

EXPERIMENT

ENGAGE

2017 | 2018

ANNUAL REPORT

COLLABORATE

BROWN
ARTS
INITIATIVE





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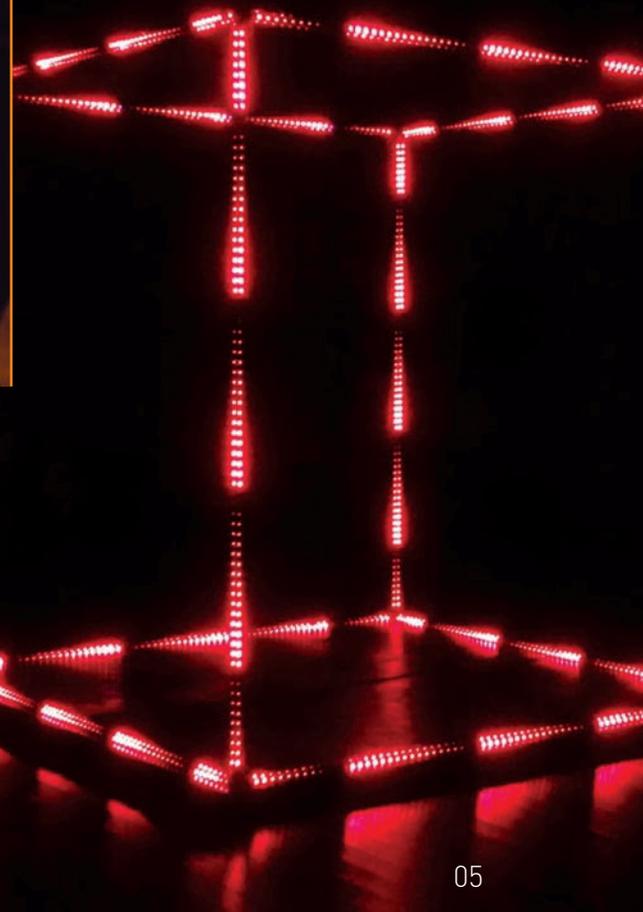
Nick Cave and Denish Markonish. Photo by Victor Alvarez '19.



ABOUT BROWN ARTS INITIATIVE

The Brown Arts Initiative (BAI) at Brown University seeks to cultivate creative expression and foster an interdisciplinary environment where faculty and students learn from one another and from artists and scholars in a wide range of fields across the campus and around the world. A consortium of six academic departments and two affiliated programs in the performing, literary and visual arts, the BAI works collaboratively to enhance curricular and co-curricular offerings, directly engage students with prominent artists working in all genre and media, and supports a diverse program of concerts, performances, exhibitions, screenings, lectures and symposia each year. The BAI seeks to build on Brown's reputation as a destination for arts exploration, contributing to cultural enterprise through the integration of theory, practice and scholarship with an emphasis on innovation and discovery that results from rigorous artmaking and experimentation.

The BAI comprises the Departments of History of Art and Architecture, Literary Arts, Modern Culture and Media, Music, Theatre Arts & Performance Studies, and Visual Art, plus David Winton Bell Gallery, and Rites and Reason Theatre | Africana Studies. For more information on the BAI, see arts.brown.edu.



Clockwise from top left:

John Leventhal and Rosanne Cash.
Photo By Victor Alvarez '19.

Thelma Golden.
Photo By Jacob Cader '19.

Luc Bukor-Smith, *8 Field*, 2018.
Photo By Joseph Rovani.

Kelly Nipper, *Terre Mécanique*, 2018. A Peforma Co-Commission With Brown Arts Initiative. Performance Still From Performa 17 Premiere. Photo By Joseph Rovani.

Loretta Gargan, Thomas Kelly, Eric Nathan and Catherine Wagner, *Lumen*, 2017. Photo Courtesy Of The Artists.

Steve Tannen and Deb Talan '90.
Photo By Victor Alvarez '19.

BAI PROGRAMS

WARREN AND ALLISON KANDERS LECTURE SERIES

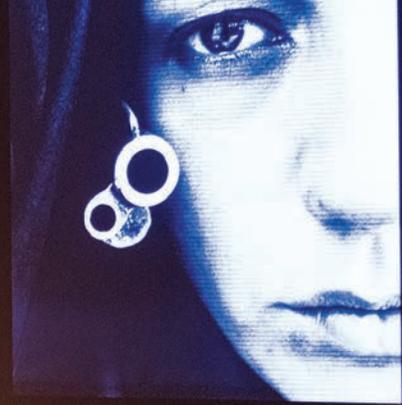
The Warren and Allison Kanders Lecture Series launched as a centerpiece of the BAI's first season. A catalyst for dialogue about the impact of contemporary visual art on our world, the new program featured public presentations and student engagements — workshops, critiques and intimate conversations over meals — led by prominent contemporary artists and art world leaders.

The series opened in October with a conversation between artist **NICK CAVE** and curator **DENISE MARKONISH** from MASS MoCA. Best known for his wearable sculptures called *Soundsuits*, Cave spoke to a rapt audience about how he came to explore identity, racism and social issues through his work. Reflecting on disturbing moments of racial unrest in this country, he said, "I think about art as a civic responsibility...and I think of myself as a 'messenger' with something important to say" about contemporary society.

In November, Iranian-born artist **SHIRIN NESHAT** discussed how literature, politics and her own personal narrative have influenced her work in photography, video and film. "I come from a country full of contradictions," she said. "Everything I do is based on some notion of duality...men/women, magic/realism, nature/culture, private/global, black/white. My work is organized around the notion of opposites."

THELMA GOLDEN, director and chief curator of the Studio Museum in Harlem, visited Brown in sleety February and reflected on her professional pathway with **COURTNEY MARTIN**, chief curator of Dia Art Foundation and Brown assistant professor of Art History. Golden expressed gratitude for the opportunity she has at the Studio Museum for "radical authorship that isn't always reactive." Referencing her "instinctual" curatorial practice, she explained, "I learned how to curate from other curators, placing objects in dialogue with other objects and in rooms with people in them. I make exhibitions for audiences."

In the March lecture concluding this year's series, Kenyan-born artist **WANGECHI MUTU** joined Performa curator **ADRIENNE EDWARDS** in examining the influence of traditional African craft and cultural heritage on Mutu's work in drawing, painting, sculpture, video and



Shirin Neshat. Photo by Victor Alvarez '19.

Adrienne Edwards and Wangechi Mutu. Photo by Jacob Cader '19.

performance. The artist screened excerpts from several of her videos and dialogued with Edwards about "the constant battle to come to terms with [her native country's] colonial past, a rich present, and a much deeper history that's sort of forgotten." Like the other lectures in the series, Mutu and Edwards' conversation was a sold-out event, demonstrating the community's deep interest in provocative programming that considers contemporary art and artists in context.

BAI SONGWRITING SERIES

The inaugural season spotlighted another signature program, the BAI Songwriting Series, which brought acclaimed musical artists to campus for public performances, alongside workshops and open master classes for Brown students and community members. Led by American Studies PhD student and singer-songwriter **JULIAN SAPORITI**, the BAI Songwriting Workshop met regularly throughout the academic year. Its 14 participants, who were selected via recorded audition from Brown's student body and the Providence community, gained confidence through solo and group exercises and received feedback on new compositions.

Workshop members also had the opportunity to have their songs critiqued by an array of talented musicians hosted by the BAI. Lauded singer-songwriter **ROSANNE CASH** led the first session in October with her collaborator and husband **JOHN LEVENTHAL**. The duo offered both specific suggestions to workshop participants and more general advice about songwriting. From Cash: "You can't teach songwriting. You can't teach talent. But you can walk hand-in-hand with a person through the process of becoming a songwriter and just point things out." And from Leventhal: "Use non-predictable subject matter and write from a non-internal narrative." Then the Grammy Award-winning pair enthralled a sold-out crowd with songs from their latest album, *The River and the Thread*.

In November, indie pop-folk musicians **DEB TALAN '90** and **STEVE TANNEN** of The Weepies held a spirited afternoon master class followed by an evening performance of their poetic folk songs with moody harmonies. In February, multi-instrumentalist and singer **KISHI BASHI**, best known for his electrifying violin, performed his densely layered music and then offered encouragement to workshop participants. Contradicting Leventhal, he said, "Write about an experience

or an emotion. Write from the inside to create a connection with the audience." Emerging hip-hop artist **DEEM SPENCER** performed in March and spoke with rapper and writer **JAVON STEPHENSON '18** about his New York-inspired, emotionally charged lyrics.

The inaugural series came to a close in late spring. April brought a concert by **SAPORITI** with his musical partner and fellow American Studies PhD student **ERIN AOYAMA**. They performed their songs from *No-No Boy*, inspired by the experiences of Japanese-Americans incarcerated by the U.S. government during World War II. And in early May, workshop members gathered for a culminating Songwriters Showcase before an enthusiastic audience of friends and family. Even BAI directors Butch Rowan and Anne Bergeron offered their thanks to the group...in an original new song.



Kishi Bashi. Photo by Jacob Cader '19.



Deem Spencer. Photo by Joseph Rowan.



Erin Aoyama and Julian Saporiti. Photo by Jacob Cader '19.



Meredith Monk. Photo by Julieta Cervantes.

MAIN STAGE: MEREDITH MONK AND ANNE WALDMAN

Renowned singer, composer, director and choreographer **MEREDITH MONK** joined celebrated poet **ANNE WALDMAN** for an evening of verse, music and movement in the Granoff Center's Studio 1. Waldman, a BAI Professor of the Practice, opened Act I with a haunting, performed reading from her *Entanglement Variations*. Her theatrical incantations and gestures were accompanied by projections of abstract paintings by Pat Steir and an evocative soundscape by Ambrose Bye. In Act II, Monk performed several pieces with her ensemble members **KATIE GEISSINGER** (voice) and **ALLISON SNIFFIN** (voice and piano), including *Calling* and *Scared Song*, weaving complex, droning and startling harmonies into what one audience member described as "ethereal sound sculpture." Monk and Waldman shared the stage in Act III for a duet comprising six original works that intertwined voice with body to create a polyphonic ballet.

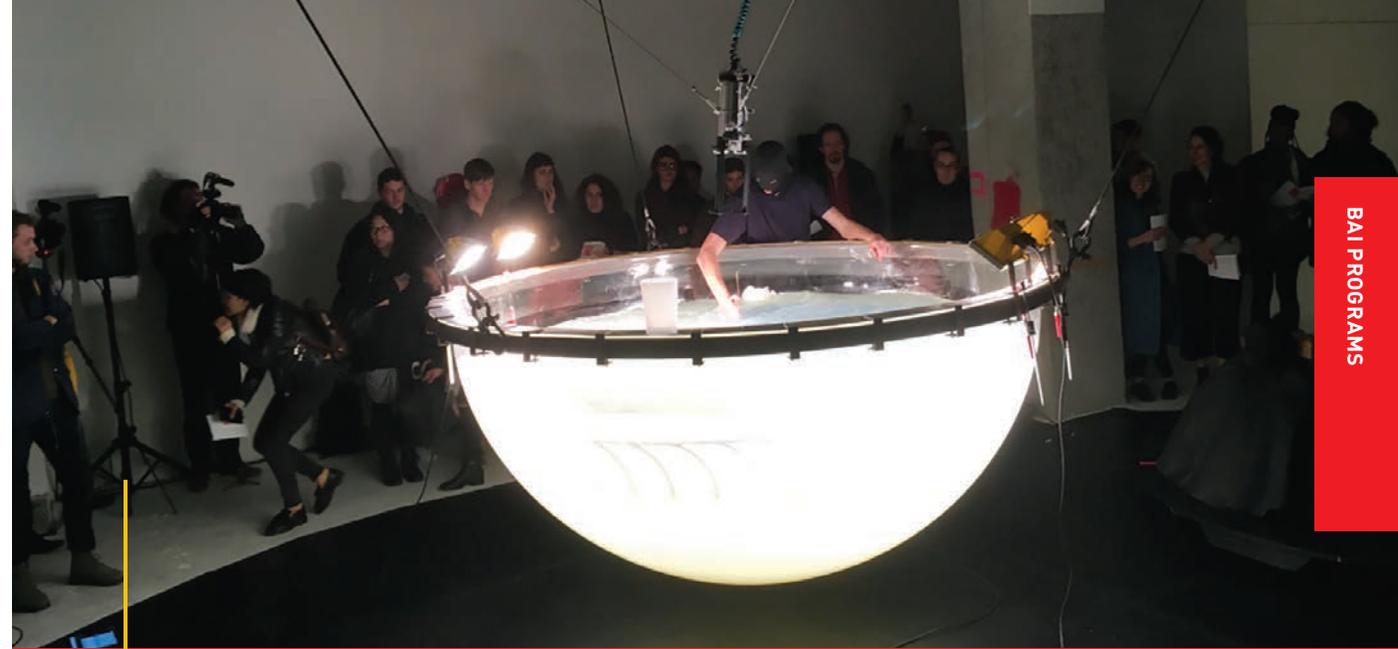
In addition to the sold-out performance, Monk and Waldman invited members of the Brown community to an open rehearsal and talk-back. Following the run-through, the two discussed their long friendship, the natural assimilation of art forms between sung and spoken word, and the challenge of creating art in today's politicized environment. Both concurred that the purpose of art is "a spiritual practice to wake the world up to itself."

FIXED AND MULTIMEDIA PERFORMANCES

The BAI's commitment to all forms of contemporary artistic expression was evident in a number of fixed and multimedia performances — experimental works blurring boundaries in media, discipline and collaboration. September brought **PAMELA Z**, the groundbreaking composer and multimedia artist to the Granoff Center for a mesmerizing performance in Studio 1. Using hand-mounted motion sensors and other advanced technology, Z manipulated her own voice as well as video and audio recordings to create a multi-textured, visceral and otherworldly sensory experience. The following month, German composer **KARLHEINZ STOCKHAUSEN**'s 1967–68 electronic composition *Hymnen* was presented in immersive, multichannel surround sound in the Martinos Auditorium. Offered in conjunction with the Brown University course *What Was Europe?*, *Hymnen* inaugurated the BAI's Audiovision series — programs that envelop the audience in dimensional, spatial soundscapes.



Pamela Z at Brown University. Performance stills by Joseph Rován.



Kelly Nipper, *Terre Mécanique*, 2018. A Performa Co-Commission with Brown Arts Initiative. Performance still from Performa 17 premiere. Photo by Joseph Rován.

PERFORMA PARTNERSHIP

In June 2017, the BAI formalized a three-year partnership with Performa, the leading organization dedicated to exploring the critical role of visual art performance of the 20th and 21st centuries. This partnership includes co-commissioning new work for the Performa biennials; exchanging artistic and scholarly talent among Performa artists and curators and Brown faculty, students and staff; and offering internship opportunities at Performa for Brown students.

The BAI-Performa collaboration began with artist **KELLY NIPPER** in residence at the Granoff Center during summer 2017, where she further developed her new performance *Terre Mécanique*. Four Brown students — Colin Kent-Daggett '19,

Marley Kirton '17, Sophie Schwartz '17 and Sophia Washburn '17 — served as studio assistants, working with Nipper, dancer Marissa Ruazol and designers from MIT's Self Assembly Lab (SAL). Together, the team investigated Nipper's discipline-bending research that combined video, photography, movement, Rapid Liquid Printing (invented by the SAL) and the design and production of choreographic objects.

Nipper's approach was documented in a Cohen Gallery exhibition, *Terre Mécanique* by Kelly Nipper: *In Process*, on view from September 6–24, 2017. An enormous, inverted Plexiglass dome suspended from the ceiling served as the installation's centerpiece, and gestured toward its use in the performance supporting the real-time printing of 3D sculptural forms. In October, Nipper joined Performa's founding director/curator **ROSELEE GOLDBERG** for a wide-ranging conversation about her evolving work. A graduate of CalArts, Nipper discussed her experience organizing the archives of pioneering installation and performance artist Allan Kaprow, and how that led to incorporating postmodern dance in her practice.

Terre Mécanique had its world premiere at Performa 17 in New York City, an occasion attended by a group of excited Brown students on a BAI-sponsored trip to the biennial. They found the performance to be an intense, immersive experience of sound, light, rhythm, movement and experimentation, a fitting culmination to the first year of a dynamic collaboration between the BAI and Performa.



Kelly Nipper, *Terre Mécanique*, 2018. A Performa Co-Commission with Brown Arts Initiative. Performance still from Performa 17 premiere. Photo by Anne Bergeron.



Bridget Baird, Judith Goldman, Brett Terry and Andrea Wollensak, *Open Waters [Northwest Passage & Polar Sea]*, 2018. Still from Cohen Gallery, Brown University installation. Photo courtesy of Andrea Wollensak.

Defense Council **ELIZABETH CORR**; Lt. Commander and Researcher at the U.S. Coast Guard Academy's Center for Arctic Study and Policy **JEREMY MCKENZIE**; and Deputy Director and Chief Curator of Brown's Haffenreffer Museum of Anthropology **KEVIN P. SMITH**. Corr commented, "What art allows us to do is to come at this issue [of climate change] from a place of receptiveness...This is really a call for us to be working together systematically and in long-term collaborations to change the world."

In addition to the David Winton Bell Gallery's *33°* (see page 18), *Polar Opposites* was complemented by two exhibitions and an array of public programs presented in the Granoff Center. The Cohen Gallery featured *Open Waters [Northwest Passage & Polar Sea]*, a collaborative installation among computer scientist **BRIDGET BAIRD**, poet **JUDITH GOLDMAN**, sound artist **BRETT TERRY** and visual artist **ANDREA WOLLENSAK** that uses generative art to examine the rich history of Arctic exploration. The Atrium Gallery showcased *White Wanderer*, an installation by **BACHMEIER** and **SEAN GALLERO** of Luftwerk inspired by the Larsen C ice shelf crack in Antarctica.



Amanda Lynch, Justin Price Guariglia and Petra Bachmaier. Chantal Bilodeau. Elizabeth Corr. Photos by Jacob Cader '19.

ANNUAL SYMPOSIUM

As part of its three-year theme on Arts & Environment, the BAI held its second annual symposium called *Polar Opposites: Creative Interventions in the Arctic and Antarctic*. Sponsored by Poseidon Expeditions, the convening brought together artists, scientists and researchers whose work addresses the polar regions, especially the impact of climate change. *Polar Opposites* was part of *WeatherProof: Arts, Humanities and Sciences Explore the Environment*, a broader University initiative that coordinated spring programming among the David Winton Bell Gallery, John Carter Brown Library, Cogut Institute for the Humanities, Institute at Brown for Environment and Society, and the BAI.

Artist, filmmaker, environmental activist and sailor **DAVID BUCKLAND** delivered a galvanizing keynote discussing his efforts to aid scientists in conveying via the arts the true effects of climate change. In 2001, he founded the international organization Cape Farewell as a cultural response to climate change. Through Cape Farewell, Buckland has sponsored numerous expeditions around the

globe, including nine to the High Arctic, traveling with and inspiring artists and oceanographers alike. He has co-produced films and organized exhibitions, such as the ArtCop21 Art Fair in Paris in association with the 2016 United Nations Conference on Climate Change. Speaking on behalf of artists, Buckland stressed that "we face our humanity and its effect on climate change with a cold stare, crafting works that are as emotionally alarming as the hard facts of our scientists."

Brown Professors **AMANDA LYNCH** and **ED OSBORN** joined artists **PETRA BACHMAIER** and **JUSTIN BRICE GUARIGLIA** on the "Knowing Ice" panel, illuminating the connections between artistic and scientific practices relating to the poles. A second panel on "Art, Polarities and Politics" offered diverse perspectives on governmental policies and economics affecting the polar regions. Weighing in on the shifting nature of custodianship and how artists are calling attention to regional concerns were playwright **CHANTAL BILODEAU**; Director of Arts Partnerships at the National Resources

We face our humanity and its affect on climate change with a cold stare, crafting works that are as emotionally alarming as the hard facts of our scientists.

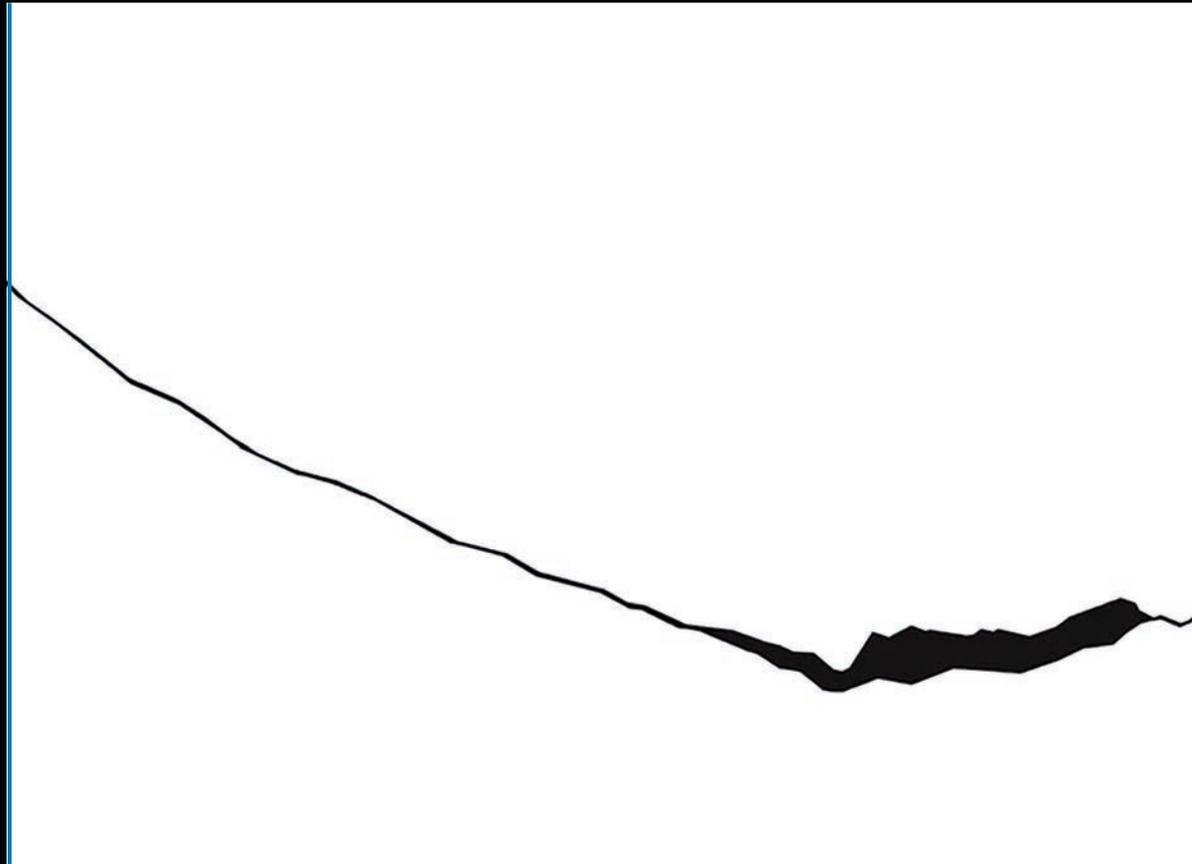
DAVID BUCKLAND



David Buckland. Courtesy of the artist.

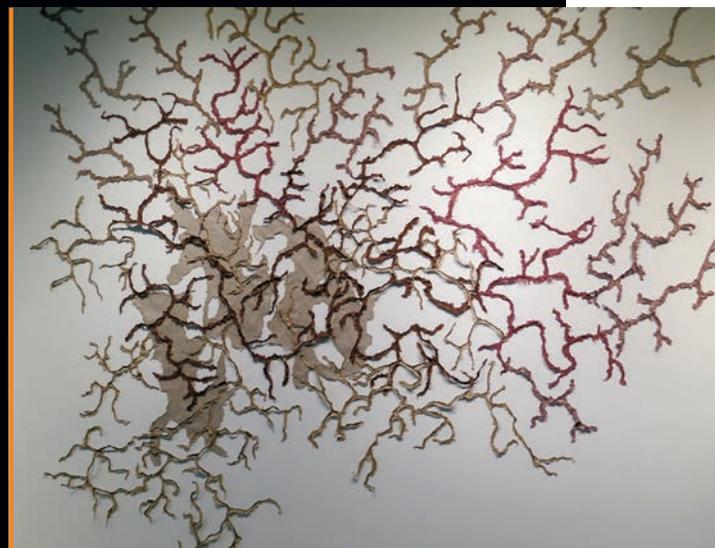
The Speculative Auralizations of the Anthropocene, in the Key of the Schumann Resonances, performed by Stephon Alexander, Melvin Gibbs and Butch Rován, with projections by Justin Price Guariglia. Photo by Jacob Cader '19.





Luftwerk (Petra Bachmeier and Sean Gallero), *White Wanderer*, 2017. Courtesy of the artists.

Other programs included *The Speculative Auralizations of the Anthropocene, in the Key of the Schumann Resonances*, an improvisational concert featuring **MELVIN GIBBS** (on electric bass), BAI Faculty Director **BUTCH ROVAN** (on clarinet and electronics) and Brown University Professor of Physics **STEPHON ALEXANDER** (on tenor saxophone), with projected images by Guariglia. *Virescent*, a sound and video installation by Osborn in Studio 2, examined Arctic sites on micro and macro scales. The symposium concluded with two film screenings, *Burning Ice* (Peter M. Gilbert and Adam Singer, co-directors, 2010) and *There Will Be Some Who Will Not Fear Even That Void* (Saeed Taji Farouky, director, 2012).



May Babcock and Megan Singleton, *Ebb and Flow*, 2017. Photo by Katherine Bergeron.



Loretta Gargan, Thomas Kelly, Eric Nathan and Catherine Wagner, *LUMEN*, 2017. Photo courtesy of the artists.

EXHIBITIONS

As classes and performances filled the varied spaces of the Granoff Center throughout the year, the building's galleries — the Upper Lobby, Cohen Gallery and Atrium Gallery — displayed engaging exhibitions by local, regional and national artists, while the higher floors showed student work. Many reflected on the BAI's Arts & Environment theme. For example, **MAY BABCOCK** and **MEGAN SINGLETON** were inspired by the waterways and flora of Rhode Island's Narragansett Bay. They transformed invasive plants into handmade paper and created a beautiful mural, *Ebb and Flow*, featured in the Upper Lobby from August 7, 2017–June 1, 2018.

Exhibitions in the Cohen Gallery included *LUMEN*, an immersive, multidisciplinary installation by Brown's David S. Josephson Assistant Professor of Music and composer **ERIC NATHAN**, landscape architect

LORETTA GARGAN, artist **CATHERINE WAGNER** and architect **THOMAS KELLEY**. Incorporating original music, video projection and elements of architecture and nature, *LUMEN* provided a meditative respite for visitors from October 5–November 6, 2017. Artist Daniel Miller's exhibition *Simulating Nature*, which presented technological recreations of natural phenomena, served as the capstone to the Cohen Gallery spring season. Brown community members also lent their talents: from January 24–February 22, 2018, the Atrium Gallery featured the artwork of 10 staff members in the annual exhibition *After Hours*, and the work of BAI student grant recipients enlivened the halls of the Granoff Center from March 1–23, 2018.



Brown University World Music Ensemble featuring Randy Weston. Photo by George Braunschweig.



Love Song to the Sun, performed by Brown University Orchestra and Tracy Silverman, with projections by Todd Winkler. Photo courtesy of Anita Sheih, *Brown Daily Herald*.

DEPARTMENTAL PROGRAMS

In addition to the BAI's public program season, each of its member units presented a rich and varied array of events, productions and exhibitions that complement the curriculum. Below is a sampling.

MUSIC

In support of course offerings that spanned orchestral conducting, computer music and Ghanaian drumming and dancing, Brown's Department of Music brought a diverse range of musical artists to campus during the 2017-18 academic year. It also hosted collaborations and performances involving 40+ student musical groups, Brown professors and guest musicians.

In October 2018, T.S. Eliot Prize-winning poet **OCEAN VUONG**, and David S. Josephson Assistant Professor of Music **WANG LU** shared the product of their six-week summer residency, *On Earth We're Briefly Gorgeous*. Inspired by Vuong's expressive language, Wang composed four pieces for guitar and saxophone. As Vuong read his poetry, musicians **DAN LIPPEL** and **RYAN MUNCY** interpreted Wang's music for the engrossed audience in Martinos Auditorium.

November brought legendary jazz pianist and composer **RANDY WESTON** to Grant Recital

Hall, where he joined the department's World Music Ensemble and its director, **KWAKU KWAAKYE OBENG**, for a concert, workshop, lecture and documentary film screening. The concert featured works with percussion and African musical influences, reflecting Weston's exploration of the connections between African music and American culture.

In a March concert with the Brown University Orchestra, electric violinist **TRACY SILVERMAN** performed his concerto *Love Song to the Sun*. Co-commissioned by Brown, the piece featured interactive video projections by Professor of Music **TODD WINKLER**. Earlier in the academic year, Silverman had participated in a residency led by students in the "Timbre in Electroacoustic Music" composition course.

LITERARY ARTS

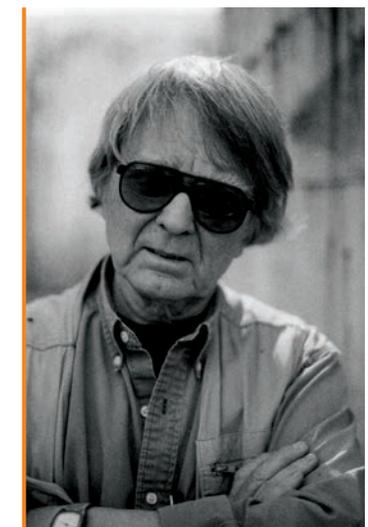
Brown's Literary Arts Department—the home on campus for writers of fiction, poetry, screenplays, digital language arts and mixed media—hosted celebrations of creative writing throughout the year. In October, noted poet and literary critic **ELIZABETH WILLIS** gave the inaugural C.D. Wright Lecture titled "Silent Letters, Talking Pictures, and the Punch-drunk Gospel of the Bone Man's Dictionary." In her talk, Willis explored theories about the practice of contemporary poetry by mixing the anecdotal, the historical and the poetic, with primary emphasis on the life and writing of C.D. Wright. Following her lecture, Willis engaged the audience in a multi-layered conversation about what it means to live through the lens of poetry.

Another highlight of the Literary Arts calendar was April's festival *International Fiction Now: A Celebration of Robert Coover and the International Writers Project*. In a multi-day series of readings, talks and presentations, two-dozen writers, scholars and artists paid tribute to Robert Coover, T.B. Stowell professor emeritus of literary arts and renowned author of experimental fiction. Among the featured presenters, novelists **DON DELILLO**, **MARLON JAMES** and **T.C. BOYLE** expressed admiration for their

colleague, while others, including authors **EDWIDGE DANTICAT**, **SHELLEY JACKSON** and **BEN MARCUS**, expressed gratitude to their former mentor. The dizzying array of readings brought to campus many of the nation's premier figures in avant-garde narrative, reminding the overflow audiences of Coover's—and Brown's—central role in creating and nurturing a diverse range of approaches to the making of the novel and the short story.



Elizabeth Willis. Courtesy of the artist.



Robert Coover. Courtesy of the artist.

THEATRE ARTS & PERFORMANCE STUDIES

Consistent with its mission to consider, in theory and in practice, multiple forms of performance—theater, dance, speech, performance art and performance theory—the Department of Theatre Arts & Performance Studies (TAPS) drew audiences into imaginative investigations and productions throughout the year.

TAPS hosted the *Activist Body Symposium*, a day-long sequence of presentations, conversations, workshops and performances, hosted in late September in the Granoff Center. Examining what it means to be a politically responsive body, the symposium concluded with a tap dance performance exploring legacies of colonialism. Clad all in white, dancer **ORLANDO HERNÁNDEZ** moved through the halls and staircases of the building while reciting a 16th century Spanish proclamation to displaced indigenous peoples.

In April, over 650 community members enjoyed a production of *Sometimes the Rain, Sometimes the Sea*, written by **JULIA IZUMI MFA '19**, directed by **KATE BERGSTROM MFA '18** and acted by a cast of talented undergraduates. A reimagining of Hans Christian Andersen's beloved fairy tale *The Little Mermaid*, the play had received its first public reading in 2017 as part of the *Writing is Live* annual festival of new plays, featuring works from Brown University's Writing for Performance graduate program.



Festival of Dance 2018. Photo by Erin X. Smithers.

human”—topics he discussed with Brown students and faculty. To conclude his residency, Delany gave the Roger B. Henkle Memorial Lecture, “The Mirror and the Maze,” to a full house in Martinos Auditorium, followed by a lively exchange with the audience.

In partnership with the Department of French Studies, MCM presented the 2018 French Film Festival in late February. More than 2,000 Brown and Providence community members attended the eight-day festival, enjoying critically-acclaimed films from France, Canada and Africa. The festival offered something for everyone: drama, animation, comedies and documentaries. The César-winning children’s animated film *Le Grand Méchant Renard* (Patrick Imbert and Benjamin Renner, co-directors, 2017) was also screened, to the delight of the youthful audience members jumping up and down in the aisles.

Award-winning independent film director, screenwriter and producer **TODD HAYNES '85** participated in a number of events in April organized by MCM and the John Hay Library. A pioneer of New Queer Cinema, Haynes led a workshop for student filmmakers and held an audience Q&A session after screening his newly released film, *Wonderstruck*. He continued the conversation at the John Hay Library discussing an exhibition of his “image books,” the visual archives he creates for each film.



Samuel “Chip” Delaney. Courtesy of the John Hay Library, Brown University.

MODERN CULTURE AND MEDIA

Brown’s Department of Modern Culture and Media (MCM), which explores media in the context of 20th and 21st century cultural and social constructs, offered multifaceted programs throughout the year. In October, science-fiction author **SAMUEL “CHIP” DELANY** visited campus as a BAI-funded Fitt Artist-in-Residence. His groundbreaking work explores race, sexuality, language, perception and fluctuating concepts of “the

MITES AND REASON THEATRE | AFRICANA STUDIES

Dedicated to the critical examination of the cultures of Africa and the African Diaspora, the Department of Africana Studies is also home to Brown’s Rites and Reason Theatre. Founded in 1970 out of the Black Arts Movement, the Theatre gives voice to diverse cultural expressions using its unique Research-to-Performance Method (RPM). In the spring, it presented the choreo-drama *Ashes*, a narrative of healing and resilience after domestic abuse, directed by **LILY MENGESHA PHD '18** and featuring current student, alumni and community actors.

From April 11–14, 2018, over 300 audience members enjoyed the performances, presentations, workshops and panels that comprised the 10th Annual Black Lavender Experience. Five students and two faculty members from Tougaloo College in Mississippi joined events sparked by queer artists of color, including the “Black Lavender in the Black Bible Belt” panel and the “Performing Gwendolyn” workshop with performance artist, writer and LGBTQ activist **TRAVIS ALABANZA**.

With the Watson Institute for International and Public Affairs, the department also co-sponsored *50 Years Since '68*, a popular series of spring programs examining the civil unrest of 1968, when African American students walked out of classes to protest the University’s low enrollment

of minorities. These included *Sports of '68*, which featured the premiere of *The Stand: How One Gesture Shook the World* (co-directors Tom Ratcliffe '81 and Becky Paige), a film chronicling the protest by elite runners Tommie Smith and John Carlos at the 1968 Mexico City Olympics; and *Music of '68: A Change is Gonna Come*, a four-day immersion in jazz, reggae, R&B and popular dance music that responded to the social and political upheavals of the late 60s.

Performance still of *Ashes*, 2018. Photo by Kathleen Moyers.





33°. Still from David Winton Bell Gallery exhibition installation. Photo by Jesse Banks III.

DAVID WINTON BELL GALLERY

Brown's notable contemporary art exhibition space, the David Winton Bell Gallery in the List Art Building, presented six thought-provoking exhibitions in its 2017-18 season. From November 11, 2017-February 11, 2018, visitors explored *Festivals, Funerals and New Life*, a survey of work by the pioneering African American sculptor and installation artist **MELVIN EDWARDS**, and curated by **IAN ALDEN RUSSELL**. The gallery was pleased to host Edwards for events associated with the exhibition, including the fabrication of a new sculpture at Providence's Steel Yard and a public conversation with his good friend, the artist **TONY RAMOS**.

The List's lobby showcased an exhibition drawn from the Bell's permanent collection. Organized by graduate curatorial assistant **RICA MAESTAS MA '18**, *Llevando La Cultura* explored conflicting and shifting definitions of Mexican identity throughout the 20th century. Open from January 10-February 11, 2018, the exhibition culminated in a community reception featuring the University's own mariachi band, Mariachi de Brown.

In late March 2018, the campus community began to notice out-sized photo murals of polar landscapes and animals mounted on the facades of several Brown buildings. This public art installation was part of 33°, a multi-dimensional Bell Gallery exhibition curated by **JO-ANN CONKLIN** and organized to coincide with the BAI's *Polar*

Opposites symposium (see page 10). In addition to the murals, the gallery presented the work of five polar photographers documenting the beauty and destruction of the regions, plus an installation by **JACOB KIRKEGAARD** called *Isfald*, which recreates the below-surface sound and vibrations of calving glaciers.

HISTORY OF ART AND ARCHITECTURE

The Department of the History of Art and Architecture (HIAA), dedicated to the study of visual cultures from ancient to modern day, drew participants from both on and off campus for its scholarly programming. A graduate student-organized conference called *Reuse Reconsidered* explored both historical and contemporary perspectives on the reuse of cultural heritage. Activating the Granoff Center from September 15-17, 2017, the conference presented 11 panels on themes such as "Appropriation and Power," "Redefining Identity" and "Politicizing Reuse." Speakers ranged from graduate students to senior faculty who traveled from as close as Brown's Main Green and as far as Oxford, England. These topics were further investigated via HIAA's *Reuse Reconsidered* lecture series, which included an October presentation by University of Massachusetts, Amherst Professor **MAX PAGE** on the discourse around Confederate monuments in the South.



Alluvial Plain by Yvonne Young. Still from List Art Building exhibition installation. Photo by Winnie Gier.

Wendy Red Star. Photo by Winnie Gier.

Renowned American art historian **MICHAEL LEJA** visited campus on March 5, 2018 for the Anita Glass Memorial Lecture on March 5, 2018. Presenting his paper on "The Langenheime Brothers at Niagara Falls: Photographic Fusions and the Mass-Marketing of Photography," Leja examined how 19th century photographic techniques shaped the production and consumption of images in American popular culture.

VISUAL ART

Each academic year, Brown's Visual Art Department presents the work of both established and emerging artists in exhibitions and events at the List Art Building. These activities are designed to integrate with the curriculum offered by the departments of Visual Art and History of Art and Architecture.

During the fall semester, the David Winton Bell Gallery and the Visual Art Department jointly invited students to submit work for the 38th Annual Juried Student Art Exhibition. Artist **SOPHIA NARRETT '10** and curator/educator **KALIA BROOKS** reviewed nearly 200 submissions, and ultimately selected 34 works by student artists for display in the David Winton Bell Gallery from February 24-March 11, 2018.

From December 18, 2017-February 1, 2018, wall sculptures by **YVONNE LOVE** from her 2017 nature-inspired *Alluvial Plain* series were shown in the List 221 Gallery. In early March, cross-disciplinary artist **WENDY RED STAR** visited Brown and gave a lecture open to the campus and local community. Raised on the Apsáalooke (Crow) reservation in Montana and an avid archival and historical researcher, Red Star spoke about her education, career and the continuing inspiration she finds in her cultural heritage. Prior to her talk, she spent an afternoon visiting students in their studios and providing feedback on their new work.

ENGAGEMENT & SUPPORT



Yoruba Richen. Photo courtesy of the artist.

BAI GRANTS PROGRAM

Recognizing the importance of broadly supporting the arts at Brown, the BAI administers a two-pronged grants program, one designed for faculty and arts professional staff, and the other for students. Each fall and spring semester of the academic year, the BAI provides competitive funding for projects that enrich the campus and local community through arts-focused public presentations, artist-in-residence opportunities, research and development projects, and student projects. A volunteer committee comprising arts faculty and staff reviewed and rated applications from peers according to criteria refined by an external review conducted in summer 2017. A committee of the Brown Arts Student Council (see page 24) vetted student applications.

In FY18, \$108,230 was awarded in grants to 23 faculty, postdoctoral fellows and professional staff in support of artistic production, presentation and research. Grant recipients included James Tompkin, assistant professor of computer science, for *Discover Art/Science*, a program which pairs science and art students to create new artwork

together; Karen Allen Baxter, senior managing director of Rites and Reason Theatre, for a residency by documentary filmmaker **YORUBA RICHEN '94** continuing the investigation of the 1968 protest at Brown by African American students; and Sawako Nakayasu, assistant professor of literary arts, for research on her collaborative book project, Japanese *Experimental Poetry in the 20th Century*.

Eighty-seven Brown students received funding totaling \$30,428 to support a range of projects, including the following: Jacob Alabab-Moser '20 and Caitlin Takeda '20 received support for the second edition of *Garden* magazine, which showcased the work of Providence-area student photographers; **LUC BOKOR-SMITH '18** received funding to build a large-scale, interactive multimedia installation using LED light strips; and Grace Monk '18 brought three artists to campus from Greece and Chile for a panel discussion on *Re-thinking the Wall; Greek and Chilean Street Art* followed by a public painting demonstration.

Resistance is motion, a matter of velocity, a quality of action. And resistance is always confronting history.

RALPH LEMON

PROFESSORS OF THE PRACTICE

During the 2017-18 academic year, the BAI was delighted to host three visiting professors of the practice (or PoPs, as they're called around campus): **ANNE WALDMAN**, **RALPH LEMON** and **SEBASTIAN RUTH '97, PHD '12 HON.** In a position created by the BAI to directly connect visiting artists and art world professionals with students, the PoPs taught courses, gave presentations open to the public, embarked on collaborations with Brown community members and mentored and advised students active in the arts.

Renowned poet, performer, editor and teacher Anne Waldman opened the BAI's program season in September with a poetic presentation and declaimed reading of her decades-spanning work. She noted that the creative process demands dialogue with "the crazy weather of our existence." Referencing the 20th century Italian philosopher Giorgio Agamben, she said the contemporary artist or poet perceives the darkness, and paradoxically, "the light out of darkness." During the spring semester, Waldman taught "The Restless Desk: Hybrid Writing, Performance, Collaboration" through the Literary Arts department. Students in the course designed semester-long creative projects drawing on both their study of literary performance practice and conversations with guest lecturers. As aforementioned, Waldman also performed with Meredith Monk (see page 8 for more details).

During the fall semester, genre-defying director, choreographer, dancer, visual artist, curator and writer Ralph Lemon taught the course "13 Positions" through Theatre Arts & Performance Studies. His lab explored the relationship between one's body and one's "cultural cosmology." Lemon shared his work with the BAI

community in a November performance and talk-back, where he considered the politics of different bodies at different historical moments. For Lemon, "Resistance is motion, a matter of velocity, a quality of action. And resistance is always confronting history."

Sebastian Ruth made a repeat appearance with the BAI, teaching his course "Music, Civil Society and Public Service" in the spring semester. A violinist, educator and 2010 MacArthur "Genius Award" recipient, Ruth is the founder of Providence-based Community MusicWorks, an organization that connects professional musicians with urban youth and families. His class examined the relationship of the arts to activism and positive social change, and concluded with student presentations of their capstone projects.

FELLOWS

Following his successful engagement as one of the BAI's inaugural professors of the practice in FY17, Providence-based writer, photographer and filmmaker **RAMELL ROSS** received a Mellon Gateway Fellowship at Brown. This prestigious two-year award, designed to support the early career of practitioners and scholars from historically underrepresented groups, enabled Ross to continue his creative work while also teaching one semester and leads to a full-time, tenure-track position as assistant professor in the Visual Art Department.

Ross' first feature-length experimental documentary, *Hale County This Morning, This Evening*, which he edited while in residence with the BAI at the Granoff Center, premiered at the Sundance Film Festival in January 2018 and received the U.S. Documentary Special Award for



Anne Waldman. Photo by Nina Subin.
Ralph Lemon. Photo by Tara Fallaux.
Sebastian Ruth. Photo by Erin X. Smithers.



Jelili Atiku, *Shoot the Breeze*, 2018. Photo from live performance on Brown University's Main Green. Photo by Jacob Cader '19. Courtesy of the artist.

My performances are often spontaneous because that's life... they call attention to social ills, but also atonement. **JELILI ATIKU**

Creative Vision. In April, Ross joined the film's co-writer, Moroccan American visual artist and photographer **MAYA KRINSKY**, at Martinos Auditorium for an excerpt screening and in-depth discussion about the philosophy and decision-making entailed in crafting a film that reveals a non-conventional, non-stereotypical and more realistic depiction of rural black Southern life.

Nigerian multimedia artist **JELILI ATIKU** joined the Brown Arts Initiative and the Department of Africana Studies in January 2018 for a year-long visiting assistant professorship sponsored by the Artist Protection Fund (APF). A new program of the Institute of International Education, APF partners with host organizations, such as universities and cultural centers, to provide relief and safe haven to threatened artists. Atiku's work, which encompasses drawing, installation, sculpture, photography, video and live performance, promotes freedom of expression and addresses human rights and social justice issues. His observations on poverty, corruption, war, violence and oppression have made him a target of the ruling class in his native Lagos.

Atiku shared his artistic perspectives with the Brown community in two BAI-organized events in April: *Shoot the Breeze*, an interactive, outdoor performance with student participants, and a subsequent conversation with Africana Studies Postdoctoral Research Associate and

Mellon Gateway Fellow **DOTUN AYOBADE**. Atiku noted that his performances "are often spontaneous because that's life...they call attention to social ills, but also atonement." Witnesses to *Shoot the Breeze* would have agreed—entirely concealed in a hand-fabricated ram mask and business suit, Atiku processed with students dressed as sheep to the American flag on the campus' Main Green, providing visually compelling and political commentary on current events.

I'm still absolutely astounded at photography's complicitness in perpetuating stereotypes.

RAMELL ROSS



Ramell Ross. Courtesy of the artist.

ENGAGEMENT & SUPPORT



Rhea Malani, *Untitled*, 2018. Photo by Emma Boast.



Jiaju Ma '21, *Koutroulou Reinterpreted*, 2018. Photo by Emma Boast.

STUDENT ENGAGEMENT

Recognizing students as its primary constituency, the BAI offered singular opportunities to engage with undergraduates and graduate students throughout the year. In addition to participating in BAI-sponsored performances, conversations and symposia, they enjoyed direct access to renowned artists of varied genre and media, including Rosanne Cash, Nick Cave and Thelma Golden, via workshops, critiques and salon-style lunches and dinners. In a more extended engagement (as previously noted on page 9), four student assistants worked closely with BAI artist-in-residence Kelly Nipper to help develop her performance work *Terre Mécanique* during summer 2017, co-commissioned by Performa and the BAI. Two dozen students then attended the piece's world premiere during a November trip to the Performa 17 biennial in New York City, one of three BAI-organized trips to connect students to creative fields beyond the university.

A hub of artistic activity on campus, the Perry and Marty Granoff Center for the Creative Arts hosted 33 courses during the fall and spring semesters, ranging from "An Exploration in Video Art" taught by Associate Professor of Visual Art Ed Osborn, examining contemporary video and installation practices to "Communicating Science:

Animating Science" led by Professor of Biology John Stein, about learning to use visual media to convey scientific concepts. Class attendees walked through corridors, elevator bays and living rooms filled with art made by their peers—approximately 100 students in total exhibited in Granoff spaces over the course of the year. Graduate Curatorial Fellow **EMMA BOAST MA '19** organized these displays, one of several student workers who contributed to the BAI's curatorial and marketing/communications efforts.

Students were also active on the Brown Arts Student Council (BASC) co-chaired by Maddie Forbes '18 and Alex Fredman '18. BASC members worked with BAI staff to bring artists **JOÃO ENXUTO** and **ERICA LOVE '99** to campus for the Spring Arts Lecture; plan exhibitions and programming for the annual MESH series and Spring Arts Fest; jury fall and spring student grant applications; and curate an exhibition of work funded by BAI student grants in the Atrium Gallery from March 1–23, 2018.

PERFORMING ARTS CENTER

Brown University's current strategic plan, *Building on Distinction*, emphasizes "cultivating creative expression" as one of its key tenets. As such, it calls for a substantial expansion of resources for the arts. This includes the construction of a new Performing Arts Center (PAC) to support teaching and learning around the development and presentation of music, theater, dance and multimedia arts. Following the selection of an exceptional design team—REX architecture from New York, Theatre Project Consultants from Norwalk, CT, and Threshold Acoustics from Chicago—and the location directly across The Walk from the Granoff Center as the site of the PAC, much progress has been made on this project so vital to enhancing the arts at Brown. The new facility has been envisioned to complement the Granoff Center, aesthetically and programmatically, creating a synergistic relationship between the two buildings.

The PAC's main hall has been designed as a flexible space adaptable to different disciplines, capable of supporting both large ensembles and intimate recitals, with superb acoustics and an audience capacity of 500. Other spaces include a smaller performance and rehearsal space, a studio suitable for dance and another for acting, all outfitted with state-of-the-art audio/visual technology, plus dressing rooms, student practice rooms, instrument storage and back of house areas, as well as an expansive lobby serving as a central gathering space on campus. The project has proceeded on schedule, with its anticipated opening in early 2021.

FINANCIAL STATEMENT FY18

Revenue Funding Sources	Actuals*
University Funds	454,367
Endowment Funds ◊	370,504
Gifts (current use) †	1,700,899
TOTAL REVENUE	\$2,525,770
Expenses	
Curricular Development & Instruction Δ	23,806
Public Programs	413,945
Grants Program	133,965
Student Engagement	17,698
Resource Center Programs	27,328
Personnel & Operations	992,739
TOTAL EXPENSES	\$1,609,481
SURPLUS (DEFICIT)	\$916,289^

* Unaudited actuals from 7/1/17 through 6/30/18

◊ Investment yield (based on 5.07% draw), plus \$113,475 cash balance reserves from FY17

† Gifts from individuals, foundations and corporations, plus \$863,812 cash balance from FY17

Δ Professors of the Practice expenses were tracked by the Dean of the Faculty's office, not the BAI's budget in FY18, and are not reflected here

^ Restricted program funds; not general operating support

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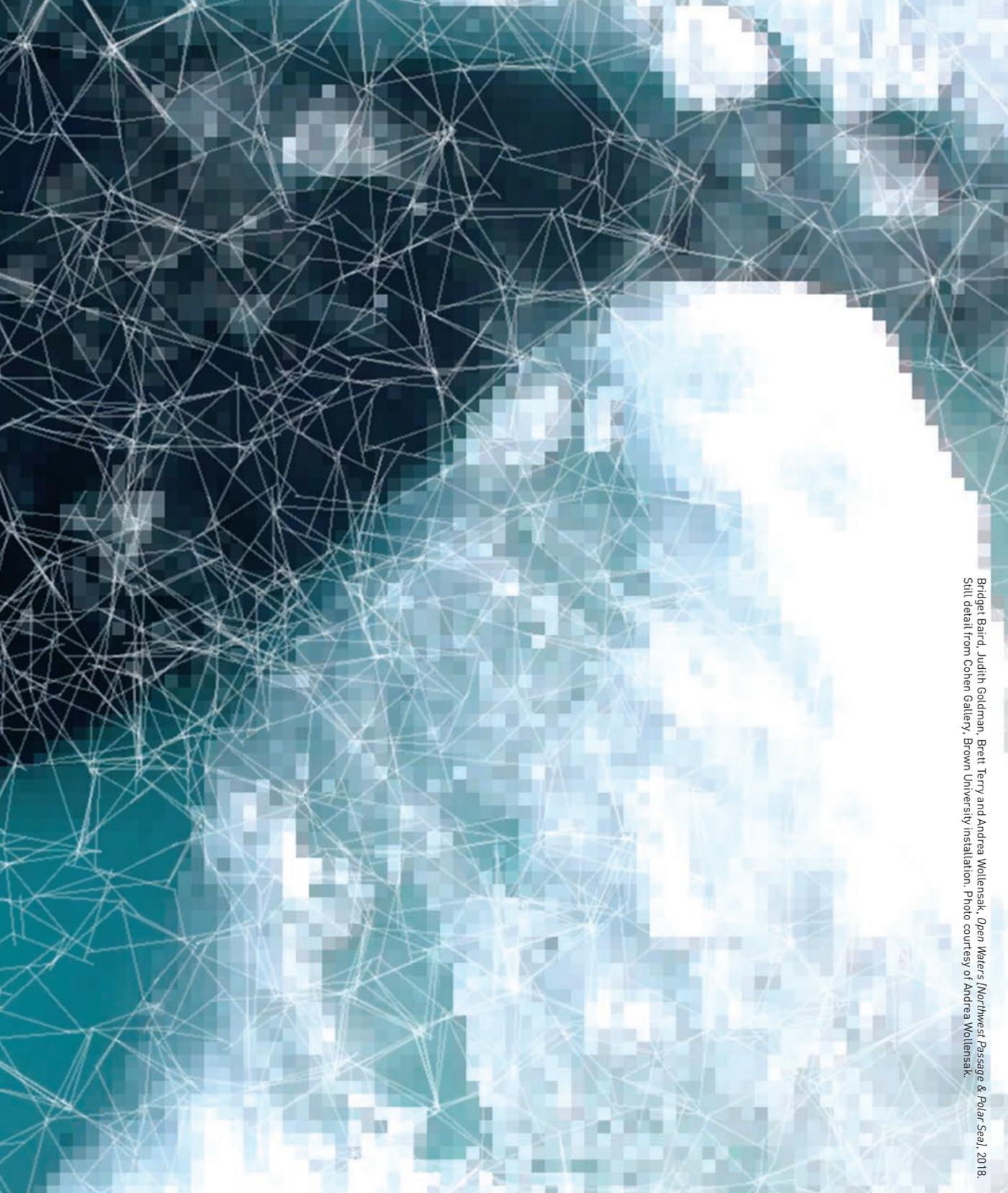
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Anne Waldman and Meredith Monk at Brown University. Performance still. Photo by Anne Bergeron.

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Bridget Baird, Judith Goldman, Brett Terry and Andrea Wollensak, *Open Waters (Northwest Passage & Polar Seal)*, 2018. Still detail from Cohen Gallery, Brown University installation. Photo courtesy of Andrea Wollensak.

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