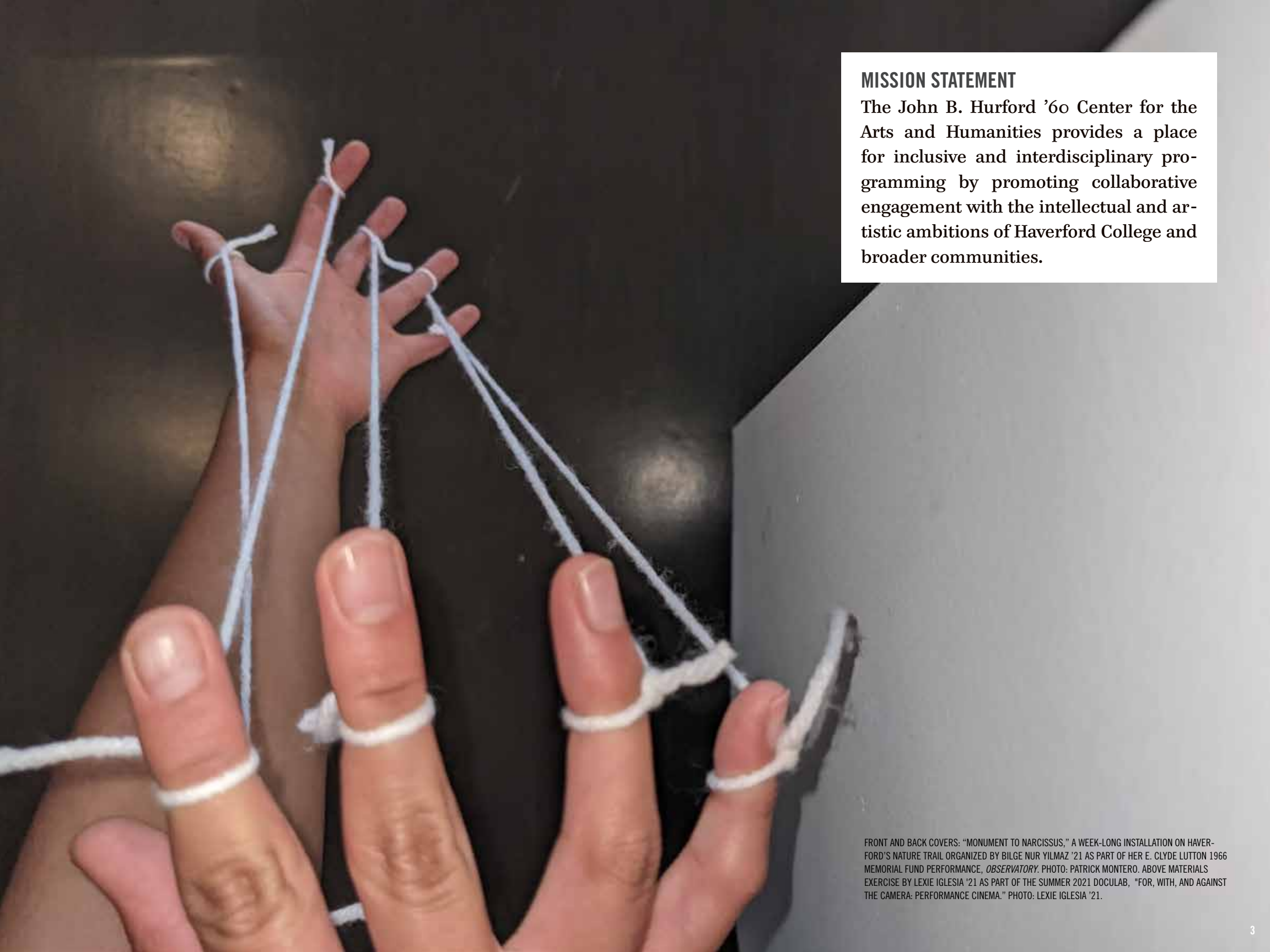


| YEAR IN REVIEW |





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.

FRONT AND BACK COVERS: "MONUMENT TO NARCISSUS," A WEEK-LONG INSTALLATION ON HAVERFORD'S NATURE TRAIL ORGANIZED BY BILGE NUR YILMAZ '21 AS PART OF HER E. CLYDE LUTTON 1966 MEMORIAL FUND PERFORMANCE, *OBSERVATORY*. PHOTO: PATRICK MONTERO. ABOVE MATERIALS EXERCISE BY LEXIE IGLESIA '21 AS PART OF THE SUMMER 2021 DOCULAB, "FOR, WITH, AND AGAINST THE CAMERA: PERFORMANCE CINEMA." PHOTO: LEXIE IGLESIA '21.

TWO
THOUSAND
TWENTY
/TWENTY-
ONE YEAR
IN REVIEW

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PHOTO: PATRICK MONTERO

Time has worked in funny ways during the COVID-19 pandemic. Days felt like months, and often weeks would go by when nothing, absolutely nothing seemed to move. As I write this we are now vaccinating at an abrupt pace, and Haverford College is opening up. Spring has arrived, moving too quickly into summer. College life has a peculiarly strong and demanding schedule; we arrive on campus at regular intervals, and we leave too at the same time, each and every year. We are routinized, and time follows these temporal boundaries. But not this year, not this time. A Year in Review will miss the mark for these COVID days. It is not a year we are reviewing but a series of moments, of jagged and awkward moments, when bodies rarely engaged other bodies, and we looked in, literally, through our screens to a world mediated by online technology. Reaching out was reaching through, a year when time was out of sync.

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

This uncanny timeliness was the subject of this year's faculty research seminar, "Again as Before: Reenactment." What does it mean to perform something again, with the same or different rhythm, or bodies, or sounds? How does time work when the "again" is as it once was "before"? These questions not only animated the faculty seminar, but also inform the work of our Mellon postdoctoral fellow, Raegan Truax, whose research focuses on durational performance and the "untimely" body. It seemed both propitious and somewhat eerie that faculty discussions about time and reenactment would occur during the pandemic, when time was, itself, untimely, and our bodies moved in uncanny ways.

For many of us teaching at Haverford this year, uncanny time came in the form of asynchronous learning—a term that most of us have never used before, nor wish to use again. This year's Lutton performance by Bilge Nur Yilmaz took up this asynchronic spectacle as the artistic inspiration for her performance, *OBSERVATORY*. Crafting an interactive, participatory experience, Bilge enabled her asynchronous audience to play an active role in witnessing the blurred lines between reality and artifice. Much of Bilge's work reflects on artistic performance in a disembodied platform like Zoom and other remote learning mediums. How is art possible when coming together as a community is mediated by computer screens? What does it mean to witness art, much less experience it, in these new modes of participation?

Much of what the Hurford Center supported this past year was through remote access, and yet we also leveraged that access to provide intimate spaces for those who would never have been able to visit the Haverford campus. As part of *The Contest of the Fruits*, a multiyear project supported by the Pew Center for Arts & Heritage, the Hurford Center launched a series of virtual engagements with Islamic culture, including sessions on Muslim poetry,

humor, and food. We were able to create an intimate and welcoming online environment where participants could ask questions and gain direct access to our artists, even as they tuned in from all parts of the world. It was truly an international experience, one that we could never have recreated, much less reenacted, on the Haverford College campus.

What can we learn from these online platforms, these modes of asynchronous learning, as we hopefully return to in-person instruction and programming in the fall of 2021? Our encounter with untimeliness, our uncanny experiences of online engagement, and even our new anxiety with communal solidarity—can all this help us to be more creative, bold, and expressive for the arts and humanities in the coming years? These are questions that the Hurford Center is asking at this very moment within the framework of diversity, equity, and inclusion. To that end, the Center has reimaged our postbaccalaureate position to engage students of color directly on these questions. We recognize the need to advance our mission in the humanities to all Haverford students, and to enable equitable access to all our programming. We now have three students on the Hurford Steering Committee who advise the Center on diversity, equity, and inclusion in all their forms. Together with faculty and staff, the Hurford Center is reimagining itself as an online and in-person hub of inclusive artistic and humanistic production.

As I leave my position as director and welcome my successor, I look back at these past three years and truly wonder: did time ever work in sequential moments of meaningful order? Was there really a beginning, middle, and end to our work, to our play and performances, to our learning and pedagogy? Perhaps the pandemic has revealed to us that time never really works that way. We are always out of sync, a bit out of step, with our imagined reality. And that, I have come to believe, is what the arts and humanities can teach us, and help us cope with, as we travel this world together.

ARTISTIC EXPLORATION AND PRACTICE



YING LI, THE PHLYSSA KOSHLAND PROFESSOR OF FINE ARTS, PAINTS IN PREPARATION FOR THE CANTOR FITZGERALD GALLERY EXHIBITION *BLOSSOMS IN A SUDDEN STRANGENESS*. PHOTO: PATRICK MONTERO.

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.

LET US LOVE YOU AS YOU ARE

Organized by curator Aubree Penney, *Let Us Love You as You Are* imagined the potential of exhibitions as care-taking spaces. This extension of the group exhibition *An Alarming Specificity*, which was originally set to open in the midst of a pandemic, took up the mantle of creating spaces for bodies too often treated as marginal. Designed to nurture and affirm bodies, especially those of women and nonbinary people, LGBTQIA+ people, disabled people, and people of color, this event advocated for care and the sharing of care tactics as generous, loving processes that can be both individually and collectively restorative, featuring artists Shannon Finnegan, GenderFail, Yvette Granata, Linda Stupart, and Eva Wł. exhibits.haverford.edu/alarmingspecificity

NOTES FOR TOMORROW

Notes for Tomorrow featured artworks from around the world, brought together to reflect on a new global reality ushered in by the COVID-19 pandemic. With the ever-present backdrop of the crisis, Independent Curators International (ICI) turned to 30 curators from 25 countries to question and reassess values and relevance in contemporary culture, and to share an artwork they believed was vital to be seen today. Haverford’s iteration of the exhibition featured artist conversations with Maeve Brennan, Joiri Minaya, and Patricia Eunji Kim; a screening series; and *Soothsayer Serenades*, a music playlist series initiated by artist Amrita Hepi featuring selections by Tommy Guerrero, De Nichols, Pato Hebert, Mario Cotto, and more.

Notes for Tomorrow was organized and produced by Independent Curators International (ICI) and initiated by Frances Wu Giarratano, Becky Nahom, Renaud Proch, and Monica Terro. The artworks were selected by alumni of ICI’s Curatorial Intensive, a professional development program for emerging curators that has helped foster a new generation of curators since 2010. The exhibition was made possible with the generous support of the Andy Warhol Foundation for the Visual Arts, VIA Art Fund, ICI’s Board of Trustees and International Forum, and The John B. Hurford ’60 Center for the Arts and Humanities at Haverford College.

STRANGE TRUTH 2021

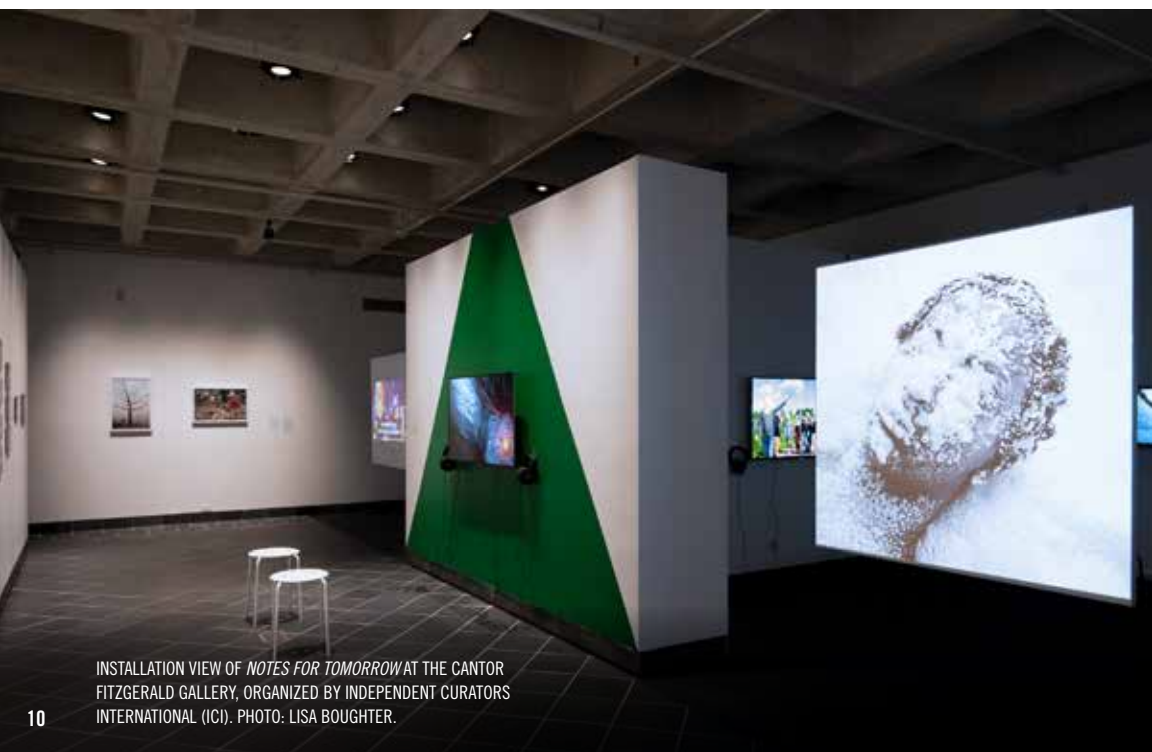
Organized by Visual Studies faculty Vicky Furnari and John Muse, this year’s iteration of the long-running *Strange Truth* series explored the non-fiction imagination in the films of Garrett Bradley, Sam Feder, and Cecilia Aldarondo.

Strange Truth 2021 was co-programmed with Patricia White at Swarthmore College, and Kate Thomas and Julien Saudeau at Bryn Mawr College, featuring a series of online conversations with the filmmakers moderated by Tri-College faculty Nina Johnson (Sociology and Black Studies, Swarthmore), Patricia White (Film Studies, Swarthmore), and Lina Martínez-Hernández (Spanish).

hav.to/strangetruth

OBSERVATORY

Created by Bilge Nur Yilmaz ’21, *OBSERVATORY* was a series of in-person immersive and distant performance explorations considering privacy, memory, and perception, including a week-long installation along Haverford’s Nature Trail, as well as a four-hour binocular-viewed performance that reimaged a student apartment as stage and glass window as mediating screen.



INSTALLATION VIEW OF *NOTES FOR TOMORROW* AT THE CANTOR FITZGERALD GALLERY, ORGANIZED BY INDEPENDENT CURATORS INTERNATIONAL (ICI). PHOTO: LISA BOUGHTER.



SAM FEDER



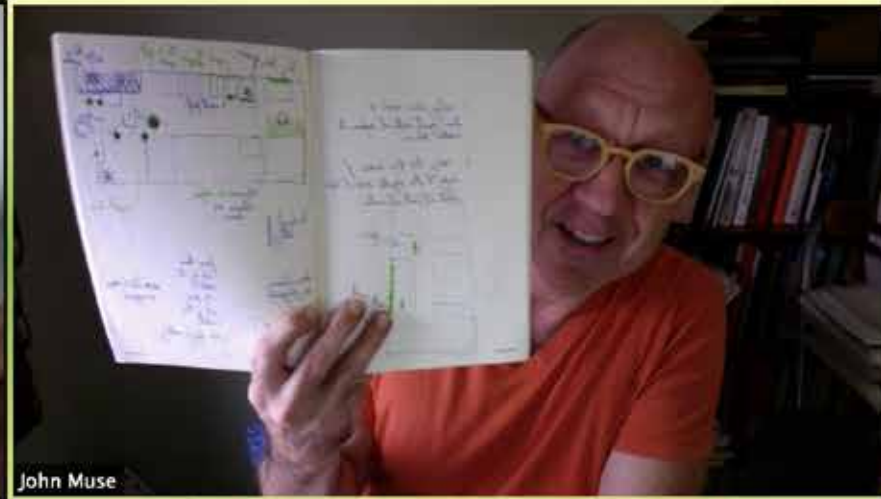
CECILIA ALDARONDO



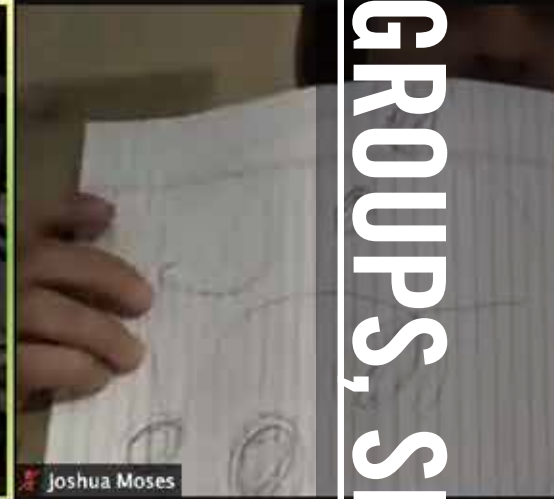
GARRETT BRADLEY



Kathryne Corbin (she/her)



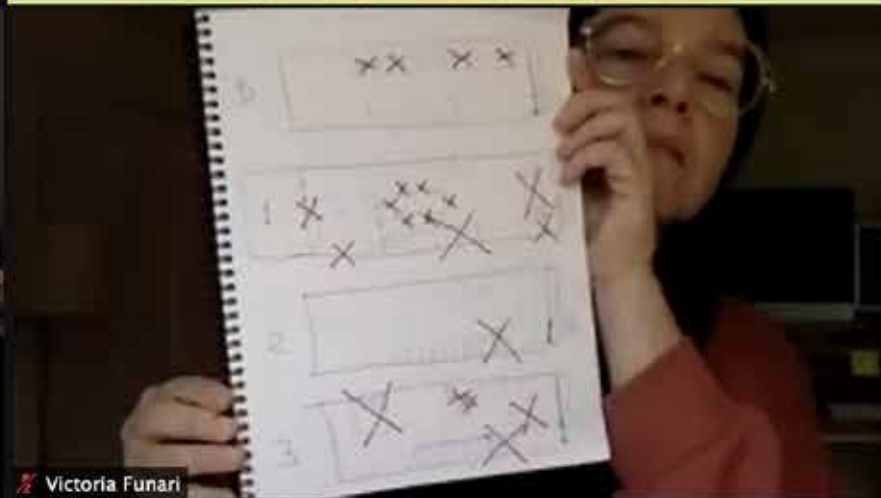
John Muse



Joshua Moses



Matt Farmer (he/him)



Victoria Funari



Erin Schoneveld



Tina Zwarg (she, her, hers)



Raegan Truax

GROUPS, SEMINARS, FORUMS

MEMBERS OF THE 2020-21 FACULTY SEMINAR "AGAIN AS BEFORE: REENACTMENT," LED BY VICKY FUNARI (VISUAL STUDIES) AND JOHN MUSE (VISUAL STUDIES).

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.

2020-21 FACULTY SEMINAR: AGAIN AS BEFORE: REENACTMENT

Leaders

VICKY FUNARI (VISUAL STUDIES) & JOHN MUSE (VISUAL STUDIES)

Participants

KATHRYNE CORBIN (FRENCH & FRANCOPHONE STUDIES,
GENDER & SEXUALITY STUDIES)

MATTHEW FARMER (CLASSICS)

JOSHUA MILTON MOSES (ANTHROPOLOGY, ENVIRONMENTAL STUDIES)

ERIN SCHONEVELD (EAST ASIAN LANGUAGES AND CULTURE,
VISUAL STUDIES)

RAEGAN TRUAX (VISUAL STUDIES, MELLON POSTDOCTORAL FELLOW)

CHRISTINA ZWARG (ENGLISH)

Bringing together Haverford scholars from a range of departments, this seminar explored the history, theory, and practice of reenactment to better understand its cultural ubiquity and allure. Reenactments act out past events, sometimes to the letter, sometimes not, sometimes on purpose, sometimes inadvertently. Reenactments can take the form of dramatizations, celebrations, or comedic hyperbole; some replicate experiments, and some repeat physical and/or psychical suffering. Reenactment can be approached as descriptive of rites, as a genre of vernacular history that should itself be historicized, as a requisite component of the scientific method, as integral to current understandings of trauma and its treatment, and as a technique of representation. This seminar considered the relation of precedent events to their reenactment, the difference between live reenactments and technically mediated ones, and the presuppositions about subjectivity, sameness, time, memory, truth, and experience that undergird the concept of reenactment.

LOCAL SOLIDARITIES AND TRANSREGIONAL CONNECTIONS: CAN HAVERFORD MOVE IN A NEW DIRECTION?

Organized by Thomas Donahue-Ochoa (Political Science, Center for Peace and Global Citizenship) and the HCAH Transregional Working Group, the Local Solidarities and Transregional Connections series asked what things would be like if Haverford adopted a more solidary, community-engaged approach to its thinking and acting. What would it mean to center what we do on diverse and interconnected perspectives? And, how can these approaches promote the anti-racist, anti-classist, and other inclusive work called for by the strike? Each event brought together faculty, visiting scholars, staff, and organizers to consider these questions.



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

2020-21 STUDENT SEMINARS: BODY HORROR ACROSS MEDIA & AFTER CORONA: REDISCOVERING A LOVE FOR THE PLANET THROUGH CLIMATE FICTION AND FILM

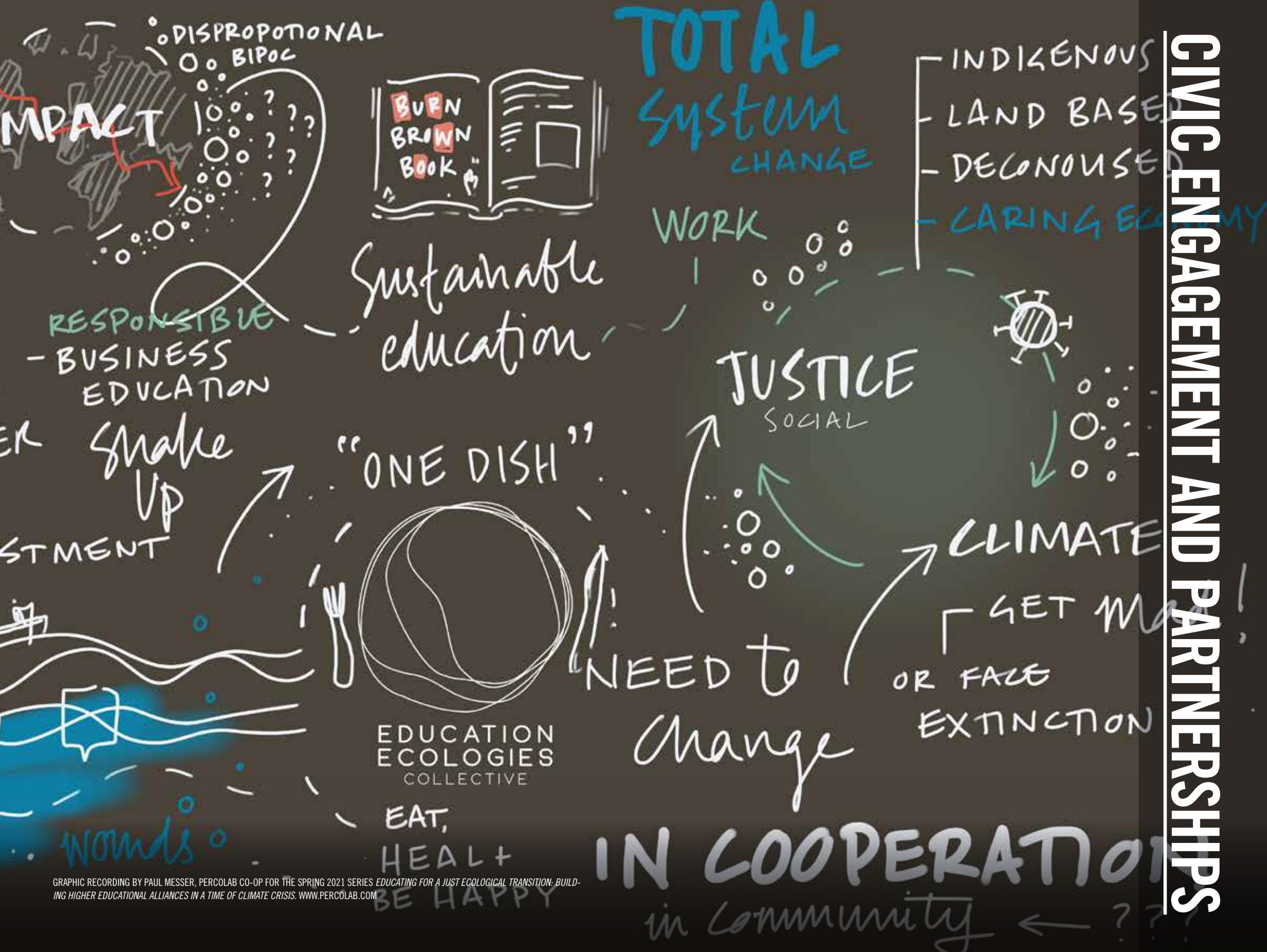
“Body Horror Across Media” led by Ryan Totaro ’22 explored the increasingly popular horror subgenre through the lens of affect, feminist, and disability theories, broadly considering the psychological phenomena underlying “ASMR horror” and poststructuralist theories of abjection. “After Corona: Rediscovering a Love for the Planet through Climate Fiction and Film,” led by Rebecca Chen ’22, addressed the pressing frustration about humankind’s inability to spark cohesive, tangible action for the climate crisis.

RYAN TOTARO '22. PHOTO: PATRICK MONTERO.

REBECCA CHEN '22.



CIVIC ENGAGEMENT AND PARTNERSHIPS



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.

EDUCATING FOR A JUST ECOLOGICAL TRANSITION: BUILDING HIGHER EDUCATIONAL ALLIANCES IN A TIME OF CLIMATE CRISIS

Organized by Joshua Moses (Anthropology, Environmental Studies), Laura McGrane (English), and the Education Ecologies Collective, the virtual summit *Educating for a Just Ecological Transition* engaged emerging responses to the climate crisis in higher education—with particular attention to the roles higher education institutions can play in building alliances with social movements, community organizations, artists, intellec-

tuals, and informal educational structures. Featuring a broad range of participants, the semester-long series worked to build alliances between higher educational institutions and social movements and compile best practices to assist institutions in acting on their responsibilities to address the climate crisis, cognizant of broader questions about inequalities of power. Sponsored by the Leaves of Grass Foundation, the Hurford Center, VCAM, and the Department of Environmental Studies.

hav.to/7un

THE CONTEST OF THE FRUITS

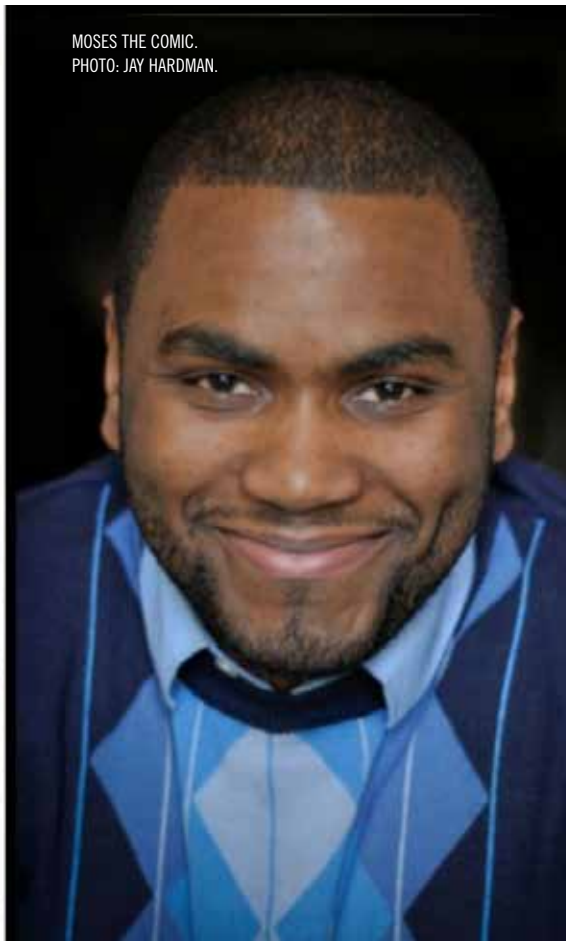
The Contest of the Fruits, the Center's multiyear collaboration with Berlin-based artist collective Slavs and Tatars, Philadelphia art gallery Twelve Gates Arts, and the Philadelphia chapter of the Council on American-Islamic Relations (CAIR-Philadelphia), continued this year with the online event series *The Contest in Context*. Featuring performances and conversations with poets Tahir Hamut Izgil and Abdul Manan Bhat, translators Joshua L. Freeman and Partha P. Chakrabartty, artists Mukaddas Mijit and Hussein Smko, and comedians Esra Karakaya and Moses the Comic, among others, the series explored Uyghur and Islamic culture more broadly through the lenses of poetry, performance, comedy, food, music, and more. In spring 2021, Slavs and Tatars co-taught the course *Hamdami: A Collision of the Sacred and the Satirical with Guangtian Ha (Religion)*. *The Contest of the Fruits* is supported by the Pew Center for Arts & Heritage. exhibits.haverford.edu/thecontestofthefruits



ALIYA (AKA DOLAN CHICK).
PHOTO: ERIC RENIERS.



ESRA KARAKAYA.
PHOTO: MEKLIT TSIGIE FEKADU.



MOSES THE COMIC.
PHOTO: JAY HARDMAN.



MUKADDAS MIJIT.
PHOTO: © DAVID HORSMAN.

STUDENT SUMMER PROGRAMS

MEMBERS OF THE 2021 SUMMER DOCULAB "PERFORMANCE CINEMA" PARTICIPATE IN A WORKSHOP WITH JESSI KNIGHT AND CHRISTINA KNIGHT OF KNIGHTWORKS DANCE THEATER. LEFT TO RIGHT: LIZ BURKE BMC '23, CHRISTINA KNIGHT (VISUAL STUDIES), PRODUCTION COORDINATOR KHAULA MALIK, BILGE NUR YILMAZ '21, JESSI KNIGHT, SOFIA MONDRAGON BMC '22, LEXIE IGLESIA '21, ALICE HU '21. PHOTO: COLE SANSOM.

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, Research Fellowships, 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 DOCULAB 2021: FOR, WITH, AND AGAINST THE CAMERA: PERFORMANCE CINEMA

Supported by Haverford College's Summer DocuLab initiative, Tri-College students Liz Burke BMC '23, Alice Hu '21, Lexie Iglesias '21, Sofia Mondragon BMC '22, and Bilge Nur Yilmaz '21 spent summer 2021 exploring performance-based film practices led by Haverford faculty member John Muse (Visual Studies). Participating in an intensive, seven-day workshop with renowned international performance artist BBB Johannes Deimling and media maker Monika Deimling, the student fellows conceptualized, developed, and created original works in collaboration with Muse, filmmaker Khaula Malik, and an array of mentor artists, dancers, theater makers, and performers.

SUMMER RESEARCH FELLOWSHIPS

English major and Classics minor Dylan Dixon '22 spent the summer developing *The Smell of the Sun*, an original manuscript of over sixty poems taking inspiration from musical sources such as Debussy, Janáček, Sibelius, Ives, and others. Music major Emily Hsiang '23 used a Hurford Center Research Fellowship to spend the summer exploring composition for musical theatre, composing, arranging, and recording a full-length concept album for an imagined *The Incredibles: The Musical*.

PHILLY PARTNERS

One of five Philly Partners interns, Becca Matson '22 worked with the Historical Society of Pennsylvania this summer, undertaking archival research, writing, exhibition development, and event planning.



DYLAN DIXON '22. PHOTO: BILGE NUR YILMAZ '21.



EMILY HSIANG '23.



DOCULAB 2021 AND FRIENDS WITH ARTIST PAMELA Z. LEFT TO RIGHT: SOFIA MONDRAGON BMC '22, LEXIE IGLESIA '21, LIZ BURKE BMC '23, PAMELA Z, JIXIN JIA '21, BILGE NUR YILMAZ '21, ALICE HU '21, AND BILIKISU HANIDU '23. PHOTO: JOHN MUSE.



BECCA MATSON '22. PHOTO: HOLDEN BLANCO '17.

RESEARCH AND CURRICULAR EXPERIMENTATION



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.

VISIONS FOR LIBERATION: THIRD CINEMA REVISITED

Organized by HCAH Mellon Postdoctoral Fellow Elena Guzman and Ethnocine Collective, the symposium “Visions for Liberation: Third Cinema Revisited” explored the global resonances of the Third Cinema movement in the “here and now” and asked how it renders for us a “there and then” across its expansive contexts. Considering how cinema responds to the global and local sociopolitical concerns from which it emerges, women and non-binary filmmakers from Palestine, Southeast Asia, Eastern Europe, Latin America, and Third Spaces across the U.S. shared their work and thoughts on a Third Cinema revisited and reinvented.

hav.to/visionsforliberation

UNTIMELY TRANSGRESSIONS

“Untimely Transgressions” convened artists, scholars, and activists whose work touches

on temporal transgressions (suspension, repetition, hesitation, exhaustion, asynchrony, revival, recollection) without necessarily thinking of “transgression” as something that (only) departs from standard or linear concepts of time. “Untimely Transgressions” was organized by HCAH Postdoctoral Fellow Raegan Truax and consisted of embodied workshops, artist talks, temporal queerings, and “Water Tank Sessions,” a live durational performance by Verónica Peña with sound by Tara Gladden.

hav.to/untimely

MUÑECA LIMÉ

Aszana López-Bell ’21 used a Hurford Center research stipend to create *Muñeca Limé*, a thesis exhibition exploring gendered Blackness in the Dominican Republic, piecing together theories of womanhood, *Dominicanidad*, and Blackness.



PARTICIPANTS IN THE 2021 MELLON SYMPOSIUM VISIONS FOR LIBERATION: *THIRD CINEMA REVISITED*, CLOCKWISE FROM UPPER LEFT: ARTIST MARCIA X, ELENA GUZMAN (VISUAL STUDIES, ANTHROPOLOGY), RÉGINE ROMAIN, AND BARBARA MCCULLOUGH.

FACULTY FELLOW COURSE OFFERINGS

The Center’s four faculty fellows offered a range of courses during the 2020-21 academic year.

- Elena Guzman (Anthropology and Visual Studies): Visualizing Border/lands; Black Feminist Borderlands
- Young Su Park (Health Studies): Trauma, Historical Memory, and Embodiment; Radical Medicine
- Shannan Hayes (Peace, Justice, and Human Rights and Visual Studies): Applied Ethics of Peace, Justice and Human Rights; Organizations, Missions, Constraints: Social Change & Institutions; Feminist Aesthetics: Melodrama; Real Work & Dream Jobs: Visual Representations and Theories of Work
- Raegan Truax (Visual Studies): Introduction to Performance Studies; Untimely Art & Performance



MUÑECA LIMÉ PHOTO COURTESY OF ASZANA LÓPEZ-BELL ’21.

BREAKING THE RULES





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.

RECITATION

HCAH Postdoctoral Fellow Raegan Truax staged *Recitation*, a 13-hour durational performance piece with sound by Derek Phillips. Presented in VCAM and online, the performance occurred over thirteen consecutive hours during which Truax did not leave the performance space, and was followed by a talkback conversation with artists Marilyn Arsem and Angela Hennessy.

IN THE WORKS

Curated by Izzy Ray '23 & Jalen Martin '23, the VCAM exhibition *In the Works* centered the beauty of the incomplete. Gathered from over

twenty student artists across all four class years, the exhibition delved into the process of art-making and explored growth, imperfection, and change, appreciating the drafts, designs, and ideas behind works in progress.

GEODESIC DOME

William Harris-Braun '22 collaborated with students, staff, and faculty to create a 24-foot-diameter geodesic dome behind VCAM as a way to consider the institution as social organism, composed of thousands of formal agreements, informal contracts, protocols, rituals, and habits between people.



DETAIL FROM *STONE CIRCLE*, A SCULPTURAL EXHIBITION
BY ANDREW LUMMUS '21 IN THE VCAM UPPER CREATE
SPACE. PHOTO: PATRICK MONTERO.

STAFF

Ken Koltun-Fromm

Koshland Director
Robert and Constance MacCrate Chair in
Social Responsibility and Professor
of Religion

James Weissinger '06

Associate Director
VCAM Operations Manager

Matthew Seamus Callinan

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

Noemí Fernández

Program Manager

Kerry Nelson

Financial and Administrative Assistant

Duncan Cooper '09

Graphic Designer

FELLOWS

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Fellow, Visiting Assistant Professor of
Anthropology and Visual Studies

Shannan L. Hayes, Visiting Assistant
Professor of Visual Studies; Peace, Justice,
and Human Rights; and Arts and Human-
ities Fellow

Young Su Park, Visiting Assistant Profes-
sor and Postdoctoral Fellow in Medical
Humanities

Raegan Truax, Mellon Postdoctoral
Fellow, Visiting Assistant Professor of
Visual Studies

2020–21 STEERING COMMITTEE

Matthew Farmer (Classics)

Vicky Funari (Visual Studies)

Hedy Goodman '23

Emily Hong (Anthropology and Visual
Studies)

Jixin Jia '21

Alex Molot (Institutional Advancement)

Bilge Nur Yilmaz '21

HCAH STUDENT STAFF

Noorie Chowdhury '21

Julia Coletti '21

Shayleah Jenkins '22

Anastasia Kozitskaia '22

Eleanor Morgan '20

Kennedy Mutai '23

CFG STUDENT STAFF

Amolina Bhat '23 (Co-manager)

Matthew Donahue '22

Sofia Esner '22 (Co-manager)

Fiona Flynn '22

Athena Intanate '23

Rebecca Matson '22

Margaret Parham '22

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and Humanities receives funding for arts and
performance presentations from the Leaves of
Grass Fund, the House Fund for Distinguished
Visiting Artists and Critics, the Kessinger
Family Fund for Asian Performing Arts, the
Hillmann Moving Images Endowed Fund, and
the Andrew W. Mellon Foundation.

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 Librar-
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Communications, the Office of Admission, the
Center for Career and Professional Advising,

the Office of Academic Resources, Purchas-
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Facilities Management, Whitehead Campus
Center, Instructional and Information Technol-
ogy 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 the HCAH,
please visit haverford.edu/hcah or email
hcah@haverford.edu.

The John B. Hurford '60 Center for the Arts
and Humanities
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BILGE NUR YILMAZ '21. PHOTO: PATRICK MONTERO.



Haverford College
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HAVERFORD
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