

2018 | 2019

ANNUAL REPORT

BROWN
ARTS
INITIATIVE



WELCOME FROM THE BAI

We are delighted to capture the second program season for the BROWN ARTS INITIATIVE in this annual report. As in our inaugural year, we had the privilege of working with an exceptional roster of artists and scholars in varied genres who shared their practices, ideas and insights with our campus and local community.

We believe that what ARTISTS AND SCHOLARS of the arts do best is help us be in the moment. And in that moment, we can listen and respond with compassion and clarity. However you have engaged with us—as artist, scholar, student, donor, friend, colleague or audience member—we THANK YOU for joining with us to listen and respond. We hope you have found our experience together to be meaningful.

OUR MISSION

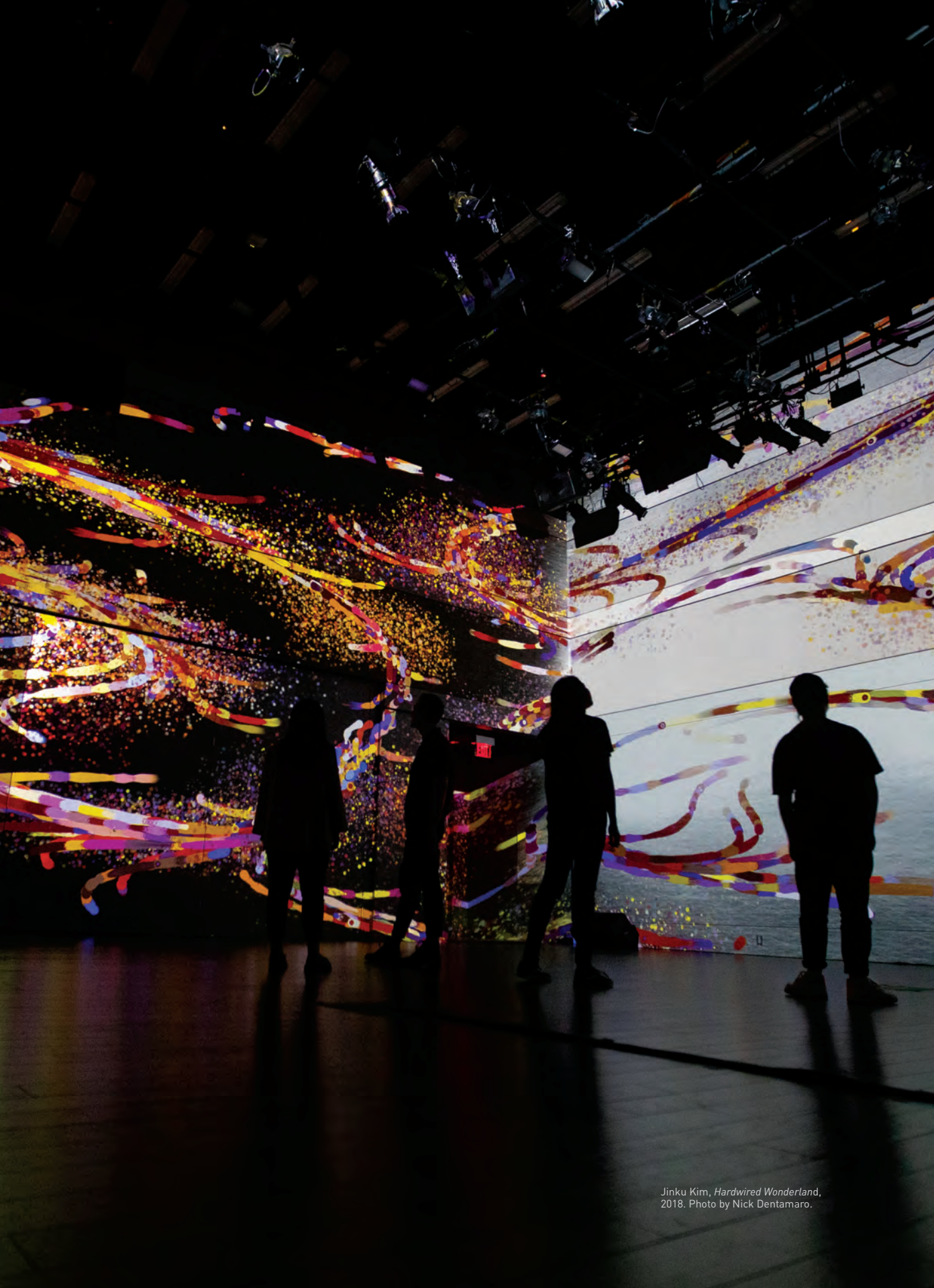
To expand Brown University's legacy of enriching tradition by supporting all that is experimental, forward-thinking and cutting-edge in the arts.

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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Jinku Kim, *Hardwired Wonderland*,
2018. Photo by Nick Dentamaro.

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The BAI is a premier destination for arts exploration, supporting all that is experimental, forward thinking and cutting-edge.

BROWN PRESIDENT CHRISTINA PAXSON



Clockwise starting at upper left:

Erin McKeown. Photo by Jacob Cader '19.

Rujeko Hockley. Photo by Jesse Banks III.

Performance still of *Your Ocean, My Ocean*, 2019. Photo by Jacob Cader '19.

Performance still of *Until, Until, Until...*, 2018. 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 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.



BAI PUBLIC PROGRAMS

LECTURE SERIES

The BAI welcomed prominent artists and art world leaders to campus for public presentations as well as workshops, critiques and conversations with students, faculty and the public. Thanks to the joint efforts of the Department of Visual Art and the BAI, the fall program began with a presentation by artist and activist **SHAUN LEONARDO**. He led a surprised but delighted audience in a movement exercise, asking attendees to stand and make quarter-turn rotations to indicate their answers to his yes/no questions: "Do you consider yourself a good person?" "Do you feel like an American?" "Have you ever watched someone die?" At the end of the exercise, everyone examined their alignment with others in the room, leading to new connections and new insights. Leonardo was then joined by **CHRISTINA YANG**, director of public programs at the Solomon R. Guggenheim Museum, in a free-ranging discussion on politics, communication and participatory artistic practice.

The fall also brought contemporary art curator and writer **HELEN MOLESWORTH** to the Granoff Center. Previously chief curator at the Institute of Contemporary Art in Boston and the Museum of Contemporary Art in Los Angeles, Molesworth explored her efforts towards decolonizing and diversifying the art world. In discussing her love/hate relationship with museums, Molesworth commented, "I don't want to burn [museums] down, I don't want to destroy them, and I don't want them to go away. I just don't like the shenanigans they've been up to for the last hundreds of years." She offered a piece of advice to attendees: "When you get a lot of power, you should 1. Question what you're going to do with it; and 2. Disperse it as quickly as you get it."

In November, multi-disciplinary artist **RINA BANERJEE** shared her insights and practice with the Brown and Providence community via a public lecture and a day-long art-making workshop. A research chemist before earning her MFA from Yale University, Banerjee observed that "what science and art have in common is curiosity." She asked the audience, "How do we imagine a kind of open space to allow unimaginable strangers to belong?"

Banerjee transformed the Granoff Center's Atrium Gallery into such an open space, where she hosted a collaborative workshop based on her sculpture *A World Lost*. In an act of artmaking and community building, students, faculty, and staff joined Banerjee throughout the day to add thread to rope for a future sculpture.

In tandem with the unveiling of the design for Brown's new Performing Arts Center (PAC) (see page 24), **JOSHUA RAMUS**, founding principal of REX architecture, spent a frosty February evening with a captivated audience of students, professors and community members. Ramus explored five different projects from REX's portfolio—what he called “places where we’ve productively lost control”—and discussed the firm’s collaborative model of working with clients. The centerpiece of the talk was REX’s design for the PAC, considered by the BAI to be a 21st-century landmark and which will, in Ramus’ words, “create a new heart to the campus.”



Helen Molesworth. Photo by Jacob Cader '19.



Christina Yang and Shaun Leonardo. Photo by Jacob Cader '19.

PANELS

Reflecting its belief in the essential role of artists and cultural leaders in civil society, the BAI convened two panels of experts to discuss critical, pressing issues in the arts. As part of the *On Protest, Art & Activism* series co-presented by the BAI and the David Winton Bell Gallery (see page 11), Whitney Museum of American Art Assistant Curators **JENNIE GOLDSTEIN** and **RUJEKO HOCKLEY** joined and Bell Gallery Curator **IAN ALDEN RUSSELL** and Brown's University Archivist and John Hay Library Interim Director **JENNIFER BETTS** in conversation. Their discussion centered on the complexities of creating curatorial narratives about protest, including Betts' work with Brown alumni in the University Archives to build an exhibition about the 1968 Black student walk-out. Goldstein and Hockley considered the roles that cultural institutions have played in the history of protest. Hockley commented that it's not just about what is exhibited, but rather whom institutions hire and how they respond to activism in their own galleries.

The spring season concluded with *Give and Take: Examining the Intersection of Art, Ethics and Philanthropy*, an exploration of the history and contemporary structure of US philanthropy and the ethical considerations of contributed income. Philanthropy scholar **LUCY BERNHOLZ**, nonprofit arts executive **JAMIE BENNETT**, philanthropy and fundraising expert **AMIR PASIC**, curator and former museum director **LAURA RAICOVICH**, and artist **CANNUPA HANSKA LUGAR** joined a rapt audience to analyze the strengths and pitfalls of the current system of arts funding in this country, as well as to imagine possibilities for the future. Bernholz encouraged all to consider themselves as part of this conversation, regardless of means: “Big philanthropy doesn't exist in a bubble...I ask you to ask yourself to check your own ethics and your own ethical privilege, about how you participate and if you are doing all you might.”

Ian Alden Russell, Jennifer Betts, Rujeko Hockley and Jennie Goldstein. Photo by Jacob Cader '19.



SONGWRITING SERIES

Our popular Songwriting Series returned for a second year to bring acclaimed musical artists to campus for workshops, master classes and performances enjoyed by the campus and local community. Grounding the series was the BAI Songwriting Workshop, a convening led by local singer/songwriter/musicians **TRACIE POTOCHNIK** and **ANT SAVINO** that brought together 20 people representing Brown students and staff as well as the Providence community. During weekly sessions, participants worked through songs in progress; wrote songs in response to collective prompts; and discussed songwriting practice. The workshop participants shared the fruits of their labor via two public performances in December and May, as well as created a compilation album in the Granoff Center's recording studio.

Workshop participants also had the opportunity to learn from prominent singer-songwriters during afternoon master classes, which were open to the public as audience members, before enjoying evening concerts. Singer-songwriter, instrumentalist, producer and activist **ERIN MCKEOWN '00** returned to her alma mater in October to kick off the series. McKeown explained her songwriting philosophy: "I do not believe that songs are precious...Some of them will happen more easily than others and some of them you'll like more than others, but the idea is that you're going to have a lot of them, and you should not hold on to any of them." Later in the day, McKeown performed her signature witty, tender and hard-rocking music for an enthusiastic audience, including multiple songs inspired by prompts from her own songwriting group.

Folk legend **DAR WILLIAMS** visited Brown in March. During her master class, she offered thoughtful, supportive feedback to workshop members on phrasing, melody, diction and tempo. She also provided guidance on storytelling: "A song should tell its listeners: 'Where did you go, what did you see, and what did you bring back for us?'" Williams then demonstrated the power of communicating through song during an evening concert, enchanting the audience with her rich imagery and exquisite melodies.

Grammy-nominated funk/soul/hip-hop band **TANK AND THE BANGAS** took Martinos Auditorium by storm in April. Lead singer and lyricist Tarriona "Tank" Ball coached songwriters on their performance styles during a playful and productive master class, commenting, "Whatever crazy place you were in when you wrote the song, you have to go back there when you perform. You don't live there, you're just visiting." During the evening concert, the perfectly synchronized nine-piece band transported the audience to a "crazy place," leading the joyful, dancing crowd in stretching exercises and seamlessly shifting among genres.

Whatever crazy place
you were in when you
wrote the song, you
have to go back there
when you perform.

**TARRIONA "TANK" BALL,
TANK AND THE BANGAS**



Left to right: Tarriona "Tank" Ball. Photo by Jacob Cader '19; Dar Williams. Erin McKeown. Photos by Victor Alvarez '19.



Above and top right: Performance stills of *Until, Until, Until...*, 2018. Photos by Victor Alvarez '19.

MAIN STAGE

The BAI hosted artist **EDGAR ARCENEAUX'S** live multimedia performance *Until, Until, Until...* for three nights in a captivating conclusion to the fall season. This work investigates Broadway legend Ben Vereen's infamous tribute to vaudevillian Bert Williams at Ronald Reagan's 1981 inauguration, a performance censored for television due to its biting commentary on racial segregation. The production was re-presented in the Granoff Center's Fishman Studio thanks to the BAI's three-year collaboration with **PERFORMA**, the New York City-based visual art performance organization, which commissioned the piece.

Until, Until, Until... troubled the distinctions between dreamscape and reality, past and present, and cast and audience, using an evocative blend of scripted performance and visual art projection with recorded and live film. Performers Arceneaux, **JES DUGGER** and **FRANK LAWSON** invited audience members to sit at cocktail tables and, eventually, to enter the stage itself as a form of collective witnessing. In a wide-ranging talkback following the production's finale, Arceneaux commented that "we can't choose the histories we inherit." An audience member responded that she found his observation, and the performance, to be "powerful, disconcerting and necessary."



Christine Sun Kim.
Photo by Erver Hijiango.

March brought another standing-room-only production to the Fishman Studio—artist **CHRISTINE SUN KIM'S** *Spoken on My Behalf*. "As a Deaf person...for most of my life, I have been 'spoken' or 'voiced' by people on my behalf, sometimes involuntarily," wrote Sun Kim in a statement about her piece. Her kaleidoscopic meditation on this experience explored the privileges and hierarchies of different kinds of communication, as well as the trust and collaboration required to speak for and to be spoken for. *Spoken on My Behalf* incorporated live performances by Sun Kim and her interpreters, short videos, excerpted film captions and recorded sound in a dynamic, thought-provoking collage.

FIXED MEDIA AND MULTIMEDIA

The BAI's commitment to boundary-blurring artistic expression is reflected in its Audiovision series—programs that envelop the audience in dimensional, spatial soundscapes. The fall program brought *Animating Obsolescence*, an evening of groundbreaking works for historical and new media by composers **GYÖRGI LIGETI**, **CONLON NANCARROW** and **JOHN CAGE** and Brown Professor of Music and BAI Faculty Director **BUTCH ROVAN**, among others. An engaged audience enjoyed the rare opportunity to experience a concert featuring a player piano (Nancarrow), a Victrola (Rovan) and eight simultaneously played magnetic tape machines (Cage). The finale, Ligeti's *Poème Symphonique for 100 Metronomes*, brought the house down in a glorious cacophony of the tick-tocking rhythm keepers that at one point sounded like hundreds of horses running on cobblestone.

In April, the BAI hosted *Your Ocean, My Ocean*, an experimental intermedia performance and collaboration between the Institute for 21st Century Creativity at University of California, Irvine (UCI) and Rhode Island School of Design (RISD). A call to action regarding humanity's communal responsibility towards precarious ocean ecosystems, the piece combined visual art; contemporary dance performed by students from Brown and UCI; costumes, sets and instruments designed by RISD students in **KYNA LESKI'S** architecture class; projected videos; and both live and recorded music, including solos by violinist **MARI KIMURA**. Dancers moved among eye-catching sculptural elements, reflecting the movement and life of the ocean and projecting a sense of wonder, mourning and anxiety in an ecologically fragile world.



Top: *The Interior Landscape* by Forrest Gander and Ashwini Bhat. Still from Granoff Center Cohen Gallery installation. Photo by Jacob Cader '19. Bottom: *Wild Edible Botanicals* by Jimmy Fike. Still from Granoff Center Atrium Gallery installation. Photo by Victor Alvarez '19.

Audiovision: Animating Obsolescence, presented by Prof. Butch Rován. Photo by Victor Alvarez '19.





Exhibition installation view of *On Protest, Art and Activism*, Granoff Center Cohen Gallery. Photo by Jesse Banks III.

EXHIBITIONS

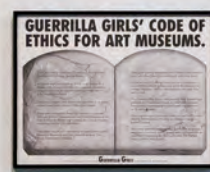
While classes, workshops, symposia and performances enlivened the Granoff Center's main auditorium and studios, engaging exhibitions by regional, national and international artists drew campus and community members to the Upper Lobby, Cohen and Atrium Galleries throughout the year. The three-part fall exhibition series *On Protest, Art and Activism*—co-sponsored by the BAI and the David Winton Bell Gallery and curated by the Bell Gallery's **IAN ALDEN RUSSELL** (see page 7)—presented thought-provoking works by **THEASTER GATES**, the **GUERRILLA GIRLS**, **MARTHA ROSLER** and others in the Cohen and Bell Galleries. By calling attention to issues ranging from police brutality to art world sexism, the featured artists demonstrated the potency of activism through art.

A highlight of the spring semester was *The Interior Landscape*, a collaboration between Pulitzer Prize-winning writer/translator and Brown professor **FORREST GANDER** and Indian ceramic artist **ASHWINI BHAT**. The Cohen Gallery was filled with ceramics, sound art, text, photography, drawings and video—all inspired by Southern Indian literary and religious traditions. This multi-media installation invited visitors to contemplate the evocative connections among landscape, poetry and gesture.

Downstairs in the Atrium Gallery, photographer **JIMMY FIKE'S** *Wild Edible Botanicals* was on view, featuring his strikingly detailed images of North American edible flora. The photographs served as a practical guide for foraging, as well as a visible cue to consider the vastness, fragility and diversity of the plant kingdom.

Student artists from across the University showcased their talents in the 39th Annual Student Exhibition. Juried by artists **CARLA EDWARDS** and **SHEY RIVERA RÍOS** and co-sponsored by the BAI, the Visual Art Department, and the Bell Gallery, the exhibition featured 46 works from 37 students in departments spanning Theatre Arts & Performance Studies, Urban Planning, and Neuroscience, demonstrating the tremendous range of artistry and creativity that permeates the campus.

Guerrilla Girls' Code of Ethics for Art Museums (1990) and *Guerrilla Girls Demand a Return to Traditional Values* (1992) by Guerrilla Girls.
Still from Cohen Gallery exhibition installation.
Photo by Jesse Banks III.





BAI ACADEMIC PROGRAMS

PROFESSORS OF THE PRACTICE

As a complement to the course offerings of its partner departments, the BAI offers academic opportunities for students that emphasize experimental approaches to media, the reimagining of genres, and artistic collaboration in and out of the classroom. The Granoff Center itself is a hub of curricular activity, hosting 25 courses from throughout the University over the 2018-19 academic year. Three such courses were taught by the BAI's professors of the practice (PoPs):

TANIA BRUGUERA, ANDREW SCHNEIDER and **ALI MOMENI**. Thanks to several generous endowed gifts, the BAI was able to invite these leading-edge artists to campus to connect with students, contribute to programming and advance their own creative practices.

For over 25 years, Cuban artist Bruguera has created socially engaged performances and installations that examine the nature of political

power structures and their effect on society. In the spring, she taught her course "School of Arte Util" (School of Useful Art) and gave a public presentation on political art, guiding students through an exploration of art as a tool for social and political change. Also during the spring semester, OBIE Award-winning and Drama Desk-nominated performer, writer and interactive electronics artist Schneider taught "Perception/ The Performativity of Neurology," an investigation of the interplay between the science of perception and the experience of art. Schneider's PoPship culminates with a performance of his rapid-fire existential meditation *YOUARENOWHERE* during Spring 2020. The BAI and Data Science Initiative co-hosted Momeni to build innovative bridges among art, science and technology. Momeni, whose work focuses on interactive digital media, artificial intelligence and virtual reality, taught the class "Reality Remix: Experimental Virtual Reality" during the fall semester and advised an independent study project in the spring.



Student, faculty and staff BAI Wintersession participants at L.A. Louver Gallery, Los Angeles. Photo by Joseph Butch Rován.

He concludes his PoPship in Spring 2020 with an exhibition in the Cohen Gallery, *Here Now, Elsewhere After*, created with his collaborator Jenny Schmid.

WINTERSESSION

Twelve students participating in the BAI's Wintersession program had the opportunity to travel to Los Angeles during the January break to be immersed in the three-week course. Jointly offered by the BAI and the Department of Visual Art, "From Beginning to End: Process and Creation" was co-taught by Professor of Music and BAI Faculty Director **BUTCH ROVAN** and Professor of Visual Art **WENDY EDWARDS**. The class explored the practices and public outlets for visual art, film and the music industry, and considered all phases of the artistic process.

Most days began with a classroom session hosted in the Venice production studio of Academy Award-winning filmmaker **DAVIS GUGGENHEIM '86**, who graciously donated the use of his space for the program. Morning sessions were followed by visits to artists and film studios, as well as Los Angeles cultural institutions such as the Hammer Museum, Los Angeles County Museum of Art, David Hockney Foundation and L.A. Music Center. Prominent Brown alumni with creative careers—

including visual artists **SHANA LUTKER '00**, **ROB REYNOLDS '90** and **KERRY TRIBE '97**; film and television producers **JONATHAN GROFF '83** and **NINA JACOBSON '87**; and film composer **TED SHAPIRO '93**—offered their insights to participants during guest lectures and site visits. At the culmination of the course, students proposed large-scale projects to be realized upon their return to campus. In addition to inspiring their artistic practices, the experience helped students to envision a life in the arts after Brown. **NICOLE COCHARY '19**, Visual Art concentrator, commented that "the biggest thing I learned was that you don't have to know exactly what you're doing upon graduation, or have a direct path, as long as you have passion. Most of the artists we talked to had meandering paths to where they are now."



BAI Wintersession students at Contemporary Arts Center, University of California, Irvine. Photo by Joseph Butch Rován.



Tania Bruguera. Photo by Victor Alvarez '19.



Jelili Atiku, *Red Flag #10: Parade*, 2018. Photo from live performance on Brown University's College Hill campus. Photo by Victor Alvarez '19.

DEPARTMENTAL PROGRAMS

AFRICANA STUDIES | RITES AND REASON THEATRE

The intellectual center on campus for the theory, history, literature and art of Africa and the African diaspora, the Department of Africana Studies also encompasses Brown's Rites and Reason Theatre. One of the oldest continually producing Black theaters in the nation, Rites and Reason develops new creative work using its signature Research-to-Performance Method (RPM) and hosts innovative performances reflecting diverse African heritage and culture.

Visiting Assistant Professor of Africana Studies **JELILI ATIKU**—also the BAI's 2018 artist-in-residence and an Artist Protection Fund Fellow—organized *Red Flag #10: Parade*, a rousing call-to-action on civic unrest and gun violence. Atiku and a group of student and community performers followed Yoruba tradition by wrapping their entire bodies, including their faces, in red fabric. Honoring the 50th anniversary of Brown's

1968 Black student walkout, the troupe processed through the University's main campus with red-coated fake guns and red protest signs, startling those they encountered into awareness.

Atiku and class members in his course, "Decolonized Bodies, Spirit Bodies: Tracing Indigenous Knowledge of Africans," developed a contemporary interpretation of Nigeria's Yemoja Festival using Rites and Reason's RPM. Culminating at the edge of Providence's India Point Park, the festival celebrated a deity of the Yoruba religion, as well as water, birth and feminine energy.

Spring brought to Churchill House *Queerly Speaking: Words & Rhymes*, the 10th annual iteration of the *Black Lavender Experience*. This four-day presentation of drama and conversation sparked by queer artists of color concluded with *BLACK FEMINIST QUEER IMMIGRANT LOVE POEMS*, a solo performance by spoken word artist Lenelle Moïse that was well-received by its full-house audience.

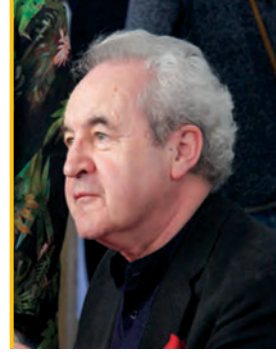
HISTORY OF ART AND ARCHITECTURE

The Department of the History of Art and Architecture (HIAA), which explores visual culture and the built environment from ancient to modern day, brought a range of speakers to campus to share critical scholarship. Over the course of the year, HIAA Professor **JEFFREY MOSER** led two interdepartmental conferences on “geoaesthetics,” a term from environmental humanities that invites consideration of the relationship between human beings and the earth. In December, an interdisciplinary group of scholars and artists examined the deep histories and speculative futures of our planet, while in May, *Buddhist Geoaesthetics* featured historians discussing topics such as the dynamism between human and geological agency in ritual environments.

HIAA’s annual lecture series focused on *The Sensory*, providing further opportunity for multidisciplinary inquiry. Scholars explored relationships between the senses and art; methods for sensory scholarship ranging from neurology, ecology and the digital humanities; and experiential and immersive curatorial practice. Highlights included the Anita Glass Lecture, “A Visuality of Noise: Paintings by the Ming Dynasty Artist, Xu Wei (1521-1593),” by New York University Professor **JONATHAN HAY**, and a presentation by **MICHELLE OING ’07**, “The Medieval Cyborg: Performing Objects in the Late Middle Ages.”

The department enjoys a fruitful partnership with the nearby RISD Museum, where HIAA graduate students work as proctors. In an exciting development for both the department and the Museum, current PhD candidate **DOMINIC BATE** attributed a previously anonymous drawing in the Museum’s collection, *Apollo and the Hours*, to Italian artist Giovanni Battista Cipriani and securely dated it to 1770-71.

Giovanni Battista Cipriani, Detail from *Apollo and the Hours*, 1770-71. Photo courtesy of RISD Museum.



John Banville. Photo courtesy of the Brown Daily Herald.

LITERARY ARTS

Novelists, short story writers, poets, screenwriters and digital language artists find a home on campus in Brown’s Literary Arts Department, which offers dynamic explorations and celebrations of creative writing throughout the year.

In October, Man Booker Prize-winning Irish novelist **JOHN BANVILLE** engaged with undergraduates over an informal lunch. He discussed his evolution as a writer and the obstacles he faced in dedicating his life to art. Later in the day, an audience of campus and community members enjoyed a short reading from Banville’s *The Infinities*, followed by a wide-ranging discussion with Professor of English **PAUL ARMSTRONG** on the mechanics of literary fiction and the challenges of maintaining artistic integrity in the contemporary marketplace.

For two days in mid-November, luminaries of the literary world joined over 500 participants to honor poet **FORREST GANDER** as the department marked his retirement. Poets **JORIE GRAHAM**, **BEI DAO**, **LAURA MULLEN** and **RAUL ZURITA** read from their work and spoke about Gander’s outsized influence on contemporary poetry. **DECLAN SPRING**, poetry editor at New Directions Publishing, discussed the challenges and triumphs of publishing groundbreaking literature, while noted essayist and translator **ELIOT WEINBERGER** charmed the audience with his opening talk.

In February the department hosted the *Interrupt V* festival, organized by Professor of Literary Arts **JOHN CAYLEY** and **THEADORA WALSH MFA ’19**. The conference considered the intersections of literary theory and media—in particular, writing as an impression on the body, and the myriad ways in which data encrypts the body. Artists from around the country engaged in discussions and offered interactive workshops and performances whose subjects spanned the Digital Age’s effect on processing grief and the interplays between text and environment.

MODERN CULTURE AND MEDIA

The Department of Modern Culture and Media (MCM), which studies media within the context of 20th- and 21st-century societal forms, inspired audiences to critically engage with their cultural environment. Its lecture series, *Mapping Digital Media: From Infrastructure to Gaming*, hosted internationally renowned scholars of digital media. Speakers delved into key issues in theory and practice of digital media, such as technologies and economies; art and science; pleasure and labor; and narratives and visualities. As a whole, the series invited attendees to rethink and reconsider the defining media of our time.

In partnership with the Department of English, MCM hosted lauded critical race studies theorist **HORTENSE SPILLERS** for the annual spring Roger B. Henkle Memorial Lecture. Professor Spillers presented “To the Bone: The Question of Touch” to a full house of Brown students and faculty. She argued that the defining distinction between freedom and enslavement is the extent to which one can ward off, or welcome, the touch of another, and examined the ambiguity of this complex set of gestures and their meaning for subjecthood and subjectivity.

To the delight of Providence cinephiles, MCM and the Department of Italian Studies hosted for the sixth year *Il Cinema Ritrovato on Tour*, a festival of rare Italian films selected by the Cineteca of Bologna, Italy. Audiences also enjoyed the *21st Annual French Film Festival*, co-sponsored by MCM and the Department of French Studies, which featured 14 films in 27 screenings, including such classics as *Le Livre d'image* and *Doubles vies*.

Orrey Arcana, performed by Nicole Carroll PhD '19.
Photos by Beatriz Aleman.

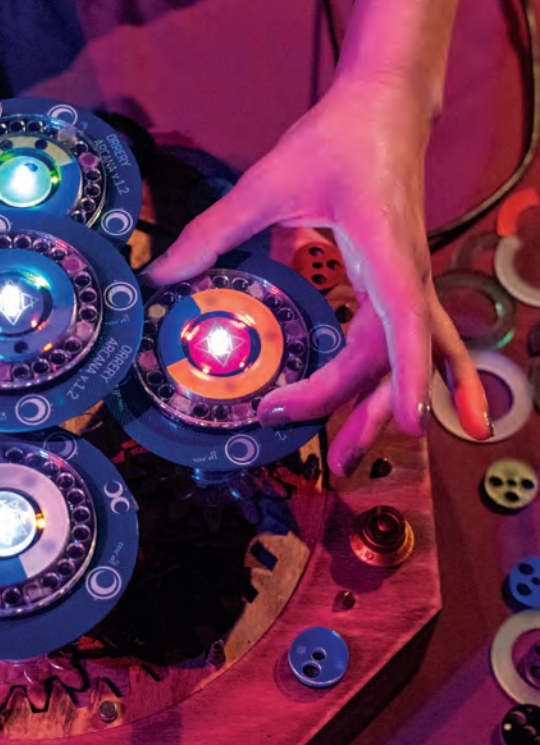


I like possibilities. And
as an instrument builder
I like to do things that are
a bit out of the status quo.

NICOLE CARROLL PHD '19



Participants in *Interrupt V's* Urgent Publishing Workshop.
Photo by Meredith Morran.



MUSIC

In addition to stellar, recurring performances by the Brown University Orchestra, Brown University Chorus and the Ghanaian Drumming Ensemble, the Department of Music presented innovative programs and repertoire featuring students, faculty and guest artists.

In September, Providence-based performance arts incubator **EVERETT COMPANY** and Brown Professor of Music **TODD WINKLER** presented to 300 audience members their collaboration, the multimedia theatrical production *Good Grief*. An exploration of trauma's grip on both mind and body, *Good Grief* featured drama, music, dance, dioramas and projected videos that explored a landscape of fragmented memories, overwhelming emotions and the hope that comes with uncovering a true self.

Computer Music & Multimedia graduate student **NICOLE CARROLL PHD '19** presented her dissertation project, *Orrery Arcana*, a self-constructed hardware- and software-based instrument. Inspired by astronomical clocks, *Orrery Arcana* interprets instructions based on Tarot numerology to improvise sounds and sequences. Through her ethereal and evocative soundscape, Carroll invited her audience "to listen to voices outside of ourselves."

The Department of Music also partnered with Providence presenting organization **FIRSTWORKS** for the premiere of *Some Favored Nook*, a dramatic song cycle by Professor **ERIC NATHAN**. Performed at the First Unitarian Church and inspired by the correspondence between poet Emily Dickinson and abolitionist and literary critic Thomas Wentworth Higginson, *Some Favored Nook* explored themes of civil rights, women's rights, war, love and death—19th-century issues that attendees found profoundly resonant today.



Performance stills of *Good Grief*, 2018. Photos by Beatriz Aleman.



Performance still of *The Sonic Life of a Giant Tortoise*, 2019.
Photo courtesy of Mark Turek.

THEATRE ARTS AND PERFORMANCE STUDIES

Brown's Department of Theatre Arts & Performance Studies (TAPS) offered audiences imaginative events throughout the year, including a season-long focus on neurodiversity. Sock & Buskin, the Department's student/faculty board, presented the Pulitzer Prize-winning musical *Next to Normal* as its fall feature. More than 1,000 audience members were moved by the tale of a suburban household coping with the unpredictability of a mother's progressive bipolar disorder. Related programming included a panel discussion on the depiction of mental health in theater with **RENDEULES VILLALBA II, MD**, clinical associate professor of Psychiatry and Human Behavior at Brown's Alpert Medical School; **LINDA WELSH**, a psychologist from Brown's Counseling and Psychological Services; and **LEON HILTON**, assistant professor of Theatre Arts and Performance Studies.

Sock & Buskin's spring production was the modern folktale *The Sonic Life of a Giant Tortoise*, a rumination on humanity's collective longing for the extraordinary. For this performance, TAPS experimented with Pay What You Can ticket

pricing to remove financial barriers for audiences, which resulted in a 17% increase in attendance during the first week. This inclusive approach enabled more members of the Brown and Providence communities to participate in events such as a talkback with the play's translator, **AYA OGAWA**, moderated by TAPS graduate student **YEONG RAN KIM PHD '20**.

The spring brought another installment of TAPS's investigation of neurodiversity via a two-day interdisciplinary symposium. An exploration of the concepts of neurodiversity and neurodivergence as distinctive modes of acting, being and world-making, the *Neurodiversity In Action* convening featured literary readings by poet **CYREE JARELLE JOHNSON** and artist/writer/activist **HAMJA AHSAN** and the world-premiere reading of a new play developed by Providence's **SPECTRUM THEATRE ENSEMBLE**, a neurodiverse theater company. Attendees also enjoyed a community art exhibition organized by the students in "Neurodiversity: Science, Politics, Culture," a seminar taught by Hilton through the Cogut Institute for the Humanities.

VISUAL ART

The Visual Art Department enriched Brown's diverse creative environment by bringing a series of art-world luminaries to campus. In an October lecture, **TEJU COLE**—renowned author, *New York Times Magazine* photography critic and Gore Vidal Professor of the Practice of Creative Writing at Harvard University—touched on the impact of travel, loss, perspective and privilege. Speaking to a packed house of 600 audience members from Brown, RISD and greater Providence, Cole expanded on narratives and images developed in both his writing and photography practice.

Artist **JOYCE J. SCOTT** discussed her figurative sculpture and jewelry created with free-form bead weaving techniques as part of the Department's Spring 2019 Visiting Artist Lecture Series. Scott also met one-on-one with Visual Art concentrators for individual mentoring sessions, dialoguing with students on their respective creative journeys during and following their time at Brown.

In early April, **GUERRILLA GIRLS** founding member "Frida Kahlo" visited Brown to deliver an energizing, sold-out talk on the history and future of the collective of anonymous feminist artists/activists. Urging the live and streaming audience of students, faculty, staff and community members to challenge the status quo, Kahlo addressed identity politics and the under-representation of women and people of color in the US and international museum and visual art world. In a workshop the following morning, Kahlo guided students in creating politically motivated posters addressing inequalities in their own communities.



Joyce J. Scott. Copyright John Dean. Courtesy of Goya Contemporary Gallery.



Teju Cole. Photo by Winnie Gier.

Still from Guerrilla Girls workshop with Brown students. Photo by Winnie Gier.





This page: *Elevation #4: cascade* (2018) and *Elevation #5: hide/blind/hide* (2018) by Snæbjörnsdóttir/Wilson. Still from exhibition installation. Photo by Warren Jagger.

Inset: Danny Lyon and attendees at opening reception for Danny Lyon: *The Only Thing I Saw Worth Leaving*. Photo by Jesse Banks III.



Still from opening reception for *Walter Feldman: A Memorial Exhibition*. Photo by Jesse Banks III.

DAVID WINTON BELL GALLERY

The David Winton Bell Gallery mounted a season full of arresting and compelling contemporary art exhibitions. The fall opened with *Walter Feldman: A Memorial Exhibition*, a retrospective celebration of the late professor of Visual Art. Through an evocative selection of paintings, prints, drawings and sculpture, exhibition curator and Bell Gallery Director **JO-ANN CONKLIN** explored Feldman's signature motifs over the course of his more than 50-year career, including Don Quixote, Mesoamerican warriors and biblical narratives. Brown President **CHRISTINA PAXSON** greeted over 200 attendees at the opening event, which also featured a discussion of Feldman's work by esteemed art critic **DONALD KUSPIT**.

Next came *Danny Lyon: The Only Thing I Saw Worth Leaving*, a captivating array of photographs and films curated from the Bell Gallery's own collection by History of Art and Architecture graduate student **ALLISON PAPPAS PHD '22**. As the first official photographer of the Student Non-Violent Coordinating Committee, **DANNY LYON** intimately chronicled the Civil Rights Movement and went on to create insightful portraits of mid-century America in series such as *Bikeriders* (1963–1966) and *The Destruction of Lower Manhattan* (1966–1967). An animated crowd at

the opening reception enjoyed a discussion between Pappas and Lyon on his life, career and arts activism.

Springtime visitors to the Bell Gallery were drawn in by *Snæbjörnsdóttir / Wilson: The Only Show in Town*, a response to the plight of the saltmarsh sparrow by artists **MARK WILSON** and **BRYNDÍS SNÆBJÖRNSDÓTTIR**. Climate change and sea-level rise threaten the survival of these small birds, which the artists studied alongside field biologists in Warren, RI. Through the exhibition and related presentations, Snæbjörnsdóttir and Wilson invited audiences to join them in “effecting significant and increasingly urgent cultural and behavioral change,” a charge taken up by regional birders, ecologists, artists and animal studies advocates.

The Bell Gallery gratefully acknowledges donations of artwork during FY19 from Gary Ginsberg '84, P'21 and Susanna Aaron P'21; Dr. Joseph Chazan M.D.; Linda Tanner and Louis Tanner '55; Alice Tisch P'18, P'20 and Tom Tisch '76, P'18, P'20; William Press '90; Richard J. Lumelleau '89 and Kristin Corby Lumelleau '89; Christina Anton and Eric Anton '90; the Walter Feldman Trust; the Bruce High Quality Foundation; Irene Lawrence; Barbara Feldman; and William Castellana.





Jinku Kim, *Hardwired Wonderland*, 2018.
Photo by Nick Dentamaro.

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, arts program staff and 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 and staff applications are adjudicated by a volunteer peer review committee, while student applications are reviewed by a jury comprised of active Brown Arts Student Council members.

In FY19, the BAI awarded \$117,000 in grants to 25 faculty and program staff in support of

artistic production, presentation and research. Grant recipients included **STEVEN LUBAR**, professor of American Studies, History and History of Art and Architecture, for a residency with boat builder and Professor Emeritus of Music **GERALD "SHEP" SHAPIRO** to construct a Maine peapod during a semester-long course; **ELIZABETH RUSH**, visiting lecturer in English, for a public presentation by award-winning author and former US Border Patrol agent **FRANCISCO CANTÚ**; and **DANNIE RITCHIE**, clinical assistant professor of family medicine, for the development of an intergenerational oral and visual history project for Providence's Mount Hope and East Side neighborhoods.

Sixty-six Brown students collectively received \$31,705 in support of a range of projects, including *Hardwired Wonderland*, an immersive, responsive 180-degree video and music installation by **JINKU KIM PHD '19**. **SOPHIE KUPETZ '19.5** and Brown student group **RAILROAD** received funding to collaborate with Rhode Island prison-based collective **RED ART** on an exhibition featuring work by incarcerated artists, while **MAGGIE UNVERZAGT GODDARD MA '17 PHD '21**, **JULIA RENAUD MA '19** and **SOPHIE DON MA '20** transformed a 3' x 5' case in the Nightingale-Brown House into the site of *Tiny Exhibits*, a rotating installation series that presented 14 student-curated exhibitions during FY19.

STUDENT ENGAGEMENT

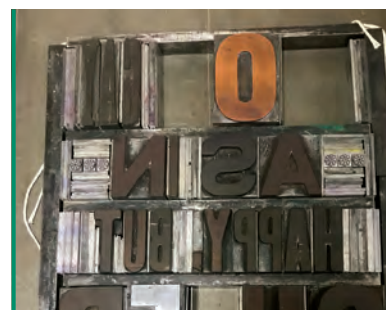
In addition to contributing to and supporting the arts curriculum at Brown, the BAI offers students a dynamic range of extracurricular, hands-on opportunities to engage with the arts. On campus, both undergraduate and graduate students encountered visiting artists and speakers—including **HELEN MOLESWORTH**, **SHAUN LEONARDO**, **RINA BANERJEE**, **DAR WILLIAMS**, **ERIN MCKEOWN '00**, and **CHRISTINE SUN KIM**, among others—in intimate critiques, workshops and salon-style dinners. Student artists also presented their creations in the Granoff Center throughout the year, including in the 39th Annual Student Exhibition (see page 11) and *Parallels*, the 11th annual exhibition of work by Brown | RISD Dual Degree Program students.

The Brown Arts Student Council (BASC) serves as the chief liaison between the student body and the BAI. Led by **NOAH EZER '19** and

AVA CODE-WILLIAMS '19 during FY19, the BASC presented screenings and workshops each semester as well as evaluated student grant applications. Students also participated with community members in BAI-organized "Art of Resistance" workshops, planned in concert with the Fall 2019 *On Protest, Art and Activism* series (see pages 7 and 11). Attendees first made paper from veterans' uniforms guided by arts organization **COMBAT PAPER**; then worked with Rhode Island Poet Laureate **TINA CANE** to craft their own phrases of resistance; and subsequently used Brown's antique letterpress machines to print the phrases on their handmade paper.

The BAI's support of artistically inclined students extends beyond their graduation. In late May, 25 graduating seniors met with staff from the BAI and Computing and Information Services' Instructional Media team to learn more about artmaking resources beyond Brown and maintaining a creative practice as a working professional. And, as part of the BAI's three-year partnership with leading visual art performance organization **PERFORMA**, two recent graduates served as postbaccalaureate summer fellows in Performa's New York City offices, positions that provided them with invaluable training at a premier arts research and cultural organization.

"Art of Resistance" letterpress workshop.
Photo by Sophia LaCava-Bohanan.



"Art of Resistance" letterpress workshop.
Photos by Sophia LaCava-Bohanan.

PERFORMING ARTS CENTER

Committed to “cultivating creative expression” in the current strategic plan *Building on Distinction*, Brown University views the arts as integral to a full liberal arts education as well as to creative problem-solving across all disciplines. A dramatic symbol of this commitment is the new Performing Arts Center (PAC), a state-of-the-art, one-of-a-kind facility dedicated to supporting cross-disciplinary teaching, research, artmaking, performance and experimentation. As noted by Brown President **CHRISTINA PAXSON**, “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 selected an acclaimed design team—New York-based **REX** architecture firm; Norwalk, CT-based **THEATRE PROJECTS CONSULTANTS**; and Chicago-based **THRESHOLD ACOUSTICS**—to create an innovative, flexible performing arts hub located across the Walk from the Granoff Center for the Creative Arts. Using an Integrated Product Delivery (IPD) method in which owner, designers and contractors work together from the project’s conception, the team revealed their cutting-edge design in February 2019.

Central to the PAC is a performance space that can transform among five distinct configurations, ranging from an immersive surround-sound cube to a 300-seat end-stage theater to a 500-seat hall for a 100-piece orchestra. The glass-enclosed Diana Nelson and John Atwater Lobby slices through the building’s façade at stage level, allowing for the fluid permeability of interior and exterior flowing into and through one another. The PAC also features additional performance spaces, practice rooms, dressing rooms and instrument storage. While the building is anticipated to open in Fall 2022, Brown and its design team are creating the PAC with an eye towards longevity; as **DAVID ROSENBERG** of Theatre Projects Consultants commented, “We want the building to be able to grow with changes in technology, changes in art form, and the ways the users might push the building that we might not be able to imagine today.”



Joshua Ramus, Adam Chizmar and Sebastian Holmeister of REX. Photo by Anne Bergeron.





Performing Arts Center design presentation by REX, Granoff Center Fishman Studio, Feb 2019.

FINANCIAL STATEMENT FY19

Revenue/Funding Sources	Actuals*
University Funds	471,638
Endowment Funds ◇	735,472
Gifts (current use) †	2,509,264
TOTAL REVENUE	\$3,716,374
Expenses	
Curricular Development & Instruction	245,383
Public Programs	478,874
Opportunities & Exploration Funds	147,337
Student Engagement	10,298
Resource Center Programs	29,484
Personnel & Operations	958,853
TOTAL EXPENSES	\$1,870,229
SURPLUS (DEFICIT) ^	\$1,846,145

* Unaudited actuals from 7/1/18 through 6/30/19

◇ Investment yield (based on 4.90% draw), plus \$163,202 cash balance reserves from FY18

† Gifts from individuals, foundations, and corporations, plus \$753,043 cash balance from FY18

^ Restricted program funds, not general operating support

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Performance still of *The Sonic Life of a Giant Tortoise*, 2019. Photo courtesy of Mark Turek.



ACKNOWLEDGMENTS

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**The arts teach an essential
 form of imaginative thinking,
 so vital for the future of
 innovation in our world.**

JOSEPH BUTCH ROVAN

BAI Faculty Director and Professor of Music

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Performance still of *Your Ocean, My Ocean*, 2019. Photo by Jacob Cader '19.

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