and strength, agency, and the slow deterioration" that often go unnoticed over time. (Opens January 30)

**Johnson-Kulkundis Family Gallery of Byerly Hall**
radcliffe.harvard.edu

The Radcliffe Institute for Advanced Study
radcliffe.harvard.edu
Radcliffe Institute fellow Min Jin Lee, the author of Pachinko and Free Food for Millionaires, contemplates "Are Koreans Human? Our Survival Powers, the Quest for Superpowers, and the Problem of In-vulnerability." (February 12)

**Harvard Museum of Natural History**
hmnh.harvard.edu
Developed with the Harvard University Center for the Environment, Climate Change offers current scientific information about our warming earth.

**Fuller Craft Museum**
fullercraft.org
A juried exhibition of multimedia works by regional artists who explore Context: Language, Media, and Meaning. (Through February 24)

**Addison Gallery of American Art**
addisongallery.org
Contemplating the View: American Landscape Photographs includes works by Ansel Adams, Lois Connor, Marcia Resnick, and Edward Weston, among others. (Through March 3)

**Theater**

**American Repertory Theater**
americancalborytheater.org
A contemporary take on Shakespeare's Othello, directed by Bill Rauch and performed by the original company from the Oregon Shakespeare Festival. Loeb Drama Center. (January 13-February 9)

In the world premiere of Endlings, written by the emerging playwright Celine Song and directed by Sammi Cannold, three hae-nyeos—elderly "sea women" who hold their breath while diving for food—spend their last days on the Korean island of Man-Jae. Loeb Drama Center. (February 26-March 17)

**STAFF PICK: Information as Art**

**What is a quipu?** A pre-Columbian device composed of delicately knotted cords used to keep records and transmit messages. There are only about 1,000 quipu (derived from the Quechua word for "knot") left in the world; the majority have been traced to the Inca period, ca. 1400-1532 C.E. Formed like a necklace, quipu encompass a primary cord from which hang cords of different lengths and colors and varying numbers of knots. They both convey information and are beautiful to the modern eye. The multimedia exhibit "Cecilia Vicuña: Disappeared Quipu," at the Museum of Fine Arts through January 21, features five of these artifacts that are on loan from Harvard’s Peabody Museum of Archaeology and Ethnology (below, an example from Peru’s Nazca Province), along with Andean textiles from the MFA’s collection. (Quipu researcher Gary Urton, Dumbarton Oaks professor of pre-Columbian studies in Harvard’s anthropology department, also collaborated on the exhibit.)

All these artifacts surround a central, giant quipu-like contemporary sculpture composed of tree-trunk-sized wool cords strung from the ceiling, onto which abstract video projections allude to lost languages, voices, and ghostly memories. Vicuña is a New York-based Chilean artist and poet who has spent years studying and interpreting quipu; she is intent on excavating their value as evidence of a sophisticated culture destroyed by Spanish colonization of South America, and of a universal human need for communication and connectivity. —N.P.B.