

Center for the Arts Fall 2024

 Wesleyan University

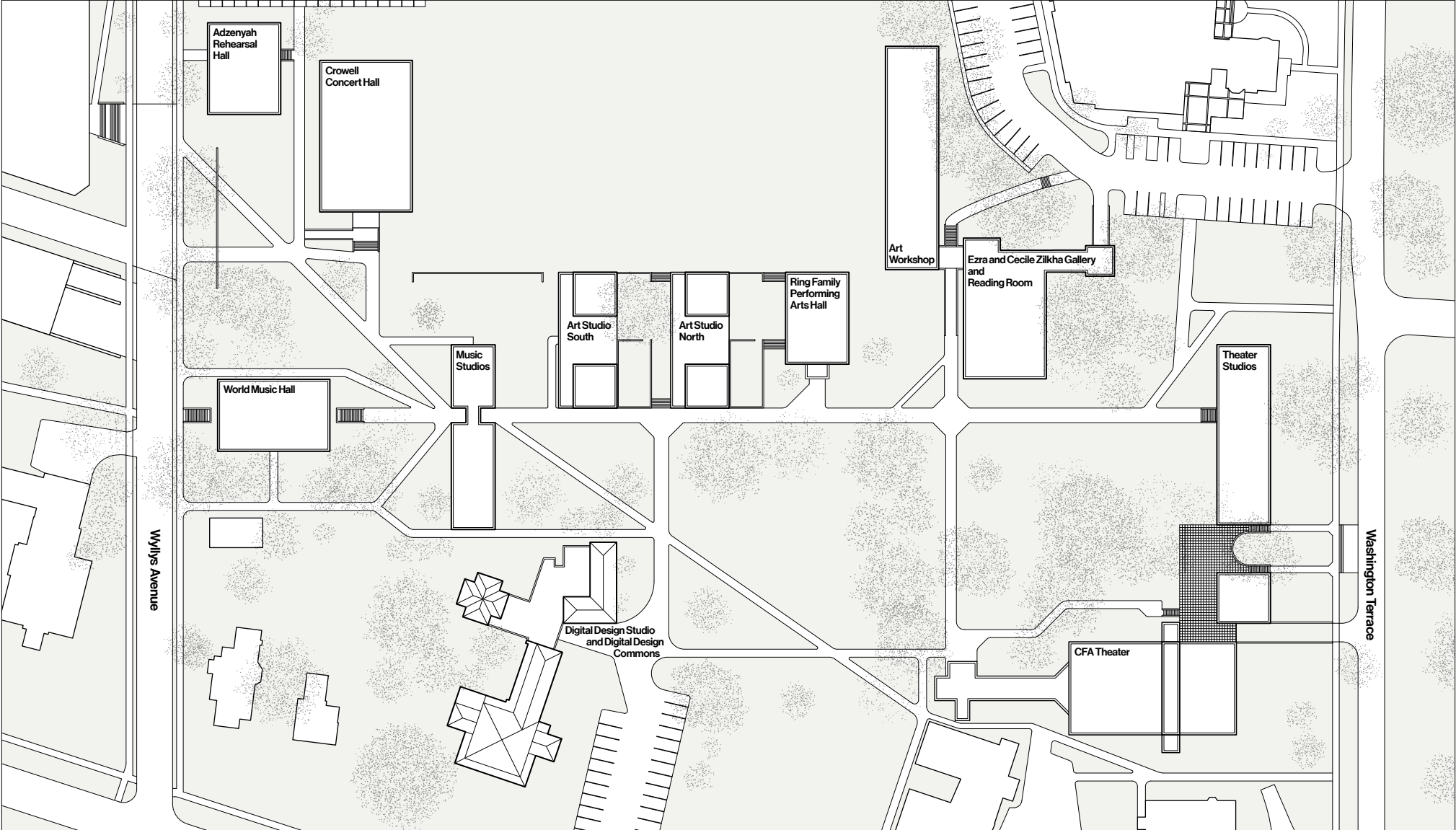
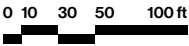
**Center for
the Arts**

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Separate buildings for each function [...] have the added advantage of helping to assert the identities of the separate arts. The small buildings are also a refreshing change from the banal, all-purpose “cultural centers” that both universities and communities have erected as all-too-easy monuments to themselves over the last decade. There is nothing easy about the Wesleyan buildings: They are there for people to work in, not congratulate themselves about, and what monumentality they have is subtle, not blatant.

CFA Campus Map





Director's Welcome

If you've been to the Center for the Arts (CFA), you'll know it exists as a campus within a campus. Its limestone brick buildings contrast with the architectural style of the rest of Wesleyan University. Far from distinguishing the arts from other forms of study, the bricks are, in fact, a clue to the way the planners hoped that a concentrated home for the arts could expand their reach across campus. Assembled on-site, these modular units were designed to integrate into the existing landscape without destroying it. Arranged horizontally, the lines of the walls draw the eye laterally, encouraging the viewer to look around rather than up, and to notice the openings between buildings, which frame views of Middletown and the University just beyond the CFA's bounds. Though the whole complex might feel monumental, the individual bricks themselves are human scale. Take a moment to imagine them being stacked, one by one, and it's an apt metaphor for the work that happens inside these spaces, as students, faculty, and visitors explore the way art can build new points of connection between the otherwise discrete aspects of life and learning at Wesleyan.

With this brochure, and working with Waterhouse Cifuentes Design, we're launching a visual "thumbprint" that brings the Wesleyan University wordmark's open

shield into conversation with the shape of the limestone bricks. Colors have been assigned to the Center for the Arts (red), the artistic disciplines taught at Wesleyan including dance (aqua), music (yellow), theater (blue), visual art (orange), and the Creative Campus Initiative (pink). Like the bricks, these colors and the disciplines they represent are the most basic elements of the CFA. Their simplicity belies the depth and range of possible interactions and exchanges that might be achieved by bringing these disciplines together, a kind of work happening all the time at the Center for the Arts and in the way the CFA team helps to center art across campus at large.

With this new visual identity, we're highlighting the many levels at which the arts are folded into life at Wesleyan: through special exhibitions and performances, visiting artist residencies, presentations that take place as part of the arts curriculum, and the way arts practice is an essential component of faculty research. I invite you to consider the CFA as more than a space, but rather as a conceptual laboratory for moving between thought and action, from critical thinking to embodied knowledge. I hope you will join us this fall and get a chance to experience some of this alchemy for yourself.

Joshua Lubin-Levy '06
Director, Center for the Arts



Anna Deavere Smith

CFA Artist in Residence, 2024–2025

Each year, the Center for the Arts partners with visiting artists who are at critical and transformative junctures in their practice. While providing time and space, our residency is distinguished by the opportunity for artists to integrate into campus life, working closely with students and faculty to incubate new work and develop a course of study for all involved that exceeds the traditional classroom.

Known for her interview-based documentary theater, Anna Deavere Smith creates performances out of a tapestry of conversations that elevate pressing contemporary issues. Since 2014, she has focused on young people who fall outside of the “good family,” exploring the relations of structural racism, mass incarceration, healthcare, and the educational system. In her current project, Smith extends her method across time, delving into an archive of primary documents on the history of the United States. *This Ghost of Slavery* (originally published in *The Atlantic*, December 2023) features verbatim language from contemporary interviews (specifically with members of a Chicago-based non-profit focused on reducing gun violence) and historical research on “apprenticeship laws,” bridging Smith’s work on the school-to-prison pipeline to the long legacy of slavery. As the 2024–2025 CFA Artist in Residence, Smith will continue exploring how performance can

change the stories that shape collective history, deepening our capacity to listen to ourselves and to each other. Her residency will be structured around three points of campus engagement, beginning with a staged reading and discussion of her latest play. More information is available at wesleyan.edu/cfa/residencies.

Anna Deavere Smith is a University Professor at New York University. President Obama awarded her the National Humanities Medal (2012), and she was named the Jefferson Lecturer by the National Endowment for the Humanities (2015). She has received the Dorothy and Lillian Gish Prize (2013), the Ridenhour Courage Prize, and the George Polk Career Award in Journalism (both 2017). Smith has been nominated for the Pulitzer Prize for Drama and for two Tony Awards. Smith has created over fifteen one-person shows based on hundreds of interviews, including the widely celebrated *Twilight: Los Angeles* (1992). She has received honorary doctorates from the University of Oxford, Spelman College, Yale University, Harvard University, and the Juilliard School (among others). Her television credits include *Black-ish*, *For the People*, *Nurse Jackie*, *Inventing Anna*, and *The West Wing*; and her films include *The American President*, *Philadelphia*, and *Rachel Getting Married*.



Exhibitions and Performances

Each semester, the Center for the Arts presents special programs across venues in the CFA's iconic Kevin Roche and John Dinkeloo complex. These performances and exhibitions are open to the public, providing an important hub in central Connecticut for contemporary and globally renowned artists, while also providing all audiences the chance to experience the centrality of arts practice to learning at Wesleyan University.

Key

Each type of event is denoted by the following symbols:

- Special program
- Faculty event
- ≡ Student event

Justin Caguiat: *Triple Solitaire*

September 17–December 8, 2024

Main Gallery

Ezra and Cecile Zilkha Gallery

Tuesday through Sunday

Noon to 5pm

previous pages:

Justin Caguiat

Untitled (detail)

2024

oil, distemper on linen

88 × 188 inches

In Justin Caguiat's hands, painting is a slow cinema. His work spans a nostalgia for imagery of the past while speculating on possible futures, expressing a duration that brings together multiple temporalities in the present of the gallery. *Triple Solitaire* is anchored by three large canvases, abstractions that take time to perceive but also index time through their densely-layered compositions. Even the pigment the artist uses marks time, designed to oxidize in response to the environment in which it's situated. As the painted images themselves transform, sometimes at a rate imperceptible to the human eye, sound works by the artist suspended from the ceiling immerse the viewer in a different rhythm, a soundtrack to the experience of seeing that itself conditions the viewing experience.

Caguiat's practice extends across different mediums—painting, sculpture, film, poetry, and sound—and draws on a variety of references to the aesthetics and affective memory of his youth growing up in 1990s Tokyo. At the same time the artist also leans into abstraction. For Caguiat, it is more interesting how his works accrete or defer meaning rather than how they resolve in fixed or knowable images. Similarly, the paintings installed in *Triple Solitaire* do not assert a sense of fixity or objecthood. They are presented on unstretched canvases inside frames, leaving exposed the textiles' edges.

The three large abstract paintings installed along the three recessed walls of Zilkha's Main Gallery comprise a triptych, a singular panoramic work. The panorama, a type of painting popular in Europe and the United States in the 19th century, once presented audiences with the possibility of an immersive viewing experience where the distinction between image and reality could be blurred. As a means of instantly transporting the viewer into an imaginary world, the panorama is a technology of seeing bound up with fantasizing other, different worlds that hold the potential to be both violent and utopian. In making these paintings, Caguiat was particularly interested in "locality paradox," a phenomenon associated with the panorama wherein a viewer loses awareness of their actual location. How might this experience be altered with a non-representational panorama? Further disrupting the panoramic function of his imagery, Caguiat's triptych is divided by the gallery's limestone buttresses as they intersect the white walls.

Grant Mooney: *calcis*

September 17–December 8, 2024
North Gallery
Ezra and Cecile Zilkha Gallery
Tuesday through Sunday
Noon to 5pm

The works in *calcis* center the processes embedded in the building, including the routines and functions in what constitutes its various activities, but also its chemical compositions. Calcium carbonate and its material properties are a foreground of Grant Mooney's practice while also the core architectural component of the gallery's limestone brick walls.

The exhibition extends into the labor production of exhibitions by utilizing existing physical supports as installation elements within the space.

The Center for the Arts is comprised of hundreds of Indiana limestone bricks which were cast and assembled on site. Limestone is a type of rock formed of crystalline calcium carbonate from deposits of seashells. Calcium carbonate is the predominant chemical compound found in cuttlebone, the cartilaginous internal shell of the cuttlefish. Cuttlebone is used for carving and casting metals within jewelry-making practices. Originally trained in jewelry design, Mooney has used cuttlebone in a number of sculptures, foregrounding the material in exhibitions at Progetto in Lecce, Italy (2023) where limestone is a predominant architectural material, and at Miguel Abreu Gallery in New York City (2022) where limestone can be found in the gallery's floor tiles.

calcis, Mooney's solo exhibition in the North Gallery of the Ezra and Cecile Zilkha Gallery, continues the artist's sculptural practice of attending to the hyper-relational way materials shape and are shaped by their proximal surroundings. Working with the received conditions of the space, Mooney's work departs from the materiality of the gallery's limestone bricks.

Though carefully attuned to the social extensions and technological production of this material, Mooney's approach to sculpture is articulated through forms of ornamentation and touch, paying close attention to the formal and dynamic relationship between often overlooked elements of an environment. For Mooney, artworks are deeply entangled entities.

For *calcis*, this attuned relationality is also expressed through the interaction of another active material in Mooney's practice, light. In his words, light itself has "a material consequence," transitioning substances in and out of visual presence. In front of the large windows leading into Zilkha's North Gallery, Mooney will install kinetic sculptures, and in the gallery itself, which is partially-illuminated by an ocular skylight, he will suspend a sculpture, activating the vertical axis of the space.

Sunny Jain: *Love Force*

Friday, September 27, 2024 at 8pm
CFA Theater

Catch a preview of the latest music theater work by composer Sunny Jain, the 2023–2024 CFA Artist in Residence.

Love Force draws on the musician's family's experiences to create an immersive performance inspired by the concept *satyāgraha* (which means "insistence or holding firmly to truth.") Coined by Mahatma Gandhi during his nonviolent protest against British colonialism in India, and also adapted by B.R. Ambedkar and Martin Luther King Jr. as "soul force" and "love force," *satyāgraha* is both a theory and a method of enveloping the oppressor with compassion. Through a deeply personal journey, *Love Force* draws parallels between the Hindu caste system in India and the history of American racism. In doing so, the work makes vibrant the power of performance to bring unity to audiences—a power Jain likens to a "collective effervescence" that can be essential in confronting ongoing systems of oppression.

As music meets storytelling, Jain takes the audience on a journey that questions cultural traditions and religious dogma, reflecting on the multiple identities that many immigrant families confront in the process of staying connected to the

past and imagining new futures. Ranging from *baraat* music (South Asian wedding processions) to progressive rock, Jain's influences also include Bollywood classics recalled from his youth as well as his training in the Black American jazz tradition, sonically reflecting the multiplicity of Jain's own identities, a harmony of differences that cannot be expressed in words alone.

Created and conceived by Sunny Jain

Performed by Sunny Jain, Almog Sharvit, Alison Shearer, David Adewumi, Armando Vergara, and Julia Chen

Directed by Katie Pearl, Assistant Professor of Theater

Lighting/Projection Design by Courtney Gaston, Assistant Professor of Theater and Design and Engineering Studies

Additional support from graduate music student Shawn O'Sullivan, Asher Weintraub '26, Tanvi Navile '25, and Akhil Joondeph '26

This event is supported by a grant from the National Endowment for the Arts, and is presented as part of the University initiative Democracy 2024: www.wesleyan.edu/d2024

Tickets are required. Visit the Wesleyan University Box Office for more information.



National Bunraku Theater

Tuesday, October 1, 2024 at 7:30pm
Quick Center for the Arts
Fairfield University
200 Barlow Road, Fairfield, Connecticut

See a stunning production of traditional Japanese puppet theater as the National Theatre from Osaka, Japan returns to the United States for the first time in nearly two decades. *Bunraku*, a traditional puppetry theater of Japan created in the 1700s as popular entertainment, involves sung narrative, instrumental accompaniment, and strikingly delicate and realistic movements as three highly trained puppeteers control each puppet. *Bunraku* has been designated as Intangible Cultural Heritage by UNESCO.

This production features two quintessential climaxes from *bunraku* repertoire: "The Forest by the Tenjin Shrine" scene from *The Love Suicide at Sonezaki* (*Sonezaki Shinju*), a tragic tale written by Chikamatsu Monzaemon, often referred to as Japan's Shakespeare; and "The Fire Watchtower" scene from *Oshichi, the Greengrocer's Daughter* (*Date Musume Koi no Higanoko*), which depicts a woman's desperate act to save her lover. With scenography by Kazuo Oga, art director of classic Studio Ghibli anime *My Neighbor Totoro* and *Princess*

Mononoke, this performance offers Americans a rare opportunity to glimpse the rich culture not only of *bunraku*, but of Japan's second-largest city ahead of Expo 2025, which will be held in Osaka.

The U.S. tour of National Bunraku Theater is produced by Japan Society under partnership with Japan Arts Council, which is supported, in part, by Japan Cultural Expo 2.0, All Nippon Airways Co., Ltd., Kikkoman Corporation, and Suntory Holdings Limited. The program is also supported by John and Miyoko Davey Foundation, and Takenaka Corporation. The company's Connecticut premiere is co-presented by Wesleyan's Center for the Arts and Fairfield University's Quick Center for the Arts.

Tickets are required. Wesleyan students, faculty, staff, and alumni can reserve free tickets through the Wesleyan University Box Office. All other tickets and pricing available at the Quick Center for the Arts Box Office.

48th annual Navaratri Festival

October 10 through October 12, 2024
World Music Hall, Crowell Concert Hall,
Adzenyah Rehearsal Hall

Immerse yourself in the arts of South Asia at Wesleyan's annual Navaratri Festival, celebrating the diversity of music and dance from India. Highlights of the 48th annual festival include an annual concert of vocal music from South India featuring B. Balasubrahmanian and David Nelson; a showcase of Indian dance featuring Connecticut-based choreographers Sarada Nori and Rachna Agrawal alongside Wesleyan students Akhil Joondeph '26 and Tanvi Navile '25 featuring different classical dance styles, including North Indian *kathak*, South Indian *kuchipudi* and *bharatanatyam*, and *odissi* from Eastern India; a concert by violin master Shri. V.V. Subrahmanyam, who returns to campus for his 80th anniversary concert joined by fellow musicians Shri. V.V.S. Murari, Shri. Trichy Sankaran, Shri. KV Gopalakrishnan, and Smt. Banu Jaiganesh; and a panel discussion led by graduate music student Hansini Bhasker about the history of the Navaratri Festival at Wesleyan.

Tickets are required. Visit the Wesleyan University Box Office for more information, and for festival subscription pricing.

K. S. Subramanian:
Music Department Colloquium Lecture:
"Vina in Voice in Vina"

Thursday, October 10, 2024 at 4:30pm

B. Balasubrahmanian:
Vocal Music of South India

Friday, October 11, 2024, at 7pm

Saraswati Puja (Hindu Ceremony)
led by Joseph Getter MA '99

Saturday, October 12, 2024 at 2:30pm

Indian Dance Showcase featuring
Sarada Nori, Rachna Agrawal,
Akhil Joondeph '26 and Tanvi Navile '25
Saturday, October 12, 2024 at 3pm

Tea and Samosa with Shakti
Saturday, October 12, 2024 at 4:15pm

Hansini Bhasker:
Navaratri Festival Panel Discussion
Saturday, October 12, 2024 at 5pm

V.V. Subrahmanyam: Violin Concert
Saturday, October 12, 2024 at 8pm

For detailed information on the festival visit www.wesleyan.edu/cfa/navaratri.

Co-sponsored by the Music Department, Dance Department, and the Madhu Reddy Endowed Fund for Indian Music and Dance at Wesleyan University.

Anna Deavere Smith *This Ghost of Slavery*

Sunday, October 27, 2024 at 3pm
Crowell Concert Hall

With her newest play, *This Ghost of Slavery*, Anna Deavere Smith combines her signature interview-based documentary theater with research into the archives of American slavery. Exploring the deep roots of historical trauma as it persists in the present, the play also considers how performance might provide new ways of understanding the collective stories we tell ourselves as individuals and as a nation.

Set in Baltimore and Annapolis, the story is set within a college campus and moves between the 1860s and the present as actors play multiple roles. Drawing from interviews with social justice workers associated with the nonprofit organization Chicago CRED (Create Real Economic Destiny), which seeks to reduce gun violence and help young people ensnared in gangs or the juvenile justice system, Smith weaves these contemporary voices with primary research in 19th-century archives, transcripts, and diaries (especially on “apprenticeship laws”) to extend her examination of the school-to-prison pipeline to the long legacy of American slavery.

Performed by a cast that includes professional actors and undergraduate artists at Wesleyan University, this staged reading will be followed by a discussion. This event marks the first in a series of engagements that Smith, the 2024–2025 CFA Artist in Residence, is devising with the Center for the Arts to further examine performance as a way of knowing. More information is available at wesleyan.edu/cfa/residencies.

This Ghost of Slavery was originally written for *The Atlantic* magazine and published in the December 2023 issue. The work is only the second full length play published since the magazine’s first issue in 1857.

Co-produced with the Long Wharf Theatre. Co-sponsored by Wesleyan’s Center for the Humanities. Presented as part of the University initiative Democracy 2024: www.wesleyan.edu/d2024

Tickets are required, visit the Wesleyan University Box Office for more information.



Jean-Baptiste Carpeaux, *Why Born Enslaved!* (detail), 1873, marble, 22 7/8 × 16 × 12 1/2 inches

Education and Engagement

The Center for the Arts (CFA) is an educational resource of Wesleyan University open to the public.

While providing an in-depth look at artistic process, our public programs further aim to give all audiences the chance to experience the interdisciplinary impact of the arts at Wesleyan. In addition to public events, education guides, resources, and tours for students, faculty, and community members are also available.

Please contact a member of the CFA Staff (listed on page 51) for more information.

The Reading Room

South Gallery
Ezra and Cecile Zilkha Gallery
Tuesday through Sunday, Noon to 5pm

The Reading Room is an informal space for learning collectively, a space that holds the CFA's commitment to art as opening a door to interdisciplinary inquiries of all kinds. Moving bookshelves feature publications related to the arts—including projects connected to the Center for the Arts (past, present, and future)—and are available for anyone to browse.

A library as much as a lounge, the CFA Reading Room is above all a space of pause, a moment of reprieve from the swirl of activities that occurs elsewhere in the CFA and across the campus at large. It is a welcoming environment where visitors to the Center for the Arts can gather, study, think, rest, and read to themselves and with each other. To submit a publication to be considered for inclusion in the CFA Reading Room library, please contact Rosemary Lennox at rlennox@wesleyan.edu.





AFTERWORDS: assembly

AFTERWORDS asks: what happens after the encounter with the work of art? Events in this series include both public programs and closed-door salons for faculty and student affinity groups to separately explore the role of creative practice in/as research. Public programs include a guest-curated speaker series in which participants are invited to reflect on a keyword that changes each academic year.

To assemble is both to come together and to make or construct. These two meanings are inextricable: to come together is to make something (like a “we”) out of nowhere; to make or construct something out of other things rests on the belief that the whole is greater than the sum of its parts. How does art take up this power of assembly? How does it call assemblies into being? And in the wake of what art helps us assemble, what remains to be done?

A full list of public events will be published on the CFA website. Faculty and students interested in participating in the salons should contact Rani Arbo at rarbo@wesleyan.edu.

Director’s Council

The Director’s Council is a student collective that will participate in setting the direction of the CFA of the future, working alongside the CFA Director to understand and reach new audiences, advance and amplify the centrality of the arts within Wesleyan’s interdisciplinary curriculum across campus, and devise ways of bringing students together across and through the arts. Though the Director’s Council will be initiated by the CFA, its governance and operating structure will be determined by the students who participate in this experimental forum. Students on the Director’s Council will have the opportunity to gain first-hand experience in curating and administering a multi-disciplinary arts organization. They will also lead several new public-facing projects at the CFA, including an arts-focused publication, social media campaigns, and programming initiatives. Students interested in joining the council will apply through Handshake and may direct questions to Joshua Lubin-Levy at jlubinlevy@wesleyan.edu.



Fourth Grade Tours

Each fall, the Center for the Arts offers workshops and tours to over 350 local fourth graders. These tours rely on the dynamic work of student-docents who have the chance to work in arts education, co-creating activities for the grade school students with CFA staff and faculty volunteers.

Curatorial Tutorials

Two tutorials in visual arts curating are offered by the Center for the Arts each year: the chance to curate an exhibition in the College of East Asian Studies Gallery at Mansfield Freeman Center, and an opportunity to curate an exhibition highlighting work from the Art Studio Senior Thesis Exhibitions that is on view through Reunion + Commencement Weekend. For more information, contact Ben Chaffee at bchaffee@wesleyan.edu.

Internships and Employment

The Center for the Arts employs nearly 100 students each year, providing valuable hands-on experience in arts administration, curating and producing, and technical production. Students interested in learning more should check Handshake or contact any staff member in the CFA or Arts Production (page 51).



Creative Campus Initiative

The Creative Campus Initiative (CCI) supports the integration of art across the Wesleyan University curriculum. Alongside course modules with visiting artists, CCI endeavors include civic engagement and community partnerships, as well as consulting on faculty-led projects that elevate art as a way of teaching, learning, and knowing. This year, CCI is supporting course visits by artists Ohan Breiding, Jill Sigman, Glenn LeVertu, Dinara Rasuleva, and Jacqueline Herranz-Brooks. To learn more about these classes visit wesleyan.edu/creativecampus or contact Rani Arbo at rarbo@wesleyan.edu.

Arts Departments

Combining study with practice is central to the pedagogy of Wesleyan University's liberal arts curriculum. Explore a range of events presented by the Departments of Art and Art History, Dance, Music, and Theater that showcase the expansiveness of their curriculum.

All events are open to the public, and most are free. For ticketing and reservation information visit www.wesleyan.edu/cfa.

West African Drumming and Dance Fall Concert

Friday, November 22, 2024 at 6:30pm
CFA Theater

An invigorating performance by students in West African music and dance classes. Tickets are required. Visit the Wesleyan University Box Office for more information.

Worlds of Dance Fall Showcase

Sunday, November 24, 2024 at 2pm
Crowell Concert Hall

Featuring an array of styles from a variety of dance courses, including Javanese, *bharatanatyam*, and hip hop. Free and open to the public.



Fall Faculty Dance Concert inDANCE and Patricia Beaman

Friday, December 6 and Saturday, December 7, 2024 at 7pm
CFA Theater

ROWDIES IN LOVE is the latest work by inDANCE led by award-winning choreographer Hari Krishnan, Professor of Dance, Global South Asian Studies, and Feminist, Gender, and Sexuality Studies. Eight male dancers blaze through an inspired and inventive movement vocabulary, queering *bharatanatyam* and contemporary dance from global perspectives. The work is a transformative act that uses dance to resist the continued oppression of queer people, created in response to the prevailing socio-political context in parts of Asia, especially India and Singapore, where Krishnan has roots. The piece is set to a soundscape by United Kingdom-based composer Niraj Chag, winner of an Asian Music Award. Support for this work has been provided by a production grant from the National Dance Project and a Jacob's Pillow Lab residency.

The Jewel Thief is an exciting collaboration of Neo-Baroque dance-drama based on Alfred Hitchcock's thriller *To Catch a Thief* (1955). Choreographed by Patricia Beaman, University Professor of Dance, and composed by Neely Bruce, John Spencer Camp Professor of Music, this lavish spectacle weaves the past with the present, drawing inspiration from Madame Sévigné's reminiscences of the *fêtes* of King Louis XIV's court, the 1920s Modernist costume parties of the Bauhaus, and Truman Capote's infamous Black and White Ball of 1966. Bruce will conduct the live performance of his evocative score, which interlaces Baroque and Modern motifs. The ensemble will include Piano Instructor Carolyn Halsted, as well as Charles Yassky, Alex Waterman, Cynthia Knotts, and Nola Campbell

Tickets are required. Visit the Wesleyan University Box Office for more information.

ROWDIES IN LOVE will be followed by *The Jewel Thief* both evenings.

Javanese Gamelan in the World:
A Concert of Traditional and Hybrid
Compositions of I.M. Harjito

Friday, October 4, 2024 at 8pm
Crowell Concert Hall

The Wesleyan Javanese Gamelan Ensemble and guest artists perform a retrospective of compositions by I.M. Harjito, University Professor of Music, under the direction of the composer and Sumarsam MA '76, Winslow-Kaplan Professor of Music. Harjito is regarded as one of the finest Javanese musicians of his generation, with an approach to composing that moves between classical Javanese style and contemporary idioms, at times including instruments such as bagpipes and *erhu* (two-stringed bowed musical instrument) that place the gamelan in dialogue with other musical traditions.

Harjito has made immense contributions to the cultural interactions between the United States and Indonesia, teaching multiple generations of students at Wesleyan University, the University of California, Brown University, Smith College, and the University of Massachusetts, as well as at the Consulate General of Indonesia in New York. As a guest artist, he has performed throughout the United States and abroad, and appeared on numerous recordings of jazz and world music. For this concert, the Gamelan Ensemble will be joined by Javanese musicians teaching at United States universities, including internationally-renowned Indonesian vocalist Peni Candra Rini (pictured below). A composer and professor of music at Indonesia's national Institute of the Arts, Candra Rini was commissioned by the Kronos Quartet for their "50 for the Future" project, creating the work *Maduswara* in 2020. She was also a 2023 Fulbright Visiting Artist Scholar at the University of Richmond and Virginia Commonwealth University.

Free and open to the public.

This concert was organized by Wayne Forrest '74, MA '77 and is sponsored by the American Indonesian Cultural and Educational Foundation in collaboration with the Asia Society and Wesleyan University, marking the 75th anniversary of diplomatic relations between the United States and Indonesia.

This program will be presented again on Saturday, October 5, 2024 at the Asia Society in New York.



At Wesleyan, art is a way of knowing the world otherwise. In this spirit, we invited several Wesleyan faculty to respond to the question: what art are you writing about, on, or with—or what work of art continually informs the way you think within your discipline?

Of Government □

Thursday, November 7 and
Friday, November 8, 2024 at 8pm
Saturday, November 9, 2024
at 2pm and 8pm
CFA Theater

Does government have a gender?
What if we gendered it differently?
—Agnes Borinsky, playwright

Katie Pearl, Assistant Professor of Theater, directs Agnes Borinsky's *Of Government* (2017)—a queer and hopeful play about making theater and making society. Our piano-playing host Ms. Marjorie Blaine and a cast of loveable oddballs—including Barb the Teacher, Deb the Seeker, Heidi the Helper, Tawny the Addict, and Heather the Capitalist—lead us through a hand-made civic pageant featuring a mermaid musicale alongside scenes and songs of breakdown and possibility. If the question is “what is government?” then we’re just gonna figure it out together. With sequins.

Agnes Borinsky (she/they) is a writer, performer, and theater-maker based in Los Angeles. She is interested in the unintended transformations that become possible when the things we’ve planned fail. Her projects include many plays, including *The Trees*, *A Song of Songs*, and *Ding Dong It's the Ocean*, the experiments in participation *Working Group for a New Spirit* and *Weird Classrooms*, and the fiction novel *Sasha Masha*. She has made work in collaboration with theater institutions such as Playwrights Horizons, The Bushwick Starr, and Clubbed Thumb, and outside of them in basements, backyards, circus tents, community centers, and online.

Tickets are required. Visit the Wesleyan University Box Office for more information. This event is presented as part of the University initiative Democracy 2024: www.wesleyan.edu/d2024

Heba Y. Amin's approach to archival research and history, as well as politics, reflects my own interests and research as a novelist. What fascinates me about Heba's work is her ability to merge film, photography and performance to create something that is at times speculative and also satirical. Her art is layered and conceptually rich, yet she manages to do this in ways that feel so deftly light, delicate. How does this translate for a writer? How might her ideas be in dialogue with mine about memory, history, forgetting, and research to develop something new in literary voice and form?

Maaza Mengiste
Professor of English

I think the dramatic qualities of the courtroom are what drew me to study juries in the first place. There's a reason that plays like Twelve Angry Men are celebrated for the way they feature ordinary people talking about what justice means to them. Trials are where we think through some of the most complex questions in our shared lives and the aesthetic representations of this are often compelling.

Sonali Chakravarti
Professor of Government

As I shift from being a professor to a full-time Zen Buddhist practitioner, I'm spending as much time as possible reading Eihei Dōgen, Rankei Dōryū, and other thirteenth-century Zen masters and plan to engage with various projects using both calligraphy and photography.

Zen practice includes: litany in the form of liturgical practice; integrates an apprenticeship with a master; strives to overcome the enslavement of the illusion of self; practices social justice through the precepts (overlapping with satyāgraha); celebrates practice in the assembly called the sangha; engages with all things through love; ignores nationalistic chauvinism; and resists our culture's crass and destructive materialism.

William Johnston
John E. Andrus Professor of History



This Is It! 2.0: The Complete Chamber 
Music of Neely Bruce—Part IV

Sunday, September 15, 2024 at 3pm
Crowell Concert Hall

Featuring the chamber music of Neely Bruce, John Spencer Camp Professor of Music, this festive concert includes the world premiere of *Fantasy Variations for oboe, violin, viola, and cello* based on Interlude No. 3 from Bruce's *The Bill of Rights: Ten Amendments in Eight Motets*. The new work will be performed by Stephen Wade on oboe, Deborah Tyler on violin, Gretchen Frazier on viola, and Thomas Hudson on cello. The concert will also feature the world premieres of *A Fugue with Two Subjects for Sam Lowe* and *A Double Fugue for Ellen and Harvey Knell*. And baritone Christopher Grundy will sing "A Garland of Sacred Song." Free and open to the public.

Sonic Introductions 

Thursday, September 19, 2024 at 7:30pm
Ring Family Performing Arts Hall

Get a glimpse into Wesleyan University's expansive approach to music education, featuring compositions and improvisations by composers associated with the Music Department's renowned graduate programs. Free and open to the public.



Carl Stone Solo Concert

Saturday, September 28, 2024 at 8pm
World Music Hall

Hear a concert by one of electronic music's most celebrated composers. Carl Stone is a pioneer of computer music, and has been using computers in live performance since 1986. He has been hailed by *The Village Voice* as "the king of sampling," and his range of collaborations across music, film, theater, and dance suggest his broadly interdisciplinary approach. Stone studied composition at the California Institute of the Arts with Morton Subotnick and James Tenney, and has composed electro-acoustic music almost exclusively since 1972. He has collaborated with numerous theater directors and choreographers, including Bill T. Jones and Ping Chong. In 1990, Stone produced the score for filmmakers Bruce and Norman Yonemoto's *Made In Hollywood*. Stone's musical collaborations include those with David Grubbs, Otomo Yoshihide, Elliott Sharp, and Yuji Takahashi. Stone is an emeritus professor in the Department of Media Engineering at Chukyo University in Japan. Free and open to the public.



Giacomo Gates

Sunday, October 6, 2024 at 3pm
Crowell Concert Hall

Enjoy a rousing concert by Giacomo Gates, Jazz Vocal Instructor, who brings a masterful and joyful approach to improvisation, as entertaining as it is studied in the roots of bebop. A gifted educator, he has been teaching at Wesleyan since 1999, where he places technique hand-in-hand with the passing down of oral traditions and exposure to the profound creators in the jazz legacy. Over the past three decades, Gates has released ten albums on various labels, and has appeared frequently in *DownBeat* magazine's "Critics Poll" and in the Jazz Journalists Association's Jazz Awards. In addition to his own touring from Canada and Europe to Russia and Australia, Gates has performed and recorded with numerous other artists, including Kurt Elling, Lou Donaldson, Freddie Hubbard, Rufus Reid, Sheila Jordan, Jon Faddis, Peter Washington, Ben Riley, and Billy Taylor. Free and open to the public.



**Emma Mistele: *Perfect Lives*
A TV Opera by Robert Ashley**

Saturday, November 9, 2024
11am to 11:30pm
Ring Family Performing Arts Hall

Graduate music student Emma Mistele presents a day-long screening of her adaptation of *Perfect Lives* (1977–1983), a TV opera by Robert Ashley (1930–2014). Ashley's original television opera is "about" bank robbery, cocktail lounges, geriatric love, adolescent elopement in the American Midwest, and more. One of the definitive text-sound compositions of the late 20th century, it has been called a comic opera about reincarnation. The work is widely considered to be the precursor of music-television. In recent years, several groups (including the Varispeed Collective, Trystero, and Matmos) have revived the opera in various forms. Mistele's adaptation follows Ashley's compositions as a guide, taking shape as seven episodes (each approximately 30 minutes long): *The Park (Privacy Rules)*; *The Bank (Victimless Crime)*; *The Supermarket (Famous People)*; *The Church (After the fact)*; *The Backyard (T'be Continued)*; *The Living Room (The Solutions)*; and *The Bar (Differences)*. Free and open to the public.



**Noah Baerman Trio:
The Music of Bill and Kenny Barron**

Sunday, November 10, 2024 at 3pm
Crowell Concert Hall

Noah Baerman, Jazz Piano Instructor, Visiting Assistant Professor of Continuing Studies, and Director of the Wesleyan Jazz Ensemble, and his trio featuring Henry Lugo and Johnathan Blake, will perform a concert featuring the music of Bill Barron and Kenny Barron. A longtime member of the Music Department faculty, Bill Barron (1927–1989) was a remarkable saxophonist, composer, and scholar. His brother Kenny Barron (b. 1943) is one of the pre-eminent jazz pianists with hundreds of recording credits, more than a dozen Grammy Award nominations, the National Endowment for the Arts Jazz Master Fellowship, and a multi-decade legacy as an educator. Alongside the concert, Baerman will hold a series of workshops for students interested in an inside look at the process of curating and arranging this evening's program, using Bill Barron's archive at the Wesleyan University Library. Support is provided by the Zachary Golub Rosen '11 Fund for Visiting Music Faculty, created by his parents in memory of Zachary Rosen '11 (1989–2019) to support student engagement with professional musicians. Free and open to the public.

Ways of Knowing

I'm still with the artist Tourmaline's work on outdoor spaces, particularly for queer and trans folks, especially in connection with the history of Black autonomous communities and the futures we can almost imagine.

Katie Brewer-Ball
Associate Professor of Theater

When settlers and Indigenous nations negotiated treaties, Indigenous delegates usually worked on behalf of their tribe or village. Rather than signing their name, they would often draw a totem that represents their people more broadly. Consequently, treaties have an intrinsically artistic mode in which sketches of deer, elk, beaver, or ducks represent the groups extending their kinship networks to settler communities. These same totems (animals that connect the human and non-human worlds) are stand-ins for the Indigenous nations that resisted (and continue to resist) settler expansion or exploitation outside the limits of the treaties.

Jeffers Lennox
Professor of History



Graduate Composers Concert



Thursday, November 21, 2024 at 8pm
Ring Family Performing Arts Hall

A concert featuring new works by Wesleyan graduate music students under the direction of Professor of Music and Director of Graduate Studies Paula Matthusen performed by the SPLICE Ensemble (Keith Kirchoff, Adam Vidiksis, and Sam Wells), which focuses on cultivating a canon of electroacoustic chamber music. Free and open to the public.

The Ad Hoc Bach Collective: For the Love of Bach Vol. 14



Friday, November 15, 2024 at 8pm
Memorial Chapel, 221 High Street,
Middletown

Ad Hoc Bach is a collective of Wesleyan students, faculty, staff, alumni, and local community members, conducted by Nadya Potemkina, Director of Private Lessons and Adjunct Associate Professor of Music and of Russian, East European, and Eurasian Studies. Free and open to the public.

Wesleyan University Orchestra Fall Concert



Friday, November 22, 2024 at 8pm
Crowell Concert Hall

The Wesleyan University Orchestra is an ensemble open to everyone with a passion for orchestral literature and an intermediate to advanced skill level of performance on an orchestral instrument, including Wesleyan students, faculty, staff, and community musicians. The orchestra performs music from all genres and time periods, ranging from 18th-century classics to contemporary academic and popular compositions. Free and open to the public.



Advanced Javanese Gamelan Ensemble Fall Concert

Saturday, November 23, 2024 at 8pm
World Music Hall

Students in the Javanese Gamelan Ensemble focus on the direct, hands-on experience of performing central Javanese gamelan music, augmented by occasional discussions and the showing of documentary films. Since 1983, Wesleyan has owned one of the finest gamelan instruments in the world, a set from Yogyakarta, Indonesia. The gamelan dates back to the 12th century, when the magnificent orchestra of colorful bronze gongs and metallophones, wooden xylophones, drums, bowed- and plucked-string instruments, flute, and voices first began to accompany feasts, ceremonies, and dances. Free and open to the public.

Korean Drumming and Creative Music Ensemble and Taiko Japanese Drumming Ensemble Fall Concert

Sunday, November 24, 2024 at 4pm
World Music Hall

Beginning and advanced students of the Korean Drumming and Creative Music Ensemble, directed by Jin Hi Kim, Assistant Professor of the Practice in Music, play new arrangements of *samulnori* (percussion quartet) repertoire, performed on two-headed drums (*janggu*), barrel drums (*buk*), hand gong (*kwenggari*), and a suspended gong (*jing*). Wesleyan's Taiko Japanese Drumming Ensemble, directed by Fumi Tanakadate, Visiting Instructor in Music, introduces students to the fundamentals of this Japanese style of drumming, with an emphasis on *kumidaiko* (ensemble drumming), philosophies, and diasporic cultural contexts. Free and open to the public.

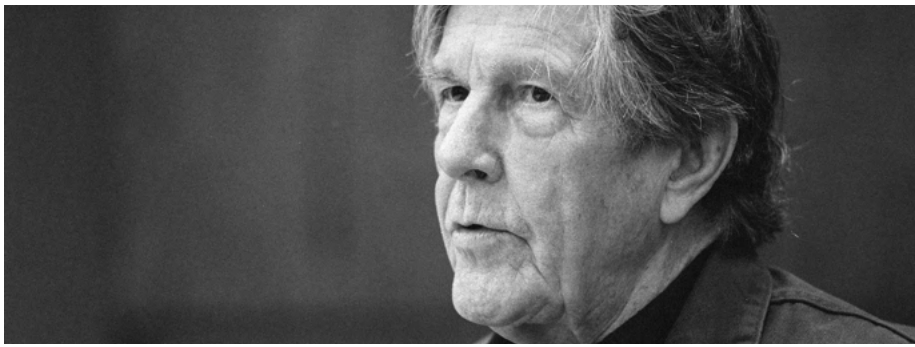
Ways of Knowing

Cecilia Vicuña's aesthetics and politics of working, collaborating, and improvising with seeds, plants, water, trash, quipu, and language have inspired many openings in my practice. Perhaps her aesthetic exists as language, or as the performance of worlds otherwise.

Elaine Gan
Assistant Professor of Science and Technology Studies

*As I research the characteristics of neighborhood revitalization at the start of the 21st century, the work of art most shaping the way I think is the film *My Brooklyn* (2012) by Kelly Anderson. It documents the revitalization of downtown Brooklyn in the 2000s, the role of the local government, and its impact on the incumbent residents/businesses. Having been born and raised in this area of Brooklyn, I experienced the revitalization firsthand and find that the film does a good job framing neighborhood revitalization foundationally, as the director self-reflects on her role as a gentrifier as well as presenting the views of locals and direct political players.*

Karl Boulware
Associate Professor of Economics



Ebony Singers Winter Concert

Monday, November 25, 2024 at 8pm
Crowell Concert Hall

The Wesleyan University Ebony Singers present an inspirational evening of traditional and contemporary gospel music conducted by Marichal Monts '85. Ebony Singers provides students with an opportunity to study African American religious music through performance of spirituals and hymns. Tickets are required. Visit the Wesleyan University Box Office for more information.

Unruly Waves

Monday, December 2, 2024 at 8pm
World Music Hall

Professor of Music and Director of Graduate Studies Paula Matthusen and collaborators will lead a year-long inquiry into unruly waves concluding with *Moon Bounce*, presented by Wesleyan's Toneburst Laptop and Electronic Arts Ensemble in spring 2025 with the support of the Creative Campus Initiative. This mid-year presentation is facilitated as part of MUSC 300 "Seminar for Music Majors." For more information about *Moon Bounce*, see page 50. Free and open to the public.

South Indian Music Student Fall Recital

Tuesday, December 3, 2024 at 6pm
World Music Hall

A fall semester recital of vocal music and drumming from the Karnatak tradition of South India featuring students of B. Balasubrahmanian and David Nelson PhD '91, both Adjunct Associate Professors of Music and Global South Asian Studies. The performance will include song forms such as *gitam*, *kriti*, *tiruppugazh*, and *tillana*; as well as *solkattu* (spoken rhythm). Free and open to the public.

WesWinds Fall Concert

Tuesday, December 3, 2024 at 8pm
Crowell Concert Hall

The Wesleyan University Wind Ensemble (WesWinds) fall concert will feature a selection of concert band works including contemporary American pieces under the direction of Salvatore LaRusso. Participation in the wind instrument ensemble is open to all members of the Wesleyan community. Free and open to the public.

John Cage's *Musicircus*

Wednesday, December 4, 2024 at 1:30pm
Crowell Concert Hall

In the ninth rendition of *Musicircus* (1967) by John Cage (pictured on the previous page) held at Wesleyan since fall 2013 as the culminating event for MUSC 109 "Introduction to Experimental Music," students from the course taught by Ron Kuivila '77, Professor and Chair of the Music Department and Director of the Electronic Music and Recording Studios, will present a series of overlapping performances. Free and open to the public.

Chinese Music Ensemble Fall Concert

Wednesday, December 4, 2024 at 6:30pm
Crowell Concert Hall

Wesleyan's Chinese Music Ensemble, under the direction of Chia-Yu Joy Lu, is made up of a variety of traditional Chinese instruments, including plucked lutes and zithers, hammered dulcimer, bowed fiddles, and bamboo/reed flutes. The active music group (pictured above) is dedicated to exploring the modern Chinese ensemble and a variety of styles. Free and open to the public.

Beginning Javanese Gamelan Ensemble Fall Concert

Thursday, December 5, 2024 at 6pm
World Music Hall

Beginning students from Wesleyan's Javanese Gamelan Ensemble, under the direction of Winslow-Kaplan Professor of Music Sumarsam MA '76 and University Professor of Music I.M. Harjito, present a fall concert of the classical music of Central Java. Free and open to the public.

Wesleyan Concert Choir Fall Concert

Thursday, December 5, 2024 at 8pm
Crowell Concert Hall

The Wesleyan Concert Choir presents both a *cappella* and accompanied selections from classical and modern choral repertoire. The choir welcomes members from the Wesleyan and Middletown communities, and is devoted to the performance of choral literature from all eras. Free and open to the public.

The Center for the Arts embodies Wesleyan University's commitment to creative practice as research, to a long tradition of recognizing that art can do more than illustrate ideas from the humanities and sciences—it can fundamentally transform the way we know the world around us.

Joshua Lubin-Levy '06
Director, Center for the Arts

The 4th annual Ayalga festival, organized by the Buryat diaspora community in New York with the help of Andrew Colwell (Phd, Ethnomusicology, Wesleyan University), featured multi-modal art (music, dance and traditional, usually handmade, costumes that are art in themselves). Most of the performers were children who are learning their native language through music. The kids stood in front of the audience and mimicked the dance moves on stage, while their parents sang along in the audience. It was loud, enthusiastic, and rarely perfect but joyous, inspiring me to think of art not as something virtuoso, but rather as something essential and communal—a process that brings people together, sustaining community through practice.

Justine Quijada
Associate Professor of Religion

Wesleyan Organ Studio 
Fall Concert: Piping Performance

Thursday, December 5, 2024 at 9:30pm
Memorial Chapel, 221 High Street,
Middletown

Students from MUSC 441 “Piping Performance: An Exploration of Artistic Expression through the Pipe Organ,” taught by Assistant Professor of Music and University Organist Alcee Chriss, present a recital of organ music. Free and open to the public.

Chamber Music Ensemble 
Fall Concert

Friday, December 6, 2024 at Noon
Crowell Concert Hall

Students from the Wesleyan chamber music program, under the direction of John Biatowas, perform a fall concert of works by various composers. Free and open to the public.

Wesleyan Jazz Ensemble and Jazz Orchestra Fall Concert 

Friday, December 6, 2024 at 8pm
Crowell Concert Hall

The Wesleyan University Jazz Orchestra, directed by Jay Hoggard '76, MA '91, Professor of Music and African American Studies, focuses on large ensemble repertoire, often featuring work composed by Duke Ellington, Charles Mingus, Thad Jones, Oliver Nelson, and Fletcher Henderson. Each semester, students' rehearsal of the compositions, listening, and reading assignments culminate in a public concert. The Wesleyan Jazz Ensemble, directed by Jazz Piano Instructor and Visiting Assistant Professor of Continuing Studies Noah Baerman, focuses on small group performance, honing the skills of improvisation, accompaniment, pacing, interaction, and arrangements. Free and open to the public.



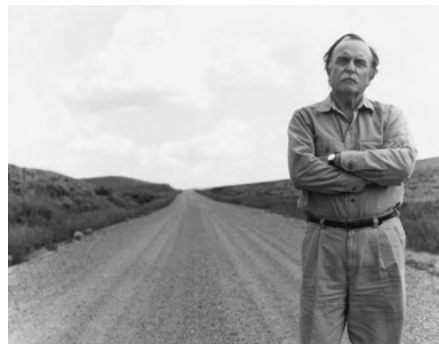
Litany for Grieving Sisters

Written by Saidiya Hartman '83, Hon. '19, developed by director Kaneza Schaal '06, assisted by Kiara Benn '20, in collaboration with performers Okwui Okpokwasili and Helga Davis, and dramaturg/executive producer Tina Campt, *Litany for Grieving Sisters* is a ceremony for life at the end of the world. Based on Hartman's eponymous text, the work centers on the use of the voice through overlapping operatic, generative, and compositional traditions that look specifically to Indigenous vocal performance lineages between women. The work will exist as both an installation and live performance, featuring the core company along with additional local vocalists gathered at each presentation. *Litany* is a distillation and rearticulation of the predicament and potentiality of Black life, an exploration of the lived experience of Blackness in the minor mode, in the femme's idiom, in the subjunctive tense. This fall, the company will host a three-day music rehearsal, working with 15 to 20 undergraduate students interested in participating in the work's development. Students should be willing to sing and move, though no prior performance experience is necessary. Inquiries about this project can be directed to Joshua Lubin-Levy at jlubinlevy@wesleyan.edu.

Electric Gamelan

A new commission by Jlin

Jlin (Jerrilynn Patton) has quickly become one of the most distinctive composers in America and one of the most influential women in electronic music. She has collaborated with Philip Glass, Björk, and the Kronos Quartet; and worked across disciplines with choreographer Kyle Abraham, fashion designer Rick Owens, and visual artists Nick Cave and Kevin Beasley. In spring 2025, Jlin will present two newly-commissioned works that make use of the Wesleyan University gamelan. During the summer of 2024, Jlin and I.M. Harjito, University Professor of Music, collaborated to record the individual sounds of each instrument of the gamelan—and will produce the first open-access sound library of these instruments (which were gifted to the University in 1983). An open call for short compositions using this sound library will be launched this fall, inviting electronic composers at Wesleyan to similarly experiment with the gamelan's sound and to present their work alongside Jlin's performance in the spring.



exhilarama!

Choreographed by Abby Z

exhilarama! is a new work by choreographer Abby Zbikowski that explores the psychology, aesthetics, and roles of dance and sports in society. Abby Z's work experiments with the potential and choreographic possibility of the body being pushed beyond perceived limits, creating new movement lexicons and choreographic structures that triangulate dancing/ moving bodies across multiple cultural value systems simultaneously.

The development of *exhilarama!* has been supported by a collaboration with Wesleyan's Wrestling Team through Head Coach Drew Black, Adjunct Professor of Physical Education and Strength and Fitness Coach. This research will continue throughout the 2024–2025 academic year, in advance of the world premiere of *exhilarama!* in New York during the 2025–2026 performance season.

Moon Bounce

Directed by Paula Matthusen

Alvin Lucier (1931–2021), John Spencer Camp Professor of Music Emeritus (pictured above), once proposed the idea of composing music by bouncing sound off of the moon. While unrealized in his lifetime, Lucier spent considerable time discussing this project with his colleagues at Wesleyan University. Professor of Music and Director of Graduate Studies Paula Matthusen extends this proposal to explore questions of the human and non-human; vibration as communication, survival, and inquisitive possibility; the savoring of difference in surfaces (e.g. the moon) though reflection and touch; and the translations between how waves (airborne and electromagnetic) may be transduced and brought into contact with one another. In collaboration with *Wave Farm*, an international transmission arts organization driven by experimentation with the electromagnetic spectrum based in Acra, New York, Matthusen will realize this project that brings together acoustic and astronomical space. At the intersection of art and science, Matthusen has assembled a team of experts in experimental music and radio-wave transmission. See page 44 for the related event "Unruly Waves" taking place on Monday, December 2, 2024.

Staff and Credits

Center for the Arts

Joshua Lubin-Levy
Director

Benjamin Chaffee
Associate Director of Visual Arts

Rani Arbo
Campus and Community Engagement Manager

Rosemary Lennox
Exhibitions Manager

Andrew Chatfield
Director, Arts Communication

John Elmore
Art Director

Paul Theriault
Art Preparator

Lynette Vandlik
Accounting Specialist

Arts Production

Drew Gray
Producing Director for the Arts

Alexandra Fischbein
Assistant Director

Suzanne M. Sadler
Technical Director / CFA Theater Manager

Tony Hernandez
Assistant Technical Director

John Mack
Assistant Technical Director / Scenery Specialist

Robert Treloar
Assistant Technical Director / Sound and Video Specialist

Alary Sutherland
Assistant Technical Director / Lighting and Production

Joseph Fonseca
Patricelli '92 Theater Manager

Kate Ten Eyck
Art Studio Technician

Photo credits

p10 Jeff Riedel
p16 Wesleyan Special Collections and Archives
p18 Sandy Aldieri, Perceptions Photography
p20 Tomoko Ogawa
p25 The Metropolitan Museum of Art
p26 Meka Wilson
p28 Sandy Aldieri, Perceptions Photography
p29 Left: Mark Brendel, Perceptions Photography
p29 Right: Wesleyan Special Collections and Archives
p32 Peter McElhinney

p38 Right: Frank Stewart
p39 Left: Mimi Johnson
p41 Wesleyan Special Collections and Archives
p42 Sandy Aldieri, Perceptions Photography
p44 Rob C. Croes
p48 Christopher Myers and Kaneza Schaal
p49 Lawrence Agyei
p50 Left: Festival Un Pas Vers L'Avant
p50 Right: Amanda Lucier

Plan Your Visit

Directions

For directions and parking information for the venues listed in this brochure visit www.wesleyan.edu/cfa/visit.

Tickets and Reservations

Most events are free, though reservations are requested for Wesleyan students, faculty, and staff. To purchase tickets and for pricing information visit the Box Office at www.wesleyan.edu/boxoffice or in person in the Usdan University Center at 45 Wyllys Avenue, or call 860 685 3355.

Accessibility

Wesleyan University is committed to making its programs and facilities accessible to everyone. If you require accommodations, please call 860 685 3324 at least ten business days in advance of the event. More information is available at www.wesleyan.edu/accessibility/accommodations/visitors.html.

Event Updates

Programs, artists, and dates listed in this brochure are subject to change. For up-to-date event information, please visit the Center for the Arts website at wesleyan.edu/cfa.

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