February 14  
Paolo Pedercini  
Paolo Pedercini is a curator, developer, artist and educator. He teaches digital media production and experimental game design at the School of Art at Carnegie Mellon University. Since 2005 he has worked under the project name Molleindustria, producing provocative video games as artesanial remedies to the idiocy of mainstream entertainment. Molleindustria’s free online games range from satirical business simulations (McDonald’s Video Game, Oligarchy) to meditations on labor and alienation (Every day the same dream, Tuboflex), from playful theories (the Free Culture Game, Leaky World) to politically incorrect pseudo-games (Orgasm Simulator, Operation: Pedopriest). 

Note: Closing Celebration for Senior Projects in Studio Art Exhibition following lecture

February 28  
Rosana Paulino  
Rosana Paulino will be in residence at Colgate for three weeks this term, producing a new body of work in Little Hall’s printmaking studio for three weeks this term, producing a new body of work in Little Hall’s printmaking studio. She will also be teaching a workshop titled “assentamento,” which she will discuss in her lecture. Living and working in São Paulo, the artist appropriates images from Brazil’s colonial history to examine the legacies of colonialism and the construction of race through the present day. Paulino’s work has been exhibited both in Brazil and internationally, including the exhibitions South-South: Let me Begin Again, Goodman Gallery, South Africa; The Bank of the Soul, Fernando Pradilla Gallery, Madrid; and Roots and More: The Journey of the spirits, Afrika Museum, Berg en Dau, Netherlands. Her works are in the collection of the Museum of Modern Art, São Paulo; the University of New Mexico Art Museum; and the Afro-Brazilian Museum, São Paulo. Paulino’s residency is co-sponsored by the Office of the President, Colgate Arts Council, The Art Center for Diversity and Community, and Molleindustria’s (Colgate) Clifford Gallery, Women’s Studies, Core Communities and Inclusion, and Core Challenges of Modernity.

Opening Reception: Assentamento / Settlement  
Following lecture

March 7  
Neil Silverman  
Eric J Bryan Annual Lecture  
Whose Jerusalem? Archaeology and Religious Tourism as Rituals of Control 

Neil A. Silverman has written extensively about the politics of archaeology in Israel. He served for a decade as president of the International Council on Monuments and Sites’ International Scientific Committee on Interpretation and Presentation of Cultural Heritage Sites (ICOMOS) and as a member of the ICOMOS International Advisory Committee and Scientific Council. From 2004 to 2007, he served as director of the Erenal Center for Public Archaeology and Heritage Presentation in Belgium. In 2008, he joined the Department of Anthropology at the University of Massachusetts Amherst, helping to found its Center for Heritage and Society and serving as co-editor of its journal Journal of Contemporary Ethnography (2008-2014). He currently serves on the editorial boards of the International Journal of Cultural Property and the Journal of Eastern Mediterranean Archaeology and Heritage Studies. He is the author of various volumes on heritage, archaeology, and their impact on contemporary society including: The Oxford Companion to Archaeology (2012), The Future of Heritage (2009), Who Owns the Past? (2007), and Memory and Identity (2007). He has received fellowships from The Institute of Current World Affairs and the John Simon Guggenheim Foundation for his writing on the politics of archaeology and heritage.

March 21  
Dawn Weleski/CONFIDENT KITCHEN  
Operating seven days a week in the middle of post-industrial Pittsburgh, Conflict Kitchen is a restaurant that introduces the public to countries, cultures, and people that they might know little about outside of the polarizing visualations of various materials. Using the social relations of food, and augmented by events, performances, and discussions, Conflict Kitchen challenges xenophobia and develops spaces for empathy and action to build a greater sense of curiosity and understanding. Conflict Kitchen has presented the only Iranian, Afghan, Venezuelan, North Korean, Haundensoanaue, and Palestinian restaurants the city has ever seen.

Co-sponsored by the Sio Chair in Diversity and Community, and Native American Studies

April 18  
Walid Raad  
Walid Raad, Associate Professor at the School of Art at the Cooper Union, is an artist and activist from Lebanon. His work investigates the distinctions between fact and fiction, and the ways in which we represent, remember, and make sense of history. Raad’s works include The Atlas Group, a fifteen-year project about the Lebanese civil war, and the ongoing project titled Scratching on Things I Could Disavow: A History of Modern and Contemporary Art in the Arab World. Raad’s works have been shown at Documenta 11, The Venice Biennale, The Museum of Modern Art, New York, and at numerous other museums and venues in Europe, the Middle East, and North America.

Co-sponsored by Colgate Arts Council, Core Communities and Inclusion, Core Challenges of Modernity, Colgate Studies, Museum Studies, Peace and Conflict Studies, Film and Media Studies, and Project Art Gallery.

Related Alternative Cinema Event: April 17, 7:00pm, The Films of Walid Raad, the filmmaker will be present.

April 25 - June 3  
The Hill Envisioned  
Organized by Professor Robert McVaugh  

Colgate’s setting—its extraordinary combination of our Hill and our expansive lower campus—has long been one of its greatest assets. Few institutions enjoy a setting of comparable beauty or one of comparable challenge. Almost one hundred and fifty years ago, we invited Frederick Law Olmsted, the designer of Central Park and the greatest landscape architect of his age, to advise us on the management and improvements of the grounds. Since his visit we have relied on a parade of prestigious landscape architects and campus planning firms to help us adapt the potentials of the campus to our evolving ambitions. We all know that Colgate has been shaped by its position in the Chenango Valley. The campus plans on display in this exhibition will reveal how Colgate has also sculpted this place, giving form to our distinctive institutional spirit and to our visions of ongoing educational excellence.

A Colgate Bicentennial Event  
Opening Reception following gallery talk

March 28  
Nuria Román  
Nuria Román’s artistic installations constitute important critiques of the current socio-economic crisis, encompassing contemporary concerns such as environmental protection, social divisions, and gender—issues of imminent concern to the Colgate community. Her style combines an ample range of forms and techniques of expression: paint, ceramic, stone, sculpture in iron, and artistic installations using various materials.

Co-sponsored by the Colgate Arts Council

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