

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: ABY ISAKOV '24 PERFORMS "THE NUTCRACKER," A RESTAGING AND REENACTMENT OF CHILDHOOD HOME VIDEO PERFORMANCE AND EPHEMERA, CREATED AS PART OF THE VISUAL STUDIES COURSE "DOCUMENTING PERFORMANCE: PERFORMING DOCUMENTS," TAUGHT BY TROIZEL XX CARR (VISUAL STUDIES). PHOTO: ELLA MBANEFO '26.

ABOVE: MICHAEL PYO '26 CLAIMS A COLLAGE AS PART OF "EVERYTHING MUST GO!". A CONCLUDING RAFFLE IN WHICH EACH ATTENDEE LEFT WITH WORK FROM THE CANTOR FITZGERALD GALLERY EXHIBITION *EXTRA MEDIUM* | JOHN MUSE. PHOTO: HOLDEN BLANCO.

TWO THOUSAND TWENTY-THREE TWENTY-FOUR YEAR IN REVIEW

CONTENTS

<i>From the Director</i>	6
<i>Artistic Exploration and Practice</i>	8
<i>Groups, Seminars, Forums</i>	14
<i>Civic Engagement and Partnerships</i>	18
<i>Student Summer Programs</i>	22
<i>Research and Curricular Experimentation</i>	26
<i>What Now: Making a Life in the Arts and Humanities</i>	30
<i>Staff</i>	34



GUSTAVUS STADLER

**THE WILLIAM R. KENAN JR. PROFESSOR;
PROFESSOR OF ENGLISH**

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

I'm in the last weeks of my three-year term as Hurford Center Director as I write this. It's been a wonderfully life-affirming experience, a true privilege, affording me regular and direct contact with many of the most dynamic and creative minds in the Tri-College community, as well as with an amazing array of international artists, musicians, scholars, and activists (many of them crossing two or more of these categories) who have become the everyday guests of this thriving institution. Surely the members of Haverford's first faculty seminar, over twenty years ago, would never have foreseen that their work would eventually blossom into such a versatile and widely impactful part of the Haverford experience.

Before going over some highlights of the past year, I want to briefly mention something I will truly miss when I no longer reside in VCAM: witnessing students develop their own artistic practices, with no connection to departmental or curricular requirements (or only a loose one). This phenomenon is evident in film/video, music, cooking, a variety of maker arts, and probably other media I'm not aware of. Projects are often collaborative, and often done with advice from faculty, staff, and peers. A locus for creative production is something I wouldn't have expected to see at the College before VCAM's existence and the Center's current partnership with it. The aura of possibility and free experimentation that permeates the building is truly inspiring. So thanks to these creators and the many people who have mentored and supported them.

The primary series we mounted this year was "Sonic Worlds," a program of many types of events, all focused on the role of sound in constructing our environments, our communities, and our sense of ourselves. We kicked off the series with the opening of Lyali Pereda Figueroa '26's fascinating VCAM exhibit on Reggaetón music, based on the research she'd done the previous summer in Puerto Rico while serving as the

Center's inaugural creative fellow. Lyali's exhibit served as a wonderful lead-in to two major sound-focused shows in the Cantor Fitzgerald Gallery: in the fall, *Seeing Sound*, put together by the eminent curator Barbara London, offered a rich selection of recent pieces by artists whose work combines aural and visual elements. As second semester kicked off, Emeka Ogboh's *Ojuelegba* recreated the sound and feel of Lagos's bustling district of that name, giving visitors a rich sense of the city too immersive, textured, and un-mastered to be simply touristic.

Under the leadership of visiting professor Matt O'Hare, we partnered with one of Philadelphia's vibrant avant-garde music programming organizations, Fire Museum Presents, and brought students and faculty into various spaces downtown to spend time listening to challenging music. Among our usual healthy array of academic visitors, popular music scholars Sara Marcus (Notre Dame) and Christine Capetola (Cal State Fullerton) went beyond the traditional boundaries of academic presentations to engage in extended listening sessions with students, staff, and faculty. My colleague in Visual Studies, Prof. John Muse, made space in his documentary film series, *Strange Truth*, for two excellent recent independent films that not only took sound as their topic, but drew viewers into new ways of interacting with it: Sam Green's *32 Sounds* and Alison O'Daniel's *The Tuba Thieves*. Finally, the VCAMbient series, which began two years ago as a middling pun inside my head, kept going strong, with College community members and some guests filling the cavernous space of the building with low-volume sounds of their choice each Wednesday at noon.

Now for some self-back-patting. We added two fabulous members to the Hurford community: postdoctorate fellow Xerxes Minocher and postbaccalaureate fellow Manasi Eswarapu. Xerxes, a recent PhD in communications from the University of Wisconsin, had a great year engag-

ing students around the politics of data collection, algorithm construction, and surveillance technology. Manasi, a recent graduate of Thomas Jefferson University's program in textile design, provided the community such opportunities as a build-then-use your own loom project co-organized with Maker Space Manager Kent Watson. In addition to their acumen in their chosen fields, both Manasi and Xerxes are generous, kind, skilled interlocutors who excel at helping other people realize their ideas. Go meet them and see for yourself in 24-25!

Back-pat number two: It was also gratifying to see last year's series on carceral issues seed further work, in the form of a \$2.5M grant from the Mellon Foundation to build an archive and oral history of the state prison at Graterford, a space from which a remarkable amount of artistic and activist activity arose before the PA Department of Corrections closed it in 2018. This project exists because of support not only from the Center (in the form of both money and labor), but from the President's and Provost's Offices as well. Once again I thank everyone who contributed.

So that's it. I'm very excited to see how the Center moves down the paths forged by my successor, Professor Zainab Saleh of the Department of Anthropology. And, finally, I want to extend my deepest gratitude to the Center staff—James Weissinger, Matthew Callinan, Kelly Jung, and Kerry Nelson—who are responsible more than anyone for the Hurford Center's continuing vibrancy and impact on and beyond campus.

from **OCTOBER 28**

WEEK 44

MON, OCT 28

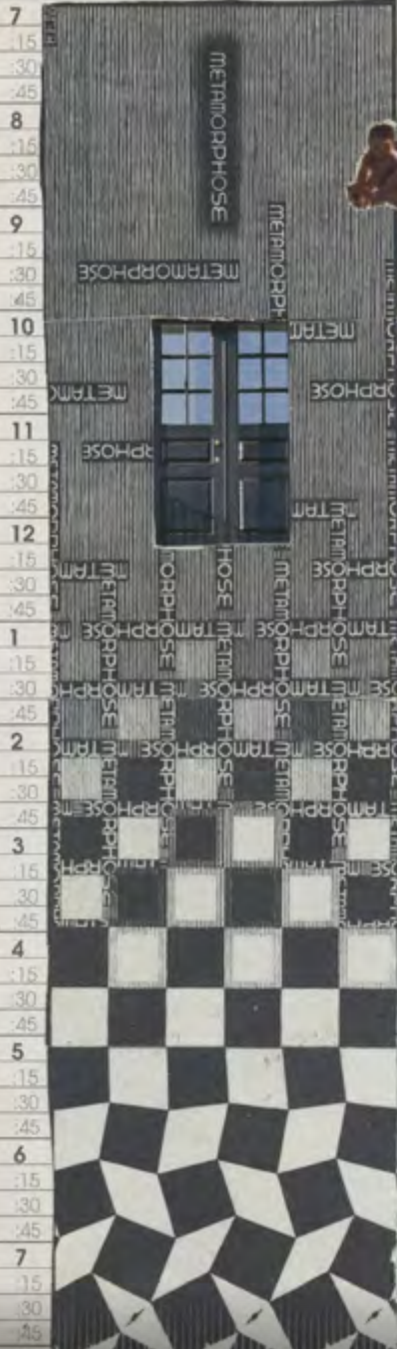
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SEPTEMBER

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FRI, NOV 1



NOVEMBER 2, A COLLAGE FROM *THE FUTURE OF NEXT WEDNESDAY NIGHT*, A VCAM EXHIBITION BY SHANA COHEN-MUNGAN '24 THAT EXPLORED THE STAKES OF INSISTING ON A TEMPORALITY OF POSSIBILITY AMIDST MASS DEATH IN HER ARCHIVAL COLLABORATION WITH LATE AIDS ACTIVIST AND QUEER THEORIST DOUGLAS CRIMP.

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 co-curricular initiatives focused on film, performance, exhibition, and more.

2023–24 THEME: SONIC WORLDS

Sonic Worlds encompassed a year of programming exploring diverse sound, musical, and listening practices as they figure in our everyday lives and in various fields of study, including anthropology, disability studies, music, literary studies, Indigenous studies, computer science, and more. Events included exhibitions at the Cantor Fitzgerald Gallery and in VCAM; the *Strange Truth* film series; concerts programmed with Philadelphia’s Fire Museum Presents; our weekly VCAMbient listening series; and many others.

hav.to/sonicworlds

EMEKA OGBOH: OJUELEGBA

Staged at the Cantor Fitzgerald Gallery, *Ojuelegba* was a new multisensory installation from renowned Nigerian artist Emeka Ogboh. Inspired

by the district Ojuelegba in the heart of Lagos, Nigeria, Ogboh’s installation envisioned an immersive experience in which sight and sound entwined. Visual elements drawn from random selections of Ojuelegba’s environment synchronized with the rhythmic cadences of Ogboh’s album $6^{\circ}30'33.372''N$ $3^{\circ}22'0.66''E$, an auditory portrait woven from the fabric of daily life in the district. The result was an ever-changing and dynamic installation creating a unique experience in each interaction and resonating with the ever-evolving nature of Ojuelegba itself.

exhibits.haverford.edu/ojuelegba

FIRE MUSEUM PRESENTS

Haverford faculty member Matt O’Hare (Visual Studies, English) organized a trio of Philadelphia performances co-curated with local arts organization Fire Museum Presents. Highlights

included a screening of *A Page of Madness* (狂った一頁, *Kurutta Ichipeiji*), a 1926 Japanese silent film directed by Teinosuke Kinugasa. Lost for 45 years until it was rediscovered by Kinugasa in his storehouse in 1971, the film was accompanied by musicians Totally Automatic (Anne Ishii, Eugene Lew, and Matthew Smith Lee) and Matt O’Hare on modular synthesizer.

STRANGE TRUTH 2024

This year’s iteration of the longrunning *Strange Truth* series explored the non-fiction imagination in films by Sam Green, Alison O’Daniel, and Ludovic Bonleux. Held at nearby Bryn Mawr Film Institute, the series featured *32 Sounds* (2022), *The Tuba Thieves* (2023), and *Toshkua* (2023). *Strange Truth 2024* was collaboratively organized by VCAM Director John Muse, HCAH Director Gus Stadler, Matt O’Hare (English & Visual Studies), and Aurelia Gómez De Unamuno (Spanish). hav.to/strangetruth

MUSIC AND TECHNOLOGICAL DISOBEDIENCE

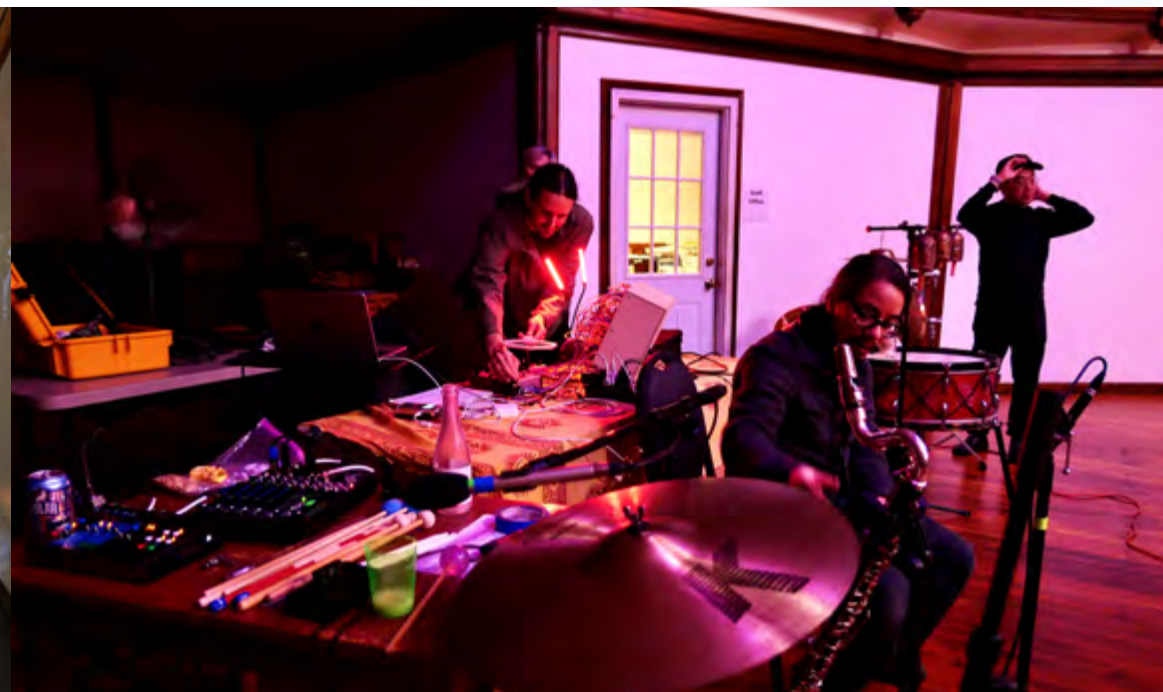
Hosted by Assistant Professor of Music Mei-ling Lee, Professor Simon Hutchinson (University of New Haven) visited campus to discuss the use of technology in his compositions, focusing on ideas of “technological disobedience”—critical (and perhaps transgressive) approaches to technology in the service of humanistic and expressive values.



ABOVE: SAM GREEN DURING A SCREENING OF HIS FILM *32 SOUNDS* AT THIS YEAR’S *STRANGE TRUTH* FILM SERIES AT BRYN MAWR FILM INSTITUTE. PHOTO: ABY ISAKOV '24.

BELOW: MATT O’HARE (VISUAL STUDIES, ENGLISH) PERFORMS A LIVE SOUND TRACK TO THE FILM *A PAGE OF MADNESS* ALONGSIDE MUSICIANS TOTALLY AUTOMATIC. PHOTO: JOHN MUSE.

OPPOSITE PAGE: INSTALLATION VIEW OF *OJUELEGBA*, A MULTI-SENSORY INSTALLATION FROM NIGERIAN ARTIST EMEKA OGBOH AT THE CANTOR FITZGERALD GALLERY. PHOTO: LISA BOUGHTER.



THE FUTURE OF NEXT WEDNESDAY NIGHT

In 1977, AIDS activist and queer theorist Douglas Crimp bought his first weekly planner, which he used as a tool to devise social connectivity. The mundane act became radical when the AIDS crisis began obliterating his queer relational network. Supported by the Hurford Center's Student Arts Fund, Shana Cohen-Mungan '24 staged an exhibition considering the stakes of insisting on a temporality of possibility amidst mass death in her archival collaboration with the late Crimp, featuring collage, drawing, sewing, staining, and a video from Cohen-Mungan's own experiments with a 2024 Week-At-A-Glance planner.

OUR ROOTS 2.0

In April 2017, Bi-Co student organizations Global Chinese Connection (GCC) and Pan-Asian Resource Center (PARC) started a week-long campaign to celebrate the Asian names at Haverford and Bryn Mawr in response to an anti-Asian hate act at Columbia University. This year's iteration of the project continued the tradition, inviting Asian students to design T-shirts displaying their names alongside the photos and stories behind those names.

Our Roots 2.0 was organized by Global Chinese Connection (GCC), Pan-Asian Resource Center (PARC), Korean Culture Club (KCC), Japanese Culture Club (JCC), South Asian Society (SAS), and BCAA (Bico-Asian Adoptees).

AN ILLUMINATION OF ISLAMIC ART: THE RADIANCE OF PEACE, HOPE, AND UNITY

Featuring work by Ahlam Houssein '24, this show celebrated pan-Islamic art and calligraphy, highlighting Arabic lettering designs featuring Quranic verses and embracing themes of peace, hope, patience, and unity.

EXTRA MEDIUM | JOHN MUSE

Curated by Hoday King (Bryn Mawr, History of Art), the exhibition *Extra Medium | John Muse* featured the work of Haverford faculty member and VCAM Director John Muse (Visual Studies), showcasing his collages alongside other works. The exhibition was accompanied by a broadsheet publication, a program of Muse's short films, interactive games featuring guest collaborators, and "Everything Must Go!", a concluding raffle in which each attendee left with work from the show.

exhibits.haverford.edu/extramedium



OPPOSITE: STUDENTS PARTICIPATING IN THE VCAM EXHIBITION *OUR ROOTS: A CELEBRATION OF ASIAN NAMES 2.0*. PHOTO: ELLA MBANEFO '26.
BELOW: CURATOR HODAY KING ((BRYN MAWR, HISTORY OF ART) WITH ARTIST JOHN MUSE (VISUAL STUDIES) AT THEIR CANTOR FITZGERALD GALLERY EXHIBITION *EXTRA MEDIUM | JOHN MUSE*. PHOTO: HOLDEN BLANCO.



GROUPS, SEMINARS, FORUMS



Fumbling Towards Repair
A Workbook for Community Accountability
Marlame Kaba & ...

Motor City
Holistic
For Detroit
mind, body, ...

EMERGENT STRATEGY SERIES
WE WILL NOT CANCEL US
AND OTHER DREAMS OF TRANSFORMATIVE JUSTICE.
by adrienne maree brown
Afterword by Malkia Devich Cyril

DETAIL, COMMUNITY ROUNDTABLE INSTALLATION, 2024 BY HALIMA AFI CASSELLS FROM THE CANTOR FITZGERALD GALLERY EXHIBITION OBSERVED: HYPERVISIBILITY AND RECLAMATION. ORGANIZED IN CONJUNCTION WITH THE CENTER'S 2023-24 FACULTY SEMINAR, "TECHNOLOGY & JUSTICE: MEDIATING COMMUNITIES." THE EXHIBITION EXPLORED THE CONTRADICTIONS WE FACE WHEN SURVEILLANCE IS CONFLATED WITH SAFETY; WHEN LAW ENFORCEMENT AGENCIES, GOVERNMENTS, BUSINESSES, AND INSTITUTIONS LEVERAGE DIGITAL AND BIOMETRIC TECHNOLOGIES TO TRACK US, AS WELL AS OUR RESISTANCE AND COMMUNITY RESPONSES. PHOTO: HOLDEN BLANCO.

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.

2023-24 FACULTY SEMINAR: TECHNOLOGY AND JUSTICE: MEDIATING COMMUNITIES

Leaders:

SORELLE FRIEDLER (COMPUTER SCIENCE) AND LAURA MCGRANE (ENGLISH)

Participants:

TARIK AOUGAB (MATHEMATICS)
JANE CHANDLEE (LINGUISTICS)
MARLA KOHLMAN (SOCIOLOGY)
XERXES MINOCHER (MELLON POSTDOCTORAL FELLOW; PEACE, JUSTICE, AND HUMAN RIGHTS)
HELEN WHITE (CHEMISTRY AND ENVIRONMENTAL STUDIES)

Contemporary society and its practices have always been enmeshed in technology. The particular challenges that we face today are compounded by the digital facets of the tools and systems that are used to organize and mediate

our everyday lives. This seminar interrogated the role of technology across its various domains, including policing and surveillance, media and politics, labor and occupational structures, climate justice and community health. In particular, the seminar explored the effects of technology on communities, both how they are organized and the ways they are discriminated against. Working with faculty from across the arts and humanities, social sciences and natural sciences, the seminar considered how various technologies are constructed and designed, how to identify coercive capacities and what values technologies reinforce and undermine, how different systems of value and ethics help us to identify and understand our communal obligations and missteps, and what we can do to push back against technological injustices.



FACULTY SEMINAR LEADERS LAURA MCGRANE (ENGLISH) AND SORELLE FRIEDLER (COMPUTER SCIENCE) WITH OBSERVED: HYPERVISIBILITY AND RECLAMATION CURATORS TAWANA PETTY, HALIMA AFI CASSELLS, AND KATE LEVY. PHOTO: HOLDEN BLANCO.

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

2023-24 STUDENT SEMINAR: INTERNET LINGUISTICS: HOW THE INTERNET HELPS US UNDERSTAND LANGUAGES AND OURSELVES

Seminar Leader:

COCO LIU '26 (LINGUISTICS; PSYCHOLOGY MINOR)

Faculty Advisor:

AMANDA PAYNE (LINGUISTICS)

Participants:

AVERY BARNETT '26 (PURE MATHEMATICS, CLASSICS)
JACOB CHAN '24 (SPANISH, LINGUISTICS, EDUCATION)
OLIVIA COLACE BMC '25 (LINGUISTICS)
JULIE EDELSTEIN '26 (ANTHROPOLOGY; PSYCHOLOGY & EDUCATION MINORS)
MONICA MACARIE '26 (ENGLISH; PSYCHOLOGY MINOR)

In her book *Because Internet: Understanding the New Rule of Language*, Gretchen McCulloch writes, “Language is humanity’s most spectacular open source project, and the internet is making our language change faster and in more interesting ways than ever before.” The development of the internet and other new technologies not only produces new patterns of communication, but also provides us with chances of observing and studying them in real-time. This seminar explored the forms, structures, and implications of language use online and via digital interpersonal communication.

2023-24 READING GROUPS

The Center provides funding for students, staff, and faculty to gather regularly throughout a semester or year to discuss texts of mutual interest.

CLASSICAL AND MODERN ARABIC AND PERSIAN POETRY

Leaders:

FARID ASADULLAH (COMPARATIVE LITERATURE), GUANGTIAN HA (RELIGION), MAUD MCINERNEY (ENGLISH, COMPARATIVE LITERATURE)



COCO LIU '26. PHOTO: PATRICK MONTERO.



CLOCKWISE FROM UPPER LEFT: FARID ASADULLAH, MAUD MCINERNEY, GUANGTIAN HA. PHOTOS: PATRICK MONTERO.

FACULTY-STAFF READING GROUP

Leaders:

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

SONIC WORLDS

Leaders:

SHANA COHEN-MUNGAN '24 & GUSTAVUS STADLER (ENGLISH)

RECREATIONAL MATH

Leader:

HONGYI ZHANG '26



CIVIC ENGAGEMENT AND PARTNERSHIPS

ARTISTS LEE MINORA, DANNY WILFRED, AND ABY ISAKOV '24 ENGAGE IN PERFORMANCE EXERCISES ALONGSIDE PHILADELPHIA THEATER-MAKERS LIGHTNING ROD SPECIAL AS PART OF THE FALL BREAK PERFORMANCE INTENSIVE "GREAT AMERICAN ADVENTURE." 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.



PARTICIPANTS IN *UNIVERSITIES AND DEMOCRACY: THE POLITICS OF US HIGHER EDUCATION TODAY*; LEFT TO RIGHT: EMILY STEINLIGHT (ENGLISH, UPENN), LUELLE ALLEN-WALLER (UPENN, GET-UP), CHRISTOPHER ROGERS (WRITING PROGRAM), AND YVONNE HARRIS (PRESIDENT, AFSCME LOCAL 590, UPENN LIBRARIES). PHOTO: GRACE FANG '27.

2024 MELLON SYMPOSIUM UNIVERSITIES AND DEMOCRACY: THE POLITICS OF US HIGHER EDUCATION TODAY

Organized by HCAH Postdoctoral Fellow Dennis Hogan and Andy Hines of Swarthmore College's Aydelotte Foundation

US universities play a variety of roles in the economic and political landscape, but the many guises in which they operate are rarely considered together. Recently, colleges and universities have become the targets of culture war battles and new legislative programs that restrict students' and faculty's ability to teach and learn

about racism, history, and social justice. At the same time, universities redevelop neighborhoods, build and acquire healthcare facilities, arm police forces, and act as major employers across every category of labor. Tuition and fees drive the student debt crisis while, in some cases, schools act as significant institutional investors through their endowments. *Universities and Democracy* brought together academics, activists, political leaders, and community members to tie these threads together and explore how universities got here and what people can do to make them more democratic places where everyone can flourish.

hav.to/ido

PROJECT HASAN

HCAH-VCAM Philadelphia Artist in Residence Akeil Robertson organized the exhibition *Project Hasan* in the VCAM Lower Create Space. Prison is purposely an idea that we are too afraid to think deeply about in the abstract and find increasingly more difficult to think about in the personal. *Project Hasan*, the story of Louis Stern, offered a guided tour into the psychological underpinnings of prison, the university system that attempts to educate men behind the wall, the toll prison takes on families, and the fight for freedom. The exhibition also included a panel discussion with Robertson and guests Saleem Holbrook, Don Jones, and John Pace.



TATREEZ WORKSHOP

HCAH Postbaccalaureate Fellow Manasi Eswarapu organized a VCAM Maker Arts Space workshop with Philadelphia-area Palestinian artist Samar Daleh, exploring the historical and cultural significance of Palestinian embroidery, known as tatreez.

GREAT AMERICAN ADVENTURE WITH LIGHTNING ROD SPECIAL

The Hurford Center partnered with award-winning Philadelphia-based devised theater company Lightning Rod Special (LRS) for a four-day student intensive on performance as research. As preparation for an upcoming LRS show broadly focused on American mythmaking, the class visited Six Flags Theme Park to observe rhythms, behaviors, routines, architecture, landscape, and more, considering how amusement parks reflect, obscure, and advance a particular vision of America.

ABOVE RIGHT: AKEIL ROBERTSON. PHOTO: ELLA MBANEFO '26.
BELOW: SAMAR DALEH. PHOTO: JESSICA KORGEN '24.



STUDENT SUMMER PROGRAMS



SUPPORTED BY THE HURFORD CENTER'S PHILLY PARTNERS PROGRAM, MAIA SCHWALLIE '25 SPENT THE SUMMER WORKING WITH SPIRAL Q, A WEST PHILLY NON-PROFIT USING PUPPETRY AND OTHER ARTS FOR COLLECTIVE EMPOWERMENT AND SOCIAL CHANGE. PHOTO: LILIANA ROKITA '24.

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, Creative Fellowships, and more—build on long-standing partnerships with arts and cultural organizations; others give students the opportunity to create their own summer experiences. A few examples:



RESEARCH FELLOWSHIP

Ellie Esterowitz '25 undertook the research project “Billie Holiday, 1930s American Leftism, *The Cultural Front*,” using Michael Denning’s theorization of the ‘cultural front’ to investigate Holiday’s repertoire as preparation for an eventual English thesis.

PHILLY PARTNERS

Ethan Kang '27 researched Philadelphia’s North Chinatown neighborhood as part of an internship with multi-disciplinary and community-based arts center Asian Arts Initiative. Rocky Luan '26 spent the summer working with PA Humanities, a longtime HCAH partner that works closely with communities across the state to put the humanities in action to create positive change. Liesl Baldauf '25 worked with Philadelphia arts presenter FringeArts on the guide to the 2024 Fringe Festival. Umika Pathak '25 took on a number of roles with Twelve Gates Arts, a gallery in Old City, Philadelphia that uplifts South & West Asian diasporic artistic voices within the local cultural landscape.



CLOCKWISE FROM UPPER LEFT: ETHAN KANG '27. PHOTO: MAC SANDERS '24. LIESL BALDAUF '25. UMIKA PATHAK '25. ROCKY LUAN '26. PHOTOS: LILIANA ROKITA '24.



CLOCKWISE FROM UPPER LEFT: ESTRELLITA RAMÍREZ ARBOLEDA '27, ISABELLA OTTERBEIN '26, INGRID LAYMAN '27. PHOTOS: PATRICK MONTERO. LUCY FRANK BMC '25. PHOTO: LILIANA ROKITA '24.

CREATIVE FELLOWSHIPS

Estrellita Ramirez Arboleda '27 developed her animation skills with Philadelphia animation company Studio YGKrow; she then created her own animated short during the second half of the summer.

Isabella Otterbein '26 worked with Abortion Access Front, a non-profit organization specializing in supporting independent abortion clinics, with the aim of staging a campus premiere of their documentary *No One Asked You* along with the production of collaged zine focusing on AAF’s work around reproductive justice.

Lucy Frank BMC '25 explored interests in contemporary art, spatial thinking, queer liberation/studies, and museum studies via an internship with Philadelphia’s William Way LGBT Community Center, working toward the artistic recreation in VCAM of an historic queer space.

AMERICAN SONG ARCHIVES, WOODY GUTHRIE CENTER | BOB DYLAN CENTER

Ingrid Layman '27 spent the summer at the American Song Archives in Tulsa, Oklahoma, supporting work on new exhibitions for both Centers, as well as working to process and make accessible newly acquired collections.

FLAHERTY FILM SEMINAR: TO COMMUNE

The Hurford Center, VCAM, and the Visual Studies Program annually send four community members to the Flaherty Film Seminar, which brings together over 160 filmmakers, scholars, film enthusiasts, and others to celebrate the power of the moving image. This year, Visual Studies and Anthropology Professor Emily Hong, Digital Media Specialist Charles Woodard, Purnima Palawat BMC '24, and Audrey Hinsdale BMC '25 traveled to the 69th iteration of the seminar at Thai Film Archive, Salaya, Thailand.

RESEARCH AND CURRICULAR EXPERIMENTATION



REGAN RIEHL BMC '24 PERFORMS IN "TRICKY AND ORA ARE LOST IN THE LABYRINTH," A THEATER PIECE CREATED BY MATT O'HARE (VISUAL STUDIES, ENGLISH)'S COURSE "NEW MEDIA PERFORMANCE PROJECT" USING GENERATIVE ARTIFICIAL INTELLIGENCE. PHOTO: JOHN MUSE.

RESEARCH AND CURRICULAR EXPERIMENTATION

The Hurford Center infuses the College with fresh intellectual and pedagogical perspectives through curricular grants, research support, and postdoctoral fellow course offerings and programs.

ENGAGEMENT CURATION

During the summer of 2024, Umika Pathak '25 used a Hurford Center Research Stipend to support her travel to a conference held by the International Journal for the Arts in Society on the topic of "Engagement Curation" in Seoul, South Korea. The recipient of an "Emerging Scholar" award, she moderated panel discussions and presented her research on abolition advocacy group Performing Statistics's exhibition *No Kids in Prison*, which raised awareness about youth incarceration.

KNOW YOUR RIGHTS & FOIA TRAINING WITH ACLU PENNSYLVANIA

HCAH Postdoctoral Fellow Xerxes Minocher (Peace, Justice, and Human Rights) organized an open session of their course "Carceral/Abolition Technologies" with ACLU Pennsylvania's Solomon Words and Viktoria Zerda, focusing on Know Your Rights & FOIA training.

READING AS EXPERIMENTAL PERFORMANCE: *HOLDUP AND MIRROR*

Invited by past HCAH Director Deborah Roberts (Classics, Comparative Literature), Honglan Huang '16 (Comparative Literature, Yale University) returned to campus to give a research talk and host a VCAM workshop on puppetry, co-sponsored with Haverford Libraries.

HONGLAN HUANG '16. PHOTO: PAOLA NOGUERAS.



MAROON GEOGRAPHIES AND ABOLITION'S AFTERLIVES

Invited by Lindsay Reckson (English), Celeste Winston (Geography and Urban Studies, Temple University) gave a talk on her new book, *How to Lose the Hounds: Maroon Geographies and a World beyond Policing* (Duke University Press, 2023), which explores marronage—the practice of flight from and placemaking beyond slavery—as a guide to police abolition.

IS THERE GOD AFTER PRINCE? DISPATCHES FROM AN AGE OF LAST THINGS

HCAH Director Gustavus Stadler hosted Peter Coviello (English, University of Illinois, Chicago) for a *Sonic Worlds* reading from his new book *Is There God After Prince?* In essays that survey pieces of culture across a clamoring and expansive range—from novels and poems to shows like *The Sopranos*, movies like *The Shining*, and songs from the much-mourned saint of Minneapolis—Coviello asks what it can

mean to love such trifling and beautiful things, even now, in the midst of worlds so glutted with planet-sized calamity.

FACULTY FELLOW COURSE OFFERINGS

The Center's three faculty fellows offered a range of courses during the 2023-24 academic year.

Dennis Hogan (Peace, Justice, and Human Rights): Our Americas: Imagining the Hemisphere; University City: Race, Power, and Politics in Philadelphia

Xerxes Minocher (Peace, Justice, and Human Rights): Critical Study of Data and Algorithms; Carceral/Abolition Technologies

Matt O'Hare (Visual Studies, English): Sound Studies: Modernity and Synthesis; Realtime Interfaces for Creative Expression; New Media Performance Project

BELOW: CEYDA KÖKSOY BMC '26, SARAH FEFERMAN BMC, AND MATT O'HARE (VISUAL STUDIES, ENGLISH) AT A MODULAR SYNTHESIZER PERFORMANCE BY O'HARE'S COURSE "SOUND STUDIES: MODERNITY AND SYNTHESIS." PHOTO: JOHN MUSE.



WHAT NOW: MAKING A LIFE IN THE ARTS AND HUMANITIES



HURFORD CENTER ASSISTANT DIRECTOR KELLY JUNG SPEAKS DURING THE CENTER'S ANNUAL SPRING COMMUNITY GATHERING AT ASIAN ARTS INITIATIVE. PHOTO: HOLDEN BLANCO.



WHAT NOW: MAKING A LIFE IN THE ARTS AND HUMANITIES

The Hurford Center's new initiative "What Now: Making a Life in the Arts and Humanities" encourages students to explore careers in the arts, culture, and other creative sectors, connecting students to the Center's alumni and partner network.

ARTS & CULTURE MENTORSHIP PROGRAM

Launched this year by HCAH Assistant Director Kelly Jung, the new Arts & Culture Mentorship Program matched thirteen students with mentors in Haverford's alumni and partnership network; throughout the school year, the mentor-mentee pairs each met four times, and students engaged in conversations related to their mentor's line of work and career journey.

PATCH WORK OPEN MIC

Convened by Umika Pathak '25 and Rosario Lozada '25, the Hurford Center's new student publication *patch work* celebrated the work of Bi-Co poets, musicians, comedians, performers, and writers, featuring an evening of poetry, short stories, novel excerpts, personal essays, songs and more from students, staff, and faculty.

CLUB IN RESIDENCE: COCO (CHILDREN OF CARIBBEAN ORIGIN)

The student organization served as our third HCAH-VCAM Club in Residence, transforming the VCAM Upper Create Space into a meeting space and organizing events throughout the fall semester, including a screening of the Haitian documentary *Madan Sara* (2021).

SPRING COMMUNITY GATHERING

The Hurford Center hosted its second-annual Spring Community Gathering at Philadelphia multidisciplinary arts center Asian Arts Initiative. Students, faculty, staff, recent alumni, and community partners gathered together for an evening of food, drink, and conversation, creating a fun, informal space for students to explore the many pathways of a life in the arts and humanities.



ABOVE: UMIKA PATHAK '25 INTRODUCES THE *PATCH WORK* OPEN MIC EVENT. PHOTO: ELLIE ESTEROWITZ '25.
OPPOSITE: MEMBERS OF HCHA-VCAM CLUB IN RESIDENCE COCO (CHILDREN OF CARIBBEAN ORIGIN). BACK ROW FROM LEFT: TRISTAN CHARLES '25, JOEL TORRES '24, GRACE TARRY '25; FRONT ROW FROM LEFT: WOODKENSIA CHARLES '24, CHANDINI RAGOBAR '24. PHOTO: ELLIE ESTEROWITZ '25.

STAFF



THE HURFORD CENTER EXHIBITIONS TEAM; LEFT TO RIGHT: ASSOCIATE DIRECTOR, CANTOR FITZGERALD GALLERY, VCAM, AND CAMPUS EXHIBITIONS MATTHEW SEAMUS CALLINAN, ALICE CREED '24, TERI KE BMC '24, RILEY SOBEL '24, JACK STADNICKI '26, OLIVIA MIN '24, ELA KOWARDY '26, LAKSHMI V NATESAN '25, ADRIANA CRUZ-SOTO '27, LUCY FRANK BMC '25, POST-BAC FELLOW MANASI ESWARAPU. PHOTO: HOLDEN BLANCO.

STAFF

Gustavus Stadler
Koshland Director
The William R. Kenan, Jr. Professor;
Professor of English

James Weissinger '06
Associate Director
HCAH & VCAM

Matthew Seamus Callinan
Associate Director, Cantor Fitzgerald
Gallery, VCAM, and Campus Exhibitions

Kelly Jung '17
Assistant Director

Manasi Eswarapu
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

Xerxes Minocher, Mellon Postdoctoral
Fellow, Visiting Assistant Professor of
Peace, Justice, and Human Rights

Matt O'Hare, Visiting Assistant Professor
of Visual Studies and English and Digital
Media Fellow

2023–24 STEERING COMMITTEE

Pierina Atoche Viera '27

Matthew Denton '24

Fatema Mun '25

Danielle Plotnick '25

Rebecca Powers (Institutional
Advancement)

Lindsay Reckson (English)

Marlen Rosas (History)

HCAH STUDENT STAFF

Reesha Gandhi '24

Aby Isakov '24

Sooyeon Jung '25

Rosario Lozada Franco '25

Alexander Nathanson '25

Umika Pathak '25

Benjamin Zheng '25

Kaiya Inouye '27

Lyali Pereda Figueroa '26

CFG STUDENT STAFF

Adriana Cruz-Soto '27

Alice Creed '24

Lucy Frank BMC '25

Teri Ke BMC '24

Ela Kowardy '26 (Co-Manager)

Olivia Min '24

Lakshmi V Natesan '25

Riley Sobel '24 (Co-Manager)

Jack Stadnicki '26

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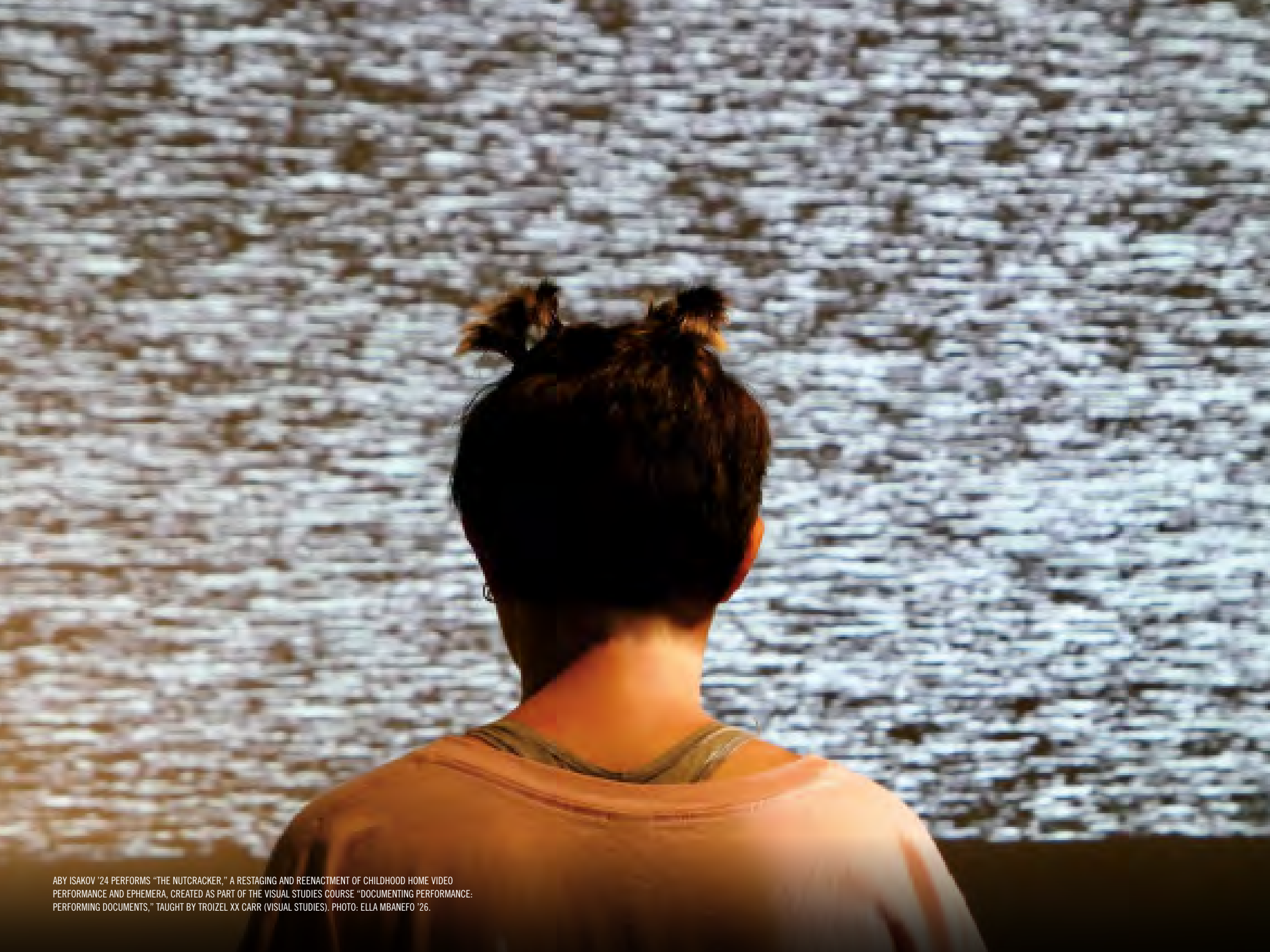
HCAH programming would not be pos-
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Bookstore; Housekeeping; the Arboretum;
the Margaret Gest Program; the Center for
Visual Culture at Bryn Mawr; and many
academic departments and programs.

For more information about the 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
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A ROCK LOOM CREATED BY SOFIA CIRONE BMC '25 AS PART OF WEAVING WEDNESDAYS, A SERIES ORGANIZED BY HCAH POST-BAC FELLOW MANASI ESWARAPU AND VCAM MAKER ARTS SPACE EDUCATION AND PROGRAMS MANAGER KENT WATSON. PHOTO: MANASI ESWARAPU.



ABY ISAKOV '24 PERFORMS "THE NUTCRACKER," A RESTAGING AND REENACTMENT OF CHILDHOOD HOME VIDEO PERFORMANCE AND EPHEMERA. CREATED AS PART OF THE VISUAL STUDIES COURSE "DOCUMENTING PERFORMANCE: PERFORMING DOCUMENTS," TAUGHT BY TROIゼル XX CARR (VISUAL STUDIES). PHOTO: ELLA MBANEFO '26.

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