Ivy League, recasting “the visual language of academic heraldry to reckon with educational institutions that are not designed for all.” (Opens January 31)

**Harvard Museum of Natural History**
hmnh.harvard.edu
Meet scientists who investigate fossils, microbes, and carnivorous plants at the annual, all-ages festival I Heart Science. (February 8)

**Peabody Museum of Archaeology and Ethnology**
peabody.harvard.edu
Resetting the Table: Food and Our Changing Tastes explores the history and science behind American eating habits, and features a recreation of a formal dinner served to Harvard freshmen in 1910.

**Harvard Art Museums**
harvardartmuseums.org

**Painting Edo: Japanese Art from the Feinberg Collection.** More than 120 works—from colorful landscape paintings to ornate fans and monochromatic inkwork—highlight artistic lineages and feature a recreation of a formal dinner served to Harvard freshmen in 1910. (Opens February 14)

**Cape Ann Museum**
capeannmuseum.org
The region’s communities and coastal beauty shine in Tom and T.M. Nicholas: A Father and Son’s Journey in Paint. (Opens January 11)

**Mystic Seaport Museum**
mysticseaport.org
J.M.W. Turner: Watercolors from Tate offers nearly 100 works by the influential (and unfathomably prolific) British artist, all drawn from the Tate Museum’s Turner Bequest. (Through February 23)

**LECTURES**
Radcliffe Institute for Advanced Study
radcliffe.harvard.edu
Ayodele Casel, RI ’20, shares aspects of her theatrical work in-progress Diary of a Tap Dancer. (February 11)

**THEATER**
Lyric Stage Company
lyricstage.com
The Treasurer, by Max Posner, is a “darkly funny” portrait of a son and his aging mother, and what money can signify within strained family relationships. (February 21-March 22)

**FILM**
Harvard Film Archive
harvardfilmarchive.org
Silent Hitchcock offers all of the British director’s extant 35-millimeter films—recently restored—with live musical accompaniment. (January 18-February 16)

Japanese director Tetsuya Mariko discusses work and creativity during screenings of his films, including the critical smash-hit Destruction Babies (2016), a violent yet artful story of lost youth. (February 21-29)

**MUSIC**
An Evening with Sutton Foster
boxoffice.harvard.edu
The magnetic Tony Award-winning actress, singer, and dancer performs Broadway tunes, and other songs from her album Take Me to the World. Sanders Theatre. (February 1)

**Boston Philharmonic Orchestra**
boxoffice.harvard.edu
The program includes Franz Liszt’s Piano Concerto No. 2, and Zoltán Kodály’s Dances of Galanta. Sanders Theatre. (February 20 and 23)

**Harvard Group for New Music**
hgnm.org
A concert of new works by Harvard composers features the international Schallfeld Ensemble, based in Graz, Austria. Paine Hall. (February 22)

**NATURE**
Arnold Arboretum
arboretum.harvard.edu
Get outside and explore nature with others during invigorating Sunday afternoon Winter Wellness Walks.

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**STAFF PICK: Visions of the Opioid Crisis**

Last year, a group of artists met with clients at the High Point Treatment Center in Brockton, Massachusetts, for frank conversations about drug abuse. The 11 sculptures on display in “Human Impact: Stories of the Opioid Epidemic” at the Fuller Craft Museum reveal in stark and poignant terms what they learned. Eva Camacho-Sanchez created Corrosive Epidemic, a hanging textile incorporating silk chiffon, wool, embroidery, and imprints of rusted objects. Like an unfolding scroll, she explains, it conveys a visual story of the “highs and lows endured by a person suffering addiction.”

In Profits Over People, David Bogus’s ceramic, hand-sized, white prescription tablets, each stamped with the name—and birth and death dates—of an opioid casualty, lie laid out within a forensic chalk outline of a body.

Just as pointed, John Christian Anderson’s Sacrificial Lamb features a sculpted male head upended above hundreds of drug containers, and wires erupting from the neck contain a primitive bomb. “The hunger to get high overrides everything else,” the artist writes. The wires stand in for “interwoven veins where chemicals replace rational thought, emotional stability, and spiritual awareness.” And the bomb? Anderson intends it as a warning: “This crisis could be nothing compared to what lies ahead.”—N.P.B.