La Fábrica's Latin-Caribbean Flair
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Events on and off campus in November and December

Sensual Images of the Ballet Russes
Museum of Russian Icons

A True Combo
Tuning in to Greater Boston's live-music jazz scene

Fatimah Tuggar
Works reflect on humans and technology, Davis Museum

Bow Market
Somerville's newest hip place to shop, eat, and drink
Extracurriculars
Events on and off campus during November and December

SEASONAL
The Game
gocrimson.com
The annual competition takes place in New Haven. (November 23)

Winter Night Lights
towerhillbg.org
Tower Hill Botanical Garden, in Boylston, Massachusetts, holds its annual “inclusive, secular event, where visitors of all backgrounds can celebrate winter, light, and nature together.” Seasonal fare and spirits are available amid an enchanting landscape. (November 29–December 30)

Ceramics Program Holiday Show and Sale
ofafa.harvard.edu/ceramics
Enjoy gift-shopping while supporting the local art community. Works by more than 50 artists—from mugs to jewelry to garden ornaments—are on display in this popular annual show. (December 12–15)

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Harvard Film Archive

Film critic J. Hoberman, author of the new Make My Day: Movie Culture in the Age of Reaction, introduces the classic Being There on November 11, and appears November 12 for a book-signing at the Brattle Theatre (which also screens other period films discussed in the book, November 5-14). Meanwhile, the archive’s separate month-long series, Make My Day: The Cinematic Imagination of the Reagan Era, includes The King of Comedy, Back to the Future, and Blue Velvet. (October 31-November 20)

Theater

Harvard-Radcliffe Gilbert and Sullivan Players

Love lives, class lines, and patriotism converge in the comedic opera H.M.S. Pinafore; or, The Losst That Loved a Sailor. Agassiz Theatre (November 8-17)

American Repertory Theater

What to Send Up When It Goes Down, produced by The Movement Theatre Company, employs “parody, song, movement, and audience participation to create a space for catharsis, reflection, cleansing, and healing.” Written by Alethea Harris, directed by Whitney White. Loeb Drama Center. (November 14-24)

The world-premiere musical reimagining of Moby-Dick follows Captain Ahab, Ishmael, and the crew pursuing their quarry, amid contemporary quandaries. Directed by Rachel Chavkin, with music, lyrics, book, and orchestrations by Dave Malloy. Loeb Drama Center. (December 3-January 12)

Poetry

Library harvard.edu

Harvard English professor and poet Stephanie Burt, author of this year’s Don’t Read Poetry: A Book About How to Read Poems, introduces readings by Kenneth Koch, Jordan Davis, and septrn. (November 13)

American Repertory Theater

The book-signing and a reception. Lamont Library. (November 13)

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Harvard Semitic Museum

Serimuseum.fas.harvard.edu

Visiting Wellesley College assistant professor in anthropology Elizabeth Minor discusses “Human Sacrifice and Power in the Kerma Kingdom” (a Nubian civilization...
Harvard Museum of Natural History
hmnh.harvard.edu

Harvard Wind Ensemble
harvardwe.fas.harvard.edu
The student group performs its annual Holiday Concert. Lowell Lecture Hall. (December 6)

Boston Baroque
boxoffice.harvard.edu
Celebrate the passing year, and new beginnings, with works by J.S. Bach and Arcangelo Corelli, among others—along with complementary champagne and chocolates. Sanders Theatre. (December 31 and January 1)

Revival of the Punch Brothers, and bluegrass multi-instrumentalist Noam Pikelny, a founding member of the Punch Brothers, and bluegrass multi-instrumentalist Stuart Duncan, for a night of rockin’ folk music. Sanders Theatre. (November 22)

Composer/Percussionist Susie Ibarra
susie.ibarra.com
“Listening and Creating Spatially: How do we hear in real life?” The Graduate School of Design Rouss Visiting Artist lecturer shares her work, including: Fragility, A Game of Polyphrones, and Himalayan Glories Soundscapes, a collaborative project with the glaciologist and geomorphologist Michele Koppes that “maps and records memory and changes in the earth and its culture along the Gangas off of Satopanth Glacier.” Gund Hall. (November 19)

Peabody Museum of Archaeology & Ethnology
peabody.harvard.edu
An Introduction to Nameless Love. Large text-based sculptures by Jonathan Berger reflect a range of “true love” relationships based on work, religion, community, and other realms not typically associated with romance. (Through December 29)

Catalogs, surreal scenes and dioramas, and interactive sculptures featuring both. More provocative are works by Nathaniel Lewis. His “Little Terrors” series features sturdy wooden toys—like the Automator Fun (2018) rifle and Playtime Camera and Monitor (2016)—painted in bright primary colors. Not in the show because of prohibitive shipping costs, but worth checking out online, are Lewis’s renditions of child-sized play structures. His “tea market” kiosk, with cheerful striped awning and lemonade-stand vibe, displays cute boxes of... (Opening November 16)

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harvardwe.fas.harvard.edu
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susie.ibarra.com
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Plucking and Playing
boxoffice.harvard.edu
Virtuoso mandolin player Sierra Hull joins banjoist Noam Pikelny, a founding member of the Punch Brothers, and bluegrass multi-instrumentalist Stuart Duncan, for a night of rockin’ folk music. Sanders Theatre. (November 22)

Radcliffe Institute
radcliffe.harvard.edu
Francine Berman, RI ’20, Rensselaer Polytechnic Institute Hamilton Distinguished Professor in computer science, delves into “Civilizing the Internet of Things.” Knafel Center. (December 4)

MUSIC
Harvard Music Department
music.fas.harvard.edu
Professor of the practice of music Claire Chase, a flutist, MacArthur fellow, and co-founder of ICE/International Contemporary Ensemble, ends a week-long residency with Constellation Chor vocalists with a performance of her Density 2036 part vi (2019), other new works, and a host of guest performers. Free, no tickets required. Harvard ArtLab, Allston. (November 7)

Boston Philharmonic
boxoffice.harvard.edu
The robust program offers Carl Nielsen’s Helios Overture, Ludwig van Beethoven’s Violin Concerto, and Sergei Rachmaninoff’s Symphonic Dances, op. 45. Sanders Theatre. (November 14 and 17)

ArtLab, Allston. (November 7)

The Graduate School of Design Rouss Visiting Artist lecturer shares her work, including: Fragility, A Game of Polyphrones, and Himalayan Glories Soundscapes, a collaborative project with the glaciologist and geomorphologist Michele Koppes that “maps and records memory and changes in the earth and its culture along the Gangas off of Satopanth Glacier.” Gund Hall. (November 19)

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Events listings are also accessible at www.harvardmagazine.com.
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Jazz and Boston: A True Combo

A look at the live-music scene, from traditional trios to experimental student performers
by Jacob Sweet

It’s a Friday night at The Mad Monkfish in Cambridge’s Central Square and Yoko Miwa and her trio are performing their weekly set. The lights are dim and the Asian fusion dishes are plated with style. For many, it’s date night, and although it costs $10 to sit in the Jazz Baroness Room—where the live performances take place—not everyone is completely tuned in. For some, music is part of the atmosphere, akin to the lipstick-red laminated seats; for others, it’s the reason they came. Miwa, a Berklee associate professor of piano whose trio is a staple in Boston, plays with unpretentious grace and fluidity. The sound reaches the back of the room, but the closer you get to the ankle-high stage, the more the nuances stand out. Her breezy, articulate phrases roll into one another like waves pulsing along the shore, inspiring some diners to turn away from their food and watch. Jazz is in the air.

The plate-glass storefront window behind the stage gives passersby a view of the trio, as external loudspeakers send Miwa’s rhythms into the street. Some people stand and listen; others have somewhere else to be. A not-insignificant number are musicians, who—juggling guitars, keyboards, saxophones, sound equipment, and even an upright bass or two—are off to their own gigs. On any given weekend in Boston, there’s plenty of jazz to be heard. This might surprise those who think jazz hubs mean New Orleans and New York City. Boston doesn’t have the reputation of being a great jazz...
Drummer Lenny White leads his band at the intimate Regattabar; percussionist Manolo Badrena performs at the same venue.

ies made contributions as well, but Boston was unique in that it made major contributions to all of them.”

Proximity to New York City was a blessing and a curse. Positively, many of the world’s best artists frequently visited Dizzy Gillespie, Artie Shaw, Glenn Miller, Duke Ellington, Thelonious Monk. Negatively, they often went home with some of Boston’s most promising young musicians in tow. Other cities may have had a bigger pool, but Boston musicians could outsell anyone. “We sort of looked down on the musical knowledge of the New York musicians because they were all there before they were ready,” said prominent avant-garde jazz artist and Boston Conservatory alumnus Sam Rivers, according to Vaca. “They got on-the-job training. We waited and got ourselves to the same venue. Many of Boston’s most storied jazz institutions have faded away, but others have popped up. And although very few clubs and restaurants feature jazz exclusively, Jazz Boston tallied 150 venues in the Greater Boston area (extending to Worcester and the North Shore) that book jazz acts with some regularity. Bilsky points in particular to the Shalin Liu Performance Center in Rockport, and Chianti Restaurant & Lounge in Beverly. Framed by floor-to-ceiling glass windows and a stunning view of the ocean, the Shalin Liu stage provides a pristine visual, as well as auditory, experience, and features widely recognized artists who might also perform at Lincoln Center or Symphony Hall. Branford Marsalis visited this September, and Grammy Award winners Ulysses Owens Jr. and Jack DeJohnette are on this season’s docket. Chianti is a homier venue; with entertainment six nights a week, and solid Italian food. Guest artists tend to be of more regional than national acclaim, but there is plenty of talent—and no cover charge. Also of note is The Saha-
On a Saturday night, an unbridled improvisatory energy hits you just as you enter through the club’s distinctive red door. About the width of two bowling lanes, the venue lacks much room to stretch out, but the restrictions do nothing to curb the passion of the crowd or the performers. Soloists are rewarded with instant applause, and riffs are extemporized emphatically, with בעצו ברקע. You can get close enough to observe the tenor sax player’s minor annoyance when a reed doesn’t respond properly, and watch as the bassist takes control through still-image photography is a little like trying to bottle a tornado. Yet Frank Stewart has managed to do it by taking thousands of images across more than four decades, focusing on musicians in candid moments on- and off-stage. “What characterizes his photography, especially, is how intimate it is, and the access he gets to performers,” notes Gabriella Jones-Monserrate, program director at Harvard’s Cooper Gallery of African and African American Art, which features The Sound of My Soul: Frank Stewart’s Life in Jazz through December 13. The 74 images—mostly black and white prints, plus a selection of mojo color shots—span the early 1970s through this year. Some of the earliest photographs came from traveling with pianist, composer, and bandleader Ahmad Jamal, not long after Stewart graduated from Cooper Union, where he studied with influential artists like Roy DeCarava and Garry Winogrand. Also recommended is Stewart’s own caption put, the “Christ-like figure in Avery Fisher Hall, Lincoln Center.” Contemporary and rising jazz stars also shine. “Ensenio” (2017) features the versatile trumpeter/bandleader Etienne Charles, who has reignited excitement over jazz’s Afro-Caribbean roots; he’s caught onstage in Avery Fisher Hall, Lincoln Center. Stewart’s photographs. It’s even embodied the centrality of jazz,” she notes, “may be more atmosphere than draw. Live music rarely falls below forte, and the bass can be felt as well as heard. Servers wait for the briefest lulls in the action so they can hear the patrons’ orders. What’s fun is the fiercer the music at Darryl’s—a sharpness aided by the arguably overactive speakers—and guests dance in their seats, while standing in place, and in groups near the performers. Darryl’s doesn’t book just jazz, but the musicians are good, and the food is, too. One uninitiated guest recommended Stade’s Bar and Grill, a slightly cheaper soul food joint down the block, which sometimes features live jazz—“Nothing’s like Wally’s, though,” he clarified, before sauntering out. Also in the South End is The Beehive, a quieter and more bohemian restaurant with a nightly selection of live music. Depending on where you sit, the music could be more atmosphere than draw. Just north of Harvard Square, the Lazaroid Lounge recommends. Ingrid Monson, Quincy Jones professor of African-American music, presents a cloy cabaret-like viewing and listening experience low-key pub for the house of your dreams. Would it be? Jazz Photographer Frank Stewart, at Harvard Capturing the energy and spirit of jazz through still-image photography is a little like trying to bottle a tornado. 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only about three dozen people on metal folding chairs, and the walls are often covered in contemporary art installations. As local jazz musician and Nogger Stephen Provizer has written, “The skill level ranges from the competent to the I can’t believe musicians as good as this are only playing for so few people.” If many of Boston's historical jazz venues have fallen out, NEC, Berklee, Harvard, and MIT have helped fill the gap. A glance at the schools’ schedules reveals numerous free, or inexpensive, concerts with some big names. NEC, with frequent free performances by faculty, students, and visiting artists, might be the top spot. At semesters’ end, students often give recitals for a grade. You’re in for good performances; they need them to graduate. Presenting organizations like Global Arts Live, Celebrity Series, and Mandolfa Music have picked up the slack as well, producing shows throughout Boston, Cambridge, and Somerville. As for seasonal jazz events, don’t miss the Aardvark Jazz Orchestra’s forty-seventh annual Christmas Concert, on December 14 in Emmanuel Church, on Boston’s Newbury Street. Boston might not have the jazz clout of New Orleans or New York City—or even of Kansas City, San Francisco, or Chicago—but that doesn’t mean it’s not a jazzy city. It’s a matter of knowing where to look, and the desire to just get swinging.

“Fatimah Tuggar: Home’s Horizons,” at Wellesley College’s Davis Museum through December 15, offers 26 large-scale works by the Nigerian-born, Kansas-based conceptual artist. Given her trajectory, from roots in Africa to studying at the Kansas City Art Institute and earning a master’s in fine arts from Yale in 1995, it’s perhaps not surprising to read in the exhibit materials that her multimedia projects explore “systems underlying human interactions with both high-tech gadgets and handmade crafts.” Her 1997 photomontage, Working Woman, portrays a woman in traditional Nigerian dress sitting cross-legged on the floor, surrounded by a land-line telephone, power strip, wall clock, and desktop computer—displaying on its screen a duplicate image of the entire Working Woman montage. It’s as if the woman is dialing in, or into her self, as she appears in the virtual, commercial-brand-happy contemporary age. Home’s Horizon (2019) is a computer montage diptych that also speaks to cultural bifurcation.

The images reflect nearly mirrored blue skies and oceanic wave patterns, separated along a horizontal plane, that splits images of what might be a traditional, ancestral home on one side, and a modern, glitzy house with the proverbial American white-picket fence, on the other. A 2019 Guggenheim Fellow, Tuggar has received many other major awards and exhibited works internationally since the 1990s. The Davis Museum show is a major solo exhibition, however, and conveys Tuggar’s sense of humor and playfulness, along with her nuanced cultural commentary. The commissioned installation Deep Blue Wells combines textiles, sculptures, video, and augmented reality (an interactive experience in which real-world elements are digitally enhanced). It evokes the centuries-old indigenous dye-wells in the ancient city of Kano, Nigeria (among the last of their kind in operation) and reflects on the intersections of history, virtual reality, and globalization. See the work in person, and—or—in the spirit of computer-enabled communications—learn more, directly from Tuggar herself, by visiting the campus virtually via a free “Artist Skype Talk” on November 19. —N.B.P.

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La Fábrica’s Latin-Caribbean Flair

Cambridge hot spot draws diners, dancers, and music-lovers from all over.

by NELL PORTER BROWN

What sets La Fábrica apart is that it’s a seamlessly fused restaurant/lounge, live-music venue, and nightclub. Authentic Latin-Caribbean food, with a twist, helps set that tone. Start with the shredded man- go-papaya-green bean salad, with a zesty avocado (blended peppers, garlic, cilantro, and lime) vinaigrette ($8) and the crispy croquettes ($6)—fried balls of mashed yuca and provolones, cheese dipped in “mayo-ketchup” sauce. Larger plates include the paella-like “fisherman’s rice,” with shrimp, calamari, and lobster tails ($25), and the succulent whole red snapper in a coconut Creole sauce ($30). Order a pitcher of sangria, with berries and citrus, for the whole table ($40), or sample other potions, like a classic pina colada or the “Smokey Paloma,” made with mezcal, the aperitif Lillet, and lime and grapefruit juices ($23).

Dinner is served in two spaces: a front dining room, with a more sultry atmosphere, bar, and stage; and the larger back room, decorated with a wall-length photographic mural of workers in sugarcane fields. La Fábrica, Spanish for “factory,” also refers to those of workers in sugarcane fields. La Fábrica, the nearly 450-pound restaurant’s logo—and by the nearly 450-pound wall. Choose a table in the back if you want seamless fusion, live-music venue, and nightclub. Authentic Latin-Caribbean food, with a twist, helps set that tone. La Fábrica, Spanish for “factory,” also refers to those of workers in sugarcane fields. La Fábrica, the nearly 450-pound restaurant’s logo—and by the nearly 450-pound wall. Choose a table in the back if you want to converse. The live music—Tuesdays, open mic; Wednesdays, reggae; Thursday through Saturday, Latin jazz—generally starts around 8 p.m. and floods the front room, making it far easier to dance than be heard.

On weekend nights around 10 p.m., the entire space transforms into a nightclub. Wednesdays are reserved for bachata lessons in the Dominican Republic dance style; start at 9:30 p.m.—followed by social dancing until 1 a.m. Weekend “Latin Nights” feature rotating deejays and a mix of Latin and salsa rhythms, from traditional Afro-Cuban beats to reggae and Top 40. “In the nightclub, we tend to get a younger crowd, 21 to 40, in the back room, and an older crowd, that doesn’t want to be in a ‘nightclub’ [scene] but still really wants to dance, up front,” Benzan says. Many patrons dress up—suitables, spangles, and flashy ties—and are seasoned, talented salsa dancers, so even those who don’t get out on the floor themselves can order drinks, groove in their seats, and enjoy the spectacle. “The best part of La Fábrica,” he adds, is that all kinds of people are “assembled together, with positive vibes.”

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Bow Market

Somerville’s latest creative spot to shop, eat, and drink
by NELL PORTER BROWN

Bow Market, in Somerville’s Union Square, is very likely the only place on the planet where you can shop for vintage furs, tuck into platters of pierogis and poutine, catch a comedy act, and then chill out all night with pints of Exquisite Corpse. “It’s a vibrant marketplace that does not fit the norms of a typical mall or traditional market setting,” says Brittny Lajoie, manager of Remnant Brewing, which offers the “chewy, deep, and dark” Corpse stout (flavored with Taza chocolate), among other rotating drafts—and doubles as a day-time java café. “Here, there’s more of a personal touch.”

Remnant opened when Bow Market did, in mid 2018, and is now one of the 30-odd arts-oriented niche shops and food outlets that line the pentagonal, open-air courtyard. Tucked back from busy Somerville Avenue, the market occupies two levels downstairs is food, like the vegetarian start Saus (try the poutine topped with shallots and kimchi) and JaJu (get the cabbage and mushroom pierogis), and upstairs are the small-scale retailers, most of whom are artists or designers selling their own creations.

The largest store, at just under 400 square feet, is We Thieves. Owner Sandra Rossi says that for a vintage-fashion store, “it was imperative to be in a location where I was ensured I’d have the right psychographic of my clientele: independents, creatives...
people who appreciate the fringe, appreciate what is not expected or predictable. “Her constantly changing inventory includes global fashion and goods by local designers, this season: roses, papers, yarn, and fabric—which can be prohibitively expensive for some—but that some of our businesses are not ultimately going to work out, for one reason or another. “Our goal is to make sure that our customers and potential venues, “We're excited about this,” Baum says, “because it brings in another new connection to the art—and especially the bar and food—worlds.” As Bow Market moves into its second winter season, check bowmarketsovere.com for special events, pop-ups, and gatherings being planned—even for the courtyard, where the chairs and tables will stay. As a native Northerner, Baum relishes being outdoors, drawing inspiration from the city’s relatively mild winters. “It feels good to be hardy.” He believes that, given the opportunity to be in a lively space where things are happening, people will spend more time outside, as they do in Europe and Canada at popular winter festivals. Heat lamps, and maybe blankets, will help. “We’ve also tested our igloos for folks who want a little more of a windswept.” he adds. “But our biggest thing is to decorate the heck out of this place, making it feel really festive—and unique.”
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Craving something sweeter? Mount Auburn physician Nicole Grady launched baking company *Sweet Mazie’s* after a breast cancer diagnosis, when she realized the importance of pursuing true passions. Now, she delights in creating custom confections for her loyal fans, such as *Harry Potter* and *Game of Thrones* cakes. Order custom nut-free cookies and cakes, stenciled with your favorite logos, or opt for themed decorated cookies in flavors such as chocolate brownie and raspberry. Grady specializes in floral designs—so skip the bouquet this year and go for a nibble instead: [www.sweetmazies.com](http://www.sweetmazies.com)

Looking to make a permanent statement? Turn your lineage into wall art with a hand-drawn family tree from graphic designer Karen Yi, founder of Almost Sunday designs. She’ll create and hand-letter each branch in your preferred palette, suitable for framing. [www.karenyicreative.com](http://www.karenyicreative.com)

Meanwhile, acclaimed Boston-based jeweler Lux Bond & Green gives heirloom baubles new life, from state-shaped golden cufflinks to sparkling pear-shaped diamonds. Take Grandma’s favorite ring for a face-lift or transform family gemstones to create something fresh and modern. [www.lgbteam.com](http://www.lgbteam.com). For a more antique, ethereal look, visit Rebekah Brook’s charming Brattle Street shop for a custom reimagining of a family favorite. [rebeakahbooks.com](http://rebeakahbooks.com)

Heading to a soiree? Fort Point ceramicist Jill Rosenwald is beloved for her big, bold prints—polka-dotted mugs, glam gold-streaked vases. One specialty? Party-perfect accent trays. Customize your gift in more than 100 bright colors and patterns, and monogram them with your recipient’s favorite destination (Charlestown and Nantucket are recent favorites). Add a name or date at the bottom, gratis. [www.jillrosenwald.com](http://www.jillrosenwald.com)

And the culinary wizards at Harvard Square’s favorite artisan grocery, Salt & Olive, hand-select next-level gourmet goodie boxes sourced from around the world. Snap up a Cocktail Lovers Gift Set with rim accessories drawn from their lovingly sourced line of salt: hickory smoked sea salt, Bloody Mary blend sea salt, crunchy lemon flake sea salt, and Martha’s Vineyard sea salt, complete with a stainless steel grinder. Or let their warm staff help you choose a customized flavor combination. [www.saltandolive.com](http://www.saltandolive.com)

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Finally, order a party-perfect surfeit for yourself from Luke Aaron, Boston’s designer of the moment. He specializes in dramatic, bespoke costume jewelry, with a passion for classic 1950s art deco and geometric designs that will make a statement long after the season has ended. [www.lukeaaron.co](http://www.lukeaaron.co)

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