

Letter from the Chair

It is my pleasure to present this, the third, newsletter of the Department of Art and Art History at the University of Rochester. The past year has been a busy and successful one for the Department, with our distinguished faculty and students carrying the message far and wide that the theory and practice of art are thriving at the University of Rochester as never before.

Sage Art Center remains at the forefront of the digital revolution, while maintaining its strength in more traditional disciplines such as painting and 3-D investigation. Despite its small full-time faculty, the Center continues to offer a wide range of courses that appeal to students across the university. At the same time, it has significantly increased the number of declared majors and minors, with the promise of many more in the pipeline.

Art History/Visual Studies likewise continues to attract a growing number of students to our innovative and forward-looking program. Courses on topics as diverse as Native American art and on the sublime add to our perennially popular offerings on European art and architecture.

The last year has seen the arrival of several new faculty and staff that have enormously strengthened our pedagogical mission. Joan Saab (see interview inside), joined the Department in July 2004 after several years in the Humanities Department of the Eastman School of Music. Although she was not a new presence – she held a secondary appointment in the Department – having her full time in Morey Hall has greatly contributed to our overall standing, while her focus on visual and cultural studies and architecture have enormously strengthened our offerings in those areas.

In addition, Heather Layton has completed with great distinction one year as Professor of Art and Coordinator of our Studio Arts program in the absence of Allen Topolski, who remains on leave until the end of 2005. Although Heather's appointment is a fixed-term one, her contribution to art teaching in Sage and the life of the Department as a whole has been incalculable.



Inside this newsletter you will find feature articles on some of the Department's most successful initiatives, including the latest news on the Art New York Program, directed by Professor Elizabeth Cohen, and on the changes being implemented by Kim Kopatz and her staff in the Visual Resources Center. In addition, our Faculty News feature will bring you up to date on the many achievements and successes of the past year. Not least we end the year once again with an exceptionally strong graduating class and a forward-looking vision for remaining in the vanguard of the changes currently taking place within the disciplines of art history/visual culture and studio art.

Mention of students prompts me to stress that a major aim of this newsletter is to provide a forum for the ongoing involvement of our alumni in the activities of the Department. So if you are an alumnus, let us know your whereabouts and what you are doing, and we will ensure that your news is included in the next edition. Better still, contact us via our website, <http://www.rochester.edu/College/AAH/>, where you will find up-to-the-minute information on faculty, students, and Departmental activities and achievements.

- Paul Duro

Art New York Internship Program a Continuing Success

Professor Elizabeth Cohen is Director of Art New York (ANY), an internship program in which students from any field or department at the University of Rochester live in New York City while working at an internship in a prestigious art or media institution, completing a full sixteen-credit semester.

The program continues to provide invaluable experience to ANY students. Professor Cohen reports that former ANY student Nafees Narrudin, who graduated this past year with a joint degree in English and Gender studies (BA), recently received a fellowship at GLAAD (Gay and Lesbian Alliance Against Defamation). Narrudin believes his ANY internship at MTV, where he helped institute the Rock the Vote Campaign, was crucial to his winning the GLAAD fellowship. He benefited from an MTV workshop for interns on resumes and CVs, and after his screening interview with GLAAD, he noted, "they were very impressed by my internship experience at MTV. The fellowship is almost identical to the things I did at my internship."

Naomi Extra has also enjoyed continued success because of her ANY experience. For her outstanding work at the Per Cent Art internship a part of the ANY program in spring 2004, Extra received a prestigious Con Edison paid internship for the summer of 2004 at the Children's Art Carnival in Harlem. During her 2004 internship at MTV, Tanika Murphy (2004) won a "Fashion on the Job" contest that was open to all MTV interns. For winning the contest, Murphy will be the subject of a full page modeling spread and a short piece in the spring issue of Teen Vogue. She stayed on in NY after the semester and is pursuing a career in modeling.

University of Rochester's Visual Resources Collection Going Digital

Since 2002, the Visual Resources Collection (VRC) of the University of Rochester, directed by Kim Kopatz, has been developing a database of art and architecture images for the university community. This project has three objectives. First, the VRC is preserving and archiving the existing image collection digitally. This entails converting the 35mm slide collection into digital form. It may also include the conversion of lantern slide and picture collections. The second objective is to continue to enlarge the collection to meet emerging needs. This is achieved both by capturing new images directly by scanning or digitally photographing them or by procuring them from commercial vendors. Finally, the VRC plans to deliver high quality digital images to the university community for courses and research



Kim Kopatz, Visual Resources Collection Curator, is overseeing the digitalization of the Visual Resources Collection

through a searchable database that contains both images and metadata and that can be accessed on-line. With the support of the University, the Visual Resources Collection has acquired both the software for the database as well as specialized equipment to digitize images, including a state of the art slide scanner, color-proofing monitor and calibration equipment. The workstation is now housed in its own light controlled room. The VRC has also collaborated with the Library to provide storage space for the database and images on the Library's servers. At present, the VRC is adding both text records and images. So far, it includes over 10,000 text records and over 8,000 artist records. Images and text records are being interlinked and over 1,000 images are slated to be available by the fall semester. This summer the VRC will purchase the internet interface so that the digitized images will be accessible to the entire campus community. This collection will be searchable by artist, title, subject and keyword.

On April 13 the Visual Resources Collection was pleased to co-sponsor a workshop on digital presentations with the Visual and Cultural Studies Graduate Student Professional Development Group (PDOG). Demonstrations acquainted faculty and graduate students with how to obtain their images in the future and how to prepare the images for insertion into digital slide presentations. Next fall two courses are scheduled to be taught exclusively with digital images, Rachel Haidu's AH 100 Introduction to Visual & Cultural Studies and Paul Duro's AH 101 Introduction to Art History.

The Visual Resources Collection has continued to make slides during the early phase of instituting the digital image collection, but slide production will be terminated after fall semester. Although the existing slide collection will continue to be available to the university community, starting in January 2006 all of the VRC's human and financial resources will be allocated solely to building the digital collection.

- Kim Kopatz, Visual Resources Collection Curator

Anna Lessenger: A Profile of a Graduating Senior on the Go

Anna Lessenger arrived at the U of R in the fall of 2001, and she graduates in May of 2005, having packed more experiences into her four years at the university than most students. Anna has been a double major in Art History and Anthropology, writing a senior thesis in each field. Her interests include the non-western arts, museum studies, the relationship of art and anthropology, and the influence of such fields on indigenous peoples.

She came to us from California, having had a semester in South America while in high school. During her college career, she held internships at several museums, included our own Memorial Art Gallery. Anna also spent a semester in London during her junior year, studying art history at the Courtauld Institute. This fueled her enthusiasm both for graduate work, and for further explorations of England.

In addition to her fine academic and museum work, she has been a leader in many extra-curricular activities and service organizations. Anna served as president of the Campus Activities Board during 2004-05, was active in the Undergraduate Anthropology Council and was president of the Ballroom Dance Club. For three years, she was involved with the Tiernan Project, a community service special interest floor in a dorm. She is a member of Alpha Phi Omega, a co-ed community service fraternity. Anna's undergraduate career has been about excellence and action--involvement in two majors, service to her community, and active museum internships. Her other honors include election to the Golden Key Honor Society (receiving their scholarship last spring). She was also selected for the Kaidaeon Honor Society. As a finalist for a Fulbright Fellowship to Great Britain, (one of 23 finalists out of some 630 applicants), she made the university and department very proud,

even though she was not awarded the fellowship. She will be graduating with high honors, and has been elected to Phi Beta Kappa.

In the spring of 2005, many well-deserved honors have come Anna's way. She was selected for the \$1000 Celeste Heughes Bishop Award given each year by the Department of Art and Art History for those grad students and graduating seniors who best exemplify well-rounded excellence in their intellectual work, as well as their service and contributions to the department and university. She is one of two winners of the O'Connor Prize for students interested in archaeology. (This \$16,000 prize will help pay for her graduate studies abroad.)

I have been lucky enough to have known Anna since her freshman year. Even then, her



Art and Art History Chair Paul Duro with Graduating Senior Anna Lessenger, recipient of Celeste Heughes Bishop Award and O'Connor Prize in 2005

enthusiasm and intellect impressed me greatly. She took the initiative to gain an internship at the Minneapolis Institute of Arts, in part because of her interest in my course "The Art of Africa, Oceania, and the Americas." My colleagues there went out of their way to let me know how exceptional Anna had been. It is not the ordinary college freshman who can research and write labels for major museum exhibits—but that is exactly what she did.

Joe Horse-Capture, the Native American curator who was Anna's mentor at the Minneapolis Institute of Art, had just one thing to say to me at the end of her internship: "ANNA ROCKS!" We in the Department of Art and Art History agree wholeheartedly.

We will miss her as she goes off to her graduate studies at the School of World Art Studies and Museology at the Sainsbury Center, University of East Anglia.

- Janet Catherine Berlo, Professor of Art History

An Interview with Joan Saab

This fall, the Art and Art History Department was pleased to welcome Joan Saab, an American Studies scholar, to the faculty. Professor Saab comes to us from the Eastman School, where she was Professor of Humanities. Her interests are twentieth century American history, media, and culture, as well as urban and community studies and popular culture. "Art History is a discipline that is especially amenable to the interdisciplinary work that American Studies scholars do," Professor Saab explains. As an interdisciplinary mode of inquiry, American Studies resists easy definition, but, broadly speaking, Professor Saab's research and teaching examines art, culture, and criticism within their social, political, and historical contexts, to explore their democratic or anti-democratic tendencies.

In a course she taught this spring titled "Cultural History of American Architecture," students embraced this interdisciplinary perspective in their examinations of, among other objects, Native American burial sites, Las Vegas, Frank Lloyd Wright designs, and Victorian decorating journals. The course asked the question "can we locate the history of slavery, corporate capitalism, the Cold War, or cultural imperialism, within their respective architectural spaces: the plantation, the family home, the skyscraper, the fallout shelter, or the international hotel?" As a more specific example of the course's attempt to cast discussions of form within a social and historical context, Professor Saab cites Levittown, the first American suburb community, completed in 1958. "Most of us are quick to agree that Levittown is bland and homogeneous from a formal perspective," Professor Saab notes, "but our course tried to address questions of architectural form from a different perspective, one that questioned the meaning and value of form within its historical and social context. Why were people so eager to move to Levittown? What was its appeal, what did it offer to them? We looked at the formal elements of post-war suburban architecture and related it to cultural history. The people who moved to Levittown had lived through the Depression and World War II, experiences that disrupted family arrangements. Many of them grew up in tight domestic spaces, multi-unit brick complexes in city boroughs, so the idea of private home ownership was especially attractive to them. After the War, the GI Bill and other federal government initiatives allowed them to build houses, get an education, and move to the suburbs and into something resembling a middle class existence. By bringing historical specificity to our analysis, we were able to reassess the usual dismissal of post-War suburban space."

In fall '05, Professor Saab will bring a similar perspective to two courses. "Vernacular Architecture in the USA" will examine the architecture of "everyday" spaces that are rarely the object of critical study. "African-American Visual Culture" will examine the ways in which the constructs of "race," "gender," and "diaspora" have influenced representational practices, including art criticism and theory, from Colonial times to the present. The course will look at painting, sculpture, photography, prints, textiles, mixed media installations, performance and video.

Reflecting on the past year, Professor Saab notes that she has enjoyed the challenge of "drawing cultural history and formal concerns together." This confluence is always difficult to achieve, since, as she notes "it takes time to establish a formal vocabulary just as it takes time to gain historical understanding, to map the contours of cultural history. This, of course, is the predicament facing all interdisciplinary scholars: disciplinary training and concentration remain integral to interdisciplinary studies, even as such work seeks to exceed disciplinary concentration." The success and popularity of Professor Saab's courses suggest that students enjoy this challenge. While she welcomes new students to her courses next year, she is also pleased that many will be returning after enjoying this year's "Cultural History of American Architecture." "We're establishing some continuity between the classes, building on an established vocabulary," Professor Saab says, "and I think this can only help new and returning students alike."

Professor Joan Saab's book, *For the Millions: American Art and Culture Between the Wars* (University of Pennsylvania Press) was published in 2004, and is part of a growing literature examining the brief flourishing and institutionalization of democratic art during the Depression. Her current book project is *How to Take a Picture: the Creation of Photographic Meaning in the US*.

-Kevin Goodman

Art & Art History Sponsored Events

Lukasz Ronduda: "The Workshop of Film Form (1970-1977): Early Film Work from Poland,"
October 26, 2004

Lukasz Ronduda, Visiting Scholar and Curator of New Media at the Centre for Contemporary Art Zamek Ujazdowski in Warsaw, Poland, examined Polish Structuralist Cinema from the '60s and '70s with references to American Structuralist Cinema.

Craig Owens Memorial Lecture, November 19, 2004: Yvonne Rainer, "Feelings Are Facts"

In this year's annual Craig Owens Memorial Lecture, Yvonne Rainer gave a lecture titled "Feelings Are Facts." Rainer has received many honors as a choreographer, dancer, filmmaker, and writer. She has published widely, including two volumes of essays, interviews, and film scripts. The annual Owens lecture was established in memory of Craig Owens, who taught in the Department of Art and Art History for 1988 to 1990 and who died of complications resulting from AIDS in 1990.

SBAI Interdisciplinary Graduate Student Conference, March 22, 2005

The twelfth annual Susan B. Anthony Institute for Gender and Women's Studies focused on the topics of gender, sexuality, race, ethnicity, and the politics of visibility. This year's keynote speaker was Tim Dean, Associate Professor of English at the University of Buffalo. Dean's talk was titled "Breeding Culture: Bare-backing, Bug-chasing, and Gift-giving."

Nicholas Sammond: "Careless Love: Early US Animation and the Mastery of the Minstrel,"
April 14, 2005

Nicholas Sammond, Assistant Professor in the Media and Society Program Hobart and William Smith Colleges gave a lecture reading the first animated characters through American traditions of vaudeville and minstrelry and fantasies of a free laboring body.

FOR THE MILLIONS

*American Art and Culture
Between the Wars*



A. JOAN SAAB

Professor Joan Saab's *For the Millions: American Art and Culture Between the Wars* (University of Pennsylvania Press, 2004)

Undergraduate News

Students in Sage Pilot Course Tackle Technology and Win

Adjunct instructor Stephanie Ashenfelder taught a pilot course this semester called, "Issues in Advanced 3-D: From Technophobes to Cyborgs." This course explored the role of technology in contemporary art making while simultaneously examining the respective history from which this significant collaboration emerged. The studio course started with the exploration of automatons, "machines which by means of mechanical devices are able to do acts that imitate the living body." Students embraced simple mechanical technology and designed their own automaton. Student David Boody-Alter created an automaton that hovered above a computer keyboard and, when cranked, typed "one and one is two." The class then turned a skeptical eye toward technology as they addressed the premise that the image of the cyborg is a visual metaphor for the anxiety that accompanies the growing presence of the machine in western culture. Through the use of projection, Thomas Felio and Henry Wooley collaborated to create their work "The Birds," for which they received the Art Department Purchase Prize. Before submitting their final project proposals, the students worked diligently at the Sage Art Center to create light seeking robots. The student artwork that emerged from this course was displayed regularly in the Sage Art Center's AsIs Gallery.

Studio Arts



Senior Studio Majors Exhibit at Two Venues with Range of Techniques

Eight students fulfilled the requirements of their studio major with solo exhibitions in the Gallery at the Art & Music Library at the University of Rochester. "Expect to encounter dynamic work in the form of room-size installations, lively paintings, and projected computer animation sequences," said Emile Devereaux (Assistant Professor of Digital Media in the Department of Art and Art History), as the exhibit was set to open.

While most of the shows were displayed at the Art & Music Library, the Sage Art Center also provided space for an immersive installation experience when Jeffrey Lehn's work opened April 21.

The first show on display (March 24-29), **Paul "Zippy" Szymanski's** "Tenuous Balance," combined black-and-white photography with installation pieces. Szymanski's work references the movement of skateboards and the freezing of time with the photographic shutter. "I ask the viewer to enter into a pause, a moment that was taken for them, presented in

the way that I saw it," says Szymanski about his work.

Anne Baker's nontraditional "Self-Portrait" started March 30 and ran till April 5. Her experiments in self-portraiture break out of conventional forms, expressing at times a highly personal glimpse into an interior vision. She wants her art pieces to "provoke people into seeing the world the way I do. I want people to squirm a little when they see my work; I want them to be uncomfortable when viewing my work so that they leave the gallery thinking about what it is that I have told them."

Jackie Lanoix's installation work (April 6-12) consisted of fabric structures that the viewer "stepped into," away from the gallery space and into their own solitary space of memory and personal associations. "Using physical objects and sound, my environmental manipulations absorb the viewer into a realm, bringing forth emotions, in an attempt to recreate what has been lost," she explains.

Tracy Feldman's work, titled, "The Smiths Went Out to Buy New Wallpaper and Never Came Back," ran from April 13 to April 19. Her vibrantly colored painting, fabric, and installation elements "mesh the patterns between nuclear families and nuclear war," she says.



Views from Tracy Feldman's *The Smiths Went Out to Buy New Wallpaper and Never Came Back*

A. Grant Lightner's show, "Entering into the Digital Surreal," consisted of digitally manipulated slides and scans incorporated into the environment. It opened April 20 and ran until April 26.

The only show located in the AS/IS Gallery at Sage Art Center, **Jeffrey Lehn's** installation "Spray: Writing on the Wall," began on April 21. "There won't be any overpriced artifacts placed on display, edited somehow to make a fourth-grader look like Raphael," he promised, "only rough imagery, text, and installation." His exhibit ran through May 2.

Using various painting techniques, **Becca Wolfson** turned mundane moments into humorous visuals in her "Finding Humor." This artist wants viewers who are prepared to have some "fun" because language and play are important and interrelated elements in her work. "Finding Humor" ran April 27-May 3.



Views from Becca Wolfson's *Finding Humor*

The final show, **Jamil Thompson's** "The Architect's Gym," was a short movie that used three-dimensional animation and a computer-generated rendering of the Cathedral of the Saint Divine. Thompson uses 3D animation to create "icons of a new and old age." His exhibit opened May 4 and closed May 10.

Five students fulfilled the requirements for Studio Arts Minor: **David Paul Boody-Alter, Elisha G. Church, Nicholas J. Delahanty Swauger, Maithili Jha, & Heather Rami Williams.**

Art History

This year the department is please to award four undergraduate degrees to students who have fulfilled the requirements for the Art History major: **Laura Berlin, Anna Lessenger, Kaeti Stoss, Joseph Paul Ullman.** In addition, eight students fulfilled the requirements for the Art History minor: **Katherine Arceneaux, Aruna M. Artjunan, Victoria E. Green, Stephanie Lund, Michael J. New, Paul Sarran, Scott R. Caesar, and Reid Sprite.**

Awards and Honors

Tracy Feldman received the Elizabeth M. Anderson Prize. **Anna Lessenger** received the Celeste Hughes Bishop Award. **Paul Syzmanski** received the Roger Mertin Memorial Prize

Hartnett Gallery Undergraduate Exhibitions

This year, the Hartnett Gallery selected a spectrum of work from eighteen students for its annual, juried undergraduate exhibition titled ... isn't it obvious? The students represented in this show were **Ryan Korsak, Abby Conrad, Cody Hillin, Ann Gisinger, Laura Teicher, Matt Danish, Kelly Crews, Seth Cohen, Audrey Stewart, Pearl Shazvin, Alexis Seubert, David French, Rachel Cahan, Telva Hernandez, Jayoung Kim, Huijie Lie, Jonathan Ragusa,** and Summer **Romasco.** The exhibition ran from March 31 to May 8. Congratulations to all of the students whose work was shown, and to all of the students who submitted entries.



The Hartnett Gallery Undergraduate Exhibition: The mobile in the foreground, Thomas Felio and Henry Wooley's *The Birds*, was recipient of the Art & Art History Department's Purchase Prize, 2005

Focus on Undergraduate Senior: Nick "Goose" Delahanty-Swauger



Nick Delahanty-Swauger, *Salary Man*. Steel, string, papier mâché, acrylic paint, fabric

Nick Delahanty-Swauger, an undergraduate senior better known as Goose, worked with Heather Layton this semester to complete an Independent Study called "Painting in the Third and Fourth Dimension." For this semester-long project, Nick redefined the traditional definition of painting through 3-D, time-based, publicly installed, and/or audience participatory works. For his first project, Nick painted one painting an hour for twelve hours straight followed by a single painting for twelve hours straight. A selection of these works showed in the AsIS Gallery at Sage and in the rotating Hartnett student space.

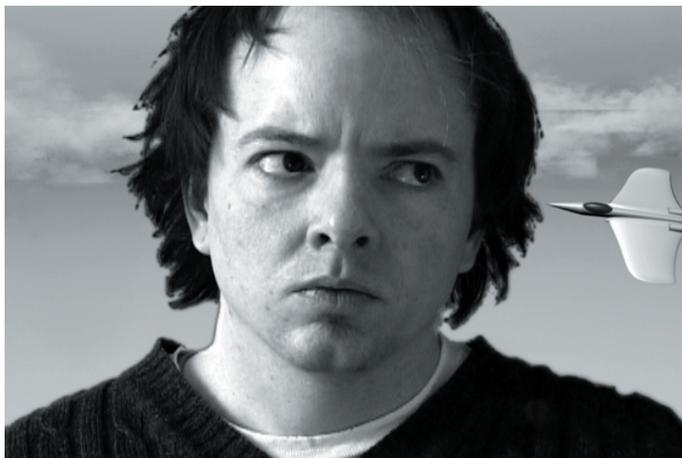
Delahanty-Swauger's next project, "Salary Man," drew parallels between the historical samurai figure, the contemporary Japanese "Salary Man," and the American "Corporate Businessman." "Salary Man" is a life-size, welded steel, historically accurate suit of armor stitched together with fragile string that constantly broke under the pressure of the figure's metal façade. The only evidence of paint, and the only evidence of human life, appeared through the small slots in the helmet that rested at the figure's feet like a sacrificial object.

Since then, Nick has worked on large-scale, public, and environmental installation pieces involving steel, acrylic paint, and Plexiglass. His impressive body of work this semester serves as a testament to the time, energy, and thoughtfulness that students regularly invest in their work at the Sage Art Center.

- Heather Layton, Lecturer in Art and
Interim Studio Art Coordinator

Faculty Publications, Research, and Activities

Janet Berlo, Professor of Art History/Visual and Cultural Studies and Co-Director of the Graduate Program in Visual and Cultural Studies, received the Textile Society of America's award for best book of the year for *Wild by Design: Two Hundred Years of Innovation and Artistry in American Quilts* (co-author: Patricia Crews), U. Washington Press, 2003. The award citation says that it honors a book that "brings the highest standard of scholarship to a topic of significance in the field while presenting the materials in a manner accessible and engaging to the public as well as to textile scholars." Janet Berlo's article, "Chronicles in Cloth: Quiltmaking and Female Artistry in Nineteenth-Century America," will be published in the fall of 2005 in a volume entitled *Studio, Space, and Sociality: New Narratives of Nineteenth-Century Women Artists*, edited by J. Helland and D. Cherry, (London: Ashgate Press). She also curated an exhibit of contemporary quilts by nationally-known art quilter Carol Taylor in Hartnett Gallery during March of 2005, and taught a new undergraduate course: "Women Cloth and Culture" (cross-listed in Women's Studies and Anthropology).



Video still from Professor Emile Devereaux's *Noisy Insignificance*

Elizabeth Cohen, Associate Professor of Art and Director of UR's Art New York program, was a panelist in the conference "Phantom Limb Phenomena: A Neurobiological Diagnosis With Aesthetic, Cultural and Philosophic Implications" at Goldsmiths College, London England, in January 2005. This winter, her work was included in a group show at Sideshow Gallery, Brooklyn NY, and this spring, her work will be part of the exhibition "Next Message" at the Koffler Gallery in Toronto. She also presented a Visiting Artist Lecture to the Art Dept. at University of California at Santa Cruz, CA.

Douglas Crimp, Fanny Knapp Allen Professor of Art History, Professor of Visual and Cultural Studies, Co-Director of the Graduate Program in Visual and Cultural Studies, organized 18 screenings of films by Andy Warhol for Dia: Beacon from May 14-September 4, and will give a lecture, "Coming Together to Stay Apart: Andy Warhol's Collabora-

tion with Ronald Tavel," July 30, 2005. He gave versions of that lecture at the Colloquium on Visual Culture Lecture Series at the University of Toronto (February 3, 2005), the Art in the Community lecture series at the University of Central England, Birmingham Institute of Art and Design (February 22, 2005), The Andy Warhol Museum, Pittsburgh, co-sponsored by Carnegie Mellon School of Art (March 19, 2005), the Department of Art and Art History, University of Texas, Austin (March 24, 2005), and the Center for the Humanities, Wesleyan University (April 4, 2005). He gave a lecture called "Daniel Buren: In Retrospect," in conjunction with "Eye of the Storm: Works in

Situ by Daniel Buren" at the Guggenheim Museum, April 26, 2005. He is giving a paper on Yvonne Rainer at the "Narration and the Critique of Narration in Contemporary Art" conference at the Museum Moderner Kunst Stiftung Ludwig (MUMOK), in Vienna, May 27-29, 2005. This past fall he gave a paper on "Reflections in a Golden Eye" called "Scraping about the Round Hole" at the "LGBT Studies: Local, National, and Global Perspectives" conference organized by the Syracuse Senate Committee on Lesbian, Gay, Bisexual, and Transgender Concerns and the LGBT Resource Center, Syracuse University, (October 23, 2004). Recent publications include the "Forward" to Gregg Bordowitz's collection *The AIDS Crisis is Ridiculous and Other Writings, 1986-1983* (Cambridge, MIT Press, 2004), Margaret Dikovitskaya, "An Interview with Douglas Crimp," in *Visual Culture: The Study of the Visual After the Cultural Turn* (Cambridge, MIT Press, 2005), and *Posic-*

ionamientos críticos: ensayos sobre las políticas de arte y la identidad (Madrid, Akal/Arte Contemporáneo), in press.

Emile Devereaux, Assistant Professor of Art, was invited to submit an animated 30-second artist promotional segment to be aired on MTV networks later this year. His solo electronics and video exhibition, *WORMHOLE*, for which he was awarded a grant by the Arts and Cultural Council for Greater Rochester, was on display at Rochester Contemporary from January 14 - February 20, 2005. In October, he gave a lecture, "Gender Magician," and screened his film "The Subtler Matter," at California College of the Arts. In November, he gave the lecture "Transmutation: Barbie and Other Monsters" at the "InterseXions: Queer Visual Culture at the Crossroads" Conference at the City University of New York, and this spring he taught a new course, "Barbie, Technology and Representation." He presented "Blobby Bodies: Media and Scientific Spectacles" in the Film Studies Program at Mt. Holyoke College in February 2005, and participated in a performance art piece at *Collective Unconscious* in New York, NY in December 2004.

Paul Duro, Professor of Art History/Visual and Cultural Studies and Chair of the Department of Art and Art History, presented his paper "Liberal or Mechanical? Optical Aids in Renaissance Art," at the Symposium on Optics and Renaissance Painting in the Optical Society of America's Annual Conference held in Rochester (October 11-14, 2004). In July, he presented "Artistic Relations: Reference and Referentiality in Nineteenth-Century French Art Criticism," at the (Re)-Discovering Aesthetics Conference, University College, Cork, UK. He was convener of the panel "Pre-eminent or Moribund: The History of History Painting in Nineteenth-Century France," at the College Art Association's annual meeting in Atlanta, (February 16-19, 2005). He has a forthcoming book chapter, "Remembrance of Things Past: the Academy, Canon Formation and Canon Maintenance in Nineteenth-Century France," in Anna Brzyski (ed), *Partisan Canons* (Duke University Press). **Rachel Haidu**, Assistant Professor of

Hartnett News 2004-2005

Yolanda Daliz and Manuel Rivaler-Ortiz
Dos, August 30- October 4, 2004

Joanna Heatwole
Body of Knowledge, Oct. 6-Nov. 6, 2004

Peter Hobbs
Pleasures of Being a Dog, Nov. 11-Dec. 17

Day With(out) Art
Dec. 1, 2004

**Returned Peace Corps Volunteers Share
Their World: An Exhibition**
Jan. 13-23, 2004

Regional Invitational Exhibition
Jan. 27-Feb. 20, 2005

Carole Taylor
Quilts For a New Millenium Feb. 24-Mar. 25, 2005

**Annual Juried Exhibition of Undergraduate
Art**
... isn't it obvious? Mar. 31-May 8, 2005

For more information, visit the gallery website:
www.sa.rochester.edu/hartnett/

Art, was invited to the Centre for Contemporary Art/Ujazdowski Castle in Warsaw to give a talk, "Marcel Broodthaers: Museum/Fictions," as a follow-up to her 2002 talk on Gerhard Richter's Atlas. She gave another talk on Atlas, "Gerhard Richter's Museum [or Barracks or Administration Building] for 1,000 Pictures," at the Goethe Institute in Krakow, and a (third) version of her work on Atlas was published this winter in the leading contemporary art journal in Poland, *Obieg*. Her paper "Thomas Hirschhorn's Utopics" which she presented at the Utopian Studies Society Conference in Porto, Portugal, was published in French in the *Journal des Laboratoires d'Aubervilliers* (December 2004) and will be republished in French and English in a catalogue of Hirschhorn's recent public art project, the Musée Précaire Albinet. She contributed two articles to forthcoming book publications: "Arrogant Texts: Gerhard Richter's Family Pictures," which will appear in Gerhard Richter,

Art and Interim Studio Art Coordinator during Allen Topolski's sabbatical, had a solo exhibition of paintings titled *Too Much Attention, Not Enough Food* at the Gallery at the Art & Music Library, University of Rochester. Her current exhibition, *When the Gods Prayed Back*, runs from April 18th to May 13th in the RoCo Lab Space, Rochester, NY, and combines traditional, Mexican folk art with contemporary, global issues. The paintings resemble authentic Mexican exvotos in both appearance and function, but in an interesting reversal, or reciprocity, the patron saints in these paintings are praying back to the people. The reinterpretation and transformation of imagery drawn from myths, fairytales, rituals, and legends was also the topic of a new course Heather Layton taught this spring, called "Concepts in Introductory Drawing: Storytelling, Myth, and Metaphor." Students recycled and recombined religious, political, and mass media visual imagery in

to be published by MIT Press/October Files, and "Laughter," which will appear in the catalogue *Part Object/Part Sculpture* accompanying the eponymous exhibit at the Wexner Center for Contemporary Art. This spring she taught a graduate seminar entitled "Authorship," which addressed different approaches



Undergraduate students Allison Sail and Shanley Blackley pose for their peers in new course "Concepts in Drawing"

to the problem of authorship, including those that redefine the author's role as extending to urban space or the community, and those that negotiate the author's status as colonial or postcolonial subject. She was also a jury member for the Regional Invitation Exhibition at the Hartnett Gallery (January 27 to February 20, 2005) and served as one of two nominated faculty members on the Campus Diversity Roundtable, sponsored by the Office of Minority Student Affairs. **Heather Layton**, Lecturer in

an effort to become active makers of contemporary folklore (see image included in newsletter). Heather Layton's artwork was also included in group exhibitions sponsored by Rochester Contemporary and by Hallwalls Contemporary Art Center in Buffalo, NY.

Joan Saab, formerly Professor of Humanities at Eastman School, was appointed Assistant Professor of Art History/Visual and Cultural Studies last fall. Her book *For the Millions: American Art and Culture Between the Wars* (University of Pennsylvania Press) was published in 2004.

Internationally Renowned Quilter at Hartnett Gallery

The Hartnett Gallery presented *Quilts for a New Millennium* (February 24 to March 25, 2005), an exhibition by quilt artist Carole Taylor that opened with a talk by the artist. Taylor is an internationally known, award-winning quilt artist. Her work is characterized by vibrant colors, striking contrasts, hand-dyed fabrics, heavy machine quilting, and embroidery. Says Taylor, "the



Professors Joan Saab and Janet Berlo at Hartnett Gallery opening of Carol Taylor: *Quilts for a New Millennium*

colors and textures inspire my creative energies and make me happy ... Quilting is my true passion and joy!" Taylor's quilts are contemporary in style and often contain abstract motif-driven designs. *Quilts for a New Millennium* is an exhibition of her latest works. Creating more than 400 quilts since she began quilting in 1993, Taylor has exhibited her work throughout North America.

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