

Thank You

Patty Kolodny and the Saul Reinfeld Lecture Fund, the Office of the President of the College, the Office of the Dean of the Faculty, the Department of Art History and Architectural Studies, the Department of Religious Studies, Unity House, the Holleran Center for Community Action and Public Policy, the Department of Dance (especially Aimee Couture, Kat Mueller, and Adele Myers), the Department of Gender and Women's Studies, the Toor Cummings Center for International Studies and the Liberal Arts, the Office of College Relations, the Office of Alumni Relations, the Office of College Advancement, the Theater Department, Media Services and the Office of the Dean of the College Community. Thank you to Susan Lindberg for designing the program book. Kudos to the CCSRE Student Fellows Seminar for their pioneering work. Very special thanks go to Merrill Collins and the Events Office and to Tricia Dallas, the extraordinary and incredibly resourceful administrative assistant for the CCSRE!

RACE

Can we gather for that dialogue on race?

SPACE

But where should it take place? What spaces, what places shape and make race?

MEMORY

Do we remember? Which memorials help us to remember, and which make us forget?

During an age in which it would seem that we are, paradoxically, more *and* less capable than ever to take up the challenge of engaging in public and open conversations about race, it has become increasingly evident that memory and space play especially central roles in how people experience race. From cities to towns, from texts to memorials, it would seem that race, space, and memory share common fates. Stories are told and retold about race; spaces and sites are claimed and reclaimed in the name of race. It is with these common concerns in mind that the Center for the Comparative Study of Race and Ethnicity (CCSRE) has called this Symposium together. The Symposium on Race, Space, & Memory marks the culmination of a year of public programs sponsored by the CCSRE focusing on race and the arts. The year has been filled with dialogues with and performances by the groundbreaking choreographer Bill T. Jones, the innovative Providence String Quartet, and the visionary artist Faith Ringgold, among many others.

The Symposium is a critical opportunity to bring together world-renowned scholars, artists, and the Connecticut College community into a set of common dialogues about race,

Buddhism and environmentalism, and American Buddhism. He is the author of *The Other Side of Zen: A Social History of Soto Zen Buddhism in Tokugawa Japan* (Princeton, 2005), translator of four Japanese books, and editor of three volumes including *American Buddhism* (Curzon, 1999) and *Buddhism and Ecology* (Harvard, 1997). He is currently completing a manuscript entitled *Camp Dharma: Japanese-American Buddhism and the World War Two Incarceration Experience* (forthcoming, UC Press) and an edited volume, *Issei Buddhism in the Americas: The Pioneers of the Japanese-American Buddhist Diaspora*. His next project focuses on Buddhism and bathing practices in Japan through the themes of healing and purification.



JAMES E. YOUNG is Professor of English and Judaic Studies at the University of Massachusetts Amherst, where he has taught since 1988, and currently Chair of the Department of Judaic and Near Eastern Studies. He has also taught at New York University as a Dorot Professor of English and Hebrew/Judaic Studies (1984-88). He received his B.A. in 1973 from the University of California, Santa Cruz, his M.A. in 1976 from the University of California, Berkeley, and his Ph.D. from the University of California in 1983. Young is the author of *At Memory's Edge: After-images of the Holocaust in Contemporary Art and Architecture* (Yale University Press, 2000), *The Texture of Memory* (Yale University Press, 1993), which won the National Jewish Book Award in 1994, and *Writing and Rewriting the Holocaust* (Indiana University Press, 1988), which won a Choice Outstanding Book Award for 1988.

In 1997, Professor Young was appointed by the Berlin Senate to the five-member Findungskommission for Germany's national "Memorial to Europe's Murdered Jews," dedicated in 2005. He has also consulted with Argentina's government on its memorial to the desaparecidos, as well as with numerous city agencies on their memorials and museums. Most recently, he was appointed by the Lower Manhattan Development Corporation to the jury for the World Trade Center Site Memorial competition, now under construction. He is also currently completing an insider's account of the World Trade Center Memorial process, entitled *The Stages of Memory at Ground Zero: A Juror's Report on the World Trade Center Memorial Process*.

Upton teaches courses on American and world architecture and urbanism, architectural-history theories and methods, material culture, theories of everyday life, public space, and issues of cross-cultural spatial formation in the post-colonial world. His books and articles range from a study of colonial Virginia churches to critiques of New Urbanism and heritage tourism to *Architecture in the United States*, a volume in the Oxford History of Art series. He is the author of *Another City: Urban Life and Urban Spaces in the New American Republic* (Yale University Press, 2008), as well as *Holy Things and Profane: Anglican Parish Churches in Colonial Virginia* (1986); and *Madaline: Love and Survival in Antebellum New Orleans* (University of Georgia Press, 1996), and he served as a consultant and chief catalogue essayist for the Metropolitan Museum of Art's 2000 exhibition *Art and the Empire City: New York, 1825-1861*. Upton's current projects include a world history of architecture and a study of civil-rights monuments and urban politics in the American South.



ABIGAIL VAN SLYCK is Dayton Professor of Art History, Director of the Architectural Studies Program, and Chair of the Department of Art History and Architectural Studies at Connecticut College. She earned a B.A. at Smith College and a Ph.D. in architecture at U.C. Berkeley. Her research focuses on American architecture of the 19th and 20th centuries, with particular attention to commonplace building types constructed to house influential social institutions. She is the author of *A Manufactured Wilderness: Summer Camps and the Shaping of American Youth, 1890–1960* (University of Minnesota Press, 2006) and *Free to All: Carnegie Libraries and American Culture, 1890-1920* (University of Chicago Press, 1995). In 2006, Van Slyck earned an Award of Merit from the American Association for State and Local History for an exhibition she spearheaded and created with students: *Commerce and Culture: Architecture and Society on New London's State Street* at New London's Lyman Allyn Art Museum.



DUNCAN RYUKEN WILLIAMS is Associate Professor of Japanese Buddhism at the University of California Berkeley. He received his B.A. in Religious Studies at Reed College (1991), his M.T.S. at Harvard Divinity School (1993), and Ph.D. in Religion at Harvard University (2000). He works primarily on Japanese Buddhist history,

space, and memory. During a time of war, fought on every nearly every continent, the need for dialogue could not be more pressing. Bearing this condition in mind, the CCSRE Student Fellows Seminar, along with students in the CCSRE's Theorizing Race & Ethnicity course and Joan O'Riordan's architectural design students, have been wrestling with the question: "How should we memorialize 'the war on terror'?" One of the questions we will want to delve into is to what extent memorials serve other functions, perhaps even some that are not intended or even acknowledged by those who commission and use them. Can memorials actually serve to limit popular understanding of significant events? By celebrating past successes, do memorials close down consideration of the work left to be done?

Welcome to the dialogue.

Schedule

Friday, 18 April 2008

9:30 – 10 a.m.

WELCOME and REMARKS

President Leo I. Higdon Jr., David Kyuman Kim and Abigail Van Slyck
Ernst Common Room, Blaustein

10 – 11:30 a.m.

DIALOGUE with Betty Chen and CCSRE Student Fellows: Jason Cordova '10, Cherisse Cruz '09, Christopher J. Davis '08, Nour Goda '08, Taylor Katz '08, Welbith Mota '10, Johann Scheidt '08, Jamie Spiller '08, Allison Stauble '08, Jennifer Superson '08
“How should we memorialize ‘the war on terror’?”
Moderator: Abigail Van Slyck
Ernst Common Room, Blaustein

11:30 a.m. – 12:50 p.m. LUNCH on your own

1 – 2:30 pm

KEYNOTE

James E. Young’s Saul Reinfeld Lecture
“The Arts of Counter-Memory: From Berlin to New York”
Introduction: Roger Brooks (CC)
Response: Christopher Steiner (CC)
Ernst Common Room, Blaustein

2:30 – 2:45 p.m. BREAK

2:45 – 4:00 p.m.

DIALOGUE with Lindsey Harlan (CC) and Duncan Williams (UC Berkeley)
On race, ethnicity and memorialization
Moderator: David Kyuman Kim
Room 210, Blaustein

4 – 4:15 p.m. BREAK

4:15 – 5:30 pm

RECEPTION with CCSRE Student Fellows, Architectural Studies Students: Benjamin Arcia '10, Chulu Chansa '08, Jesse Lerch '10, Jonathan McKee '08, Kristin Walsh '08, Christine Wilson '08 and Connecticut College design student presentations of “War on Terror” memorials
First floor of Blaustein



CHRISTOPHER STEINER is the Lucy C. McDannel '22 Associate Professor of Art History and Director of Museum Studies Program Department Chair of Anthropology at Connecticut College. Steiner’s research and teaching focus on non-Western arts and the visual image of non-Western societies in art and film. Much of his work examines the relationship between the local and the global, and the construction of value and meaning in art through transnational exchange. Steiner also directs the interdisciplinary Museum Studies Certificate Program. In conjunction with this program, he teaches an “Introduction to Museum Studies,” as well as a course on recent museum controversies entitled “Debating Museums.”

He served as Interim Director of the Lyman Allyn Art Museum from July 2003-June 2004. Steiner is the author of the award-winning book *African Art in Transit* (Cambridge University Press, 1994), and co-editor of both *Perspectives on Africa: A Reader in Culture, History, and Representation* (Blackwell, 1997) and *Unpacking Culture: Art and Commodity in Colonial and Postcolonial Worlds* (University of California Press, 1999). Steiner has been a postdoctoral fellow at the American Museum of Natural History, and a senior resident scholar at both the Getty Research Institute and the School of American Research. Before joining the faculty at Connecticut College, Steiner was curator of African and Oceanic art at the Natural History Museum of Los Angeles County, and taught art history and museum studies at the University of East Anglia, the University of Southern California, and the University of California-Los Angeles. In 2002, Steiner saved the contents of the Nut Museum in Old Lyme, Connecticut. He and his students archived the papers and collections of the famous offbeat museum. A major exhibition on the history of the Nut Museum opened at the Lyman Allyn Art Museum in 2004. Steiner is beginning to work on a new book titled *Performing the Nut Museum: Elizabeth Tashjian and the Art of Double Entendre*.



DELL UPTON is Professor of Architectural History at UCLA. Prior to his move to UCLA, Upton was the David A. Harrison III Professor of Architectural History and Anthropology at the University of Virginia, where he has taught since 2002. For twenty years before that he was professor of architectural history at the University of California, Berkeley. Upton’s work and his teaching focus on the history of architecture, cities, and material culture. He is interested in the ways that cultural, social, aesthetic, and cognitive theories can enrich the study of architectural history.

critics and audiences across the country. The MacArthur Foundation awarded Ms. Smith a fellowship — “a genius award” — in 1996, saying she “has created a new form of theatre — a blend of theatrical art, social commentary, journalism and intimate reverie.” In 2006, she received a 2006 Fletcher Foundation Fellowship for her contribution to civil rights issues. Looking at controversial events from multiple points of view, Ms. Smith’s work combines the journalistic technique of interviewing her subjects with the art of interpreting their words through her performance. The New York Times has called her “the ultimate impressionist: she does people’s souls.” As playwright and performer, Ms. Smith has created a series of ongoing theatrical works over the past 19 years which she calls *On The Road: A Search For American Character. Fires In The Mirror: Crown Heights, Brooklyn And Other Identities* explores the 1991 clash between Jews and Blacks in that New York community. The play was the runner-up for the 1993 Pulitzer Prize and earned Ms. Smith an Obie and numerous other awards. First performed at the Joseph Papp Public Theater in New York, Ms. Smith has taken the play on tour across the United States and to Australia and London. *Twilight: Los Angeles, 1992*, which examined the civil unrest following the Rodney King verdict, received critical acclaim on Broadway and in Los Angeles. Ms. Smith received two Tony nominations for *Twilight*, as well as an Obie, a Drama Desk Award, a Special Citation from the New York Drama Critics, two NAACP Theatre Awards, and numerous other honors. Ms. Smith’s most recent play, *House Arrest*, explores the mythic role that the presidency has played throughout American history. Currently she is a tenured professor in the Tisch School of the Arts at New York University and is affiliated with the NYU School of Law. Prior to this, she was the Ann O’Day Maples Professor of the Arts at Stanford University where she taught from 1990–2000. She has also taught at Carnegie Mellon, and the University of Southern California, and from 2001–2004, was Artist-in-Residence at MTV Networks.

At present, Smith is working on a new play for her *On The Road* series called *Let Me Down Easy*. Its subject will be the resilience and vulnerability of the human body. The play was inspired by Ms. Smith’s visiting professorship at the Yale School of Medicine, where she presented a performance for medical grand rounds called *Rounding It Out* (2000). As part of her preparation for *Let Me Down Easy*, Smith traveled to Rwanda to interview survivors of the Genocide and to Uganda and South Africa to do research on the effects of the AIDS pandemic. She also interviewed victims of Hurricane Katrina in New Orleans.

5:45 – 7:45 pm DINNER for conference attendees
1962 Room, College Center at Crozier-Williams

8 – 9:30 pm
PERFORMANCE David Dorfman Dance *Disavowal*
Myers Dance Studio, College Center at Crozier-Williams

Saturday, 19 April 2008

9:30 – 10:45 am
DIALOGUE with Mab Segrest (CC) and Dell Upton (UCLA)
On remembrances of the American South
Moderator: Abigail Van Slyck
Ernst Common Room, Blaustein

10:45 – 11 a.m. BREAK

11 a.m. – 12:15 p.m.
DIALOGUE with Tommy DeFrantz (MIT) and David Dorfman (CC)
On race, memory and the arts/dance
Moderator: David Kyuman Kim
Ernst Common Room, Blaustein

12:15 – 1:30 p.m. LUNCH on your own

1:30 – 2:15 p.m.
DIALOGUE with George Sanchez (USC) and David Kyuman Kim (CC)
On democracy, diversity and the city
Moderator: Abigail Van Slyck
Ernst Common Room, Blaustein

2:15 – 2:30 p.m. BREAK

2:30 – 4 p.m.
PERFORMANCE Tommy DeFrantz
Myers Dance Studio, College Center at Crozier-Williams

4 – 4:30 p.m. BREAK

4:30 – 6 p.m.
KEYNOTE
Anna Deavere Smith
John C. Evans Hall, Cummings Arts Center

6 – 7 p.m. RECEPTION in Cummings Arts Center

DISAVOWAL

It's Loudest When Someone Is Learning

(a work-in-progress)

Conceived and choreographed by David Dorfman in collaboration with
David Dorfman Dance

Creative Consultancy by David Kyuman Kim

Music by Mike Vargas

Lighting design by Julie Ballard

Stage Management by Khadija Griffith

Technical Direction by Chris Davis

Production Coordination by Kat Mueller, Adele Myers

Performers

Kyle Abraham Lindsay Ashmun
Patrick Ferreri Molly Poerstel Jenna Riegel
Karl Rogers Whitney Tucker

With Special Guests

Bethany Boles, Raja Kelly

And members of the Connecticut College Dance Department

Understudy

Renuka Hines

Administrative Intern

Jennifer Mueller

The production of Disavowal is being made possible by generous grants from The Andrew W. Mellon Foundation and the National Endowment for the Arts. Choreographic material for Disavowal has been developed, in part, during residencies at the Tisch Dance Summer Residency Program at New York University, the Bates Dance Festival, Emory University and Connecticut College (as Company In Residence).

David and the company would like to give special thanks to David Kyuman Kim for putting us on this path; DKK, Tricia Dallas and the CCSRE for co-sponsoring this event; CC for its ongoing support for DDD; Aimee Couture and the entire Dance Department for help with our residencies at CC; Henry Liles; Lisa Race, Martha Myers, Kia Corthron, Brigitte Dumez, Jacqueline Cousineau, Zenas Hutcheson and Sophie Maguire for valuable feedback along the way.

currently serves as Director of the Program in American Studies and Ethnicity at USC, an innovative program which combines the fields of American Studies and Ethnic Studies. Sanchez researches historical and contemporary topics of race, gender, ethnicity, labor, and immigration. Currently, he is working on two projects: a book on the impact of contemporary Mexican migration on the culture and politics of Los Angeles at the end of the 20th century, and a historical study of the ethnic interaction of Mexican-Americans, Japanese-Americans and Jews in the Boyle Heights area of East Los Angeles. He works on both historical and contemporary topics of race, gender, ethnicity, labor, and immigration, and is one of the co-editors of the book series, *American Crossroads: New Works in Ethnic Studies*, from the University of California Press.



MAB SEGREST is the Fuller-Maathai Professor of Gender and Women's Studies. Segrest graduated Summa Cum Laude from Huntingdon College in 1971 and received her MA and PhD from Duke University in Modern British Literature in 1979. She taught at Campbell University in Buies Creek, NC, during and after completing graduate work. During this period she became active in lesbian-feminist political and cultural work in North Carolina and nationally. *My Mama's Dead Squirrel: Lesbian Essays on Southern Culture* (Firebrand Books, 1985), collects her work from this period. She left the academy in the early 1980s to work full-time in social movements for the next decade. She helped to found North Carolinians Against Racist and Religious Violence and worked in that organization from 1983 to 1990 to rally citizens of the state against virulent neo-Nazi and Ku Klux Klan activity and an epidemic in hate violence. Segrest's 1995 book, *Memoir of a Race Traitor*, narrates this experience. It was named an Outstanding Book on Human Rights in North America and was Editor's Choice for the Lambda Literary Awards. Segrest worked for the World Council of Churches, as Coordinator of the US Contact Group of the WCC's Urban-Rural Mission from 1992 to 2000. Segrest was invited to write one of four chapters in "A Question of Equality," a companion volume to a four-part PBS series on lesbian and gay rights published by Schribners in 1995.



ANNA DEAVERE SMITH As an actor, playwright and teacher, Anna Deavere Smith has built a remarkably wide-ranging and respected career. Her work, which explores the American character and our multifaceted national identity, has been acclaimed by the media,

analyzes the narrative traditions of Rajput women. Her interest in gender led to the publication she and Paul Courtright edited, *From the Margins of Hindu Marriage: Essays on Gender, Religion, and Culture* (Oxford: 1995), an interdisciplinary exploration of points at which the conceptual boundaries of marriage are crossed or transgressed. Her most recent essays treat the legitimization of Hindu marriage in colonial Trinidad and student celebration of the holiday of Divali in Connecticut. In 1995-96, Harlan was a residential research fellow at the Women's Studies in Religion Program at Harvard. In 2004 Harlan received the College's Nancy Batson Nisbet Rash Faculty Research Award for excellence in academic research.



DAVID KYUMAN KIM, is Director of the Center for the Comparative Study of Race and Ethnicity and Assistant Professor of Religious Studies at Connecticut College. Cornel West has called Kim “the leading philosopher of religion and culture of his generation.” Kim holds a B.A. in American history from the University of Rochester, and a M.Div. and doctorate in philosophy of religion from the Divinity School, Harvard University. He joined Connecticut College's Department of Religious Studies in 2003 and received tenure this year. In 2005, Kim was named the Inaugural Director of the College's new Center for the Comparative Study of Race and Ethnicity. Under Kim's leadership, the Center has sponsored scores of public lectures, colloquia, and performances and has developed new curricular initiatives focused on race and ethnic studies. Kim's first book *Melancholic Freedom: Agency and the Spirit of Politics* was published by Oxford University Press in 2007 and was the subject of a highlighted panel at the 2007 Annual Meeting of the American Academy of Religion in San Diego, featuring commentaries by Judith Butler, Tavis Smiley, and Cornel West. In December 2007, Kim appeared on PBS's Tavis Smiley Show. Kim is currently completing a new book project *Excessive Modernity: Race, Religion, Memory*. Kim is also collaborating with the renowned choreographer David Dorfman on *Disavowal*, a dance-theatre piece inspired by the life and legacy of the messianic abolitionist John Brown.



GEORGE SANCHEZ is Professor of American Studies and Ethnicity and of History at the University of Southern California. President of the American Studies Association in 2001-2002, Sanchez is best known for his award-winning 1993 book, *Becoming Mexican American: Ethnicity, Culture and Identity in Chicano Los Angeles, 1900-1945*. He

MONK'S MOOD by Thomas DeFranz

Conceived and performed by Thomas DeFrantz, with visual design by Eto Oro (Otitigbe) *Monk's Mood: A Performance Meditation on the Life and Music of Thelonious Monk* explores tap dance as a narrative form augmented by digital technologies. “One of my concerns is how to use technology to enhance theatrical storytelling and not simply as a sort of gimmick,” said DeFrantz. *Monk's Mood* explores Monk's personal relationships with his wife, Nellie, and the Baroness Pannonica de Koenigswarter, who befriended Monk and other jazz musicians of the bebop era. DeFrantz' choreography portrays Monk's isolation, melancholy, creative genius and ultimately his madness.

“This piece also illustrates the potential of tap dance as a lyrical form of storytelling,” DeFrantz said. “I intend to explore narrative possibilities within tap, a dance form typically noted for its flashy tricks and rhythmic aspects.” The 40-minute work employs high-tech set pieces designed by MIT and Stanford graduate students to trigger sound and video images during the performance. *Monk's Mood* arose from DeFrantz's fascination with Monk's unique way of hearing and playing. “Monk took a basic tonality, such as a chord progression, and made it strange,” he said. “When I dance the way that he played, even simple tap steps become very, very strange. In a way, my steps are analogous to his piano keys; I'm trying to find his rhythms with my feet.”



BETTY CHEN is an architect in New York City. As Vice President for Planning, Design and Preservation at the Governors Island Preservation and Education Corporation (GIPEC), she oversees the planning for the redevelopment of Governors Island in New York Harbor. Prior to joining GIPEC, Ms. Chen was with the Lower Manhattan Development Corporation where she was responsible for the development of the World Trade Center Master Plan and various other planning projects in Lower Manhattan. As a former Project Architect with the New York firm, Tod Williams, Billie Tsien Architects, she has extensive experience in design, project management, and construction administration. From 2000 – 2005, Ms. Chen served on the Public Art Network Council advising on issues in the field of Public Art. In 1993 she won the competition to design the San Jose Veterans’ Memorial along with her partners in Manhattan Projects. The memorial was built in a public park in downtown San Jose and dedicated in 1997. Ms. Chen has taught in the art history and architecture departments at Yale University. She has served on design juries at Harvard, Yale, Columbia, Penn, Carnegie-Mellon, and CUNY. Currently she also serves as a co-chair of a Harvard New York City Schools Committee. Ms. Chen holds a Masters degree in Architecture from Yale University and a Bachelors degree from Harvard University. She is a registered architect in the State of New York.



THOMAS DEFRANTZ earned degrees from Yale (BA), the City University of New York (MA), and the Department of Performance Studies at NYU (PhD). His books include the edited volume *Dancing Many Drums: Excavations in African American Dance* (University of Wisconsin Press, 2002, winner of the CHOICE Award for Outstanding

Academic Publication and the Errol Hill Award presented by the American Society for Theater Research) and *Dancing Revelations: Alvin Ailey’s Embodiment of African American Culture* (Oxford University Press, 2004, winner of the de la Torre Bueno Prize for Outstanding Publication in Dance). DeFrantz served on the boards for the Society of Dance History Scholars and as Book Editor for the Dance Critics Association. He also organized the dance history program at the Alvin Ailey School in New York for many years. He is the artistic director of SLIPPAGE: Performance|Culture|Technology, a multi-disciplinary arts collective in residence at MIT. Recently, he served as dramaturg and librettist for the Donald Byrd/Spectrum Dance Theater production of the *Sleeping Beauty Notebook*, cited by *The New York Times* as one of the year’s best dance events; adjudicated at the New England Region of

the ACDFA; and designed the theory and history curriculum at the Hollins University/American Dance Festival MFA program. Always interested in stories, how we tell them, and what we think they might mean.

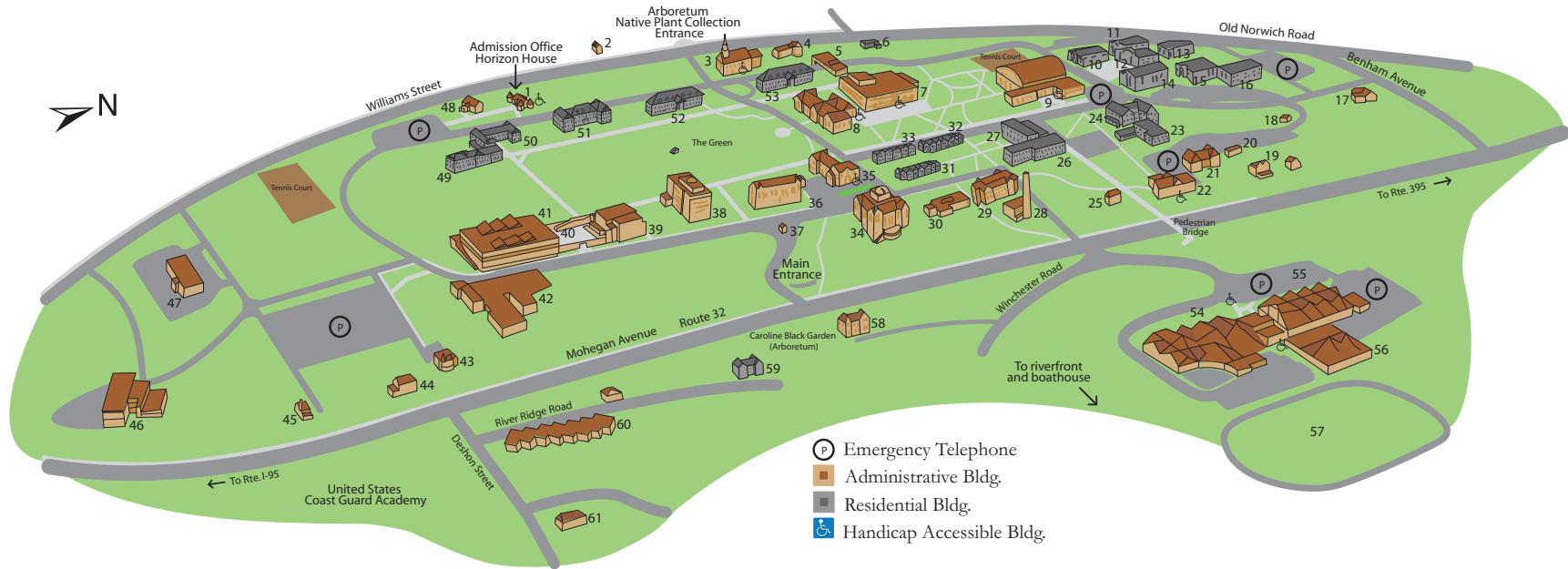


DAVID DORFMAN, artistic director of his vainly named company since 1985, is now William Meredith Professor of Dance and Chair at Connecticut College (since 2004). He received a Guggenheim fellowship in 2005 to continue his research and choreography in the topics of power and powerlessness, including activism, dissidence and underground movements. His research culminated in *underground*, performed by David Dorman Dance and 25 additional dancers, which had its world premiere at the ADF in June 2006, was a part of CC’s onStage Series in Oct. 2006, had its NYC premiere at the Brooklyn Academy of Music’s Next Wave Festival in Nov. 2006 to conclude DDD’s 20th Anniversary season and continues to tour internationally (Siberia on Sunday!). Dorfman has received 4 fellowships from the NEA, 3 New York Foundation for the Arts fellowships, an American Choreographer’s Award, the first Paul Taylor Fellowship from The Yard, a 1996 “Bessie” for his community-based dance *Familiar Movements/The Family Project*, a 2003 Barrymore Award for best choreography for the original musical *Green Violin* - Prince Music Theater in Philadelphia, and recently received the Mid-Career Award from the Martha Hill Fund for Dance. Tonight’s performance of *Disavowal* is another workshop on the way to a premiere in Chicago in Sep, 2008, an onStage performance Oct. 25th and a NYC premiere at Danspace Project — date TBA. A hearty and heartfelt thanks for colleague and friend, David Kyuman Kim for bringing the idea to DDD.



LINDSEY HARLAN’S main area of interest is religion in South Asia, especially India. She has also done research and published on South Asian diaspora in the United States and Trinidad. Most recently she has been working on traditions of hero veneration in the United States. With support from a National Endowment for the

Humanities Fellowship, Harlan is currently writing a book, tentatively entitled *Lasting Impressions*, which analyzes Indian hero cults in Rajasthan, a state in western India. Recently published (2003) with Oxford University is her book *The Goddesses’ Henchmen: Reflections on Gender in Indian Hero Worship*, which examines narratives and songs performed by Rajputs, members of a martial caste. Her first book was *Religion and Rajput Women* (California: 1992), which



CONNECTICUT COLLEGE

1. Horizon Admission Building
2. President's House (772 Williams St.)
3. Harkness Chapel
4. Bolles House
5. Warnshuis Health Center
6. Lazrus House
7. Shain Library
8. Blaustein Humanities Center
9. College Center at Crozier-Williams
10. Wright House
11. Park House
12. Harris Refectory
13. Marshall House
14. Morrisson House
15. Lambdin House
16. Hamilton House
17. College House
18. Strider House
19. Earth House
20. Winthrop Annex

21. Winthrop Hall
22. Becker House
23. Larrabee House
24. Katharine Blunt House (K.B.)
25. Unity House
26. Burdick House
27. Smith House
28. Powerhouse
29. Tansill Theater, print shop and mailroom
30. Hale Laboratory
31. Blackstone House
32. Branford House
33. Plant House
34. F.W. Olin Science Center
35. New London Hall
36. Fanning Hall
37. Gatehouse
38. Bill Hall
39. Palmer Auditorium
40. Castle Court

41. Cummings Arts Center
42. Williams School
43. Strickland House
44. Nichols House
45. Winslow-Ames House
46. Lyman Allyn Art Museum
47. Service Building
48. Chinese Department (Woodworth House)
49. Freeman House
50. Addams House (J.A.)
51. Harkness House
52. Knowlton House
53. Windham House
54. Luce Field House
55. Dayton Arena
56. Jane Cadwell Lott '36 Natatorium
57. Silfen Track and Field
58. Career Enhancing Life Skills (Vinal Cottage)
59. Abbey House
60. Faculty Residences
61. Holmes Hall