Art Appreciation: NY Style

New York City, a place considered by many as the epicenter of the contemporary art scene, is home this spring to a small group of University students who’ve signed up for a chance to explore the ins and outs of art -- New York style. The students are living, working, and studying in the Big Apple, as part of Art New York, a semester-long study program sponsored by the Department of Art and Art History. Coordinated by Elizabeth Cohen, an interdisciplinary artist and associate professor in the department, the program’s 16 credits are earned from participation in an internship at prestigious art institutions, class meetings, assigned readings, research papers, and art appreciation field trips to some of the city’s most prestigious as well as up-and-coming galleries.

“It’s extremely valuable, not just as an educational opportunity but as a chance to be living independently in a large urban context and gaining insight into what it’s like to be in a professional work environment,” Cohen explains.

Cohen advises and meets regularly with the students, who live in student residences across the East River from Manhattan. Internships at zing magazine, the art journal; the International Center of Photography; Eye-beam Atelier; P.S. 1 Contemporary Arts Center (an affiliate of the Museum of Modern Art); and Per Cent for Art give structure to their schedules and provide a glimpse into the demands of professional life.

David Klueger ’04, an art history major from Los Angeles, was a sophomore when he applied to the program in Spring 2002. Klueger, who landed an internship at Eye-beam, a gallery that specializes in contemporary art and digital media, had been considering a move to New York City after graduation. Getting a chance to live and work in New York, Klueger says offered an enriching complement to his Rochester studies and made his career goals seem much more doable.

“*This program changed my life,*” adds Klueger, who hopes eventually to work in New York as a contemporary art dealer. “Being fully integrated into the art world and seeing up close the realities of how it works was invaluable.”

Marni Shindelman and students, Paul Szymanski and Ben Webb, attended the Society for Photographic Education National Conference, held March 24-28, in Newport, RI. Students participated in portfolio reviews, attended lectures and had the opportunity to interact with photography students from around the country. One unique opportunity was a panel entitled, “Home and Away: Roger Mertin’s Journies.” SPE was an inspiring experience for Paul and Ben; at the end of the conference both expressed excitement about returning to Rochester to make new work, keeping in contact with new friends, and the upcoming regional conference in this fall in Columbus, OH.
Visiting Lectures and Speakers, 2003-2004

September 15, 2003—Craig Owens Memorial Lecture by Leo Bersani, professor emeritus of French at the University of California at Berkeley, on the 1999 film All About My Mother. The annual Craig Owens Memorial Lecture was established in memory of Owens, who died of complications resulting from AIDS in 1990. He taught in the Department of Art and Art History from 1988 to 1990.

December 5, 2003—Lecture and slide presentation by noted Italian sculptor Franca Ghiotti at the Memorial Art Gallery.

March 1, 2004—Reading by noted African-American critic, novelist, and science fiction writer Samuel R. Delany.

March 25, 2004—”Beyond the Valley of the Classical Hollywood Cinema—Rethinking the Loathsome Film of 1970,” lecture by Harry M. Benshoff of the University of North Texas.

April 22, 2004—T.J. Demos, Assistant Professor at the Maryland Institute College of Art, gave a talk entitled “The Art of Darkness: On Steve McQueen, and the Projected Image since the 1960s.”

October 10, 2003—Carl Chiarenza, artist in residence at the University of Rochester and Fanny Knapp Allen Professor Emeritus of Art History, gave a public lecture as part of Meliora Weekend.

December 10, 2003—Visual and Cultural Studies Alumni Mark Denaci, Assistant Professor of Art, SUNY Geneseo, spoke to undergraduates of the College at the Sage Art Center on Matthew Barney’s Cremaster Series.

March 19, 2004—The Eleventh Annual Gender and Women’s Studies Interdisciplinary Graduate Conference.

Scholar in Visual and Cultural Studies Appointed to Professorship

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

Crimp is well known as a theoretician of postmodernism in the visual arts and for his writings on art practices and institutions. In 1988, he was awarded the Frank Jewett Mather Award for distinction in art criticism by the College Art Association. But with the devastation brought to the gay community by HIV/AIDS, his work since the late 1980s also has concentrated on the politics of the disease and its cultural analysis.

His most recent book, Melancholia and Moralism: Essays on AIDS and Queer Politics (2002), attests to Crimp’s role as a formidable critic of political inaction and conservatism on that topic. During a year-long Rockefeller Foundation fellowship in 2000 at Columbia University’s Mailman School of Public Health, Crimp worked on the manuscript while participating in a series of interdisciplinary seminars on sexuality, gender, health, and human rights.

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

Crimp began teaching on the faculty of the visual and cultural studies program and the Department of Art and Art History in 1992. Now Professor of Visual and Cultural Studies, Crimp has held several administrative posts and is currently acting co-director of the VCS program. As is true in his research and writing, courses taught by Crimp challenge divisions between theory and practice, art and popular culture, and academic scholarship and activist politics.

Besides Melancholia and Moralism, Crimp is the author of On the Museum’s Ruins (1993). He also edited AIDS: Cultural Analysis/Cultural Activism (1988), which is considered the seminal work on AIDS and cultural representation as well as a founding text of queer theory, and co-edited How Do I Look? Queer Film and Video (1991).

Crimp earned his bachelor’s degree in art history from Tulane University and his doctoral degree in art history from City University of New York.

The professorship he assumes is named for Fanny Knapp Allen, an amateur painter and supporter of artists in her lifetime. She donated funds for scholarships at the University, and the professorship was created in 1980 to recognize her.

The department would like to wish a very fond farewell and thanks to Patricia Mathews, Visiting Associate Professor for the academic year of 2003-2004. Among the courses Professor Mathews offered during her appointment were the Female Nude in Fin-de-Siecle and the Abject Body in Contemporary Art. We wish her the best in her return to Oberlin College.

An Interview with…

Rachel Haidu

“I simply can't answer that in one word,” declares Professor Rachel Haidu—the newest addition to the Department of Art and Art History—when asked if she could characterize her first year at the University of Rochester in a single term. Instead, she responds to my utterly banal question with a surge of enthusiasm—one not limited to the past nine months, but for what both the summer and the upcoming academic year holds in store. Reflecting upon the past year, Professor Haidu expresses her excitement, not only for the interactions with students and other members of the faculty, but also because of the array of courses she has been able to teach. Looking back with a great deal of happiness, she points out how much she appreciates the support from her fellow faculty and the diverse set of interests pursued by her students.

She has taught four different courses this year, from an undergraduate course on the history of photography, to a seminar dedicated to the transformation of artistic practices within the 1960s. Having most recently given a guest seminar on Dieter Roth in the department’s Art New York program, Professor Haidu looks forward to next fall, when she will be teaching two courses that she taught this past semester, Writing on Art, and the Introduction to Visual and Cultural Studies. In the Spring of 2005, she will be teaching a graduate seminar entitled Specters of Marx, where readings will be devoted to the work of Hegel, Walter Benjamin, Antonio Gramsci, Guy Debord, amongst others.

In May, Professor Haidu will be included in a panel of speakers at a conference at the Center for Contemporary Art in Warsaw dedicated to Gerhard Richter’s Atlas, which will have its first exhibition in Eastern Europe in the fall. Later in the summer, she will be presenting on the artist Thomas Hirschhorn at the Utopian Studies Society 5th International Conference at the University of Porto in Portugal. Most of the summer, she admits however, will be spent in Rochester, not only preparing for her fall courses, but also working on her book, Marcel Broodthaers, 1963–72, or, The Absence of Work.

—Christopher Lautenschlager
Emile Devereaux's artistic practice combines performance and electronics installation with 3D animation and digital media. Through the use of object-oriented programming and digital software, he manipulates the cultural codes of gender and plays with fragmented representations of the body. By stitching physical and digital realities together his work seamlessly subverts gender expectations. His work has been shown at ARS Electronica 2000 in Linz, Austria, William College Museum of Art, The Los Angeles Museum of Contemporary Art and Anthology Film Archives in New York City.

How has your work changed since coming here?

I find myself focusing more on installation spaces instead of creating media pieces for screening in theaters. Installation work always seems impractical to me, but the great facilities at Sage Art Center are helping my work to grow in new and preposterous directions.

My new series, Wormhole, involves an interactive digital component, electronics installation and linear video and animation segments. Characters search for each other amid a technological landscape that transforms their bodies, making them visibly unrecognizable. As in my earlier film, The Subtler Matter, the characters step through time by stepping between film and digital realms, but in Wormhole they also step through time and space by clinging to segments of DNA.

I began exploring the interactions between technology and the body through performance art and as my digital expertise increased, the media began to shape the performative elements. By 1993-94 when I was working with The Barbie Liberation Organization, my performance work had become fragmented bodies and voices composited with images of dolls. This blending of the imaginary realm with live elements allowed for a playful approach that questioned societal expectations of gender. My film, The Subtler Matter, combines computer animated sequences and archival film and explores a theoretical point of view, that of the ether of cyberspace. As the ether searches through time for technology and people to transmit its messages, the human actors become passive receivers. In this case, people are stuck waiting and have difficulty being located. Within the narrative there is a problem of invisibility – the news media reports events without capturing the human perpetrators. At the moment, I'm not interested in creating work where people get lost in technology this way.

In installation spaces viewers move through and interact with video work instead of remaining as spectators and because digital media is porous and interchangeable there are many ways to invite participant input. I've always been fascinated by the patterns that people make as they move through physical spaces, guided by their societal assumptions. I see space with a sociological, wide-angle framing, similar to Michel de Certeau's poetic descriptions of urban space, capturing the patterns in the movement of crowds and suggesting the possibility for small deviations or gestures creating societal changes through a domino effect.

Could you describe the importance of tactility and the body in your work?

I am always resisting the ways that digital tools eliminate the hand-drawn traces of the media maker. Slick corporate imagery glosses over lived experience. 9/11 was a very tactile experience for me, and the media's repetitive portrayal of the event was an impetus for me to encourage other forms of production through my work and teaching. Its particularly important during times of war and media censorship that individuals create and distribute independent work that questions media coverage.

In the animation sequences in Wormhole warfare machinery is fighting nano-technological battles within human bodies. Humans are embattled with technology both in the world and in their own bodies. There are also stop-motion sequences where planets are erupting and bleeding. I am experimenting specifically with asserting the bodily presence within digital realms. This might sound grim but my work is actually playful and comical. I'm sure yet what the overall effect will be.

What sorts of courses have you been teaching here? What's in the works?

This year I taught three video production courses, a 3D animation course and an Advanced Digital course that looked at historical examples of games by artists to construct digital games. There's been some very imaginative work coming out of these classes, most of which you can see on Channel 18, URTV. A group of students from the video production classes have gotten very enthusiastic about creating and broadcasting student work.

In the future I will be teaching a course on Barbie and the media, marketing and representation.

—Lauren Crabtree
Janet Berlo, Co-Director of the Graduate Program in Visual and Cultural Studies and Professor of Art History, published her article, “Chronicles in Cloth: Quiltmaking and Female Artistry in Nineteenth-Century America,” in Studio, Space, and Sociality: New Narratives of Nineteenth-Century Women Artists, edited by J. Helland and D. Cherry (London: Ashgate Press, forthcoming summer 2004). In addition, the paperback version of her memoir, Quilting Lenses, was published by the University of Nebraska Press in 2004. [brlo@mail.rochester.edu]

Carl Chiarenza, Fanny Knapp Allen Professor Emeritus, was in the following exhibitions in 2003-2004: “Carl Chiarenza: Recent Large-Scale Work,” Hartnett Gallery, University of Rochester, October 6 through November 2; “Carl Chiarenza: A Special Exhibition (Works from 1950s-1970s),” Photography Gallery, University of Rhode Island, November 4 through January 31; “Aaron Siskind and Carl Chiarenza,” Robert Klein Gallery, Boston, MA, October 9 through November 15; “Nazraeli Press” (Work from the Books), Hemphill Fine Arts, Washington, D.C., December 4 through January 17; and “An Embarrassment of Riches–A Contemporary Survey,” Klotz/Sirmon Gallery, New York, NY, February through April 17, 2004. Several publications about his work appeared, including: “Judith Tolnick, Carl Chiarenza: A Special Exhibition,” Photography Gallery, University of Rhode Island, 2003; Doug Norris, “Photo Retrospective Reveals Masterful Technique,” South County Independent (RI); and Ken Shulman’s “Aaron Siskind and Carl Chiarenza,” Art News. He co-authored “Photography and Painting: The Evolution of Modern Picture-making in France, ca. 1860-1880,” with Alisa Luxenberg, which appeared in Exposure. In addition, he wrote the introduction to Ron Rosenstock: Hymn to the Earth. He gave several lectures and talks over the year, including: “Change in Continuity: The Work of Aaron Siskind,” at the Center for Creative Photography at the University of Arizona, on April 24, 2003; “Thinking and Making: 50 Years of Photography,” at the Hallmark Fine Arts Collection, Kansas City, MO, September 29; “The Work of Aaron Siskind,” University of Missouri, Kansas City, September 29; “A Half-Century of Picture-making,” University of Rochester, October 10 and at the University of Rhode Island (Kingston) on November 13; a Gallery and Book Talk for AR LIS/WNY Fall Meeting, University of Rochester, October 17; a Gallery talk and discussion for “Aaron Siskind’s Photographs of the 1940s,” an Exhibition Study Day at the RISD Museum (Providence, RI), November 14; and “Meet the Photographer: Carl Chiarenza,” at the Community Darkroom, Rochester, NY, on February 9. [ccrz@mail.rochester.edu]

Elizabeth Cohen, Associate Professor of Art, was a visiting artist in the Art Department at Binghamton University, SUNY NY, where she also had a solo exhibition. She also had a solo exhibition at the Bowman Gallery at Allegheny College in Meadville PA. Her artwork was included in several group exhibitions—“The Luminous Image” at Collaborative Concepts Gallery, Beacon NY, “Hybrid” at Wave Hill, Bronx NY and she screened her video “Zagreb Stories” at the Miroslav Kraljevic Gallery, Zagreb, Croatia. [ecoh7@troi.roc hester.edu]

Douglas Crimp, Fanny Knapp Allen Professor and Interim Co-Director of the Graduate Program in Visual and Cultural Studies, gave the keynote address at the Cornell Annual Art History Graduate Conference, “Queer Eye for the Art Historian: Points of Departure in Art Historical Criticism” on April 23-24, 2004. In addition, he gave a lecture on March 4, 2004 entitled “Coming Together to Stay Apart: Ronal Tavel’s Screenplays for Andy Warhol’s Films,” in the Queer Origins of Modern American Culture Lecture Series of the Lesbian and Gay Studies Project of the University of Chicago’s Center for Gender Studies and the Masters Colloquium Visiting Lecture at the State University of New York, Purchase on April 30, 2003. He participated in Columbia University’s “Sexual Rights: What We Can Show and Tell,” a conference organized for the Study of Sexual- ity, Gender, Health and Human Rights for the Mailman School of Public Health in Tarrytown, NY from June 11-12, 2003. His interview with members of the AIDS activist art collection Gran Fury appeared in the April 2003 issue of Artforum, the second of two issues last spring devoted to the 1980s. Two interviews also appeared this year, with Juan Vincente Aliaga and Jose Miguel G. Cortes, “Conversations with Douglas Crimp” in Micropolitics: Art and Everyday Life 2001-1968, as well as his interview with Tina Takemoto, “The Melancholy of AIDS: Interviews with Douglas Crimp,” which appeared in the Winter 2004 edition of Partisan. Translations of his essays on Warhol appeared in journals in Poland, Russia and Spain, and a collection of his essays, translated into Spanish, Positionamientos criticos: essays sobre las politicas de arte y la identidad, is in press from Akal/Art Contem poraneo in Madrid. [crmp@mail.rochester.edu]

Emile Deverteaux, Assistant Professor of Art, was a New York Foundation for the Arts panelist for the 2004 video grants category and will be participating in “Media Philosophy” seminars this summer conducted by Avital Ronell, Giorgio Agamben, Siegfried Zielinski, John Waters and other media makers and scholars through The European Graduate School. [dvrx@mail.rochester.edu]

Rachel Haidu, Assistant Professor of Art, published “Pierro Manzoni/Marcel Broodthaers” in Part Object Part Sculpture, ed. Helen Molesworth (Wexner Center for the Arts, Fall 2005) and “Arrogant Texts: Gerhard Richter/Roland Barthes,” in Gerhard Richter, ed. Benjamin H.D. Buchloh (October Files/MIT Books, forthcoming). In addition, she attended the following conference: “Gerhard Richter’s Private/ Public Atlas,” Center for Contemporary Art, Ujazdowski Castle, Warsaw, May 2004 “Thomas Hirschhorn’s Utopics,” 5th Annual Conference of the Utopian Studies Society/Europe, Porto, July 2004. This summer she will be conducting research in Berlin, Brussels, and Paris. [rhaidu@mail.rochester.edu]

Joan Saab, Assistant Professor of Humanities, Eastman School of Music/Visual and Cultural Studies, has a book forthcoming from the University of Pennsylvania Press: For the Millions: The Transformation of Art. It is the inaugural volume in a series on the Arts and Intellectual Life in Modern America. [joan.saab@rochester.edu]

Grace Seiberling, Associate Professor of Art History and Undergraduate Advisor for Art History, contributed “Glackens’s Beach Scenes and Pleasure” in Seeing and Beyond: A Festschrift on 18th-20th Century Art for Kermit S. Champa, Deborah Johnson and David Ogawa, eds. Peter Lang, Inc., NY, 2004 (projected). [seib@troi.cc.rochester.edu]

Allen C. Topolski, Associate Professor of Art, Studio Coordinator and Undergraduate Advisor for Studio Arts, received the Goergen Award for Distinguished Achievement and Artistry in Undergraduate Education at the September Convocation. He also spoke to the Bay Area University of Rochester Alumni group about the evolution of his art production and its conceptual underpinnings. Five of his works are included in an exhibition titled “Domestic Odyssey” at the San Jose Museum of Art. The exhibition features work by national and international artists who use household items—appliances and furniture—as touchstones for their work. In this exhibition, everyday objects are transformed into seductive, whimsical, and thought-provoking meditations on cultural, social, and autobiographical issues. The show demonstrates how otherwise ordinary items can be elevated or changed into artworks of significant emotional and artistic resonance. After Topolski’s talk the Alumni group visited the Museum for a docent lead tour of the exhibition. [atop@mail.rochester.edu]
Studio Arts

Five students fulfill the requirements of their studio major with solo exhibitions in The Gallery at the Art and Music Library this Spring.

**Matt Ellsworth** makes use of photography to emphasize or invent pattern where it may not at first be evident—visual pattern and the pattern of everyday ritual. Ellsworth’s work questions where repetition and symmetry ends and obsession and compulsion begins.

**Kimberly Hampton**’s art attempts to address the bridges between our organic reality and its digitalized simulacrum by incorporating and juxtaposing materials from both realms. By taking an object and mediating it through several reproductions, she draws attention to the substance of the object itself and how our conception of it is skewed through the filter of a digital world that is becoming increasingly virtual.

**Sara Missel** works primarily with text and addresses the translation of ideas and emotions into words and their relation to the visual. The work in Missel’s exhibition employs a variety of materials that layer meaning and challenge viewers.

**Jae Yoon** utilizes both digital output and internet based approaches in the making of his art. In one body of work he constructs his thesis by hybridizing advertising slogans and publicity pictures in unexpected combinations. The work often addresses the depth of our culture’s connection to the corporate.

**Liz Thi** and **John Breedy** had their thesis exhibitions in the Fall semester. Breedy’s powerful large scale charcoal drawings were character studies that spanned the gamut between humorous and menacing. Thi’s work confronted her identity as a female Asian and the dilemma posed by her immediate cultural situation and the expectations of her traditional ones.

Six students fulfilled the requirements for Studio Arts Minor: **Emily Benham, Laura Brothers, Mary Kwon, David McClosky, Benjamin Webb** and **Heather Williams**.

Art History

This year the department is pleased to award eight undergraduate degrees to students who fulfilled the requirements for the art history major.

After graduation **Jasmine Behrend**’s career in the art world continues in Boston, MA where she will be working at the Childs Gallery in their paintings and sculpture department.

**Macky Bergman-Clark** will miss basketball but will carry on with his interest in architecture.

**Laura Brothers** made a film about people’s behavior in the Tate Modern’s installation by Olafur Eliasson. She will be in Ithaca for the summer, looking and thinking.

**Jon Gazarek** worked at the Memorial Art Gallery before coming to the University as a transfer student, and intends to continue working in museums as a profession.

**Tracy Kaplan** is hoping to work at the Lower Manhattan Cultural Council where she spent the second semester of her self-designed Art New York year.

**David Klueger** will start working at the Bellweather Gallery, http://www.bellweathergallery.com/, the day after graduation. (335 Grand Street, Brooklyn NY)

**Caitlin O’Leary** was won over to art history through her stay in Arezzo. She will continue to be enthusiastic about Italian art and architecture.

Awards and Honors

**Heather Bischoff** won a 2004 Writing Colloquium Award for her paper on graffiti, “All They See is Crime in the City: Graffiti at a Communicative Artifact of Culture,” a topic she intends to pursue through further study. She received the award at a luncheon held April 29th, 2004.

Sarah Missell received the Elizabeth M. Anderson Prize.

The annual juried undergraduate exhibition featured work by: **Mary Kwon, Jeremy Soucy, Macky Bergman-Clark, Anne Baker, Keith MacLean, Ben Webb, Joel Webb, Heather Bischoff, Shiobanne Olivo, Zippy Szynanski, Matthew Danish, Nick Delahanty, Seth Cohen, Thomas Felio, Paul Sarran, Rosie Adams, Katie Fry, Bill Stark, Laura Spilman, and Jon Gazarek**. This year’s jury was composed of **Patricia Mathews, Aaron Holst, and Peter Hobbs**.
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