

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 (HCAH) 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: VAL MADDALO, *BICENTENNIAL BELL*, 1976. COURTESY OF LEN DAVIDSON + NEON MUSEUM OF PHILADELPHIA. PHOTO: LISA BOUGHTER.

ABOVE: INSTALLATION VIEW OF PROP FROM THE VIDEO *DEEP LOVE SALES : BUBBLES OF TIME X DROP A WINNER*, 2019, BY KORALLIA STERGIDES, FEATURED IN THE VCAM CREATE SPACE EXHIBITION *WE'RE SORRY, THIS ITEM IS NO LONGER AVAILABLE*, CURATED BY COURTNEY LYNNE CARTER. PHOTO: PATRICK MONTERO.

BACK COVER: LEN DAVIDSON, CONCEPT BY THOMAS DEVANEY AND GREENHOUSE MEDIA, *THE CRACK IN THE BELL*, *GHOST NEON*, 2020. PHOTO: LISA BOUGHTER.

TWO THOUSAND NINETEEN /TWENTY YEAR IN REVIEW

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PHOTO: PATRICK MONTERO

I am thinking a lot about borders these days. With the COVID-19 pandemic, it's not very hard to do. As I stare vacuously out my home window, I see a world barely recognizable only a few months into our lockdown con- signment. The Haverford College campus, as I write, is closed to visitors; as a resident of the College I often take walks on this beauti- ful campus, but I barely meet a soul now on the nature trail. Birds huddling on our out- door feeders seem alive and carefree in ways I never recognized before I knew the mean- ing of shelter-in-place. Yet I have crossed borders too. I now meet weekly over Zoom

KEN KOLTUN-FROMM
ROBERT AND CONSTANCE MACCRATE
CHAIR IN SOCIAL RESPONSIBILITY AND
PROFESSOR OF RELIGION
KOSHLAND DIRECTOR, JOHN B. HURFORD
'60 CENTER FOR THE ARTS AND
HUMANITIES

with four of my college friends, and I have taken part in more online cultural events than I have in the previous ten years. I feel a distinct need to pierce the boundaries of our own making.

The faculty seminar this year at the Hurford Center, led by my colleague Molly Farneth, has focused its entire study on “Borders and Bound- aries,” and Elena Guzman, our Mellon Postdoc- toral Fellow, taught a wonderful course on “Vi- sualizing Border/lands.” Their work has led us to think deeply about how we construct, main- tain, and imagine the borders of our existence. But they have also given us hope to reimagine boundaries, to think with but also beyond them, and to cultivate modes of seeing walls that are both confining and liberating. We cannot but live in a world of boundaries and borderlands; but we also have the power, perhaps even the obligation, to structure them differently, to cre- ate borders that enable human flourishing rath- er than strengthen walls that divide and exclude. We are the builders of our frames, of our worlds.

We are expanding those worlds and frames here at the Hurford Center for the Arts and Human- ities. Our new ACLS postdoctoral scholar, Young Su Park, is both a medical doctor and a scholar of medical humanities. His work engages the cultural dynamics of global health, and he will teach a course this fall on “Trauma, Historical Memory, and Embodiment”—the very issues that undermine constraining borders. Is there a better time to have a world specialist on medical humanities at the Hurford Center? And with our newly awarded Pew Center for Arts & Heritage grant to bring the Berlin-based artist collective Slavs and Tatars to the Philadelphia area in or- der to engage local Muslim communities and artists, we are reaching out beyond Haverford walls to travel new paths of civic engagement.

Our students are doing this work too. Teddy Og- born joined Ken Ruto in Kenya this past summer to help film Ken's passionate efforts for a stronger healthcare system in his home country. When Ken returns to Haverford, he will help us understand the on-the-ground possibilities, and boundaries, for healthcare systems that Young Su teaches in his classroom. Ken and Teddy's work reveals how bodies, real human bodies, are affected by health outcomes and decisions. This dovetails nicely with the artistic practice of our newest Mellon postdoctoral fellow, Raegan Truax, a performance artist who reimagines bodies as fluid borders of reenactment and renewal. Healthy bodies, for Raegan, are bodies that perform vulnerability within powerful structures of oppression.

Performance is an activity, and in the fright- ening world we now inhabit, even the most basic gestures of embodiment can be salvific. We really do have agency before this mysteri- ous, unseen pandemic. But we also know that health outcomes are unfair—not all are treated equally. The class, race, and gender boundar- ies we always knew were there have now be- come impossible to ignore with the onslaught of COVID-19. We require scholars like Young Su and Raegan, and students like Ken and Teddy to help us critique those borders of inequality. So often we hear about returning to normal. But we should reject those innocent calls to a time that never was, a nostalgic past of our own blind imaginations. That past was never normal: it was often cruel, and sometimes un- just. Let us resolve to tear up those invitations to normalcy, and the borders that limit our cre- ative visions, and instead build expansive, more porous boundaries of humanistic engagement and embodied flourishing. This is the mission of the Hurford Center, and this *Year in Review* is our invitation to join us in this important work.

INSTALLATION VIEW OF *BICENTENNIAL CITY*, CANTOR FITZGERALD GALLERY, JANUARY 24 - MARCH 6, 2020. EXHIBITION ORGANIZED AS PART OF THE HURFORD CENTER-VCAM JOINT SUMMER DOCULABS INITIATIVE. PHOTO: LISA BOUGHTER.



ARTISTIC EXPLORATION AND PRACTICE

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 cocurricular initiatives focused on film, performance, exhibition, and more.

BICENTENNIAL CITY

During summer 2019, poet Thomas Devaney and artists Greenhouse Media (Aaron Iglar and Matthew Suib) collaborated with students Julia Coletti '21, Jixin Jia '21, Teddy Ogborn '19, Cole Sansom '19, and Grace Sue '20 to explore the fraught legacy of the Bicentennial in Philadelphia, creating an experimental documentary film through the Hurford Center’s Summer DocuLab initiative. The CFG exhibition *Bicentennial City* continued that project as an interactive installation with multichannel projections, sculptures, and Bicentennial ephemera, seeking to explore the many roles myth and memory play in the psyche of a city.

doculabs.haverford.edu/bicentennial

THE CONTEST OF THE FRUITS

This year HCAH launched *The Contest of the Fruits*, a multiyear collaboration with Berlin-based art collective Slavs and Tatars, Twelve Gates Arts, and the Philadelphia chapter of the Council on American-Islamic Relations (CAIR-Philadelphia). *The Contest of the Fruits* is a nineteenth-century Muslim text, written in Uyghur, that captures the possibilities of boundary crossings to cultivate understanding, tolerance, and identity in a pluralistic world. Kicking off in February 2020 with a standing room only Philadelphia lecture-performance by Slavs and Tatars, the project features an extended artist residency, an animated film, a course co-taught by Slavs and Tatars and Haverford professor Guangtian Ha (Religion), an exhibition at the Cantor Fitzgerald Gallery, public programs, and a publication.

The Contest of the Fruits is supported by The Pew Center for Arts & Heritage. exhibits.haverford.edu/thecontestofthefruits

Follow the money: da Menils



John (L) and Dominique de Menil (R)



SLAVS AND TATARS, *AL-ISNAD OR CHAINS WE CAN BELIEVE IN*, 2013-PRESENT, FEBRUARY 5, 2020 LECTURE-PERFORMANCE. PHOTO: CONSTANCE MENSCH.

KAMEELAH JANAN RASHEED: SCORING THE STACKS (EXPERIMENT II)

Using a set of scores or performance instructions that riff on the traditions of musical notation, conceptual art, constrained writing techniques, and recreational mathematics, Kameelah Janan Rasheed’s *Scoring the Stacks (Experiment II)* encouraged participants to explore Haverford’s newly renovated library, Cantor Fitzgerald Gallery, the arboretum, and other institutional spaces and collections in unconventional ways. Seeking opportunities to map generative relationships between wide-ranging ideas, words, objects, and experiences, this participatory intervention suggested the precarity of fixed knowledge and considers the process of learning to be a leaky endeavor.

STRANGE TRUTH 2020

Organized by Erin Schoneveld (East Asian Languages and Cultures, Visual Studies) and Kathryn Corbin (French and Francophone Studies, Gender and Sexuality Studies), this year’s iteration

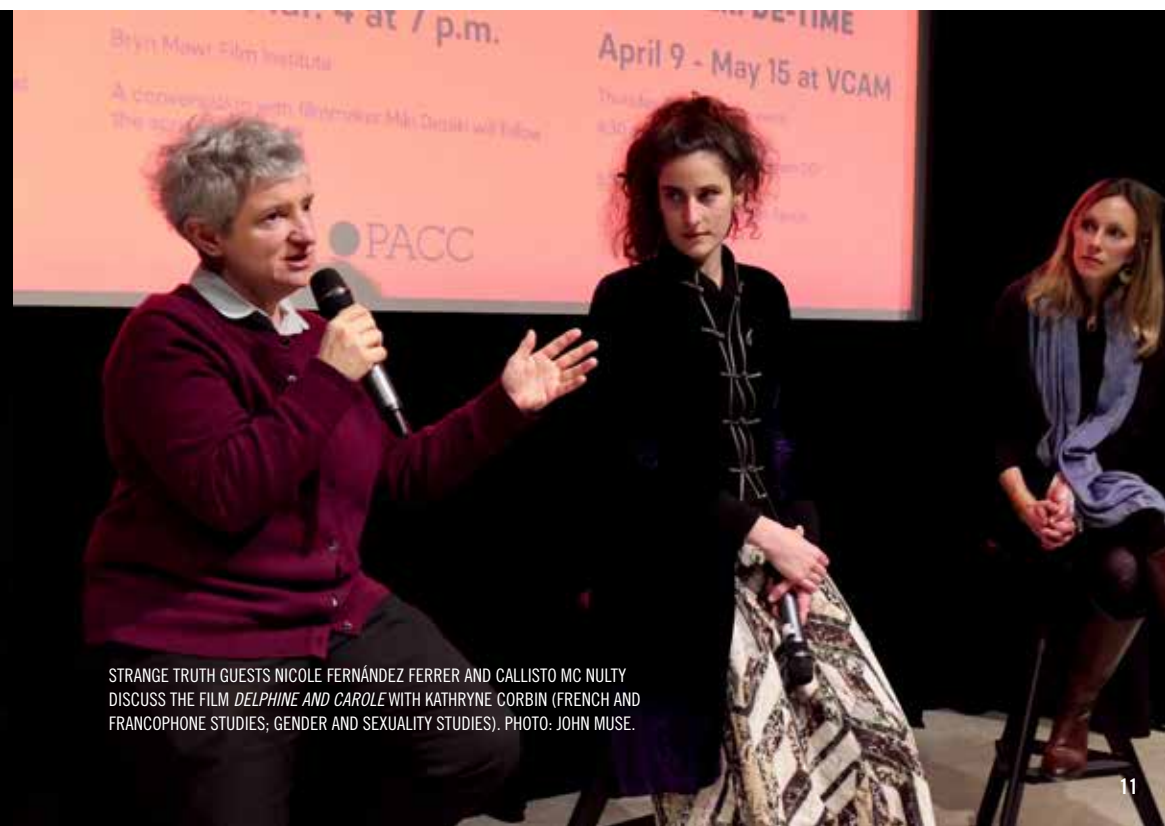
of the long-running *Strange Truth* series examined the relationship between the visual and structures of power by engaging with politics of race, gender, and identity. Bringing together filmmakers, artists, and scholars Callisto McNulty, Nicole Fernández Ferrer, Miki Dezaki, Shuzo Azuchi Gulliver, and Ann Adachi-Tasch, this year’s series explored how documentary and expanded cinema practices make visible the role of images in complicating and (re)constructing complex narratives of history, memory, and time.

hav.to/strangetruth

TENDERTWIN

Supported by the Hurford Center’s Student Arts Fund, Bilge Nur Yilmaz '21 visited Philadelphia’s Headroom Studios to record “Triangles,” the first single for her neo-folk music project Tendertwin, described by Philly radio station WXPB as “a love letter to the three places she calls home: Istanbul, London, and Philadelphia.”

<https://tendertwin.bandcamp.com>



STRANGE TRUTH GUESTS NICOLE FERNÁNDEZ FERRER AND CALLISTO MC NULTY DISCUSS THE FILM *DELPHINE AND CAROLE* WITH KATHRYNE CORBIN (FRENCH AND FRANCOPHONE STUDIES, GENDER AND SEXUALITY STUDIES). PHOTO: JOHN MUSE.

GROUPS, SEMINARS, FORUMS

STILL FROM LINDA STUPART'S FILM *AFTER THE ICE, THE DELUGE* (2020), PART OF *AN ALARMING SPECIFICITY*, AN EXHIBITION CURATED BY AUBREE PENNEY IN COLLABORATION WITH THE HCAH FACULTY SEMINAR "BORDERS AND BOUNDARIES" LED BY MOLLY FARNETH (RELIGION).

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.

Faculty Seminars enrich teaching and research at Haverford by encouraging dialogue among scholars from across the academic divisions who bring different perspectives to bear on a common interest.

FACULTY SEMINAR: BORDERS AND BOUNDARIES

Leader

MOLLY FARNETH (RELIGION)

Participants

CRAIG BOROWIAK (POLITICAL SCIENCE)

IMKE BRUST (GERMAN)

ELENA GUZMAN (ANTHROPOLOGY AND VISUAL STUDIES,
MELLON POSTDOCTORAL FELLOW)

PAULINA OCHOA ESPEJO (POLITICAL SCIENCE)

LINDSAY RECKSON (ENGLISH)

BETHEL SALER (HISTORY)

Bringing together Haverford scholars from a range of departments, this seminar explored the social, political, and ethical functions of human activity around borders and boundaries. Imagining borders as sites for the creation and contestation of selves and societies, the group considered such activities as dietary rules that regulate what enters bodies, rituals that mark entrance into social roles or statuses, disciplinary practices that police territorial borders, as well as practices that transgress or contest such borders and boundaries. Concurrent to

the seminar, the Center sponsored *An Alarming Specificity*, an exhibition project organized by Aubree Penney that used the seminar as a starting point for a wide-ranging exploration of the ways artists subvert the predominance of white, heterosexual, cis-male, non-disabled bodies as the presumed normal of humanity.

Student Seminars challenge Haverford students from the humanities, social sciences, and natural sciences to design their own interdisciplinary, not-for-credit courses.

MEMBERS OF THE STUDENT SEMINAR "THE DIGITAL PUBLIC SPHERE" MEET WITH SURA TILAKAWARDANE, SENIOR DIRECTOR OF BUSINESS DEVELOPMENT & STRATEGIC PARTNERSHIPS AT CNN HEADQUARTERS IN NEW YORK CITY. PHOTO: JOSEPH STARUSKI '20.

2019–20 STUDENT SEMINAR THE DIGITAL PUBLIC SPHERE

Leader

JOSEPH STARUSKI '20

Faculty Advisor

QRESCENT MALI MASON (PHILOSOPHY)

Participants

ALEXANDER GUTIERREZ '20

JIXIN JIA '21

HANNAH KOLZER '22

NOAH SCHWAB '22

The public sphere is the place where people engage in debate to determine both their value systems and their individual public selves. With much of our political discourse now facilitated by new digital communications technologies, this seminar considered how these platforms and technologies are fundamentally altering the way in which citizens engage one another.





CIVIC ENGAGEMENT AND PARTNERSHIPS

STUDENTS PARTICIPATE IN A TEXTILE TOUR OF PHILADELPHIA WITH RATIONAL DRESS SOCIETY, HIDDEN CITY PHILADELPHIA, AND JACOB DOWNS, PART OF THE PHILADELPHIA AREA CREATIVE COLLABORATIVES PROJECT "FASHIONED FAST: (RE)FASHIONING THE TEXTILE TRADE." PHOTO: STEPHANIE BURSESE.

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. Supported by the Andrew W. Mellon Foundation, the Philadelphia Area Creative Collaboratives (PACC) initiative brought together faculty, students, nonprofits, artists, and other community members for collaborations that blended scholarship, social change, and the arts. collaboratives.haverford.edu

BODIES ASSEMBLED

Bringing together faculty Shelly Ronen (Sociology) and Hannah Silverblank (Classics) with artists and nonprofit collaborators Wit López, M Téllez, Jules Catania (ESF Foundation) and Jennifer Huth (Acting Without Boundaries), *Bodies Assembled* considered the body as social and material entity that carries diverse meanings and makes social life possible. Engaging in theories of disability and intersectionality in an attempt to complicate differences, project part-

ners asked how the past illuminates our present and enables or limits our imaginings for the future. Project events included a collaborative performance with students and artists working with Acting Without Boundaries, the *Bodies Assembled* exhibition in the new Lutnick Library, as well as "Black Moon Lilith in Pisces in the 4th House," a special VCAM performance by artist/musician/astrologer Johanna Hedva. collaboratives.haverford.edu/bodies-assembled

FASHIONED FAST: (RE)FORMING THE TEXTILE TRADE

As we better understand the impact of our consumer habits and manufacturing standards on the environment, we are witnessing an industry response to move toward sustainable and circular practices. Organized by faculty Helen White (Chemistry and Environmental Studies) and Elisabeth Evans (Environmental Studies) along with artists Rational Dress Society and Peter Woodall of nonprofit Hidden City Philadelphia, "Fashioned Fast" investigated the processes, practices, and innovations around the production and recycling of fabrics, rooted in Philadelphia's intimate history as a leader of the US textile sector. Events included a massive jumpsuit-making workshop with "counter-fashion" art collective Rational Dress Society.

collaboratives.haverford.edu/fashioned-fast



STUDENTS VISIT THOMAS JEFFERSON UNIVERSITY'S TEXTILES AND FUTURES CENTER AS PART OF THE PACC PROJECT "FASHIONED FAST: (RE)FORMING THE TEXTILE TRADE." PHOTO: STEPHANIE BURSESE.

LYVIA YAN '23 WITH HER WORK *REFLECTORY*, CREATED AS PART OF THE PACC *BODIES ASSEMBLED* EXHIBITION. PHOTO: ARSHIYA BHAYANA '22.



ABIGAIL GLAUM-LATHBURY OF ARTIST COLLECTIVE RATIONAL DRESS SOCIETY LEADS A WORKSHOP ON JUMPSUIT-MAKING AS PART OF THE PACC PROJECT "FASHIONED FAST: (RE)FORMING THE TEXTILE TRADE." PHOTO: CONSTANCE MENSCH.





Daniel Qin-Dong



Alexandra Iglesia



Jalen Martin



Julia Coletti



Naomi Kalombo



Bilge Nur Yilmaz

STUDENT SUMMER PROGRAMS

MEMBERS OF THE 2020 SUMMER SEMINAR "REMOTE POSSIBILITIES": JULIA COLETTI '21, JC DAVEY '21, ALEXANDRA IGLESIA '21, NAOMI KALOMBO '22, JALEN MARTIN '23, REBECCA MATSON '22, DANIEL QIN-DONG '21, BILGE NUR YILMAZ '21. PHOTO: NOEMÍ FERNÁNDEZ.

STUDENT SUMMER PROGRAMS

Each summer, the Hurford Center funds approximately thirty students to pursue an array of local, national, and international internships and fellowships. These programs—Philly Partners, Self-Designed Internships, and more—build on long-standing partnerships with arts and cultural organizations, as well as give students the opportunity to create their own summer experiences.

SUMMER SEMINAR: REMOTE POSSIBILITIES

The Center piloted a new paid Summer Seminar for eight students whose summer plans had been disrupted by the COVID-19 crisis. Taking the theme “Remote Possibilities,” the program asked students to reimagine the future of the arts and humanities by exploring the possibilities of artistic and humanistic modes of

engagement in an evolving digital landscape through independent research, team-based projects, and professional development workshops. Student fellows variously explored the ways in which the pandemic has shaped and will continue to shape music, performance, film, exhibitions, the archive, video games, decolonial activism, and more.

ANIMATING GRIEF: INCORPORATING MEMORIES, DREAMS, AND APPARITIONS IN DOCUMENTARY FILMMAKING

Summer DocuLab is a donor-funded, five-year program designed to develop student-faculty documentary work in Haverford’s VCAM facility. During the summer of 2020, students Sam Berg ’21, Cindy Ji ’21, Shiko Njoroge ’21, Zarahy Rivas ’22, and Lyvia Yan ’23 helped produce the experimental documentary *Smile4Kime*. Led by Haverford faculty Elena Guzman (Anthropology and Visual Studies) and animator/film-

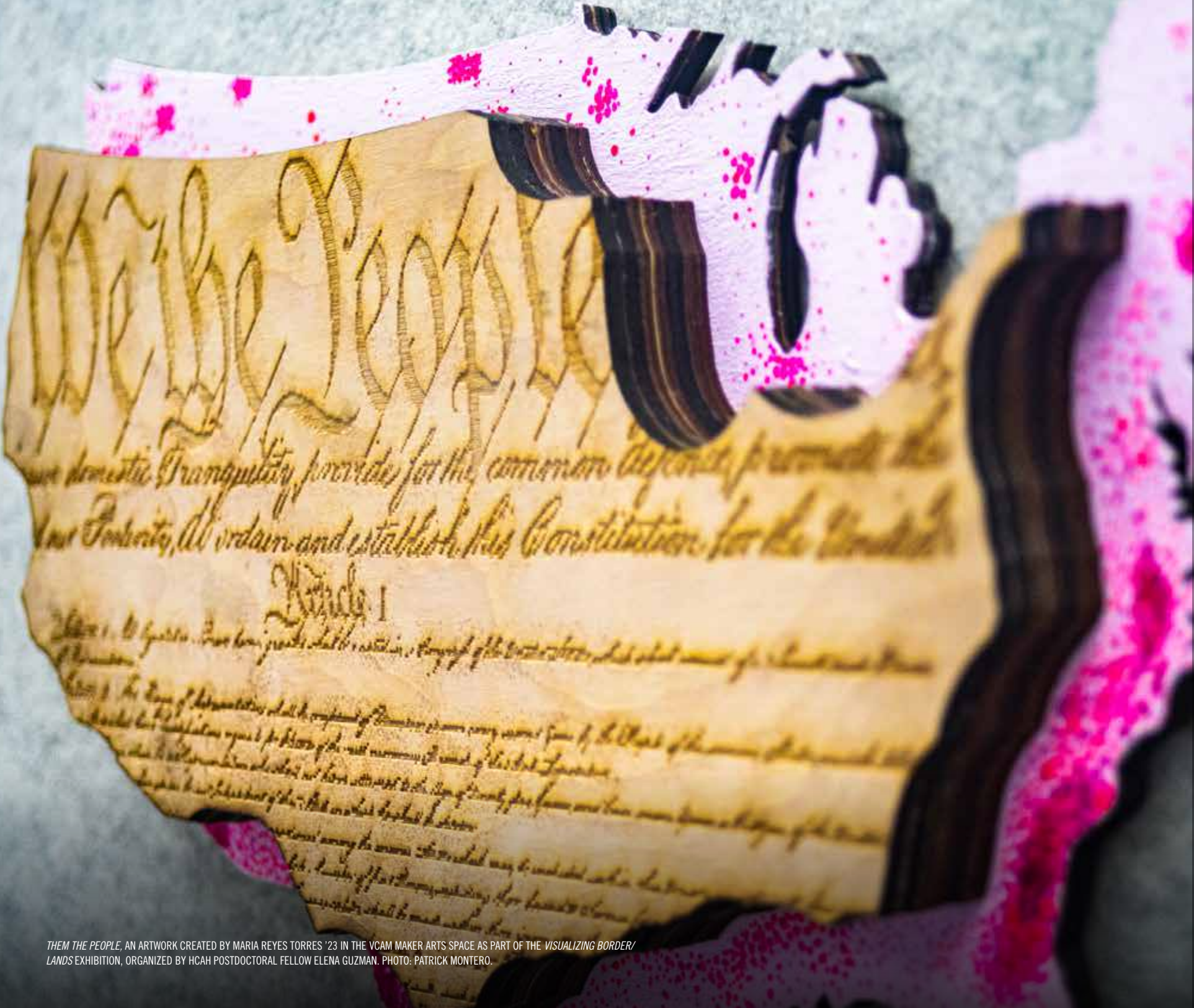
maker Cybee Bloss, the student fellows created animated scenes for the film in collaboration with local Philadelphia artists, considering how contemporary film has dealt with mental health and grief for women of color; how feminist theory, such as intersectionality, can help guide our praxis with filmmaking and provide new tools to represent women of color in filmmaking; and how grief can be visualized in ways that take into account the intersectionality of race, gender, and disability.

doculabs.haverford.edu/animatinggrief

TEST ANIMATIONS FROM THE SUMMER 2020 DOCULAB ANIMATING GRIEF.



RESEARCH AND CURRICULAR EXPERIMENTATION



THEM THE PEOPLE, AN ARTWORK CREATED BY MARIA REYES TORRES '23 IN THE VCAM MAKER ARTS SPACE AS PART OF THE VISUALIZING BORDER/ LANDS EXHIBITION, ORGANIZED BY HCAH POSTDOCTORAL FELLOW ELENA GUZMAN. PHOTO: PATRICK MONTERO.

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.

VOICES FROM THE EVERYDAY SOUTH: CIVILIAN LIVES DURING THE VIET NAM WAR

Organized by HCAH Mellon Postdoctoral Fellow Nguyễn Dịu-Hương, the 2019-20 Mellon Symposium, “Voices from the Everyday South: Civilian Lives during the Viet Nam War,” brought together Vietnamese civilians from southern Viet Nam who lived through the war (1954-75) for a conversation on varied aspects of daily life in the wartime South.

photography, but also text and sound, which resulted in a student exhibition in VCAM; and “Feminist Filmmaking Studio,” co-taught with Emily Hong (Anthropology, Visual Studies), an intermediate video production course focused on intersectional and decolonial filmmaking practices that explored how feminist filmmakers subvert the male gaze.

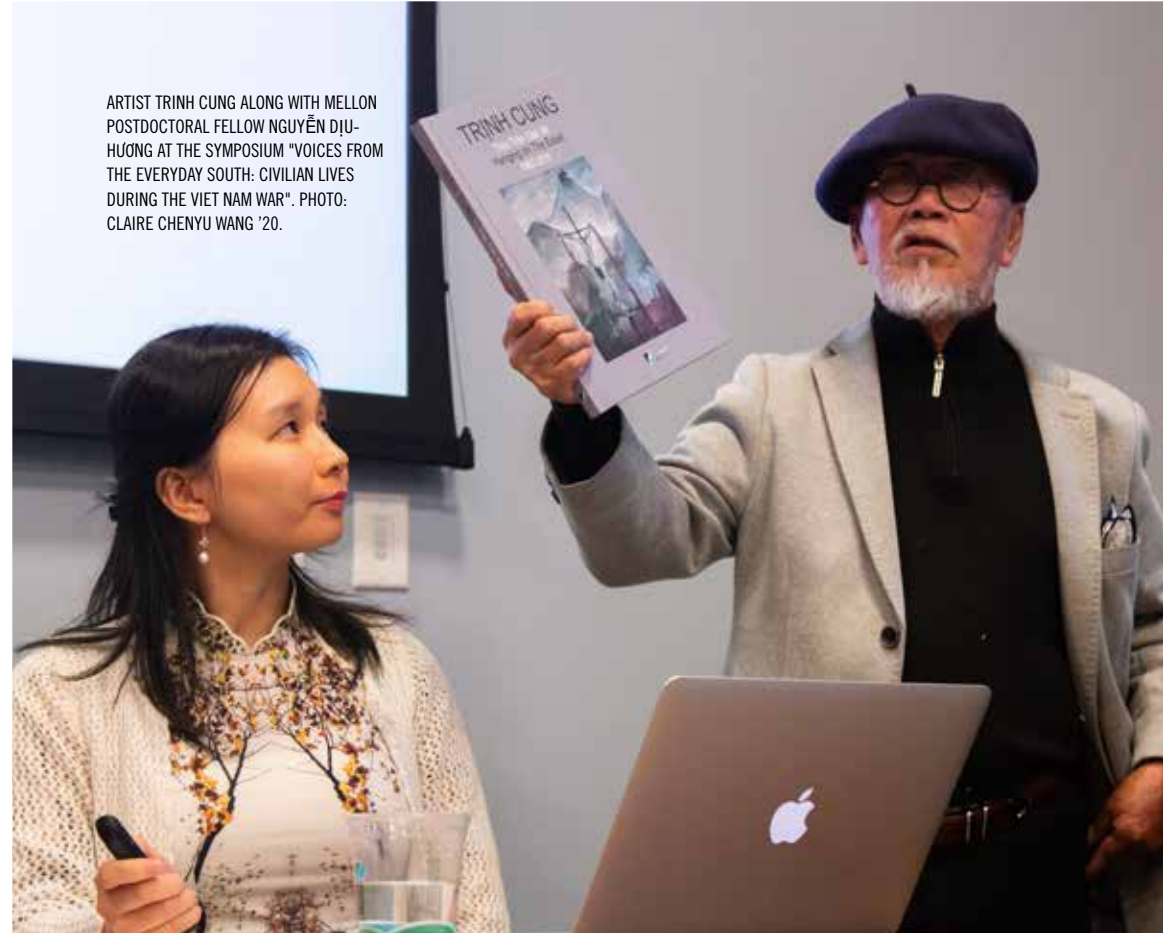
VISUALIZING BORDER/LANDS & FEMINIST FILMMAKING STUDIO

HCAH Mellon Postdoctoral Fellow Elena Guzman taught two courses this year: “Visualizing Border/Lands”, an exploration of the visual representations of the border, including film and

CHINESE IDENTITIES

Jixin Jia '21 used an HCAH Research Fellowship to explore how social, historical, and political forces contribute to the formation of Chinese identity in the United States, seeking to better understand the multitude of “Chinese identities” in the Chinese diaspora community.

ARTIST TRINH CUNG ALONG WITH MELLON POSTDOCTORAL FELLOW NGUYỄN DỊU-HƯƠNG AT THE SYMPOSIUM “VOICES FROM THE EVERYDAY SOUTH: CIVILIAN LIVES DURING THE VIET NAM WAR”. PHOTO: CLAIRE CHENYU WANG '20.



HCAH SUMMER RESEARCH FELLOW JIXIN JIA '21 WITH HIS VCAM EXHIBITION *CORRESPONDENCES*, CREATED IN COLLABORATION WITH BILGE NUR YILMAZ '21. PHOTO: CLAIRE CHENYU WANG '20.



HURFORD CENTER POSTDOCTORAL FELLOW ELENA GUZMAN. PHOTO: PATRICK MONTERO.



BREAKING THE RULES



LOOKING GLASS, AN INSTALLATION BY IZZY RAY '23 CREATED AS PART OF THE VCAM EXHIBITION 20/20 VISION, ORGANIZED BY HCAH POST-BAC FELLOW COURTNEY LYNNE CARTER. PHOTO: PATRICK MONTERO.



THE MAJI MEDIA PROJECT (WORKING TITLE) FILM SHOOT WITH TEDDY OGBORN '19, SUSTAINABLE SYSTEMS EXPERT DENIS RUTO, KEN RUTO '21, AND ELIJAH KIMANI, MANAGING DIRECTOR OF THE INSTITUTE FOR ENVIRONMENT AND WATER MANAGEMENT IN NAIROBI.



COOPER VAUGHN '20 INTRODUCES A SCREENING OF REL DOWDELL'S FILM *WHERE'S DADDY?* PHOTO: RUIJING LI '22.

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.

Organized by Hurford Center Post-Bac Fellow Courtney Lynne Carter, the VCAM exhibition 20/20 Vision featured new work by twenty students from across campus. Representing fifteen different majors and all four class years, the students showed work across a wide range of media, with projects variously exploring friendship, language, identity, technology, illusion, gender, gentrification, and more.

Cooper Vaughn '20 used funds from the Breaking the Rules initiative to invite filmmaker Rel Dowdell to campus for a screening of his film *Where's Daddy?*, examining the legal challenges, social implications, cultural issues, and emo-

tional impact of navigating the child support system as an African-American father.

With support from the Breaking the Rules initiative, Teddy Ogborn '19 traveled to Nairobi, Kenya to produce a short documentary, *The Maji Media Project* (working title), about water access and sanitation issues working alongside Ken Ruto '21 and his social enterprise FluxImpact. The film traces the flow of potable water from reservoir to consumer, confronts the social inequities and infrastructural challenges that influence water access, and proposes technology-based solutions to water access issues. The film is now in post-production.



THE PAINTING *YELLOW* BY ALICE HU '21, PART OF THE VCAM ION 20/20 VISION ORGANIZED BY HCAF POST-BAC FELLOW COURTNEY LYNNE CARTER. PHOTO: PATRICK MONTERO.

HCAH POST-BAC FELLOW COURTNEY LYNNE CARTER PRESENTS A LIVE TOUR BY ARTIST KORALLIA STERGIDES, PART OF THE VCAM CREATE SPACE EXHIBITION *WE'RE SORRY, THIS ITEM IS NO LONGER AVAILABLE* CURATED BY CARTER. PHOTO: COLE SANSOM '19.



STAFF

STAFF

Ken Koltun-Fromm

Koshland Director
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in Social Responsibility and Professor of
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James Weissinger '06

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Gallery, VCAM, and Campus Exhibitions

Noemí Fernández

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Stephanie Bursese

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Program Manager

Kerry Nelson

Financial and Administrative Assistant

Courtney Lynne Carter '17

Post-Baccalaureate Fellow

Duncan Cooper '09

Graphic Designer

FELLOWS

Elena Guzman, Mellon Postdoctoral
Fellow, Visiting Assistant Professor of
Anthropology and Visual Studies

Shannan L. Hayes, Predoctoral Fellow
and Visiting Lecturer in Visual Studies

2019–20 STEERING COMMITTEE

Sorelle Friedler (Computer Science)

Guangtian Ha (Religion)

Hee Sook Kim (Fine Arts)

Qrescent Mali Mason (Philosophy)

Alex Molot (Institutional Advancement)

STUDENT ADVISORY BOARD

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Harry Breault '20

Sarah Jesup '20

HCAH STUDENT STAFF

Jordana Baldoni '21

Noorie Chowdhury '21

Julia Coletti '21

Shayleah Jenkins '22

Anastasia Kozitskaia '22

Cassandra Manotham '21

Michael McCarthy '23

Eleanor Morgan '20

Kennedy Mutai '23

MacKenzie Somers '20

Cathy Zhu '23

CFG STUDENT STAFF

Graham Mauro '20 (Co-manager)

Alyssa Kerper '20 (Co-manager)

Athena Intanate '23

Rebecca Matson '22

Amolina Bhat '23

Fiona Flynn '22

Margaret Parham '22

Matthew Donahue '22

Rishabh Golchha '23

Sofia Esner '22

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HCAH programming would not be possible without support from many other offices and funds at Haverford, including the Office of the Provost, the Koshland Integrated Natural Sciences Center, the Center for Peace and Global Citizenship, the Distinguished Visitors Program, the Office of Multicultural Affairs, the Office of Student Activities, Haverford Libraries, Institutional Advancement, the Office of Communications, the Office of Admission, the

Center for Career and Professional Advising, the Office of Academic Resources, Purchasing, Safety and Security, Central Receiving, Facilities Management, Whitehead Campus Center, Instructional and Information Technology Services, Dining Services, the Bookstore, Housekeeping, the Arboretum, the Margaret Gest Program, the Center for Visual Culture at Bryn Mawr, and many academic departments and programs.

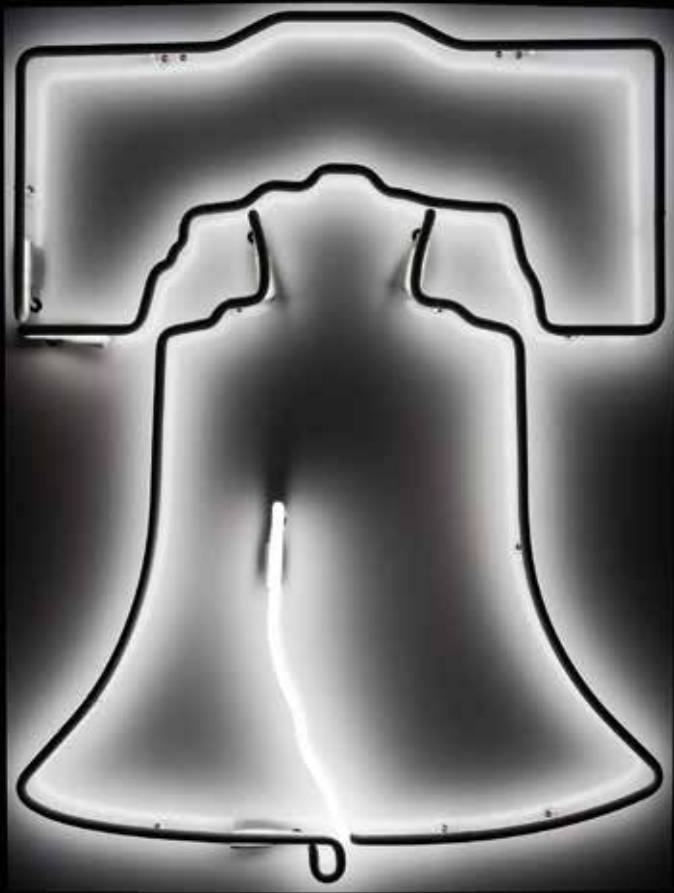
For more information about HCAH, please visit <http://www.haverford.edu/hcah> or email hcah@haverford.edu.

The John B. Hurford '60 Center for the Arts and Humanities
Haverford College
370 Lancaster Avenue

A STILL FROM THE FILM *PANIC* BY JULIA COLETTI '21, A PARODIC INSTRUCTIONAL VIDEO AND SENSORY EXPLORATION OF CONFRONTING A PANIC ATTACK THAT WON FIRST JURY AWARD AT THIS YEAR'S TRI-COLLEGE FILM FESTIVAL.



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