

Center for the Arts Spring 2025

 Wesleyan University

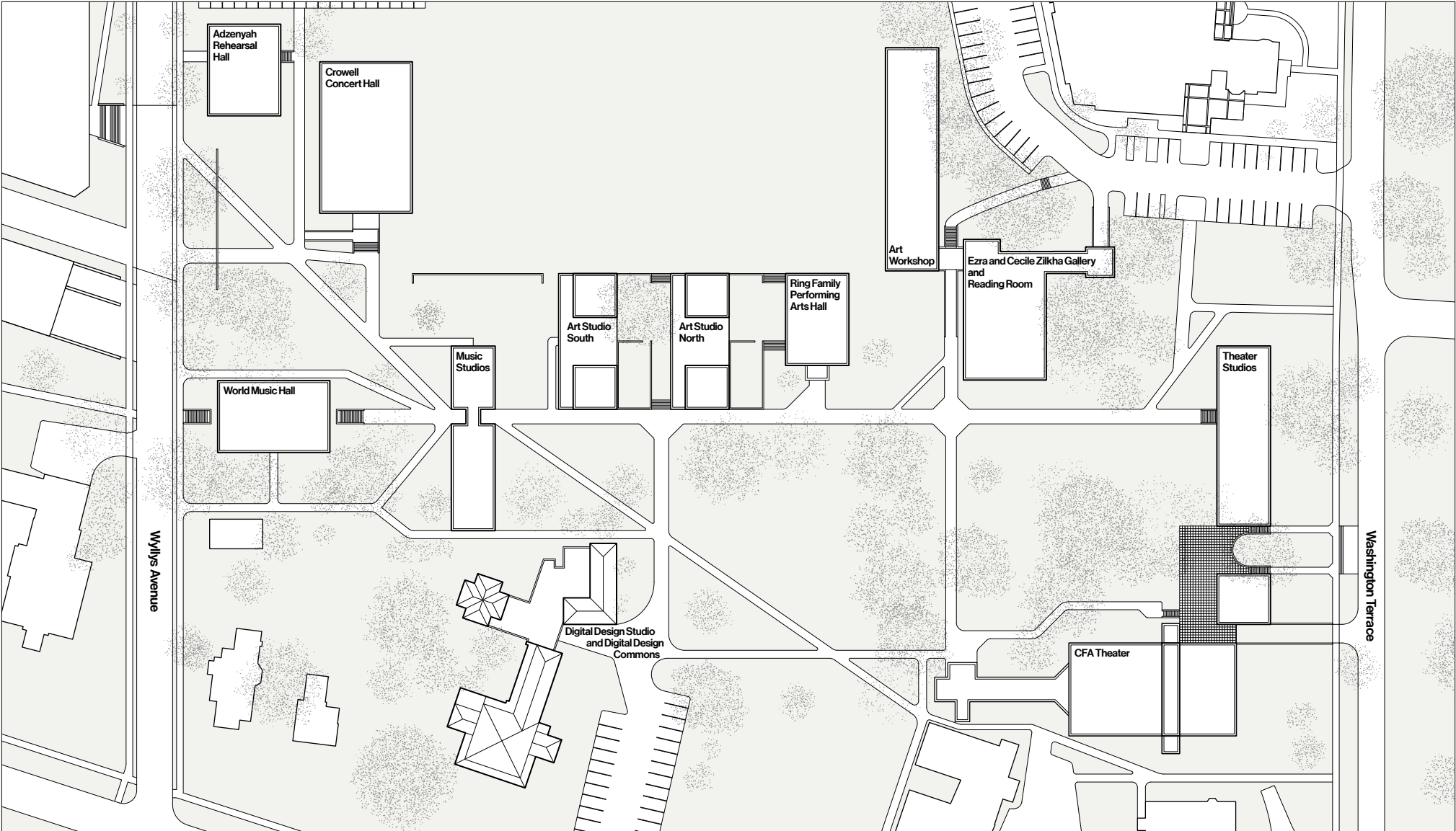
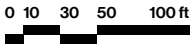
**Center for
the Arts**

The background of the page features a photograph of a tree with sparse red and orange leaves. The tree's shadow is cast onto a light-colored, textured stone wall, creating a complex pattern of lines and shapes. The overall tone is soft and artistic.

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CFA Campus Map





Director's Welcome

The day after the 2024 presidential election, I received a text from the current CFA Artist in Residence, Anna Deavere Smith Hon. '97, with a quote from Civil Rights activist and politician John Lewis:

We used to say that ours is not the struggle of one day, one week, or one year. Ours is not the struggle of one judicial appointment or presidential term. Ours is the struggle of a lifetime, or maybe even many lifetimes, and each one of us in every generation must do our part. And if we believe in the change we seek, then it is easy to commit to doing all we can, because the responsibility is ours alone to build a better society and a more peaceful world.

Smith has made a career of suturing together the words of others in ways that fuel the engines of change in our time. Her message was a reminder not to rush to conclusions about the present, and to remain open to the slow and steady work of “moving the needle” (her phrase).

For the CFA, facing the future means evolving the ways we support artists that bring us into new relations with each other and the world around us. Over the 2024–2025 academic year, we have been thinking about how art creates assemblies, wholes that are greater than the sum of their parts. We continue that work this spring with a wide range of special

programs: exhibitions that reimagine the gallery as a space of gathering bodies and objects; student-led events that create novice-friendly creative communities; a speaker series that explores architectures and infrastructures for communing from Brooklyn to the West Bank; and we continue to build on our work with Anna, exploring performance as a way of knowing ourselves and each other across our differences.

These projects center art in bridging disciplinary divides and differences of all kinds. But I'm also reminded of Ruth Wilson Gilmore's observation that “practice makes different” because “repetition is differentiation.” Practice, rehearsal, experimentation—these are ways we prepare for and create a world yet to come, becoming different from the present and making good on the promise of our possibility. This kind of practice is something art can open up, but it's not work artists can (or should) do alone. There is nowhere better equipped to figure out how to do this work with artists than at Wesleyan University, where creative practice has always been an essential dimension of critically thinking and remaking the world that lays before us.

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 (CFA) 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 that exceeds the traditional classroom.

The following is excerpted from an interview conducted with Anna Deavere Smith Hon. '97 by Joshua Lubin-Levy '06 on August 21, 2024.

What are your goals for the year as the CFA's Artist in Residence? What hopes do you have for your time on campus?

Well, I have a lot of respect for Wesleyan and the types of artists and thinkers who have come out of Wesleyan, and I know it to be a very thoughtful place and not risk-averse, and so I'm looking forward to, frankly, the nature of the conversation. You know, the reason I still teach—and this is my 50th year teaching—and continue to work in educational spaces is because I value being close to the folks who are still trying to figure it out. I still come to my own life and work with more doubt than confidence, and more questions than answers, and I think Wesleyan is the kind of place where people understand that education is about questions, not answers.

So I'm looking forward to being involved in some substantive questions.

When we first talked about a residency at Wesleyan, you and I discussed doing something on the crises the American theater is facing. Having taught at universities for 50 years, what role do you see institutions of higher education playing in those crises, either exacerbating or ameliorating some of the broader issues in the professional field?

That's such a complicated question because, as you know, a number of things have happened in the recent past where we began to question higher education in so many ways. I'm not a scholar of higher education, but when I ask people who are at very high levels of major universities, "what are some of the main problems?" Among the top three answers I get are: the mental health of students, money, and the well-being of students. What does that mean about our young people? By the time they get to this part of their lives where they're becoming young adults and they're going to be creating a future, what does it mean that over the last few years those three concerns are what I've been hearing?

Having done this work for as long as I have, I've observed that there are many more serious programs of arts education in universities than when I started, right?

That's number one. They've somehow managed to proliferate even in a time when we keep saying the arts aren't respected. Programs have proliferated, but they've also become more expensive, and the money makes it—even in the arts—so transactional. And as it becomes transactional, it also means it's very difficult to have true mentoring relationships. I think there are all kinds of things happening that make that harder. But I think students deserve to, at least, learn how to get those relationships going, if not at their particular university, somehow, somewhere.

Is this investment in mentorship connected to when you founded the Institute on the Arts and Civic Dialogue at Harvard University?

That's a really great question, but no. First of all, the Institute on the Arts and Civic Dialogue started at Harvard with actual professional artists. And what I was trying to do there was to bring work out to the community, to the public before it's "ready" (as I do in my own practice). Basically, to have this raw relationship with the audience and the issues. The motivation for founding that Institute was because, even though it took until I was 41 for my career to take off, and you would think I would be very grateful to the extent that I was finally getting standing ovations, but when people came rushing backstage

or were crying, I found myself wondering why they weren't saying, "what can I do?"

And I thought it was a failure on my part as an artist using art to draw attention to social issues. If that's all I can do, is draw attention, then I want somebody else to do something about it. So I wanted to have a community where I could learn, in community, about how we might do something that gets beyond drawing attention to the issues. I don't think I learned that, but I at least put together a community where people could try to talk about it. I don't have the data to show how it affected their work afterward.

Well how did it affect your work afterward? If that was where your thinking was about art's relationship to civic engagement in 1990, how is it different today?

I'm interested in this idea of performance as a way of knowing. I just finished doing an intensive four days where I brought together Native American girls from Northern California that I've been working with over the last three summers together with Black girls in Baltimore, my hometown, with some very accomplished and wonderful artists. 55 of us, all told, convened to use performance as a way of knowing, as kind of a lens to learn about people. And for me, as an Americanist, it was a chance to try to learn about folks in a way that's not quite

as distant as my interview process. You've heard me quote Mary Ellen Mark so often, that the camera created the necessary distance for her to get close to people. Since 1980, I've been using a tape recorder to create the necessary distance to get close to people, get close to very troubling things: race relations in America, violence, death, illness, the school-to-prison pipeline, and so forth. But with this workshop, I've tucked that away and I just use what I know in the classroom to get as close as possible, to make the lens as frail as possible to these young people, and to learn how they see the world. So now I would say that I'm, in a way, less focused on that problem of "can I make the audience do something" and I'm looking for more. If anything, I'm pulling in to make more intimate relationships. Even in choosing the people that I'm going to work with, I want to work with people I love or love the people I work with. To quote my friend, a great designer, Ann Hould-Ward, "Shows come and go, you got to love the people."

One last question, what's one question you would want to ask any undergraduate student today?

What are you doing and what does it mean? Or better put, what's the meaning in what you're doing?

**Workshop with
Anna Deavere Smith:
Performance as a Way of Knowing**

Tuesday, January 21 through
Saturday, January 25, 2025
See page 18 for more information.

**Public Discussion with
Anna Deavere Smith and
Samora Pinderhughes:
On Mentorship**

Friday, January 24, 2025 at 7pm
Crowell Concert Hall
See page 20 for more information.

**Anna Deavere Smith
Think. Feel. Do.**

Wednesday, April 9 through
Saturday, April 12, 2025
See page 21 for more information.



Exhibitions and Performances

The Center for the Arts (CFA) is both a complex of eleven buildings and a curatorial initiative at Wesleyan University that integrates visiting artists across the curriculum. Each semester, the CFA presents special programs, including performances and exhibitions, that are open to the public, providing an important hub for the arts in central Connecticut while also providing all audiences the chance to enter the interdisciplinary learning environment of Wesleyan University, where the arts play a vibrant and central role.

Key

Each type of event is denoted by the following symbols and colors:

- Special program
- Faculty event
- ≡ Student event
- CFA
- Creative Campus
- Dance
- Design
- Music
- Theater
- Visual Arts

Parker Ito

A Lil' Taste of A Lil' Taste of Cheeto in the Night

January 28–March 2, 2025
North Gallery
Ezra and Cecile Zilkha Gallery
Tuesday through Sunday, Noon to 5pm

Opening Reception

Tuesday, January 28, 2025 at 4:30pm

Artist Talk with Parker Ito

Wednesday, January 29, 2025 at 4:30pm
Ezra and Cecile Zilkha Gallery
Free and open to the public

Lunch and Learn

Monday, February 3, 2025 at Noon
Ezra and Cecile Zilkha Gallery

Associate Director of Visual Arts Benjamin Chaffee '00 leads a brief tour of the current exhibitions: Chris Domenick's *Private Figure* and Parker Ito's *A Lil' Taste of Cheeto in the Night*. The tour will be followed by lunch in the Reading Room, located in Zilkha's South Gallery. Bring your own lunch. Free and open to the public.

Ten years ago, Parker Ito opened *A Lil' Taste of Cheeto in the Night* at Chateau Shatto, Los Angeles. This maximal and constantly-changing exhibition included a series of eight double-sided paintings, each paired with a set of custom powder-coated chainlink. The original exhibition included numerous bronze and ceramic sculptures that riffed off the ubiquitous figurative iconography of a local Los Angeles pest control company, Western Exterminator. One of those paintings, *People tell me everyday that I'm really creative (peace on earth) (A Lil' Taste of Cheeto in the Night Installation)* (2013–2015), is now in the Public Art Collection at Wesleyan University. On the anniversary of the work's premiere, Ito re-presents this work, building a fresh installation around the painting, situating it among elements from the original exhibition, as well as new components in a singular configuration for the North Gallery of the Ezra and Cecile Zilkha Gallery. In a 2015 text published in *Artforum*, Ito writes, "I want to make exhibitions where there is always a potential for the work to be shifting." Regularly associated with Post-Internet art, Ito redefines this genre as an all-encompassing condition of viewership today, such that "you can look at cave paintings magnified by a thousand times their original size online."



previous pages:
Parker Ito, *A Lil' Taste of A Lil' Taste of Cheeto in the Night* (detail of installation view entrance)
2013–2015

above:
Image of Parker Ito's studio with an in-process version of Parker Ito, *People tell me everyday that I'm really creative (peace on earth) (A Lil' Taste of Cheeto in the Night Installation)*, 2013–2015



Chris Domenick's studio, 2024

Chris Domenick *Private Figure*

January 28–March 2, 2025
Main Gallery
Ezra and Cecile Zilkha Gallery
Tuesday through Sunday, Noon to 5pm

Opening Reception

Tuesday, January 28, 2025 at 4:30pm

Listening Sessions

Wednesday, February 12, 2025 at Noon
Wednesday, February 26, 2025 at Noon
Ezra and Cecile Zilkha Gallery

Experience focused group listening as a communal practice. Participants can sign up to share a piece of recorded music, which will be played in silence. First-come, first-served free pizza.

Make As You Are: Breakup/Breakdown

Friday, February 14, 2025 at 4:30pm
Ezra and Cecile Zilkha Gallery

Experiment with electronic music and poetry in this novice-friendly, interdisciplinary arts workshop hosted by the CFA's Directors Council. Free and open to the public.

Artist Talk with Chris Domenick

Thursday, February 20, 2025 at 4:30pm
Ezra and Cecile Zilkha Gallery
Free and open to the public.

In *Private Figure*, Chris Domenick flirts with designed objects that recall domestic interiors. Lamps fill the gallery, displayed as artworks while also illuminating the space. Drawings, prints, paper fragments, and found images are suspended inside of frames but, in Domenick's practice, the frame acts as a "suspender" and not a "finisher." Rather than clarifying the limits of the artwork, the frame appends its contents, resulting in an assemblage that hovers between two- and three-dimensions. Collapsing categories of distinction is an undercurrent in Domenick's practice, where formed and found objects are often indistinguishable, and authorship waivers between "kitschy" craftsperson and "contemporary" artist. With his solo exhibition in the Main Gallery of the Ezra and Cecile Zilkha Gallery, Domenick extends his interrogation of the slippage between art and design, building on a body of work the artist has been creating out of his studio in Canaan, CT—a former Subway restaurant. A key tenet of design, as defined by the artist, is its ability to be instrumentalized. His lamps, filled with the viewer's expectations of use, are instrumental in lighting the space and the framed artworks around them. "While this ontological companionship could be framed as the lamp lights the artwork," Domenick explains, "it may be more apt to say that the artwork enables a clearer viewing of the lamp."

Anna Deavere Smith

Residency Events and Workshops

Workshop with Anna Deavere Smith *Performance as a Way of Knowing*

Tuesday, January 21 through Saturday,
January 25, 2025

By application

"This is a performance class. The body knows," writes Anna Deavere Smith Hon. '97, who will lead a workshop for Wesleyan students using performance exercises developed over decades of teaching her verbatim-theater method. Participants will be invited to become acquainted with parts of themselves and of each other that may not be obvious. Wesleyan University undergraduate students who are passionate leaders, interested in civic engagement, and concerned to find ways of communicating across our differences, were invited to apply.

Sojourner Brown in the Center for the Arts and Long Wharf Theatre's co-production reading of *This Ghost of Slavery* by Anna Deavere Smith. Directed by Aneesha Kudtarkar. Crowell Concert Hall at Wesleyan University. October 27, 2024.





Public Discussion with
Anna Deavere Smith
and **Samora Pinderhughes:**
On Mentorship

Friday, January 24, 2025 at 7pm
Crowell Concert Hall

One of the most important relationships artists can have is to each other. In this conversation, Anna Deavere Smith Hon. '97 and Samora Pinderhughes will explore the history and meaning of their relationship as mentor/mentee, and how they nurture similar reciprocal relations in the worlds they create through their individual arts practices.

Samora Abayomi Pinderhughes is a composer known for large multidisciplinary projects that use music to examine sociopolitical issues. He has toured internationally with artists including Branford Marsalis, Christian Scott, Common, and Emily King; and is the first Art for Justice + Soros Justice Fellow, given to him in support of "The Healing Project," which centers on the question: What if we built our world around healing? Free and open to the public.

Anna Deavere Smith
Think. Feel. Do.

Wednesday, April 9 through
Saturday, April 12, 2025
Center for the Arts

As the final engagement of her year-long artist residency, Anna Deavere Smith Hon. '97 assembles a multi-day convening of guests and hosts, thinkers and doers, from Wesleyan and beyond. Participants will explore the power of art in building bridges to histories that help us understand (and transform) the present. Closed conversations among participants allow for deep investigation across disciplines, while public sharing of their work "before it's ready" allows for a raw relationship between audiences and the issues presented in the participants' work.



CFA Commission: *Electronic Gamelan Premiere*

Javanese Gamelan and Dance Spring Concert

Saturday, May 3, 2025 at 7:30pm
World Music Hall

Jlin (Jerrilynn Patton) has quickly become one of the most distinctive composers in America and one of the most influential women in electronic music, having 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.

During the summer of 2024, Jlin collaborated with Winslow-Kaplan Professor of Music Sumarsam MA '76 and University Professor of Music Harjito, Wesleyan's own celebrated gamelan instructors, to record the individual sounds of each instrument of the gamelan—creating the first open-access digital library of Wesleyan's gamelan sounds. Over the 2024–2025 academic year, Jlin has been commissioned to create two new compositions using these digital recordings: a score to be played live by Wesleyan Javanese Gamelan Ensemble musicians, and an electronic composition, both of which will premiere as part of the annual Javanese Gamelan and Dance Spring Concert. Free and open to the public.

Education and Engagement

The Center for the Arts (CFA) is an educational resource of Wesleyan University open to the public. Our public programs provide a behind-the-scenes look at artistic process, and aim to give all audiences the chance to examine and explore the potential impact of the arts as an agent of change within a broader world. In addition to talks, lectures, and discussions, the CFA offers public educator guides and resources, as well as tours for students, faculty, and community members. 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

Located in the South Gallery of the Ezra and Cecile Zilkha Gallery, the Reading Room is an informal space for learning collectively, honoring the CFA's commitment to art as opening a door to interdisciplinary inquiries of all kinds. Moving bookshelves feature publications, some related to the artists presented by the CFA (past, present, and future).

A lounge as much as a library, the Reading Room is open to the public during the Ezra and Cecile Zilkha Gallery's regular hours whenever a special exhibition is on display. The Reading Room provides space to rest, study, and collaborate—where one and many can seek a moment of reprieve from the swirl of activities that occur elsewhere in the CFA and across the campus at large. 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 is the CFA's public program series, asking: what happens after the encounter with the work of art? Each year, *AFTERWORDS* is organized around a keyword addressing different dimensions of art's capacity to not only reflect but to transform the world.

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 other work remains to be done?

This spring's three assemblies will feature Peter Zuspan, Emily Jacir and Camila Palomino, and mayfield brooks. Visit www.wesleyan.edu/cfa for more information. Free and open to the public.



Director's Council

The Director's Council is a student collective, advised by the Director of the CFA, that participates in setting the vision for the CFA of the future. Working to reach new audiences and integrate arts across the campus, council members serve as ambassadors, agents, and curators of engagements that draw together the arts and various forms of study at Wesleyan University. The council is governed and operated by the students who, each year, set the collective's agenda.

The members of this year's council are Chloe Duncan-Wald '26, Emerson Jenisch '25, Vansh Kapoor '26, Kyra Nielson '27, Jake Rekrut '26, and Samia Segal '25. Together they have devised a series of events, *Make As You Are*, which they describe as "novice-friendly, interdisciplinary art workshops for unconventional engagement in the CFA, providing an open opportunity for creativity and material exploration." The purpose of the series is to lower the barrier of entry to the arts while creating community among students at Wesleyan.

Students interested in joining the council will apply through Handshake and may direct questions to Joshua Lubin-Levy at jlubinlevy@wesleyan.edu.



WesGrooves Social Dance Series: Detroit Line Dancing, Salsa Dancing, and Swing Dancing

Visit www.wesleyan.edu/cfa for schedule. Fayerweather Beckham Hall
55 Wyllys Avenue

WesGrooves is a new series of social dance events with a vision to create community connection through rigorous play. Each *WesGrooves* event will start with an introductory dance workshop led by a visiting instructor before moving into open dancing in a joyous and party-like atmosphere. No previous dance experience is necessary. Come as you are and bring your energy. Students, faculty, staff, families, and community members are encouraged to take to the dance floor together. Participants can come and go as they please—but instruction will take place at the top of the hour. Free and open to the public. Light refreshments will be offered. Bring your friends, get in the groove, and learn how different dances from across the world bring people together. Want to get involved? Is there a dance style or instructor you'd love to suggest? Have a question? Send your ideas to Rani Arbo at rarbo@wesleyan.edu.



Ways of Knowing

At Wesleyan, art is a way of knowing the world otherwise. In this spirit, we invited several Wesleyan faculty and visiting artists 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?

44th annual Middletown Public Schools Art Exhibition



Saturday, March 8 through
Sunday, March 16, 2025

Opening Reception

Saturday, March 8, 2025 from 4pm to 7pm
In the event of bad weather, the opening reception will be held on Sunday, March 9, 2025, from Noon to 5pm.
Ezra and Cecile Zilkha Gallery

Gallery hours for the Middletown Public Schools Art Exhibition:
Sunday, March 9, 2025 from Noon to 5pm.
Monday, March 10 through
Friday, March 14, 2025 from 3pm to 6pm.
Saturday, March 15 and Sunday,
March 16, 2025 from Noon to 5pm.

View a wide variety of visual art from children in kindergarten through twelfth grade at the 44th annual Middletown Public Schools Art Exhibition. The first Middletown Public Schools Art Exhibition was held in the gallery in 1982.

Sponsored by the Middletown Board of Education, Middletown Public Schools Cultural Council, and Wesleyan University's Center for the Arts. Free and open to the public.

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. To learn more about the kind of projects CCI funds or the application cycle, visit www.wesleyan.edu/creativecampus.

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 (listed on page 51).

I first encountered Francis Alÿs' work as an undergraduate, newly obsessed with Michel de Certeau's The Practice of Everyday Life. De Certeau contrasts the viewpoint of the walker—partial, idiosyncratic—with the totalizing god's eye view from above favored by the city planner and other institutional actors. In Alÿs' 1997 performance he pushes and kicks a large block of ice around Mexico City until fully melted, nine hours later. I found myself thinking about Alÿs again in the context of my class on boredom and our exploration of a praxis of nothingness—sometimes our most important work is that which, in its ephemerality, its lack of product-oriented, deliverable output, amounts to "nothing."

Ben Haber
Assistant Professor of Sociology











Arts Departments

The practice of art 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, Theater, and the College of Design and Engineering Studies (CoDES) that showcase the expansiveness of their curriculum and the excellence of their faculty.

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

Key

Each type of event is denoted by the following symbols and colors:

-  Special program
-  Faculty event
-  Student event
-  CFA
-  Creative Campus
-  Dance
-  Design
-  Music
-  Theater
-  Visual Arts

Senior Thesis Theater Production: *When There is No Love to Give*

Thursday, February 6 through
Saturday, February 8, 2025 at 7pm
Theater Studios

Conceived by Noah King '25, *When There is No Love to Give* explores the concept of grief and how it materializes in performance. Advised by Assistant Professor of Theater Katie Pearl and Associate Professor and Chair of the Theater Department Marcela Oteiza. Free and open to the public. Reservation required.

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

Sunday, February 9, 2025 at 3pm
Crowell Concert Hall

This festive concert features works of chamber music by Neely Bruce, John Spencer Camp Professor of Music. The West End String Quartet—Sarah Washburn and Marianne Vogel on violin, Wesleyan Chamber Music Ensemble Director John Biatowas on viola, and Anne Berry on cello—will perform *A Partita for Aymeric Dupré la Tour*, and the world premiere of *Random Study for Oboe and String Quartet* with special guest Oboe Instructor Libby Van Cleve. Free and open to the public.



Fabricating Fabrics: Design and Computation

Monday, February 10 and
Tuesday, February 11, 2025 at 4:30pm
Woodhead Lounge, Exley Science Center
265 Church Street

Wesleyan's College of Design and Engineering Studies (CoDES) celebrates the new CoDES Textiles Hub on the fifth floor of the Exley Science Center. On February 10, fiber artist and designer Victoria Manganiello and 3D machine knitting researcher Megan Hofmann join Assistant Professor of Art and Design and Engineering Studies Yu Nong Khew and Assistant Professor of Computer Science and Design and Engineering Studies Sonia Roberts in a panel on knitting as a modern computational manufacturing and design method. On February 11, computer scientist and 3D machine knitting researcher Megan Hofmann gives a talk. Free and open to the public.



Lecture by Joseph Scheier-Dolberg

Tuesday, February 11, 2025 at 4:30pm
Boger Hall, Room 112
41 Wyllys Avenue

Joseph Scheier-Dolberg is Oscar Tang and Agnes Hsu-Tang Curator of Chinese Paintings at the Metropolitan Museum of Art, where he has worked since 2013. He has curated *The Art of the Chinese Album* (2014) and *Streams and Mountains without End: Landscape Traditions of China* (2017–18), and published on a wide range of subjects, including the Qing imperial art collection, contemporary ink painting, the history of Chinese albums, and the appreciation of rocks in premodern China. Free and open to the public.

Wesleyan Experi-Pop Guitar Ensemble

Sunday, February 16, 2025 at 7:30pm
World Music Hall

Students of Private Lessons Teacher Tom Crean MA '04 and guests perform works for guitar, featuring works composed by and associated with Christian Wolff, and reimagined popular music from artists including Shaboozey, Miley Cyrus, Chappell Roan, and C418, among others. Free and open to the public.



Lecture: Sabine Kriebel ■

Monday, February 17, 2025 at 4:30pm
Boger Hall, Room 112
41 Wyllys Avenue

Sabine Kriebel is Lecturer in Modern and Contemporary Art at University College Cork, Ireland. Her talk will focus on New Objectivity in German painting and photography in the interwar years. She earned the PhD in Art History from the University of California, Berkeley and her first book, *Revolutionary Beauty: The Radical Photomontages of John Heartfield* (University of California Press, 2014), offers a groundbreaking study of Heartfield's pioneering montages in *Workers' Illustrated Magazine* (*Arbeiter-Illustrierte-Zeitung* [AIZ]), probing the intersections of affective pictures, radical politics, and technologies of mass replication in interwar Europe. Her current book project rethinks the often maligned modernist realist phenomenon called the New Objectivity via psychoanalysis and phenomenology. Free and open to the public.

Lecture by Miho Mazereeuw ■

Tuesday, February 18, 2025 at 4:30pm
Reading Room, South Gallery
Ezra and Cecile Zilkha Gallery

Miho Mazereeuw '96 is Associate Professor of Architecture and Urbanism at Massachusetts Institute of Technology (MIT). Her research focuses on designing cities to prepare for disasters such as earthquakes, flooding, and typhoons—having spent much of her career studying the social and technological underpinnings of Bosai (disaster prevention) culture. As Director of MIT's Urban Risk Lab, she engages in extensive fieldwork and community workshops to develop methods, prototypes, and technologies that embed risk reduction and preparedness into the design of cities and regions with the intention of increasing the resilience of local communities. Her talk will draw from her forthcoming book *Design Before Disaster: Japan's Culture of Preparedness* (University of Virginia Press, 2025) which covers 25 years of research. Free and open to the public.



Yvonne Troxler presents New Music with the Glass Farm Ensemble ■

Friday, February 21, 2025 at 6:45pm
Crowell Concert Hall

The Glass Farm Ensemble presents an evening of world premieres by Piano Instructor Yvonne Troxler, Professor of Music and Director of Graduate Studies Paula Matthusen, and Spanish composer Cesar Camarero, plus works by Frederic Rzewski, Louis Andriessen, and Willy Burkhard. The ensemble features Troxler on piano, violinist Leah Asher, Jos Lammerse on bassoon, and percussionist Daniel Matei. Free and open to the public.

SPLICE Ensemble Performs Works by Wesleyan Graduate Composers ■

Saturday, February 22, 2025 at 5pm
Crowell Concert Hall

A concert of new works by Wesleyan graduate music students performed by the SPLICE Ensemble (Keith Kirchoff, Adam Vidiksis, and Sam Wells). Featuring works by Sam Boston '25 and graduate music students Lea Bertucci, Hansini Bhasker, Marie Carroll, Chuntay Hatten, Ameen Mokdad, Emma Misteale, Shawn O'Sullivan, Calla Paleczny, Negar Soleymanifar, and Carl Testa '06. Free and open to the public.



Kitchen Céilí and Friends: Traditional and Original Music from Ireland, North America, the British Isles, and India ■

Sunday, February 23, 2025 at 3pm
Crowell Concert Hall

Formed in 1993, the core group of Kitchen Céilí includes Banjo/Mandolin/North Indian Vocal/Guitar Instructor Stan Scott PhD '97; Dorothea Hast PhD '94 on vocals, tin whistle, and recorders; Sam Scheer on vocals, guitar, and banjo; and George Wilson on vocals and fiddle. Free and open to the public.

Toneburst Sampler ■

Wednesday, February 26, 2025 at 7:30pm
Ring Family Performing Arts Hall

Wesleyan's Toneburst Laptop and Electronic Arts Ensemble presents new and arranged works for live electronics under the direction of Professor of Music and Director of Graduate Studies Paula Matthusen. Free and open to the public.

French Caribbean author Maryse Condé's *La Traversée de la mangrove* (*Crossing the Mangrove, 1989*) is a deeply postcolonial work of literature. In the novel, while the police declare the death of Francis Sancher an accident, the writer offers villagers the opportunity to be heard as they each share their perspective of Sancher, allowing readers to explore alternative reasons for his death. *I can't leave this novel. It's always with me as I look at art and life: Whose voice aren't we hearing? Whose perspective is missing? For the same reason, I can't forget Ghada Amer's work, in particular, her series of paintings My Nymphaeas (2011, 2018, 2020). Amer paints the way Condé writes. Dig deeper, look and listen: behind the colorful mess of threads, she's offering a female perspective that counters the male gaze, be it in painting or...pornography.*

Typhaine Leservot
Associate Professor of French and Letters

Capstone Theater Festival:
The Government Inspector



Thursday, February 27 through Saturday,
March 1, 2025 at 7pm
Patricelli '92 Theater, 213 High Street

Tabitha Davidson '25 directs this production of playwright Adrian Mitchell's version of *The Government Inspector* (1836), a story originally by Nikolai Gogol. Advised by Assistant Professor of Theater Katie Pearl and Professor of Theater Ron Jenkins. Free and open to the public. Reservation required.

Capstone Theater Festival:
Dance Monkey, Dance



Thursday, February 27 through Saturday,
March 1, 2025 at 9pm
Patricelli '92 Theater, 213 High Street

Conceived and performed by CJ Joseph '25, *Dance Monkey, Dance* is a performative lecture connecting fetish-like-fear political visibility to Black female performativity in modern media. Advised by Associate Professor of Theater and Feminist, Gender, and Sexuality Studies Katie Brewer Ball and Assistant Professor of Theater Katie Pearl. Free and open to the public. Reservation required.

Finding the Spirit of Inanga
Closing Celebration



Friday, February 28, 2025 at Noon
Olin Library, 252 Church Street

A performance, talk, and workshop will celebrate the closing of *Finding the Spirit of Inanga: A Gallery of African Musical Instruments*, a project curated by graduate music student Chance Kinyange, produced in collaboration with the Providence, Rhode Island-based PVD World Music Institute and Wesleyan's World Music Archives and Music Library showcasing African musical instruments, audio, video, and related archival materials from the University's collections. Free and open to the public.

The Ad Hoc Bach Collective:
For the Love of Bach Vol. 15



Friday, February 28, 2025 at 8pm
Memorial Chapel, 221 High Street

Ad Hoc Bach is a collective of Wesleyan University students, faculty, staff, alumni, and local community members. The ensemble presents the next edition of their series *For the Love of Bach*. Free and open to the public.



Wesleyan University Orchestra Children's Concert



Saturday, March 1, 2025 at 3pm
Crowell Concert Hall

The Wesleyan University Orchestra presents their 12th annual children's concert, playing a family-friendly selection of pieces and telling the stories behind the works, under the direction of 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.

Roy Wiseman Concert



Sunday, March 2, 2025 at 2pm
Crowell Concert Hall

A concert by Bass Instructor Roy Wiseman. Free and open to the public.



Senior Thesis Exhibitions



Tuesday, March 25 through
Sunday, May 4, 2025
Ezra and Cecile Zilkha Gallery

Each spring, the Ezra and Cecile Zilkha Gallery features work by the graduating class of Studio Art majors. Works on view and exhibited artists change on a weekly basis. Visit www.wesleyan.edu/cfa/zilkha to see this year's exhibition schedule. Featuring works by Kerri Belguendovz, Lucy Brubaker, Beatrice Campomori, Reese Chahal, Tiffanie Cheung, Sophie Clapacs, Saskia Curry, Michael Fadugbagbe, Owen Forbes, Sebastian Frowein, Olivia Gomez, Vicky Gong, Jules Haberberg, William Hardison, Leo Heller, Calista Huang, Aleah Hurwitz, Olivia Kaplan, Sydney Mai Keller, Joshua Khoshayev, Lev Ko, Isabella Koz, Nomi Kuntz, Maisy Lewis, Ava Liberace, Jane Lillard, Keren Mikanda, Sylvie Moran, Billi Newmyer, Aisha Odetunde, Gino Palacios, Angelina Panarello, Thomas Purrello, Cooper Raposo, Noah Shacknai, Matty Shields, Sydney Smith, Olivia Snow, Pelumi Sokunbi, Daniela Stahle, Spencer Turner, Loren Yuehan Wang, Pat Watcharapong, Lena Weiman, Jasmin Wong, Tracy Wu, Alp Yucel, and Truly Zanda. Free and open to the public.

Graduate Recitals and Senior Recitals



Various dates and locations

Graduate and senior music students present concerts and installations as the culminating projects of their music studies. Visit www.wesleyan.edu/cfa to see this year's recital schedule. Featuring graduate music students Hansini Bhasker and Emma Mistele; and senior music students Sam Boston, Marissa Clauburg, Ellington Davis, Cristi Gonzalez, Emerson Jenisch, Jolene Jiang, Vahn Kessler, Stephanie Monard, Simon Schwartz, and Asa Schiller. Free and open to the public.

Spring Senior Thesis Dance Concert



Friday, March 28, 2025 at 7pm
Saturday, March 29, 2025 at 2pm and 7pm
Patricelli '92 Theater, 213 High Street

Senior choreographers present new works as the culminating project of the dance major, exploring the human experience, interpersonal relationships, and the inner workings of the mind. Featuring works by Pema Cunyningham-Mansfield '25, Malia Detar Cheung '25, Arianna Ramirez '25, Cadence Rosenblum '25, and Danae Williams '25. Tickets are required. Visit the Wesleyan University Box Office for more information.



Oboedacious



Friday, March 28, 2025 at 8pm
The Russell House, 350 High Street

The ensemble Oboedacious—featuring Wesleyan Oboe Instructor Libby Van Cleve, John Spencer Camp Professor of Music Neely Bruce on piano, and Kirsten Lipkens on oboe and English horn—will perform their adaptation of Wolfgang Amadeus Mozart's Sinfonia Concertante for Violin, Viola and Orchestra in E-flat Major, K. 364 plus other works from their unique repertoire of chamber music works drawn from the 17th century to the present. Free and open to the public.

Balalaika Music in America



Thursday, April 3, 2025 at 3pm
Olin Library, 252 Church Street

A talk by PhD candidate in ethnomusicology Anya Shatilova MA '20 about her research into balalaika (Russian plucked lute) ensembles in the United States and related archival collections in Wesleyan's World Music Archives and Music Library. Free and open to the public.

If I had to pick a touchstone or steady companion, it would be Kara Walker. I admire artists who have the capacity and inclination to reckon with the brutality of history. I first encountered her cut-paper silhouettes back in the 1990s and was stunned by the wide range of references to slave narratives, 19th-century novels, minstrel shows, shadow puppetry, and other media producing a history of racism. I admire Walker's ability to work in many scales. The first works of hers I saw were miniature but vast. Then, in 2014, she installed the so-called Marvelous Sugar Baby in the shuttered Domino Sugar Refinery in Williamsburg, a massive sphinx flanked by 15 attendants. I remain in awe of this capture of space. My own research visits many sites of historical environmental exploitation and extraction, and I often think of Kara Walker's approach to writing associated histories of violence. She's just relentless in insisting that we confront the past in our present, and I respect that.

Courtney Fullilove
Associate Professor of History



Spring Faculty Dance Concert



Friday, April 4, 2025 at 7pm
Saturday, April 5, 2025 at 7pm
Patricelli '92 Theater, 213 High Street

A collection of new works by Associate Professor of the Practice in Dance Doug Elkins, Visiting Assistant Professor of Dance Dewati Rahmayani, and Visiting Instructor in Dance Kellie Lynch. Tickets are required. Visit the Wesleyan University Box Office for more information.

Spring Festival of New Theater Works



Sunday, April 27, 2025
The Russell House, 350 High Street

The Spring Festival of New Theater Works features a staged reading of a new play written by Sierra van Wijk '25 in partial fulfillment for Honors in Theater, advised by Associate Professor of Theater Edwin Sanchez. Free and open to the public. Dress rehearsal performance on April 26.

Students of Yvonne Troxler Piano Recital



Wednesday, April 30, 2025 at 7pm
Crowell Concert Hall

Students of Piano Instructor Yvonne Troxler perform a concert of works for piano. Free and open to the public.



Beginning Javanese Gamelan Ensemble Spring Concert



Thursday, May 1, 2025 at 6:30pm
World Music Hall

A concert of classical music of Central Java, under the direction of Winslow-Kaplan Professor of Music Sumarsam MA '76 and University Professor of Music I.M. Harjito. Free and open to the public.

Wesleyan Concert Choir Spring Concert



Thursday, May 1, 2025 at 8pm
Crowell Concert Hall

The Wesleyan Concert Choir presents a spring concert featuring both a cappella and accompanied selections from classical and modern choral repertoire under the direction of 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.



22nd annual Wesleyan Jazz Orchestra Weekend

Friday, April 25 and
Saturday April 26, 2025
Crowell Concert Hall

The Wesleyan Jazz Orchestra has been directed by Professor of Music Jay Hoggard '76, MA '91 since 1991. Wesleyan's focus is music in the cultural context, with an awareness of historic, geopolitical, economic, and social factors that go into shaping the vocabulary, in addition to performance, Hoggard says. The first Wesleyan Jazz Orchestra Weekend in 2002 featured the Bobby Hutcherson Quartet. Other artists that have been featured include Akua Dixon and Quartette Indigo, the Bennie Maupin trio with Buster Williams, the Boston Jazz Repertory Orchestra directed by Bill Lowe and Carl Atkins, Cedar Walton, Celebrating 100 Years of Thelonious Monk featuring the T.S. Monk Sextet, Craig Harris and Friends Play the Music of Sam Rivers, Eli Fountain's Percussion Discussion, Hugh Masekela, Jay Hoggard Harlem Hieroglyphs Ensemble, Jim McNeely Tentet, Dr. Lonnie Smith with Jonathan Kreisberg, The Makanda Project, Mixashawn's "Ghostly Trio" featuring Pheeroan akLaff and Bill Arnold, Noah Baerman Resonance Ensemble, Oliver Lake Big Band including Josh Evans, Phil Woods/Ted Rosenthal duo, Sherrie Maricle and the DIVA Jazz Orchestra, and Tina Fabrique.

**Wesleyan Jazz Orchestra and
Wesleyan Jazz Ensemble Concert**
Friday, April 25, 2025 at 8pm
Crowell Concert Hall

An evening of classical and contemporary jazz, featuring the Jazz Orchestra, directed by Professor of Music and African American Studies Jay Hoggard '76, MA '91, and the Jazz Ensemble, directed by Noah Baerman. Free and open to the public.

Bobby Sanabria and Ascensión
Saturday, April 26, 2025 at 7pm
Crowell Concert Hall

Led by multiple Grammy Award-nominated drummer, percussionist, composer, arranger, and educator Bobby Sanabria, his ensemble Ascensión has been critically-acclaimed for its Pan-Latino approach to Latin jazz. Ascensión will make their Connecticut debut headlining the 22nd annual Wesleyan Jazz Orchestra Weekend. Sanabria has worked with every major historical figure in the field, including Dizzy Gillespie, Mongo Santamaria, Tito Puente, Paquito D'Rivera, and the "father of Afro-Cuban jazz," maestro Mario Bauzá. Opening for Sanabria is a 45-minute set performed by members of the Jazz Orchestra, directed by Professor of Music and African American Studies Jay Hoggard '76, MA '91. Tickets are required. Visit the Wesleyan University Box Office for more information.



The Moors



Thursday, May 1, 2025 at 8pm
Friday, May 2, 2025 at 8pm
Saturday, May 3, 2025 at 2pm and 8pm
CFA Theater

The Moors (2017) by Jen Silverman is a dark comedy about love, desperation, and visibility. Two step-sisters and a dog live out their lives in the bleak English countryside, dreaming of love and power. The arrival of a hapless governess and a moor-hen (water bird) set all three on a strange and dangerous path. Directed by Visiting Assistant Professor of Theater Alex Keegan. Tickets are required. Visit the Wesleyan University Box Office for more information.

Collegium Musicum Spring Concert: Leyli's Sky—Musical Constellations Across Time



Thursday, May 1, 2025 at 9pm
Memorial Chapel, 221 High Street

A premiere of works that draw on cosmic themes by graduate music student Negar Soleymanifar and Irish composer Seán Doherty, under the direction of Professor of Music and Chair and Professor of Medieval Studies Jane Alden. Free and open to the public.

Ways of Knowing

Much of what I feel like I've done is make compositions from collective utterance, so that we're always in the multiple rather than the singular. As I write, I'm already embedded in this network of utterance and gesture and sound. So it feels that there was that organic connection between my writing and performance, and as someone who wrote Litany For Grieving Sisters, I feel like it actually needs to be translated in this other way to actually be alive. It doesn't feel that the performers working on this are running away with the piece, it just feels like they're actualizing it. They are finding gesture for it.

Saidiya Hartman '83, Hon. '19
University Professor, Columbia University



Javanese Gamelan and Dance Spring Concert

Saturday, May 3, 2025 at 7:30pm
World Music Hall

The Wesleyan Javanese Gamelan Ensemble, under the direction of Winslow-Kaplan Professor of Music Sumarsam MA '76 and University Professor of Music Harjito, presents a spring concert of the classical music and dance of Central Java, featuring Visiting Assistant Professor of Dance Dewati Rahmayani from the Royal Palace of Yogyakarta, and the world premiere of two commissioned works by composer Jlin, one of which will be performed live by the Javanese Gamelan Ensemble. Free and open to the public.

Worlds of Dance Spring Showcase

Sunday, May 4, 2025 at 2pm
Crowell Concert Hall

A showcase of styles including Javanese Dance, Afro-Brazilian, Hip Hop, and Bharata Natyam (South Indian classical) performed by students taking Wesleyan University Dance Department courses. Free and open to the public.



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

Sunday, May 4, 2025 at 4pm
World Music Hall

A concert by Wesleyan's Taiko Japanese Drumming Ensemble, directed by Visiting Instructor in Music Fumi Tanakadate, followed by a performance from the Korean Drumming and Creative Music Ensemble, directed by Assistant Professor of the Practice in Music Jin Hi Kim. Free and open to the public.

Re-imagining Dante's *Inferno*: Prison, Social Justice, and the Arts

Monday, May 5, 2025 at 6pm
Ring Family Performing Arts Hall

Wesleyan students will collaborate with formerly incarcerated men and women in a presentation of theater, rap, gospel music, and spoken word poetry to explore the parallels between the medieval injustices Dante wrote about and the 21st century injustices we still live with today. The performance will feature rap poet BL Shirelle and gospel singer Debra Taylor. Presented with support from the Theater Department and the Allbritton Center for the Study of Public Life. Free and open to the public.



Ebony Singers Spring Concert

Monday, May 5, 2025 at 8pm
Crowell Concert Hall

The Wesleyan University Ebony Singers present an inspirational evening of traditional and contemporary gospel music under the direction of Marichal Monts '85. This joyful event is great for the entire family. Tickets are required. Visit the Wesleyan University Box Office for more information.

South Indian Music Student Spring Recital

Tuesday, May 6, 2025 at 6pm
World Music Hall

Vocal music, spoken rhythms (*solkattu*), and drumming from the Karnatak tradition of South India from students of Adjunct Associate Professors of Music and Global South Asian Studies B. Balasubrahmaniyan and David Nelson PhD '91 and graduate music student Hansini Bhasker. Free and open to the public.



WesWinds Spring Concert

Tuesday, May 6, 2025 at 8pm
Crowell Concert Hall

A variety of concert band literature including classical compositions and contemporary works under the direction of Salvatore LaRusso. Free and open to the public.

Wesleyan Organ Studio Spring Concert: Piping Performance

Tuesday, May 6, 2025 at 9:30pm
Memorial Chapel, 221 High Street

Students of Assistant Professor of Music and University Organist Alcee Chriss present a recital of organ music. Free and open to the public.

Chinese Music Ensemble Spring Concert

Wednesday, May 7, 2025 at 6:30pm
Crowell Concert Hall

A concert highlighting a repertoire of traditional and contemporary Chinese and Taiwanese works under the direction of Chia-Yu Joy Lu. Free and open to the public.



Toneburst Electroextravaganza

Wednesday, May 7, 2025 at 8:30pm
World Music Hall

Wesleyan's Toneburst Laptop and Electronic Arts Ensemble, under the direction of Professor of Music and Director of Graduate Studies Paula Matthusen, performs new works written for and by the ensemble. Free and open to the public.

MUSC 224 Concert: *Sprung and Flung*

Thursday, May 8, 2025 at 4pm
World Music Hall

Students in the course MUSC 224 Experiments in Sound and Technology present a concert under the direction of Professor and Chair of the Music Department and Director of the Electronic Music and Recording Studios Ron Kuivila '77. Free and open to the public.

West African Drumming and Dance Concert

Friday, May 9, 2025 at 3pm
CFA Green
Rain site: Crowell Concert Hall

An invigorating performance filled with the rhythms of West Africa, featuring Assistant Professor of Music John Dankwa PhD '18 and Associate Professor of Dance Iddi Saaka joined by students in West African music and dance classes. Free and open to the public.



Selections from the 2025 Senior Theses in Studio Art

Saturday, May 10 and Sunday, May 11,
2025 from Noon to 5pm.
Saturday, May 17 and Sunday, May 18, 2025
from Noon to 5pm.
Thursday, May 22 through Saturday,
May 24, 2025 from Noon to 5pm.
And by appointment: email Rosemary
Lennox at rlennox@wesleyan.edu.
Ezra and Cecile Zilkha Gallery

The Ezra and Cecile Zilkha Gallery showcases a selection of work from the Class of 2025's thesis students in the Department of Art and Art History's Art Studio Program. Works shown are in drawing, painting, printmaking, photography, sculpture, mixed media, and architecture. The exhibition is curated by students as part of a tutorial in curatorial practice. Free and open to the public.

Reception: Selections from the 2025 Senior Theses in Studio Art Exhibition

Saturday, May 24, 2025 from 2:30pm to
4pm; Remarks at 3pm
Ezra and Cecile Zilkha Gallery

The Department of Art and Art History's Art Studio Program will host a reception as part of Reunion + Commencement Weekend. Free and open to the public.



In their recent work *Whale Fall*, mayfield brooks has been researching whales and the ways in which they move as a collective through their watery worlds, sing to each other, grieve the death of their children, and feed new ecologies deep in the oceans when they die (through a process known as “whale fall.”) Over the course the 2025–2026 academic year, brooks will work closely with the CFA as they complete this series and begin a new project on the interconnectedness of shorelines through legacies of colonial extraction and ecological decay, as well as practices of rest and renewal. In this new work, ocean tides, waves, and shorelines are inspiration for how we dance together and apart. What is the body’s shoreline like? How can different ecologies of cellular integration emerge through voice, sound, and movement? Embracing practices and politics of grief, loss, and decomposition, brooks uses dance and movement to explore the entangled relations of human and non-human worlds.

A full schedule of residency events will be shared in the summer of 2025. Student, faculty, staff, and community members interested in learning more about brooks’ residency are welcome to reach out directly to Joshua Lubin-Levy at jlubinlevy@wesleyan.edu.

mayfield brooks improvises while Black and is based in Lenapehoking, the unceded land of the Lenape people, also known as Brooklyn, New York. brooks is a movement-based performance artist, vocalist, urban farmer, writer, and wanderer. brooks teaches and performs practices that arise from Improvising While Black (IWB), their interdisciplinary dance methodology which explores the decomposed matter of Black life and engages in dance improvisation, disorientation, dissent, and ancestral healing. brooks is the 2021 recipient of the biennial Merce Cunningham Award from the Foundation for Contemporary Arts; a 2021 Bessie/ New York Dance and Performance Award nominee for their experimental dance film *Whale Fall*; a 2022 Danspace Project Platform artist; and recent Hodder Fellow at Princeton University. brooks received a BA from Trinity College, an MA in Performance Studies from Northwestern University, and an MFA from the University of California, Davis. They also studied somatics and social change at the Moving on Center School for Participatory Arts and Somatic Research, and contemporary dance at the School for New Dance Development in the Netherlands. mayfield brooks thanks their human and non-human ancestors for watching over them and protecting them.

Colombian art of the past two decades has shaped the way I teach in profound ways. The paintings, sculptures, installations, and performances of artists like Doris Salcedo, Miguel Ángel Rojas, Libia Posada, María Elvira Escallón, Felipe Arturo, Carolina Caycedo, Abel Rodríguez, Juan Manuel Echavarría, Miler Lagos, and many other exceptional Colombian artists address the most urgent questions about memory and witnessing, history, the uses and abuses of nature, extractivism and violence, and the relationships between human and more than human beings, among other topics that my students and I investigate in my courses at Wesleyan. Thinking with these extraordinary artists and engaging with the deeply political and ethical work they perform is crucial for my teaching on contemporary Colombian and Latin American cultures.

María Ospina
Professor of Spanish and
Latin American Studies

Staff and Credits

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Joseph Fonseca
Patricelli '92 Theater Manager

Kate Ten Eyck
Art Studio Technician

Photo credits

p2 Alexa Miller
p6 Mark Brendel, *Perceptions Photography*
p8 Mark Brendel, *Perceptions Photography*
p15 Orion Martin
p18 Mark Brendel, *Perceptions Photography*
p20 Sonia Broman
p22 Lawrence Agyei
p24 Mark Brendel, *Perceptions Photography*
p26 Left: Sandy Aldieri, *Perceptions Photography*
p27 Right: Mark Brendel, *Perceptions Photography*

p28 Left: Sandy Aldieri, *Perceptions Photography*
p28 Right: Mark Brendel, *Perceptions Photography*
p36 Right: Richard Marinelli
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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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Keep up with the many programs at the Center for the Arts by signing up for our email newsletter at wesleyan.edu/cfa/eletter.html or following us on Instagram @wescfa.