



2019-20 ANNUAL REPORT



Brown Arts Initiative
BROWN

WELCOME FROM THE BAI

Dear Friends,

The 2020 academic year ended in a way that was quite different from what we had originally envisioned. In mid-March, Brown made the difficult but correct decision to move all operations remote in the wake of the beginning of the COVID-19 pandemic. In the midst of the early-pandemic confusion, the BAI was able to shift its programming, creating a BAI@Home website to continue bringing arts events to our audiences.

This year we completed our first three-year theme focused on arts and the environment, presenting the TERRA symposium, which explored our relationship to land, and how it sustains us. We were also thrilled to welcome (in conjunction with our community partner, FirstWorks) Taylor Mac, who presented *A 24-Decade History of Popular Music (Abridged)*.

Through the following pages, we will bring you through the strangest year we've experienced, and how we came out on the other side, and how the arts helped us find our community during a time of increased isolation.

Until next time,

Team BAI

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 arts departments and two programs that encompass 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 genres and media, and support 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. For more information, see arts.brown.edu.

OUR MISSION

To expand Brown University's legacy of enriching tradition by supporting all that is experimental, forward-thinking and cutting-edge in the arts. To facilitate greater opportunity for collaboration across arts departments, among artists, with other academic fields, and with external partners locally, nationally and globally. To enhance opportunities for engaged, activist artists and scholars whose work responds to contemporary issues.



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BAI PUBLIC PROGRAMS

PERFORMANCES

The BAI welcomed Taylor Mac, Cory Henry, Chachi Carvalho, New Directions in Jazz and AudioVision in the academic year.

Taylor Mac

To kick-off the 2020-2021 academic year, BAI partnered with FirstWorks to provide a series of programs for Brown University and local community members featuring Taylor Mac. On Sept 14, Taylor Mac performed *24 Decade History of Popular Music (Abridged)* at The Vets Memorial Theatre in downtown Providence. The BAI provided 100 complimentary tickets to undergraduate and graduate students for the evening performance, which was followed the next morning by a panel discussion and brunch featuring Taylor Mac, David Román, Sean Edgecombe and Kareem Khubchandani examining the history of queer and drag performance.



Taylor Mac Performance

Cory Henry

In October 2019, Brown Arts Initiative was excited to bring Cory Henry and the Funk Apostles to campus for an afternoon songwriting masterclass and evening performance. The masterclass featured participants in the Songwriting Workshop performing original works in Martinos Auditorium and receiving feedback from Henry and bandmates. The evening included a high-energy performance to a sold-out crowd of students and community members.



Cory Henry

Chachi Carvalho

Local musician and educator Chachi Carvahlo brought his beats and band to Brown University in early March 2020 in one of the final events of the spring, before the pandemic. The afternoon began with a masterclass featuring participants in the BAI Songwriting Workshop performing original works and receiving thoughtful feedback from Chachi and his band who generously joined musicians on stage to collaborate in real time. Masterclass participants had a chance to hear their work with a fully band for the first time and left with newfound inspiration and confidence. The evening ended with a lively performance that had the audience on their feet throughout.

New Directions in Jazz

The BAI was thrilled to support this entirely student-produced jazz concert, the brainchild Kweku Kewgyir-Aggrey, a PhD candidate in Computer Science, featuring fresh and exciting takes on the jazz tradition. This event – consisting of several young and accomplished musicians with an impressive history as sidemen, playing alongside legends such as: Terrance Blanchard, Wynton Marsalis, Tia Fuller, Tony Davis, Nat Reeves, Gerald Clayton, Ravi Coltrane, Jason Moran, Solange Knowles, and many others - presented a repertoire of jazz standards and originals as seen through the eyes of the music's next generation. Performers include Immanuel Wilkins (saxophone), Yesseh Furaha-Ali (saxophone), Maxx Meether (drums), Wesley Curtis (piano), Kweku Kewgyir-Aggrey (bass).

AudioVision

AudioVision for 8-channel surround sound returned October 23, 2019 featuring works composed by John Cage, Christopher Hobbs, Trevor Wishart, and Jonathan Harvey performed by Brown University faculty and students.



AudioVision

TALKS

The BAI hosted several lectures and panel conversations by artists including Taylor Mac, costumer Machine Dazzle, and painter Edouard Duval Carrie. In October, performance artist and Professor of the Practice, Coco Fusco.

The Coco Fusco PoP Talk

In October, performance artist and Professor of the Practice, Coco Fusco (also see page 7) led a multi-lingual panel discussion entitled *Independent Culture in Cuba Today: A Challenge for the Makers and a Challenge to the State*. Joining her to examine Cuban art, culture and politics were journalist and writer Carlos Manuel Álvarez, feature and documentary filmmaker Miguel Coyula Aquino, trans-disciplinary artist and social researcher Henry Eric Hernández, and actor, director and playwright Lynn Cruz.

CONCLUSION OF ARTS & ENVIRONMENT THEME

The BAI concluded its three-year theme of Arts & Environment in 2019-20 with *TERRA: Art | Land | Justice*. The Arts & Environment theme addressed important contemporary issues that influenced culture and society, and explored a range of natural and constructed “landscapes.”

Inspired by the French concept of *paysagisme* — which integrates land art, landscape design, agriculture, urban planning, public space and ecology — *TERRA: Art | Land | Justice* focused on humanity’s relationship to land. Activist artists and scholars, designers, poets, curators, chefs and food providers shared their visionary work examining modes of expression that responded to contemporary culture, embraced the environment and engaged the public sphere.

TERRA: Art | Land | Justice included a keynote lecture by multi-disciplinary artist and prison abolitionist **Jackie Sumell**; two panels: “Food Chain” featuring panelists **Scott Barton**, **Laura Brown-Lavoie**, **Jesse Rye** and moderated by **Geri Augusto** and “Contoured Land” featuring panelists **Kiara Boone**, **Mary Miss**, **Emily Scott** and moderated by **Craig Barton**; and a closing conversation, “Planting Seeds”, which focused on the University’s legacy and relationship to land, and efforts to increase understanding of historical impacts on culture and society.

Beyond the symposium, there were also numerous events and exhibitions that tied into the Arts & Environment theme. Keynote speaker Jackie Sumell had two exhibitions in Granoff Center: *A Landscape Without Prisons*, which addressed institutionalized racism in the US and explored the relationship between incarcerated peoples with the built and natural environment, and *Herman Wallace’s Library*, an installation of books assembled from a list by Herman Wallace, who served 41 years in solitary

confinement. The David Winton Bell Gallery exhibited *Fertile Ground*, a collection of multi-media collages by artists **Maria Berrio**, **Zoë Charlton** and **Joiri Minaya** that depicted bodies enveloped by nature. There were also film screenings, a pop-up market by Farm Fresh RI, and events hosted by the Center for the Study of Slavery and Justice.

The symposium was made possible by generous gifts to the BAI Director’s Innovation Fund and the Agnes Gund Presidential Lecture Fund.



Photo by MediaProduction from Terra



Jackie Sumell

EXHIBITIONS

The Granoff Center's Cohen and Atrium Galleries hosted several exhibitions by renowned artists, undergraduate and graduate students, and members of the Brown University staff.

Edouard Duval Carrie

October brought an exhibition by Haitian artist Edouard Duval-Carrie, in collaboration with the Center for the Study of Slavery and Justice. The exhibition, *The Art of Embedded Histories*, featured a series of lightboxes and charcoal drawings examining the complex histories of the Caribbean. A companion exhibition, *The Kingdoms of this World* was on view in the CSSJ Gallery.

Brown RISD Dual Degree

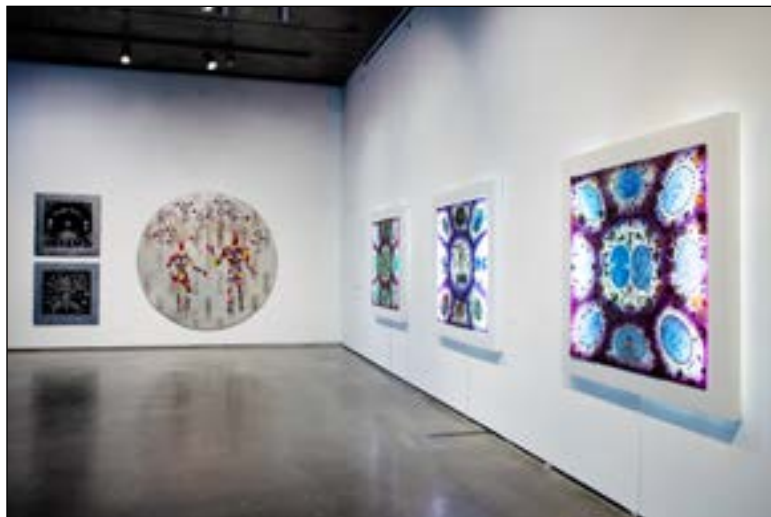
The eleventh annual Brown/RISD Dual Degree exhibition took place in January and February 2019 and featured work by more than 50 artists spanning all five years of the program. The exhibition highlighted works in the Cohen Gallery, Granoff corridors and project studios demonstrating the incredible breadth and depth of work undertaken by students earning simultaneous undergraduate degrees from Brown and RISD. The exhibition featured an opening reception attended by more than 200 students and a critique night with faculty and artists.

40th Annual Student Juried

The 40th Annual Juried Student Exhibition featured work throughout Granoff Center including Cohen Gallery, the Atrium Gallery and corridors highlighting diverse perspectives from undergraduate and graduate students studying throughout the University. Paintings, drawings, mixed media, digital animations and films, photography and sculpture were all represented in the robust exhibition filling Granoff Center in early March. The 40th Annual Exhibition was juried by Akiko Ichikawa and David Antonio Cruz.

Annual Staff Appreciation Exhibition

After Hours, the Annual Staff Appreciation Exhibition was once again held in the Atrium Gallery at Granoff Center in conjunction with Brown Employee Appreciation and Recognition (BEAR) Month. The exhibition featured 17 staff members working throughout Brown including the Science Library, Facilities Management, Advancement and beyond.



The Art Of Embedded Histories by Edouard Duval-Carrie at the Cohen Gallery



by Edouard Duval-Carrie

BAI ACADEMIC PROGRAMS

PROFESSORS OF THE PRACTICE

Professors of the Practice, or PoPs, are one of the most important tools in the BAI toolbox, allowing us to bring renowned practicing artists to campus for a period of time to expand and enhance the academic arts offerings. BAI PoPs have a year-long appointment, during which they teach a class in their area of expertise one semester, engage in their own personal artistic research in the other, and present a public lecture, performance, or exhibition, and advise students.

Coco Fusco (Fall 2019)

Coco Fusco '82 returned to Brown University in Fall 2019 as a Professor of the Practice with Department of Modern Culture and Media to teach *Mediating the Live: Making and Documenting Performance Art*. Class weeks alternated between in-class critique and personal project development. The course examined mediation strategies that are employed by performance artists while engaging with live performances and an array of performance documents. The class featured a day-long trip to attend Performa 19 in New York City with a performance by Yvonne Rainer. Fusco is an interdisciplinary artist and writer who explores the politics of gender, race, war, and identity through multi-media productions incorporating large-scale projections, closed-circuit television, and web-based live streaming, as well as live performances that actively engage audiences.



Coco Fusco '82

Erin McKeown (Spring 2020)

Erin McKeown '00 joined Brown Arts Initiative as the inaugural Perry & Marty Granoff Professor of the Practice in Musical Theatre, with a joint appointment in the Departments of Music and Theatre Arts and Performance Studies. Erin's Spring 2020 class, *Making the 21st Century Musical* explored contemporary musicals, in all forms. Student work focused on composing songs that tell stories while investigating how dramatic songs are made, what they can be about, and who the audiences are. Special attention was given to perspectives that have been left out of past musical storytelling, and how songs can advocate for justice in the 21st century and beyond. Twelve students participated in the course which included a field trip to see Anais Mitchell's *Hadestown* on Broadway. McKeown is a musician, writer, and producer known internationally for

her prolific disregard of stylistic boundaries. Over the last 20 years, she has performed around the world, released 10 full length albums, and written for film, television, and theater, all the while refining her distinctive and challenging mix of American musical forms. Her first musical, *Miss You Like Hell*, written with Pulitzer Prize-winning playwright Quiara Alegria Hudes MFA'04 opened Off-Broadway at The Public Theater in 2018. It was nominated for 5 Drama Desk Awards, including Best Lyrics, Best Music and Best Orchestrations, and The Wall Street Journal named it Best Musical of 2018.



Erin McKeown '00

Ali Momeni

Ali Momeni completed his second year as a Professor of the Practice with BAI with joint appointments in the Department of Music and the Data Science Initiative. Momeni worked closely with undergraduates to supervise group independent study projects and capstone work in virtual reality. Momeni is an interdisciplinary artist, educator, and industry leader whose research interests include educational technologies, human-computer-interaction for performative applications of robotics, playful urban interventions, interactive projection performance, machine learning for artists and designers, interactive tools for storytelling and experiential learning, mobile and hybrid musical instruments, and the intersection of sound, music and health. He is a co-founder of IRL Labs, an educational technology start-up focused on transforming everyday situations into interactive learning opportunities using everyday technologies.

ARTS Workshop

The inaugural ARTS Workshops (ARTS1000) was led in Fall 2019 by John Cayley, faculty member in the Department of Literary Arts. The Workshop was designed to provide undergraduates, graduate students and faculty working in varied art forms to collaborate across disciplines, receive feedback beyond their home departments and develop new ways of engaging audiences. Run as a seminar course, participants presented iterations of long-term projects as they moved towards public presentation. Many of the resulting projects were produced for public audiences with the support of BAI early in the Spring 2020 semester.

DEPARTMENTAL HIGHLIGHTS

The BAI is home to six academic arts departments plus the David Winton Bell Gallery and Africana/Rites and Reason Theatre.

The Department of **Africana Studies/Rites and Reason Theatre** adapted signature ideas for new platforms in a quest to uncover the essential elements of dramatic presentation. The department and The Center for the Study of Race and Ethnicity in America (CSREA) hosted *Remembering Toni Morrison: A Reflection and Celebration*, to commemorate the life and works of Morrison in September.

In the spring, the department presented *The Black Lavender Experience* as part of *BLX2020*. The event dove into the archive to present performances, keynotes, and conversations for reflection. Since 2009, Black Lavender projects have investigated and presented the works of premier artists, and new works written and performed by Brown University students and Tougaloo College (Jackson, Mississippi) students. Performances included: *Gay Black Southern Men Speak: The Making of Sweet Tea*, *The Evolution of Black Lavender* (2012), *Black Queer Is/Ain't: A Black Lavender Class Presentation* (2019), *Journey to Joy: A Dramatic Presentation*, *Tougaloo College Students* (2019) and *Every 'Back in the Day' Has a Queer 'Right Now' A Black Lavender Class Presentation* (2020).



Black Lavender Experience 2020 | Pictured: E. Patrick Johnson, Ph.D

The **David Winton Bell Gallery** hosted two exhibitions in 2019-20 in *Fertile Ground* and *Luscious: Paintings and Drawings* by Wendy Edwards.

Fertile Ground, which was guest curated by Heather Bhandari, was featured in the fall 2019 semester. Artists María Berrio, Zoë Charlton and Joiri Minaya created multimedia collages depicting bodies enveloped by nature, often juxtaposing the garden and the wild. As part of the Arts & Environment theme, *Fertile Ground* brought their aesthetically and conceptually layered works together to explore the relationship between body and

land, challenging romantic tropes with personal, cultural and political narratives. Each artist engaged with issues of race, class, power, ownership and freedom.

The Gallery also exhibited a 40-year retrospective of Prof. Wendy Edwards' work, entitled *Luscious: Paintings and Drawings* by Wendy Edwards, which was on view from November 2019 - March 2020. The works on display combined luscious colors and exuberant gestures in compositions that responded to the artist's life and vary from landscapes and still lifes to pure abstraction. Her 40-year retrospective included works created since 1980, when Edwards joined Brown's faculty.



Fertile Ground - Maria Berrio, Zoë Charlton and Joiri Minaya

In 2019-2020, the Department of **History of Art and Architecture (HIAA)** presented *On Speculation*, a year-long lecture series designed to present questions that have recently been provoking new areas of study in the history of art and architecture. *On Speculation* featured scholars who imagined new visionary approaches to the study of and writing about historical and contemporary art and architecture that span geographies and cultures, ranging from the medieval to the present and exploring new ways to define the field ranging from the architecture of refugee camps to the art of sculpting living rock.

HIAA also partnered with the Center for Contemporary South Asia to present the seminar series, Art History from the South, that allowed speakers to interact in a more relaxed way with students and faculty across the humanities. Speakers included Barnard College Professor Anooradha Iyer Siddiqi and Mary Coffey. In the early spring the department hosted Sugata

Ray from the University of California, Berkeley, who spoke about his recent book: *Climate Change and the Art of Devotion: Geoaesthetics in the Land of Krishna, 1550–1850*; and Anne Dunlop, from the University of Melbourne, about all the values of gold in medieval painting and contemporary sculpture.



Mary Coffey, Associate Professor of Modern Latin American Visual Culture, Department of Art History at Dartmouth College presented a talk on José Clemente Orozco's *The Epic of American Civilization*

The Department of **Literary Arts** held numerous literary readings throughout the academic year and adapted in the spring to feature virtual events and the department's *Honors Readings*.

The fall semester featured over a dozen readings, six of which took place in October. Brown alumna Karen Anhwei Lee, a poet, novelist and winner of the Norma Farber First Book Award for *In Medias Res*, presented one of the readings.

Literary Arts also collaborated with Brown Arts Initiative to present *Audiovision: Hearing Voices*. The series featured works including compositions by John Cage, Christopher Hobbs, Trevor Wishart and Jonathan Harvey's groundbreaking *Mortuos Plango, Vivos Voco* for eight-track tape.

In the spring, the department shared its *Writers-on-Writing Reading Series*. Brown alum Ben Lerner (finalist for the National Book Award) came to campus to share from his new novel, *The Toledo Project*, in late February — he was among the last authors to read in person.

Literary Arts celebrated its undergraduate students with their *Honors Readings* as part of their seniors thesis — a book length work of fiction or poetry, a literary translation, a stage play, a screenplay, or a substantial digital project. The department's Honors students excelled, completing substantial creative works in very challenging circumstances. The spring's readings took place on Zoom, but they were no less celebratory.

The Department of **Modern Culture and Media (MCM)** offered programming such as film/video screenings, lectures and symposia on media and cultural studies, including the *Magic Lantern Cinema* screening series, throughout the academic year.

In the fall, the department presented a screening of *The Art of Unforgetting: Folk Memory Project and Chinese Documentary* followed by a live performance. Wu Wenguang, one of the founding figures in Chinese independent documentary, brought filmmakers Zhang Mengqi and Hu Tao from China to campus to present their collective work. The filmmakers returned to their own pasts and inquired what has been remembered or forgotten in Chinese history. Vivian Sansour also presented *A Journey of Reclaiming Life in One of the World's Centers of Diversity: Palestine*. Sansour, a film producer, photographer, activist, and organizer from Beit Jala, Palestine, is the founder of the Palestine Seed Library where her work focuses on issues relating to agriculture, independence, resistance, and preservation.

For the spring semester, presented in partnership with Brown Arts Initiative and French Studies, the *Providence French Film Festival* ran from February 28 - March 5 and featured 25 films of a variety of genres.

With the generous support of Forbes funding, *Magic Lantern Cinema* produced three public events during 2019-20. Due to COVID-19, screenings for the spring semester were canceled. In September, Thomas Pringle (MCM PhD student) curated a double screening of *Brett Story's* acclaimed documentary about the American prison-industrial complex, *The Prison in Twelve Landscapes* (2016), and Liza Johnson's *South of Ten* (2006), a portrait of Hurricane Katrina that uses fictionalized scenarios in the aftermath of the storm to visualize recovery for a local community.



Providence French Film Festival

The Department of **Music** explored music's past, present, and future in 2019-20. The fall featured a variety of concerts, including the *Chamber Music and AMP Strings Concert* and the *Jazz at Brown Recital*, among several other talks and forum series.

The department kicked off the spring semester with *A Land Unknown* – an installation by Cyrill Lim and Marcel Zaes before programming was later halted due to the pandemic.

At the conclusion of the academic year, the department added three new faculty: Dr. Charrise Barron, Dr. Anthony Cheung, and Dr. Enongo Lumumba-Kasongo.

Brown's Department of **Theatre Arts & Performance Studies (TAPS)** offered audiences imaginative performances by *MFA Playwrights* and celebrated 50 years of *Dance at Brown* throughout the academic year.

Full-scale productions of plays written by *MFA Playwrights* reached a total audience of 650. Playwright Emma Horwitz '20 MFA and director Josiah Davis '20 MFA joined in the production of *kemps*, a queer epic set in the pine-woods of the Poconos at a sleep-away camp during the summer that explored themes of self-discovery. Playwright Lucas Baisch '20 MFA and director Shayok Misha Chowdhury collaborated on the production of *Dry Swallow*, a play that explored surrogacy, consumption, and substance abuse, while provoking the question: who's allowed a healthy life?



Image Courtesy of Erin X. Smithers

The Fall Dance Concert was a salute to students, faculty, and collaborators in the community as well as a celebration of the 50th anniversary of *Dance@Brown*. TAPS welcomed back alumni choreographers Wendy Ryan '99 and Ryan T. Smith '02, of *RAWdance* as part of the series. Other featured artists and performances included: *Mirrorshadow*, choreography by Kira Clarke '23; *Buraczeski Etude*, choreography by Danny Buraczeski; *Kobe's Copycat*, *Patrick's Step*, *Ami's Step*, *Ami's Senior Step*, *Divine Remix*, choreography by Ami Coulibaly '19 and Kobe Pereira '19.5; *A Celebration of Joy*, choreography by Claire Hawkins '20; *Over Soon*, choreography by Lily Edgerton '21; *Riverside*, choreography by Abby Perelman '22; *Five*, choreography by Halle Bryant '21, Hannah Kline '20, Elizabeth Peck '20, Nikki Sohn '24, Catherine

Winger '24; *'Til It's Over*, choreography by Ben Morris '20; *Inversions*, choreography by Anna Nolte '21; *Parsons Etude*, choreography by David Parsons; *Venture. Return.*, choreography by Megan Gessner '20; and *Slipstream*, choreography by RAWdance.

The Department of **Visual Arts** featured multiple works and performances in 2019-20 from artists that included Sanford Biggers, Brendan Fernandes, Liz Deschenes, Ayana Evans and Claire Pentecost. The department also hosted its 40th Annual *Juried Student Exhibition* at the Granoff Center for the Creative Arts, which consisted of works by students from across campus.

Sanford Biggers, Brendan Fernandes and Liz Deschenes all presented in October. Biggers led off the events with his work on an interplay of narrative, perspective and history that spoke on current social, political and economic happenings while it also examined the contexts that bore them.

Ayana Evans highlighted the spring events with *If You Can Make it Through The Night*. Evans investigated the idea of taking over territory, while questioning ideas of social boundaries and utilizing fantasy as a way to uplift one's daily circumstances. She performed in her signature zebra print bodysuit while interacting with the audience.



Sanford Biggers

COVID-19 PROGRAMMING

The COVID-19 pandemic changed the way not only the BAI operated but how everyone thought and went about their daily “normal” routines. Through the BAI’s creativity, the department instituted new ideas and programs to keep the community active and involved with the current events.

Community Artist Grants

The COVID-19 pandemic changed the world in ways both large and small. Then arts were not immune to these changes, and in some ways, felt the changes most acutely, since so much of our work depends on audiences and community. In an effort to provide a continuing sense of community to our Brown faculty and students, now no longer clustered on College Hill, but scattered throughout the world, the BAI pivoted to remote programming, offering a range of live and pre-recorded videos. The remote programming not only allowed us to finish out our 2020 season strong, it also gave us the opportunity to support working artists, many of whom saw their incomes disappear when gathering restrictions were put in place.

The Community Development grant recipients ranged in disciplines from music to poetry to dance to curation: Leland Baker, Laura Brown-Lavoie, Joey ‘La Neve’ DeFrancesco, Orlando Hernández, Jonathan Herrera Soto, Matthew Lawrence & Jason Tranchida, Jazzmen Lee-Johnson, Xander Marro, Shey ‘Rí Acu’ Rivera Ríos, and Amy Walsh.

“Art reminds us that we are always in a process of remaking ourselves (and being remade) throughout, and despite, and owing to, the crises and blessings of place and time. At BAI, we are honored to share a path of creativity — right now — with such a tremendous assembly,” said Thalia Field, Adele Kellenberg Seaver Professor of Creative Writing and Faculty Director of the BAI.

BAI@Home

After the transition to remote learning due to COVID-19, BAI quickly developed and implemented new modes of online programming to support academic, social and artistic goals for students, faculty and staff. Programs, events and projects were hosted on a new BAI@Home website highlighting opportunities, resources for artists and ways to stay connected to BAI from afar.

Living Room Concerts

During Spring 2020, BAI hosted ten weekly Living Room Concerts featuring Brown University students and staff performing original works from their living rooms during a lunchtime concert. From California to Hong Kong, performers shared their latest works and invited audiences into their homes for personal performances often addressing heart breaks, pandemic isolation and the state of the world. These intimate performances provided a much-needed weekly connection for performers and audiences, and remain some of the most popular videos on the BAI@Home YouTube channel.

Pop Up Challenge

During Spring 2020 BAI Partnered with the Nelson Center for Entrepreneurship and the Brown Design Lab to offer two Pop-Up Challenges designed to generate quick iterative creative processes. Students registered in advance for a 24-hour creative challenge and were emailed a prompt at the set date and time. Participants worked around the clock around the world to design innovative ideas to propose solutions for COVID-19 related issues and ways to break the at-home monotony through group play.

Art Prompts

For those in the Brown community needing to juice up their creative endeavors, BAI offered bi-weekly prompts aimed at developing community around playful projects including sock puppets, postcard time capsules, and sharing artistic responses to everyday COVID experiences. Projects were featured on the BAI@Home site and the collections continued to build through the spring.

Virtual Workshops

BAI offered two online professionalization workshops during Spring 2020 to support students transitioning their practice away from campus, many as they prepared to graduate. Artist, curator and educator Celine Katzman '15 led participants on a series of exercises to create their own artist statement and determine best ways to speak about their work for varied audiences while analyzing successful statements written by contemporary artists. Additionally, critic, curator and writer Paddy Johnson led a virtual workshop examining successful tactics for building an artist website while outlining the various tools and considerations for artists as they begin their process. Together, the workshops provided resources for Brown community members to best present their personal practice online.

Your Corner of the World

Your Corner of the World offered audiences an opportunity to see how artists and creatives were living and thinking during the pandemic including everything from what birds they were seeing out their windows to which books they were reading, to how they were transitioning their practice to be at home. Guests included gallery director Gabrielle Giattino, multidisciplinary artist Emilio Rojas, short fiction writer and poet Enza García Arreaza, poet essayist and translator Adalber Salas Hernández, curator Michelle Millar Fisher, filmmaker Kirsten Johnson, among others.

Andrew Schneider Panel

This panel discussion featured Raja Feather Kelley, Lars Jan, Rachel Chavkin, and Kamal Sinclair and was led by interdisciplinary artist and former PoP Andrew Schneider. The panel examined the complexities of working in performing arts during COVID while identifying areas of opportunity previously unexplored.

Course Finals

Performance-based classes struggled to present final works without audiences present during the spring shutdown. To help meet this need, BAI staff worked with faculty and students throughout the University to provide technical support and outreach for public presentations hosted on Zoom and YouTube. Course finals included Brown/Trinity MFA recitals, songs written and performed by students in Erin McKeown's *Making the 21st Century Musical* and a live audio performance by students in *Anti-Fascist Drum Machines* led by graduate student Marcel Segasser among others.



BAI ENGAGEMENT & SUPPORT

GRANTS PROGRAM

In service of its mission to broadly and responsively support the arts at Brown, the BAI administers competitive grants each semester to faculty, postdoctoral fellows, MFA/PhD students and undergraduate students. The BAI funds projects that enrich the campus and local community, including arts-focused public presentations, artist-in-residence opportunities, research and development projects for faculty, and student projects. Faculty applications are adjudicated by a volunteer peer review committee, while student applications are reviewed by a jury comprised of active students concentrating in the arts.

In FY20, the BAI awarded \$85,000 in grants to 18 faculty, postdoctoral fellows and program staff in support of artistic production, presentation and research. Grant recipients included Sydney Skybetter, lecturer in Theatre Arts and Performance Studies, for Tactical Optimism, a public performance and interactive workshop featured as part of the Conference for Research on Choreographic Interfaces; Karen Allen Baxter, senior managing director of Rites & Reason Theatre, for 50 Years - 5 Plays - 5 Scenes, a production of five scenes from five Rites and Reason developed and produced plays as part of the 50th Anniversary Commemoration; and Cindy Nguyen, postdoctoral research associate in International Humanities, for Translating Across Time and Space: Rewriting the Landscape and Narrative of 'Refugee' Film, a research project to create an artistic, autoethnographic, and visual short experimental film which retraces the route of refugee exodus.

Fifty-seven Brown students collectively received \$30,965 in support of a range of projects, including Resisting the Grid, a new experimental electronic music project aimed at designing a set of alternative mechanical timekeepers, by Marcel Sagesser '21. Noëll Cousins '20 received funding to bring Venus Selenite, a black and trans writer, interdisciplinary artist and musician to campus, while Mariana Roa Oliva '20 collaborated with Maya Bjornson '19 on Party Mall, an exploration of story-telling originally intended to be part of a life-size audiovisual performance, but reinvisioned to align with COVID-19 guidelines.

STUDENT ENGAGEMENT

The BAI offers students a dynamic range of extracurricular and hands-on opportunities to engage with the arts.

On November 15, 2019, 12 students joined a self-guided tour of *Performa 19* in New York City. Participants included first year students as well as PhDs from a wide variety of disciplines. The students explored the festival hub and attended three installations/performances during the day before convening as a group to see Yvonne Rainer's *Parts of Some Sextets* before returning to Brown.

A group of 24 students joined artists María Berrío, Zoë Charlton, and Joi Minaya for a lunch conversation moderated by Mary-Kim Arnold prior to the opening of the *Fertile Grounds* exhibition at Bell Gallery. The artists create multi-media collages that depict bodies enveloped by nature, often juxtaposing the garden and the wild. *Fertile Ground* brought their aesthetically and conceptually layered works together to explore the relationship between body and land, challenging romantic tropes with personal, cultural and political narratives. Each artist engages with issues of race, class, power, ownership and freedom and these were primary topics during the lunch conversation.

BAI continued supporting the graduate student led event series, *Anthology*, hosting one event per semester. The series provides space for graduate students to share their practice and freely experiment without course-based pressures. Each event featured four presenters ranging from theatrical and musical performances to readings to interactive multimedia works.

After a brief hiatus, the Brown Arts Student Council (BASC) reconvened to plot a path forward. Undergraduate and graduate students met twice prior to COVID-19 before being waylaid. While the group remained enthusiastic about rebuilding BASC, the pressures of the pandemic stalled immediate work.

FACULTY ENGAGEMENT

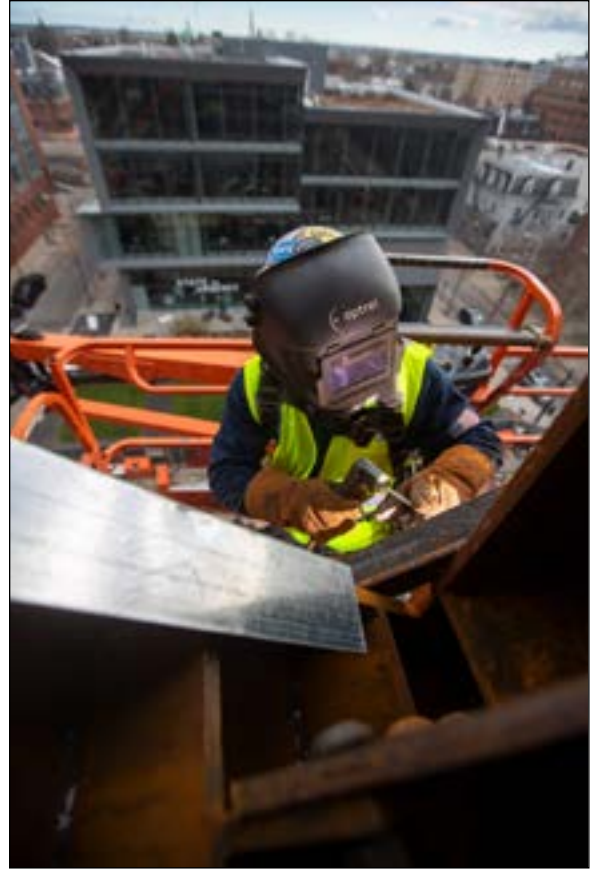
During the spring of 2020, the BAI aimed to increase inter-departmental faculty collaboration and awareness through the development of the Faculty First Fridays series. Designed to meet monthly, the event brought faculty together for a relaxed evening of curated presentations by professors working in the arts. The events featured excerpts from plays written and performed by Julia Jarcho, a presentation of new photographs by Theresa Ganz, a reading by Andrew Colarusso from his first book, restored films by Regina Longo, a performance of new music by Enongo Lumumba-Kasongo, among others.

Since 2016, the Granoff Center has been the site of the Conference for Research on Choreographic Interfaces, led by professor Sydney Skybetter. The annual convening brings performers, tech developers, choreographers, robots and artists together for three days of discussions, performances, off-beat interactions. The 2020 conference began with a performance by interdisciplinary artist Michelle Ellsworth produced by BAI.

In October, pianist Cory Henry discussed his musical influences and critiqued original songs as part of the BAI's songwriting workshop and hosted by faculty members Dana Gooley and Charrise Barron in Fishman Studio. Henry, the leader of the band Cory Henry and the Funk Apostles, began the workshop with an introduction to his history with music. He detailed how he learned jazz standards, and booking his first major gig with famous jazz saxophonist Kenny Jarrett. After explaining his jazz education and career, Henry performed an original composition titled "Miss Purdy" on his electric keyboard. Later that same day Henry and The Funk Apostles performed in a sold out Martinos Auditorium.

PERFORMING ARTS CENTER

Construction on the Performing Arts Center has continued, with the installation of a 200-foot tower crane in November. The crane, the first to be erected on campus in over 40 years, was brought in to assist with excavation of the site, the pouring of the concrete, and the erection of the steel structure. The crane, trimmed in color-changing LED lights, became a new participant in the “Good Night Lights” program with Hasbro Children’s Hospital, flashing its lights at 8:30pm every evening to say goodnight to patients and their families.



“At Brown, we see the arts as a catalyst for creativity, discovery and innovation. This new Performing Arts Center will attract the best faculty, visiting artists and students to Brown and provide them with the necessary diversity of spaces to experiment, work and perform.”

- Brown University President Christina Paxson

FINANCIAL STATEMENT FY20

Revenue / Funding Sources		Actuals*
University Funds	\$	582,711
Endowment Funds ♦	\$	952,240
Gifts (current use) †	\$	1,854,970
TOTAL REVENUE	\$	3,389,921
Expenses		
Curricular Development and Instruction	\$	143,615
Public Programs	\$	272,230
Opportunities and Exploration Funds	\$	116,929
Student Engagement	\$	7,501
Resource Center Programs	\$	25,726
Personnel and Operations	\$	809,421
TOTAL EXPENSES	\$	1,375,422
SURPLUS (DEFICIT)^	\$	2,014,499

*Unaudited actuals from 7/1/19 through 6/30/20

♦ Investment yield (based on 4.85% draw), plus \$360,813 cash balance reserves from FY19

† Gifts from individuals, foundations, and corporations, plus \$707,194 cash balance from FY19

^ Restricted program funds, not general operating support

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ACKNOWLEDGMENTS

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