

UNIVERSITY OF
ROCHESTER

SPRING 2007

NEWSLETTER

VISUAL & CULTURAL STUDIES

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*a LETTER from
OUR DIRECTOR, Joan Saab*



Greetings!

I am writing this from Portland, Oregon where I am attending the fifth annual Cultural Association Meeting. I was invited to participate in a roundtable for Directors of Cultural Studies Programs. It's the third such program I have been invited to this year. In each case, the story has been similar: our program continues to be a model. And for good reason, this year has been a very exciting and productive one in Rochester. In the Fall Tina Takamoto delivered the Reni Celeste Memorial Lecture, Carole Vance gave the Craig Owens Memorial Owens lecture, and we participated in a number of programs funded by President Seligman's Humanities Fund. Among these were an exhibit and lecture by Carrie Mae Weems in the Hartnett Gallery and most recently the phenomenal graduate student conference, *The Future of the Archive/The Archive of the Future*, featuring a keynote exhibit by the Labyrinth Project and a lecture by Marsha Kinder. The exciting intellectual climate of the conference reflected the camaraderie and intellectual exchange that makes VCS so special. It was really impressive.

We had a record number of applicants to the Program this year. Next year we will be joined by six exceptional new students: Genevieve Waller has been on a Fulbright in Germany for the past year; she is interested in contemporary art and photography. Sohl Lee is a recent graduate of Smith College. She is interested in the institutionalization of global culture, particularly in Asia. Jessica Horton and Lucy Martin join us from UCSD. Lucy is interested in the production and circulation of artists' books and Jessica in contemporary Native American Art. Shota Ogawa graduated from the University of Manchester and is currently living in Japan; he is interested in the Asian diaspora particularly in terms of social movements and visual culture. Cesare Wright recently received an MFA from University of Southern California Los Angeles and is interested in ethnographic film and globalization. I think they will all thrive in Rochester and contribute to the intellectual and social life of VCS in very positive ways.

I hope you all have a productive and relaxing summer!

Best,

Joan

*a look at HARTNETT with,
Derek Rushton*

Derek Rushton is a graduate student in Visual and Cultural Studies. For two years he has been working as the coordinator of the Hartnett Gallery.

We have had an exciting program of exhibits this year at the Hartnett Gallery. Can you tell us a little bit about how the gallery works? How can students become involved and what role does the University play?

The 2006-07 season marked the 30th anniversary of the Hartnett Gallery featuring a wide range of media, well-attended public lectures, active student participation, and interdisciplinary collaboration. Some major highlights from the past year included an exhibition and public lecture by celebrated American artist Carrie Mae Weems, an exhibition of AIDS posters from the Edward C. Atwater Collection with a public lecture by artist AA Bronson, and the widely-publicized exhibition *Piece Process IV: After Lebanon*.

Hartnett is a professional gallery that is run by two graduate student assistants from the VCS program and a committee of undergraduate students guided by a faculty advisory board. Partial funding and support for the gallery comes from the Student Activities

Organization and all undergraduate students are welcome to join the student committee assisting in the various tasks involved in running the gallery. Hartnett also encourages and supports curatorial projects and exhibitions proposed by graduate students.

This year Hartnett was successful in obtaining a programming grant from the New York State Council on the Arts. Hartnett also received supplemental funding from the Humanities Project, a year-long initiative at the University of Rochester emphasizing the influence and contributions of the Humanities to academic and civic life. As a part of President Seligman's initiative to promote the Arts and Humanities at the University, Hartnett Gallery also received a five-year financial commitment from the Venture Fund to assist in future programming, development, and financing the gallery's efforts to bring contemporary art to the University and the greater-Rochester community.



Vision=Life

Are you able to give us an idea of what Hartnett has in store for next academic year?

The gallery committee is very excited about next year's exhibition schedule. An open call for submissions was circulated and the gallery received more than one hundred innovative proposals. Highlights from the schedule include an exhibition titled *Dripping Factory* by Brooklyn-based artist Jonathan VanDyke. In this site-specific project, VanDyke will build installations in the gallery that are part laboratory and part stage set. He will juxtapose chaotic with organic elements to establish spaces in the

triangular gallery space that are unpredictable and absurd. *Incongruent: Contemporary Art from South Korea* will bring together the recent work of seven contemporary Korean and Los Angeles based Korean-American artists. The participants include two artists closely associated with Min Joong (people's art), a cultural and political movement of the 1980s. They will be juxtaposed with five younger artists who work in conceptual and performance-based photography, video, and Web projects. Also included in the schedule is a photography exhibition titled *Native* by the London duo Maslen & Mehra.❁

Hartnett 2006-07 Highlights

Christine Shank
She Quietly Considers
September 5 – October 1, 2006

John Greene
Surfaces
October 6 – November 9, 2006

World AIDS Day 2006
Vision = Life: Posters from the
Edward C. Atwater Collection
November 29 – December 20,
2006



All About Eve

Carrie Mae Weems
All About Eve
February 8 – March 9, 2007

Piece Process
Piece Process IV: After
Lebanon
March 22 – April 22, 2007



Undergrad Show
May 3 – May 10, 2007

*an INTERVIEW with,
JOAN SAAB*

When I was pregnant with my first child I took a prenatal yoga class. I was new in town and thought it would be a good way to meet some interesting, like-minded women outside of the university where I work. The class was taught by a woman named Deborah, a liberal mother of three, who spent most of the class explaining to us how child-birth had become overly medicalized and how the medical establishment is anti-woman. To my husband's dismay, I instantly fell in love with Deborah. She was strong-willed, opinionated, an advocate for women and children. I would come home from class invigorated, full of plans: no pain medication for me... perhaps a water birth...perhaps at home.... Then, one day during her regular sermonizing, Deborah said something that floored me. While coaxing us all into modified downward dog positions, she explained that the women's movement had done a real disservice to women by leading us to believe that we can do it all. "You can't work and be a mother," she

exclaimed, "the feminists were wrong." I was flabbergasted and infuriated. She worked, she was a mother. How could such a hip, progressive woman have such a conservative view of feminism? And when did feminism promise women that they could do it all? It must be a fluke I thought, until I had a similar experience a few months later when my then eight-month old son went on something all my books called a nursing strike. Determined to stick it out, I called La Leche League. I wanted a pep talk; instead the woman on the hotline's response echoed Deborah's earlier comments. When I explained to her that I had returned to work and was having a hard time pumping enough milk, she dismissed me, "You can't work and breast-feed," she said, "You need to get your priorities straight." I hung up and let him wean himself shortly thereafter. That was six years ago. Since then, I have had another child and have so many personal anecdotes about my encounters with anti-feminism and motherhood that I could write a multi-volume book. And, since

then, a number of books and articles blaming “feminism” for misleading women have also emerged: Ayun Halliday’s hip-mama zine, *The East Village Inky* and hilarious memoir *The Big Rumpus*, Danielle Crittenden’s hyper-conservative *What Other Mothers Didn’t Tell Us*, and Amanda Bright@Home, Sylvia Hewlett’s *Creating a Life* (which inspired a Sixty Minutes segment and Time cover story), and Lisa Belkin’s recent New York Time’s Magazine article, “The Opt-Out Revolution,” and Judith Warner’s *The Mommy Myth* are just a few. In each case, the authors present a uniform and often highly essentialized notion of feminism, and in each case, they hold it somehow responsible for a host of personal as well as larger social problems. As a result of my own experiences within the *Zeitgeist* I began working on an article on antifeminism and motherhood. That article turned into two—“Creating a Life: Anti-Feminism and the Popular Media” published in the *Journal for Research on Mothering* and “Gucci Babies” published in *Americana*. Over time the project has morphed into an exploration

of something I call the “parental public sphere,” which looks at how parenthood has become a shorthand for engaged citizenship. I’ve started looking at celebrity parents and the market for babies and baby goods in the United States, and abroad.

There seems to be widespread interest in the topic. I’ve had a couple of editors express interest in the project and have been interviewed on MSNBC for a segment on Celebrity Babies, and for the *Charlotte Observer* and *Canadian Family Life Magazine*. As my file for this project grows, however, I vacillate between excitement and ambivalence towards the topic. I’m not sure where I am going with it. I’ve actually become interested in examining my own ambivalence about motherhood as an academic study within the perimeters of the growing parental public sphere and the proliferation of material and interest on the subject. I’m also finding it hard to keep up with the proliferation of babyship examples. As soon as I think I’m done, Angelina Jolie or Madonna adopt another baby and the project seems dated. ❁

a look at,
OUR FACULTY

Janet Berlo co-authored a textbook with Angela Miller and Bryan Wolf that will be published by Prentice Hall in summer 2007. The book is titled *American Encounters: American Art from the Beginning to the Year 2000*. She is currently working on an article, "Quilt History, African-American History and the 'Invention of Tradition': Harriet Powers' Bible Quilts Reexamined" to be submitted to the Smithsonian journal, *American Art*. She is also completing "The Szwedzicki Portfolios: Native American Fine Art and American Visual Culture, 1917-1952," the Introduction to *The Szwedzicki Portfolios of American Indian Art*, a book which will be published by the University of Cincinnati Digital Press in 2007.

In April **Douglas Crimp** completed the second week of his term as Simon Visiting Professor, School of Arts, Histories and Cultures and the Centre for Interdisciplinary Research in the Arts at the University of Manchester. In February he participated in a special session of the College Art Association meeting called "Subject: Photography" organized on the 25th anniversary of the publication of his essay "The Museum's Old/The Library's New Subject." In June, he will give a paper at the conference of the German Association of Sociologists of Culture in Hanover. He is lecturing this winter/spring at the University of Pennsylvania, the University of California, Berkeley, and the California College of the Arts. Douglas hopes to complete his book on Andy Warhol's films by next fall, and then devote his sabbatical semester to a memoir of the 1970s. He hopes to publish a collection of interviews simultaneously with the memoir.

Paul Duro's article "Remembrance of Things Past: Canon Formation and Canon Maintenance in Nineteenth-Century France," will be published by Duke University Press in July 2007 in *Partisan Canons*. His article "Giving Up On History: The Hierarchy of Genres in Early Nineteenth Century French Painting," was published by Blackwells in About Stephen Bann. Paul also published several articles in journals. His review of Thomas Puttfarcken's *Titian and Tragic Painting*, appeared in *Art Bulletin* (December, 2006), and his review Glenn Peers' *Sacred Shock: Framing Visual Experience in Byzantium* will appear in the *College Art Association Reviews*. In fall 2007, Paul will publish "Heidegger in Greece," in *Art Journal*. His article "Getting the Poussin We Deserve" will be published in *Poussin Futures*, forthcoming in 2007. He is currently working on an article titled "Joseph Wright of Derby and the Scientific Sublime."

Rachel Haidu was invited to contribute her article “Précarité, autorité, autonomie,” a volume published by Duke University Press entitled *Communities of Sense*. She was also invited to contribute “Max Becher/Andrea Robbins,” to *Vitamin Ph*, which will be published by Phaidon in 2007. Rachel has submitted the first half of her book manuscript, *Marcel Broodthaers, or the Absence of Work*, to October/MIT Press, and she is completing the manuscript this spring while on her junior leave. She submitted one article to Grey Room this January and will give an invited lecture next fall in Warsaw at a conference on the work of Edward Krasinski.

John Michael’s new book, *The Failure of America and the Claims of Identity from Thomas Jefferson to the War on Terror*, is forthcoming from the University of Minnesota Press. He published an article, “Identity, Masochism, and the Democratic Intellectual in the War on Terror,” in the current *Hedgehog Review* special issue on *The Democratic Responsibilities of the Intellectual* and an article forthcoming in *Arizona Quarterly* titled “Liberal Justice and Particular Identity: Cavell, Emerson, Rawls.” In addition, he gave a lecture called “Douglass in Haiti or the Failures of American Men” at the University of Western Ontario, and conference presentations at the MLA, “Cartoon Crises: The Clash of Universalisms and the Failure of Ethics in Moslem Europe,” and at the Group for Early Modern Cultural Studies, “What’s Home Got to Do with It? Discourses of Identity and Belonging in Ridley Scott’s Kingdom of Heaven.”

Joan Saab has recently published “Creating a Life or Opting Out: Anti-Feminism and the Popular Media” in *Journal for Research on Mothering* (Winter/Summer 2006). Her review of Judith Booklighter’s *Boston Modern* will appear in the *New England Quarterly*. Joan presented “Looking Political: The Emergence of Babyship” at the Visual Studies Caucus Panel, at the College Art Association in February 2006. She was invited to participate in the TransConference on Visual Culture at the University of Wisconsin, Madison, in October 2006. She gave a paper “Twentieth-Century Display,” at the American Studies Association Annual Conference in Oakland, CA. She was invited to participate in the Visual Culture meeting of the Scholarly Communications Institute at New York University in December 2006. Joan is working on an article and talk on Trans-Atlantic Modernism and the Mexican Craze of the 1920’s and 30’s in the United States. Joan is completing two books tentatively titled *How to Take a Picture: The Creation of Photographic Meaning in the United States* and *The Parental Public Sphere*. *How to Take a Picture* explores late 19th and early 20th-century photography manuals and the creation of aesthetic value in the United States. *The Parental Public Sphere* addresses the centrality of parental images and metaphors within the contemporary American public sphere. ❁

*a look at the,
ALUMNI RECEPTION in NYC*



a look at,
OUR GRADUATE STUDENTS

This year **Aubrey Anable** was the series coordinator for “The Future of the Archive in the Digital Age,” one of the ten projects funded by The Humanities Project. As part of this, she was a co-organizer of the Interdisciplinary Graduate Student Conference on The Archive of the Future/The Future of the Archive. In March, Aubrey presented a paper on cinema and gaming at the annual conference for The Society for Cinema and Media Studies held in Chicago. She was also a VCS Teaching Fellow and taught Introduction to Visual and Cultural Studies during the spring semester.

Lyell Davies is currently finishing a feature length documentary film on disability and brain injury. Co-directed by brain injury survivors, the film focuses on the lives and experiences of survivors from the Oakland-based East Bay Brain Injury Support Group. He is also co-directing a feature length documentary on the health crisis now facing immigrant workers employed post-9/11 to clean office buildings adjacent to Ground Zero. His essay “Visions of Home and Host Country: TV by Immigrants, Exiles and Refugees” appeared in the journal *Community Media Review* (Winter 2006); and his scenario study exploring the future of community access TV will soon be published by the Funding Exchange’s Media Justice Fund. His dissertation, tentatively titled “New Realities for the Committed Documentary,” explores the history and practice of political documentary filmmaking.

This spring, **Aviva Dove-Viebahn** presented a paper at the Society for Cinema and Media Studies Conference in Chicago as part of a panel she organized on “Desire and the Televisual.” Her article “Fashionably Femme: Lesbian Visibility, Style, and Politics in The L Word,” is due to be published this summer in the anthology *Queer Popular Culture* (Palgrave Macmillan).

Cynthia Foo currently resides in Toronto. She has been elected to be the Chair of the Board of Directors at A Space, one of Canada’s oldest artist-run galleries and continues to be involved with the artist-run Gallery 44 Centre for Contemporary Photography, sitting on their Equity and Exhibition Selections Committees. Her catalogue essay for French-Vietnamese photographer Liza Nguyen has been published by Gallery 44 in conjunction with this year’s CONTACT festival of international photography. She also taught a second-year art history course at York University this term titled “Moments in Canadian Art History.” Now that the term is over, she is working on her prospectus and bibliography and is looking forward to the research trip to Malaysia which she has been planning for the last year.

Mara Gladstone received a 2006-07 SBAI research grant to visit the Walker Art Center in Minneapolis. The grant will help Mara to develop her dissertation, a chapter of which will focus on Kara Walker, whose first survey is premiering at the Walker Art Center. She has also taught undergraduate studio art classes at Sage throughout the academic year - Introductory Painting and Advanced Painting. Mara is also editing the forthcoming Fall 2007 issue of *Invisible Culture*, "Curator and Context."



Dina Holtzman's essay entitled "Save the Trauma for Your Mama: Kara Walker: The Art World's Beloved" will be published in an anthology called *Revisiting Slave Narratives II* published by Les Carnets du Cerpac. This organization is based at Paul Valery University, Montpellier III (France). She is currently teaching CAS 105 "Passing Narratives in Contemporary Film."

Rolien Hoyng participated in two conferences taking place on Rochester campus. The paper that she presented at the Susan B. Anthony Conference was titled "Veiling and Viewing the Veil: Spectacles and Debates on Native Dutch and Muslim Dutch Identity." The second paper presented at the conference Archive of the Future/ Future of the Archive, was titled "Interactivity, Virtuality, and the Archivable: Metanarratives of Online Identity Politics."

Elizabeth Kalbfleisch taught a course this winter in the Department of Women's Studies at Queen's University, Kingston, "Indigenous Literatures and the Oral Tradition: Exploring Gender, Culture and Sovereignty." Her essay, "Bordering on Feminism: Space, Solidarity and Transnationalism in Rebecca Belmore's *Vigil*," is included in the forthcoming publication from UBC Press, *Cultural Approaches to Indigenous*

Feminism. In June, she will present a conference paper, "Clara Forslund, My Eskimo Friend': Cosmopolitanism, Friendship, and the Photographs of Gladys Knight Harris" at Global Photographies: Histories, Theories, Practices at the Dun Laoghaire Institute of Art, Design & Technologies in Dublin, Ireland.

Hossein Khosrowjahn taught an anthropology course at Eastman School of Music in the Spring 2006; passed his qualifying exams in May 2006; attended School of Criticism and Theory at Cornell University in the summer of 2006; started a two-year fellowship at the George Eastman House's Motion Pictures Department in the Fall 2006; programmed a women filmmaker film series at the Dryden for March 2007 that included screenings of "The Day I Became a Woman" and "Jeanne Dielman"; taught two film courses at SUNY Brockport in the Fall of 2006;

taught “Introduction to Women’s Studies: Women and Film Genres” at SBAI in the Spring 2007; presented a paper on theocratic censorship and feminist currents in Iranian cinema at SBAI’s annual graduate conference in March 2007; presented a paper on the revisionist use of Iran’s film archives in Mohsen Makhmalbaf’s *Once Upon a Time, Cinema* at the VCS-English conference, *The Future of the Archive/ The Archive of the Future*; was assigned the co-editorship a book of conference proceedings about Abbas Kiarostami in the Spring 2007.

Yuichiro Kugo published the article titled “Confronting Body: Yvonne Rainer’s Dances and Films” in *Bishiken Journal* no.3 2006 (Tokyo: Musashino Art University Press). Now he is writing another article on minimalism and performance art for another journal art/criticism (Tokyo: Toshindo) which is due in summer 2007. He attended the interdisciplinary graduate conference, *The Future of The Archive/Archive of The Future* and gave a paper titled “The Phantom Subjectivity and The Shadow Archive: On Kawara’s Date Paintings.” Also he wrote the book review of Akira Mizuta Lippit’s *Atomic Light (Shadow Optics)* for *Invisible Culture*.

Godfre Leung presented his paper “Voicing the Unrepresentable: Post-War German Aesthetics and Nico’s *The End*” at the 48th Annual M/MLA Convention in Chicago on November 11, 2006. A revised version of this paper, entitled “Working Through Margarete: Two Fantasies of the German Anthem,” will appear in a yet untitled volume on popular music, literature, and cultural memory, to be published by Cambridge Scholars Press in 2008. He presented his paper, “Me tangere/Noli me legere: My Hysterical Emily Dickinson,” at the Susan B. Anthony Institute’s 14th Annual Interdisciplinary Conference for Women and Gender Studies on March 23, 2007. His review of the volumes *Art After Conceptual Art* (eds. Alexander Alberro and Sabeth Buchmann, MIT Press/Generali Foundation) and *Institutional Critique and After* (ed. John C. Welchman, JRP/Ringier) will appear in the Summer 2007 issue of *Art Journal*. This summer, he will be attending the Cornell School of Criticism and Theory.

In April, **Nicola Mann** presented “The extraordinary ordinary: A consideration of the phantasmagoria in Daniel Roth’s *Cabrini Green Forest (Portal) 2004*,” as representative of the ‘underground’ characteristics of the Chicago housing project” in the panel “Taking to the Streets: Art and Architecture of Security and Control” at the Association of Art Historians conference. The conference was entitled “Contestations” and took place at the University of Ulster, Belfast.



Vicky Pass presented the paper “Dancing, Drawing, and Falling in Love: Representations of Artists in Popular Films of the 1950s,” at this year’s Susan B. Anthony Institute Graduate Conference. She also presented the paper “Sex and the Fractured City: Reading Sex and the City After 9/11” at the Popular Culture Association national conference in Boston.

This semester **Taro Nettleton** taught “Introduction to Visual and Cultural Studies” at the New School for General Studies. He gave a paper entitled “An Adult is Being Beaten: Infatuity and Power in Shuji Terayama’s *Emperor Tomato Ketchup* (1970)” at the Third Annual Graduate Symposium in Modern and Contemporary Art, The Revolution Will Not Be Curated: 21st Century Perspectives on Art and Politics, which was held at the Museum of Modern Art on April 13 and 14, 2007. Taro has an essay in a forthcoming book entitled *Dawoud Bey: Class Portraits*, which will be published by Aperture in conjunction with a traveling exhibition of the same title. An interview with the seminal manga artist, Yoshihiro Tatsumi, by Gary Groth, which he translated, was published in *The Comics Journal* (Feb. 2007, no. 281). Finally, Taro is working on an English translation of *New Engineering* by Yuichi Yokoyama, a manga artist who cites Sol Lewitt as his largest influence, which will be published by Picture Box, Inc this year.

Derek Rushton participated in two conferences this spring. He was an invited respondent for the Future of the Archive Roundtable Discussion as part of the graduate conference, The Future of the Archive/ Archive of the Future, at the University of Rochester. Derek also presented his paper “Myth as Parasite / Image as Virus: Relocating Authorship, Myth and Publicity in the Work of General Idea” during the panel AIDS and Cultural Texts: Power and Representation at the conference AIDS in Culture III: Explorations in the Cultural History of HIV/AIDS in Mexico City. Derek’s curatorial work at the University of Rochester’s Hartnett Gallery included the exhibitions “Vision = Life : AIDS Posters form the Edward C. Atwater Collection” and “Piece Process IV: After Lebanon.”



Lucia Sommer is writing the prospectus for her dissertation (tentatively titled "Performing Hyperreality") and is working on two articles related to her dissertation research, one for *Mute Magazine* (UK), and the other, with Critical Art Ensemble, for *Third Text*. She was appointed to be a Research Fellow at SymbioticA Art & Science Collaborative Research Laboratory, University of Western Australia, and a Thinker-in-Residence at the School of Communications & Contemporary Arts at Edith Cowan University, Western Australia; during May and June. In 2006 she was an invited guest respondent on Australia's empyre listserv discussion on "Sedition," and became co-moderator, with Gita Hashemi, Anjalika Sagar, and Ingrid Hoofd, of Undercurrents listserv, an online forum for discussion about interrelationships among race, gender, technology, and globalization. This year Critical Art Ensemble's project "Marching Plague" was exhibited at Artist Forum International, Seoul; Aarhus Kunstbygning, Denmark; Kiasma MoCA, Helsinki; and Halle 14, Leipzig; and performed in Leipzig city center. Since September Lucia has been invited as a guest speaker to discuss collective art practices with students at Cooper Union, and as a representative of the CAE Legal Defense Fund at Cooper Union, NY; Mess Hall, Chicago; University of Illinois at Urbana-Champaign; SUNY Buffalo, and Colgate University.

Lisa Uddin spent the year researching and writing her dissertation in San Diego and Ottawa. She published her article, "Bird Watching: Global-Natural Worlds and the Popular Reception of Winged Migration," in the online journal *Reconstruction* (forthcoming). She also published a review of Barbara Herrnstein Smith's book *Scandalous Knowledge: Science, Truth and the Human* in the Canadian cultural studies journal *Topia* (forthcoming). In February, Lisa participated as an invited speaker in the Envisioning Animals Symposium at York University in Toronto. There she presented a paper, entitled "Endangered Civility: Animal Display in the New American Zoo." This spring, Lisa was awarded the 2007 Douglas Dockery Thomas Fellowship in Garden History and Design through the Garden Club of America and Landscape Architecture Foundation for her ongoing dissertation research. This summer, she will also take up a six month Smithsonian Predoctoral Fellowship at the Smithsonian Institution Archives in Washington D.C. ❁

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a CONFERENCE with,
VCS



On April 6th and 7th, “The Archive of the Future/ The Future of the Archive,” an interdisciplinary conference organized by graduate students in the English Department and the Visual and Cultural Studies Program took place. The event started with the Future of the Archive Roundtable Discussion, in which archivists and researchers engaged in a broad-based discussion about the challenges of working with

primary source documents, rare books, and archival materials. The participants investigated the politics and epistemologies, as well as the fears and desires at stake in collection and preservation. On the following day, four panels were built around the themes of ‘Popular Culture and New Media,’ ‘Politics and Society,’ ‘Visual Cultures,’ and ‘History, Revision and Memory.’

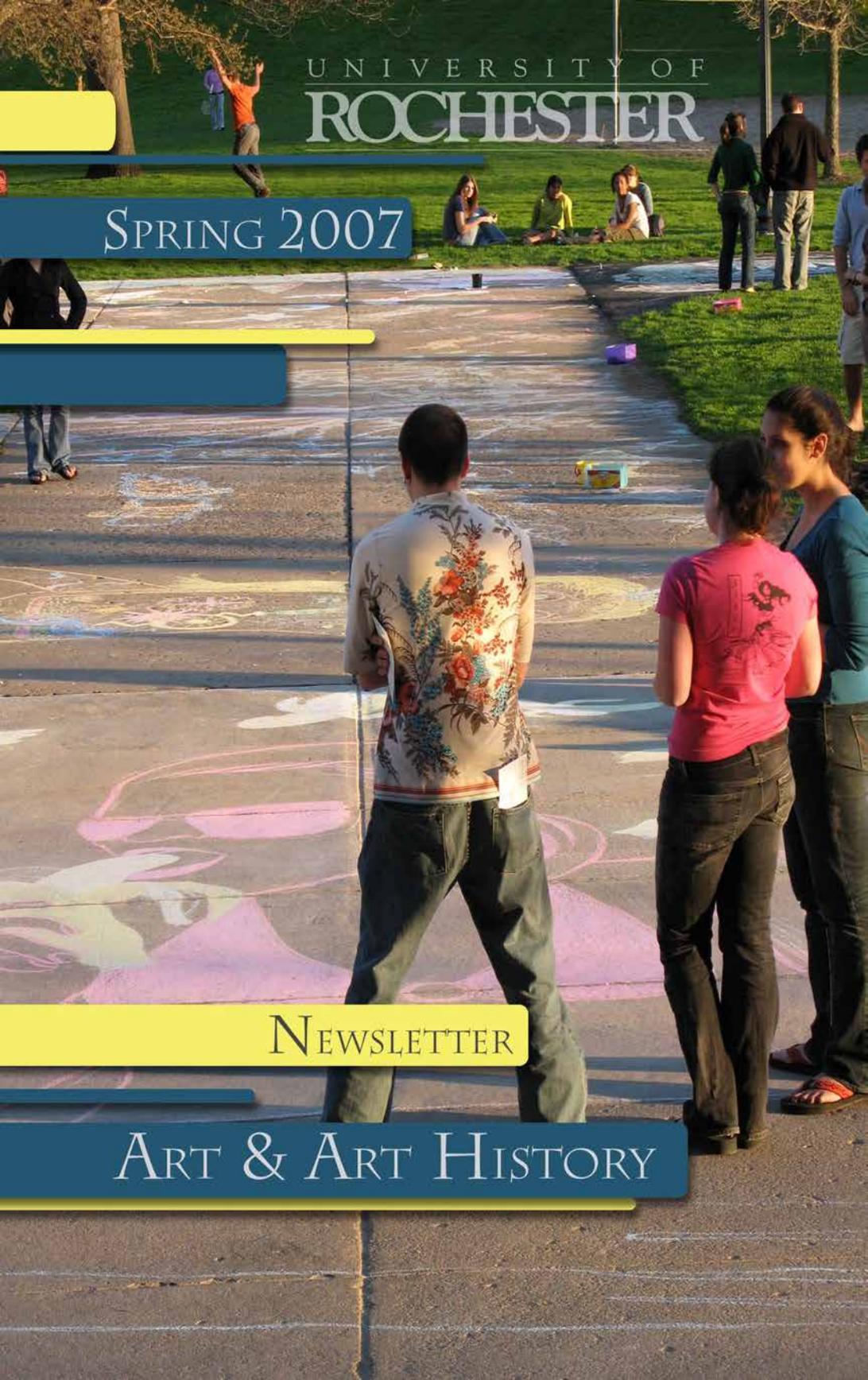


Approaching the archive as an abstract concept, a concrete object, and a practice, the presenters dealt with the differing aesthetics and politics of their case studies that, to name just a few, included the use of footage in film, commercial images in the PR industry, governmental libraries, personal practices of collecting online, and artistic explorations of visibility and absence. Marsha Kinder, Professor of Cinema, Comparative Literature and Spanish, at the University of Southern California, delivered the keynote address. Titled “Dramatizing the Archive: Knowledge Production, Search Engines, and Tropes,” it focused on the Labyrinth Project, a research initiative on interactive narrative. The new media installation that is part of this project was on display during the conference. ❁







A photograph of a university campus scene. In the foreground, a man in a floral shirt and jeans stands with his back to the camera, looking at a woman in a pink shirt and a man in a blue shirt. They are standing on a paved walkway that has been decorated with colorful chalk art, including large pink and purple shapes. In the background, other students are sitting on the grass, and a person is seen in the distance. The scene is set outdoors with trees and a clear sky.

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ART & ART HISTORY

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a LETTER from
OUR CHAIR, Allen Topolski



Hello,

As I sit to write this opening letter 13 days before commencement, my procrastination is justified with the fact that exciting developments and events continually provide possibilities for newsletter content. I can only employ that excuse for so long as I'd rather not be stapling my thoughts into the newsletter like the last minute change of actors in a playbill.

I seem to have taken the role of Chair at a fortunate time in the University's development, as my first year has proven quite exciting. The long-standing strengths of Humanistic studies in the College have recently been showcased through various funding initiatives like The Humanities Project. Departments and programs like ours are currently targeted for growth.

Our department has seen significant changes in staff this year. We have welcomed Marty Collier as our new Administrative Assistant. Marty comes to us from The Susan B. Anthony Institute. In addition, we have placed Stephen Dybas as Studio Manager and Stephanie Ashenfelder as Studio Program Coordinator. Our group of adjunct instructors consistently surpasses commitment and expectation. They have contributed significantly to the growing level of energy in the department. This combined with accomplished full-time faculty and co-curricular programming results in the department's largest graduating classes to come.

Staff, faculty, and undergraduates have initiated and developed events that have meshed a variety of concerns; "Art in 4" and the performance of *Zaireeka* (featured herein) is a fine example. The end-of-the-semester sidewalk chalk-drawing contest had a DJ to provide atmosphere, bus trips to the Albright-Knox Museum and the Animation Festival were also highlights in this year's calendar. On a larger scale, Marni Shindelman curated *Absence / Excess / Loss*; it was a group exhibition of installation-based work that considered how the process of repetition informs memory and melancholia. It involved seven artists, two galleries, several panel discussions, and a publication to bring together faculty and students from the U of R, RIT, and Hobart and William Smith Colleges.

The future is looking just as exciting. We are pleased to welcome Sharon Willis to our department from the Department of Modern Languages and Cultures. She is bringing her enthusiasm and acclaim to Art and Art History to better apply her recent research and teaching interests in media and the ontology of the moving image. We are fortunate Heather Layton will join our department in an extended commitment as Senior Lecturer next year as well.

All the best in all your endeavors this coming year,

Allen C. Topolski

*an INTERVIEW with,
Heather Layton*



Your artist statement on your website (heatherlayton.com) describes your interest in storytelling; can you say something about how this interest relates to your recent project “(sub)Urban Homicide,” specifically about the relationship of fictive events to “real” or actual ones?

Storytelling can be sneaky. Since, by nature, fiction is presumably less intimidating than “real”

life, it has the potential to circumvent defense systems so that people can address the most serious issues without shutting down or pointing fingers. This is why the fool was the only one who could tell the King the truth and why we still use fictional characters to teach children about “real” life events. Storytelling, like all other forms of art, is just a reorganization of what already exists so that we can see it again. It is dependent on an audience who is willing to suspend their belief and an audience who is compelled to retell the story. Without people believing that the flowers on their front lawn could have been homicides and without the media spreading the story throughout the city, the opportunity for increased awareness would have been lost and the project would have disappeared into a meaningless series of abandoned plants.



Can you describe the responses to the “(sub)urban homicide” project from the local press and from the people who came into contact with the memorials?

The story spread quickly, with intense reactions from all ends of the spectrum. I received widespread support from people who saw the news on T.V. Chris Coffee, from RNews, contacted me immediately and ran a special segment on the project. Joylynn Whitfield, from WROC, ran another segment several months later. Representatives from the Social Welfare Action Alliance invited me to present the work at several venues throughout the city. *City Newspaper* also published their version of the project, which I continue to have mixed feelings about. I received several phone calls immediately after story hit the media. The first woman was extremely angry and shouted

things like, “If you care about homicides so much, why don’t you move to the city so you can get shot!” Another woman called to say that she was supportive of the project but disagreed with my methods of executing it. The degree of criticism perfectly reflected the degree to which the individual was intimately affected by the “realness” of the issue. Those who experienced the story second-hand unanimously agreed that there was a severe problem that we needed to address.

How does this work relate to your experience as a resident of Rochester?

This problem is not unique to Rochester and the project could have been done in nearly every other American city. I chose Rochester because I would have the time and resources needed to complete the project.

How does the University community fit into this picture?

I believe that the University community has no more or no less of a responsibility than those working at Xerox, in a local hardware store, or at home. Does the University have great potential for addressing this situation? Yes. Is the University community making efforts to participate in the greater community? On



many levels. Is there an ongoing risk that the University could become isolated from the community and therefore not act despite the potential? Of course. This is true for everybody, and this was my overarching reason for designing the “(sub)Urban Homicide” project—to bring awareness to communities that are not immediately affected by violent crime as part of a daily experience. This is very different than blame.



You recently traveled to Oman to give an invited artist’s talk at Sultan Qaboos University. What was your talk about?

The talk was titled “Borderless: Translating Hope,” and it was a presentation of four recent projects that address the dynamics of communication from an interpersonal to an international scale: “The Creature Paintings,” a fictional account of personal and interpersonal dialogue, “When the Gods Prayed Back,” a conversation between deities and humans, “(sub)Urban Homicide,” a vehicle for listening to the entire community, and “The Dining Room Table Project,” a collection of memories across nations (work in progress).



How did the context of speaking in the Middle East affect this talk?

The talk became a living model of communication in its most critical form, an exercise of blunders that consistently reaffirmed my belief that we are capable of making progress. Essentially, it was a talk about translation that was entirely dependent on translation through languages, religions, gender roles and other cultural customs and beliefs. Thankfully, the students and staff were entirely committed to assisting in every way possible. The first half of the talk was translated into Arabic in real time and the second half was not translated so that students could listen to American English. Most of the paintings were pulled due to their references to the body, and the Mexican ex-voto series required a general understanding of Catholicism and Mexican culture, something that could not

be assumed in a predominantly Arab, Muslim country. When I got to the “(sub)Urban Homicide” project, I found it particularly ironic that I was speaking about violence in the United States to a Middle Eastern audience in a city with an exceptionally low incidence of violent crime. It also became immediately evident that the American media has given us a carefully selective narrative, one which has all but omitted representations of the exceptionally beautiful parts of the Middle East and the exceedingly generous and welcoming people that I met there. Only the final section of the talk, the part about the “Dining Room Table” project, needed little explanation. I invited students to participate, however, a young man raised his hand and said, “There is just one problem. Most of us eat on the floor.” Everybody laughed, and I decided that it was a good time to ask for questions. ❁

***ASIS presents ZAIREEKA with,
Stephanie Ashenfelder***

This spring art students and studio art faculty worked in collaboration to present an exhibition “Quadruple: Art in 4s.” The event was inspired by rock band The Flaming Lips’ parking lot experiments from the 1990’s and their subsequent album *Zaireeka*. Stephanie Ashenfelder, studio coordinator and ASIS Gallery organizer, tells us about the event.



What is “Quadruple: Art in 4s”?

It’s an exhibition of student works in the ASIS Gallery in Sage Art Center. The exhibition was on display from April 5th-13th. The opening on April 9th featured a 4 stereo performance of the Flaming Lips’ *Zaireeka* and adjunct instructor Michael Frank’s famous *Flaming Salsa!* Preceding the exhibition was a multimedia presentation by adjunct instructor Tate Shaw that explored the relation between the Flaming Lips’ parking lot experiments and the art of everyday life.

How do you look back on the event?

Our intention was to create an exhibition of student work that resonated with the Flaming Lips' *Zaireeka*. Student works investigated multiplicity, the experimental in art, and viewer participation. The event sought to capture the spirit of Fluxus and of Happenings. The opening turned out to be quite an event, and also included two student performances. ❁



Zaireeka listeners wear waxed lips.



Heather Bischoff guides participants through a four book reading: "Corral."



Laney Widener performs; dropping horseshoes in rhythmic melody.

a look at,
UNDERGRADUATE RESEARCH



Shannon McCarter, "Repair"

Shannon McCarter presented a performance art work at the Susan B. Anthony Undergraduate Research Conference. Her piece, titled "Repairs," involved spoken recollections of some past performance pieces that addressed weakness or injury. To integrate all of them into one performative act, Shannon returned to the areas of her body that had been either literally or symbolically affected by the past performances.

Miya Sylvester presented a paper at the National Conference for Undergraduate Research (NCUR) held April 12-14 at Dominican University in California. Her paper, "Origami," that reflected on the ways that the Japanese art of paper-folding offers an artistic and mathematical space. Her paper was addressed to Studio Art students as well as students in Mathematics. ❁



Miya Sylvester, "Tengu"

CONGRATULATIONS!!!

The following SENIORS were AWARDED prizes:

Elizabeth M. Anderson Prize was awarded to **Meg Colbert** and **Trista Malloroy**. Established in 1891, this prize is given annually to a member of the senior class who has attained proficiency in the special study of art or who writes a thesis on a subject connected with art.

Meg Colbert graduates with a BA in Art History and plans to do an internship with one of Rochester's galleries next year. and also make applications for graduate school.

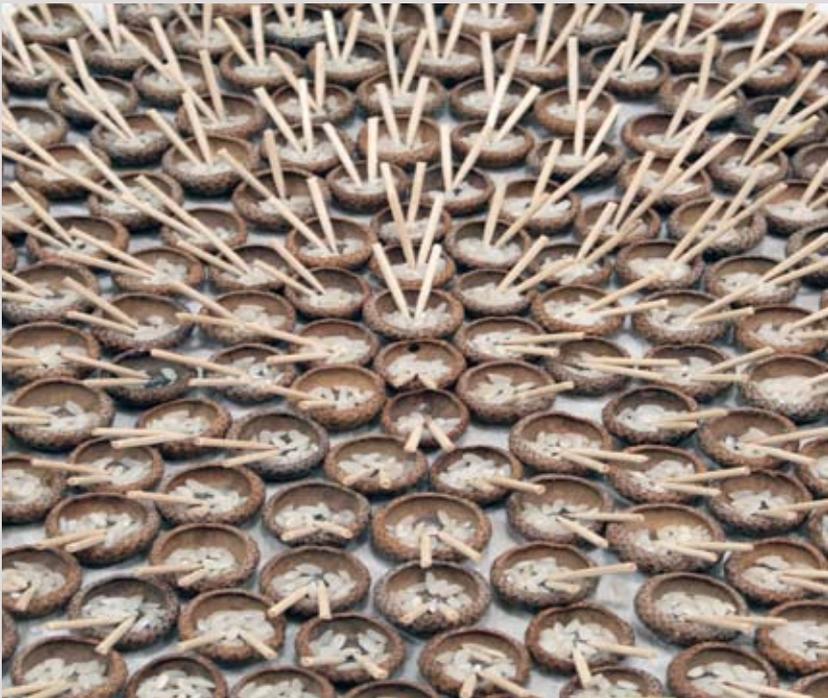
Also graduating with a BA in Art History, **Trista Mallory** is going to begin a graduate program at SUNY-Binghamton.

Roger Mertin Prize for Excellence in Studio Art was awarded to **Heather Bischoff**. Established in memory of Roger Mertin (1942-2001), who taught photography at the University of Rochester for twenty-six years.

Heather Bischoff plans to stay in Rochester for at least another year. She has some collaborative art projects planned for this summer.

art in review,
(en)GENDERED: identity, gender and art

Majorie Searl, Chief Curator at the Memorial Art Gallery, gave a gallery talk at the opening reception of the annual juried exhibition of undergraduate art. Sponsored by the Susan B. Anthony Institute for Women's and Gender Studies, the exhibit was on view from January 8th to February 2nd at the Gallery at the Art and Music Library. Pamela Reese-Smith's "Memories of My Culture, My Identity in Harlem," Kristin Costin's "Access," and Shannon McCarter's "Decay" were selected from the fourteen submissions for juror's prizes. ❁



Kristin Costin, "Access."

Pamela Reese-Smith,
“Memories of my Culture,
My Identity in Harlem”



Shannon McCarter,
“Decay.”

*Images from the exhibition are available on the SBAI website,
<http://www.rochester.edu/College/WST/>*

a look at,
OUR FACULTY

Elizabeth Cohen is currently working on a project entitled “Interim Spaces” that is comprised of photographs, 3-D work and video.

In the summer of 2006 **Emile Devereaux** received funding for an artist residency and the creation of site-specific work as part of Artlink, Majdanpek, Serbia. Emile’s installation work was included in a group exhibition, “Subjected Culture,” including the Guerilla Girls and Coco Fusco, at the Museum of Fine Arts, Timoteo Navarro and The Museum of Contemporary Arts in Salta, Argentina. Other group exhibitions included: “Mother May I?” at the Campbell Soady Gallery, New York, NY and “Art Interventions” in the OZON Gallery, Belgrade, Serbia. He was invited to present his work and participate in a symposium, “Queer Film: Sexuality and Cinematic Form,” at CUNY Graduate Center in April 2007. His video work was also included in the DVD compilation “Slurp!” and in an international screening at De Fabriek in Eindhoven, the Netherlands.

Rachel Hetzel’s exhibition “Fleeting” was shown at the Arts and Cultural Council New Gallery in Rochester, NY. She also presented work at “Three Point Perspective” a small group exhibition at the Paul William Beltz Family Art Gallery in Buffalo, NY. Her recent artworks include Bookworks at the Department of Visual Studies Gallery, Buffalo, NY [Object]ivity at Rochester Contemporary, Do Not Fold, Bend, Spindle or Mutilate at the Visual Arts Center, Washington Pavilion of Arts and Science, Sioux Falls, SD, Impressed at Arts Council of Snohomish County, Everett, WA, Memory Making Meaning at the Visual Studies Workshop Gallery, Rochester, NY. Rachel also exhibited at the Kitchen Distribution Gallery in Buffalo, NY, The Birdhouse Show at Tower Fine Arts Gallery in Brockport, and Texture at Arts + Literature Laboratory in New Haven, CT. She is co-organizer of a printmaking exchange portfolio with the theme “Is This The Way To Amarillo?: Mapping A Personal Journey.” The exchange is based on ideas of map-making and consists of approximately thirty national printmakers. She is currently submitting proposals to galleries to exhibit the finished work in the next year.

The Chair of the Art & Design Dept. at Zayed University in the United Arab Emirates accepted **Heather Layton’s** proposal to give a talk to students and faculty. The talk “Borderless” addressed When the Gods Prayed Back, (sub)Urban Homicide, and her new project, Dining Room Table. She was invited to contribute work to “Hearing Aids and Other Personal Prosthetics” at the Union Gallery, University of Wisconsin-Milwaukee. She conducted (sub)Urban Homicide, Public Intervention Performance Project over seven months in Rochester, NY. Heather was invited to participate in “Hearing Aids II,” at the Towers Art Gallery at SUNY Brockport. Her solo exhibition, Conversations With Saints, was shown at the Hartnett Gallery, University of Rochester.

Grace Sieberling published “William Glackens, Beach at Blue Point, c. 1915” in *Seeing America: Painting and Sculpture from the Collection of the Memorial Art Gallery of the University of Rochester*. Grace will soon resubmit an article on the Strong Museum’s collections to *Journal of the History of Collections*. She plans to complete her project on Rochester museums that concerns the ways in which they are accommodating to changes in audience and ideas about presenting high culture and knowledge as well as popular culture, and how they are working in relation to each other. She is continuing research primarily on cultural tourism.

Marni Shindelman presented on the Visual Gossip panel at the College Art Association National Conference in 2006. Her work “Too Much Free Time: The Story of David & Lynda T. as Told via the Internet” was shown at the Memorial Art Gallery, Rochester. She presented “100 Years Since Susan B.: Women’s Progress in the Visual Arts from Georgia O’Keeffe to Generation Y” at the Society for Photographic Education National Conference, Chicago IL 2006. Marni has a completely new body of work that is gaining national attention. It has already been in four juried exhibitions and two solo shows within the past eight months. She is actively pursuing opportunities for published reviews of this work. She is participating in a number of collaborative projects including a portfolio of work of emerging photographers and a number of installations with Nate Larson. Her curatorial project, *Absence/ Excess/ Loss* is debuting now at Rochester Contemporary along with the publication of her first written article.

Allen Topolski participated in the 2nd Rochester Biennial at the Memorial Art Gallery. His work “Video-Rama: Expanded Formats for the Moving Image,” was shown at the Clifford Gallery, Colgate University during March and April. Allen also exhibited work at “Sculpture since Bucknell,” a show at the Samek Gallery, Bucknell University, that was on view from January through March. Allen will contribute six works in a show at Grounds for Sculpture that runs from May 12 – September 23, 2007. Allen will also participate in “Re-imagining the Distaff Toolkit” a five-artist traveling exhibition.

David Walsh co-authored *Corpus de la sculpture de Cluny* with Neil Stratford and Brigitte Chabard. Picard Press, Paris accepted their manuscript for publication in 2008. An abstract of part of this work appears as *Canossa 1077: Erschütterung der Welt* “An Image of Cluny by Emile Sagot,” a chapter of *Medieval Art after the Middle Ages*. David has accepted a contract with the Musée Rolin in Autun for the reconstruction of the Tomb of St. Lazarus and for an exhibition of this work in the Louvre, 2010. The Council for British Archaeology accepted David’s book, *Bordesley Abbey IV*, co-authored with Susan Wright. Following a directive of the National Endowment for the Humanities, David is publishing articles in English based on work done for the Corpus. ❁

a look at,
ART NEW YORK

“Art New York helped me really figure out what I wanted to do. It is very difficult to determine your future career in the real world based on academics, and so I found that the internship helped me find out what kind of work I would like to do.”



The Art New York program combines academic education with real world experience. Students take two classes, the Art New York Colloquium and a New Media Culture class while working part time at an internship with a local New York organization. This year there are 14 students participating in Art New York. These students are majoring in 11 different fields in the humanities and sciences such as Studio Arts, Film and Media Studies, Brain and Cognitive Science, and Political Science.

Art New York Colloquium

The Colloquium includes multiple components; a traditional class with readings, discussion, student presentations, and papers is supplemented with guest speakers, museums and gallery visits, and film screenings. In the colloquium students examine the cultural and social implications of art production, distribution, and interpretation. The colloquium is also designed to introduce students to the business aspects of the art world, including the history of entrepreneurship in the arts and contemporary business practices.

New Media Culture

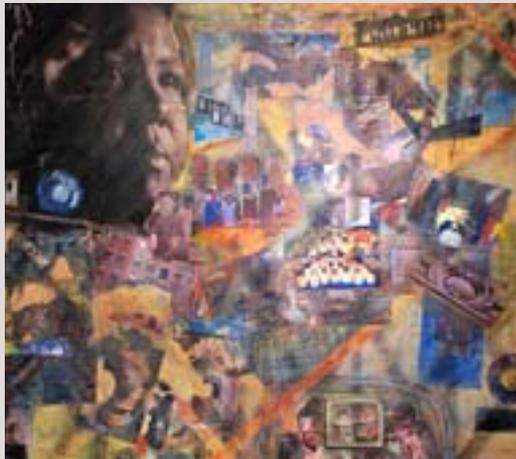
New Media Culture is a studio class offered at Eyebeam Atelier, a not for profit art and technology research laboratory in Chelsea, NY. This year Eyebeam Education Fellow Benton C. Bainbridge, a practicing video designer and VJ, taught the New Media and Culture class. Class projects included video and sound art, software programming, and performance-based digital art works.

Internships

The Art New York program broadens students' perspectives of the professional opportunities available in the arts through internships with art, design or media-based institutions. Art New York internships help students to focus existing interests in the arts, or they can introduce students to a new field of study and work. Students are matched with organizations according to their interests and available internship opportunities. This year Art New York students worked in many sectors of the art world including music production, public art, film and media production, script writing and editing, animation, art therapy, photography, public relations, and marketing. In the past students have chosen internships in animation, architecture, special effects and props, publishing, graphic design, theater, printmaking,

art in review,
SENIOR THESIS EXHIBITIONS

This year seven students graduated with Studio Art majors. Each student's senior thesis was on view in the Art and Music Library Gallery during the spring semester.



Pamela Reese-Smith's show, "Fragmented Memories" called upon her memories of growing up in Harlem during the 1960's and looked at the records of history in comparison to her own narratives of the same events. Her installation was comprised of collages, paintings and book pieces.

Heather Bischoff's show, "Patchwork Frequency" was an investigation into space created with sound, and an installation of sculptural objects which produce and distort these travels via sound.



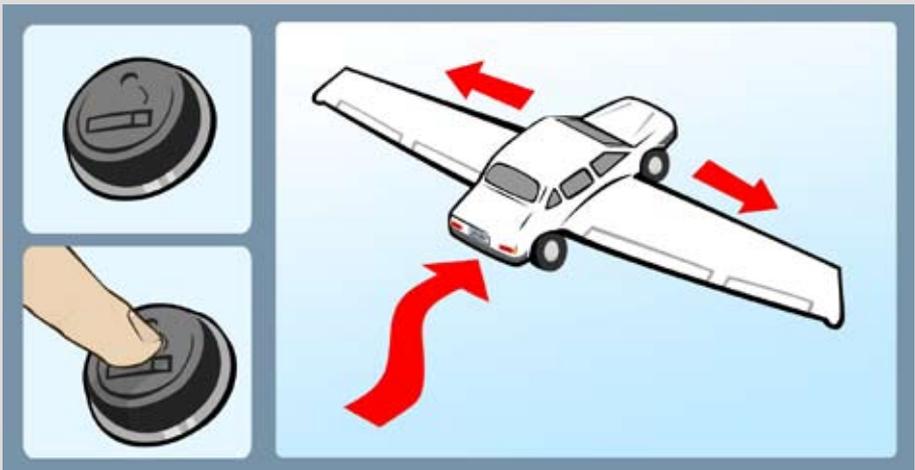
Diana Vidal's show "Object," in the ASIS Gallery at the Sage Art Center, consisted of large-scale inkjet prints investigating objects, toys, and the body.

Miya Sylvester mixed installation and digital prints to investigate the art of origami and its mathematical possibilities of paper folding in an exhibit titled “Soft Spoken.”



Laura Teicher paints portraits from photographs purchased from eBay. Her work investigates the banal moments of memory.

To-Ning Wu’s dance performance and multimedia event, “Ceremony of Blossom” was a showing of sculptural objects and digital prints. His work investigates the crossover of pop Western and Eastern culture.



Ryan Korsak makes large-scale inkjet prints of his self-created rules and regulations of his childhood obsessions. ❁