

**WESLEYAN UNIVERSITY  
CENTER FOR THE ARTS  
CREATIVE CAMPUS INITIATIVE  
2007–2019**

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## COURSES

2007 – 2008

*Spring 2008*

**BIOL/DANC/E&ES 109: *Feet to the Fire: The Science and Art of Global Warming***



Instructors: Barry Chernoff, Professor of Biology, Earth & Environmental Sciences, and Environmental Studies, and Ann M. Carlson, Choreographer and Dancer

Faculty: 1  
Visiting Artist: 1  
Students: 16

This intensive, interdisciplinary course melded scientific and choreographic inquiry to explore climate change due to global warming. On site at the Middletown landfill and in the classroom, participants considered the multiple layers of histories, time, and memory layered within the landfill and the continuing impact of this changing environment on the body. Students learned both scientific and kinesthetic tools for assessing environmental conditions and ecological responses changing in time and space. The methods of scientific deduction and choreographic composition were applied to metaphor and the meaning of climate change for all living things.

2008 – 2009

*Spring 2009*

**BIOL 306: *Tropical Ecology & the Environment***



Instructors: Barry Chernoff, Professor of Biology, Earth & Environmental Sciences, and Environmental Studies, and Liz Lerman, Matt Mahaney, and Cassie Meador of the Liz Lerman Dance Exchange

Faculty: 1  
Visiting Artist: 3  
Students: 12

Through explorations of terrestrial and shallow freshwater habitats in Guyana, this intensive course built knowledge of and appreciation for the diversity of tropical organisms and physical environments and the interactions between them. Lectures and field exercises combined to give students firsthand experience of the tropics through both scientific experiments and site-specific artwork. After the field course, students gathered and analyzed data about the biological, physical, and environmental issues covered; and developed a dance that incorporated the tool sets of the arts and sciences.

**HIST 381: *Japan and the Atomic Bomb***

Instructors: Bill Johnston, professor of Japanese history, and Eiko Otake, Choreographer, Dancer, and Center for Creative Research fellow

Faculty: 1  
Visiting Artist: 1  
Students: 19

The course focused on the origins of the atomic bomb as well as the experience of the survivors, explored through historical documents, movement exercises, and journal writing. Course materials included survivors' accounts, US Government archives, historical discourse and artistic representation of the atomic bombing in novels, poems, films and paintings.

## 2009 – 2010

### *Spring 2010*

#### **MB&B/DANC 108: *Body Language: Choreographing Biology***

Instructors: Manju Hingorani, Associate Professor of Molecular Biology and Biochemistry and Katja Kolcio, Associate Professor of Dance

Faculty: 2

Visiting Artist: 0

Students: 37

In this introductory course, Wesleyan students practiced movement awareness and learned basic principles of choreography, then applied these skills to an exploration of human biology.

## 2010 – 2011

### *Fall 2010*

#### **ENVS/DANC 346: *Ecology of Eating: Reporting from the Fields of Science and Art***



Instructors: Cassie Meador, Choreographer and Dancer of the Liz Lerman Dance Exchange (primary teacher), Courtney Fullilove, Assistant Professor of History, Andy Szegedy-Maszak, Professor of Classical Studies, and John Finn, Professor of Government

Faculty: 3

Visiting Artist: 1

Students: 18

Working across the fields of art and science, this course created a physical and intellectual context in which to explore and connect food issues shaping our times. Students examined food-related stories from the front pages: water shortages, soil depletion, the obesity epidemic, factory farming, and alternatives to the industrial food system. Their creative research projects drew on a host of connections between the American food system and its impact on our natural environments, health, and economy.

### *Spring 2011*

#### **DANC 245: *Ways of Knowing: The Use of Creative Research and Artmaking Practices***

Instructors: Liz Lerman, Choreographer and Dancer of the Liz Lerman Dance Exchange (primary teacher), Bill Herbst, Professor of Astronomy, Mary-Jane Rubenstein, Associate Professor of Religion, and Brian Stewart, Associate Professor of Physics and Environmental Studies

Faculty: 3

Visiting Artist: 1

Students: 6

In this course, students engaged in original creative research on the topic of origins. Using tools developed at Liz Lerman Dance Exchange, they engaged in creative research as a means of discovery, learning, and building curiosity and basic comprehension. In the first half of the course, they explored creative research methods that support the *pursuit, arrangement and demonstration* of knowledge. In the second half, they investigated methods of *expressing* knowledge — such as book, blog, private or public performance — and analyzed the impact these forms have on the understanding of both the maker and the intended audience. Course content derived from Lerman’s dance piece *The Matter of Origins*. Faculty from physics (Brian Stewart), astronomy (William Herbst) and religious studies (Mary-Jane Rubenstein) led modules.

### Summer 2011

#### **ENVS/THEA 380: *The Deepwater Horizon Tragedy: A Scientific and Artistic Inquiry***



Instructors: Barry Chernoff, Professor of Biology, Earth & Environmental Sciences, and Director of the College of the Environment, and Leigh Fondakowski, Playwright

Faculty: 1  
 Visiting Artist: 1  
 Students: 7

In this summer course, students explored the Deepwater Horizon oil spill. Classroom lessons were followed by a 10-day Gulf Coast field trip that included visits to laboratories and research institutions, wetlands tours, and meeting individuals in affected communities. In addition to learning about the science of the Gulf Coast region and the ecological impact of the oil spill, students used artistic tools and methods to understand the science at a deeper level and to make the research and its import visible to an audience through their art. The course concluded with performances by the students that combined science and art content.

### 2011 – 2012

#### Fall 2012

#### **ANTH 289: *Ritual, Health, and Healing***

Instructors: Assistant Professor Gillian Goslinga and Jill Sigman, Founder and Creative Director of jill sigman/thinkdance

Faculty: 1  
 Visiting Artist: 1  
 Students: 22

This course explored the moral and material worlds of ritual and religious healing by challenging the accepted narrative of modern medicine in opposition to ritual and religious healing and as progress beyond “traditional” medicine. Students worked historically, ethnographically, and methodologically to problematize this narrative, using physical exercises and improvisations as an additional means of inquiry. Topics explored and discussed included: the intersections of illness, subjectivity, and socio-historical experience; spirit possession; shamanism; indigenous medicine; gender and healing; epistemologies of embodiment; colonialism and affliction; and alternative medicine. This 1.5 credit course included an introductory movement lab; a weekly seminar; a weekly movement lab; and three field trips to the St. Nicks community center in Brooklyn, NY for a final service learning project.

*Spring 2012***DANC 244: *Delicious Movement for Reflecting on Nakedness***

Instructor: Eiko Otake, Choreographer and Dancer

Faculty: 0

Visiting Artist: 1

Students: 18

Taught by a working movement artist who grew up in postwar Japan (Eiko of Eiko & Koma), this class combined movement study with an examination of the ways in which art can shape individual and collective consciousness. Coursework included literature, artwork and films connected to the idea of nakedness, a core theme of Eiko & Koma's work. Specific materials included Japanese literature, an exploration of human experiences of the atomic bombing, and a retrospective catalogue of Eiko & Koma's work.

**2012 – 2013***Spring 2013***DANC 224: *Delicious Movement for Reflecting on Nakedness***

Instructors: Eiko Otake, Choreographer, Dancer, and Creative Campus Fellow

Faculty: 0

Visiting Artist: 1

Students: 18

*(See description, above).***ENVS 331: *Perspectives on Mountain Top Removal: Origins, Techniques, and Impacts***

Instructors: Professor William Johnston, Eiko Otake, Choreographer, Dancer, and Creative Campus Fellow, and Jill Sigman, Founder and Creative Director of jill sigman/thinkdance, Creative Campus Fellow

Faculty: 1

Visiting Artist: 2

Students: 19

This multi-disciplinary seminar examined mountaintop removal mining through the multiple lenses of history, geography, technology, ecology, public health, economics and art. During the first half of the semester, Eiko Otake led a movement workshop to demonstrate that the human learning process is as much physical as it is mental; and to integrate course themes through non-verbal learning. The second half of the semester featured modules by Jill Sigman, Founder and Creative Director of jill sigman/thinkdance. Students created final essays and multi-media projects to illuminate mountaintop mining and its consequences; and curated a festival on campus to bring awareness to this issue.

## 2013 – 2014

### Fall 2013

**DANC 374/AFAM 347/AMST 215: *Blood, Muscle, Bone: The Anatomy of Wealth and Poverty***

Instructors: Liz Lerman, Creative Campus Fellow, Jawole Willa Jo Zollar, Founder of Urban Bush Women

Faculty: 3 (2 Wesleyan, 1 Visiting)

Visiting Artists: 2

Students: 17

Choreographers Jawole Willa Jo Zollar and Liz Lerman combined their artistic methods to train and support students interested in bridging academic and artistic research to investigate and communicate ideas about the impact of wealth and poverty on the body. Collaboratively, the class mapped a vision for how a movement practice can be an engine that invigorates, animates, and connects students from personal inquiry and imagination to informative data. The course culminated in a performance-based teach-in. Guest faculty included Bill Arsenio, professor of Psychology at Yeshiva University; Lois Brown, professor of African American Studies and English; and Wendy Rayack, associate professor of Economics.

**ARCP 325/AFAM 316/AMST 262/ANTH 326: *Middletown Materials: Archaeological Analysis***

Instructors: Assistant Professor Sarah Croucher and Morgan Thorson, Choreographer

Faculty: 1

Visiting Artists: 1

Students: 5

Students assisted in excavation and analysis of the Beman Triangle, a 19th-century free African American community on the Wesleyan campus. Working with choreographer Morgan Thorson and community members, students explored ways to share this archaeological heritage with local residents through movement exercises at the site.

## 2014 – 2015

### Fall 2014

**FGSS 301/CSPL 301: *Beyond "the Veil": Representations and Realities of Muslim Women in the U.S.***

Instructor: Leila Buck, Playwright and Actress

Faculty: 0

Visiting Artists: 1

Students: 7

As part of the two-year project Muslim Women's Voices, Leila Buck was commissioned to write a new work. She taught this course as part of her research on the politics of representation and the role of story in shaping the perceptions of and relationships to Muslim women in the U.S. and beyond. Her students used artistic methods to examine dominant representations of Muslim women in U.S. mainstream media and to engage with the complex realities of Muslim women's lives through personal narratives and in-person connections. A service-learning component of the course gave students the opportunity to meet and interact with Muslim women who attend the Mosque in Berlin, CT.

**DANC378: *Repertory and Performance: Thank You For Coming: Play***

Instructor: Faye Driscoll, Choreographer and Creative Campus Fellow in Dance

Faculty: 0

Visiting Artists: 1

Students: 7

Faye Driscoll's three-part series, *Thank You For Coming*, takes up the question of how we are continually co-creating the world, even when we may not realize it; and how to make that co-creation visible to an audience. As Creative Campus Fellow in Dance, Faye researched the second iteration of this series with students, staff, and faculty through teaching this course. She returned to campus in Fall 2015 for the Connecticut premiere of *Thank You For Coming: Attendance*, the precursor to *Play*. Faye continued developing *Thank You For Coming: Play* at Wesleyan in residency with the Institute for Curatorial Practice in Performance in July 2016. The piece premiered at the Wexner Center for the Arts at the Ohio State University in September 2016

**Spring 2015****DANC 224/CEAS 224: *Delicious Movement: Time is Not Even, Space is Not Empty***

Instructor: Eiko Otake, Choreographer and Dancer

Faculty: 0

Visiting Artists: 1

Students: 18

In this course, Otake contemplated metaphorical nakedness and human and bodily experiences of time and space through interdisciplinary discourse. Students examined how being, or becoming, a mover reflects and alters one's relationships with the environment, with history and with other beings. This course is the first in a three-year contract Otake received from Wesleyan's Academic Affairs.

**ENVS 201/ DANC 201: *Research Methods in Environmental Studies: River Encounters***

Instructors: Helen Poulos, Postdoctoral Teaching Fellow in Environmental Studies and Jill Sigman, Dancer, Founder and Creative Director of jill sigman/thinkdance

Faculty: 1

Visiting Artists: 1

Students: 6

This co-taught course introduced students to diverse methodologies for researching riparian systems, focusing on Connecticut River ecology, culture and history. Students investigated these topics through scientific data, hands-on learning and movement. Student final projects were presented as part of the *Feet to the Fire: Riverfront Encounter* festival.

**2015 – 2016****Spring 2016****COL264: *Schwanze-Beast (S-B) Performance Composition —Animals and the Future***

Instructors: Performance Artist Carmelita Tropicana, University Professor of Letters Kari Weil, Assistant Professor of English Rachel Ellis Neyra, Assistant Professor of Neuroscience and Behavior Mike Robsinson and filmmaker Ela Troyano.

Faculty: 3  
 Visiting Artists: 2  
 Students: 17

Writer and performance artist Carmelita Tropicana led this interdisciplinary course, which explored the meaning and role of animals in our lives and problematized neat categories and distinctions between humans and other animals. The course also examined the use of science fiction as a genre for social and political critique and aimed to strengthen students' creative writing for interdisciplinary work. Students wrote original material, and also viewed and read works that incorporate animals and the sci-fi genre, examining the work for theme, character, plot, and other performance elements.

## 2016 – 2017

### *Fall 2016*

#### **DANC377: *Perspectives in Dance as Culture: Choreography and Performance Art***

Instructor: Choreographer Will Rawls, Creative Campus Fellow in Dance

Faculty: 0  
 Visiting Artist: 1  
 Students: 16

Choreographer Will Rawls' fellowship centered around Fernand Leger's 1924 film, *Ballet Mecanique*, an iconic work of time-based abstraction that explored the social anxiety and the rise of industrialization in post-WWI Europe. Studying the film and its score, Rawls investigated—in consultation with faculty from various disciplines—how to turn this film into a live performance. As part of his fellowship, Rawls taught this course, which unpacked the idea of choreography and aimed to deepen students' thinking, writing, and practice of performance. Coursework included an ongoing writing practice as each student navigated matters such as identity, representation, and social space. How does choreography operate in society at large? What is the line between representing and doing something with one's body? How might performance question or transgress notions of identity? How can writing further performance as an expanded field of thought and action?

### *Spring 2017*

#### **DANC378: *Repertory and Performance: Sissy Vop Breakdown***

Instructor: Choreographer Darrell Jones, Creative Campus Fellow in Dance

Faculty: 0  
 Visiting Artist: 1  
 Students: 21

Choreographer Darrell Jones's research centers around codifying, deconstructing and experimenting with (e)feminized ritual vocabularies and the influential disciplines, including voguing, that contribute

to its widening aesthetic. As part of his fellowship, Jones taught this course, which engaged students in embodied research through a collection of training counter-rituals aimed at releasing enculturated oppressions in the body. Going to the edge of their physical limits, students “pumped” various rooms (dance studio, club, grassy knoll) to sense how place/space affected their research materials. By engaging in (e)feminized movements, sparring scores, solo states, and group provocations, the class addressed the body / performance space as a site for transgression, transcendence and transformation.

## 2018 – 2019

### *Winter 2019*

#### **THEA301/DANC311: *Immersive Theater: Experiential Design, Material Culture, and Audience-Centered Performance***

Instructor: Theater artist and Creative Campus Fellow in Theater Tom Pearson

Faculty: 0

Visiting Artist: 1

Students: 8

Theater maker Tom Pearson is founder and co-artistic director of the New York City-based Third Rail Projects. In this intensive course, students from a variety of backgrounds (dance, theater, philosophy, psychology, neuroscience, sociology, music, game design, and more) studied Third Rail’s signature immersive theater techniques, attended the company’s production of *Then She Fell* in New York, and created a final performance, *This Between Shadow*, which escorted 10 audience members at a time through an dynamic landscape of scenes that explored how we map transformational journeys — between lost and found; light and shadow; life and death; past and future.

# MODULES

2007 – 2008

*Fall 2007*

**ECON 148: *The Economics of Climate Change***

Instructor: Gary Yohe

Module Instructor: Ann Carlson, choreographer

Faculty: 1

Visiting Artist: 1

Students: 19

This module explored alternative ways of communicating the risks of climate change; and of creating portraits of risk and concern through photographs and movement.

*Spring 2008*

**ARST 436: *Architecture II***



Instructor: Elijah Huge

Module Instructor: Patricia , Ph.D. and Kristof Zykowski, Ph.D.

Faculty: 1

Visiting Artist: 2

Students: 14

Students studied bird migration habits to inform a design/build of a bird-blind that was unveiled at the Feet to the Fire Festival and permanently installed at the [Helen Carlson Wildlife Sanctuary](#) in Portland, CT. Bird migration is one of the most observable changes of human impact on the earth. Over the last 15 years, ornithologists have shown bird migration patterns changing consistently with global climate change.

**ANTH 232: *Alter(ed)native Approaches: Middletown Lives***

Instructor: Gina Ulysse, Assistant Professor of Anthropology

Guest Instructor: Amos Paul Kennedy, Jr., printer/bookmaker

Faculty: 1

Visiting Artist: 1

Students: 20

A team of students in this course created ethnography of those who live on and around the Middletown landfill. They took a contemplative approach to interviewing as influenced by [Ann Carlson's](#) techniques, which emphasized awareness. The students also worked with printmaker Amos Paul Kennedy to create a manifesto.

**E&ES 359: *Global Climate Change***



Instructor: Johan Varekamp, Professor & Chair of Earth & Environmental Sciences

Guest Instructor: Tula Telfair, Associate Professor of Art & Art History

Faculty: 1  
Visiting Artist: 1  
Students: 32

This module investigated the portrayal of the environment in landscape painting, focusing on periods of great environmental change such as the little ice age and the advent of industrial air pollution. In this section of the course, students were studying how color choice reflects processes and examining the messages these choices convey.

**GOVT/EAST 382: *Civil Society in Comparative Perspective***

Instructor: Mary Alice Haddad, Assistant Professor of Government

Guest Instructor: Eiko Otake, Choreographer and Dancer

Faculty: 1  
Visiting Artist: 1  
Students: 14

This seminar examined civil society's role in mediating the dynamic interaction between the society and the state. Otake's module performed an investigation of what a "global civil society" concerned with global climate change might look like.

**ARHA 362: *Issues in Contemporary Art***

Instructor: Nina Felshin, Adjunct Lecturer in Art & Art History

Module Instructor: Suzanne O'Connell, Professor of Earth & Environmental Studies, Michael Pestel, Musician

Faculty: 2  
Visiting Artist: 0  
Students: 10

This module explored visual arts, writers, musicians and performing artists engaged with raising public consciousness about the future of the planet in reference to climate change. The students also assisted in researching an exhibition on climate change scheduled for Spring 2009.

**DANC 309: *Advanced Modern Dance Technique III***

Instructor: Katja Kolcio, Assistant Professor of Dance

Guest Instructor: Barry Chernoff, Professor of Earth & Environmental Studies.

Faculty: 2  
Visiting Artist: 0  
Students: 25

This course focused on points of view pertaining to how bodies/selves function; how dance skills are cultivated; and how moving bodies/people relate to the larger environment. Based on these principles, Chernoff's module explored how the physical and contemplative practice of dance serves as a medium for the investigation of the environment; how an investigation of the physical landscape of

body/self deepens the understanding of the environment; and how a deeper understanding of ecology/environment informs our understanding of our physicalized self.

## 2008 – 2009

### *Fall 2008*

#### **AST 430: *Astronomical Pedagogy***

Instructor: Bill Herbst, Professor of Astronomy

Guest Instructor: Marion Belanger, artist

Faculty: 1

Visiting Artist: 1

Students: 40

This module was designed for junior and senior undergraduate majors and graduate students in astronomy. These students are familiar with basic scientific concepts about global warming, have the ability to evaluate scientific arguments, and are well versed in the physics of global warming but have scant experience with the concept of “visual literacy” and how an artistic approach to (what they see as) a scientific issue can be of pedagogical value. The goal of the module was to introduce students to an artistic approach through a class-collaborative photographic assignment that resulted in an exhibition in Wesleyan’s Observatory.

### *Spring 2009*

#### **E&ES 170/AFAM 213: *Environmental Justice and Sustainability***



Instructor: Suzanne O’Connell, Professor of Earth and Environmental Science

Guest Instructor: Rachel Boggia, Visiting Assistant Professor of Dance

Faculty: 2

Visiting Artist: 0

Students: 30

This course explored the scientific, political, economic, climatic and historical issues related to environmental racism and the potential impact of climate change on disadvantaged communities. Scholars have documented that people of color in all regions of the United States bear a disproportionate burden of the nation's environmental problems. In response, communities across the country have mobilized to demand less polluted environments, more green space, and increased voice in decision-making.

#### **PHYS 105: *The Physics of Sustainability***

Instructor: Brian Stewart, Professor of Physics

Guest Instructor: Dic Wheeler, Artistic Director of ARTFARM

Faculty: 1

Visiting Artist: 1

Students: 20

This module explored the physical constraints imposed upon human activity from a point of view that expands as the semester progresses. Students first examined the determining role played by energy,

exploring its various forms and working out the limits on its use imposed by the Second Law of Thermodynamics. They then inventoried the various resources available to humanity and attempted to assess likely future availability of these resources, developing a Web-based compendium of information.

**DANC 378: *Repertory and Performance***

Instructor: Nicole Stanton, Professor of Dance

Guest Instructor: Andrea Olsen, Professor and Chair of Middlebury's Dance Department, Michael Singer, Assistant Professor of Biology

Faculty: 2

Visiting Artist: 1

Students: 16

Created a module around the theme: "Threshold Sites: an embodied investigation of bodily, socio-political, and ecological processes." The course investigated the complex relationships between bodily experience, socio-political contexts and the environment with specific regard to climate change and environmental degradation. The course also discussed the ways in which scientific inquiry informs and enriches choreographic inquiry and vice versa. The final project included works choreographed by the students that enact functional activism in regards to global climate change.

**MUSC 521: *Seminar in Interdisciplinary Studies***

Instructor: Mark Slobin, Professor of Music

Faculty: 1

Visiting Artist: 0

Students: 15

The course, one of the four core PhD seminars in ethnomusicology, examined a number of disciplines as they relate to general current theoretical issues and the interests of ethnomusicology. Visitors from other departments presented their disciplinary perspectives.

**2009 – 2010**

*Spring 2010*

**ANTH/FGSS 207: *Gender in a Transnational Perspective***

Instructor: Aradhana Sharma, Associate Professor of Anthropology

Guest Instructor: Hari Krishnan, Artist-in-Residence, Dance

Faculty: 2

Visiting Artist: 0

Students: 29

This course introduced students to the interdisciplinary field of feminist studies and provided them with basic analytical tools with which to approach gender and feminist issues. Three module sessions presented movement exercises that helped students learn about the multi-layered meanings of embodiment and subversion from a cross-cultural analysis of feminism and the arts.

## 2010 – 2011

### *Fall 2010*

#### **THEA 205: *Prison Outreach Through Theater***



Instructor: Ron Jenkins, Professor of Theater

Guest Instructor: Howard Needler, Professor of College of Letters

Faculty: 1

Visiting Artist: 1

Students: 11

In this module, students had the opportunity to put social activism into practice through working on theater projects in community settings.

#### **ARST 131: *Drawing I***

Instructor: Julia Randall, Assistant Professor of Art

Guest Instructor: Morgan Thorson, choreographer

Faculty: 1

Visiting Artist: 1

Students: 27

For this module, Professor Julia Randall invited choreographer Morgan Thorson into her Drawing I class, where art students used movement to analyze how to draw the body.

### *Spring 2011*

#### **ARST 432: *Drawing II***

Instructor: Julia Randall, Assistant Professor of Art

Guest Instructor: Morgan Thorson, choreographer

Faculty: 1

Visiting Artist: 1

Students: 16

For this module, Professor Julia Randall invited choreographer Morgan Thorson into her Drawing II, where art students used movement to analyze how to draw the body.

#### **AMST 314: *The United States in the Pacific Islands***

Instructor: Kehaulani Kauanui, Associate Professor of Anthropology

Guest Instructor: Kawika Keikiali'i Alfiche, singer/songwriter

Faculty: 1

Visiting Artist: 1

Students: 16

Kumu/singer/songwriter Kawika Keikiali'i Alfiche visited two class sessions of this anthropology course to discuss the tradition and customs of Hawaiian music.

**ANTH 349: *The Human Skeleton***

Instructor: Doug Charles, Professor of Anthropology

Guest Instructor: Morgan Thorson, choreographer

Faculty: 1

Visiting Artist: 1

Students: 15

In this module, choreographer/dancer Morgan Thorson visit Doug Charles' physical anthropology class to help students understand anatomical topics through movement exercises.

**2011 – 2012**

***Fall 2011***

**GOVT304: *Environmental Politics & Democratization***



Instructors: Mary Alice Haddad, Assistant Professor of Government and Katja Kolcio, Associate Professor of Dance

Faculty: 2

Visiting Artist: 0

Students: 19

This interdisciplinary seminar meets three hours once a week to discuss environmental politics around the world. Three movement sessions were built into the class, each with unique goals connected to deepening students' understanding of the course material.

***Spring 2012***

**ARST436: *Architecture II***



Instructors: Elijah Huge, Assistant Professor of Art and Brian Stewart, Professor of Physics

Faculty Member: 2

Visiting Artist: 0

Students: 14

In this module, the class explored the issue of energy in architecture. Architecture II emphasized designing and building structures, and the class was an ideal vehicle for considering the life cycle and energy inputs of building materials as well as the energy needs of the built environment.

**COL130: *Thinking Animals: An Introduction to Animal Studies***

Instructor: Kari Weil, University Professor of Letters

Guest Instructor: Rinde Eckert, Playwright

Faculty Member: 1

Visiting Artist: 1

Students: 18

In connection with research for his commissioned work *The Last Days of the Old Wild Boy*, Rinde Eckert collaborated with Professor Weil in this course. The course examined theories and representations of the animal to examine how human identity and its various gendered, classed, and

racial manifestations have been conceived of through and against notions of animality; as well as how such conceptions have affected human-animal relations and practices such as pet-keeping and zoos.

## 2012 – 2013

### *Fall 2012*

#### **ENVS/PHIL 273: *Justice and the Environment***



Instructors: Lori Gruen, Professor of Philosophy, Environmental Studies, and Feminist, Gender, and Sexuality Studies and Jill Sigman, Founder and Creative Director of jill sigman/thinkdance

Faculty Member: 1

Visiting Artist: 1

Students: 25

This course dealt with environmental problems that disproportionately burden certain groups by examining competing conceptions of justice and by exploring the intersectional injustices posed by environmental issues. Sigman and students explored these dynamics physically in order to better understand environmental, gender, and climate justice on a large, conceptual scale.

#### **PHIL 216: *Women, Animals, Nature***

Instructors: Lori Gruen, Professor of Philosophy, Environmental Studies, and Feminist, Gender, and Sexuality Studies, and Jill Sigman, Founder and Creative Director of jill sigman/thinkdance

Faculty: 1

Visiting Artist: 1

Students: 15

This course focused on the gendered aspects of human relations with the rest of the natural world. It challenged popular views about women's special relationship to nature, while also exploring the ways that women, animals, and nature are considered "others." It provided analytical tools necessary to understand and analyze the roles that actual women (modified by race, class, and sexuality) play in re-conceptualizing and reshaping relationships to the more-than-human world. Sigman's modules helped students explore these issues through movement exercises.

### *Spring 2013*

#### **HIST 184: *Sophomore Seminar: The Communist Experience in the 20th Century***

Instructors: Victoria Smolkin-Rothrock, Assistant Professor of History and Russian and Eastern European Studies and Sasha Rudensky, Assistant Professor of Art

Faculty: 2

Visiting Artist: 0

Students: 6

This course focused on the birth, life, and death of Communist modernity through history, literature and art, primarily within the Soviet Union, but also in Eastern Europe and Asia. By analyzing the visual arts associated with Communism in these regions, Professor Rudensky provided students with a way to explore how socialism was created as an ideological model and a way of life. Students were required to add a creative visual component to their final projects.

**PHYS 162: *It's About Time***

Instructors: Lutz Huwel, Professor of Physics and Paula Matthusen, Assistant Professor of Music

Faculty: 2

Visiting Artist: 0

Students: 27

The course explored ideas and tools that help to conceptualize and quantify time. In Professor Matthusen's modules, the class examined whether and how sound can be a tool to measure time.

**ANTH 334: *Emplacing the Local: Community, Place, and History in Middletown***

Instructors: Sarah Croucher, Assistant Professor of Anthropology, Archaeology, and Feminist, Gender, and Sexuality Studies, and Morgan Thorson, Choreographer and Dancer

Faculty: 1

Visiting Artist: 1

Students: 17

This course focused on the importance of place and the formation of histories within particular spaces by researching with local communities in Middletown. Choreographer Thorson worked with the students to engage the idea of space through physical movement and explore these histories and narratives through the body.

**2013 – 2014**

*Spring 2014*

**BIOL 299/NS&B 299: *Waves, Brains and Music***

Instructors: Gloster Aaron, Associate Professor of Biology and Neuroscience & Behavior, Ron Kuivila, University Professor of Music

Faculty: 2

Visiting Artist: 0

Students: 30

This course focused on the physics and physiology of auditory perception. Kuivila's lectures discussed psychophysics of music, bringing his expertise regarding sophisticated musical production techniques.

**2014 – 2015**

*Fall 2014*

**RELI 230: *Muslim/Western Engagements in Film and Performance***

Instructor: Peter Gottschalk, Professor of Religion

Faculty: 1

Visiting Artist: 3

Students: 16

This First Year Seminar was developed by Gottschalk to connect with Muslim Women's Voices at Wesleyan. It included visits by three artists: Meryem Saci, Riffat Sultana and Leila Buck. The course examined contemporary films and performances by Americans, Britons, Egyptians, Indians, Pakistanis and Afghans to challenge the simplistic binaries of West versus Islam upon which popular representations often rely.

**FREN 303/COL 304/FGSS 304: *Negotiating Gender in the Maghreb***

Instructor: Typhaine Leservot, Associate Professor of French and Letters

Faculty: 1  
 Visiting Artist: 3  
 Students: 15

This course was developed by Leservot to connect with Muslim Women's Voices at Wesleyan. It included visits by three artists: Meryem Saci, Hind Benali and Leila Buck. The class contextualized the question of Islam and gender in the Maghreb, the Muslim region most linked (historically, geographically, and demographically) to France. Using religious, literary, historical and sociological sources, the course focused on gender in the early days of Islam, gender issues before and during the era of French colonialism in the Maghreb and women's issues in the contemporary Maghreb.

**AST 107: *The Universe***

Instructors: Bill Herbst, Professor of Astronomy and Tula Telfair, Professor of Art

Faculty: 2  
 Visiting Artist: 0  
 Students: 13

This course focused on the modern scientific conception of the universe, including its composition, size, age and evolution. Two class sessions were devoted to the representational art and its connection to astronomy and the universe. In addition, the students were asked to attend Telfair's exhibition opening in Zilkha Gallery.

*Spring 2015*

**COE 255/SISP 255/HIST 262/ARHA 273: *Getting the Bigger Picture: Integrating Environmental History and Visual Studies***



Instructors: Jennifer Tucker, Associate Professor of History and Environmental Studies and Amy Lipton, Director of Ecoartspace

Faculty: 1  
 Visiting Artist: 1  
 Students: 24

This inter-disciplinary course approached the history of environmental policy and opinion-making through visual imagery and visual practices (including photography, digital image production, film, and new media) in modern society. By having Lipton visit two class sessions, the students were introduced to key landmarks in the visual history of environmentalism spanning a time period from the 18th century to the recent past.

## 2015 – 2016

*Fall 2015***GOVT/CEAS 296: *Politics in Japan***

Instructors: Mary Alice Haddad, Professor of Government, and Allison Orr, choreographer and Menakka and Essel Bailey '66, Distinguished Visiting Scholar in the College of the Environment

Faculty: 2  
 Visiting Artist: 0  
 Students: 17

This introductory course reviewed the Japanese political system and explored specific policy areas. This module used movement activities to help students conceptualize the different ways that Japanese people think about their relationship to the environment.

**AMST/LAST 200: *Colonialism and Its Consequences***

Instructors: J. Kehaulani Kauanui, Associate Professor of American Studies, and artist Gary O'Neil

Faculty: 1  
 Visiting Artist: 1  
 Students: 47

This course focused on the interactions of Indigenous, European and African peoples, and introduced diverse theoretical and methodological approaches to topics including franchise and settler colonialism; the organization of production, chattel slavery and indenture, and governance and colonial bureaucracies. O'Neil shared in depth his family history as the last known line of Wangunks to remain in Connecticut. Students learned firsthand about intergenerational modes of survival in the face of racism and the violent erasure of the Wangunk people.

**AMST/LAST 250: *Decolonizing Indigenous Middletown***

Instructors: J. Kehaulani Kauanui, Associate Professor of American Studies, and artist Gary O'Neil

Faculty: 1  
 Visiting Artist: 1  
 Students: 11

This course introduced the new field of settler colonial studies and the rapidly transforming field of critical indigenous studies, along with Native American history and historiography of southern New England. Using a decolonizing methodological approach, the class focused on the sparsely documented Wangunk Indian Tribe indigenous to the place we call "Middletown," also known as Mattabesett. In his first class visit, Middletown potter Gary O'Neil shared his family history as the last known line of Wangunks to remain in Connecticut; students learned first hand about intergenerational modes of survival in the face of racism and violent erasure. On a second visit, O'Neil joined Jessie Cohen, Wesleyan Archaeology collections manager, for a discussion on the history of physical anthropology in relation to collecting Native people's remains, funerary items, and objects of cultural patrimony subject to the Native American Graves Protection and Repatriation Act of 1990; and on the relevance of this to O'Neil's family history. On a third visit, O'Neil, a potter, made pinch pots with the students, while Cohen shared shards of indigenous pottery collected in Middletown and assumed to be of Wangunk making.

**PHIL 115: *What Do Animals Think?***

Instructors: Lori Gruen, Professor of Philosophy, and choreographer Jill Sigman

Faculty: 1  
Visiting Artist: 1  
Students: 15

This course attempted to answer questions by examining and comparing philosophical, scientific, psychological, and popular writing about minds, and by considering evidence for mindedness and reasoning in social species. In the module with Jill Sigman, students explored changes in spatial perspective, changes in physicality, different frames of intention and non-verbal forms of communication, in order to gather some understanding of the phenomenologies of being non-human.

*Spring 2016*

**AFAM 314/ENGL 242: *Storied Places: Revival, Renewal, and African American Landscapes***

Instructors: Lois Brown, Professor of English and African American Studies, and performance artist Marcia Estabrook

Faculty: 1  
Visiting Artist: 1  
Students: 25

This course explored how African American writers and artists have used word, image, sound, and movement to highlight the histories of iconic places and terrains and to reclaim erased histories and disappeared bodies. It considered how revival and renewal function as essential tropes and necessary efforts in the work to make African American life and history visible. In this module, performance artist Marcia Estabrook did an historical, costumed theatrical presentation entitled “A Visit from Mrs. Ellen Craft” and engaged students in discussion.

**RELI/FGSS 290: *Pantheologies: Animal, Vegetable, Mineral, World***

Instructors: Mary-Jane Rubenstein, Assistant Professor of Religion, and choreographer Morgan Thorson

Faculty: 1  
Visiting Artist: 1  
Students: 15

This course explored the generalized panic of western philosophers and theologians over pantheism — the teaching that the world itself is divine — and in particular, the anxieties it encodes over gender, race, nationality, and class. This two-class module allowed students to explore these topics through movement exercise.

**2016 – 2017**

*Fall 2016*

**THEA267: *Revolution Girl Style Now! Queer and Feminist Performance Studies***

Instructors: Katherine Brewer-Ball, Visiting Assistant Professor of Theater, and choreographer Will Rawls (Creative Campus Fellow in Dance)

Faculty: 1  
 Visiting Artist: 1  
 Students: 16

Looking to the rich cultural history of queer and feminist performance from 1950 to today, this course examined performances of gender, sexuality, obscenity and refusal. The two-class module with Will Rawls explored the relationship between theory and practice, as the class read theoretical performance texts and then put ideas into practice during Rawls' discussion of his work and in collaborating on the composition of a performance score.

**PSYC210, NS&B342: *Research Methods in Cognition***

Instructors: Pheeroan akLaff, Visiting Assistant Professor of Music, and Psyche Loui, Assistant Professor of Psychology

Faculty: 2  
 Students: 10

During four sessions in Psyche Loui's Psychology/Neuroscience course, Pheeroan akLaff engaged the class in ensemble jazz music making, including solo and group improvisation. The overarching goal of the course was to learn about experiment design and data analysis via research projects; so in addition to learning musical improvisation in order to experience creativity in real time, students were guided in design and implementation of pilot longitudinal experiments around the topic of improvisation. They implemented five projects to investigate the effects of the improvisation module.

**SPAN 280: *Screening Youth in Latin American Cinema***

Instructors: Maria Ospina, Assistant Professor of Spanish, and Celia Murga, Cinematographer

This course explored recent Latin American films that look through the lens of the child or adolescent to address issues of historical memory, economic inequality, social conflict, political activism, sexuality and citizenship. Students developed ideas for short films based on their own coming-of-age narratives, and wrote a synopsis, treatment and storyboard. In preparation Murga's visit, they viewed her recent film; and over two class sessions, the Argentinian filmmaker addressed creative issues in the production of audiovisual narratives — such as point of view, articulation and fictionalization of the past, construction of audiovisual image, and use of sound — and offered feedback on student projects.

Faculty: 1  
 Visiting Artist: 1  
 Students: 15

**SPAN 267/LAST 280 *Image/Word: Narrative and Photography in Contemporary Spain***

Instructors: Olga Sendra Ferrer, Assistant Professor of Spanish, and Consuelo Bautista, Photographer

Faculty: 1  
 Visiting Artist: 1  
 Students: 11

This course considered the three-way relationships between urban space, photographic image, and text, in order to demonstrate how writing and photography not only frame but also construct the physicality of an image, be it social, cultural or of any other kind. The course explored how these disciplines participate in the practice of urbanism, focusing on the city in Spanish literature and photography. Colombian photographer Consuelo Bautista, who has photographed in Barcelona for 25 years, showed and discussed her work; and worked with students in small groups on their projects.

### *Spring 2017*

#### **FGSS200: *Sex and Gender in Critical Perspective*** (FGSS Gateway)

Instructors: Victoria Pitts-Taylor, Professor of Feminist and Gender and Sexuality Studies, and Darrell Jones, Choreographer (Creative Campus Fellow in Dance)

Faculty: 1  
Visiting Artist: 1  
Students: 18

This introductory course addressed categories of gender, sex and sexuality — and related issues of race, class, nation and citizenship — from multiple vantage points. Choreographer Darrell Jones contributed perspectives from his work in the voguing aesthetic, presenting this gay minority art form as a potential metaphor for global ideas of oppression, transgression, and transformation. His dynamic movement exercises brought an exploration of the body and embodiment to the study of intersectionality. Students prepared by watching the documentary “Paris is Burning,” reading bell hooks’ critical essay on the film, and reading Judith Butler’s work on performativity.

#### **AMST220: *Asian Americans in Pop Culture***

Instructors: Long Bui, Visiting Assistant Professor of American Studies, and Darrell Jones, Choreographer (Creative Campus Fellow in Dance)

Faculty: 1  
Visiting Artist: 1  
Students: 12

This course explored the history and experiences of Asian Americans through the lens of popular culture, including films, comics, television, music and digital culture. In a classroom discussion session, Jones’ research in voguing and dance offered an entry point for discussions about racialized gendered frameworks and connections between Black and Asian community struggles in response to white heteropatriarchal supremacy. A second, dance studio session brought an exploration of the body and embodiment to the study of these ideas.

#### **ENVS201: *Research Methods in Environmental Studies***

Instructors: Helen Poulos, Adjunct Assistant Professor of Environmental Science, and Allison Orr, Choreographer

Faculty: 1  
Visiting Artist: 1  
Panel of students and City Employees: 10  
Students: 20

This course introduced critical methods for conducting research on environmental issues, using multiple lenses including arts, humanities, and the social and natural sciences. This module asked:

How is equity advanced through arts-based community development? How can an arts-based creative process have an impact on community development or an environmental issue? Orr discussed her work with Forklift Danceworks and brought a panel of students and Middletown Water/Sewer employees from her 2015 “Artist in the City” course to speak about the impact of that project.

**ANTH201: Key Issues in Black Feminism (FGSS gateway)**

Instructors: Gina Ulysse, Professor of Anthropology, and Kaneza Schaal, Choreographer/Director

Faculty: 1  
 Visiting Artist: 1  
 Students: 21

This course surveyed key issues in the development of black feminism, engaging with works by black feminist and womanist theorists, activists and artists that consider how intersections of race, class, sexuality, religion, and other indices of identity operate in the daily lives of black women. Choreographer Kaneza Schaal guided students through a performance workshop to conduct an in-depth reading of select text and embodied learning from the assigned materials. In a second session Schaal discussed her current work and guided conversation on how it relates to the creative and intellectual pursuits of the students as individuals and as members of their local / global communities.

**2017 – 2018**

*Fall 2017*

**HIST253: Slavery, Race and Indigeneity in Early America**

*Instructor: Demetrius Eudell, Professor of History*

*Guest Instructor: Jill Sigman/thinkdance, Choreographer and Performance Artist*

*Faculty: 1*  
*Visiting Artist: 1*  
*Students: 15*

This course examined the intersection of slavery, race and indigeneity in the early Americas, exploring the lived experiences of the Indigenous and Black founding population groups and the central role that their presence played in the politics and economics of imperial encounters and nation-state formation. Jill Sigman facilitated movement exercises to help students re-examine key course concepts such as indigeneity, colonialism, settler, power and complicity; and to relate these historical concepts to contemporary ideas about gentrification, appropriation, and privilege. In a second session, Sigman and Eudell looked at the phenomenon of weeds (wild plants) and examined how our ideas about weeds relate to ideas about immigration, race, and distinctions of “native” and “non-native.” This session included the cooking and sampling of wild plants.

**CHUM300: Black Phoenix Rising: Death and Resurrection of Black Lives**

*Instructor: Anthony Hatch, Associate Prof. of Science in Society, Sociology and AFAM Studies*

*Guest Instructor: Ernesto Cuevas, Jr., Graphic Artist, Community Activist and Educator*

*Faculty: 1*  
*Visiting Artist: 1*  
*Students: 18*

This seminar traced a genealogy of black radical praxis that interrogates the necropolitics of race; and positioned this system of power against the prospect of thriving black people. Texas-based visual and community artist Ernesto Cuevas, Jr. helped to guide the class in creatively investigating and presenting some of the ways in which black people resist death and transform symbolic meanings of death in ways that push back against anti-black racisms. The resulting student collaborative presented a range of projects, from visual to music and performance art, in a campus exhibition.

**CEAS 205/GOVT 281: Democracy and Social Movements in East Asia**

*Instructor: Joan Cho, Assistant Professor of East Asian Studies*

*Guest Instructor: Katja Kolcio, Associate Professor of Dance*

*Faculty: 1*

*Visiting Artist: 1*

*Students: 23*

By surveying contemporary social movements in East Asia, this course examined the rise of civil society and its role in political and social changes in both authoritarian and democratic societies. In a two-class module, Kolcio led physical exercises that gave students a direct experience and perspective on social movements, individual and group formation and dynamics, decision-making, and power. This engagement provided another dimension from which to approach and ground theoretical analysis of contextual factors in social movement.

*Spring 2018*

**SISP 245/CSPL 245: Ethnography and Design**

*Instructor: Barbara Adams, Andrew W. Mellon Postdoctoral Fellow in Design*

*Guest Instructor: Alan Ruiz, Architect and Artist*

*Faculty: 1*

*Visiting Artist: 1*

*Students: 11 + 1 course assistant*

This course used radical collaboration to rethink power dynamics and better understand how to design both *for* and *with* other people. Students worked with residents and staff at Gilead Community Services, which serves the mentally ill, to collaboratively explore and redesign a variety of spaces, artifacts, and services. Students gained experience not only in theoretically framing social and political issues as expressed through design, but also in understanding the methodological tools needed to translate problems into creative interventions that are user-centered and compassionate. Ruiz' three-class module focused on artistic research and spatial study, challenging students to consider the matrix of physical, perceptual and social conditions that constitute a space; and the way those conditions mutually influence one another.

**ENVS201: Sophomore Seminar in Environmental Studies**

*Instructor: Helen Poulos, Adjunct Assistant Professor of Environmental Studies*

*Guest Instructor: Jill Sigman/thinkdance*

*Faculty: 1*

*Visiting Artist: 1*

*Students: 16*

In ENVS201, students gain experience with research methods and paradigms of inquiry from multiple lenses—including arts, humanities, and the social and natural sciences—as a primer for performing research in the ENVS major. The course explores environmental theory and management at various levels of organization, from ecosystems to human communities and countries. For this module, Sigman addressed the idea of waste, waste management, zero waste programs, and non-biodegradable materials, sharing her artistic work with cast-off materials and introducing the concept of “re-seeing.” Students created a dialogue and physical artwork with cast-off materials of their own; and in a second session, participated in movement and perceptual exercises around the idea of waste.

**PHIL347: Ethics, Ecology and Moral Change**

*Instructor: Elise Springer, Philosophy and Feminist, Gender and Sexuality Studies*

*Guest Instructor: Jill Sigman/thinkdance*

*Faculty: 1*

*Visiting Artist: 1*

*Students: 10*

This advanced seminar investigated the ways in which philosophical theories of value are challenged by ecological awareness. Ecology represents not just a new body of information, and not just a new set of moral challenges, but also a new way to think about knowledge and value. How do values and attitudes move through our bodies? In what ways do our habituated bodies orient to and filter surrounding cues? Visiting choreographer Jill Sigman facilitated movement-based experiences in dialogue with course themes, such as: Home/Niche/Attachment/Belonging; Trash/Refuse/Discard/Waste; Hunger/Consumption/Desire/Reaching/Absence; Acceptance/Satisfaction/Presence; Curiosity/Collaboration/Gestural Improvisation/Risk. Moral attitudes that implicitly draw on these embodied experiences tend to evolve not through information alone, but through cultivating new patterns of embodied experience. Hence, familiarity with how we move through such experiences enables us to engage in more conscious and sustainable practices of self-transformation and social engagement.

**RELI280: Mixed in America: Race, Religion and Memoir**

*Instructor: Elizabeth McAlister*

*Guest Instructor: Marcella Trowbridge, Theater Artist*

*Faculty: 1*

*Visiting Artist: 1*

*Students: 34 (in two sections)*

Using the genre of memoir as a lens, this course examined ways in which Americans of mixed heritage have found place, crafted identity, and made meaning from being considered “mixed.” The class explored questions of racial construction; religious boundary making; rites of passage; gender, sexuality, and marriage; and literary and media representations of mixed-heritage people. During four module sessions, Trowbridge guided students in interviewing family and community members around these issues; and then in editing and crafting that material into a performance. The goal was to lift ‘Memoir’ from words on a page to words spoken, moved, sounded, whispered, sung, echoed, shouted — nodding to the tradition of the “Poedansical,” a term coined by African American artist/activist Ruby Dee in the early 1960s.

*Fall 2018***THEA/AMST267: Revolution Girl-Style Now: Queer and Feminist Performance Strategies***Instructor: Katherine Brewer-Ball, Assistant Professor of Theater**Guest Instructor: Becca Blackwell, Performance Artist**Faculty: 1**Visiting Artist: 1**Students: 19*

This course examined performances of gender, sexuality, obscenity, and refusal, asking how the terms “feminist” and “queer” come to determine a specific piece of theater or performance art. A two-class module with Becca Blackwell introduced students to their work and considered strategies, like humor and parody, that Blackwell uses to address a lack of space for gender non-binary and minoritarian bodies on the stage. Students created one-minute versions of Blackwell’s “Schmerterian Collection,” shared them, and discussed artistic and working-class strategies of critique.

*Spring 2019***DANC378: Post Zora Interventions: Art, Activism and Anthropology***Instructor: Gina Ulysse, Professor of Anthropology**Guest Instructor: Ana Maria Alvarez, Founder and Director, Contra-Tiempo; and company members**Faculty: 1**Visiting Artist: 4**Students: 26*

This course explores Zora Neale Hurston's textual and performative work within and outside the discipline of Anthropology; as well as other anthropologists who employ expressive arts to make their works, and artists who deploy ethnographic methods. With a focus on black feminists who work at the intersections of art and activism, the course considers the broader context within which their projects occur. The LA-based dance company CONTRA-TIEMPO joined Ulysse for two movement modules based on their work *joyUs justUs*, which takes on joy as the ultimate expression of resistance and reclaims the dominant deficit based narrative of people of color by embodying stories of joy collected from communities of color in South Los Angeles.

**DANC378: Repertory and Performance***Instructor: Joya Powell, Visiting Assistant Professor of Dance**Guest Instructor: Rachel Ellis Neyra, Assistant Professor of English**Faculty: 2**Students: 5*

In this combination studio / lecture course, students engaged in and embodied conversations connected to the legacy and current state of immigration in America. They partook in practices of ancestral studies, autobiographical performance art, and collective performative ritual. They approached this work through multiple choreographic lenses in order to question and analyze ways in which to create provocative Socially Conscious Choreography. Professor Neyra made three class visits: the first was a writing workshop on sensorial-ancestral memory and fear; the second, a listening and discussion of ritual; and the third, a discussion of sound and sound design. The course and module culminated in a performance in Zilkha Gallery.

## COMMISSIONS – VISITING ARTISTS

### 2007 – 2008

#### **Marion Belager: *Landfill***



Belager created a photographic installation composed of three photographs printed on silk and suspended in trees. It premiered at the *Feet to the Fire Festival* and was also a featured work in the Zilkha Gallery's exhibition, *Global Warning*. *Landfill* was commissioned by Wesleyan University's Center for the Arts and Environmental Studies Program for the Feet to the Fire Festival 2008, as part of Feet to the Fire: Exploring Global Climate Change from Science to Art.

#### **Green Movement**



#### **Ann Carlson**

Carlson's new work incorporated signs, symbols and metaphors emerging from the dialogue around climate change. It explored issues including what is consumed; what resources we use to live, work, eat, and thrive; and what impact these issues have on the environment. *Green Movement* was commissioned by Wesleyan University's Center for the Arts and Environmental Studies Program for the Feet to the Fire Festival 2008, as part of Feet to the Fire: Exploring Global Climate Change from Science to Art.

### 2008 – 2009

#### **Messages (*Mijidwewinan*)**



#### **Barbara Croall**

Native American composer Barbara Croall was commissioned to create a composition addressing climate change. *Messages (Mijidwewinan)* was developed with and performed by the Wesleyan University Orchestra. Croall made two visits to Wesleyan to workshop the piece with the orchestra prior to its premiere. Croall is Odawa and balances her time between work in outdoor education rooted in traditional Anishhinaabe teachings; and performing and composing on Anishhinaabe musical instruments and for European classical instruments.

### 2010 – 2011

#### *Fall 2010*

#### ***Drift***



#### **Cassie Meador/Liz Lerman Dance Exchange**

October 1 & 2, 2010

Farmland becomes a strip mall. Time passes. Businesses move out, and a church takes over. The cornfield that yielded to a supermarket is now a church sanctuary complete with automatic doors. By turns comic, provocative, and wistful, *Drift* moves forward and backward in time, posing questions: What happens when land changes hands? What becomes of people and their jobs? Where does our food come from? And what are California peaches doing in Georgia? The Liz Lerman Dance

Exchange performed this new work by company member Cassie Meador. The company is known for creating groundbreaking dance works that make meaningful connections between people and art and are performed by a multi-generational company.

***Time Has Set the Table for Tea***

**Liz Lerman Dance Exchange**

February 24, 2011

This 360-degree performance and “conversation with big minds” was accompanied by tea and chocolate cake. A component of *The Matter of Origins* project, *Time Has Set the Table for Tea* was inspired by Lerman's encounters with the scientists of NASA's Hubble Space Telescope and the Large Hadron Collider at CERN in Geneva. The notion of tea and conversation harkens back to Edith Watner's 1940s teahouse in Los Alamos, where the physicists of the Manhattan Project met for conversation after their daily work to split the atom and build the atomic bomb. The event tied into Lerman's Wesleyan course, *Ways of Knowing: The Use of Creative Research in Artmaking Practices*.

**Spring 2011**

***Dear Mother Earth***



**Glenn McClure**

April 23, 2011

Wesleyan University hosted the world premiere of *Dear Mother Earth: An Environmental Oratorio* composed by Glenn McClure. The work is a musical model of the biomathematics concept of “emerging complexity,” using sound to illustrate common themes in letters to “Mother Earth” collected from children around the world; as well as environmental data related to insect diversity in local rivers collected by Wesleyan University students from the College of the Environment. The model was developed collaboratively between McClure and professors in the Department of Mathematics.

**2011 – 2012**

**Fall 2011**

***Trading Futures***



**Asphalt Orchestra**

September 3, 2011

For Common Moment 2011, the Center for the Arts commissioned a new work by Asphalt Orchestra, an offshoot of Bang on a Can All Stars. *Trading Futures*, composed by Asphalt member Stephanie Richards, was designed to physically connect the incoming first-year students' energy-themed summer readings through a participatory community experience. Students were divided into groups and taught either a music or a performance piece using recycled materials such as tin cans, newspapers, tin foil and fabric. Each group performed for the others; and then all of the students performed a finale together. More than 650 first year students attended.

***FAT/Dig (work in progress)***

**Morgan Thorson**

*FAT/dig* was a work in research that explored the themes of fat and trash. Thorson met with faculty in Art History to explore the representation of the nude through time; and with faculty in Anthropology to explore her conception of the dance as an archeological dig. She worked intimately with Wesleyan students in a six-week course to form a research lab that explored movement vocabulary, allowing Thorson to use the creative presence of each student in her research.

## Spring 2012



### ***SPILL***

**Leigh Fondakowski**

February 25 – 26, 2012

*SPILL* was a play based in part on interviews with the people of the Gulf Coast of Louisiana in the wake of the Deepwater Horizon oil spill, the largest environmental disaster in United States history. Leigh Fondakowski (*The Laramie Project*, *The People's Temple*) collaborated with visual artist Reeva Wortel (*American Portrait Project*) to create a play with an accompanying visual installation—a dramatic display of life-sized, painted portraits of the interviewees. The play and installation explore the true human and environmental cost of oil. Wesleyan University presented the first public showing of the art installation along with a choral reading of the play.

### ***History***

**Bebe Miller**

November 18-19, 2011 and February 29 – March 1, 2012

A collaborative project with playwright/director Talvin Wilks and Bebe Miller company dancers Angie Hauser and Darrell Jones, *History* explored ten years of works coupled with multimedia projections that reveal the choreographic process. The piece is a dynamic exposure of how the artists work, and in turn raises new questions about performance and the process of creation. The theatrical work and installation contain media suitable for a range of spaces and are available virtually, strategically entangling audience with process and performance. Miller met with Nicole Stanton, Suzy Taraba, Lori Stethers and Dan Schnaidt to research both archival practices and dance.

### ***Moseses***

**Reggie Wilson**

Wilson visited Wesleyan during the research phase of this work, to explore ideas of leadership and the effects of migration on beliefs and customs. Inspired by Zora Neale Hurston's novel *Moses, Man of the Mountain* and by Wilson's exploratory travels to Israel, Egypt, Turkey and Mali, *Moseses* looks at the migration of peoples and culture out of Africa and into the rest of the world. The goal of this project was to emphasize how Africa has been pivotal to world history and religion, and particularly to the origin of monotheism. Wilson worked with professors Peter Gottschalk and Gina Ulysse to conceptualize the theme of the work; a premiere was set for 2013.

## 2012 – 2013

### Fall 2012

#### ***The Last Days of the Old Wild Boy***

**Rinde Eckert**

November 16-17, 2013

*The Last Days of the Old Wild Boy* is about the acculturation of a boy who began his life in the wild, raised by wolves. We meet him at the end of his life, a master of the intellectual enterprise, but longing for a return to the ethos of the natural world. The work references Jack London's *Call of the Wild* and raises questions about how to recover the composure of an animal and how to integrate the natural/intellectual self. During the research and development phase of this work, Eckert made five visits to campus to meet with Wesleyan faculty: Attiya Ahmad (Religion and Feminist, Gender, & Sexuality Studies), Neely Bruce (Music), Gillian Goslinga (Anthropology), Lori Gruen (Philosophy), John Kirn (Neuroscience and Behavior), Marcela Oteiza (Theater), Joyce Powzyk (Biology), Mary-Jane Rubenstein (Religion), Claudia Tatinge Nascimento (Theater) and Kari Weil (Animal Studies). During the fall semester of 2013, Eckert became a visiting faculty member and worked with a dozen students that were cast in the performance of his piece.

***last days/first field* (Work in progress)**



**Jill Sigman**

Choreographer Jill Sigman conducted research for her new work *last days/first field* with Wesleyan faculty, students, and staff. On November 17, 2012, Sigman and students from a wide range of academic backgrounds explored the ideas Sigman was researching in an intensive workshop, *THE FIELD: durational practice, contemplation, and social change*. This all-day experience centered on the exercise/ritual of planting a field of seedlings indoors. Sigman and the students discussed their experiences in trying to create change; looked at the political and ritual significance of a field; and engaged in physical explorations around the ideas of duration and contemplation. *last days/first field* premiered at The Invisible Dog Art Center in Brooklyn, NY in May 2013.

### Spring 2013

***MTRX* (2012)**

**Jason Freeman**

May 11, 2013

Jason Freeman is a music professor at Georgia Tech and the creator of the Urban Remix, a collaborative sound project that enables participants to develop and express the acoustic identity of their communities through mobile and online platforms. He was commissioned to create a new piece for Wesleyan's laptop orchestra based on the sounds collected as part of the MiddletownRemix project. The piece premiered during the MiddletownRemix: Hear More, See More festival.

### 2013 – 2014

#### Spring 2014

***Ongoing Research***

**Allison Orr, Creative Campus Fellow in Dance**

Allison Orr was commissioned to research a community-focused, site-specific work around labor at Wesleyan. The project will be developed using her unique process of ethnographic choreographic research. Over the course of her residency, Orr visited two dance classes and met with seven faculty and staff members, as well as small groups of students, to conduct fieldwork for the project. The resulting work will take shape on a smaller, intimate, and individualized scale, which is a new direction for her company, Forklift Danceworks.

## 2014 – 2015

### ***In/Between: Pieces in Progress (work in progress)***

**Leila Buck, Creative Campus Fellow in Theater**

April 17 and 18, 2015

As part of the yearlong program *Muslim Women's Voices at Wesleyan*, Leila Buck was commissioned to create a new theatrical work and present two work-in-progress showings. In regular visits to Wesleyan, Buck examined the politics of representing Muslims in America by engaging in classes and dialogues with students, faculty, staff, and visitors. In the spring, she and her student collaborators wove these and other voices together to explore the struggle to represent and negotiate between identities that seem to be in conflict: our inner and outer selves, our faith and our intellect, and our diverse families and communities. Through theatrical scenes, storytelling, and playful improvisations with the audience, these workshop showings invited the audience to participate in an interactive exploration of how we know what we think we know; how we see what we don't; how we view ourselves and each other; and how we engage in the spaces in between.

## 2015 – 2016

### ***R. Luke DuBois: In Real Time***

**R. Luke DuBois, Creative Campus Fellow in Music**

September 16 – December 13, 2015

Creative Campus Fellow in Music R. Luke DuBois was commissioned to create a new piece based on Wesleyan's New Media Project as a part of this exhibition in Zilkha Gallery. DuBois is a composer, artist and performer who explores temporal, verbal and visual structures of culture and personal ephemera. He holds a doctorate in music composition from Columbia University and has lectured and taught worldwide on interactive sound and video performance. He is currently the Director of the Brooklyn Experimental Media Center at the NYU Tandon School of Engineering.

### ***Feet to the Fire: Riverfront Encounter***

**May 7, 2016**

As part of *Feet to the Fire: Riverfront Encounter*, six local artists were commissioned to create temporary, public artwork that highlighted the Connecticut River and local environmental issues. The works, which were all exhibited at the festival, included a short animated film by Wesleyan's Assistant Professor of Art Kate TenEyck.

## 2016 – 2017

### ***Correspondence (a work in progress)***

**Pamela Z**

September 27, 2016; and Monday Feb 13-Thursday Mar 9, 2017

Creative Campus Fellow in Music Pamela Z was commissioned to create *Correspondence*, an immersive ensemble piece that explores the history of personal communication from hand-written letters and telegraphs to electronic messaging and video chats. The performance employed voices, electronic processing, sampled speech sounds, gesture-controlled MIDI instruments, typewriters, cell phones, and video projection; and was performed by Ms. Z with members of the Wesleyan Chamber Chorus, the Laptop Ensemble, and faculty and student instrumentalists. During her September visit,

she visited music classes and presented a colloquium talk; in February and March, she visited Professor Psyche Loui's Psychology lab; conducted interviews with students, faculty and staff; and visited the University archives to collect material for *Correspondence*.

***Artist in the City***

**Allison Orr, Choreographer**

Spring 2017, including Feb 28-March 3 campus visits

Choreographer Allison Orr was commissioned to continue work on a book-writing project stemming from work done begun in 2014 during her Creative Campus Fellowship, and continued in 2016-17, when Orr was Visiting Scholar in the College of Environment. The book describes her methods of community-based dance making, incorporating interviews from past collaborators and participants. Allison used the time provided by Wesleyan's commissioning fee to conduct interviews with City of Austin employees and to write. During her week at Wesleyan, she consulted with students who participated in her course in 2016-17; and met with both Wesleyan and City of Middletown employees who collaborated with students during the course and final performance.

**2018-19**

***Ongoing research***

**Tom Pearson, Theater Artist**

**November and February 2019**

As Wesleyan's 2018-19 Creative Campus Fellow in Theater, Pearson was engaged to teach a Winter Session course and to conduct research for *Ikaros*, an immersive project commissioned by La Jolla Playhouse in San Diego CA for Fall 2019; and for his ongoing project, *Librería*. During residencies in November 2018 and February 2019 Pearson met with faculty from Dance, Psychology, Religion, Theater, Science in Society, Easy Asian Studies, and Academic Writing; as well as with several of Wesleyan's Posse veterans. These conversations informed a multidisciplinary research approach to his new work, which considers ideas of PTSD, scientific psychology, gendered and non-binary archetypes, and philosophy.

***Cartography***

**Kaneza Schaal**

December 15, 2018

[Kaneza Schaal](#) '06 returned to Wesleyan for a weeklong tech residency to finalize development of a new theatrical work. *CARTOGRAPHY*. Created in collaboration with artist and writer Christopher Myers, the production—designed for an all-ages audience—draws on Schaal and Myers' work with refugee youth in the United States and internationally. Visual tools like map-making and inventory meet performance tools like filmmaking and dancing; sculptures create a catalogue of interior and exterior journeys; and cellphones are used to mark memories and distances traveled. The piece invites audiences to examine their own lives and the maps we have yet to draw. *CARTOGRAPHY* was performed as a work-in-progress at Wesleyan for an audience of regional New England Presenters, on December 15, 2019. The piece premiered at the Kennedy Center in January 2019 and will anchor the CFA's 2020 summer programming.

In addition, Schaal is a Summer/Fall 2019 Doris Duke Performing Artist Case Study with ICPP (Institute for Curatorial Practice in Performance).

*Other Transformations*

**Lucky Dragons**

March 3, 2019

Luke Fishbeck and Sarah Rara are [lucky dragons](#), a collaboration that researches forms of participation and dissent, purposefully working towards a better understanding of existing ecologies through performances, publications, recordings, and public art. Their commission *Other Transformations* was installed and performed in Zilkha Gallery for *Audible Bacillus*, a multi-artist exhibition that presented affective inquiries into the microbiome, the nature and source of volition, and the boundary between self and other. During two campus visits, Fishbeck and Rara collected graphic scores from Wesleyan's library to add to a digital archive; and used computations (similar to facial recognition software) to look for patterns in how these images approach translation—from musical idea, to performance, to the experience of listening. In collaboration with students from Professor Kuivila's MUSI220: *Composing, Performing, and Listening to Experimental Music* and with community musicians and others, Fishbeck and Rara used these patterns to generate new ideas for performance, asking: what is fundamentally necessary for us to read an image as music?

## COMMISSIONS – FACULTY

2008 – 2009

*Spring 2009*

*Liquid Shakti*



**Hari Krishnan, Assistant Professor of Dance**

Inspired by the myth of the river goddess Ganga, Hari Krishnan's new solo work responds to the depletion of natural resources by aggressive industrialization and is told from the point of view of some of the most vulnerable populations affected.

*The Weather, at Six*



**Ron Kuivila, University Professor of Music**

Professor of Music Ron Kuivila's sound installation *The Weather, at Six* bridged the gap between thinking about global climate change and experiencing it. It employed the synthesized sound of the carillon bells in Wesleyan's South College bell tower to create a sonic interpretation of weather data collected for the current day's date over 130 years. Each day's "piece" ran between 5 and 15 minutes. Every day at 6pm, speakers mounted in the bell tower in Wesleyan's South College played "today's weather" with rhythmic structure derived from the pattern of rainy (or snowy) days and bell selections following the contour of daily temperature readings.

*Glacier*



**Alvin Lucier, John Spencer Camp Professor of Music**

Experimental music professor and seminal artist of the sound art movement Alvin Lucier presented his commissioned work for solo cello.

*Threshold Sites: Skin to Skin*



**Nicole Stanton, Associate Professor of Dance and Gina Ulysse, Associate Professor of Anthropology**

*Threshold Sites: Skin to Skin* considered how choreographic processes can explore and address the social and cultural issues that contribute to lack of ecological awareness. The piece featured several dance faculty members as performers/collaborators and was performed in the new, "green" Bessie Schonberg Studio. This event also featured *Threshold Sites: Body and Earth*, a new piece developed by Stanton and Ulysse with Michael Singer, Assistant Professor of Biology, and Andrea Olsen, Chair of Dance at Middlebury College, performed by Wesleyan students.

2010 – 2011

*Spring 2011*

*Fascinating! Her Resilience*



**Gina Ulysse, Associate Professor of Anthropology and Val Jeanty (Val-Inc)**

April 22, 2011

Associate Professor of Anthropology Gina Ulysse and composer/turntablist Val-Inc performed *Fascinating! Her Resilience*, about the significance of the word “resilience” in relation to the different narratives about Haiti in the post-earthquake cultural environment. This performance was part of the Earth Day celebration and the College of the Environment’s inaugural think-tank, whose 2011-12 topic was “Vulnerability of Social, Economic and Natural Systems to Environmental Stress.”

**2011 – 2012**

*Fall 2011*

***Recycling Pain***



**Ron Jenkins, Professor of Theater**

September 28, 2011

*Recycling Pain* was a new play by Professor of Theater Ron Jenkins, who was commissioned by the Center for the Arts as part of *Feet to the Fire: Fueling the Future*. The play is based on interviews with participants of Jenkins' prison education program, inspired by Dante's *Divine Comedy* and the Department of Justice Report on the Federal Prison Industry's electronic recycling program. The play serves as a reminder that the importance of conserving and recycling the human resources in our jails is no less important than the challenge of conserving and recycling the natural resources of the planet. A reading from this commissioned work was performed on September 28, 2011.

*Spring 2012*

***work divided by time***



**Paula Matthusen, Assistant Professor of Music**

April 25 - May 6, 2012; May 25 & 26, 2012

*work divided by time* was a sound installation examining the historical and cultural concepts of energy. The installation derived inspiration in part from the intricate work of the Bily Brothers, who constructed enormous and complex mechanical clocks by hand. The time and effort required to create such clocks relate to the scientific definition of energy—work divided by time—as it resonates and clashes with culturally infused conceptions of “work” and “time.” The sound installation sought to create a liminal, meditative space in which the audience can reflect on the transformation of energy from its literal manifestations to its more mysterious and cultural incarnations.

**2012 – 2013**

*Spring 2013*

**Puppetsweat Theater: *Tragical Mirth – A History of the Atlantic Ocean***



**Leslie Weinberg, Artist-in-Residence**

March 1 and 2, 2013

Puppetsweat Theater and its co-founder, Theater Department Artist in Residence Leslie Weinberg, presented *Tragical Mirth*, a kaleidoscopic examination of humanity's mis/use of the ever-changing ocean and its resources. These work-in-progress performances were followed by question and answer sessions with the audience, which included professors from various disciplines whose work connected

with themes in the piece. Weinberg then used this feedback to revise the work for future performances.

## 2013 – 2014

### *Spring 2014*

#### ***Spring Faculty Dance: Threshold Sites—Feast***



**Nicole Stanton, Associate Professor of Dance and Affiliated Faculty in Environmental Studies**

April 25 and 26, 2013

*Threshold Sites—Feast* was a moving exploration of the relationship between body/self, home/community, and environment/ecosystem, through the lens of food. The project asked: How does the way we experience and enact our own corporeality affect the way we live in and experience our communities and our environments? Created and directed by Stanton in collaboration with regional, national, and international performing artists, as well as with Wesleyan faculty and students, *Threshold Sites--Feast* is the culmination of Stanton's engagement in the College of the Environment's 2013 Think Tank "Re-Envisioning the Commons."

## 2014 – 2015

#### ***Fall Faculty Dance: To Not Forget Crimea: Uncertain Quiet***

**Katja Kolcio, Associate Professor of Dance**

October 24, 2014

In response to recent political changes in Crimea, the premiere performance of this work, coordinated by Katja Kolcio, explored issues of historical memory, home and cultural narrative as they related to the history of Tatars, indigenous Muslim inhabitants of Crimea, and their complex relationships with Ukraine and Russia. This project was part of *Muslim Women's Voices at Wesleyan*.

## 2015 – 2016

#### ***Storied Places***

**Chair and Associate Professor of Dance Nicole Stanton, Adjunct Professor of Music Jay Hoggard and Chair and Professor of African American Studies Lois Brown**

April 15 and April 16, 2016

Inspired by African American histories of migration and arrival, this spring faculty dance production was rooted in a multi-faceted conception of renaissance. It explored states of past and present, of vitality and decay, and of presence and absence. It was created collaboratively by Professors Stanton, Hoggard and Brown.

## 2016 - 2017

#### ***Islands***

**Professor of Theater Ronald Jenkins**

April 23, 2017

Jenkins' *Islands* celebrates the arts as a means of resistance to colonialism, slavery and injustice. The play traces the 1667 Treaty of Breda, in which two 17th century European superpowers traded Manhattan for an East Indies spice island without the consent of its inhabitants. From there, the play

explores the history of other islands of oppression, from Malcom X in solitary confinement, to Nelson Mandela’s Robben Island, to Aug San Suu Kyi in Myanmar, to contemporary Puerto Rico, to African immigrants in refugee camps on Lampedusa. A staged version of the first section of the play was performed with Wesleyan student, staff, and visiting artists.

## 2017 - 2018

### ***This Side of the Curtain: Ukrainian Resistance in Uncertain Times***

**Associate Professor of Dance Katja Kolcio**

February 20, 2018

This multi-media event explored the complex relationship between Ukraine and Russia and the art of resistance in times of social-political uncertainty. A panel, “Resistance and Civic Action in Ukraine,” featured Mustafa Nayyem, (member of Ukrainian Parliament, Democratic Alliance, former investigative journalist); activist Yurko Didula (Building Ukraine Together); and Dr. Daniel Hryhorczuk, Professor Emeritus of Public Health at the University of Illinois at Chicago. A performance followed, featuring more than 40 musicians and dancers including Wesleyan student performers; visiting artists Julian Kytasty (bandura) and Hartford’s Yevshan Ukrainian Vocal Ensemble; and a video montage of photos by Evgeny Maloletka. Kolcio’s faculty collaborators included Peter Rutland, Professor of Government; Marcela Oteiza, Assistant Professor of Theater; and members of the 2017 College of the Environment Think Tank.

### ***A Modern Woman’s Wit***

**Visiting Assistant Professor of Theater Cybele Moon**

March 27 and 27, 2018

A collaboration of costume designer/textile artist Cybele Moon and media artist Erica Larsen-Dockray, *A Modern Woman’s Wit* explores female role models in fairy and folk tales and highlights the endurance of women under challenging circumstances. Built on themes in the Slovak folktale *A Woman’s Wit* (collected by Pavol Dobsinsky and edited and translated by David L. Cooper), this interactive installation/performance combined projection, sound, textile and movement to explore modern feminist connections to historical texts. Faculty collaborator Priscilla Meyer, Professor of Russian, East European, and Eurasian Studies, provided research assistance and consulting.

## 2018 – 2019

### ***Digital Stone Project Residency, Gramolazzo, Italy***

**Adjunct Assistant Professor of Art, Integrative Sciences & IDEAS Christopher Chenier**

June 2019, with Exhibition TBD in FY 2019-20

A collaboration between software company Autodesk and technology cooperative [Garfagnana Innovazione](#), the [Digital Stone Project](#) (DSP) in Gramolazzo, Italy aims to support artists and designers interested in creating new work and processes using robotic fabrication tools. Chris Chenier will return for a second summer residency, building on a 2018 residency in which he developed a series of sculptural and print-based artworks using custom-made software to translate 2-dimensional time-motion studies of animals into 3-dimensional sculptural forms. By materializing visual and historical content through digitization and robotic fabrication, Chenier considers the ways robotics and computation reflect the longer story of how humans look at, understand, and translate natural phenomena into quantifiable data. Chenier will continue developing work in this theme during the 2019 workshop, and will mentor the participation of three Wesleyan junior Art Studio majors.

## COMMISSIONS – STUDENTS

2011 – 2012

*Spring 2012*

*From Source to Sea: A River Concert*



Sam Long, Class of 2012

March 31, 2012

Sam Long '12 combined his environmental studies and music majors in a collaborative album entitled *From Source to Sea: A River Concert*. Inspired by the Connecticut River, the album was performed by the student band “The Honey and the Sting.” The Center For the Arts commissioned Tasha Camhi '12 to create an accompanying mural, which was installed for the community concert in Memorial Chapel. Both the music and artwork encourage the listener to think about the river from both artistic and scientific perspectives. The album’s songs touch upon the geographical history of the river, as well as its biological and chemical components, and attempt to connect with the audience emotionally, spiritually, and academically in order to truly engage the listener.

*Scoreboard*



Ethan Cohen, Class of 2013

April 14-22, 2012

Employing the scoreboard for its role as a trope of romanticized America, and the compact fluorescent light bulb as an icon of environmental sustainability, this installation by Ethan Cohen '13 challenged viewers to decide whether or not the soul of an object can be retained in energy efficient form. In reality, energy efficient scoreboards, such as the one on Wesleyan’s Andrus Field, use LED digital screens. Should sustainable techniques and technologies be implanted “behind the scenes,” allowing for products to retain their former shells, or should they bring with them a new lexicon of design and imagery, advertising their own environmental friendliness? The question is not whether a commitment to Americana aesthetics would rule out the pursuit of sustainability — for that would be to oppose progress, itself an American ideal. Rather, the question is whether to flaunt new practices or hide them behind the comfort of the familiar. *Scoreboard* was commissioned by the Center For the Arts Feet to the Fire Initiative to be installed in the Science Library during Wesleyan’s Earth Week Celebration.

*EarthZine*



Marjorie Hunt, Class of 2016

*EarthZine* was a magazine showcase of the many ways Wesleyan students enjoy, think about, and interact with the Earth. The magazine questions and re-evaluates humans’ relationship to the Earth and the mainstream environmentalist movement, and reflects changing perspectives of the Earth and how students use, enjoy, and protect it.

## 2012 – 2013

### *Spring 2013*

EarthZine   
Becca Wilton, Class of 2015

(see description, above).

## 2013 – 2014

### *Spring 2014*

Tree Planting Ceremony   
Sivan Battat, Class of 2015; Trouve Ivo, Class of 2015; and Manon Leservot, Class of 2014  
May 1, 2014

Students in the “Perspectives on Dance as Culture” course created and performed a three-part ceremony celebrating the life of the existing trees in the CFA, the death of past trees, and the birth of a new tree.

## 2014 – 2015

*Resonances of Vigilante Margarita in Middletown*  
Cecilia Lopez, Ph.D. Candidate in Music  
May 9, 2015

Cecilia Lopez was commissioned to create a sound installation in the pedestrian tunnel under Route 9 in Middletown as part of the Feet to the Fire: Riverfront Encounter festival. Lopez and her Buenos Aires-based pop-indie band Vigilante Margarita’s recorded songs about the river in Buenos Aires, as well as water, nature and animal life.

## 2016 – 2017

*Attentive Abandon*  
Sarah Mininsohn ’17 and Rick Manayan ’17  
February 21, 2017

Choreographed by **Sarah Mininsohn** ’17 and **Rick Manayan** ’17, *Attentive Abandon* was created as a pop-up performance engaging with Clarissa Tossin’s Zilkha Gallery exhibition *Stereoscopic Vision*, which highlighted dualities between natural and manufactured; two and three-dimensions; co-dependent economies; intention and actuality; and the United States and Brazil. *Attentive Abandon* drew inspiration from Tossin’s focus on dualities in relation to place(lessness); the dance explored themes of disorientation, the real/fake divide, public versus private, improvisatory strategies, and how collaboration serves as a means of making in response to our larger social environment(s). The soundscape consisted of Tchaikovsky, The Books, and sonics embedded in Tossin’s works.

## OTHER EXHIBITIONS & EVENTS

### 2007-2008

#### **Feet to the Fire Festival**



May 10, 2008

Held at Middletown's Veterans' Park, the first Feet to the Fire Festival featured campus and regional artists who created installations and performances as way to understand the impact of climate change and to imagine a sustainable future. The Festival featured a farmers' market and interactive exhibits coordinated by the Jonah Center for Earth and Art that highlighted energy conservation, sustainability and resilient communities. The event also featured a sculpture garden, labyrinth, theater, dance, music, poetry, art and performances by Art Farm's Circus for a Fragile Planet, Marion Belanger, Tom Callinan, Electric Junkyard Gamelan, Green Street Arts Center, Independent Day School, Kalimba Liberian Group, Geoff Kaufman, Jesse Karlsberg, The Middletuners, Mixashawn, Noah Baerman Trio, Oddfellows Playhouse, RJ and the On-the-Spot Jug Band, Susan Romano, Sirius Coyote, Toussaint Liberator, Wesleyan students and more.

### 2008-2009

#### **Stan's Café: *Of All the People in All the World, USA (The Rice Show)***



Zilkha Gallery: February 20 – March 3, 2009

This performance/art installation uses grains of rice to bring abstract statistics to startling and powerful life. In this captivating gallery exhibition, each grain of rice is equal to one person; viewers are invited to compare the grain that is "you" to the millions that are not. Over a period of days, a team of performers carefully weighs out quantities of rice to represent a host of human statistics. As part of *Feet to the Fire*, Wesleyan commissioned Stan's Cafe to produce a version of the work that helped to humanize issues of climate change. At the conclusion of the installation, over 11,000 lbs. of rice was donated to local food banks.

#### ***Global Warning: Artists and Climate Change***



April 28-May 24, 2009

Curated by Nina Felshin, this exhibition in Zilkha Gallery explored environmental issues through the lens of visual artists. The goal of the show was to increase awareness of climate change through challenging, often evocative, content. Included in the exhibition were works by Marion Belanger, Nancy Cohen, Lenore Malen, Eve Mosher, Katie Shelly, Frances Whitehead and students from Wesleyan's Architecture Research-Design-Build Studio taught by Elijah Huge.

### 2011 – 2012

#### ***Water is Rising***



November 10, 2011

*Water is Rising* brought together thirty-six artists from Kiribati, Tokelau and Tuvalu. Scientists report that these vulnerable Pacific coral atolls are already experiencing rising sea levels as a result of global warming, and with elevations of only 2 to 3 meters above sea level, they will be the first island to be

submerged. Through song and dance, these artists aimed to bring global awareness to the risk their cultures face. While at Wesleyan they also visited the Introduction to Environmental Science course and an advanced music course; and led a master dance and drumming class.

***Mixed Signals: Artists Consider Masculinity in Sports***

September 9 – October 23, 2011

*Mixed Signals: Artists Consider Masculinity in Sports* was a traveling exhibition of works by contemporary artists that probes the stereotype of the American male athlete. An accompanying interdisciplinary panel, “Balls, Bruises and Blocks: Discussing the Performance of Masculinity in Sports” included Professor of Psychology and Feminist, Gender and Sexuality Studies Jill Morawski, Assistant Professor of Sociology Greg Goldberg and Wesleyan student-athletes Allee Beatty ('13), Luke Erickson ('12) and Casey Reed ('12). The show was planned in collaboration with the Department of Athletics.

## 2012 – 2013

***Music & Public Life***

2012-2013 Academic Year

Music & Public Life was a yearlong campus and community exploration of music. This program celebrated and studied the sounds, words and spirit of music in public at the local, national and transnational levels through concerts, workshops, gatherings and courses. These were all designed to be cross-disciplinary and to engage the campus and greater Middletown communities.

***Innovations: Intersection of Art and Science Symposium***

February 28-March 1, 2013

This symposium, co-hosted by the Center for the Arts and the Hughes Program in the Life Sciences at Wesleyan, brought together teams of artists and scientists to share approaches, skills and outcomes of their research at the intersection of art and science. Curated by choreographer Liz Lerman, this symposium included speakers such as Katja Kolcio, Associate Professor of Dance and Environmental Studies at Wesleyan; Leila Kinney, executive director of the Arts Initiatives at the Massachusetts Institute of Technology; Marda Kirn, founding director of EcoArts Connections; Richard Prum, Professor of Ornithology and Director of the Franke Program in Science and the Humanities at Yale University; as well as faculty and artists from Wesleyan's Science Choreography program. Attendees included faculty, staff and students from Wesleyan and other local universities, K-12 teachers and regional artists.

***MiddletownRemix: Hear More, See More — A Festival of Art and Sound***

May 11, 2013

This festival was the finale for the MiddletownRemix project, a collaborative, place-based sound project that enabled people to develop and express the acoustic identity of Middletown, CT. The festival took place in the North End neighborhood of the city and featured four world premieres of commissioned works; three live DJ sets including two Wesleyan student DJs; two art/sound installations; a laptop orchestra performance; a flash mob choreographed by a Wesleyan student; food trucks; graffiti art; and a gallery walk.

***Food-Water-Life*****Lucy + Jorge Orta**

January 25 – March 3, 2013

The work of Lucy+Jorge Orta explores major concerns that define the 21st century: biodiversity, environmental conditions, climate change, and exchange among peoples. The Ortas' works are metaphors in action: beguiling assemblages that are platforms for food preparation, mechanisms that actually purify water, and elements created for the Ortas' 2007 expedition to Antarctica as part of an effort to amend Article XIII of the 1948 Universal Declaration of Human Rights. Their exhibition included nine essays by faculty members from departments including Anthropology, Biology, Environmental Science and History. In related exhibition events, Lucy Orta lectured on her work and visited an Environmental Studies course on research; and the student group WesFRESH organized a community meal with food from local farmers.

**2013 – 2014*****Who's Hungry?***

September 27–28, 2013

Wesleyan hosted the Connecticut premiere of this experimental theater work, which uses puppetry, dance, music, and text to weave together oral histories of five homeless and/or hungry residents of Santa Monica, California. *Who's Hungry?* was written and produced by Dan Froot and designed and directed by Dan Hurlin, with music by Amy Denio. Hurlin met with the executive director of Middletown's food bank and soup kitchen to discuss local food issues during a site visit; and during the residency, the CFA co-organized a campus food drive asked audience members to bring food to the performance. The food bank was given a block of performance tickets; and drawings of soup kitchen patrons were displayed in the concert hall lobby. Following the performances, Skype discussions allowed the audience to meet the people whose stories were featured in the work.

***Margaret Jenkins Dance Company: Times Bones***

February 14–15, 2014

The Margaret Jenkins Dance Company is known nationwide for performing highly charged kinetic works that are at once physically rigorous and intellectually demanding. Celebrating the 40th anniversary of her Company, choreographer Margaret Jenkins created *Times Bones* in collaboration with her dancers, composer Paul Drescher, visual designer Alexander V. Nichols, and poet Michael Palmer. Inspired by the myth of Osiris, Ms. Jenkins, with her collaborators, gathers the scattered "bones" of her past repertory, finding a new dance at the collision of past and present. The English Department taught poems by Palmer in advance of these performances.

***//Intellectual Property Donor***

February 5 – March 2, 2014

Evan Roth's work lives at the intersection of free culture with popular culture, where viral media meets art, and graffiti connects with technology. *Intellectual Property Donor* suggests a new way to exist within the current environment — shaped by an increasingly cyber and global world, yet grounded in materiality and personal connections. With an artist/hacker toolkit, Roth reaches into the disparate worlds of computer programming and street culture, forging a new way to approach each realm. Roth's residency included daylong workshop with students from a variety of disciplines; and

the exhibition included four essays by Wesleyan faculty, staff and a student, from the disciplines of Computer Science, Sociology, ITS and Art History.

***Living in Song Residency***

**Sweet Honey in the Rock**

March 25 - March 27, April 1 - April 3, April 15 - April 17, 2014

Three members of Sweet Honey in the Rock, the Grammy Award-winning African American female a cappella ensemble currently celebrating their 40th anniversary season, led three different workshops for 65 Wesleyan students and Middletown residents. Dr. Nitaju Bolade Casel led *The Vocal Movement Experience*, which focused on breath as the foundation for creating a unique vocal experience. Dr. M. Louise Robinson led *The Rhythm Ring* for singers to explore the oral tradition of call and response. Dr. Shirley Mary Childress, the groups sign language interpreter, led *Songs in the Way of Hand*, which invited people—deaf, hard of hearing, and hearing—to cultivate the art of signing songs in American Sign Language. These workshops culminated in a final public sharing.

***Painting Wall***



May 7, 2014

Local artists Peter Albano and Joe McCarthy of [Sandbox Art](#) partnered with the CFA/Feet to the Fire to create an interactive, community-driven painting experience for the Wesleyan community to facilitate a visual dialog about environmental issues. A 30' long by 17' high, freestanding wall was placed on the campus green for one day and students were encouraged to come and paint. Students were given the prompt, “Tell us about your mother (Earth).” This event gave students the opportunity to creatively engage with the topic of environmentalism through the arts.

## 2014 – 2015

***Muslim Women’s Voices at Wesleyan***

During the 2014-2015 academic year, *Muslim Women’s Voices at Wesleyan* presented a series of female Muslim performers with the goal of expanding awareness, knowledge and understanding of Muslim cultures through the lens of performance. These artists came to Wesleyan from around the globe – each one bringing a distinct set of personal experiences and embedded in a particular place, society and cultural tradition. The program included in-depth artist residencies involving class visits, informal time with students, meetings with faculty, connections with community organizations, workshops and more.

***Feet to the Fire: Riverfront Encounter***

May 9, 2015

This eco-arts community festival took place in Harbor Park in Middletown, CT on May 9, 2015. It featured live music, visual arts installations, environmental education exhibits, a craft fair, farmers market and more – all designed to bring visitors closer to the rich culture, history and science of the Connecticut River. The festival featured student final projects for two Wesleyan eco-arts courses and a sound installation by a Wesleyan graduate student in music. This event was a product of collaborations with city government departments, local environmental and arts organizations and Wesleyan departments and student groups.

## 2015 – 2016

### ***Feet to the Fire: Riverfront Encounter***

May 7, 2016

This second annual eco-arts community festival took place in Harbor Park in Middletown, CT. It featured live music, visual arts installations, environmental education exhibits, a craft fair, and more – all designed to bring visitors closer to the rich culture, history and science of the Connecticut River. The festival featured student final projects for one Wesleyan College of the Environment course titled in the course worked with employees in the City of Middletown’s Water and Sewer Department to development movement work that explored the daily lives of these employees. The course was taught by choreographer Allison Orr who began her work with Wesleyan in 2011 when she received a research commission as part of the Creative Campus Initiative. This event was a product of collaborations with city government departments, local environmental and arts organizations and Wesleyan departments and student groups.

## 2017 – 2018

### ***Main Street Stroll***

September 9, 2017

Middletown’s vibrant Main Street businesses and non-profits partnered with Wesleyan University’s CFA for this daylong celebration of Middletown’s creative community. An estimated 1,500 strollers enjoyed free performances, workshops, participatory activities and demonstrations. Wesleyan faculty, students and community musicians offered performances at neighborhood venues and on town sidewalks, including participatory jams, live recording sessions, and a brass band parade. Open houses included Wesleyan RJ Julia Bookstore, Vinnie’s Jump and Jive dance studio, Kidcity Children’s Museum, Oddfellows Playhouse, Middlesex Historical Society, The Coffeehouse Recording Studio, MAC 650 gallery, WESU Radio Station, and more.

### ***UNPACKED: Refugee Baggage***

**Mohamad Hafez and Ahmed Badr ‘20**

September 2017

Created during summer 2017, this installation was a collaboration of Syrian-born, New Haven CT artist and architect Mohamad Hafez and Iraqi-born writer and speaker Ahmed Badr ‘20. Each of the ten pieces is framed by a vintage suitcase, within which Hafez sculpturally re-creates rooms, homes, buildings and landscapes that have suffered the ravages of war. The works are embedded with the voices and stories of real people — from Afghanistan, Congo, Syria, Iraq and Sudan — who have escaped those same rooms and buildings to build a new life in America. Visitors experience short audio clips through headphones and may continue reading the stories on exhibit placards and online. Hafez’ artwork was commissioned by the Center for the Arts through a grant from Connecticut Office of the Arts. Mellon funding supported Badr’s collaboration as story-collector.

[www.unpackedrefugee.com](http://www.unpackedrefugee.com)

## 2018 – 2019

### ***Kinstillatory Mappings in Light and Dark Matter***

**Emily Johnson, Choreographer**

October 9, 2018

An Alaskan of Yup'ik descent whose body-based work considers the experience of sensing and seeing performance, Emily Johnson's dances function as installations, engaging audiences within and through a space and environment, and interacting with a place's architecture, history, and role in community. For *Kinstillatory Mappings in Light and Dark Matter*, Johnson organized a fire pit gathering on the CFA green, invoking indigenous protocols and knowledges and encouraging participants to stargaze and share stories, conversation and food. During her two-day visit, Johnson met with Professor of American Studies Kehaulani Kauanui; toured Wesleyan's Archaeological Collection with manager Jessie Cohen; and visited Professor Quijada's RELI307: *Ritual* and Professor Brewer Ball's THEA203: *Special Topics in Theater History*.

***John Barlow Remembered***

February 9, 2019

Jon Barlow was a visionary musician and teacher whose teaching and scholarship at Wesleyan laid fertile ground for the Creative Campus Initiative. A remarkable pianist and an authority on topics as diverse as mathematics and the history of baseball, he had a profound impact on several generations of Wesleyan students. Participants in this daylong symposium included John Spencer Camp Professor of Music Neely Bruce, Professor of Music Ron Kuivila, Alex Waterman, and Jonathan Zorn '02 MA '07. The program included live performances by Alvin Lucier, Jane Alden, Neely Bruce, B. Balasubrahmanian, David Nelson, and others; as well as in-depth discussions of Barlow's recordings and papers and a conversation about his signature interdisciplinary course, "Some Southpaw Pitching."

## **CREATIVE CAMPUS FELLOWS**

**2006-7** Liz Lerman, Dance

**2009** Eiko Otake, Dance

**2011** Morgan Thorson, Dance

**2011** Cassie Meador, Dance

**2011** Glen McClure, Music

**2012** Reggie Wilson, Dance

**2012** Leigh Fondakowski, Theater

**2012-13** Jill Sigman, Dance

**2013** Rinde Eckert, Theater

**2014** Allison Orr, Dance

**2015** Faye Driscoll, Dance

**2015** Leila Buck, Theater

**2016** Luke duBois, Music

**2016** Will Rawls, Dance

**2017** Darrell Jones, Dance

**2017** Pamela Z, Music

**2019** Tom Pearson, Theater