MISSION STATEMENT

The John B. Hurford ’60 Center for the Arts and Humanities (HCAH) supports the intellectual and artistic ambitions of faculty, students, and staff, fostering collaboration, experimentation, and critical thought under the auspices of the Cantor Fitzgerald Gallery, the Tuttle Creative Programs, and other Center initiatives. Through a variety of seminars, symposia, working groups, arts and performance residences, and exhibitions, the Center works to cultivate interdisciplinary conversation, to bring together intellectual inquiry and artistic practice, and to engage ethical issues current at the college and in the wider public. Our initiatives reach beyond the local and familiar to connect with diverse communities of writers, artists, scholars, and performers, and with thinkers, innovators, and activists of all kinds.
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The fall of 2017-18 saw the Hurford Center’s long-awaited move into its new home, VCAM (Visual Culture, Arts, and Media), an inspired reimagining of Haverford’s Ryan Gymnasium. This facility has opened up an array of much-needed spaces for filmmaking, screening, exhibitions, making of all kinds, courses, and meetings large and small; it has also brought us many of the key faculty in the new Visual Studies minor as our neighbors.

The success of any building must be largely measured by the creative uses to which it is put and the extent to which a community embraces it. In the process of its creation, and in the months leading up to its opening, faculty and staff worked to ensure that VCAM would be a welcoming site for a wide range of activities and a space for gatherings of all kinds: a place both comfortable to spend time in and exciting in its possibilities.

The results have exceeded our expectations. From one day to another, visitors to VCAM might look in on a class taught by one of our Mellon fellows or a meeting of this year’s Faculty Seminar, “The Arts of Melancholy”; they might attend a book talk by a faculty member or a presentation by a visiting scholar or artist; they might find an exhibition going up in one of our two Create Spaces, sit and talk with friends in the presentation lounge, or have a bite to eat in the community kitchen; they might attend one of this year’s four film series in the screening room, listen to a staged reading of a Greek tragedy, or sit quietly and read in one of the nooks on the second floor.

Our year began with one symposium, The Black Extra/ordinary, and concluded with another, Beyond the Grassroots: Participatory Ecology and Political Praxis. We tested VCAM’s acoustics (excellent!) with the Orlando Consort, singing period music to accompany a showing of the silent film, The Passion of Joan of Arc, and with a visit from the local band Breakwater, here to celebrate the conclusion of an oral history project “Bus(t) the Bubble: Tri-Co Bus and Van Drivers Share Their Stories.” The wall above the stairs was rarely without an exhibition, and featured in April the photographs and paintings for Marisol, a multimedia performance and exhibition and this year’s E. Clyde Lytton 1966 Memorial Fund recipient. Our latest initiative, Philadelphia Area Creative Collaboratives, gathered past, present, and future participants over lunch or dinner to share their ideas and their experiences.

Throughout the year the staff of the Hurford Center—together with the VCAM staff—have continued to nurture and realize the creative and intellectual interests of faculty, students, and staff, drawing on the new possibilities of VCAM: a wonderful building, but without them, just a building. We invite you to drop by the HCAH offices and come to our receptions and information sessions, to share your thoughts.
VCAM (VISUAL CULTURE, ARTS, AND MEDIA)

VCAM (Visual Culture, Arts, and Media) supports Haverford’s new Visual Studies program, cultivating film and digital media projects; curatorial experimentation and art exhibitions; and 3D printing, prototyping, and design. As the new location of the Hurford Center, VCAM enriches ongoing support of film and media, inspires an array of installations and multimedia projects in its new Create Spaces, and serves as home base for the HCAH’s new Philadelphia Area Creative Collaboratives initiative.

BELOW: PHOTO: © LARA SWIMMER
RIGHT: NICKY RHODES ’19 DISPLAYS HIS SONIC GLOVE-CREATED IN THE VCAM MAKER ARTS SPACE AT THE 2018 TRI-CO FILM FESTIVAL.
PHOTO: HOLDEN BLANCO ’17
THE ORLANDO CONSORT PERFORMS MUSIC BY FIFTEENTH-CENTURY COMPOSERS AS A LIVE ACCOMPANIMENT TO
CARL THEODORE DREYER’S THE PASSION OF JOAN OF ARC (1928), PROJECTED ON THE VCAM DISPLAY WALL.
PHOTO: COLE SANDOM '19
The HCAH has long nurtured student and faculty film and media making, now supported by expanded space and resources in Haverford’s new VCAM (Visual Culture, Arts, and Media) facility.

**VOICES APPEARED: SILENT CINEMA AND MEDIEVAL MUSIC**

Richard Freedman (Professor of Music; John C. Whitehead Professor of Humanities; Associate Provost for Curricular Development) organized a screening of *The Passion of Joan of Arc* (1928), projected at large scale in the main VCAM Presentation Lounge with live vocal accompaniment by the acclaimed Orlando Consort, performing music by fifteenth-century composers Guillaume Dufay, Gilles Binchois, and others.

**STRANGE TRUTH**

Organized by Visual Media Scholars Vicky Funari and John Muse, *Strange Truth* explored the nonfiction imagination in the film and performance work of mediameakers Pamela Z, Theo Anthony, and Sabaah Folayan. Using diverse technical and formal means, these artists engaged with the intimate connections between memory, language, and gesture; the struggles over urban space and history; and the power of resistance.

*Strange Truth* was made possible by the Hurford Center’s Leaves of Grass Visiting Artists Program Fund, Bryn Mawr Film Institute, the House Fund for Distinguished Visiting Artists and Critics, and Haverford’s Visual Studies interdisciplinary minor.

**DOCULAB 2018 DIZHSA NABANI, LIVING LANGUAGE**

DocuLab is a five-year pilot program that will develop student-faculty documentary work at VCAM. In summer 2018, five undergraduate fellows spent eight weeks creating a documentary project centered on language and identity in one Zapotec community, San Jerónimo Tlacochahuaya, in Oaxaca, Mexico. Brook Lillehagen (Linguistics), Vicky Funari (Visual Studies), Zapotec language activist Moisés García Guzmán, filmmakers Lucia Palmarini and Laura Deutch, and production coordinator Hillary Brashear helped the students explore how language is interwoven with identity and with the vitality of the Zapotec community.

**SABEA EVANS ’18**

**KATHRYN GOLDBERG BMC ’18**

**MARCELO JAUREGUI-VOLPE ’18**

**EDWARD OGBORN ’19**

**KATIE RODGERS ’18**

doculabs.haverford.edu/dizhsanabani

**THE TRI-COLLEGE FILM FESTIVAL**

The Bryn Mawr Film Institute hosted the seventh annual Tri-College Film Festival, directed by Harlow Figa ’16. Featuring films created by Haverford, Bryn Mawr, and Swarthmore students, the festival was juried by curator Shari Frilot and filmmaker Sosena Solomon.

blogs.haverford.edu/tricofilmfest

**SAM GREEN: THE WEATHER UNDERGROUND**

Documentary filmmaker Sam Green visited campus for a screening of his Academy Award-nominated film *The Weather Underground*. Organized by Vicky Funari (Visual Studies) and Sally Berger (Visual Studies), the visit also inspired *Green Screen: Lost and Found Stories by Sam Green*, an exhibition of Green’s work in VCAM curated by students in the class “Moving Image Media and Art Exhibition.” Green’s visit was cosponsored by the Hillmann Moving Image Endowed Fund, Visual Studies, VCAM, and the Distinguished Visitors Program.
JACOBIA DAHM, FROM THE PROJECT JOURNEY THROUGH THE BALKANS, 2015
A SYRIAN MOTHER AND HER TWO YOUNG CHILDREN FALL ASLEEP ON THE FERRY TAKING HER FROM THE GREEK ISLAND OF LESVOS TO THE GREEK MAINLAND. THEY ARE HEADED FOR GERMANY IN HOPE OF A NEW LIFE AWAY FROM THE SYRIAN WAR. OCT 7, 2015.

INSTALLATION VIEW FROM THE VCAM CREATE SPACE EXHIBITION BORDERS AND BELONGING, PART OF THE PHILADELPHIA AREA CREATIVE COLLABORATIVES PROJECT WHO BELONGS? EXODUS AND ARRIVAL.
PHOTO: ELI BADEN-LASAR '21
CREATE SPACES

The VCAM Create Spaces and Exhibition Wall hosted twenty-five curricular and co-curricular projects, ranging from experimental media and performances to small-scale exhibitions.

SHINE
Alliyah Allen ’18 created a series of photographic portraits of womxn of color at Haverford College, imagining the project as a remedy in a world where self-care can be easily overlooked.

BIG MESS
Created for the class “Sculpture 200: Materials and Techniques” with Naomi Safran-Hon (Fine Arts), Jessie Lamworth ’18’s Big Mess seized the open canvas of the room and animated an eruption of colors from its every facet.

VCAM PHILADELPHIA ARTIST IN RESIDENCE: MARIEL CAPANNA
VCAM hosted Mariel Capanna for the first three weeks of April 2018. The multidisciplinary artist visited courses, facilitated a fresco workshop, and created an immersive three-walled painting exploring memory and loss.

WHO BELONGS? EXODUS AND ARRIVAL
Who Belongs? Exodus and Arrival featured works by Philadelphia Area Creative Collaboratives artists Jacobia Dahm and Griselda San Martin that illuminate current political discourses on human rights, social justice, and the global refugee crisis.

LETTER TO MY SERBIAN NEIGHBOR
Born into a conflict she was too young to remember, Dita Cavdarbasha ’19 created a series of poetry-videos addressed to her Serbian neighbors to attempt to reconcile the displacement that informs her identity.

AMERICAN QUEEN
Organized in conjunction with the course “American Queen: Drag in Contemporary Art and Performance,” taught by Christina Knight (Visual Studies), American Queen gathered contemporary and archival images of drag performance from Haverford College’s own Special Collections.

LAY/LINES
In Lay/Lines, Isabella Siegel ’19 visualized layers of three Philadelphia neighborhoods and drew them onto sheets of clear acetate. Viewers could interact with the work, bringing layers to the top or moving them to the bottom.

See the IN REVIEW section for a full listing of VCAM Create Spaces projects.
PHOTOGRAPHER JACOBIA DAHM MEETS WITH IMKE BRUST (GERMANY’S COURSE “VISUALIZING THE UNITED STATES OF EUROPE” AS PART OF THE
PHILADELPHIA AREA CREATIVE COLLABORATIVES (PACC) PROJECT WHO BELONGS? ENIGMA AND ARRIVAL.
PHOTO: GRISELDA SAN MARTIN
Supported by a $750,000 grant from the Andrew W. Mellon Foundation, PACC brings together faculty, students, nonprofits, artists, and other community members for collaborations that blend scholarship, social change, and the arts. Over a four-year period, the program will develop creative alliances that pair local and regional artists with students, faculty, and curricular projects to work with community nonprofits and civic advocacy groups.

collaboratives.haverford.edu

WHO BELONGS? EXODUS AND ARRIVAL

Who Belongs? artists Jacobia Dahm and Griselda San Martin worked with Philadelphia nonprofit Puentes De Salud/Alexandra Wolkoff ’14 and Haverford faculty Imke Brust (German) and Zainab Saleh (Anthropology) to consider how experiences along migrant trails can alter the perception of migration as a contested topic in EU and US contexts. The team organized a VCAM photography exhibition, a public conversation on migration at Philadelphia’s Ulises bookstore, and other programs.

See the IN REVIEW section for a full listing of PACC projects.

WE’RE IN IT (REMAKING THE WORLD)

We’re in It (Remaking the World) rethought the problematic term “outsider art” to reconsider how all of us move between “inside” and “outside.” Building narratives and relationships through speech, drawing, and the written word, lead artist Samantha Mitchell worked with the artists and staff of Wynnewood’s Center for Creative Works (CCW) and Haverford faculty Kristin Lindgren (Writing Center) and Adam Rosenblatt (Peace, Justice, and Human Rights), organizing a VCAM exhibition of work created by CCW and Haverford student artists, a bookmaking workshop, and other events.
ORIGINS IN PLACE
Artist Patrick (Pato) Hebert (New York University Tisch School of the Arts) worked with Aviva Kapust and Philadelphia’s Village of Arts and Humanities, Haverford’s Dean Theresa Tensuan, S.U.R.G.E., and Benjamin Hughes (Haverford Office of Multicultural Affairs) to map the ways we experience alienation and belonging, resilience and erasure, danger and delight, competition and collaboration. Thinking about the lessons and limits of resilience in communities of Black and Indigenous people, the group paid particular attention to what is embodied in the language and materials of our environments, hosting a suite of talks and workshops at Haverford and at the Village.

URBAN ECOLOGY ARTS EXCHANGE
What defines the urban environment? How do the ways we engage and navigate the twenty-first century world and its many dimensions—natural and industrial, digital and virtual—shape human experience and our impact on the planet? The Urban Ecology Arts Exchange addressed these questions in collaboration with artist Li Sumpter; urban green spaces North Philly Peace Park with Tommy Joshua and Pili X, Mount Moriah Cemetery with Paulette Rhone, and the East Park Revitalization Alliance with Suku John; Haverford faculty Joshua Milton Moses (Anthropology, Environmental Studies) and Jonathan Wilson (Biology, Environmental Studies); and many others in diverse ecologies at the intersection of art and science, teaching and learning, spirit and nature.
CURATOR AND FILMMAKER MAORI KARMAEL HOLMES SPEAKS AS PART OF A PANEL AT THE BLACK EXTRA/ORDINARY: A SYMPOSIUM ORGANIZED BY CHRISTINA KNIGHT (VISUAL STUDIES) COINCIDING WITH THE LAUNCH OF THE COLLEGE'S NEW VISUAL STUDIES PROGRAM.

PHOTO: JOHN MUSE
HUMANITIES FORUMS

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

THE BLACK EXTRAORDINARY
Organized by Christina Knight (Visual Studies), The Black Extraordinary gathered artists, scholars, and curators for a conversation about blackness and visuality. The symposium explored the poles of black representation, which too often telescope from spectacular accomplishments to mundane suffering with little attention to all that falls between. The event included a performative keynote address by artist Jaamil Olawale Kosoko and concluded with an artist-led walk-through of Sadie Barnette’s Dear 1968... exhibition at Cantor Fitzgerald Gallery.

hav.to/blackextraordinary

2018 MELLON SYMPOSIUM
BEYOND THE GRASSROOTS: PARTICIPATORY ECOLOGY AND POLITICAL PRAXIS
Organized by Mellon Postdoctoral Fellow Rafter Sass Ferguson, Beyond the Grassroots brought together researchers, practitioners, and activists to discuss politics and science in the human-environmental age, considering the ways in which visions of collective liberation can be realized through the strategies and practices of current environmental movements and movement-embedded research.

hav.to/beyondgrassroots

SAULO ARAÚJO, DIRECTOR OF THE GLOBAL MOVEMENTS PROGRAM AT WHYHUNGER, SPEAKS AT BEYOND THE GRASSROOTS: PARTICIPATORY ECOLOGY AND POLITICAL PRAXIS.
PHOTO: ABIGAIL HARRISON ’19

ABOVE: JULI GRIGSBY (ANTHROPOLOGY) SPEAKS AT THE SYMPOSIUM RIGHTS AT THE EDGE.
PHOTO: ALEXANDRA IGLESIAS ’21

ROBERTO CASTILLO SANDOVAL (SPANISH, COMPARATIVE LITERATURE) DISCUSSES HIS TRANSLATION OF HERMAN MELVILLE’S BARTLEBY, THE SCRIVENER: A STORY OF WALL STREET.
PHOTO: LEV GREENSTEIN ’20

RIGHTS AT THE EDGE SYMPOSIUM
Organized by Adam Rosenblatt (Peace, Justice, and Human Rights), Rights at the Edge showcased how scholars, activists, educators, and creators are pushing the “edges” of the human rights framework—seeking to extend the guarantees of human rights policy more broadly while challenging us to rethink the boundaries of the “human” for a new century. The symposium was sponsored in partnership with the Center for Peace and Global Citizenship; the Distinguished Visitors Program; the Peace, Justice, and Human Rights concentration; and the Office of the Provost.

hav.to/rightsattheedge

BARTLEBY THE SCRIVENER IN TRANSLATION WITH ROBERTO CASTILLO SANDOVAL
Roberto Castillo Sandoval (Spanish, Comparative Literature) discussed his recent Spanish translation of Herman Melville’s 1853 work Bartleby, the Scrivener: A Story of Wall Street, published by Hueders in 2017. The talk was followed by a dialogue with Andrew Friedman (History).
KATHRYNE CORBIN (FRENCH) ORGANIZED A SCREENING OF À NOS AMOURS (DIR. PIALAT 1983) (ED. DEDET, 1983), FOLLOWED BY A MASTERCLASS WITH DISTINGUISHED VISITOR YANN DEDET IN VCAM.

PHOTO: SARAH JENNINGS ’21
FACULTY SEMINAR

The faculty seminar program enriches teaching and research at Haverford by encouraging dialogue among scholars who bring different perspectives to bear on a common interest. Seminar participants are selected from across the academic divisions and joined each year by a Mellon Postdoctoral Fellow (chosen through a national search) with expertise in the seminar topic. Each Postdoctoral Fellow is appointed for two years and brings new courses and new intellectual interests to the Haverford community.

2017–18 Faculty Seminar
THE ARTS OF MELANCHOLY

This seminar used melancholy as a focal point of inquiry into works of art: their modes of representation, their genesis, and their place in broader schemes of cultural practice. The scope of this inquiry into the causes, symptoms, and meanings of melancholia has ranged from Aristotle to Freud and from Renaissance engravings to Japanese film. The seminar inspired the Cantor Fitzgerald Gallery exhibition Unwilling: Exercises in Melancholy, as well as a public archive in VCAM of texts, images, recordings, and other materials discussed in the seminar.

Leader
RICHARD FREEDMAN (MUSIC)

Participants
MARILYN BOLTZ (PSYCHOLOGY)
ANDREW FRIEDMAN (HISTORY)
CHRISTINA KNIGHT (VISUAL STUDIES)
ERIN SCHONEVELD (EAST ASIAN LANGUAGES AND CULTURES, VCAM FACULTY FELLOW)
ANKO SZUCS (COMPARATIVE LITERATURE, MELLON POSTDOCTORAL FELLOW)
JOEL YURDIN (PHILOSOPHY)

WORKING AND READING GROUPS

The Hurford Center supports faculty working groups of local scholars focused on a common research interest. Reading Groups—which may include students, faculty, and staff—gather regularly to engage in a variety of ways with texts of mutual interest.

AMERICAN STUDIES
Leader
GUSTAVUS STADLER (ENGLISH)

THEORY AND ENVIRONMENT
Leaders
BENJAMIN PARRIS (ENGLISH)
STEVE FINLEY (ENGLISH)

RELIGIOUS STUDIES
Leader
KEN KOLTUN-FROMM (RELIGION)

FACULTY/STAFF READING GROUP
Leader
RAJESWARI MOHAN (ENGLISH)

POETRY READING GROUP
Leaders
WILLIAM GROSHOLZ EDWARDS ’18
BENJAMIN KAPLOW ’18
ARIANA WERTHEIMER ’18

FALL GRAPHIC NOVELS READING GROUP
Leaders
ELEANOR MORGAN ’20
ESME TRONTZ ’18

SPRING SOCIAL JUSTICE GRAPHIC NOVELS READING GROUP
Leaders
STEVE LEHMAN ’19
NICKY RHODES ’19

PHOTO: PATRICK MONTERO
PHOTO: LISA BOUGHTER
PHOTO: LEV GREENSTEIN ’20
**CURRICULAR DEVELOPMENT**

The HCAH draws on multiple funds to enhance faculty work in curricular development, supporting class trips and faculty visits to special collections and performances, the purchase of materials for course renovation, guest lectures, workshops, and roundtables—all with the aim of encouraging innovative, rigorous pedagogy and scholarship at the College. The Edwin E. Tuttle 1949 Fund for Visual Culture and the House Fund for Distinguished Visiting Artists and Critics support the integration of visuality and the arts across the College.

**Featured Projects**

**BICYCLES, GARBAGE, AND CAMERAS**


[hav.to/bgc](#)

**BUS(T) THE BUBBLE: TRI-CO BUS AND VAN DRIVERS SHARE THEIR STORIES**

Created as part of the course “Oral History and Activism,” taught by Anne Balay (Gender and Sexuality Studies), *Bus(t) the Bubble* highlighted the Tri-Co bus and van drivers who knit together the Haverford, Bryn Mawr, and Swarthmore communities. The exhibition opening featured a performance by legendary Philadelphia funk band Breakwater, with Director of Transportation Services Steve Green on bass.

See the IN REVIEW section for a full listing of faculty curricular projects.

**FOOD AND RELIGION**

Ken Koltun-Fromm (Robert and Constance MacCrate Professor of Social Responsibility, Religion) and Molly Farneth (Religion) used a Course Innovation/Renovation Grant to support “Food and Religion,” a new course in which students planned, produced, and hosted food-related events in the VCAM kitchen.

**MOVEMENT AND PRESENCE WORKSHOP WITH MEGAN BRIDGE**

John Muse (Visual Studies) brought Philadelphia dancer and co-founder/co-artistic director Megan Bridge to Haverford for two performance workshops with his course “Art After Conceptual Art: History, Theory, Practice,” followed by a class trip to FringeArts to see Bridge’s performance Sp3.
SUPPORTED BY THE STUDENT ARTS FUND, ANGELE BRUTON ’21 EXPLORED FIRST YEAR STUDENTS’ RELATIONSHIPS TO THEIR BODIES THROUGH A COLLECTION OF INTERVIEWS AND PHOTOGRAPHS THAT CULMINATED IN A SERIES OF PAINTED PORTRAITS.

PHOTO: ELI BADEN-LASAR ’21
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.

TECHNOLOGIES OF CONTROL: SURVEILLANCE AND SOCIALIZATION IN TOTAL INSTITUTIONS AND BROADER SOCIETY
Leader
CHELSEA RICHARDSON ’18 (POLITICAL SCIENCE)
Faculty Advisor
JULI GRIGSBY (ANTHROPOLOGY)

THE WRITING ON THE WALL: GRAFFITI, STREET ART, AND A NEW ORGANIC URBAN ARCHITECTURE
Leader
ISABELLA SIEGEL ’19 (FINE ARTS)
Faculty Advisor
LAURA MCGRANE (ENGLISH)

PUBLICATIONS

Body Text and Margin: Extra
The latest issue of the student-edited journal Margin, Extra featured work by students, scholars, artists, and writers from both within and beyond the Haverford community that considered the tension in places where there is something extra: the prejudices hidden by people who are extra nice; the sacrifices made by those who work extra hard; the hidden agendas in those who are, as millennials say, just plain extra. Body Text annually publishes the sharpest undergraduate scholarship by Haverford students in the humanities and social sciences.

Body Text/Editor-in-Chief
MADISON ARNOLD-SCERBO ’18,
Margin/Editor-in-Chief
ESME TRONTZ ’18

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 produce their own performances and films, mount exhibitions, bring performers and artists to campus, and travel to area arts events. These initiatives sponsored fifteen projects in 2017–18.

Featured Projects

MARISOL
Supported by the E. Clyde Lutton 1966 Memorial Fund, Marisol was a multimedia performance and exhibition by Cristian Espinoza ’18 that explored the fluctuating emotional states that an intersectional life entails: loneliness, fear, confusion, joy, and pride.

FIRST YEAR PORTRAIT PROJECT
Ainsley Bruton ’21 explored first year students’ relationships to their bodies through a collection of interviews and photographs that culminated in a series of painted portraits.

TRAVIS ALABANZA BEFORE I STEP OUTSIDE (YOU LOVE ME)
Clara Abbott ’18 brought performer, writer, and theater-maker Travis Alabanza to campus for a packed performance in VCAM.

See the IN REVIEW section for a full listing of Student Arts projects.
STUDENT RESEARCH ASSISTANTS

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

DIGITAL “CAMERA LUCIDA:” A TEACHING AID
Ashley Guzman ’19 worked with John Muse (Visual Studies) to develop a web platform for teaching Roland Barthes’s *Camera Lucida*, allowing students to move between the original French and the English translation, view higher-resolution versions of the photographs Barthes included in the original text, and engage with images described but not originally included. The platform also offers useful annotation tools, allowing dynamic markup to facilitate assigned reading, homework, and in-class discussions.

REMAPING IMPERFECT CITY/IMPERFECT STATE” BY FINLEY AND MUSE
Christopher Gandolfo-Lucia ’19 worked with John Muse (Visual Studies) to create a geotagged archive of photographs from the roadside memorial documentary project *Imperfect City/Imperfect State*. The project was originally created by Muse in collaboration with artistic partner Jeanne Finley to document over one hundred roadside memorials in Delaware.

LINGUISTICS RESEARCH ASSISTANT
Joseph Stein ’21 served as a research assistant for Brook Lillehaugen (Linguistics), proofreading, compiling bibliographies, and finding sources for her forthcoming publications, as well as assisting with course design for the course "Linguistics 101."

INTERNSHIPS

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

Library Company of Philadelphia
MATHILDE DENEGRE ’21
Pennsylvania Humanities Council
ETHAN EMMERT ’19

Historical Society of Pennsylvania
JOANNE MIKULA ’20
Mütter Museum of the College of Physicians of Philadelphia
TINA LE ’19
SABRINA KWAK ’21
DataArts
MATTHEW RIDLEY ’19
FringeArts
ALYSSA KERPER ’20
SELF-DESIGNED INTERNSHIPS
Students independently identify arts and culture internship opportunities across the country for this competitive HCAH-funded program.

Motto Films, New York
ALI WEINER ’19
City Lights Publishing, San Francisco
MARY KEARNEY-BROWN ’19
CetraRuddy, New York
ELANA KATES ’19
Penn Museum, Philadelphia
RACHEL KUNE ’20

INTERN PARTNERSHIPS
The Hurford Center supports a number of additional partnership programs in collaboration with partners within and beyond the College.

Philadelphia Museum of Art Museum Studies Program
MILES LEE ’18
CARMEN (NANA) NIETO ’19
Woody Guthrie Center (co-sponsored by CPGC)
EMILY DOMBROVS’KAYA ’19
Asian Arts Initiative (co-sponsored by CPGC)
OLIVIA LEGASPI ’19
Diversity and Activism Archive Summer Research Internship
SIERRA ZARECK ’19

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

Reconstructing “The Sleepers”: Exploring Walt Whitman’s Poetry and Politics after the Civil War
PETER KURTZ ’19 (Comparative Literature, Italian) studied Walt Whitman’s poem “The Sleepers,” giving particular attention to its revisions and evolution from 1855 to 1882. Considering the poem’s political and ideological aspects alongside Whitman’s 1871 book Democratic Vistas and the work of Sacvan Bercovitch, the project laid the foundation for the English literature portion of Kurtz’s thesis.

The Decline of Movie Theaters: A Reflection on the Future of Movie Theaters During a State of Industrial Flux
SAKET SEKHSARIA ’20 (Film and Media Studies, Economics) worked on a documentary film exploring the cultural space of the movie theater. Drawing on interviews with cinema studies researchers, filmmakers working in digital and traditional media, and others, the project broadly considered changing cultural attitudes toward media production and consumption in the age of online streaming.

Slouching Towards Utopia: Essaying an American Eden Under Fire
GASIRA TIMIR ’19 (English, Africana Studies) examined Joan Didion’s descriptions of both natural and built American phenomena or environments as inextricably bound to a national political imagination, facilitating fantasies circumscribed within the particulars of consumer citizenship and neoliberalism. Focusing on how Didion reconciles “a sense sublime” or a particular romanticism concerning the Western landscape with a simultaneous sense of dread, Timir spent the summer researching Didion’s personal correspondence and writings on her work at Yale’s Beinecke Library, New York University’s Fales Library, and elsewhere.

PHOTO: ALEXANDRA IGLESIA ’21
INSTALLATION VIEW OF THE CANTOR FITZGERALD GALLERY EXHIBITION "BLACK ATLAS" CURATED BY JACQUELINE HOÀNG NGUYỄN. 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.

DEAR 1968,...
In *Dear 1968,...* artist Sadie Barnette mined personal and political histories using family photographs, recent drawings, and selections from the five-hundred-page file that the FBI amassed after her father joined the Black Panther Party in 1968. This immersive reimagining of the family album demonstrated that Barnette’s family story is not unique. Examining the fraught relationship between the personal and the political, the everyday and the otherworldly, the past and the present, she revealed that the injustices of 1968 have not been relegated to the pages of history, but live on in new forms today.

[exhibits.haverford.edu/dear1968](http://exhibits.haverford.edu/dear1968)

BLACK ATLAS
Curated by Jacqueline Hoàng Nguyên, *Black Atlas* turned the ethnographic gaze on itself, reflecting on the administration of racialized labor for transporting artifacts from across the world to the collections of European museums. The twentieth-century history of Sweden’s Museum of Ethnography left a photographic imprint, and this visual reliquary took center stage by shifting the viewer’s attention from singular world travelers to the deployment of local labor, recognizing the work of the nameless porters and caravan workers who carried these burdens.

[exhibits.haverford.edu/blackatlas](http://exhibits.haverford.edu/blackatlas)

FUTUREPROOF
Curated by Ingrid Burrington, *Futureproof* engaged artists in the many interpretations of futureproofing, drawing from both the legacy of military and corporate scenario planning and the use of semi-fictionalized artifacts or archives as “proof,” or evidence, of alternate timelines or futures. In a time when each day brings new political uncertainties and new crises, and when every “now” is assumed to be “more than ever,” *Futureproof* encouraged viewers to interrogate the fraught systems of the present moment and imagine how they might be otherwise.

[exhibits.haverford.edu/futureproof](http://exhibits.haverford.edu/futureproof)

UNWILLING: EXERCISES IN MELANCHOLY
Curated by Vanessa Kwan and Kimberly Phillips in coordination with this year’s HCAH Faculty Seminar, *Unwilling: Exercises in Melancholy* proposed a reconsideration of melancholy defined through our contemporary condition. Resisting the historical definition of melancholy as an affliction that creates disorder or inactivity, the exhibition reimagined passive sadness as powerful refusal, a conscious (or unconscious) “standing aside,” a willful production of generative failures and resistant potencies.

[exhibits.haverford.edu/unwilling](http://exhibits.haverford.edu/unwilling)
CHRISTINA KNIGHT (VISUAL STUDIES) HOSTS A TALKBACK WITH ARTISTS JAAMIL OLAWARE KOSOKO, JEREMY TOUSSAINT-BAPTISTE, AND IMMA AFTER THEIR PERFORMANCE WHITE STATE / BLACK MIND, PART OF THE SYMPOSIUM THE BLACK EXTRAORDINARY. PHOTO: JOHN MUSE
CREATIVE RESIDENCIES

Creative Residencies encourage 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 here embraces the 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.

Featured Residencies

THIS IS ON RECORD
Hosted by Walter Sullivan (Quaker Affairs) and Jaclyn Isaac Pryor (English), radical Philadelphia theater collective Applied Mechanics took over VCAM to stage a work-in-progress performance of THIS IS ON RECORD, which followed the intertwined lives of a writer, a balladeer, a documentarian, a radio broadcaster, an archivist, and a live-streamer to expose the filters, pressures, and privileges that inform how history is recorded.

WHITE STATE | BLACK MIND
Performance and other forms of creative practice can reimagine or reframe the world, but how does performance as an activist practice help us foreground and work through structural and systemic forms of violence and oppression, in particular as these relate to Black identities? What might queer, oblique, and alternative readings of society reveal about the intricacies and multiplicities of Blackness? Jaamil Olawale Kosoko with collaborators IMMA and Jeremy Toussaint Baptiste discussed these issues and more with scholar Christina Knight.

LISA STEVENSON: ERA UN LUNES
Anthropologist Lisa Stevenson hosted a rough cut screening of Era un Lunes, her experimental ethnographic film that brings us into the lives of a group of Colombian families who flee across the Ecuadorian border to escape the ongoing violence in their country, depicting life in the shadow of a violent past that nobody seems to believe.

WORKSHOP IN KABUKI DANCE AND MOVEMENT
Led by Isaburoh Hanayagi, this workshop introduced students to the movement and dance of Kabuki theater. Students learned the meanings of the dramatic *mie* stances of Kabuki and other aspects of this rich performance tradition.

See the IN REVIEW section for a full listing of Creative Residencies.
STUDENTS FROM VCAM FACULTY FELLOW ERIN SCHONEVELD’S COURSE “ART AND THE ENVIRONMENT IN EAST ASIA” WORKED WITH BIODATA-SONIFICATION ARTIST SAM CUSUMANO TO MAKE MUSIC WITH PLANTS THROUGHOUT THE HAVERFORD CAMPUS.

PHOTO BY CLAIRE BLOOD-CHENEY "21
TEACHING WITH THE HCAH

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. 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. The Hurford Center’s new VCAM Faculty Fellows teach courses within the recently launched interdisciplinary minor in Visual Studies and receive funding to support research, visiting scholars, screenings, exhibitions, and other projects in VCAM.

MELLON POSTDOCTORAL FELLOWS

Rafter Sass Ferguson was the HCAH’s 2016–18 Mellon Postdoctoral Fellow and Visiting Assistant Professor of Environmental Studies. He holds a PhD in crop sciences from the University of Illinois at Urbana-Champaign and an MS in agroecology from the University of Vermont. Ferguson’s research is informed equally by themes in agroecology and political ecology, integrating questions about the quantifiable performance of farming systems with a concern for the ways in which our ideas about agriculture translate into policies and practices that have different consequences for different communities.

Courses
INTRODUCTION TO PERMACULTURE
CARBON FARMING

Aniko Szucs is the HCAH’s 2017–19 Mellon Postdoctoral Fellow and Visiting Assistant Professor of Comparative Literature. She holds a PhD in performance studies from New York University and master’s degrees in English and Communication from the Eötvös Loránd University of Budapest, as well as an MFA in theater studies and dramaturgy from the University of Film and Theatre Arts of Budapest. Szucs’s research project focuses on post-communist melancholia, and analyzes the aesthetics and praxis of leftist and liberal activism in Central Eastern Europe.

Courses
ARTISTS UNDER THE POLICING GAZE OF THE STATE: POLITICS, HISTORY, AND PERFORMANCE
POLITICS OF MEMORY AND PERFORMANCE

Sally Berger is a film and media curator, lecturer, and writer. She is a fellow at the Center for Media, Culture, and History at New York University. Previously, she was an assistant curator in the Department of Film at the Museum of Modern Art in New York and director/co-founder of Documentary Fortnight, an international festival of nonfiction film and media.

Course
MOVING IMAGE MEDIA AND ART EXHIBITION

Vicky Funari is a Visual Media Scholar at the HCAH. A documentary filmmaker, editor, and teacher, she produced, directed, and edited the feature documentaries Maquilapolis (2006) and Pau-lina (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; 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
INTRODUCTION TO DOCUMENTARY VIDEO PRODUCTION
THE DOCUMENTARY BODY: ADVANCED MEDIA PRODUCTION

John Muse is a Visual Media Scholar at the HCAH. He writes essays and reviews, makes experimental films, and builds cairns at the corner of Ardmore and Lancaster Avenues. See finleymuse.com and johnmuse.academia.edu.

Courses
TOPICS IN VISUAL STUDIES: ROLAND BARTHES AND THE IMAGE
THE THEORY AND PRACTICE OF CONCEPTUAL ART

VCAM FACULTY FELLOWS

Lindsay Reckson teaches and writes at the intersection of American and African-American literary studies, performance studies, media studies, and religion. She is currently at work on two book projects. The first, Realist Ecstasy: Religion, Race, and Performance in American Literature, examines ecstatic performance as a source of ambivalence and fascination for American realism in the post-Reconstruction era. The second, Experimental Gestures, explores how minimal or routine gestures become crucial means of ethical inquiry in times of attenuated political possibility. She received a 2016–17 ACLS Fellowship for Realist Ecstasy, and currently serves as a 2017–19 VCAM Faculty Fellow.

Courses
REALISM, RACE, AND PHOTOGRAPHY
DOCUMENTARY MODERNISMS

Erin Schoneveld is an assistant professor in the Department of East Asian Languages and Cultures, where she teaches courses in modern and contemporary Japanese art, cinema, and visual culture. She earned her BA in East Asian studies from Brown University and completed her MA and PhD in the history of art at the University of Pennsylvania. Her current research project on the Taishō-period art and literary journal Shirakaba has received support from the Japan Foundation, the Andrew W. Mellon Foundation, and the Henry Luce Foundation. She served as the 2017–18 VCAM Faculty Fellow and is a core faculty member of the Visual Studies interdisciplinary minor.

Courses
ART AND THE ENVIRONMENT IN EAST ASIA
POSTWAR JAPANESE CINEMA
THE ART OF JAPANESE PRINTS

FACULTY PHOTOS: PATRICK MONTERO EXCEPT: VICKY FUNARI, DAVID MAUNG, JOHN MUSE, RYAN GOODING
As part of this year’s Summer Doculab, Gyusa Naban – Living Language Student Telling Project, Oldberg BMC ‘18, Eddie Osborn ‘19, and Katie Rogers ’18 interview Zapotec Language Activist and Project Collaborator Moisés García Guzmán on the hill “Dany Nagas,” overlooking the town of Tlacochahua, Mexico.

Photo: Lucia Palmarini
IN REVIEW

VCAM FILM AND MEDIA
Strange Truth 2018
Theo Anthony, Rat Film
Pamela Z, Parts of Speech/Parts of the Body
Sabaah Folayan and Damon Davis, Whose Streets?

Summer DocuLab 2018:
Dizha Nabani, Living Language
Faculty Leader
Brook Lillehaugen (Linguistics)
Producers
Laura Deutch
Vicky Funari (Visual Studies)
Moisés García Guzmán
Lucia Palmarini
Production Coordinator
Hilary Brashear
Participants
Sabea Evans ’18
Kathryn Goldberg ’18
Marcelo Jauregui-Volpe ’18
Edward Ogborn ’19
Katie Rodgers ’18

The Tri-College Film Festival
Director
Harlow Figa ’16
Jurors
Shari Frilot
Sosena Solomon
New Media Price:
TwitterVision by Nicky Rhodes ’19
Excellence in Experimental Filmmaking:
Halve the Peach, Split the Seed
by Sasha Klugar BMC ’19
Dramatic Filmmaking Prize:
M.A.Y. by Julian Turner SC ’18
Vériété Documentary Filmmaking:
Living Legends by Akosua Ampofo BMC ’19
Special Jury Prize for Original Storytelling:
Swim, Swim, Swim, Swim by Cecilia Burke ’18

2018 Audience Favorite:
JOY by Ruby Bantariza SC ’20
Flaherty Seminar Faculty Scholars
Vicky Funari (Visual Studies)
Erin Schoneveld (East Asian Languages and Cultures, VCAM Faculty Fellow)
Hillman Moving Images Fund
Sam Green, The Weather Underground

CREATE SPACES
American Queen: Drag in Contemporary Art and Performance, Christina Knight (Visual Studies)
Big Mess, Jessie Lamworth ’18
Shedding City, Colin Fredrickson ’20
Bus(1) the Bubbles: Tri-Co Bus and Van Drivers Share Their Stories, Anne Balay (Gender and Sexuality Studies)
Lay/Lines, Isabella Siegel ’19
SHINE, Aliyyah Allen ’18
Who Belongs? Exodus and Arrival, Imke Brust (German) and Zainab Saleh (Anthropology)
Novaya Derevnya Remembered, Luba Mendeleich ’19
letter to my serbian neighbor, Dita Cavadbasha ’19
Maker Arts Space Guitar Build, Micah Maben ’21 and Jessica Lopez ’21
Food! Food?, Ying Li (Fine Arts)
Clothes Make the Man: Identities of the Family Closet, Eli Baden-Lasar ’21
VCAM Philadelphia Artist in Residence, Mariel Capanna
The Arts of Melancholy, Faculty Humanities Seminar
Marisol, Cristian Espinoza ’18
Green Screen: Lost and Found Stories by Sam Green, Sally Berger (Visual Studies)
For Your Tactile Pleasure, Tessa Haas BMC ’18
Redefining HERstory in the #MeToo Era: Exposing the Systematic Erasure of Black Women’s Histories of Sexual Violence, Sil Lai Abrams, Tess Oberholtzer ’19, and Anita Wu BMC ’21
In Progress: Conceptual Art Final Exhibition, John Muse (Visual Studies)
We’re in It (Remaking the World), Kristin Lindgren (Writing Program) and Adam Rosenblatt (Peace, Justice, and Human Rights)

PHILADELPHIA AREA CREATIVE COLLABORATIVES
Urban Ecology Arts Exchange
Dylan Gauthier (Mare Liberum)
Suku John (East Park Revitalization Alliance)
Tommy Joshua (North Philly Peace Park)
Scott Kellogg (Radix Ecological Sustainability Center)
Joshua Milton Moses (Anthropology, Environmental Studies)
Paulette Rhone (Friends of Mount Moriah Cemetery)
Li Sumpter (Artist)
Jonathan Wilson (Biology, Environmental Studies)
Pili X (North Philly Peace Park)

Sounding the Archive
Brian Carpenter (Center for Native American and Indigenous Research, American Philosophical Society)
Thomas Devaney (English)
Jeanine Oleson (Artist)
Lindsay Reckson (English, VCAM Faculty Fellow)

Origins in Place
Patrick (Pato) Hebert (Artist, Arts, New York University Tisch School of the Arts)
Benjamin Hughes (Office of Multicultural Affairs)
Aviva Kapust (The Village of Arts and Humanities)
S.U.R.G.E.
Theresa Tensuan (Dean’s Office, Office of Multicultural Affairs, Writing Program)

We’re in It (Remaking the World)
Lori Bartol (Center for Creative Works)
Lindsay Buchman (University of Pennsylvania)
Andreana Donahue (Disparate Minds)
Kristin Lindgren (Writing Program)
Samantha Mitchell (Artist)
Tim Ortiz (Disparate Minds)
Kaitlin Pomerantz (Artist)
Adam Rosenblatt (Peace, Justice and Human Rights)

Who Belongs? Exodus and Arrival

HUMANITIES FORUMS
The Black Extra/ordinary, Christina Knight (Assistant Professor, Visual Studies)
Sadie Barnette
James Claiborne (African American Museum in Philadelphia)
Jaamil Olawale Kosoko
Juli Grigsby (Anthropology)
Tionna Mcclodden
Kelli Morgan (Pennsylvania Academy of the Fine Arts)
Jumatau Poe (Music and Dance, Swarthmore)
Lindsay Reckson (English, VCAM Faculty Fellow)
Imani Roach (University of the Arts)
Rael Jero Salley
Monique Scott (Museum Studies, Bryn Mawr)
Sosena Solomon
Brittany Webb (African American Museum in Philadelphia)
William Williams (Fine Arts)

2018 Mellon Symposium: Beyond the Grassroots: Participatory Ecology and Political Praxis, Rafter Sass Ferguson (Environmental Studies, Mellon Postdoctoral Fellow, HCAH)
Saulo Araújo (WhyHunger)
Kirtrina Baxter (Soil Generation)
Rachel Bezner Kerr (Cornell University)
M. Jahi Chappell (Coventry University)
Garrett Graddy-Lovelace (American University)
Nathan Kleinman (GMO Free Philadelphia)

Rights at the Edge, Adam Rosenblatt (Peace, Justice, and Human Rights)
Diya Abdo (English, Guilford College)
Osman Balkan (Political Science, Swarthmore)
Bethany Barratt (Joseph Loundy Human Rights Project)
Jolie Brakey ’18
Dr. Thomas J. Donahue (Political Science)
Arcaeli Garcia de Soto (Institute of
Humanitarian Affairs, Fordham College)
Juli Grigbye (Anthropology)
Eric Hartman (Center for Peace and Global
Citizenship)
Claire Jean Kim (Political Science and Asian
American Studies, University of California, Irvine)
Amanda Levinson (NeedsList)
Kristin Lindgren (Writing Program)
Angela Naimou (English, Clemson University)
Maureen O’Connell (Religion, LaSalle
University)
Brian Palmer and Erin Hollaway Palmer
Make the Ground Talk)
Isaia Rojas-Perez (Anthropology, Rutgers
University)
Jill Stauffer (Peace, Justice, and Human Rights)
Seeing Survival: Photography, Embodied
Female Performance, and the Case of
the Baker’s 1899 Anti-Lynching Exhibit,
Lindsay Reckson (English, VCAM Faculty Fellow)
Jill Stauffer (Peace, Justice, and Human Rights)

FACULTY INITIATIVES
Faculty Seminar
The Arts of Melancholy
Leader: Richard Freedman (Music)
Participants
Marilyn Boltz (Psychology)
Andrew Friedman (History)
Christina Knight (Visual Studies)
Erin Schoneveld (East Asian Languages and
Cultures, VCAM Faculty Fellow)
Aniko Szucs (Comparative Literature, Mellon
Postdoctoral Fellow)
Joel Yurdin (Philosophy)

Access Grants
Hannah Silverblank (Classics), Brooklyn
Horror Film Festival
Aurelia Gomez (Spanish), Adela Cedillo class
visit
Hank Glassman (East Asian Languages and
Culture), Diamond Mountains: Travel and
Nostalgia in Korean Art, Metropolitan Museum
of Art
Charles Kuper (Classics), Teaching the Saints
colloquium
Hannah Silverblank (Classics), Performing
Divinity workshop, University of Oxford

Tuttle Fund for the Development of Visual
Culture
Zainab Saleh (Anthropology), Bicycles,
Garbage, and Cameras: Three Contemporary
Middle Eastern Films
Anne Balay (Gender and Sexuality Studies),
Bus(i) the Bubble: Tri-Co Bus and Van Drivers
Share Their Stories oral history project
Kathryne Corbin (French), Certain Women film
series and Yann Dedet Master Class
Ken Koltun-Fromm (Religion), Uneasy Objects:
A Workshop Seminar in Graven Images
Tetsuya Sato (East Asian Languages and Cul-
tures) and Erin Schoneveld (East Asian Lan-
guages and Cultures, VCAM Faculty Fellow),
A Taste of Japan: Food in Japanese Cinema

Course Innovation/Renovation Grants
Ken Koltun-Fromm (Religion) and Molly
Farneth (Religion), “Food and Religion” VCAM
Kitchen Projects
John Muse (Visual Studies), “Art After
Conceptual Art: History, Theory, Practice”
Workshop with Megan Bridge
Thomas Devaney (English), “Creative Writing
Poetry Workshop” with Joan Larkin and Robert
Hershon

Course Trips
Kristen Whalen (Biology), “Advanced Topics
in Biology of Marine Life” trip to Adventure
Aquarium
Rafter Sass Ferguson (Environmental Studies,
Mellon Postdoctoral Fellow), “Introduction to
Permaculture” trip to Heritage Farm
Lina Martinez (Spanish), “Spanish 100: Basic
Intermediate Spanish” trip to Las Parcelas
Jaclyn Isaac Pryor (English), “Writing about
Performance” trip to see A Period of Animate
Existence at the Annenberg Center for the
Performing Arts, 2.5 Minute Ride at Theatre Ho-
rizon, and Blood Wedding at the Wilma Theatre
Rajeswari Mohan (English), “Introduction
to Literary Analysis: Accidental Tourists and
Passionate Exiles” trip to see Frankenstein and
Dracula: Gothic Monsters/ Modern Science at
the Rosenbach
John Muse (Visual Studies), “Art After Con-
ceptual Art: History, Theory, Practice” trip
to see Sy3 (Space, Pulse, Pattern, Presence) at
FringeArts
Aniko Szucs (Comparative Literature, Mellon
Postdoctoral Fellow), “Politics of Memory and
Performance” trip to see The Blues Et Al
Arden Theatre
Pika Ghosh (Religion), “Poetics of Religious
Experience in Southeast Asia” trip to
Philadelphia Museum of Art
Vicky Funari (Visual Studies), “The Docu-
mentary Body: Advanced Media Production”
“QUEST” screening at Lightbox Film Center
and a Master Class at Scribe Video Center
Kathryne Corbin (French), “Directions de la
France Contemporaine” Trip to Barnes Foun-
dation
Sally Berger (Visual Studies), “Moving Image
Media and Art Exhibition” Trip to the Institute
of Contemporary Art and the Slought
Foundation

Kessinger Family Fund for Asian
Performing Arts
Tamagawa University Taiko Dance Group
American Studies Working Group
Leader: Gustavus stadler (English)
Kim Benston (President/English)
Natasha Bissouauth (Writing Program)
Elizabeth Blake (Writing Program)
Lara Cohen (English, Swarthmore)
Travis Foster (English, Villanova)
Andrew Friedman (History)

Shana Goldin-Perschbacher (Music, Temple)
Juli Grigbye (Anthropology)
Christina Knight (Visual Studies)
Sangina Patnaik (English, Swarthmore)
Lindsay Reckson (English, VCAM Faculty Fel-
low)
Bethany Schneider (English, Bryn Mawr)
Jill Stauffer (Peace, Justice, and Human Rights)
David Suisman (History, University of Dela-
ware)
Theresa Tensuan (Dean’s Office, Writing Pro-
gram)
Jennifer Harford Vargas (English, Bryn Mawr)
Patricia White (Film and Media Studies, Swarthmore)
Terrance Wiley (Religion)
Christina Zwarg (English)

Religious Studies Working Group
Leader: Ken Koltun-Fromm (Religion)
Vincent Lloyd (Religious Studies, Villanova
University)
Nancy Kreimer (Reconstructionist Rabbinical
College)
Joel Hecker (Reconstructionist Rabbinical
College)
Guy Aiken (Religious Studies, Villanova
University)
Mira Wasserman (Reconstructionist
Rabbinical College)
Rachel J. Smith (Religious Studies,
Villanova University)
Jamal J. Elias (Religious Studies,
University of Pennsylvania)
Justin McDaniel (Religious Studies,
University of Pennsylvania)
Megan E Robb (Religious Studies,
University of Pennsylvania)
Donovan O Schaefer (Religious Studies,
University of Pennsylvania)
Stefanie Knauss (Religious Studies,
Villanova University)
Melanie Webb (Religious Studies, Vill-
anova University)
Jeffrey Morgan (Religious Studies, Villanova
University)
Kerry SanChirico (Religious Studies, Villanova
University)  
Alison L. Joseph (Independent Scholar in Biblical Studies)  
Jesse Couenhoven (Religious Studies, Villanova University)  
Yvonne Chireau (Religious Studies, Swarthmore)  
Mark Wallace (Religious Studies, Swarthmore)  
David Krueger (Independent Scholar)  
Ronit Stahl (Medical Ethics and Health Policy, University of Pennsylvania)  
Samira Mehta (Religious Studies, Albright College)  
Steve Weitzman (Religious Studies, University of Pennsylvania)  
Laura Levitt (Religious Studies, Temple University)  
David Watt (Quaker Studies)  
Joylon Thomas (Religious Studies, University of Pennsylvania)  
Adam Gregerman (Religious Studies, Saint Joseph's University)  
Theory and Environment Working Group  
Co-Leader: Benjamin Parris (English)  
Co-Leader: Steven Finley (English)  
Elizabeth Blake (Writing Program)  
S. Pearl Brilmyer (English, University of Pennsylvania)  
Colby Gordon (English, Bryn Mawr)  
Deanna Kreisel (English, University of British Columbia)  
Scott MacKenzie (English, University of British Columbia)  
Ada Smalievicov (English, Brown University)  
Nandi Theunissen (Philosophy, Johns Hopkins University)  
Filippo Trentin (Italian, University of Pennsylvania)  
Faculty/Staff Reading Group  
Leader: Rajeswari Mohan (English)  
Charlie Bruce (Office of Academic Resources)  
Franklyn Cantor (President's Office)  
Heather Curl (Education, Bryn Mawr)  
Brian Cuzzolin (Office of Academic Resources)  
Raquel Esteves-Joyce (Office of Academic Resources)  
Sarah Horowitz (Special Collections)  
Kelly Hyunjin Jung (HCAH)  
Suzanne Amador Kane (Physics)  
Roger Lane (Emeritus, History)  
Emma Lapsansly-Werner (Emerita, History)  
Ana Lopez Sanchez (Spanish)  
Jay Lunden (Biography)  
Deborah Roberts (Classics and Comparative Literature, HCAH)  
Robert Scarow (Chemistry)  
Jill Stauffer (Peace, Justice, Human Rights)  
Susan Stuard (Emerita, History)  

STUDENT PROGRAMS  
Student Seminars  
Technologies of Control: Surveillance and Socialization in Total Institutions and Broader Society  
Leader: Chelsea Richardson '18  
Faculty Advisor: Juli Grigsby (Anthropology)  
Emily Kingsley '18 (Sociology)  
Vanessa Morales '19 (Anthropology)  
Andrew Chalfoun '18 (Philosophy)  
The Writing on the Wall: Graffiti, Street Art, and a New Organic Urban Architecture  
Leader: Isabella Siegel '19  
Faculty Advisor: Laura McGrane (English)  
Emily Lin '20 (Computer Science, Linguistics)  
Sarah Jesup '20 (Psychology)  
Alex Bitterman '18 (Growth and Structure of Cities, Political Science)  
Hope Ebert '19 (Biology)  
Student Reading Groups  
Poetry Reading Group  
Co-Leader: William Grosholz Edwards '18  
Co-Leader: Benjamin Kaplow '18  
Co-Leader: Ariana Wertheimer '18  
Dita Cavadbarasha '19  
Andrew Chalfoun '18  
Mathilde Denegre '21  
Carol Lee Diablo '19  
Emily Dombrovskaya '19  
Sophia Frank '19  
Bradford Gladstone '18  
Alexander Gutierrez '20  
Alice Healey '18  
Hope Helverson '18  
Oliver Hughes '20  
Andrew Nguyen '19  

Matthew Ridley '19  
Caroline Tien '20  
Fall Graphic Novels Reading Group  
Co-Leader: Eleanor Morgan '20  
Co-Leader: Esme Trontz '18  
Miranda Behrends '21  
Rebecca Chang '19  
Noorie Chowdhury '21  
Elana Kates '19  
Suyun Kim '21  
Karl Vosatka '18  
Jiawen Zhang '21  
Spring Social Justice Graphic Novels Reading Group  
Co-Leader: Steve Lehman '19  
Co-Leader: Eleanor Morgan '20  
Co-Leader: Nicky Rhodes '19  
Miranda Behrends '21  
Ariel Censor '20  
Ari Kim '20  
Catherine Kim '21  
Tatiana Le '21  
Margin Editorial Board  
Editor-in-Chief: Esme Trontz '18  
Cecilia Burke '18  
Alice Hu '20  
Susan Kelly '18  
Ari Kim '20  
Alice Lin '19  
Carmen (Nana) Nieto '19  
Lily Xu '19  
Bilge Nur Yilmaz '21  
Body Text Editorial Board  
Editor-in-Chief: Madison Arnold-Scerbo '18  
Tania Bagan '18  
Kevin Gibbs '18  
Anna Mehta '18  
Ariana Wertheimer '18  
Alice Healey '19  
Matthew Jablonski '19  
Isabella Siegel '19  
Joanne Mikula '20  
Student Arts Fund  
Ari Benkov '20, Shadows Music Film  
Ainsley Brutton '21, Portraits of First Year Students  
Addison Conn '20, Watercolor Project  
Hayden Kesterson '19, Sticker Workshop  
Luke McGowan-Arnold '20, Travel to Wesleyan for Performance  
Luba Mendeleich '19, Film Project Hard Drive  
Alex Stern '20, Weaving Project  
Mercedes Davis '20, Black Cultural Center  
Mural Project  
Saket Seldsaria '20, Film Project Hard Drive  
Sophia Abraham-Raveseon '18, Album Cover Art  
Andrew Nguyen '19, Magazine Printing  
Alexandra Iglesia '21, Camera Lens  
Clara Abbott '18, Travis Alabanza Performance  
Gasira Timir '19, Sam Contis Visiting Scholar  
Cristian Espinoza '18, E. Clyde Lutton 1966 Memorial Scholarship  
Student Research Assistants  
Joseph Stein '21 and Brooke Lilleveng (Linguistics)  
Christopher Gandolfo-Lucia '19 and John Muse (Visual Studies)  
Ashley Guzman '19 and John Muse (Visual Studies)  
Philadelphia Partners  
Mathilde Denegre '21, Library Company of Philadelphia  
Ethan Emmert '19, Pennsylvania Humanities Council  
Joanne Mikula '20, Historical Society of Pennsylvania  
Tina Le '19, Mütter Museum of the College of Physicians of Philadelphia  
Sabrina Kwak '21, Mütter Museum of the College of Physicians of Philadelphia  
Matthew Ridley '19, Data/Arts  
Alyssa Kerper '20, FringeArts  
Self-Designed Internships  
Ali Weiner '20, Motton Films  
Mary Kearney-Brown '19, City Lights Publishing  
Elana Kates '19, CetraRuddy  
Rachel Kline '20, Penn Museum  
Philadelphia Museum of Art  
Miles Lee '18  
Carmen (Nana) Nieto '19  
Partnerships  
Emily Dombrovskaya '19, Woody Guthrie Center (co-sponsored by CPGC)  
Olivia Legaspi '19, Asian Arts Initiative (co-sponsored by CPGC)
Sierra Zareck ’19, Diversity and Activism Archive Summer Research Internship

**Research Fellows**

Gasira Timir ’18, *Slouching Towards Utopia: Essaying an American Eden Under Fire*

Saket Sekhsaria ’20, *The Decline of Movie Theatres: A Reflection On The Future Of Movie Theatres During a State of Industrial Flux*

Peter Kurtz ’19, *Reconstructing “The Sleepers”: Exploring Walt Whitman’s Poetry and Politics after the Civil War*

**Research Stipend Grantees**

Thomas Stokes ’18 (History), hunting at the court in Vienna of an 18th-century Habsburg monarch, Vienna

Walt Plumlee ’18 (Philosophy), sound engineering

Gasira Timir ’19 (English), travel for “Take Little Ivy” photo project

James Gisele ’19 (English), research materials for “Radical (Trans) Care” independent study

Jesse Lamworth ’18 (Growth and Structure of Cities), Big Mess materials

Anna Mehta ’18 (English), The Society of Children’s Book Writers and Illustrators Philadelphia convention

Phillip Reid ’19 (English), research for oral history study of public art

Lauren Earl ’18 (English), The Society of Children’s Book Writers and Illustrators Philadelphia convention

Rosemary Cohen ’18 (History/Gender and Sexuality Studies), travel for thesis research on 1880 delegation of Crow Indian leaders to Washington, DC

Shuang Li BMC ’19 (History and French), *The Private Lives of the Carceral “Self”* at La Bibliothèque Nationale de France and La Bibliothèque de L’Arsenal, Paris

Emily Williams ’20 (Fine Art and History), photo project “The Manifestations and Habits of Anxiety”

Moeka Noda ’19 (Growth and Structure of Cities), visit to the Saul Leiter Foundation, New York

**Isabella Siegel ’19 (Fine Arts/Visual Studies),** Lay/Lines

Saket Sekhsaria ’20 (Film and Media Studies and Economics), film production, New York

**CANTOR FITZGERALD GALLERY**

*Dear 1968…,* work by Sadie Barnette

*Futureproof*, curated by Ingrid Burrington

Morehshin Allahyari

Salome Asega

Gui Bonsiepe and the Cybersyn Project

United States Department of Energy

Ilona Gaynor

Ayodamola Tanimowo Okunseinde

Shell Corporation

Guantánamo Bay Museum of Art and History

*Black Atlas*, curated by Jacqueline Hoàng Nguyên

*Unwilling: Exercises in Melancholy*, curated by Vanessa Kwan and Kimberly Phillips

Bilby-Ray Belcourt

Mike Bourscheid

Ginger Brooks Takahashi

Justine A. Chambers

Noa Giniger

**CREATIVE RESIDENCIES**

*White State/Black Mind*, Jaamil Olawale Kosoko and Christina Knight (Visual Studies)

*This Is on Record*, Applied Mechanics, Jaclyn Isaac Pryor (English) and Walter Sullivan (Quaker Affairs)

Workshop in Kabuki Dance and Movement, Isaburoh Koyama and Hank Glassman (East Asian Languages and Cultures)

Lisa Stevenson: *Era un Lunes*, Joshua Milton Moses (Anthropology, Environmental Studies)
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JUSTINE A. CHAMBERS PERFORMS TEN THOUSAND TIMES AND ONE HUNDRED MORE AS PART OF THE EXHIBITION UNWILLING: EXERCISES IN MELANCHOLY.

PHOTO: RYAN COLLIER

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