

ART & ART HISTORY
VISUAL & CULTURAL STUDIES



2009



UNIVERSITY of
ROCHESTER



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Front Cover: A photo from the Art & Art History Undergraduate Council's trip to the Albright-Knox Art Gallery in Buffalo, NY.

Back Cover: InVisible Culture Issue No. 13 Poster

A LETTER FROM ALLEN TOPOLSKI CHAIR OF ART & ART HISTORY

Hello,

The distinct achievements, financial difficulties, career marking accomplishments, and health challenges of specific people near me - students, staff and faculty alike - seem to dominate my recollection of this last year. So, even more than usual, I am keenly aware of the individuals who comprise our ensemble. I recently met with a prospective student; her accompanying parent asked if there would be a faculty member who would be a resource to their daughter's individual progress through her undergraduate years. They were slightly startled by a brief hesitation in my response - I have become so used to our individualized approach that the question threw me off a bit. "As a matter, of fact," I said, "it is not at all uncommon for that role as resource to last longer than the undergraduate years."



This newsletter serves to update friends and alumni. But individuals interested in our department's approaches to art practice and historical and theoretical studies of art, use it to access an over-view of a typical year here. It lists, in part, the activities of our individual staff, faculty and students and provides a vivid picture of the impact of our cumulative advancements. Student activity and enthusiasm is the base of many of our successes.

For some years, students successfully led activities through Hartnett Gallery and the Creative Arts Club. Last year's establishment of the Art and Art History Undergraduate Council attests to a growing commitment and understanding of the communal aspects of art. The department looks forward to broadening our reach along side these organizations. We also anxiously await the opportunity to work with students who have been awarded a tuition-free fifth year to execute entrepreneurial endeavors through the Kauffman Foundation. ArtAwake (www.artawake.org/) and Two Halves Gallery, developed by two of this year's graduating seniors, serve well to illustrate the impact of the individual.

Stephanie McBride Vanamee and Anne Cushwa graduated from the UofR about ten years ago. Norman Varano entered the graduate program in Visual and Cultural Studies around the same time. They remain in touch with our faculty - or at least a few of us - today. In this tough economic period it is satisfying to look at a few the alumni who have carried with them the experience of a department centered on the visual - and the individual.

All the best in all your endeavors this coming year,

Allen C. Topolski

ART & ART HISTORY UNDERGRADUATE COUNCIL

The Art & Art History Undergraduate Council (AAHUC) aims to promote the mission of the Art & Art History Department by helping students become more aware of art possibilities on campus as well as in the surrounding Rochester community. As part of this, we, as an Undergraduate Council, first look to supply students of any background with first-hand information from current art students concerning study abroad, “Art New York,” internships, majors, minors, clusters, and more. In addition, we have many activities and events throughout the year in hopes of connecting our enthusiasm for art with the wealth of resources within our own University and beyond. In 2008-2009 such events included:

- Juried Fall Undergraduate Exhibition Show in ASIS Gallery
- Tie-Dye Fund Raising Event at Wilson Commons
- Gallery and Museum Day in Rochester
- College Night at the George Eastman House
- Tour of a Local Private Art Dealer’s Collection
- Volunteer Opportunities at the Memorial Art Gallery
- Painting the Bio-Diesel Bus
- Free Trip and Curator Tour of Albright-Knox Art Gallery in Buffalo, NY
- Study Break in the Art & Music Library with Cookie Decorating
- First Friday Volunteers
- Trip to New York City
- And more! ■



AAHUC at the Albright-Knox Art Gallery.

SAGE ARTS CENTER ASLS GALLERY 2008-2009

Sage Art Center is the home of the Studio Art Program. Classes in photography, 3-D design, performance, painting, and video are held in Sage, and art faculty as well as senior undergraduates have their studios in the building. The facilities include a black and white photo lab, computer lab, welding and woodworking sections, a ceramics and plaster sculpture zone, and areas for drawing, painting, printmaking, and critiques.

Situated at the entrance is Asls (Artists' Space In Sage)—a gallery that offers an ideal venue for students enrolled in studio art classes to exhibit their work.

This year, a variety of events, activities, and exhibitions took place in Sage. In October 2008, Asls was host to the

“Pumpkin and Gourd Decorating Contest” where art department chair Allen Topolski judged best of show out of a variety of gourds customized by students. Several exhibitions were held in Asls, including “Agglutinate,” an exhibition of works by senior students on view in November/December. Visiting artist John Feodorov,



October's gourd alteration competition in Asls Gallery of Sage Arts Center.



in conjunction with his talk at the Memorial Art Gallery at the beginning of November, met with students in Sage to give them feedback on their artwork.

“Agglutinate” reception at the Asls Gallery.



In January 2009, Allen Topolski and Heather Layton organized a weekend trip for the senior students to visit art galleries in Toronto, ON.

Also in January, visiting artists Creighton Michael, Myra Greene, Cheri Charlton, Danielle McCullough, and Adriane Schramm met with art students for informal critiques. Creighton Michael's visit was in conjunction with the display of his work in the "Leaded: The Materiality and Metamorphosis of Graphite" exhibition at the Memorial Art Gallery. Myra Greene had a solo exhibition of photographs at the Hartnett Gallery called "Looking Both Ways." And Cheri Charlton, Danielle McCullough, and Adriane Schramm were visiting in conjunction with their exhibition "The Body as a City" at SUNY Brockport's Westside Gallery.

Sage was also host to "Artists' Books: A Digital Publishing Workshop Series" in April 2009. This series was organized by Stephanie Ashenfelder (Studio Arts Program Coordinator), Michael Frank (Studio Arts Manager), and Rachael Hetzel (Adjunct Instructor). Workshops included "Weaving Text and Image," addressing blogging as a new means of publication as well as bookbinding and finishing techniques; "Book Layout and Formatting with InDesign," exploring new technologies in on-demand printing and how to utilize Adobe InDesign for page layout; "Made by Hand," focusing on unique and one-of-a-kind artist books and book assemblages; and "Digital Publishing," tackling how to publish digitally as well as market and sell e-books. ■



John Fedorov offering a critique.

UNDERGRADUATE THESIS EXHIBITIONS 2008-2009

Sarah Altone

Art & Music Library Gallery: February 26, 2009

“Out of Context: Drawing Indirect Observations” featured playful drawings that explore issues such as the representation of women and animals in cultural and art historical contexts, the function of patterns and design elements, and pairing images that have been removed from their original contexts in order to create new meanings and promote discussion.



*“Fat Woodchuck”
rendered with
pen and ink by
Sarah Altone.*

Sarah Plumridge

Art & Music Library Gallery: March 19, 2009

The drawings and photographs in “Grabbing But Not Grabbing Anything” portrayed concepts such as the loss of innocence, awkwardness, sexuality, and coming of age. The characters go through transformations as they undergo the hazy journey from childhood to adulthood.

Emma Vann

Art & Music Library Gallery: March 28, 2009

In “Play Nice,” explored how childhood affects our later lives, juxtaposing the good with the bad to give a holistic view of childhood.

Catherine Tremblay

Asls Gallery: April 2, 2009

In this body of paintings for “Some Body,” the perspective shifts from an onlooker’s to that of the subject not confined to his image via a mirror, bringing attention to parts of the body that usually go unnoticed.



Katy Tompkins

1237 East Main Street:
April 3, 2009

Katy Tompkin’s Senior Thesis installation/ performance featured bubble-wrap dresses from patterns of period specific gowns.

Chase Henson

1237 East Main Street:
April 3, 2009

“Synecdoche” featured small needle-felted objects that explore concepts of loss and memory as they relate to keepsakes.



A felted brussel sprout by Chase Henson.

Katelyn DeSieno

Art & Music Library Gallery:
April 9, 2009

“Showing Weakness (Not Enough)” featured an installation composed of graphite and 20,000 woven rubber bands. The flexible nature of the main material is utilized to explore the relationships between strength, stress, and excess.



Close-up of the installation by Katelyn Desieno.



Painting by Scott Schultheis.

Scott Schultheis

Gleason Library Atrium: April 17, 2009

In the series of paintings for “Out of Necessity,” a scenario was established that in some sense escapes the body’s reliance on product, as bodies literally become their own ingested products. No longer can we picture ourselves exclusively as consumers. Unable to control what it is we create, or how much of it, we are conditioned to take bits from others and lend bits from ourselves. A physical dialogue begins.

Lauren Buchsbaum

Art & Music Library Gallery:
April 18, 2009

“Supernatural” explored the unique disjuncture between fantasy and reality through life-sized drawings of everyday women who are gifted (or cursed?) with supernatural attributes.



Drawing by Lauren Buchsbaum.

Nicole Tischenko

1237 East Main Street:

May 1, 2009

“Home Bittersweet Home” involves photographing miniature dollhouse scenes in a narrative fashion to convey difficult parts of the artist’s childhood.



*“All That Remains,”
digital photograph
by Nicole Tischenko.*

Kevin Bley
Information
Technology
Services

Alex Olsen

Art & Music Library Gallery: April 27, 2009

In “The Romance Of Intellectuals,” films of pantyhose puppets with electrical tape backgrounds critiqued the pretentiousness in everyday life. ■



*A shot from
Alex Olsen’s
puppet film.*

INTERVIEW WITH ALUMNUS
STEPHANIE MCBRIDE VANAMEE
(1999 STUDIO ART AND PSYCHOLOGY)

-Did you come to U of R knowing you wanted to concentrate on art?

This is my favorite story to tell about my college experience. I came to the U of R wanting to be a writer and submitted a portfolio to the poetry professor (I think it was Joanna Scott), which was a requirement before being accepted in the class. I was 18 and very fond of my own writing, but admittedly knew very little about poetry. I was rejected from the class with a nice note that included a list of reading to do before applying again. I was horrified and, in a childish tantrum, vowed never to take a writing class at U of R. Of course, I wish I had that list now, and wish I had swallowed my pride and studied it carefully. But indirectly, this experience led me to the art department, which ultimately led me back to writing.



Stephanie in the gallery district of San Telmo, Argentina.

-What was your artwork like while a student?

When I discovered Sage Art Center and found the support I was looking for, I felt free to pursue different ways of making art and making a mark. I began to explore writing on different materials with different instruments, experimenting with the different feel and look my penmanship took on when I wrote with a pen, marker, paint, or lipstick on wood, Styrofoam, or mirror. Eventually the work evolved into my seeking out of objects that inspired an imagined history, which I then wrote by hand—it must be said that I love my own penmanship—in whatever instrument I felt best told the story directly on each object. The story was usually told in the voice of the person I imagined had owned the object before it ended up on the street or in a Salvation Army. I simultaneously explored voice, the relationship between people and their discarded objects, and the relationship between writing instrument and object.



A work from Stephanie McBride's Senior Thesis Exhibition

-What was your transition from the university to your career like? And how did you get involved in arts publishing/art publications?

When I graduated, I explored a number of fields by doing internships and living with my parents. I worked in book publishing, worked at a nonprofit that specializes in bringing MFA students into public schools to teach children about art and literary devices, and worked at Columbia TriStar Television in the miniseries department acquiring manuscripts for made-for-TV movies before I finally landed at a magazine, which really felt like home. What I loved most about working at a magazine—and what I still love most—is how each day, with

each issue you work on, you learn something. Whether you are doing a story about food in Tokyo or about an emerging artist from Tehran, in the process you have to become something of an expert on the subject. It's constantly exciting. I worked at a luxury lifestyle magazine called Departures for seven years and discovered that I'm a natural manager, and thus came to Art+Auction in late 2007 as managing editor.

-What are your responsibilities at Art+Auction and Modern Painters?

As managing editor I oversee the entire production of the magazine. I keep people in line. Normally this position isn't supposed to be for two monthly publications at once—that's the economy rearing its ugly head, and I wouldn't recommend it to anyone—but at the moment, I suppose I am lucky to still have a job! Publishing has taken quite a hit, and our major advertisers—the galleries—are hurting. But it has given me the chance to work with talented editors who are champions of contemporary art.

-What artists and art practices are you interested in currently? Have you discovered any particular artists or artwork of note through Art+Auction or Modern Painters?

At the Armory show this year, I particularly liked the work of Spencer Finch and Leon Ferrari. And ever since Allen Topolski took our art class to Toronto, I have loved Pipilotti Rist. I'm thrilled to hear she won the Joan Miro Prize.

-Do you continue to work as an artist?

I don't currently make art, though I am certain I will again someday. ■

INTERVIEW WITH ALUMNUS **ANNE CUSHWA**
(1996 ART HISTORY,
MINORS IN FRENCH AND ITALIAN)

-Did you come to U of R knowing you wanted to concentrate on art history? What were your future goals while at U of R?

I came to U of R as a transfer student from Georgetown University School of Foreign Service as a sophomore. My major for two years was French. I was always interested in art and enrolled in a sculpture course at U of R my first semester. I also took several art history classes and



Anne at Porta Crucifera in Arezzo, Italy.

classes that were cross-listed as art history, and as a junior, I started taking Italian and a course on Italian Renaissance architecture with David Walsh. He mentioned in class that he was going to be leading the study abroad program in the spring to Arezzo, and that whoever was planning on spending the winter in Rochester instead of Tuscany was crazy, and that did it for me. I wanted to minor in Italian, and I figured if I went to Italy, I would be on the way to fulfilling the requirements for the minor. I actually didn't really "get" the architecture class at all, but when I arrived in Arezzo in January 1995, it hit me like a ton of bricks! Once I was surrounded by the architecture, it started to make sense to me.

Then after the Arezzo program, which changed my life in more ways than I could say, I returned to Rochester for my senior year. Many things happened between that spring semester and the fall, both personally and academically, and about three weeks into my senior year, I changed my major to art history. I overloaded both semesters, and between the courses I had taken previously (including film studies and media studies courses), I was able to graduate with an art history major and minors in French and Italian in May 1996.

-How did you make the transition from a concentration on Medieval European and Early Renaissance art at U of R to a focus on the contemporary artist Felix Gonzalez-Torres for your masters and doctoral degrees at the University of Iowa?

I love art. That should be mentioned somewhere. Although I love art, I never intended to become an art historian or an academic of any kind. Going to grad school was never in my plans, but after two years of some random jobs in Chicago (at the Italian Consulate and the Art Institute), I decided to get my Master's. I felt I could do anything for two years, and at least I would be able to make more money an hour wherever I found myself. In the course of those two years before grad school, I came to the conclusion that people had already said a lot about medieval and Renaissance art, and I wanted to work on something about which not so much had been said.

When I applied to grad school, I thought I would work on Italian Futurism, since that is generally under-studied in the US. I went to Iowa to study with a Dada scholar, the inimitable and wonderful Stephen Foster. But in the fall of my second year, the thesis-writing year, I just couldn't find a subject I cared enough about to write 60-some pages. I was in a seminar about Marcel Duchamp at the time, and our paper assignment was to write about Marcel Duchamp's influence on a contemporary artist. My professor passed around a list for us to choose from, and being a newly baptized Duchampian, I decided to choose the first name on the list—Felix Gonzalez-Torres. I didn't know anything at all about him, and I liked the idea of choosing by chance. Then I started research, and it all snowballed from there. I totally fell in love with Gonzalez-Torres and his work. He talked about things that mattered (to me), and I decided to write my master's thesis about him, even though it meant switching faculty mentors.

After I finished my master's thesis, I wanted to write more about Felix Gonzalez-Torres. I felt that his work mattered in a context larger than art history, and I wanted to write a book about him. It seemed like the best way to do that was to get a Ph.D., so I

could study the theorists and artists who were important to him, and that's what I did.

-What are your responsibilities now that you teach for the University of Rochester's Study Abroad Program in Arezzo, Italy? What is your life like in Italy in general?

I taught a course on Italian Renaissance Art this past fall with a fantastic group of students. It was an incredible experience to teach on the program that affected me so personally and to lead site visits to all the places I had visited as an undergraduate. Focusing on the Renaissance was a great change of pace for me, both challenging and rewarding. Arezzo is where art history happened for me, and it feels good and surreal to be here as an art historian.

My life in Italy consists of being continually impressed with the beauty of the land, the architecture and art, and the culture. I am working on my book and some articles I would like to try to publish this year. I eat and drink well; I read, write and paint; and I feel thankful to be here. I watched a beautiful sunset today.

-What is your perspective on art history and being an art historian like now that you are an art history instructor? Would you say your ideas have changed significantly from when you were an art history student?

Since I was an undergraduate, yes, absolutely, my ideas have changed significantly. Teaching has led me to appreciate art history more than when I was a student, in fact. I am impressed by the ways in which I find that art history is significant to contemporary culture. Being an art historian trains us to read images differently, and since we live in a predominantly visual world, it becomes increasingly important to be able to read images and think critically about them. Art historians have an awareness of history that provides another important aspect to the humanities and helps make sense of the diverse political, social, and economic factors that contribute to cultural production and to the world at large. ■

ART & ART HISTORY FACULTY UPDATES

During 2008-09, **Janet Berlo** wrote an introduction entitled “‘Libraries of Meaning and of History’: Spiral Lands and Indigenous American Lands,” for photographer Andrea Geyer’s artist book, *Spiral Lands / Chapter 1*. She published a two-part article in *American Indian Art Magazine* on “The Szwedzicki Portfolios: Native American Fine Art and American Visual Culture, 1917-1952,” and did consulting for the Fenimore Art Museum and the National Museum of the American Indian. During her sabbatical in Fall 2008, she began work on her next book, *Not Native American Art: Falsification, Misattribution, and Vexed Identities*.

In 2008, a new book on **Carl Chiarenza** entitled *Pictures Come From Pictures: Selections of Carl Chiarenza’s Work from 1955 through 2007*, was published by David R. Godine. From July 15 to October 2, 2008, the solo exhibition “Peace Warriors and Solitudes: Recent Photographs by Carl Chiarenza” was on view at the University of Richmond Art Museums in Richmond, Virginia. The exhibit traveled to the University of New Hampshire Art Museum in Durham, North Carolina in November 2008, and will continue to travel through 2010. In the Winter 2008-2009 edition of *The University Magazine* at the Rochester Institute of Technology, Kathy Lindsley wrote an article about Carl’s work entitled “Carl Chiarenza: In the Abstract.” The exhibition “Carl Chiarenza” took place at the Image City Photography Gallery, Rochester, NY, from March through May 2009.

Douglas Crimp has been a visiting professor in the Performance Studies Department at NYU this spring, teaching a course on dance film. His articles on the photographs of

Alvin Baltrop and on Merce Cunningham's Dia:Beacon Events appeared in *Artforum*; a portion of his memoir of 1970s New York was published in a special issue on disco of the journal *Criticism*; and his essay "Coming Together To Stay Apart," on the collaboration of Andy Warhol and Ronald Tavel on films from 1965 and '66, appeared in the collection *Aesthetics of Risk*. Crimp gave keynote addresses for several international conferences: "Andy Eighty? Reconsidering the Legacies of Andy Warhol" at Harvard; "Contemporary Art and the Archive" sponsored by the Archives of American Art and the CUNY Graduate Center; and the Eighth Israeli Annual Conference for Lesbian & Gay Studies and Queer Theory at Tel Aviv University. He also gave a paper on Andy Warhol's *Chelsea Girls* at the Yale University Research Initiative on the History of Sexualities conference on Postwar Queer Underground Cinema and participated in the first of the USC Contemporary Project's Contemporary Conversations. He received the Visual AIDS Vanguard Award for 2009.

This past year **Elizabeth Cohen** showed her artwork in several exhibitions including "Unnamable Name," a site specific exhibition at the Tompkins County Public Library in Ithaca, NY and the Copenhagen Central Library in Denmark, and "It's a Wonderful Life" and "Peace" at Sideshow Gallery, Brooklyn, NY. There were several exhibition reviews and a catalogue for the "Unnamable Name" exhibitions that discuss her work. Elizabeth directed the Art New York Internship Program in NYC during the spring of 2009.

Emile Devereaux's art was exhibited in the "Subjected Culture" exhibition at the Fondo Nacional de las Artes in Buenos Aires, Argentina. Emile was awarded a Fulbright U.S. Scholar Fellowship and spent the spring semester doing research and art production in Montenegro.

Paul Duro presented a paper on travel and memory at the Visible Memories Conference at Syracuse University in October 2008. He was co-organizer and speaker at the Memorial Art Gallery's "Authority of the Image" symposium in November 2008—a one-day conference organized around the Gallery's exhibitions "Subverting the Sacred: The Face of Lenin" and "Tradition in Transition: Russian Icons in the Age of the Romanovs." In the fall semester he was a Bridging Fellow in the Department of English where he presented a work-in-progress seminar on notions of the sublime in art and literature. He also completed and had accepted for publication a paper, entitled "The Surest Measure of Perfection: Approaches to Imitation in Seventeenth-Century Art and Theory" for the journal *Word and Image*. He is currently at work completing an article, "Wright of Derby and the Scientific Sublime," begun during his Bridging Fellowship.

This year **Rachel Haidu** finished and turned in her manuscript for her book, *The Absence of Work: Marcel Broodthaers 1964-1976* (October Books/MIT Press, 2010). She gave a talk, "Speech that is not Free" at the conference 1968/2008: *The Aesthetics of Engagement* in June 2008 at Northwestern University. Her response to the "antiwar questionnaire" was published in *October* 123 (Winter 2008); her essay "Use" was published in *When Things Cast No Shadow: 5th*



Rachel Haidu

Berlin Biennial for Contemporary Art (Berlin: KW Institute for Contemporary Art, 2008) and her essay "Saute ma ville," was published in (1968), edited by Cathy Crane and Nicholas Muellner (Newcastle upon Tyne: Cambridge Scholars Press, 2008).

Heather Layton received the 2008 Lillian Fairchild Award for contributions made in art and literature. Her solo exhibitions included “Thank You For Everything Bruises and Bumps” at the Firehouse and Wiseman Gallery in Grants Pass, Oregon, and “I Know It Happened and It Happened Like This,” a public installation at the George Eastman House and International Museum of Photography and Film. She presented her work at the 2008 College Art Association conference in Dallas, TX, and participated in juried exhibitions at SUNY Binghamton, South Seattle Community College Art Gallery, and Ohio University.



Heather Layton presenting her installation project “I Know What Happened and It Happened Like This.”

Joan Saab was a visiting fellow at the Center for Historical Analysis at the University of Texas, Austin. She presented a paper entitled “America Tropical: David Alfaro Siqueiros and the Markets for Global Capitalism.” It is a chapter from her current project *Modernist Networks*. She will present another part of the project, on Sergei Eisenstein’s film *Que Viva Mexico*, at the SCMS conference in Tokyo this May. She is also the co-Principal Investigator for a Mellon Planning Grant, “Transforming Visual Culture Scholarship,” which explores digital publishing and archiving in the field.

Grace Seiberling has embarked on a project exploring ways in which Rochester museums are accommodating pressures from consumers and mass culture. For her course “Culture on

Display,” she sent students out to investigate local institutions and interview staff members. She continues to be fascinated by feminist art history, Impressionism and 19th-century photography, and sees many films at the Dryden Theater.

Marni Shindelman’s exhibition “Witness: A Psychic Collaboration” was shown in its entirety at Shawnee State University and the Rochester Institute of Technology during 2008. In Fall 2009, the project will be the subject of a large article written by Leslie K. Brown of the Print Resource Center in Boston in the journal *Exposure*. Also in the fall of 2009 Marni will be giving an artist talk at the New Gallery in Calgary, Alberta, which will be showing the entire project.

Allen Topolski’s work is currently included in a twelve-venue traveling exhibition titled “Reimagining the Distaff Toolkit.” Topolski continued his work on University public art policy and was recently selected as a public art consultant in a Rochester city plan to redesign the Olmsted Park at Brooks Landing, Rochester, NY.

David Walsh has seen the final work on the jointly-authored *Corpus of Sculpture from Cluny*, published by Picard in Paris, consisting of two volumes in French. The work was done by Neil Stratford of the British Museum, Brigitte Chabard of the Musée Rolin in Autun and David. David also brought out a second edition of his book, *Introduction to Archaeology*, with Linus Publications. His article on nineteenth century medieval scholarship, “An Image of Cluny by Emile Sagot,” appeared in a collection of *Essays, Medieval Art and Architecture After the Middle Ages*, ed. by Marquardt and Jordan, Cambridge Scholars Press, Newcastle upon Tyne.

Sharon Willis has completed a book manuscript entitled “Islands in the Sun: Legacies of the Civil Rights Movement in American Film.” She presented a paper, “Black Mentors and White Redemption: The Extraordinary Career of Sidney Poitier,” in the Gilbert Lecture series at Southern Methodist University in March 2009. ■

THE HARTNETT GALLERY 2008-2009
COMPILED BY
KALI COHN AND CAITLIN SIMPSON

With six stimulating exhibitions during the 2008-2009 season, Hartnett Gallery, the University of Rochester's student-run contemporary art gallery, continued to be an energetic part of the Rochester art scene. Undergraduate Director Kali Cohn ('09), Business Manager Catherine Tremblay ('09), and Publicity Manager Jenna Mantis ('09) continued their 2007-2008 officer positions through the fall semester. In January Caitlin Simpson ('11) became the new Undergraduate Director, and Deborah Philbrick (Take Five, '09) and Yang You ('11) became the Publicity and Business Managers. Visual and Cultural Studies graduate students Aubrey Anable, Yuichiro Kugo, and Sohl Lee advised the gallery committee.



View of Rante's work from the corner of Hartnett.

Opening the academic year in September was Danielle Rante's show "You are Full of Magic," which featured prints, drawings, and other works on paper. Rante infuses her work with biological, decorative, and feminine undertones. Intricately detailed hand-cut paper streamers cascaded from the ceiling and pooled delicately on the gallery floor. Other work was hung on the wall with straight pins and fluttered on currents of air.

Charles Matson Lume's light installation, "The Annihilation of Matter (for William Bronk)" opened during Meliora Weekend, attracting over 200 guests at the reception. Highlighting the interplay between space and light, the work's mirrors, lenses, marbles, and feathers transformed Hartnett's space into an interactive aesthetic experience that shifted slowly as light, gravity, and human interaction changed the position of the materials.

Showcasing the work of artists in the Visual & Cultural Studies Graduate Program, Hartnett celebrated the holidays with “Acid Love Letter.” VCS graduate students Dinah Holtzman, Nicola Mann, Lucy Mulroney, Victoria Pass, Genevieve Waller, and Bo Zheng showed work that varied from black and white photography and mixed media sculpture, to installation, textile, and video art. Waller’s colorful use of Hartnett’s high vertical corner space attracted a great deal of attention as students passed through the tunnel system on their way to Wilson Commons.



Installation “Space is the Place” by VCS Student Genevieve Waller at the Hartnett Gallery’s “Acid Love Letter: VCS Holiday Show” group exhibition in December 2008.

In January and February, Myra Greene’s “Looking Both Ways” featured provocative work from two photographic series, “Character Recognition” and “My White Friends.” “Looking Both Ways” was organized in conjunction with an exhibition of photographic self-portraits by Carla Williams at the Visual Studies Workshop. Both bodies of work explored the representation of “blackness” and gender and were brought together in a catalogue essay by art historian and critic Shawn Michelle Smith.



Viewers spending time with Myra Greene's photographs during the opening at Hartnett.

Looking forward to spring, Takafumi Ide's "propagate" transformed the darkened gallery space into a site for a meditation on birth and new life. Sixteen channels of sound were electronically linked to sixteen light emitting diodes creating shadow images and sound patterns evocative of whispers in candlelight. Under each light there was a frame with a photograph of seeds and seedpods printed on transparency film. Ghostly organic shadow images from the film were projected on a canvas under the frame and also on the gallery floor.

Hartnett's 2008-2009 season concluded with the popular annual Undergraduate Juried Show, featuring works from undergraduates at the University.

Among the committee's other activities this year was an evening trip to the Memorial Art Gallery to view the "Leaded" and "The Happy Survivor" exhibits, and trips to the Anderson Alley studios and Artisan Works.



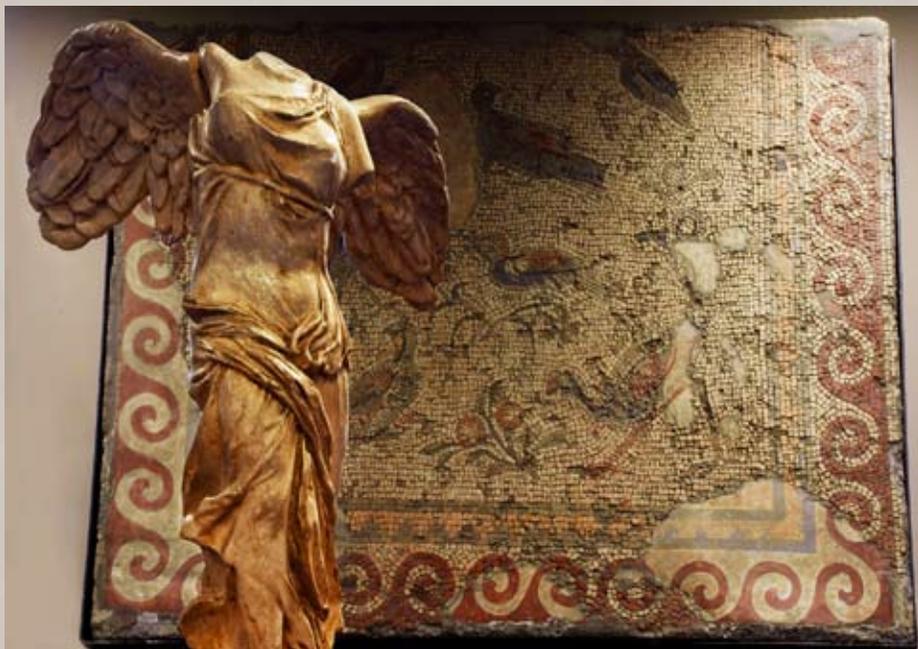
One painting selected by jurors for Hartnett's Undergraduate Exhibition: Bodily II by Lauren Schleider.

Hartnett Gallery received over 150 proposals for exhibitions during the upcoming 2009-2010 season, demonstrating that the gallery will continue to be an exciting and vital space on campus and in Rochester for great new art. ■

ART & MUSIC LIBRARY

BY ART LIBRARIAN STEPHANIE FRONTZ

The Art & Music Library, one of the special libraries located within Rush Rhees Library, contains over 80,000 volumes on visual arts, art theory, architecture, photography, and music as well as more than 1500 music scores and over 2200 CDs. It provides a quiet study space for at least 25 students and includes 12 PCs and a large format scanner for public use. The Art & Music Library is also home to the Visual Resources Collection, which houses 200,000 slides. The VRC staff is building an image database that contains over 20,000 images and is growing rapidly. Both undergraduate and graduate students find the Art & Music Library a pleasant place to study, browse new journal issues and the new book shelf, meet others, and just “hang out.”



Birds & Flowers, Roman, 3rd C. AD, on permanent loan from the Memorial Art Gallery; Winged Victory, fake, plaster cast.

One recent afternoon, the class “Writing on Art,” came to the Art & Music Library to get an introduction to resources and use the collection. Most of the 11 students came bearing their laptops, and cruised the library catalog looking for articles in the various art and art history journal databases from their seats on the floor. Those who didn’t bring laptops used the public PCs that had been reserved for them. I am always thrilled to have a class come into the library because I’m sure they will discover something there that they didn’t know about before. It’s so easy to search Google or Google Scholar and conduct a good deal of research online; many students assume that’s where everything is. I love to show them what they can find in books, exhibition catalogs, museum collection catalogs, and journals and see their faces when they actually find a chapter or article dealing with their topic. To have them go into the stacks and figure out how they can locate a call number—what might seem a simple task—becomes almost earth shattering. And, hopefully, their papers reflect the added benefit of using newly discovered library resources.



For more information on the Art & Music Library and the Visual Resources Collection, please visit:

<http://library.rochester.edu/index.cfm?PAGE=200> ■

LETTER FROM JOAN SAAB
VISUAL & CULTURAL STUDIES
PROGRAM DIRECTOR



This year marks the 20th anniversary of the Graduate Program in Visual and Cultural Studies (VCS) at the University of Rochester. The first program of its kind, VCS defined a field that is still evolving in very interesting and often surprising ways. To mark this achievement, we are planning a celebratory conference October 2-4th on the topic, "Visual Culture: The Next Twenty Years." By focusing on the future as we celebrate the past, we hope to continue to shape the field for years to come. Today our graduates hold jobs in some of the best institutions in the world. Our applications for admission are at record levels, and our current students continue to do ground-breaking work. This year VCS was involved in a number of notable events on campus. Highlights include the Humanities Project sponsored-symposium on "Global East Asia" and the graduate student conference, "Spectacle East Asia." Through the hard work, intellectual labor, and the congenial collaboration of a wide variety of our students, these events were two of the best I have seen in my tenure at the University of Rochester. I continue to be impressed by the level of engagement of our students and faculty in the world of ideas. Nice work everyone! I hope you all have a happy and productive summer.

See you in the Fall!

joan

INVISIBLE CULTURE ONLINE JOURNAL

http://www.rochester.edu/in_visible_culture/

This journal is dedicated to explorations of the material and political dimensions of cultural practices: the means by which cultural objects and communities are produced, the historical contexts in which they emerge, and the regimes of knowledge or modes of social interaction to which they contribute.

As the title suggests, *Invisible Culture* problematizes the unquestioned alliance between culture and visibility, specifically visual culture and vision. Cultural practices and materials emerge not solely in the visible world, but also in the social, temporal, and theoretical relations that define the invisible. Our understanding of Cultural Studies, finally, maintains that culture is fugitive and is constantly renegotiated.

InVisible Culture is a peer-reviewed publication, and the graduate students in the Visual & Cultural Studies program manage and maintain it. The 2008-2009 is as follows:

Editors: Godfre Leung & Gloria Kim

Book Review Editors: Rebecca Burditt & Genevieve Waller

Design and Layout: Shota Ogawa

Public Relations: Sohl Lee & Nicola Mann

Editorial Assistants: Alexandra Alisaukas, Amandra Graham, Jessica Horton, Erin Leary, Lucy Mulroney, & Victoria Pass ■

VISITING SPEAKER EVENTS 2008-2009

The Rene Celeste Memorial Alumni Lecture this year was given by Brian Goldfarb, Associate Professor of Communication at the University of California, San Diego. His talk was entitled “Networks for Redefining Disorder: Internet-Based Public Health Intervention Projects,” and took place on October 21. Goldfarb focused on his work with families who have members diagnosed with Tourette’s syndrome, particularly giving children “disposable” digital video cameras to make videos about their lives and living with Tourette’s.

On October 24, Callie Angell, Curator of the Andy Warhol Film Project, gave the annual Craig Owens Memorial Lecture. She spoke about Andy Warhol’s 1963 film *Sleep*, its making, and specificity as filmic object. In conjunction with her talk, *Sleep* was screened at the Dryden Theater at the George Eastman House.

Over the course of the fall semester, a series of Warhol’s rarely screened films were shown at the George Eastman House, including *Outer and Inner Space*, *Lupe*, *Restaurant*, *The Chelsea Girls*, and *Screen Tests*. These screenings were open to the public and were an accompaniment to Professor Douglas Crimp’s fall seminar on Andy Warhol. ■

THE HUMANITIES PROJECT GLOBAL EAST ASIA

On February 6 and 7, 2009, a symposium entitled “Global East Asia: Media, Popular Culture, and the Pacific Century” was held at U of R as part of an interdisciplinary collaboration creatively exploring the wide range of questions raised by the globalization of East Asian media and popular culture. China, Japan, and South Korea were the focus of the project. The Project Planning Committee consisted of Greta Aiyu Niu, Assistant Professor of English; Joanne Bernardi, Associate Professor of Japanese; Eleana Kim, Assistant Professor of Anthropology. Also involved in organizing the symposium were Visual & Cultural Studies graduate students Sohl Lee and Lucy Mulroney.

The panels for the symposium had three themes: “Rethinking ‘East Asian’ Popular Culture,” “Domestic Dramas, Transnational Imaginaries, Transgressing Subjects,” and “Going Global: New Cosmopolitanism Cartographies.” Screenings of Christine Choy’s films *Cinema Korea* and *Ha Ha Shanghai* were also part of the symposium were, and the filmmaker was in attendance to give introductions to her films and answer questions.

A weekly film series through the spring semester was part of the project as well. The films ranged from *Godzilla King of the Monsters* (1956, dir. Ishiro Honda and Terry O. Morse) to *My Beautiful Girl Mari* (2002, dir. Seong-kang Lee) to *The World* (2004, dir. Jia Zhangke). ■

VISUAL & CULTURAL STUDIES BIENNIAL GRADUATE CONFERENCE

On April 10 and 11, 2009, the Visual & Cultural Studies Program held its biannual interdisciplinary conference, “Spectacle East Asia: Translocation, Publicity, Counterpublics.” The two-day affair began with an introductory address by Barbara J. London, associate curator in the Department of Media at the Museum of Modern Art in New York, followed by a screening of video art works from the People’s Republic of China and South Korea.



The conference’s keynote address, “Politics of Spectacle: The Gwangju Biennale and the Asian Century,” was delivered by noted curator and critic Okwui Enwezor, who was artistic director of the 2008 Gwangju Biennale. Three sessions of graduate student presentations, entitled “Reimagining the Object of Art,” “Visualizing Citizenship,” and “Alternative Cultures,” explored emerging and changing modes of cultural production and participation in an age marked by ever-increasing communicative interconnectivity, and technological mediation of growing intensity.

“Spectacle East Asia” was organized by Sohl Lee and Godfre Leung, with assistance from Alex Alisaukas, Becky Burditt, Maia Dauner, Lucy Mulroney, Shota Ogawa, and Bo Zheng, among many others who participated in smaller but crucial capacities. The conference proceedings will be published in a forthcoming issue of the Visual & Cultural Studies Program’s journal, *InVisible Culture*. ■

While a grad student at U of R, what artists, art/cultural practices, writers, and theories were you most interested in?

Although I had an art history background, I arrived with a great interest in Freudian and specifically Lacanian psychoanalytic theories. I gradually moved towards cultural anthropology and critical theory. Robert Foster's seminar "Culture and Consumption" really opened up a new world for me involving the anthropology of consumption and exchange—writers like Arjun Appadurai, Daniel Miller, Annette Weiner, Fred Myers, for instance. Janet Berlo's seminar on "The Museum and the 'Other'" helped me formulate some critical questions that I carried into my dissertation through the readings of James Clifford, Homi Bhabha, Edward Said, Gayatri Spivak, among many others.

-What was your life like as a graduate student in Rochester?

I found the environment to be tightly-knit and supportive, convivial and warmly intellectual. Perhaps this owes to the fact that, to some degree or other, VCS students felt like refugees who had escaped the restrictive confines of our respective disciplines. It is a small program, but due to our diverse academic backgrounds it sometimes felt large. My years in residency were spent zigzagging between courses, meetings, on-campus lectures, and art openings. I participated in the biennial VCS graduate colloquium and, in the fall of 2001, helped organize a "teach-in" on the events of 9/11. And the Dryden film calendar was always within arm's reach.

-What was the focus of your dissertation?

My dissertation was a critical cultural history of the development, promotion, and reception of Inuit art in the mid twentieth century. It focused primarily upon the cultural brokers, both public and private, who negotiated the entrance of Inuit art into the art

world and it traced the first-ever international tour of Inuit art, which crisscrossed Western and Eastern Europe in the late 1950s and early 1960s. I am currently beginning to transform it into a book.

-How did you transition from graduate school to curating?

I built up a variety of experiences over time. After completing my coursework and qualifying exam, I decamped to Ottawa to immerse myself in the national archives and write my dissertation. Curating wasn't on my mind. I began volunteering at the Inuit Art Foundation, an Inuit-run service organization providing assistance to Inuit artists. I did occasional teaching at area universities. With the assistance of my advisor, Janet Berlo, I began working for a Professor of art history at Carleton University, Ruth Phillips, who was developing an online, interactive database of Great Lakes arts. My involvement with this database, which digitally connected major North American and European museums to Native communities in Canada, was an opportunity to experience first hand the various debates around museums and their public mandates.

Working with digital databases wasn't completely new for me: a few years earlier, I had worked as Janet Berlo's research assistant on a digital database of art and imaging software, related to a publishing project at Yale University. Around 2005, Phillips was asked to contribute a curatorial component to the Portrait Gallery of Canada, a new national museum then in the late planning stages. Phillips invited me to participate as a researcher for the Portrait Gallery, which involved many artist- and community-consultations as we shaped the main themes and selected artworks. (Regrettably, the construction of the new Portrait Gallery was scuttled due to political reasons.) Meanwhile, after publishing a few articles and reviews, the Montreal Museum of Fine Arts noticed my area of expertise and asked me to re-install their Inuit art collection, which kept me busy around the summer of 2005. Later that fall, I joined the Canadian Museum of Civilization as the Curator of Contemporary Inuit art.

-What are your responsibilities at the Museum of Contemporary Inuit Art at the Canadian Museum of Civilization?

Collection development, exhibition and public programming development, research and writing—all with a focus upon (but not exclusively limited to) topics relating to Inuit art, Inuit culture, and museum studies. The Canadian Museum of Civilization is Canada's national museum, so we not only deal with the many issues that are specific to large institutions, but we have to respond to issues arising from the fact that we have national collections, including repatriation and self-government negotiations. In addition to research and writing, I spend considerable time on administrative duties, answering public queries, dealing with copyright issues, liaising with donors, keeping abreast of the primary and secondary art markets, working with graduate students and volunteers, and contributing to the overall functioning of the museum.

-What artists, art practices, and theories are you interested in currently?

Jamasie Pitseolak, Shuvinai Ashoona, and Ningeokuluk Teevee, all mid-career artists from Cape Dorset, have challenged peoples'—both Inuit and non-Inuit peoples—assumptions about Inuit art. Their work is very



Norman Vorano at Cape Dorset, NU Canada in 2008.

contemporary and has a unique aesthetic that is reflective of the dynamic tensions between ideas of “local” and the everyday global engagements that are part-and-parcel of Inuit life today. Also, the “Art and Cold Cash Collective”, an ensemble comprised of five non-Inuit and Inuit artists based out of Baker Lake, has done some innovative artistic interventions in northern and southern airports (playing upon the pejorative concept of

“airport art,” which has sometimes been used to describe Inuit and many other non-western arts). Currently, I’m developing a research and exhibition project that examines the little-known historical connection between Inuit prints in the late 1950s, Japanese printmaking, and the Mingei movement.

I’ve just finished reading Kwame Anthony Appiah’s *Cosmopolitanism: Ethics in a World of Strangers*, which is a richly rewarding, elegant, and at times provocative book that offers surprising—and surprisingly useful—ways of understanding and discussing cultural differences. Related, but in the field of art history, Kobena Mercer’s *Cosmopolitan Modernism* expands the geographic and cultural boundaries of modernism studies by examining artists on the peripheries of the mainstream who responded to modernism in ways that drew from their own cultural traditions, identities, and social circumstances.

-What is your perspective on visual and cultural studies like now that you are a curator?

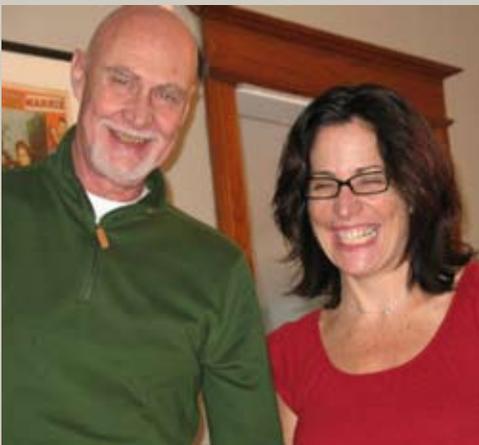
The job of a museum curator is truly interdisciplinary. The identification of material culture involves art historical methodologies and connoisseurship skills; copyright involves an awareness of philosophical debates of ownership, proprietary rights, and legal definitions of “art”; ongoing engagements between the public(s) and the museum require a background in museum studies; anthropological knowledge is central to community collaboration, field-research, and repatriation. In these and many other ways, VCS has offered a wide range of perspectives and theoretical approaches that are useful in both research- and applied-situations. VCS remains an important rubric of study today.

It has, however, shifted and greatly expanded its focuses over the past 15 years, making it nearly impossible to define a method, theory, or set of questions shared by all who work under that rubric. Curiously, archaeology remains one area that VCS has not touched. ■

VISUAL & CULTURAL STUDIES FACULTY UPDATES

During 2008-09, **Janet Berlo** wrote an introduction entitled “‘Libraries of Meaning and of History’: Spiral Lands and Indigenous American Lands,” for photographer Andrea Geyer’s artist book, *Spiral Lands / Chapter 1*. She published a two-part article in *American Indian Art Magazine* on “The Szwedzicki Portfolios: Native American Fine Art and American Visual Culture, 1917-1952,” and did consulting for the Fenimore Art Museum and the National Museum of the American Indian. During her sabbatical in Fall 2008, she began work on her next book, *Not Native American Art: Falsification, Misattribution, and Vexed Identities*.

Douglas Crimp has been a visiting professor in the Performance Studies Department at NYU this spring, teaching a course on dance film. His articles on the photographs of Alvin Baltrop and on Merce Cunningham’s Dia:Beacon Events appeared in *Artforum*; a portion of his memoir of 1970s New York was published in a special issue on disco of the journal *Criticism*; and his essay “Coming Together To Stay Apart,”



Douglas Crimp and Joan Saab

on the collaboration of Andy Warhol and Ronald Tavel on films from 1965 and '66, appeared in the collection *Aesthetics of Risk*. Crimp gave keynote addresses for several international conferences: “Andy Eighty? Reconsidering the Legacies of Andy Warhol” at Harvard; “Contemporary Art and

the Archive” sponsored by the Archives of American Art and the CUNY Graduate Center; and the Eighth Israeli Annual Conference for Lesbian & Gay Studies and Queer Theory at Tel Aviv University. He also gave a paper on Andy Warhol’s *Chelsea Girls* at the Yale University Research Initiative on the History of Sexualities conference on Postwar Queer Underground Cinema and participated in the first of the USC Contemporary Project’s Contemporary Conversations. He received the Visual AIDS Vanguard Award for 2009.

Thomas DiPiero published the lead essay in a collection on the so-called “New Formalism” advocated by a number of art and literary critics who find there is too much politics in academic work and not enough close reading of texts. He shows how earlier calls for a return to formalism, like the current one, were marked by a conservative politics that tried to pass off a highly partisan view of the world as apolitical. He also completed “Voltaire’s Parrot, or How to Do Things with Birds,” which will appear this year. In that essay he shows how early modern authors used talking parrots to illustrate a break from Cartesianism and to define the human being as a point of contention in which thought and identity are continuously dynamically produced. He is currently working on a book on the materiality of thought and language in the early modern period.

Paul Duro presented a paper on travel and memory at the Visible Memories Conference at Syracuse University in October 2008. He was co-organizer and speaker at the Memorial Art Gallery’s “Authority of the Image” symposium in November 2008—a one-day conference organized around the Gallery’s exhibitions “Subverting the Sacred: The Face of Lenin” and “Tradition in Transition: Russian Icons in the Age of the Romanovs.” In the fall semester he was a Bridging Fellow in the Department of English where he presented a work-in-progress

seminar on notions of the sublime in art and literature. He also completed and had accepted for publication a paper, entitled “The Surest Measure of Perfection: Approaches to Imitation in Seventeenth-Century Art and Theory” for the journal *Word and Image*. He is currently at work completing an article, “Wright of Derby and the Scientific Sublime,” begun during his Bridging Fellowship.

Robert Foster continued his research into the P.G. Black Collection of Pacific Islands artifacts, speaking about his work to seminars at the University of Pennsylvania and the University of Exeter. At Exeter, Bob also gave a talk titled “Three Things that I Know about Use Value” to a workshop on “Material Geographies: Interdisciplinary Perspectives.” In the fall, Bob received the Goergen Award for Distinguished Achievement and Artistry in Undergraduate Teaching. This summer Bob will be a visiting fellow at the Australian National University, Research School of Pacific and Asian Studies, where he will offer classes and give a public lecture.

This year **Rachel Haidu** finished and turned in her manuscript for her book, *The Absence of Work: Marcel Broodthaers 1964-1976* (October Books/MIT Press, 2010). She gave a talk, “Speech that is not Free” at the conference 1968/2008: The Aesthetics of Engagement in June 2008 at Northwestern University. Her response to the “antiwar questionnaire” was published in *October* 123 (Winter 2008); her essay “Use” was published in *When Things Cast No Shadow: 5th Berlin Biennial for Contemporary Art* (Berlin: KW Institute for Contemporary Art, 2008) and her essay “Saute ma ville,” was published in (1968), edited by Cathy Crane and Nicholas Muellner (Newcastle upon Tyne: Cambridge Scholars Press, 2008).

John Michael's new book, *Identity and the Failure of America from Thomas Jefferson to the War on Terror* was published in September 2008 and it has been nominated for the James Russell Lowell Prize of the Modern Languages Association and the John Hope Franklin Prize of the American Studies Association by the University of Minnesota Press.

Joan Saab was a visiting fellow at the Center for Historical Analysis at the University of Texas, Austin. She presented a paper entitled "America Tropical: David Alfaro Siqueiros and the Markets for Global Capitalism." It is a chapter from her current project *Modernist Networks*. She will present another part of the project, on Sergei Eisenstein's film *Que Viva Mexico*, at the SCMS conference in Tokyo this May. She is also the co-Principal Investigator for a Mellon Planning Grant, "Transforming Visual Culture Scholarship," which explores digital publishing and archiving in the field.

Sharon Willis has completed a book manuscript entitled "Islands in the Sun: Legacies of the Civil Rights Movement in American Film." She presented a paper, "Black Mentors and White Redemption: The Extraordinary Career of Sidney Poitier," in the Gilbert Lecture series at Southern Methodist University in March 2009. ■

VISUAL & CULTURAL STUDIES GRADUATE STUDENT UPDATES

This year, **Rebecca Burditt** presented her paper, “What Remains: The Still Life Photographs of Laura Letinsky” at The Everyday in American Visual Culture conference at the University of Nottingham. She also presented “Reinventing the Chinese American Other: Cultural Tourism and the Formation of Community Identity” at the Mid Atlantic Popular and American Culture Association Annual Conference, and “Baseball and the Bomb: *Take Me Out to the Ball Game*’s Vision of Past and Present” at the Northeast Modern Language Association Convention.

In the fall semester **Maia Dauner** taught “Writing on Art” in the Art & Art History Department. This spring she is researching and writing her dissertation “Playing Dead: Performance Art and Corporeal Confusion.”

Aviva Dove-Viebahn is currently working on her dissertation in absentia in Colorado under the generous support of an American Association of University Women Dissertation Fellowship.

Mara Gladstone received a 2009 Library Research Grant and a Getty Internship from The Getty Foundation in Los Angeles.



Derek Rushton, Aubrey Anable and Aviva Dove-Viebahn.

Jessica Horton completed an essay, “Textured Stories: Three California Baskets” to be published in the exhibition catalogue for an upcoming traveling show of the THAW Collection of

Native American Art in 2010. She presented her paper, “Alone on the Snow/Alone on the Beach: *Atanarjuat*, *Fountain* and Cosmopolitan Memory” at the 2009 College Arts Association Conference in Los Angeles. Her book review of *Alienhood: Citizenship, Exile and the Logic of Difference* was published in Issue 12 of *InVisible Culture*. In 2008 she received a Fellowship for Historians of American Art to Travel Abroad through the National Gallery of Art and spent the summer in Guatemala and southern Mexico. This summer she will present a paper in Italy at the 4th International Conference for the Arts in Society in conjunction with the 2009 Venice Biennale.



Jessica Horton at “*The Body as a City*” exhibition, January 2009

Kyoung-Lae Kang will be delivering a paper this May at the Tokyo conference of the Society for Cinema and Media Studies, entitled “Translated or (De)translated Narration: Considering the Korean silent film era and the cultural transformation of byunsa lecturer.” She also participated in the Visual Memories conference held at Syracuse University in October 2008.

Hossein Khosrowja was appointed as the Director of Film Studies and full time lecturer at SUNY Brockport for the 2008-2009 academic year and taught various film and literature classes including “Women and Film,” “Film Theory and Criticism,” “Rock’ n’ Roll Cinema,” and “World Culture: Translating Nations.’ He will present “The Uncomfortable Co-existence of the Area Studies and Film and Media Studies” at the ‘Dumbing Down of the U.S. Academies’ Workshop in the Society for Film and Media Studies Conference in Tokyo, May 2009. He has also organized and will also chair the panel on Iranian cinema in the same conference. He presented “The Good, the Bad, and the Singular: Representations of the Afghan in the Iranian National Imagination” at the Middle-

East Studies Association (MESA) Conference, Washington D.C. in November 2008, and “Carried by the Wind: Iranian Women’s Exilic and Diasporic Autobiographies” at the Seventh Biennial Conference of International Society for Iranian Studies, Toronto, July-August 2008. Hossein was elected the Co-Chair of the Middle East Caucus at the Society for Film and Media Studies in July 2008 and will hold the position until July 2010. He will be involved in organizing conference panels and screenings.

This year, **Nicola Mann** will publish her article, “Criminalizing the ‘Hood: The Death of the Projects in the American Visual Imagination,” in the online journal *Cross-Cultural Poetics: Streetnotes*. This summer, she will publish her article, “Don’t Believe the Hype: Smashing through the Looking Glass of Public Housing,” in the anthology *Habitus of the ‘Hood*. Last semester, she presented papers at the Crime Culture: Figuring Criminality in Literature, Media and Film conference in Portsmouth, U.K. and at the Mid-Atlantic Popular Culture Association Annual Conference in Niagara



Falls, Ontario, Canada. This summer, Nicola will present a paper at the “Mobility and Creativity: Narrative, Representation and Performance” conference at the University of Surrey, U.K. This spring, she taught Introduction to 3D Design at the University of Rochester and passed her qualifying exams.

Lucy Mulroney ‘s review essay “Rereading Nicola Mann gave a helping hand arranging the food for the reception of Genevieve Walker’s exhibition “Kiss & Make Up” at the Gallery at the Art/Music Library, October 2008.

the History of Photography” is forthcoming from the new refereed journal *Photography and Culture*. She recently published a review of an exhibition of the library of Zurich-based artist book and zine publisher Nieves in *caa.reviews* and presented her paper “Mnemonic Reading: Fictions,

Objects, and Quotation in Art and Literature” at the College Art Association’s 97th Annual Conference in Los Angeles during February of 2009. Lucy was invited to give a guest lecture at the Visual Studies Workshop of SUNY Brockport on “Artists as Publishers.” This spring, Lucy continues to work on an extended project at the George Eastman House Rare Books Library with the Director of the Mellon Advanced Residency Program in Photograph Conservation Grant Romer, GEH Librarian Rachel Stuhlman, and Mellon Fellow Valentina Branchini. The project involves doing photographic process identification and creating a process-based research catalogue for the illustrated books in the GEH collection. Also this year, Lucy has been working with fellow VCS graduate student Sohl Lee, and faculty members Greta Niu, Joanne Bernardi, and Eleana Kim, in organizing the symposium and film series for the Humanities Project: “Global East Asia: Media, Popular Culture, and the Pacific Century” at the University of Rochester. Lucy exhibited her own artworks at Ever Gold Gallery in San Francisco in January of 2009, and she is currently working on a poetry chapbook.

Shota Ogawa presented his paper on Hou Hsiao-hsien’s film *Café Lumiere* (2003) at the *Chinese-Language Cinema Conference* in Shanghai in July 2008 and at NYCAS in September 2008. Also in September, he presented his paper on *26 Years Diary* (2007) at the conference *Multiculturalism: Conflict and Belonging* held in Oxford, U.K. In 2009, he presented on *Curtain Call* (2004) in the graduate conference at Cornell University and will present on the polished version of the same paper at SCMS in Tokyo in May. His translation of the introduction to Yoshimoto Mitsuhiro’s *Empire of Images* and the *End of Cinema* (Tokyo: Ibunsha, 2007) is due to be published in the special issue of *Review of Japanese Culture and Society* in the summer of 2009.

Vicky Pass passed her qualifying exam this past December. In April she will present a portion of the chapter she wrote for her qualifying exam, “Seeing Through Fashion Transparency

and the Uncanny in the Work of Elsa Schiaparelli” at the Popular Culture Association Conference in New Orleans.

Lisa Uddin spent the year in Providence, RI as a postdoctoral fellow at Brown University’s Pembroke Center for Research and Teaching on Women, where she participated in the 2008-9 research seminar, “Visions of Nature: Constructing the Cultural Other.” In October, she defended her dissertation, “Breeding Grounds: Race, Space and Species in the New American Zoo.” She also presented her paper, “Clearing the Zoological Slum: Race and Renewal at the National Zoological Park,” at the American Studies Association annual conference in Santa Fe, New Mexico. In November, Lisa was invited to speak at the Rhode Island School of Design, as part of the Liberal Arts Lecture Series. Her talk was entitled “Animal Slums, White Flights: Race and Renewal in American Zoos.” She is currently collaborating with VCS alum Catherine Zuromskis on a new research project, “Visualizing the Urban Jungle and the Urban Oasis: Cities in the American Environmental Imaginary.”

In May 2008, **Genevieve Waller** presented her Master’s thesis paper “‘Show(ing) the Show’: The Rhetoric of the Photogram” at the Postgraduate Symposium in the History of Art at the University of Glasgow, Scotland. The theme for the symposium was “Displacement” and Genevieve addressed this theme in her discussion of cameraless photography, where the camera—the defining object of the medium of photography—is displaced. Genevieve also traveled to Sweden in the summer of 2008 to conduct research on the photogram fabrics of Swedish textile designer Astrid Sampe. This research was partially funded by a grant from the Susan B. Anthony Institute. In October 2008, Genevieve mounted a solo exhibition of color photograms and decorative objects entitled “Kiss and Make Up” at the Gallery at the Art & Music Library at the University of Rochester. Genevieve also participated in “Karma Cab Boa,” a group exhibition in the summer of 2008 at Hallwalls Contemporary Art Center in

Buffalo, NY; in an invitational group exhibition at the Center Gallery in Wichita, Kansas called “Ten X Ten” in November 2008; and in the Rochester Contemporary Art Center’s “18th Annual Members Exhibition” in December 2008. In January 2009, Genevieve curated a 3-person exhibition entitled “The Body as a City” at the Westside Gallery at SUNY Brockport, and in her work was chosen by curator Joon Oluchi Lee for the “Queercraft” exhibition at the L.A. Gay and Lesbian Center, held in conjunction with the Queer Caucus of Art’s meeting at the College Art Association 2009 Conference. Finally, in April 2009 Genevieve mounted a solo exhibition entitled “Ev’ry Night About This Time” at the Bowen-Thompson Art Gallery at Bowling Green State University in Ohio.

Cesare Wright’s recent academic work has focused on exploring a comprehensive applied and theoretical framework for ‘truth’ in filmic representation, including such concepts as the cinematic sublime, poetic documentary modes, and Werner Herzog’s notion of “ecstatic truth”. Over the course of the year, he has been a featured guest on a variety of radio programs, including the Wilkow Majority, the Chris Baker Show, and Hofstra’s Morning Wakeup Call. His first theatrical release feature documentary, *Don’t Tell Me What to Think*, is in the final stages of post-production pending release in June/July 2009. In December, he served as the foundation representative for the Kino-Eye Center (Arts and Education non-profit organization) at the International Documentary Festival Amsterdam. In recent months, material from his film *Border Wars* has appeared on Fox News, CNBC, CSPAN, Lou Dobbs, and the Glen Beck Show. In addition, he has begun pre-production on two new feature documentary films: *Cherry’s Jubilee—The Don Cherry Story* and *The Gracie Challenge*.

In 2008, **Bo Zheng’s** project “Karibu Islands” was shown in the 3rd Guangzhou Triennial, one of the most important contemporary art exhibitions in Asia. It was also the first time a queer art project was exhibited in a major exhibition in Mainland China. In October 2008, Bo received the Signature Art Prize’s Juror’s Choice Award for this project. The competition was organized by the Singapore Art Museum for Asian artists. ■

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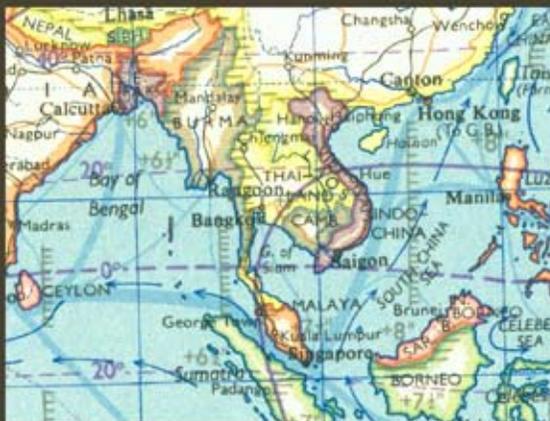
Gloria Kim, Allen Topolski & Genevieve Waller
compiled the text and photographs

Rachel Haidu oversaw final copy editing

Heather Bischoff designed the cover and layout

AFTER POST-COLONIALISM?

Invisible Culture An Electronic Journal for Visual Culture http://www.rochester.edu/in_visible_culture



Guest Editors: Maia Dauner and Cynthia Foo

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