

NEWS

Department of **ART & ART HISTORY**

UNIVERSITY OF ROCHESTER

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Letter from the Chair

I am delighted to introduce this, the fourth annual newsletter of the Department of Art and Art History at the University of Rochester. In it you will find news, reviews, and comment about the achievements of the department's outstanding faculty, staff, and students, past and present, as well as feature articles on the department's programs and accomplishments.



In every newsletter I find myself say that the last year has been a particularly busy one. The last year has been no exception; indeed, with the arrival of a new University President, Joel Seligman, a new Dean of the College, Peter Lennie, due to take up his position in time for Fall 2006, and a university-wide strategic planning initiative to which the department continues to be an active contributor, we have found ourselves even busier than usual.

Inside this newsletter you will find feature articles on some of the department's most successful recent initiatives and successes. Reviewing these accomplishments, I am once again impressed by how much of this work has been student directed, student initiated, or achieved largely through student involvement. It is a pleasure to be able to report on this fact, and to recognize that student activity is at the heart of our success.

Mention of students prompts me to stress that a major aim of the present publication is to provide a forum for the ongoing involvement of our alumni in the activities of the department. So if you are an alumnus, or about to become one, let us know your whereabouts and what you are doing, and we will make sure that your news and activities are included in the next edition. Contact us via our website, <http://www.rochester.edu/College/AAH/>, where you will find up-to-the-minute information on faculty, students, and departmental activities and achievements, or email us at art_artist@cc.rochester.edu.

- Paul Duro

Take Five in Art & Art History

Two of the six students graduating from the Studio Arts program this year have been awarded Take Five Scholarships for the 2006 and 2007 school year. Take Five is a program designed to provide students with the opportunity to acquire a broader liberal-arts education that might not otherwise be available to them. Students accepted in the program are allowed to stay enrolled at the U of R for a fifth year without additional tuition charges.

Adrienne Hulchanski's added research interests in American Sign Language and its relation to Linguistics and Brain and Cognitive Science prompted her winning proposal titled, "A Cognitive and Linguistic Study of American Sign Language." **Summer Romasco's** Film and Media Studies based proposal titled, "Globalization in Contemporary Film" is what granted her acceptance to the innovative and enriching program.

There are three students graduating in 2006 whose studies have largely focused in the Art and Art History Department. Sarah Rastegar's courses included several from both Studio and Art History. Tim O'Brien's curricular agenda focused on text and image in Modernism and Bill Ellis centered his studies in photography and architecture.



Installation detail from Laura Burton's Thesis Exhibition



Visual Resources Collection Update

The Visual Resources Collection, directed by Kim Kopatz, continues its development of an image database of art and architecture for the university community. In the past year, almost 5,000 digital images have been added to the database. These images were added to support several art history courses, including AH 100 Introduction to Visual & Cultural Studies, AH 101 Introduction to Art History, and AH 130 History of Photography. Studio classes have been the focus this spring with the addition of many images of contemporary art.

This summer the Visual Resources Collection will be testing software for internet access to the image database. By September faculty and students will be able to locate and download images. The database will be searchable by artist, title, subject and keyword. Access to the database will be restricted to those who have access to computers at the university.

During 2005-6, the Department of Art & Art History also purchased software, iView Media Pro, for faculty to use in organizing digital images and presenting them in the classroom. iView allows faculty to download images, access the metadata embedded in digital images by the Visual Resources Collection, create customized collections of images for lectures, index images by keywords and concepts, and create web pages for student review.

Over the course of the year Claire Sykes, a graduate student in the Visual & Cultural Studies Program, has presented several sessions on the applications of iView.

Senior Studio and Seminar visits NYC Galleries

Professor Marni Shindelman's Senior Studio and Seminar class made an overnight trip to New York City to visit the contemporary art galleries in Chelsea and Long Island City. Professor Allen Topolski joined Adrienne Hulchanski, Michael Pollock, Summer Romasco and Russel Wyner on the expedition late in October.

Apart from their time in galleries and museums, the group also met several Studio Art alumni for dinner. The alumni provided overnight housing as well as a great chance for the current majors to see where their research and production could take them professionally. The alumni included Eric LoPresti, a painter with a studio in Brooklyn, Stephanie McBride, managing editor of the magazine Departures, Jessica Sagert, the communications associate at the Lower Manhattan Cultural Council, Amy-Marie Rivera, a teacher in a private elementary school on the west side and Jennifer Chapek, the program Coordinator at Artist's Space.



Professor Marni Shindelman, Laura Burton, Russel Wyner, Summer Romasco and Adrienne Hulchanski outside Chelsea galleries.

The Senior Studio and Seminar class is a two-semester class that has both a seminar and a production component. The seminar component addresses contemporary issues in art through readings and discussions of cultural theory, art history and art criticism. The production component consists of the intensive critique of ongoing work, critical writing and the development of a thesis exhibition.



The Complete Art Experience Project at Hartnett Gallery

By Mara Gladstone

The Complete Art Experience Project (CAEP), an art collective based in Beijing, China, created a site-specific live art and multimedia installation project for Hartnett Gallery at the University of Rochester in October 2005. In "Playgrounds of Authorship" the group brought the experimental atmosphere of an artist workshop into the gallery space, offering a unique opportunity to see contemporary performance and installation art from some of Beijing's most cutting-edge artists.

In August 2005, eight members of CAEP each packed a 2'x2'x2' wooden crate with artworks, craft materials and installation instructions. The eight crates were then launched from the port of Beijing, the contents of each known only to the artist who packed them. Two artists, Wang Wei and Shi Qing, did not prepare crates and instead traveled to Rochester. From October 18-21, they opened the boxes to interpret, enact and install the plans, thus transforming the gallery into an active site of production. Their process was on display as a performance, and its subsequent products were shown in the gallery through the exhibition's close.

"Playgrounds of Authorship" addressed issues of translation and cross-cultural exchange and challenged the functional space of the gallery to perform simultaneously as a museum, a theater and an artist workshop. The element of the unknown in this project questioned the notion of singular authorial intent by blurring the relationships between process and product, artist and object.

Participating artists included performers Shi Qing and Wang Wei, and crates by Colin Chinnery, Rania Ho, Li Zhenhua, Liu Ding, Liu Wei, Qiu Zhijie, Wu Ershan and Zhang Hui.

While these ten artists engage with varied approaches to art-making, all share a commitment to experimental art practice and risk-taking. For the duration of the exhibit videos of previous projects were shown on monitors throughout the gallery.

The videos provided historical context to the artists' group work as it has moved from relatively conventional and linear showcases of performance art to more

complex collective work that incorporates risk and encourages active interrelations between and among artists and audiences. Taken as a whole, the exhibition offered a glimpse into the lively alternative art world that thrives on the margins of Beijing against the recent proliferation of commercial galleries across the city.

"Playgrounds of Authorship" was a great success and attracted approximately 750 people to the gallery. A reception and artist discussion attended by approximately 200 visitors on October 22 generated an interesting exchange between the artists and their intrigued audience. The project garnered reviews in Art Asia Pacific's Spring 2006 issue and Asia Art Archive's November 2005 newsletter.

More information about the collective can be found at <http://www.caep.com.cn>.

The exhibition was made possible with the support of the LEF Foundation. Additional funding was provided by Hartnett Gallery, the Graduate Program in Visual and Cultural Studies, and the Office of Alumni Relations.



Hartnett Gallery News 2005-2006 Exhibitions

Paula Crawford

By the Lake, August 30 – October 2, 2005

The Complete Art Experience Project

Playgrounds of Authorship, Curator: Mara Gladstone (VCS), October 6 – November 6, 2005
Review in ArtAsiaPacific 48 (Spring 2006)

Camille Geraci

Contain, Define, Preserve, November 16 – December 16, 2005

Andrew Jurman

Photographic Landscapes, January 18 – February 5, 2006

Heather Layton

Conversations with Saints, February 9 – March 5, 2006
Review in University of Rochester Currents 34:4

Deborah Barlow

Trace, March 8 – April 2, 2006

Annual Undergrad Show

Exhibit U, April 6 – May 7, 2006

This year, the Hartnett Gallery received a large number of submissions for its annual, juried exhibition entitled Exhibit U. The students represented in the show were Huije Li, Alex Olsen, Shirley Zimmer, Barbie Leung, Pearl Shavzin, Max Johnson, Hiatt Zhao, Michelle Ludwig, Cate Mattson, Nell Aronoff, Danny Cizek, Rosie Adams, Madeleine Cutrona, Abbie Stern, Lauren Buchsbaum, Heather Bischoff, Daniel Reade, Keila Mayes, Becky Cheung, Emma Vann, Matt Danish, Scott Schultheis, Kevin Crothers, Douglas Choi, Beth Kopin, Daniel Mauro and Julian Klepper.

The opening reception included a series of performances and music was provided by DJ John Bershaw. This year's Art and Music Library purchase prize was awarded to **Scott Schultheis**. The Carlson Library purchase prize was awarded to **Nell Aronoff**. The Senior Class Council (2006) also purchased work from the student show for their class gift to the University. The exhibitions ran from April 6 to May 7. Congratulations to all of the students whose work was shown, and to all of the students who submitted entries.

The Hartnett Gallery committee is very excited about next year's exhibition schedule.

Some highlights include a show by **Piece Process**, a collective of Jewish and Arab-American artists. Celebrated American artist **Carrie Mae Weems** will have a show in February. The gallery will also feature an exhibition of **HIV/AIDS posters** soon to be added to the Edward C. Atwater collection at the University of Rochester libraries. Director of Printed Matter (New York) and former member of General Idea, **AA Bronson**, will give a public lecture to coincide with the exhibition and other World AIDS Day events on campus.

Undergraduate Studio PERFORMANCE



Barbie Leung, in her performance piece *21 Seconds Before Abduction*, staged a gallery tour across campus to the "Preservation Room" where she sat frozen in an eerily inanimate setting while a group of people snapped photos as if paparazzi or children on a field trip to the zoo. The only sound came from a scratchy recording of two fragmented sentences looped end to end.

Studio Art Senior Thesis Exhibitions

Five graduating studio art majors from the Department of Art and Art History installed successive exhibitions at Rush Rhees's Art & Music Library Gallery between March and May. The extensive range of material and conceptual approaches represented in the students' senior thesis work was in keeping with the department's emphasis of interdisciplinary education. A sixth major who graduated in the Fall semester, **Michael Pollock**, had his thesis exhibition in the AsIs Gallery in December.

Summer Romasco's richly-patterned figurative paintings are both formally simple and emotionally complex. Her figures evoke partial familiarity and partial elusiveness revealing the negotiability of the image.



Summer Romasco, "Trifles Weighted with Lead,"
48" X 48", latex, acrylic, and oil on steel, 2006.

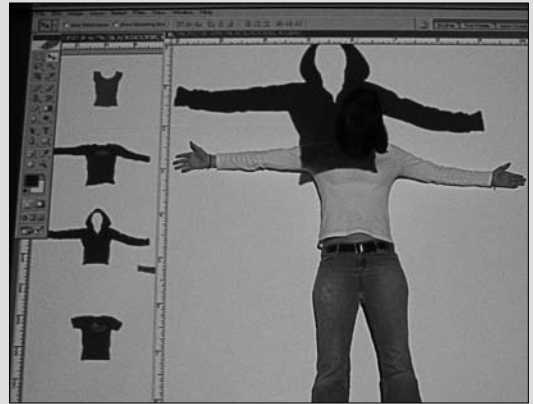
Laura Burton's installation follows; it consists of large-scale, simplified portraits of celebrities portraying other celebrities. The audience is overwhelmed with questions regarding identity as they negotiate a space dominated by icons of popular culture that can be simultaneously recognized as both the actors portrayed and neither.

Russell Wyner works in video and animation to express the complexities of a place between childhood and adulthood. Russell has also become immensely involved in TV production, feeling that people discredit its potential as a form of high art because of ill-conceived distinctions between art and entertainment.

Keith MacLean's exhibition documents sites in nature that he has altered with the presence of enlarged but mundane objects. The objects' scale and irrelevant function displace the viewer, distorting their sense of self.

Adrienne Hulchanski's acrylic paintings make use of an array of stylistic approaches – from the photographic to the illustrative. Images of athletes and medical illustrations of debilitating injuries point to the necessity of risk as a component of success.

Undergraduate Studio PERFORMANCE



Undergraduate student **Heather Bischoff** transforms herself into a digital paper doll, allowing the audience to dress and undress her using a mouse, a keyboard, and a computer.



In a group performance, undergraduate students questioned the University's policies on required meal plans by buying out the campus Corner Store with unused declining balance money. They encouraged other students to do the same and gave the food away for free outside of the store. All remaining food at the end of the day was donated to a local food shelter.



In this performance piece, undergraduate student **Shannon McCarter** responded to Carolee Schneeman's work by pulling a long scroll of saliva-drenched cloth from her mouth in front of a silent audience.

Faculty Publications, Research, and Activities

Janet Berlo, Professor of Art History and Visual and Cultural Studies, served as a consultant to a number of museums that are developing exhibits or programs on Native American art, including the Museum of Fine Arts, Houston; the Kennedy Museum of Art at the University of Ohio; the American Federation for the Arts; the Fenimore Art Museum; and both the Program in Anthropology and Museums and the National Museum of the American Indian at the Smithsonian. She gave lectures on 19th century quilts and American visual culture at the Meadows Museum at Southern Methodist University in Dallas (September 2005) and at the Genessee Valley Quilters Guild (February 2006). In March of 2006, she lectured at Colgate University, co-sponsored by the Department of Art and Art History and the Program in Native Studies. Her topic was "Giving Voice to the Ancestors Through Art: Hybridity, Memory and Imagination in Arthur Amiotte's Collage Series."

Carl Chiarenza, Fanny Knapp Allen Professor Emeritus, welcomed the publication of two new books this year, *The Peace Warriors of 2003* (Nazraeli Press) and *Solitudes* (Lodima Press). In addition, work from his new books was featured throughout May in a solo exhibition at the Ryerson Gallery at the Ryerson University School of Image Arts in Toronto, Canada and as part of the 2nd Rochester Biennial, which runs at the Memorial Art Gallery, Rochester, NY from June 17 through September 10, 2006. Chiarenza spoke in conjunction with both events. Interviews of Chiarenza are forthcoming in *The Photo Review* with Robert Hirsch and in *Focus Magazine* with N. Elizabeth Schlatter.

Elizabeth Cohen, Associate Professor of Art and Director of the University of Rochester's Art New York program, exhibited work at the Slideshow Gallery in Williamsburg Brooklyn, NY as part of an exhibition entitled "The War is Over." Her work was also featured at the Koffler Gallery in Toronto, Canada as part of *Nxt.Message*. Cohen spoke on "Phantom Limb Phenomena: A Neurobiological Diagnosis with Aesthetic, Cultural and Philosophic Implications" at a conference in London, England at Goldsmith College. Her article "Listening to Bodies: Bio-Narratives of the Self" was published by artbrain.org.

Douglas Crimp, Fanny Knapp Allen Professor of Art History and Professor of Visual and Cultural Studies, brought Isaac Julien to speak for the Craig Owens Memorial Lecture, and participated in a conversation with him at the Dryden following the screening of *The Attendant* and *Frantz Fanon: Black Skin, White Mask*. Among the landmark events of the year, he helped to institute the first Reni Celeste Memorial Lecture, given by Darby English. At the end of 2005, Akal/Arte Contemporáneo of Madrid published a collection of translations into Spanish of essays spanning his career as a critic, *Posiciones críticas: ensayos sobre las políticas de arte y la identidad*. Martins Fontes of São Paulo published a Portuguese



Yvonne Rainer, *TRIO A*, 1966. Performed by Rainer at the Portland Center for Visual Arts, 1973

translation of his book *On the Museum's Ruins*, originally published in 1993 by MIT Press. His essay "Yvonne Rainer, Muciz Lover" appeared in *Grey Room* 22 (Winter 2006). His work was varied, including conferences on "The Geopolitics of Visual Studies" at the ARCO Forum in Madrid from February 10-11, and on "The Aesthetics of Risk" at Southern California Consortium of Art Schools conference at The Getty, Los Angeles, April 29. In May he traveled to Hong Kong to present on "Cultural Studies and the Institution," at a conference at Lingnan University, May 25-29. This was followed by a conference in June at Rio de Janeiro State University,

where he presented "Camp: Pink Ideas." He was also invited to speak at the Ludwig Museum, Cologne in conjunction with the exhibition "The Eighth Square: Gender, Life, and Desire in the Visual Arts since 1960," August 22. He gave several lectures over the year: Museum für Gegenwartskunst, Kunstmuseum Basel, January 20; Centro de Documentación y Estudios Avanzados de Arte Contemporáneo, Murcia, February 14; the Visiting Artists and Scholars Lecture Series, Department of Art, Oregon State University, Corvallis, March 15; The Corcoran Museum of Art, Washington, D.C, April 18; and The Hammer Museum, Los Angeles, April 28. On October 3, 2005, he participated in a colloquium on the work of Agnes Martin at Dia:Beacon. For all weekends of Summer 2006, he has organized 16 programs of films for Dia: Beacon titled "Lives of Performers: Art/Film/Performance around 1970."

Emile Devereaux, Assistant Professor of Art, exhibited his interactive digital piece "Bodies in Ether" as part of a group show "Nxt.Message" at the Koffler Centre for the Arts, Toronto, May-June 2005. Over the summer he was Visiting Artist in Residence at the European Graduate School, Saas Fee, Switzerland. His work was included in the group exhibition "Wear Me Out" at the One National Archives in November 2005 and "New Media/New Work" in February at the Art Interactive in Cambridge, Massachusetts, which included his "Sip Video." Devereaux presented work at a conference organized by the Rochester Institute of Technology entitled "Visual Communication: Rhetorics and Technology" in April.

Paul Duro, Professor of Art History and Visual and Cultural Studies, Chair of the Department, published an article "Giving Up On History: the Hierarchy of Genres in Early Nineteenth-Century French Painting," *Art History*, Vol. 28, no. 5, pp. 689-711 (to be reprinted in *About Stephen Bann*, published by Blackwell, London, 2006). He has a forthcoming chapter, "Remembrance of Things Past: Canon Formation and Canon Maintenance in Nineteenth-Century France," finally appearing in a volume edited by Anna Brzyski called *Partisan Canons*, and published by Duke University Press in 2006. He was interviewed by

Margaret Dikovitskaya for *Visual Culture: the Study of the Visual After the Cultural Turn* (Cambridge, Mass.: MIT Press: 2005). In October he lectured at the Dahesh Museum, New York, on the topic of "Homer's Heroes" in the context of an exhibition on Homeric themes drawn from the collection of the Ecole des beaux-arts, Paris. In February he delivered a paper, "Auratic Objects: or Close Encounters of the Disappointing Kind" in a panel devoted to art and travel, at the College Art Association conference in Boston, MA.

Rachel Haidu, Assistant Professor of Art History, was invited to speak on "Quiet Days at the Musée Précaire Albinet: On Thomas Hirschhorn" at Columbia University School of Architecture and Design (New York, January 2006). She presented several papers, including "Saute ma ville, stay at home: 1968 and the filmed interior," (1968): A Symposium (Ithaca, April, 2006); "Décor/Decors and the 'ends' of Institutional Critique," College Art Association Annual Conference (Boston, February 2006); and delivered the keynote address, "Cardboard Utopias," at Unstable Surfaces, the graduate student symposium of the University of Buffalo (April, 2006). Her article "Cardboard Utopias: Problems in Public Art" appeared in *Communities of Sense* (Duke University Press, Winter, 2006). Other publications include: "Max Becher/Andrea Robbins," in *Vitamin Ph* (Phaidon, 2006); "Laughter," in the exhibition catalogue, *Part Object Part Sculpture* (Wexner Center for the Arts, November, 2005); and "On Daniel Buren's Eye of the Storm at the Solomon R. Guggenheim Museum, New York," in *Texte zur Kunst* 59 "Institutionskritik" (September 2005). Her article "Les Utopies Précaires de Thomas Hirschhorn," originally published in *Le Journal des Laboratoires d'Aubervilliers*, no. 3 (December 2004), appeared in *Thomas Hirschhorn, Musée Précaire Albinet* (Paris, November 2005) and was also translated into Portuguese at virose.pt.

Heather Layton, Lecturer in Art and Acting Studio Coordinator, had two solo exhibitions, one two-person exhibition and one group exhibition this year. The first solo exhibition, "When the Gods Prayed Back," opened at the A.R.C. gallery in Chicago in December. In January, she and Yevgeniya Kaganovich, a Russian-born metals artist, installed a two person exhibition called

"Hearing Aids and Other Personal Prosthetics" at the Union Gallery at the University of Wisconsin-Milwaukee, where she was invited to give a talk about her work in the context of contemporary narrative painting. This exhibition was reviewed by Julie Lawrence in *On Milwaukee* and by C.G. in the *Shepherd Express*. In February, she had another solo exhibition, "Conversations With Saints," at the Hartnett Gallery at the University of Rochester, where she was invited to give a gallery talk on her work as it relates to Mexican ex-voto painting. Three of her works were selected for a juried exhibition, "Unbound," at the Rochester Contemporary Museum in Rochester, NY. This year, Heather self-published two catalogues of her work to accompany each exhibition. This spring, Heather designed and taught a new course at the Sage Art Center titled "Living Sculpture and Performance Art." This course investigates the blurring of boundaries between art and life, encouraging students to reconsider beliefs regarding spirituality, identity, body, space, politics, social responsibility and the definition of art itself. For this course, students examined the role of Performance Art in the 20th and 21st centuries while performing an intensive series of time-based art. Her independent studies included "DIY Music and the Art of Punk," "Painting in a Digital Age" and "PhD. Readings: Drawing as a Socially Constructed Literacy Practice."

Joan Saab moderated a panel entitled "Family Viewing: Photography, Film and the Domestic Sphere" at the American Studies Association annual meeting in Washington, DC. The panel was organized by our own Cat Zuromskis who gave a paper on *One Hour Photo*. Joan also gave a paper at CAA entitled, "Looking Political: The Emergence of Babyship and the Parental Public Sphere" for the Visual Culture Caucus. Her articles, "Creating A Life, or Opting Out: Antifeminism and the Popular Press" is forthcoming in the *Journal For Research on Mothering's* special issue on "Motherhood and Feminism" and "Historical Amnesia: New Urbanism and the City of Tomorrow" will appear in



Allen Topolski, "Hablimat," (from the Appliance Series) 23" X 11" X 11", found materials, 2004.

The Journal of Urban Planning. She also reviewed Judith Bookbinder's, *Boston Modern* for *The New England Quarterly*. She plans to spend the summer working on her next book-length project tentatively entitled, *How To Take A Picture*.

Allen Topolski, Associate Professor of Art, exhibited work in a solo exhibition at The Samek Gallery, "Apperceptions," near the start of Fall semester. Samek Gallery, located in the campus union building of Bucknell University, highlighted forty-four of Topolski's work that ranged in scale, date and medium. Topolski met with several Bucknell classes individually and the gallery sponsored an artist's talk before the reception and dinner on the opening evening. The exhibition brochure featured an essay by Cyril Reade, a current Assistant Professor of Art at RIT who received his PhD from the University of Rochester's Program in Visual and Cultural Studies. Among Topolski's exhibitions is the Memorial Art Gallery's 2nd Rochester Biennial that begins June of 2006 and includes the work of Fanny Knapp Allen Professor Emeritus of Art History, Carl Chiarenza.

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