

Department of

Art & Art History

University of Rochester

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Chair's Welcome



I am delighted to introduce this first issue of the newsletter of the Department of Art and Art History at the University of Rochester. In it you will find news, reviews, and comments about the Department's faculty, staff, and students. While the last year has seen several changes to personnel impacting on both our pedagogical and administrative structure, we end the academic year 2002-2003 with a great deal of optimism and a forward-looking plan for involving students, both past and present, in the exciting changes currently taking place in the disciplines of art and art history.

Mention of past students prompts me to stress that a major aim of the present publication is to provide a forum for the ongoing involvement of our alumni in the activities of the Department. So if you are an alum, either of the Department or of the Graduate Program in Visual and Cultural studies, do let us know your whereabouts and what you are doing, and I will ensure that your news is included in the next edition of this newsletter. And should you be planning to attend Meliora weekend 2003 in October, then don't miss the photographic exhibition by Carl Chiarenza, Fanny Knapp Allen Professor Emeritus, in the Hartnett Gallery which opens that weekend. See you there!

Paul Duro

What's Inside...

New Faculty • Visiting Professor • Visiting Lectures • Faculty News • Senior Thesis Artwork • Student Achievements • Contact List

Douglas Crimp awarded Fanny Knapp Allen Professorship

Douglas Crimp, a professor and writer who studies and interprets contemporary art and the cultural representations of AIDS, has been appointed the Fanny Knapp Allen Professor of Art History at the University.

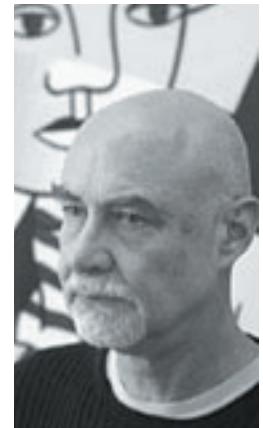
Well known as a theoretician of postmodernism in the visual arts and for his writings on art practices and institutions, Crimp was awarded the Frank Jewett Mather Award for distinction in art criticism by the College Art Association in 1988.

Crimp's work since the late 1980s also has concentrated on the devastation brought to the gay community by HIV/AIDS and on the politics and cultural analysis of the disease. His most recent book, *Melancholia and Moralism: Essays on AIDS and Queer Politics* (2002), developed during a yearlong Rockefeller Foundation fellowship in 2000 at Columbia University's Mailman School of Public Health, takes aim at political inaction and conservatism.

Crimp began teaching at Rochester in 1992 on the faculty of the visual and cultural studies program and the Department of Art and Art History. Now professor of visual and cultural studies, Crimp has held several administrative posts and is currently acting codirector of the program.

"His leadership and vision have helped to make our Graduate Program in Visual and Cultural Studies one of the leading programs of its kind in the United States," says Thomas LeBlanc, vice provost and Robert L. and Mary L. Sproull Dean of the College Faculty. "He is an acknowledged expert and has published widely on the representation of AIDS in art and the media. His groundbreaking work has raised the visibility of that issue in the context of visual and cultural studies."

The professorship he assumes was created in 1980 to recognize Fanny Knapp Allen, an amateur painter and art supporter whose donations fund University scholarships.



Visiting Professor for 2003 - 2004

Patricia Mathews, distinguished scholar of art history, has been appointed Visiting Associate Professor in the Department of Art

History and of Visual & Cultural Studies for the academic year 2003-2004. At Oberlin College since 1985, Professor Mathews has specialized in courses that emphasize different approaches to western art history, the role of women in modern art, the performance of gender, and modernism. Her well-known book, *Passionate Discontent: Creativity, Gender, and French Symbolist Art*, has been hailed as "an erudite study of the relationship between gender and genius in late nineteenth-century French Symbolism." In the fall, Professor Mathews will be teaching an Introduction to Art History course, and the Senior Seminar entitled "Crossing Boundaries."



New Professor in Art History

Rachel Haidu will be joining the Department of Art & Art History as Assistant Professor in September. Professor Haidu earned her BA (1991) in French literature and political science, and her MA (1998) and PhD (2003) in the Department of Art History and Archaeology, all at Columbia University. She has served on the editorial board of *Documents*, a magazine dedicated to bridging the gap between art criticism and academic scholarship, and has published artist entries in *From Pop To Now: Selections from the Sonnabend Collection*. A Whiting Fellow in the Humanities for 2002-2003, Professor Haidu's areas of specialization include contemporary art and photography, and in the fall, one of her two courses will be on the history of photography.



Passing
silver gelatin prints

Visiting Lectures 2002-2003

Diana Fuss, a scholar and writer on feminist theory, delivered the annual Craig Owens Memorial Lecture and the Susan B. Anthony Institute Visiting Scholar's Lecture on November 22, 2002. Her lecture, entitled "In Bed with Proust," was drawn from her current project—a book about the houses of Emily Dickinson, Sigmund Freud, Helen Keller, and Marcel Proust. Naomi Greene, Professor Emerita of Film Studies at the University of California Santa Barbara, discussed "*Salò* in the 21st Century" on January 22, 2002. Her talk was based upon Pier Paolo Pasolini's controversial film *Salò, or the 120 Days of Sodom* (1975). Janet Wolff, former University professor of art history and associate dean at the Columbia University School of the Arts, spoke on the paintings of Kathleen McEnery (1885-1971) at the Memorial Art Gallery in April. Her talk was presented in conjunction with the exhibition of McEnery's paintings at the Hartnett Gallery in Wilson Commons.

Fond Farewells

In Spring 2003, the department said goodbye to Assistant Professor Erika Wolf, who has joined the Department of Art History in Otago, New Zealand. We wish her the best in this new phase of her professional life, as well as our following 2002-2003 graduates:

Art History

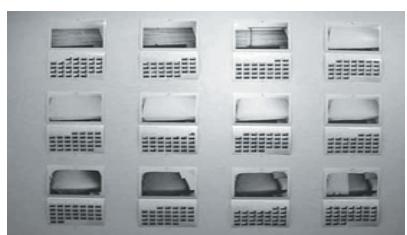
Parker Hoffend Jacques, Irene Sook Kang, Grant Meiresonne, Kristyn A. Saveliev, and Kimberly Ann Stromgren

Studio Arts

Katherine Elizabeth Allan, Keith Palmer Blaquier, Rina Dresher, Andrew Frueh, Susan Hume, Irene Sook Kang, Michelle Ann Krugh, and Kimberly Ann Stromgren

Works from a Recent Senior Thesis Exhibit:

Michele Krugh's
The Finicky Fortune-Telling Flea



Three Hundred Sixty-Five Mornings
archival ink-jet prints

Faculty Publications, Research, and Activities

Janet Catherine Berlo, Professor of Art History and interim Co-director of the VCS Graduate Program, was a Visiting Professor in the Department of History of Art and Architecture at Harvard last fall, sponsored by Harvard's Committee on Ethnic Studies. During December of 2002 she gave a talk entitled, "Native American Art History in an Era of Globalization" at both Columbia University and Harvard, and in April of 2003 her talk, "Anthropologies and Histories of Art: A View from the Terrain of Native American Art" was part of the symposium "Anthropologies and Histories of Art" at the Clark Art Institute in Williamstown, MA. Her book, *Wild By Design: Two Hundred Years of Innovation and Artistry in American Quilts* was published by the University of Washington Press in May 2003. [brlo@mail.rochester.edu]

Carl Chiarenza, Professor Emeritus and Artist-in-Residence gave a lecture, "Change in Continuity in the Work of Aaron Siskind," at the Center for Creative Photography, University of Arizona, Tucson, on April 24th in conjunction with an exhibition celebrating the 100th anniversary of Siskind's birth. Chiarenza is the author of the critical biography of the artist. [ccrz@mail.rochester.edu]



Elizabeth Cohen taught a new class this spring entitled, "Issues in Advanced 3D: Narrative and Anti-narrative," in which the use of narrative and anti-narrative in the process of creating artworks were addressed. Her exhibitions during 2002 - 2003 include a solo exhibition entitled, *Random Access* at the Bowman Gallery in Meadville, Pennsylvania; a video screening of *Zagreb Stories* at the Miroslav Kraljevic Gallery in Zagreb, Croatia; and the following group exhibitions: *Hybrid* at Wave Hill in the Bronx, *Parallel World of Sensation*

at Brooklyn's Williamsburg Arts and Historical Center, *Sugar and Spice and Everything Nice...* at the Nikolai Fine Art Gallery in NYC, and *The Culture of Violence* in the University Gallery at the University of Massachusetts in Amherst (traveling to the Bowdoin College Museum of Art and the Samuel P. Harn Museum of Art). [ecoh7@troi.cc.rochester.edu]

Douglas Crimp's *Melancholia and Moralism: Essays on AIDS and Queer Politics* was published by the MIT Press in October, while his *Imágenes* was published this year by the Universidad Nacional de Colombia in Bogotá. Douglas published numerous articles this past year: "De-Moralizing Representations of AIDS," and "A Noun and a Verb" (a conversation with Gregg Bordowitz about Habit), in *Drive, whitewalls and the Museum of Contemporary Art*; "There Is No Final Picture: Painting After 1968," in *Painting on the Move*; "Gran Fury Talks to Douglas Crimp," in the April edition of *Artforum*; "Mario Montez, For Shame," in *Regarding Sedgwick: Essays on Queer Culture and Critical Theory*; "Der Kampf geht weiter: Ein E-Mail-Austausch mit Douglas Crimp über Appropriation Art," in *Texte zur Kunst (Cologne) 46: Appropriation Now*. He taught a summer course on Critical Discourse and Contemporary Art at El Escorial in Madrid; participated in the Summer Institute on Sexuality, Culture, and Society at the Universiteit van Amsterdam; was a visiting fellow at the Institute for the Humanities at the University of Michigan, Ann Arbor; gave the keynote address entitled "Illegitimate Knowledges, Outlaw Presences: Gender, Representations, and 'Morality' in Culture" at the Collegium for Advanced Studies in Helsinki and the Masters Colloquium Visiting Lecture at SUNY-Purchase in April; and participated in Gay Shame, an international conference organized by the Institute for Research on Women and Gender and the Institute for the Humanities at the University of Michigan, Ann Arbor. [crmp@mail.rochester.edu]

Paul Duro was the Residential Summer Fellow at the Clark Art Institute in Williamstown, MA (July-August 2002), during which time he worked on a paper on Joseph Wright of Derby's celebrated painting, The

Orrery, as an example of utopic discourse in eighteenth-century scientific representation. In the last year he published a book chapter, "Academic Art Theory," in Paul Smith (ed.), *A Companion to Art Theory* (London: Blackwell, 2001) and a review essay, "Picture This," in the *Oxford Art Journal* (Spring 2003). He has just completed for publication "Beauté et néant: la chimère de l'antiquité dans l'oeuvre de Gleyre, Couture, et Gérôme," for the Canadian journal *Etudes Littéraires*. [duro@mail.rochester.edu]

Grace Seiberling gave a lecture at the recent *Edgar Degas: Figures in Motion* exhibit at the Memorial Art Gallery entitled, "Degas: A Career in Motion." [seib@mail.rochester.edu]

Allen C. Topolski's installation, *Happiness in Electric Living* was at the Sibley Center from September

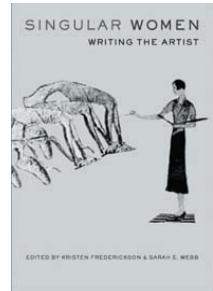
6th until November 8th. Allen also gave an Artist Lecture, "Happiness in Electric Living," at the Rochester Contemporary on October 26th.

Allen's sculptures were also included in the recent *re/order* exhibition held at Hobart and Smith Colleges' Houghton House Gallery in Geneva, NY.

[atop@mail.rochester.edu]

Sarah E. Webb recently published a book, *Singular Women: Writing the Artist*, co-edited with Kristen Frederickson.

The book is a collection of 13 new essays that explore how women artists have been written into and out of art history from the Renaissance to the present. The book will be a feature article in the June issue of *ARTnews*. [sweb@mail.rochester.edu]



Contact List

Paul Duro
Chair of the Department of Art and Art History
duro@mail.rochester.edu 585.275.4287

Grace Seiberling
Undergraduate Advisor for Art History
seib@troi.cc.rochester.edu 585.275.4169

Allen C. Topolski
Studio Coordinator; Undergrad. Advisor for Studio Arts
atop@mail.rochester.edu 585.273.5994

Janet Catherine Berlo
Interim Co-Director of the Graduate Program in
Visual and Cultural Studies, Spring 2004
brlo@mail.rochester.edu 585.275.4168

Douglas Crimp
Interim Co-Director of the Graduate Program in
Visual and Cultural Studies, Fall 2003
crmp@mail.rochester.edu 585.275.9262

Maureen Gaelens
Administrative Assistant
maureen.gaelens@rochester.edu 585.275.7451

Cathy Humphrey
Secretary
chry@mail.rochester.edu 585.275.9249

Department of Art & Art History
424 Morey Hall, RC Box 270456
University of Rochester
Rochester, New York 14627-0451

www.rochester.edu/college/AAH/

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