeep Ghosh (Economics)
Aurelia Gómez (Spanish)
Barak Mendelsohn (Political Science)
Christina Zwarg (English)

CURRICULUM DEVELOPMENT

Craig Borowiak (Political Science) and Andrew Cornell (American Studies)—Course Trip Grant, Philadelphia Museum of Art

Kathyrne Corbin (French)—Course Trip Grant, The Barnes Foundation

Steven Lindell (Computer Science)—Course Trip Grant, NYKDS! at the Philadelphia Theatre Company

Carol Schilling (Writing)—Course Innovation/Renovation Grant, talk by Philadelphia sculptor Susan Hagen

Erin Schoneveld and Paul Smith (East Asian Studies)—Course Trip Grant, screening of The Hunger Games: Catching Fire

Gustavus Stadler (English)—Course Trip Grant, screening of The Stuart Hall Project at the University of Pennsylvania’s International House

Nilgün Uygun (Anthropology) and H. Rosi Song (Spanish, Bryn Mawr College)—Course Trip Grant, screening of The Hunger Games: Catching Fire

Alice Lesnick (Education, Bi-College Program)—Course Innovation/Renovation Grant, development of new course: “Empowering Learners: Health Literacies in Context”

Raji Mohan (English)—Access Grant, travel to the James Joyce Centre in Dublin

James Krippner (History)—Tuttle Grant, visual documentation of Brazilian baroque culture

KESSINGER FAMILY FUND FOR ASIAN PERFORMING ARTS
Spring Japanese Music Festival—organized by Hank Glassman (East Asian Studies)

IF I CAN’T DANCE TO IT, IT’S NOT MY REVOLUTION FILM SERIES
Bernadette Corporation’s Get Rid of Yourself, talk by Anya Komar

Paths Through Utopias, talk by filmmakers John Jordan and Isabelle Fremeaux

Born in Flames, talk by filmmaker Lizzie Borden
STUDENT SEMINARS

TEXT, IMAGE, AND BEYOND: THE ARCHITECTURE OF BOOK SPACE
Leader
Honglan Huang ’16 (Comparative Literature)
Faculty Advisor
Deborah Roberts (Classics and Comparative Literature)
Participants
Jon DeWitt ’16 (Mathematics and Economics)
Cora Johnson–Grau ’16 (English)
Evangeline Krajewski ’14 (Philosophy)
Shahzeen Nasim ’15 (English)
Jon William Sweitzer-Lamme ’14 (History; Fine Art and History of Art Minors)
Tom Zhuang ’16 (History)

HOW WE TALK ABOUT THE HOLOCAUST
Co-Leaders
Joshua Bucheister ’14 (English)
Aaron Madow ’14 (History)
Faculty Advisor
Kimberly Benston (English)
Participants
Connor Bralla ’14 (Anthropology; Russian Minor)
Alec De Vivo ’14 (Chemistry; Concentration in Biochemistry; Economics Minor)
Ian Gavigan ’14 (Religion and History; German Minor)
Caroline Nightingale ’14 (History)
Lee Rosenthal ’15 (Physics and Astronomy; Philosophy Minor)

THE DEPTHS OF FEAR: CROSS-CULTURAL CONSCIOUSNESS OF SEA MONSTERS IN FOLKLORE, MYTHOLOGY, AND POPULAR CULTURE
Co-Leaders
Dan Wriggins ’14 (English)
Alex Jacobs ’14 (History)

Faculty Advisor
Maud McInerny (English)
Participants
Marielle Boudreau ’15 (Classical Culture and Society)
Charles Espinosa ’15 (Anthropology; Film Studies and Environmental Studies Minor)
Brandon Henken ’16 (Linguistics and Cognitive Science)
Nicholas Kahn ’14 (English and French)
Alison Marqusee ’16 (Religion; Astronomy Minor)

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David Roza ’15
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Katharine Frank ’17
Miriam Hwang–Carlos ’17

THE TRI-COLLEGE FILM FESTIVAL
Composite Couch by Pia Chakraverti-Wuerthwein ’16
Vito Acconci’s Pryings (1972/2014) NISHAT HOSSAIN by Nishat Hossain ’17
Sam and Goldie by Gebhard Keny ’14 and Janela Harris ’14
Marked by Allison Levitan ’14, Caileigh Feldman ’14, and Maya Yu Zhang ’15 (BMC)

STUDENT ARTS
Platanos and Collard Greens–Alliance of Latin American Students and the Black Students League
James House Speed Dating–Henry Elliman ’14 and Mike Ferrara ’14
Lunt Café Exhibitions–Emily Mayer ’14
A Terrarium of Books–Honglan Huang ’16, Pia Chakraverti-Wuerthwein ’16, and Abby Fullem ’16
Senior Thesis Sculpture–Cara Wyant ’14
Nobody’s Home–Pia Chakraverti-Wuerthwein ’16 and Abby Fullem ’16
Fish Dinner–Jon William Sweitzer-Lamme ’14
Tribal fusion dance costumes–Hilary Pierce ’14
Black Love–Rameley Urbe ’16
What Are You Afraid Of? Storytelling Performance and Q&A with Ma’ra Wilson–Minna Yoshikawa ’14, Marie Greaney ’14, and Aaron Levine ’14
What Does It All Mean? Workshop with Sister Outsider Poetry–Farida Esaa ’14 and Renee King ’16
The 7 Person Chair Pyramid High Wire Act–Rio Morales ’17
The Re–Fro–mation of Black Hair–Sade Stevens ’14 and Courtnay Sackey ’14
Bodies Talk B(l)ack Zine–Aigner Picou ’14, Dana Nichols ’14, and Hannah Klein ’15
The Island Lutton Performance–Anna Russell ’14
Vespers Lutton Senior Project Performance–Micah John Walter ’14

STUDENT RESEARCH ASSISTANTS
Rajeswari Mohan (English) and Joshua Bucheister ’14
Andrew Cornell (American Studies) and Dillon Chesnut ’14
Lindsay Reckson (English) and Emma Lumeij ’16
What Are You Afraid Of? Storytelling Performance and Q&A with Ma’ra Wilson–Minna Yoshikawa ’14, Marie Greaney ’14, and Aaron Levine ’14
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Vespers Lutton Senior Project Performance–Micah John Walter ’14

STUDENT FELLOWSHIPS AND STIPEND GRANTEES

PHILADELPHIA PARTNERS

“The Ward: Race and Class in Du Bois’ Seventh Ward”–Maya Beale ’15
Pennsylvania Humanities Council–Rachel Baron ’15
Mütter Museum of the College of Physicians of Philadelphia–Cora Johnson–Grau ’16
Historical Society of Pennsylvania–Eden Heller ’16
FringeArts–Miriam Hwang–Carlos ’17
Pig Iron Theatre Company–Sarah Wingfield ’16
SELF-DESIGNED INTERNSHIPS

New York Women in Film and Television, New York–Anna Bullard-Werner ’15
Red Hen Press, Pasadena–Natalia Gutiérrez-Jones ’16
Links Hall, Chicago–Amancay Candal Tribe ’15

PHILADELPHIA MUSEUM OF ART

Lindsey Palmer ’15
Jon William Sweitzer-Lamme ’14

INTERNATIONAL INTERNSHIP WITH LES HUMANOÏDES ASSOCIÉS

Nicholas Kahn ’14

RESEARCH FELLOWSHIPS

Anjali Baliga ’14 (Spanish), Breakthrough Collaborative
Beatrice Ferreira ’16 (Music, Latin American Studies), Common Sounds in the City of Brotherly Love: A Theoretical and Ethnographic Study of the Musical Idioms Shared by Composers and Jazz Improvisers in Philadelphia
Anneke Heher ’14 (Linguistics, Spanish), Coloquium of Otomanguean and Neighboring Languages
Honglan Huang ’16 (Comparative Literature), Research Fellow
Julia Hunter ’14 (Gender and Sexuality Studies), Paley Center for New Media Thesis Research Stipend
Allison Randel ’14 (History of Art, Growth and Structure of Cities), Sculpture Project
Aaron Madow ’14 (History), American Heritage Center at the University of Wyoming
CJ Morrison ’15 (Anthropology and English), Research Fellow
Zachary Reisch ’14 (History), Institute for Propaganda Analysis Thesis Research Stipend
Alex Smith ’15 (History), Research Fellow

CANTOR FITZGERALD GALLERY
A Stirring Song Sung Heroic: African Americans from Slavery to Freedom, 1619 to 1865–William Earle Williams
Brian Dettmer: Elemental–Brian Dettmer
Prison Obscura–curated by Pete Brook
if I can’t dance to it, it’s not my revolution–curated by Natalie Musteta

TEACHING WITH THE CENTER
Donovan Schaefer (Religion), 2012–2014 Mellon Postdoctoral Fellow
Vicky Funari, HCAH Artist in Residence

LEAVES OF GRASS
“The Art of Human Dignity” Conversation with Sculptor Susan Hagen–Carol Schilling (Writing Program)
“Aesthetics and Anarchy” Talk by Distinguished Visitor Allan Antliff (University of Victoria)–Craig Borowiak (Political Science), Distinguished Visitors Program
“Storytelling Without Words” Talk by David Wiesner–Honglan Huang ’16 (Comparative Literature)

MELLON CREATIVE RESIDENCIES
jesikah maria ross: Troubled Waters: Tracing Waste in the Delaware River–Vicky Funari (HCAH Artist in Residence), Craig Borowiak (Political Science), and Helen White (Chemistry)
Memory, Place, Desire: Contemporary Art of the Maghreb and the Maghrebi Diaspora with Mohamed El baz and Mustapha Akrim–Carol Solomon (Independent College Programs)
Pato Hebert: “Building Stories”–Theresa Tensuan (Dean of Multicultural Affairs), Kenneth Koltun-Fromm (Religion), and Erica Cho (Film and Media Studies, Swarthmore College)
Brian Dettmer: “Elemental Across the Centuries and Media”–Markus Baenziger (Fine Arts), Laura McGrane (English), Jeremiah Mercurio (Library and Writing Program), and Katherine Rowe (English, Bryn Mawr College)
Dee Craig: “Murals, Memory, and Transformations”–Lee Smithey (Sociology and Peace and Conflict Studies, Swarthmore College), Jill Stauffer (Peace, Justice, and Human Rights, Haverford College), Madeline Cantor (Dance, Bryn Mawr College), Maya Nadkarni (Anthropology, Swarthmore College), Christopher Fraga (Anthropology, Swarthmore College), and Marjorie Murphy (History, Swarthmore College)
C.D. Wright: “One Big Self”–Tom Devaney (English) and Vita Litvak (Fine Arts)
Micheal O’Siadhall–Maud McInerney (English)
Dr. Bernard O’Kane: “Word and Image: The Beauty of the Arab World”–Manar Darwish (Arabic, Bryn Mawr College) and Carol Solomon (Independent College Programs)

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Vicky Funari, Artist in Residence
Andrew Cornell, American Studies and Independent College Programs
Donovan Schaefer, Religion

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

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