

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



YEAR IN REVIEW

MISSION STATEMENT

The John B. Hurford '60 Center for the Arts and Humanities provides a place for inclusive and interdisciplinary programming by promoting collaborative engagement with the intellectual and artistic ambitions of Haverford College and broader communities.



COVER: INSTALLATION VIEW OF *LET'S GET FREE: THE TRANSFORMATIVE ART AND ACTIVISM OF THE PEOPLE'S PAPER CO-OP* AT THE CANTOR FITZGERALD GALLERY, 2023. PHOTO: PETER CRIMMINS, WHY.

INSIDE COVER: SOUND ARTIST RAVEN CHACON PERFORMS AS PART OF A TUTTLE CREATIVE RESIDENCY ORGANIZED BY HEE SOOK KIM (FINE ARTS). PHOTO: SEAWON PARK '25.

TWO THOUSAND TWENTY-TWO /TWENTY-THREE YEAR IN REVIEW

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GUSTAVUS STADLER

**THE WILLIAM R. KENAN, JR. PROFESSOR;
PROFESSOR AND CHAIR OF ENGLISH**

**KOSHLAND DIRECTOR, JOHN B. HURFORD '60
CENTER FOR THE ARTS AND HUMANITIES**

Reflecting on the past year at the Hurford Center for the Arts and Humanities leaves me rather breathless. If the number of students and faculty participating in our programming wasn't the highest ever, it was surely close to the top. We might have been able to predict early in the year, when over 250 students turned out for the September "Block Party," a highly interactive version of our fall information session, revamped courtesy of new Program Manager Kelly Jung to include participatory demos in areas such as maker arts, modular synthesis, and collaging. At the same time, the event brought students up to speed on the less broadly visible but equally important opportunities we offer for student research projects, seminars, and reading groups, along with our support for new initiatives like the revamped radio station, WHRC.

Meanwhile, a faculty seminar on "Exclusion, Inclusion, and the US Academy" made Haverford itself a kind of case study for its year-long interrogation of the role of post-secondary educational institutions in the distribution of power and wealth in the US. The seminar extended and expanded the type of rigorous self-examination in which many people and departments at the College have been engaged since the fall 2020 strike led by Black students. But it was no mere look inward; vital to its project, as to an ever-increasing amount of our programming, was the College's relationship with the communities—particularly Philadelphia and Ardmore—in which it lives, and from which it has drawn resources for almost two centuries.

Many of the issues explored in the seminar dovetailed with the HCAH-sponsored series *Imagining Abolitionist Futures*, which examined the role of the arts and humanities in the struggle to end the

nation's highly racialized, ongoing atrocity of mass incarceration. Students and faculty attended and participated in performances, readings, talks, a film screening, and a symposium that attempted to center the voices of people directly impacted by the carceral state and collaboratively envision a world with a justice system modeled to provide restoration and reconstruction, rather than revenge and retribution.

This series instigated two groundbreaking spring semester exhibits at the Cantor Fitzgerald Gallery, realized and overseen with aplomb by Associate Director, Cantor Fitzgerald Gallery, VCAM, and Campus Exhibitions, Matthew Callinan. The topic of the first, *Currently*, by the Texas social practice artist Mark Menjivar, was the ongoing practice of capital punishment. Menjivar's exhibit probed the history of the death penalty, collected attendees' reflections on it, and highlighted his own close relationships with people on death row. A significant component of the exhibit—one that pushed the boundaries of the very notion of "exhibit"—was a research group of students and faculty formed to track the number of people currently sentenced to be executed in the US. In collaboration with Professor Lindsay Reckson's course "Poetics of Abolition," the gallery became a research hub and classroom, a headquarters for anti-carceral activities on campus.

The second exhibit, *Let's Get Free: The Transformative Art and Activism of the People's Paper Co-op*, featured Philadelphia activists People's Paper Co-op, who create opportunities for self-enactment and creative exploration for local women in reentry from incarceration. The group, as they themselves put it "look to women in reentry as society's leading criminal justice experts." The walls of the gallery—as well as the track railings in VCAM—were lined with selections of nearly ten years of art made by women from the Co-op, one of the most striking and moving exhibits I have seen here, or, frankly, anywhere.

As usual, much activity at the HCAH was *not* on display, or at least not actively visible to a broad number of people. For one thing, the creative advising and administrative acumen of Associate Director James Weissinger played some role in virtually all of the programming, as did the vital work with budgets and finances by Financial and Administrative Assistant Kerry Nelson. Most of the work by Tuttle Artist in Residence Rebecca Fisher '18, for example, took place in several classes. Fisher, co-founder of the brilliant Philadelphia alternative tour company "Beyond the Bell," guided students on research projects that, much like the faculty seminar, explored Haverford's history and all-too-frequent blindness to its own role in perpetuating the unequal distribution of resources in its surrounding communities. A new "club in residence" program made VCAM a hub in which (fall) the Korean Culture Club and (spring) Students for Abolition, Liberation, and Transformation met and planned exhibits, film screenings, and readings. Dozens of faculty and students used HCAH support to pursue research in libraries, archives, and cultural organizations near and far.

So whenever I think of our work, I think of *action*—whether that action is someone taking notes in a municipal archive in Nantes, or someone giving an alternative tour of the campus based on their historical research. I think of 20th century cultural theorist Raymond Williams' corrective to 19th-century cultural critic Matthew Arnold's definition of culture as "the best that has been thought and said." For Williams, the arts and humanities—those central components of culture—were not a *thing* but a web of ongoing, inextricable *activities* of making things, observing things, and explaining things. As exhausted as thinking about it makes me, I believe that's an apt description of what we create here.



INSTALLATION VIEW OF *DESCANSANDO (RESTING)*, 2022 BY HCAH POST-BACCALAUREATE FELLOW HENRY MORALES, PART OF THE VCAM CREATE SPACE EXHIBITION *AT REST*. PHOTO: CONSTANCE MENSCH.

ARTISTIC EXPLORATION AND PRACTICE

The Center supports the artistic ambitions of students, faculty, and visiting creators through: the Cantor Fitzgerald Gallery (CFG); our home VCAM—Haverford's facility for Visual Culture, Arts, and Media; and across a range of curricular and co-curricular initiatives focused on film, performance, exhibition, and more.

NATIVE AMERICA: IN TRANSLATION

Curated by the artist Wendy Red Star, *Native America: In Translation* gathered the wide-ranging work of nine Indigenous artists who consider the complex histories of colonialism, identity, and heritage. Exploring the historic, often fraught relationship between photography and Native representation, the exhibition offered new perspectives by established and emerging artists who reimagine what it means to be a citizen in North America today. *Native America: In Translation* was organized by Aperture, New York. The exhibition is made possible, in part, with generous support from the National Endowment for the Arts. exhibits.haverford.edu/nativeamerica

TUTTLE CREATIVE RESIDENCY: RAVEN CHACON

Raven Chacon, the Pulitzer Prize-winning composer, performer, and installation artist from Fort Defiance, Navajo Nation, visited campus for a series of class visits, talks, and a public performance in collaboration with percussionists Christopher Shultis and Simone Mancuso and Haverford's own Hee Sook Kim (Fine Arts).

TUTTLE CREATIVE RESIDENCY: REBECCA FISHER '18 & BEYOND THE BELL

Invited by Jill Stauffer (Peace, Justice, and Human Rights), Beyond the Bell Tours co-founder Rebecca Fisher '18 staged the People's History of Haverford Tour, a campus walk highlighting the College's past relationships with the Leni-Lenape; the experiences of Haverford's first Black students; the 1972

Boycott; and more. Fisher participated in a series of community "confabulations" throughout the semester, with course visits and public presentations culminating in an evening of student performances, displays, and a panel discussion at Lutnick Library alongside Stauffer, Lindsay Reckson (English), and Liz Jones-Minsinger (College Libraries).

STRANGE TRUTH 2022-23

This year's iteration of the longrunning *Strange Truth* series explored the non-fiction imagination in films by Lisa Rovner, So Yun Um, Brett Story, Nia Dacosta, and Helena de Llanos. Screenings and conversations were held in VCAM at Haverford, at nearby Bryn Mawr Film Institute, and downtown at Lightbox Film Center. The series was collaboratively organized by Visual Studies faculty John Muse and Matt O'Hare, HCAH Director Gus Stadler, Spanish faculty Lina Martínez Hernández, and Haverford's Korean Culture Club. hav.to/strangetruth

STUDENT ARTS FUND: A LOVE LETTER TO SKIN

Curated by Izzy Ray '23, the VCAM exhibition *A Love Letter to Skin* highlighted the aesthetic, cellular, and structural beauty of our skin, celebrating skin as a storytelling medium, a unique cosmetic fingerprint, a thriving microbiome, and a feat of biological architecture.



TOP: MATT O'HARE (VISUAL STUDIES) WITH CANDYMAN (2021) COMPOSER ROBERT AIKI AUBREY LOWE AS PART OF *STRANGE TRUTH*. PHOTO: JOHN MUSE.
MIDDLE: JILL STAUFFER (PEACE, JUSTICE, AND HUMAN RIGHTS) AND LINDSAY RECKSON (ENGLISH) IN CONVERSATION WITH TUTTLE CREATIVE RESIDENT REBECCA FISHER '18. PHOTO: PAOLA NOGUERAS.
BOTTOM: IZZY RAY '23. PHOTO: PATRICK MONTERO.



INSTALLATION VIEW OF *NEO-INDIO, TRADE IN YOUR QUICHÉ SKIRTS*, 2018 AND *NEO-INDIO, MAM GOING BANANAS* FROM THE SERIES *INDIGENOUS WOMAN*, 2018 BY MARTINE GUTIERREZ, PART OF THE CANTOR FITZGERALD GALLERY EXHIBITION *NATIVE AMERICA: IN TRANSLATION* CURATED BY WENDY RED STAR. PHOTO: LISA BOUGHTER.



GROUPS, SEMINARS, FORUMS



THOMAS DEVANEY (ENGLISH) ORGANIZED AN EARTH DAY CAMPUS POETRY SUMMIT, INCLUDING READINGS WITH VISITING POET SPARROW AND A ZINE-MAKING WORKSHOP WITH ARTIST SHIRA WALINKSKY. PHOTO: SUMITA LACEY '26.

GROUPS, SEMINARS, FORUMS

HCAH annually sponsors an array of seminars, courses, reading and working groups, symposia, and other more informal gatherings, variously designed to bring new voices to campus as well as to engender often surprising, interdisciplinary conversations among Haverford students, staff, and faculty.

2022-23 FACULTY SEMINAR: EXCLUSION, INCLUSION, AND THE U. S. ACADEMY

Leaders:

GUANGTIAN HA (RELIGION) AND DAVID HARRINGTON WATT (QUAKER STUDIES)

Participants:

TED BRZINSKI (PHYSICS AND ASTRONOMY)
DENNIS HOGAN (MELLON POSTDOCTORAL FELLOW;
PEACE, JUSTICE, AND HUMAN RIGHTS)
SARAH-JANE KOULEN (PEACE, JUSTICE, AND HUMAN RIGHTS)
NIMISHA LADVA (WRITING PROGRAM)
BENJAMIN LE (PSYCHOLOGY)
QRESCENT MALI MASON (PHILOSOPHY)

When colleges and universities talk about “inclusion,”—especially “elite” ones, which simultaneously tout their exclusivity—what do they mean? This seminar was an interdisciplinary examination of how the ideal of inclusion functions alongside the foundational exclusions on which “elite” educational institutions are built.

Even as colleges and universities attempt, with debatable success, to include populations long excluded from their resources—people of color, poor and working-class people, for example—they remain invested in the notions of exclusivity and elitism. What work does this paradox do? How does it shape and limit the institutions’ role in countering and/or reinforcing broader social inequities? What roles do specific disciplines and curricular groupings (e.g. STEM, social sciences, humanities) play in matters of inclusion and exclusion? What about disciplinarity itself? Can these institutions be more inclusive without deeper structural change? Without changes in the market logics of austerity and neoliberalism?



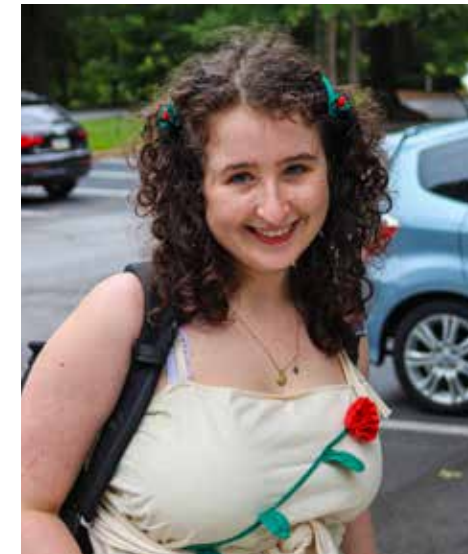
GUANGTIAN HA (RELIGION). PHOTO: PATRICK MONTERO.



DAVID HARRINGTON WATT (QUAKER STUDIES).
PHOTO: PATRICK MONTERO.

2022-23 STUDENT SEMINARS: AUDIENCE REACTS! AN EXPLORATION OF POWER AND AUDIENCE RECEPTION & HAUNTED DREAMS OF LIBERATION

Led by Graziella Pierangeli BMC '24, the seminar “Audience Reacts! An Exploration of Power and Audience Reception” investigated how the reception of texts often reflects and mimics the systems of power that books themselves are analyzing. The seminar “Haunted Dreams of Liberation,” convened by Emma Schwartz '24, used haunting as the framework to examine the unspoken impacts of living in a world shaped by the violence of racial capitalism.



EMMA SCHWARTZ '24

2022-23 READING GROUPS PHILOSOPHY DEPARTMENT READING GROUP

Leaders:

DANIELLE MACBETH (PHILOSOPHY)
QRESCENT MALI MASON (PHILOSOPHY)
JOEL YURDIN (PHILOSOPHY)
JUSTIN FUGO (PHILOSOPHY)
CHARLES GOLDHABER (PHILOSOPHY)

GENRE BENDERS

Leaders:

DANIEL KOGAN '24
JALEN MARTIN '23
NICHOLAS LASINSKY '23
AVI SEREBRENK '23
ELIJAH VEGA '23

FACULTY-STAFF READING GROUP: RETELLINGS

Leaders:

SARAH HOROWITZ (LIBRARIES)
RAJI MOHAN (ENGLISH)
DEBORAH ROBERTS (CLASSICS, COMPARATIVE LITERATURE)

PREMODERN STUDIES

Leader:

NAOMI KOLTUN-FROMM (RELIGION)



GRAZIELLA PIERANGELI BMC '24

CIVIC ENGAGEMENT AND PARTNERSHIPS



THE CANTOR FITZGERALD GALLERY EXHIBITION *LET'S GET FREE: THE TRANSFORMATIVE ART AND ACTIVISM OF THE PEOPLE'S PAPER CO-OP*, CURATED BY RAQUEL DE ANDA, SHARITA TOWNE, AND DANIEL TUCKER. THE EXHIBITION SHOWCASED NEARLY TEN YEARS OF CULTURAL ORGANIZING

CAMPAIGNS AND COLLABORATIVE PUBLIC ART BY THE PEOPLE'S PAPER CO-OP (PPC), AN ONGOING PROJECT OF THE VILLAGE OF ARTS AND HUMANITIES IN NORTH PHILADELPHIA. PHOTO: PAOLA NOGUERAS.

CIVIC ENGAGEMENT AND PARTNERSHIPS

The Hurford Center is connected to Philadelphia across a variety of programs, and seeks to initiate and sustain collaborative partnerships locally, nationally, and internationally.

IMAGINING ABOLITIONIST FUTURES

Imagining Abolitionist Futures was a year-long Hurford Center initiative exploring the role of the arts and humanities in the struggle to dismantle the carceral state and build reparative practices and institutions in the place of a system driven by racism, retribution, and violence. Organized by HCAH Director Gustavus Stadler and Stephanie D. Keene with support from the Offices of the Provost and President, the series included performances and screenings with artists BL Shirelle, Reginald Dwayne Betts, and Brett Story; the Cantor Fitzgerald Gallery exhibitions *Currently* by Mark Menjivar and *Let's Get Free: The Transformative Art and Activism of the People's Paper Co-op*; a two-day symposium on abolition featuring HCAH-VCAM Philadelphia Artist-in-Residence Akeil Robertson-Jowers and a keynote address by scholar Nicole L. Fleetwood; and many other events.

hav.to/iaf

MARK MENJÍVAR: CURRENTLY

Currently was a participatory exhibition organized by artist Mark Menjivar that looked deeply at capital punishment in the United States. Through maps, signs, collaborative timelines, a reading table and spaces for imagination, visitors were invited to reflect on the complicated nature of state-sanctioned violence and participate in ongoing collective research by leaving their reflections directly on the gallery walls. The concurrent VCAM installation *Currently (USA)* is an ongoing project that documents the number of people on death row in the United States today. While executions have been on the decline in recent years, death rows are still maintained by 27 states, the United States Military, and the Federal Government. Both projects were organized in dialogue with Lindsay Reckson (English) and her course "Poetics of Abolition."

<https://exhibits.haverford.edu/currently>



THE SYMPOSIUM *IMAGINING ABOLITIONIST FUTURES*. PHOTO: LILIANA ROKITA '24.



LET'S GET FREE: THE TRANSFORMATIVE ART AND ACTIVISM OF THE PEOPLE'S PAPER CO-OP

Let's Get Free showcased nearly ten years of cultural organizing campaigns and collaborative public art by the People's Paper Co-op (PPC), an ongoing project of The Village of Arts and Humanities in North Philadelphia. Looking to women in reentry as society's leading criminal justice experts, the PPC uses art to amplify their stories, dreams, and visions for a more just and free world. Curated by Raquel de Anda, Sharita Towne, and Daniel Tucker, the exhibition explored the PPC's work as a model for effecting change through art and helping free people from an exceptionally adversarial and punitive criminal justice system.

<https://exhibits.haverford.edu/letsgetfree>



TOP: ARTIST, PRODUCER, AND RECORD LABEL DIRECTOR BL SHIRELLE. PHOTO: JESSICA KÖRGEN '24.
BOTTOM: ARTIST MARK MENJÍVAR SPEAKS DURING THE OPENING RECEPTION FOR HIS EXHIBITION *CURRENTLY* AT THE CANTOR FITZGERALD GALLERY. PHOTO: LOGAN DE RASPIDE ROSS '23.

STUDENT SUMMER PROGRAMS



SUPPORTED BY A HURFORD CENTER SELF DESIGNED-INTERNSHIP GRANT, REESHA GANDHI '24 SPENT THE SUMMER INTERNING WITH CUTTING CREW STUDIO, AN INDEPENDENT PRODUCTION HOUSE IN MUMBAI, INDIA THAT CREATES DOCUMENTARIES AND OTHER FILM PROJECTS.

STUDENT SUMMER PROGRAMS

Each summer, the Hurford Center funds over twenty students to pursue an array of local, national, and international internships and fellowships. Many of these programs—Philly Partners, Self-Designed Internships, Research Fellowships, and more—build on long-standing partnerships with arts and cultural organizations; others give students the opportunity to create their own summer experiences.

SUMMER RESEARCH FELLOWSHIPS

Kaj-Aksel Jensen '24 spent the summer studying American public discourse on Taiwan, researching whether a potential conflict between the United States and China is actually becoming more likely. Shana Cohen-Mungan '24 explored the queer memorial as a performative archive, conducting archival research with the Douglas Crimp Papers in the Fales Library and Special Collections at New York University.

PHILLY PARTNERS

One of the four Philly Partner interns, Amelia LaMotte '25 spent the summer with non-profit arts organization and venue FringeArts, helping to edit the festival guide for the 27th annual Fringe Festival.

BELOW, CLOCKWISE FROM UPPER LEFT: KAJ-AKSEL JENSEN '24. PHOTO: PATRICK MONTERO. AMELIA LAMOTTE '25. SHANA COHEN-MUNGAN '24. MIMI TRAN '23. PHOTO: PATRICK MONTERO.



SELF-DESIGNED INTERNSHIPS

Reesha Gandhi '24 interned with Cutting Crew Studio, an independent production house in Mumbai, India that creates documentaries and other film projects. Mimi Tran '23 worked with Fishadelphia, a Philadelphia community seafood program founded by faculty member Talia Young (Environmental Studies).

CREATIVE FELLOWSHIPS

Lyali Pereda Figueroa '26 spent the summer working with Hasta 'Bajo Project, a non-profit organization based in Puerto Rico dedicated to creating a historical archive of reggaeton.

RESEARCH AND CURRICULAR EXPERIMENTATION



VISITING PRESENTERS PARTICIPATE IN A CREATIVE WORKSHOP AS PART OF THE 2023 MELLON SYMPOSIUM *A SENSE OF THINGS: TECHNOLOGY, TECHNIQUES, AND OTHER STORIED MATTER*, ORGANIZED BY HCAH POSTDOCTORAL FELLOW JIA HUI LEE (ANTHROPOLOGY).

LEFT TO RIGHT: GINSSIYO APARA, MONIQUE SCOTT, KAT POJE, JIA HUI LEE, AND KWAME EDWIN OTU.
PHOTO REESHA GANDHI '24.

RESEARCH AND CURRICULAR EXPERIMENTATION

The Hurford Center plays an important role in infusing the College with fresh intellectual and pedagogical perspectives through curricular grants, research support, and postdoctoral fellow course offerings and programs.

A SENSE OF THINGS

Organized by HCAH Postdoctoral Fellow Jia Hui Lee, the 2023 Mellon Symposium *A Sense of Things: Technology, Techniques, and Other Storied Matter* featured “six stories around a fire” with scholars and artists Kwame Edwin Otu, Diana Pardo Pedraza, Kat Poje, Monique Scott, Ginssiyo Apará, and Jia Hui Lee. The event also featured *B A G G A G E*, a VCAM exhibition of work by Philadelphia artist Ginssiyo Apará that brought together discarded materials, plastic bags, and other trash to explore gentrification in West Philadelphia. In challenging the boundaries between trash and art, Apará’s work reclaims discarded materials as objects of memory, community, and solidarity.

FACULTY FELLOW COURSE OFFERINGS

The Center’s three faculty fellows offered a range of courses during the 2022-23 academic year.

DENNIS HOGAN (PEACE, JUSTICE, AND HUMAN RIGHTS):

CRITICAL PERSPECTIVES ON COLLEGE

JIA HUI LEE (ANTHROPOLOGY): SENSING BEYOND THE HUMAN;

DECOLONIZING SCIENCE AND TECHNOLOGY

RAEGAN TRUAX (VISUAL STUDIES):

NOW/THEN: ART AND ABOLITION 1966-2022; PERFORMATIVE BODY

ART WITHOUT BOUNDARIES

Reesha Gandhi ’24 and Aby Isakov ’24 used a Hurford Center Research Stipend to create the film *Art Without Boundaries*, a documentary featuring Philly-based artists Shwarga Bhattacharjee, Chaksa Sofia, and Matthew Raguhauth that considers the link between their backgrounds as immigrants/1st gen Americans and their creative practices.



SPLENDID LAND & FORTHMORE

Pika Ghosh (Religion) used a Course Trip Grant to bring her courses “Introduction to South Asian Religious Cultures” and “Images of Krishna” to visit the traveling exhibition *A Splendid Land: Paintings from Royal Udaipur* at the Smithsonian Institution’s Asian Art Museum, Arthur Sackler Gallery in Washington, D.C. Eva Wö (Visual Studies) brought their course “Imaging Public Sex Utopias: A Production Workshop” to the Guggenheim Museum in New York City to see Nick Cave’s groundbreaking *Forthmore* exhibition.

YUKA ISEDA

Yuka Usami Casey (East Asian Languages and Cultures) used a Hurford Center Course Innovation-Renovation grant to bring dancer Yuka Iseda to campus. Iseda, a principal dancer of the Philadelphia Ballet, met with students, staff and faculty to consider self-expression and communication through the lens of dance.



JIA HUI LEE (ANTHROPOLOGY) AND KAT POJE ’16 PRESENT AT THE 2023 MELLON SYMPOSIUM *A SENSE OF THINGS*. PHOTO: REESHA GANDHI ’24.



TOP: YUKA ISEDA, A PRINCIPAL DANCER OF THE PHILADELPHIA BALLET. PHOTO: PAOLA NOGUERAS. BOTTOM: ARTIST MATTHEW RAGHUNAUTH PAINTING IN A STILL FROM THE FILM *ART WITHOUT BOUNDARIES*.

BREAKING THE RULES



STUDENTS, STAFF, FACULTY, AND ALUMNI GATHER AT THE "WHAT NOW: MAKING A LIFE IN THE ARTS AND HUMANITIES" SPRING STUDENT-ALUMNI MIXER AT ASIAN ARTS INITIATIVE. PHOTO: SEAWON PARK '25.



HURFORD CENTER PROGRAM MANAGER KELLY JUNG '17 AT THE "WHAT NOW: MAKING A LIFE IN THE ARTS AND HUMANITIES" SPRING STUDENT-ALUMNI MIXER AT ASIAN ARTS INITIATIVE. PHOTO: SEAWON PARK '25.

BREAKING THE RULES

The Center serves as a laboratory for testing out new ideas that go beyond our regular roster of grants and programs. Some of these initiatives are one-time projects; others go on to become continuing programs at the Center or the broader College.

WHAT NOW: MAKING A LIFE IN THE ARTS AND HUMANITIES

The Hurford Center launched a year-long initiative to facilitate student exploration of careers in the arts and humanities. Events included a fall career fair with Philadelphia area arts and culture workers; career conversations with Paterson Joseph, British actor and writer, and Tilusha Ghelani, Sky Studio's Commissioning Editor for Comedy Scripted TV; and an alumni-student spring mixer held downtown with HCAH partner Asian Arts Initiative.

THE ORDERING OF MOSES

The Haverford-Bryn Mawr Chorale, conducted by Nathan Zullinger (Music), performed their Fall Concert featuring *The Ordering of Moses* (1932) by R. Nathaniel Dett, the first performance of this significant work in the Philadelphia region for decades, possibly ever.

CLUBS IN RESIDENCE: KOREAN CULTURE CLUB (KCC) & STUDENTS FOR ABOLITION, TRANSFORMATION, AND LIBERATION (SALT)

The Hurford Center and VCAM launched our new "Clubs in Residence" initiative by partnering with student groups Korean Culture Club (KCC) & Students for Abolition, Transformation, and Liberation (SALT). KCC is dedicated to educating the Haverford community about Korean culture, including its traditions, values, culinary arts, and language. SALT is committed to critical discussion and organizing to dismantle the prison-industrial complex, viewing abolition as something to be lived every day through both education and action. Throughout the year, the groups staged exhibitions, film screenings, lectures, and many other events in VCAM.



KOREAN CULTURE CLUB (KCC) HEADS YEHYUN SONG '25 AND HEEWON YANG '25. PHOTO: HOLDEN BLANCO.



TERI KE BMC '24 PERFORMS USING MODULAR SYNTHESIZERS FROM VCAM'S STUDIO FOR ELECTRONIC ART (SEA) DURING THE HURFORD CENTER'S WEEKLY VCAMBIENT MUSIC SERIES. PHOTO: ABY ISAKOV '24.

STAFF

Gustavus Stadler

Koshland Director
The William R. Kenan, Jr. Professor;
Professor and Chair of English

James Weissinger '06

Associate Director
HCAH & VCAM

Matthew Seamus Callinan

Associate Director, Cantor Fitzgerald
Gallery, VCAM, and Campus Exhibitions

Kelly Jung '17

Program Manager

Henry Morales

Postbaccalaureate Fellow

Kerry Nelson

Financial and Administrative Assistant

Duncan Cooper '09

Graphic Designer

FELLOWS

Dennis Hogan, Mellon Postdoctoral
Fellow, Visiting Assistant Professor of
Peace, Justice, and Human Rights

Jia Hui Lee, Mellon Postdoctoral Fellow,
Visiting Assistant Professor of Anthropology

Raegan Truax, Mellon Postdoctoral Fel-
low, Visiting Assistant Professor of Visual
Studies

2022–23 STEERING COMMITTEE

Matthew Denton '24

Hedy Goodman '23

Hee Sook Kim (Fine Arts)

Jalen Martin '23

Rebecca Powers (Institutional
Advancement)

Luis Rodriguez-Rincón (Spanish)

HCAH STUDENT STAFF

Reesha Gandhi '24

Aby Isakov '24

Sooyeon Jung '25

Rosario Lozada '25

Alexander Nathanson '25

Umika Pathak '25

Sharon Williams '23

Benjamin Zheng '25

CFG STUDENT STAFF

Amolina Bhat '23 (Co-Manager)

Gisela Clausen-Diaz '26

Alice Creed '24

Lara Deuber '23

Lucy Frank BMC '25

Teri Ke BMC '24

Ela Kowardy '26

Riley Sobel '24 (Co-Manager)

Ryan Quenemoen '24

Alex Wexler '26

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Moving Images Endowed Fund, and the
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sible without support from many other
offices and funds at Haverford, including
the Office of the President; the Office of
the Provost; the Koshland Integrated Nat-
ural Sciences Center; the Center for Peace
and Global Citizenship; the Distinguished
Visitors Program; Institutional Diversity,
Equity, and Access; the Office of Race
and Ethnicity Education; the Center for
Gender Resources and Sexuality Equity;
the Office of Student Activities; Haverford
Libraries; Institutional Advancement; the
Office of Communications; the Office of
Admission; the Center for Career and Pro-
fessional Advising; the Office of Academic
Resources; Purchasing; Campus Safety;
Central Receiving; Facilities Management;
Whitehead Campus Center; Instructional
and Information Technology Services;
Dining Services; the Bookstore; House-
keeping; the Arboretum; the Margaret
Gest Program; the Center for Visual Cul-
ture at Bryn Mawr; and many academic
departments and programs.

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

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Haverford College
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Haverford, PA 19041



INSTALLATION VIEW OF ESTELLE MAISONNET, *QUEER QUEEN SIZED BED* (2022), FROM THE VCAM CREATE SPACE EXHIBITION *AT REST*, CURATED BY HENRY MORALES. PHOTO: CONSTANCE MENSCH.

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HAVERFORD