From the Co-Directors

This third annual newsletter from Rochester's VCS graduate program is packed full of news of the activities of our faculty, students and alums. While on a daily basis we are aware of how active and engaged everyone affiliated with the program is, it is quite impressive to see published in one place a record of the intellectual and artistic work of our graduate students and alumni in particular. Faculty, graduate students, and alumni gave lectures and attended conferences all over the world this past year, and published their works in several languages.

We look forward to the next academic year with enthusiasm. Assistant Professor Joan Saab had a course reduction during Spring semester 2005 in order to do planning and fund-raising for a joint initiative between VCS and the Frederick Douglass Institute for African and African-American Studies for the 2005-2006 academic year. An impressive range of lectures, exhibits, performances and workshops are planned. Consult our website for details in the coming months, www.rochester.edu/College/AAH/news/index.htm.

We are grateful to doctoral candidate Leanne Gilbertson, who ably shepherded this newsletter from conception to publication.

Sincerely,

Douglas Crimp
crmp@mail.rochester.edu
Janet Berlo
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Post-Exam Presentations

On March 14, 2005, Leanne Gilbertson and Catherine Zuromskis, both of whom are currently writing their dissertations, gave post-qualifying exam presentations on the UR campus. Their talks were respectively titled, “Out of Place in Time: Women Performing Art in Andy Warhol’s Factory and Judson Memorial Church,” and “Private Photographs, Public Contexts: Snapshot Photography and the Public Sphere.” Graduate students and faculty filled Rush Rhees’s G113 to learn more about these dissertation projects and to participate in post-talk discussions.

Celestes Heughes Bishop Award

The Celeste Heughes Bishop Award, given by the Program in Visual and Cultural Studies to recognize outstanding achievement and all-around excellence in academics, leadership, service and collegiality, was awarded in 2005 to Aviva Dove-Viebahn. She will receive $1000 in prize money in support of her research.

Doctoral Candidates Chosen to Receive Funds from the Henry Luce Foundation

Periodically the Program in Visual and Cultural Studies is awarded modest amounts of money from the Luce Foundation, which takes a special interest in the study of American art, and informally helps fund dissertation writing through small grants awarded from within the graduate department itself. Such grants are for students who have passed their qualifying exams. We interpret the Luce mandate broadly, to encompass North American art in general, and have this year given awards to the following students:

- Grants of $5000 to Leanne Gilbertson, Elizabeth Kalbfleisch, and Catherine Zuromskis for extended periods of writing.
- A $1500 travel grant to Norman Vorano in support of archival research.

Inside this Issue:

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An Interview with Joan Saab by Leanne Gilbertson

Noted for her seemingly inexhaustible reserve of energy, Joan Saab has had quite a year, even by her own standards. From 1999-2004, Saab held a primary appointment as Assistant Professor of American Studies, Eastman School of Music and a secondary appointment as Assistant Professor of Visual and Cultural Studies at the University of Rochester. During those years she served as a VCS Core Faculty member and was the instructor of such popular graduate courses as "The Politics of Space" and "The Modern City."

In the summer of 2004, the program was delighted to welcome Saab as a full-time faculty member in the Department of Art and Art History and VCS. Shortly after, her book, For the Millions: American Art and Culture Between the Wars, was published by the University of Pennsylvania press as the first title in their "Arts and Intellectual Life in Modern America" series. The book evolved out of Saab's dissertation in American Studies (1999 at New York University.) By focusing on the pedagogical philosophies of the Federal Arts Project and the Museum of Modern Art during the 1930s and 40s, For the Millions explores the notion of a broad-based democratic modernism engaged with the social life of the period. In this project, as in all of her research, writing, and teaching, Saab investigates the construction of artistic categories and values and explores her interests in the political dimensions of culture.


Despite her busy schedule, Saab still manages to serve as an enthusiastic participant in student and faculty events on campus and exerts an enlivening influence on the university community. She is a member of the VCS Steering Committee and a member of the Steering Committee for the Susan B. Anthony Institute. She recently offered a well-attended workshop on publishing as part of the Professional Development Organizing Group's annual series and has been actively planning this year for a VCS/FDI initiative on African-American and African Diaspora Visual Culture for the academic year 2005-2006. I caught up with Joan Saab early in April to discuss her current research projects and her plans for the future.

LG: Could you tell me a little bit about your research and writing on the cultural construction of motherhood? When and how did you become interested in this project?

JS: My interest in the topic developed when I was pregnant and is motivated both by personal experience and by the role I see myself playing as a cultural critic. During my pregnancy, I became concerned with what I perceived to be anti-feminist currents in American popular culture, which were impacting me in very personal ways. I was bombarded during my pregnancy with unsolicited advice about what I needed to do to be a good mother from everyone, including women who, by all appearances, would be considered progressive. For example, the instructor of my pre-natal yoga class told me she felt the feminist movement had done a disservice to women by giving them the idea that they could have everything – that is have a satisfying career and be a successful mother. I noticed other examples like this and have written about this tendency in contemporary mommy culture as part of a growing "crunchy conservatism" movement in this country. Once I had several of these experiences, I began thinking about the idea of a "culture of babies" that was prevailing in the American media and the project started evolving. I became intrigued by the idea of babies as accessories in advertising, for example in Gucci ads. I also became interested in exploring the phenomenon of celebrity mommies, and more generally in the dramatic dichotomy between my experience of actually being a parent and how parenting is represented in popular culture. More recently I have been exploring the manners in which the discourse of parenting overlaps with public discourse, creating what I have come to refer to as the "parental public sphere." So, a project I began writing in what I felt to be quite a journalistic style has become more theoretical, informed by writings on public space and feminist theory. I am not sure the project will turn into a book at this point, but I certainly anticipate producing three or four articles on the topic in the near future.

LG: Could you tell me about your ideas for the project How to Take a Picture: The Creation of Photographic Meaning in the United States? What issues will be exploring in this work?

JS: The How to Take A Picture project is really in the very early stages, but I am very excited about it. I have made a few research trips to the George Eastman House archives to look at early photographic journals and "How To" photographic manuals from the late nineteenth/early twentieth century. Specifically, I am interested in how those journals and manuals marketed photography and created multiple publics for the consumption and appreciation of a new technology. Methodologically, it is a cultural studies project in that it continues my investigations into the tensions between the creations of publics or audiences and markets, but I am always trying to avoid a cultural studies project that may become flat by grounding it in an historical context. In this project, as well as in my book For the Millions, my goal is to combine well-researched archi-
val work with questions of interest to the cultural studies project: How are aesthetic value and public values determined? Who determines these values? What is at stake? This project is similar to the *For the Millions* project in that both are historiographical projects and share methodological approaches, but in this project I want to take more risks, explore bigger questions about the relationships of the production of knowledge to consumption. I plan on looking specifically at how these “How To” manuals and early journals discursively sold photographic technology to various publics, and negotiated tensions between ideas about Fine Art and technology early in the history of photography.

**LG:** What has been your involvement with Frederick Douglass Institute of African Frederick Douglass Institute of African-American Studies this year and what is being planned for next year?

**JS:** VCS and FDI are working together with an interdisciplinary committee of people from across the University to plan a year of programming on the topic of Visual Culture and the African Diaspora for the 2005-2006 academic year. Over the course of this year I have written grants to several outside sources to secure funding for a series of exciting events. I am very optimistic about the project, although the funding is still pending. There has been much interest from people on campus and off. I think this is a very timely topic. We are planning a series of campus and community events. We want to reach out to a broader audience, while still maintaining an intellectually rigorous program. Our intention is to bring prestigious scholars and challenging contemporary artists together to explore both the theory and practice of the visual culture of the African Diaspora.

**LG:** What specifically do you have planned?

**JS:** We have invited the British filmmaker and cultural critic, Isaac Julien, to deliver next year’s Craig Owens Memorial Lecture. There will be a film festival including the works of several filmmakers scheduled in conjunction with Julien’s visit. Screenings will be held both on campus and at the Dryden Theater, George Eastman House. VCS Program Alumnus, Darby English, who has written on the artist, Kara Walker, has been asked to deliver the Reni Celeste Memorial Alumni Lecture. We have also invited several prominent scholars in the field to participate in a day-long symposium. So far, we’ve had an overwhelmingly positive response from everyone we have contacted. The committee is considering co-editing a reader on African-American Visual Culture from the proceedings of the symposium, or if funding is not available for the symposium, of still pursuing the idea of publishing a collection of writings. This publication idea is still in the early planning stages, but the committee was rather surprised by the current lack of a reader on this topic and we have several scholars interested in the project.

We are also hoping to have an exhibition of photographer Carrie Mae Weems at the Hartnett Gallery accompanied by an artist’s talk. Additionally, we hope to have an exhibition of Ho Che Anderson’s work at the Rochester Contemporary (RoCo). Anderson is a Toronto-based artist who has recently completed an impressive three-volume graphic novel biography of Martin Luther King, Jr. We are scheduling the opening of the Anderson exhibition for Martin Luther King Day and are planning to have buses available from the campus to RoCo for the event.

**LG:** Do you have other ideas for fundraising and future-programming for the program?

**JS:** I have been reaching out to other institutions and thinking about and researching other potential sources of outside funding, such as the Henry Luce Foundation for research on American Art, Kodak, and the New York Council for the Humanities. I would like to have the program host a NEH (National Endowment for the Humanities) Summer Seminar. I think the scholarship of the students and faculty in the program is very original and exciting. The programming we have planned for next year and the types of projects we are thinking about for the future will continue to draw attention to the fantastic work being done here and generate a really positive buzz.

### VCS Graduate Conference, “Public Displays of Affection”

The Visual and Cultural Studies Interdisciplinary Graduate Conference, “Public Displays of Affection,” was held on Saturday, 9 April 2005, on the University of Rochester’s River Campus. The keynote address, “I’m Offended: Working Things Out in Public,” was delivered by Laura Kipnis, Professor in the Department of Radio, Film and Television at Northwestern University.

Kipnis is well-known for her studies of the representations of love, sex, and marriage in American culture and is the author of three books. She has received grants and fellowships from the Guggenheim Foundation, the Rockefeller Foundation, National Endowment for the Arts, and Yaddo. Exploring a diverse range of topics from various disciplinary angles, the conference’s twelve presenters hailed from around the world. Several student presenters traveled to Rochester from Canada and Europe. VCS student papers included “Good Breeding; On Pandas and Public Sex in American Zoos,” by Lisa Uddin; “The Witness’s Burden: Shoot and the Subject of Violence,” by Kevin Goodman; and “Drive-by Filmmaking: Automobile and Remapping the Emotional Geography of Domestic Space in Abbas Kiarostami’s Ten,” by Hossein Khoroshijah. Conference panels were moderated by Professors John Michael (Department of English/VCS), Jeffrey Tucker (Department of English), and Greta Nițu (Department of English).

“Public Displays of Affection,” was organized and coordinated by Aviva Dove-Viebahn, with the help of Aubrey Anable, Lauren Crabtree, Maia Dauner, Linda Edwards, Cynthia Foo, Mara Gladstone, Dinah Holtzman, Lucia Sommer, Claire Sykes, and Catherine Zuromskis. More information about the conference is available at: www.rochester.edu/college/aah/pda/.

Laura Kipnis, Keynote Speaker at “Public Displays of Affection,” Professor of Radio, Film and Television at Northwestern University
**FACULTY NEWS**


**Elizabeth Cohen** was a panelist at the conference, “Phantom Limb Phenomena: A Neurobiological Diagnosis With Aesthetic, Cultural and Philosophic Implications,” Goldsmiths College, London, UK in January 2005. Her work was included in a group exhibition at Sideshow Gallery, Brooklyn, winter 2005, and was part of the exhibition, “Nxt Message,” at the Koffler Gallery in Toronto, spring 2005. Cohen recently presented a Visiting Artist Lecture to the Art Department at University of California at Santa Cruz, and served as the Director of the Art New York Program for the Department of Art and Art History, spring semester 2005.


**Robert Foster** (Department of Modern Languages and Cultures, Director of SBAI) has received the German Studies/German Academic Exchange 2004 book award for outstanding book on German literature and culture published during 2002 and 2003 for her book, *Men Desiring Men: The Poetry of Same Sex Identity and Desire in German Classicism*. On March 1, 2005, Gustafson was appointed the Karl F. and Bertha A. Fuchs Professor of German Studies at the University of Rochester.

**Sue Gustafson** (Department of Modern Languages and Cultures, Director of SBAI) has received the German Studies/German Academic Exchange 2004 book award for outstanding book on German literature and culture published during 2002 and 2003 for her book, *Men Desiring Men: The Poetry of Same Sex Identity and Desire in German Classicism*. On March 1, 2005, Gustafson was appointed the Karl F. and Bertha A. Fuchs Professor of German Studies at the University of Rochester.

**Rachel Haidu** was invited in October 2004 to the Centre for Contemporary Art/Ujazdowski Castle in Warsaw to give a talk, “Marcel Broodthaers: Museum/Fictions,” a follow-up to the talk she delivered there in May 2004 at an international conference on Gerhard Richter's Atlas. In October she also gave another talk on Atlas, "Gerhard Richter's Museum [or Barracks or Administration Building] for 1,000 Pictures," at the Goethe Institute in Krakow, and a (third) version of her work on Atlas was published this winter in the Polish contemporary art journal, Obieg.

In July, Haidu participated in the Utopian Studies Society Conference in Porto, Portugal. Her paper entitled "Thomas Hirschhorn’s Utopics," was subsequently published in French in the *Journal des Laboratoires d’Aubervilliers* (December 2004) and will be republished in French and English in a catalogue of Hirschhorn’s recent public art project, the *Musée Précaire Albinet*. She is currently writing a longer article about Hirschhorn and working on a book project on Marcel Broodthaers.

Haidu has also contributed two articles to forthcoming book publications: “Arrogant Texts: Gerhard Richter’s Family Pictures,” which will appear in *Gerhard Richter*, to be published by MIT Press/October Files,

During spring semester 2005, Haidu taught a graduate seminar entitled “Authorship,” exploring approaches to the problem of authorship, including those that redefine the author’s role as extending to urban space or the community, and those that negotiate the author’s status as colonial or postcolonial subject. She is hoping to offer a seminar in 2006 that continues exploring issues of national and post-national identity.

Greta Niu was hired as Assistant Professor of English in fall 2004. This past academic year she conducted two oral history workshops for the Asian/Pacific Islander/American History Project of Greater Rochester. Her training in oral history comes from her graduate school work as a Research Assistant and Research Coordinator for “Behind the Veil: African American Lives in the Jim Crow South,” sponsored by the Center for Documentary Studies at Duke University. On October 18, 2004, Niu gave birth to her son, Lyndon Lowenstein.

Tim Scheie (French, Eastman School of Music) has completed a book manuscript entitled *Performance Degree Zero: Roland Barthes and Theater*, the culmination of several years of research and writing on Barthes’s uneasiness with theater and performance. The book, under contract with the University of Toronto Press, is scheduled for publication in spring 2006. Scheie presented a paper related to this research, “Live Performance in the Virtual Age,” at the International Association for Philosophy and Literature conference in May 2004.

This past year Scheie also presented his research on the often-obscured inflection of the “national [French]” in the promotion of a “national popular theater” in France, as well as at the conference of the Conseil International d’Études Francophone held in Liège, Belgium, and at the American Theatre in Higher Education conference in Toronto. An article based on this research and titled, “Roland Barthes and the Myth of a National Theater,” is forthcoming in *French Forum*.

Allen Topolski’s work was included in the exhibition, “Beyond/In Western New York 2005,” at Hallwalls, Buffalo, 16 April – 31 May 2005. The exhibition is part of the expanded biennial exhibition founded by the Albright-Knox Art Gallery to showcase work by artists from the bi-national region of Southern Ontario, Canada, and Western and Central New York.

Jeffrey Tucker (Department of English) has been awarded a Bridging Fellowship for the fall semester 2005. The Bridging Fellowship Program supports members of the University faculty in interdisciplinary study. Specifically, the program releases members from departmental obligations for one semester to allow them to move to another part of the University for the purpose of learning aspects of another discipline. Tucker will bridge with the Program in Visual and Cultural Studies as part of his development of a course on comic books and graphic novels.

[Invisible Culture](http://www.rochester.edu/invisible_culture/)

The on-line journal, Invisible Culture, has been in operation since 1998 in association with the VCS Program. The 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.

Students and faculty are encouraged to submit articles (no more than 6000 words), brief reviews of recent books and exhibitions (600-1000 words), or other projects, including proposals for future issues, that consider any aspect of visual culture. Each issue of Invisible Culture is based on a theme. A call for papers and a list of books available for review are available on the website. Inquiries and submissions should be directed to ivc@mail.rochester.edu.

The current issue, “The Loop as Temporal Form,” was edited by Margot Bouman. This issue takes a broad view of the loop—an act of editing that involves the telling and retelling of a narrative—as a form that potentially sets in motion temporal patterns that reconfigure boundaries of space, time and perception. The forthcoming issue, “Nature Loving,” co-edited by Peter Hobbs and Lisa Uddin, will be available in spring 2005. Emphasizing the relations between nature and love, this issue considers nature as a collection of artifacts jointly constructed through cultural values, organic life, and visual practices in order to investigate nature’s multiple meanings and uses in modernity.

**PDOG**

The Professional Development Organizing Group (PDOG), run by Aviva Dove-Viebahn, Linda Edwards, and Claire Sykes, organized a number of informative and well-attended presentations and workshops for graduate students throughout the year:

Paul Duro and Rachel Haidu presented a workshop entitled “Research in the Archive and Beyond,” in November. In February, Sharon Willis offered a session on undergraduate teaching and course planning. A seminar entitled, “Publishing: From Submitting Work to Getting Copyrights for Images,” was presented by Joan Saab in March, and in April a workshop on digital slide presentations was given by Pamela Harvey of the Ed Tech Center and Claire Sykes, VCS graduate student and employee of the Visual Resources Collection.

**Fulbright Scholar in Residence Next Year**

From September 2005 through January 2006, Luiza Nader will be a visiting Fulbright scholar in residence under the auspices of the VCS program, and through the sponsorship of Professor Rachel Haidu.

Luiza Nader
naderluiza@hotmail.com
MA and PhD Candidate, Institute of Art History, Warsaw University, Poland

Interests: conceptual art and political economy in Poland and the U.S. Luiza will be conducting research toward her PhD while on her Fulbright here. She will be accompanied by her husband Mikolaj Palosz, a cellist, and their newborn baby, Antek. She is a Polish citizen.
Aubrey Anable presented her paper, “Tracing the Decay of Fiction: Database Narratives and the Noir Spatial Imagination” at the Annual Conference of the Society for Cinema and Media Studies in London, and at the Cinema and Technology Conference sponsored by the Institute for Cultural Research at Lancaster University, UK, in April. In spring semester 2005, she taught the course, “Film and the City,” in the Department of Media Study at the University at Buffalo.


Lucy Curzon presented a paper entitled “Mass-Observation and Modernity: An Incomplete Project” at the Center for British Studies at University of California, Berkeley in February. Beginning in August 2005, Lucy will be Visiting Assistant Professor of Art and Interdisciplinary Studies at the University of West Georgia, Carrollton.

Lyell Davies is writing his dissertation “Documenting Diaspora’s Subject” which explores the representation of transnational subjectivities in non-fiction film and video. He is also working on participatory video projects involving recent immigrant youth and homeless New Yorkers and co-directing a documentary project about the lives of disabled survivors of brain injury.

Linda Edwards received a VCS travel grant to participate in the seminar, “Experimental Critical Theory: Psychoanalysis, Politics and the Event,” at the University of California Humanities Research Institute in August, and a grant from the Cardoza Women’s Law Journal to present a paper in response to the medical documentary, “Is it a Boy or a Girl,” about medical management of intersex infants at the symposium, Conference held in March, 2005. Cynthia Foo’s article, “Cynthia F. Interviews Peter K.,” appeared in FUSE Magazine vol. 27, no. 3 (Spring 2004). In 2004 Cynthia was awarded a prestigious 4-year Social Sciences and Humanities Research Council of Canada (SSHRC) Doctoral Scholarship.

Leanne Gilbertson presented a lecture, “Bits and Pieces: Recuperating Femininity in Warhol’s Factory,” in conjunction with the exhibition, “Andy Warhol’s Dream America,” at the invitation of the Jordan Schnitzer Museum of Art, University of Oregon, in February. She has been teaching as an Adjunct Professor in the Visual and Performing Arts Program, St. John Fisher College, Rochester. In June she will begin working as Assistant Curator of the Warhol Film Project at the Whitney Museum of American Art.


Peter Hobbs’s solo exhibition, “Pleasures of Being A Dog,” created quite a controversy when it was shown at the Hartnett Gallery, University of Rochester, November-December 2004. The exhibition was a variation of a traveling pleasure palace Peter had previously exhibited in Banff and Montreal. Peter also presented his paper, “The Melodrama of Gender: A Genealogy of Sadness,” at the Susan B. Anthony Institute Interdisciplinary Graduate Conference in April and taught his course, “Sports Bodies: Athleticism and Popular Culture,” in the Writing Program at the University of Rochester.

Randy Innes held The History of Photography (The Lisette Model/ Joseph G. Blum) Fellowship at the National Gallery of Canada in Ottawa from September 2004 through February 2005. His research considered the emergence of photography in the context of early nineteenth-century visual arts, focusing specifically on 1850s travel books. Randy is currently working
part-time in the Education Division at the National Gallery of Canada. Hossein Khosrowjah was invited by Vassar College’s Film and Drama Department to deliver two lectures on Iranian cinema this past year. The first, titled “The Dramatist of Social Conflict or a Conflicted Artist,” considered Bahram Beyzai’s film, Downpour. The second, “Drive-by Filmmaking: The Road, the Journey and technologies of filmic representation in Abbas Kiarostami’s Works,” offered an overview of Abbas Kiarostami’s career and a discussion of his film, A Taste of Cherry. Hossein was commissioned by The Museum of Fine Arts in Boston to write a catalogue for Festival of Films from Iran (12 November – 12 December, 2004). This was the third year that he has written this catalogue. In April, Hossein presented his paper, “Auto-mobility and the New Domestic Space in Abbas Kiarostami’s Ten: Re-mapping the Emotional Geography of Contemporary Tehran,” at “Public Displays of Affection.”


Derek Rushton worked for the Portrait Gallery of Canada, Ottawa, as Assistant Curator of Acquisitions and Research during the summer of 2004. He was a contributor to an exhibition titled “Broken Ground - Canadian Historical and Contemporary Photographs,” which opened at the Galerie Vaclav Spala, Prague and Martin-Gropius-Bau, Berlin in fall 2004. In March, Derek presented his paper “Alternative Geographies of Identity: Two Decades of Art and HIV/AIDS Activism in Toronto” at the Susan B. Anthony Institute Interdisciplinary Graduate Conference. He is currently revising this project for publication in a book titled, (Image)n ing Resistance, forthcoming from University of Toronto press.

Daniela Sandler received the SSHA-Rockefeller Graduate Award at the Annual Meeting of the Social Science History Association (SSHA), Chicago, in November. She organized two panels at this conference: “Marketing Urban Space: Between Gentrification and Local Community,” and “Tourism, Identity, and the Marketing of Cities.” Daniela also presented her paper, “Spoils of War: The Commodification of History and Public Space in Berlin since the Fall of the Wall,” at the SSHA Annual Meeting and her paper, “A Museum’s Red Legs: Lina Bo Bardi’s Museum of Art of Sao Paulo,” at the Annual Meeting of the College Art Association, Atlanta, in February. Since January 2005 Daniela has been working as Research Assistant in the Publications Department at the Getty Research Institute, Los Angeles. Beginning in August 2005, Daniela will be Instructor in the Growth and Structure of Cities Program at Bryn Mawr College in Pennsylvania.

T’ai Smith is currently working as the Managing Editor of the journal, Grey Room, and co-teaching the course, “Introduction to Visual Culture,” at Parsons School of Design, New York with Margot Bouman. In April T’ai was invited to present a lecture, “The Bauhaus Women Weavers;” to Janet Berlo’s class, “Women, Cloth, & Culture.”


Norman Vorano is currently teaching a survey of Amerindian art history at Concordia University, Montreal, while continuing to work with the Curator of Aboriginal Art at the Portrait Gallery of Canada and serving as a research assistant at the Great Lakes Research Alliance for the Study of Aboriginal Art and Culture, Carleton University, Ottawa. He just completed a year of teaching in the Inuit Art Foundation’s ”Cultural Industries Training Program,” an Ottawa-based, Inuit-run education program for urban Inuit students. In addition to publishing several reviews this year, Norman also published his article, “Creators - Negotiating the Artworld for over 50 Years,” in Inuit Art Quarterly, Fall/Winter 2004. He is completing his dissertation, “Inuit Art in a Qallunaat World: Modernism, Museums and the Public Imaginary, 1949-1965,” on
the growth, development and reception of Inuit art.


**Catherine Zuromskis** presented her paper "White Walls and Local Color: James Turrell’s ‘LA Look’" at the Frick Symposium in April. She will be presenting her paper, "On Snapshot Photography: Rethinking Photographic Power in Public and Private Spheres" at the "Thinking Photograph (Again)" conference, University of Durham, UK, in July. She has written two entries, one on "Instant Photography" and one on "Vernacular Photography," for The Encyclopedia of 20th Century Photography, forthcoming from Routledge. Catherine received a dissertation writing fellowship for spring of 2005 from the Raymond N. Ball Fellowship Fund at the University of Rochester, and will be traveling to Mexico and Central America in May on an Alisa Mellon Bruce Pre-Doctoral Fellowship for Travel Abroad for Historians of American Art. In fall semester 2004, she taught the course, "History of Photography," in the Humanities Program, Eastman School of Music.

**Incoming Students, 2005-2006**

**Gloria Chan-sook Kim**
BA and MA York University, Canada
**Interests:** nationalism, space, and the body.
Gloria is a Canadian citizen, currently living in Toronto.

**Godfre Leung**
BA, Reed College, 2003
**Interests:** twentieth century art and literary theory.
Godfre is a Canadian citizen and Vancouver resident.

**Victoria Pass**
BA, Boston University MA, Art Institute of Chicago
**Interests:** critiques of museums, contemporary art history.
Vicky has worked at both the Contemporary Museum in Baltimore and the Art Institute of Chicago. She is currently living in Chicago.

**Paula Pinto**
BFA, Sculpture, Porto University MA, Architecture and Urban Culture, Polytechnic University of Catalonia/Centre of Contemporary Culture
**Interests:** modern and contemporary art; museum practices.
Paula is editor of the Portuguese journal of urban culture, "In Si(s)tu." She is a citizen of Portugal, currently living in Princeton, New Jersey, where her husband, Joaquim Moreno, is pursuing a PhD in architectural history. Both Joaquim and their new baby Maria will be accompanying Paula to Rochester.

**Incoming student Gloria Chan-sook Kim, with current students Cynthia Foo and Lisa Uddin, at the opening of the exhibition, "Carol Taylor ~ Quilts For a New Millenium," Hartnett Gallery, University of Rochester.**

**Congratulations to Those Awarded Their PhD’s in 2004-2005**

**Dore Bowen**
"Danger Box: Fluxphotography and Martin Heidegger’s Phenomenology"

**Lisa Finn**
"Risky Subjects: Constructions and Categorizations of Women in Health Care"

**Amy Herzog**
"Dreams of Difference and Songs of the Same: The Image of Time in Musical Film"

**Matthew Reynolds**
"Soft Focus: Glamour and the Hollywood Redevelopment Project"

**Students Passing Their Qualifying Exams, 2004-2005**

**Leanne Gilbertson**
"Out of Place in Time: Women Performing Art in Warhol’s Factory and Judson Memorial Church"

**Elizabeth Kalbfleisch**
"Home and Homeland: Feminist Ground in First Nations Art and Visual Culture"

**Taro Nettleton**
"Throw Out the Books, Get Out in the Streets: Subjectivity and Space in Underground Art in Japan in the 1960s"
C. Ondine Chavoya (2002 PhD) is Assistant Professor of Art History and Latina/o Studies at Williams College, Williamstown, Massachusetts.

Bridget Cook (2002 PhD) is currently teaching as Assistant Professor of Art History and Ethnic Studies at Santa Clara University, California.

Mark Denaci (2001 PhD) is Assistant Professor of Art History, SUNY Geneseo, New York.

Darby English (2002 PhD) is currently Assistant Professor of Art History, University of Chicago. In November, he was invited to present his paper, “The Trouble with ‘Black Abstraction,’” at the symposium, “Modernity and Contemporaneity: Antinomies of Art and Culture After the 20th Century,” Carnegie Museum of Art, Pittsburgh. English has recently secured a book contract with MIT Press for his manuscript tentatively titled, How To See A Work of Art in Total Darkness. He will deliver the inaugural Reni Celeste Memorial Alumni Lecture at the University of Rochester during the 2005-2006 academic year.

Jonathan Finn (2004 PhD) is Assistant Professor of Communication Studies at Sir Wilfrid Laurier University, Waterloo, Canada.

Philip Gentile (2000 PhD) is Assistant Professor of Mass Communications at the University of Southern Mississippi, Hattiesburg.

Natasha Goldman (2002 PhD) is Assistant Professor of Art History, University of Texas, El Paso.

Hanneke Grootenboer (2001 PhD) was Mellon Post-Doctoral Fellow and Lecturer in the Department of Art History and Archaeology, Columbia University, 2003-2004. Her book, The Rhetoric of Perspective: Realism and Illusionism in Seventeenth-Century Dutch Still-Life Painting, was recently published by University of Chicago Press. Mieke Bal has offered a glowing review of Grootenboer’s book: “One always wonders how a classical subject, so often recounted, analyzed, recast that it becomes boring, can be vitalized and made all exciting again. Grootenboer manages this for Dutch still-life painting with amazing brilliance. This is a profoundly innovative book, bringing both still life painting and the scholarship about it an entirely new second life. A must-read book for all interested in painting.”

Amy Herzog (2004 PhD) has been appointed Assistant Professor of Media Studies, Queens College, City University of New York.

Karen Kosasa (2002 PhD) is Assistant Professor of American Studies and Director of the Museum Studies Certificate Program, The University of Hawaii Manoa.

Bethany Ogden (2000 PhD) is Assistant Professor of Media Studies at Hampshire College, Amherst, Mass.

Kirsi Peltonäki (2002 PhD) is Assistant Professor of Art History at Oregon State University, Corvallis.

Laura Quinn (2001 PhD) is currently Director of Donor Relations and Campaign Events at Smith College, Northampton, Massachusetts.

Walid Ra’ad’s (1996 PhD) work has been included in several exhibitions this past year, receiving much critical attention and acclaim. He is currently teaching as Assistant Professor of Art at The School of Art at the Cooper Union, Manhattan. Ra’ad founded and is the principal member of the Atlas Group, a conceptual collective whose semi-fictional recreations of historical documentation can be viewed on the Web at www.theatlasgroup.org, and whose work is well-known internationally. Ra’ad was included in the exhibition, “Terrorvision,” June-July 2004, at Exit Gallery, New York, and his work was reviewed by Amei Wallach, New York Times, 20 June 2004. The exhibition included contributions from 59 international artists confronting the politics and experience of terror. Ra’ad’s work was also included in the exhibition, “The Interventionists: Art in the Social Sphere,” at MASS MoCA, North Adams, Massachusetts from May 2004-May 2005. In collaboration with Akram Zaatari and the Arab Image Foundation, Ra’ad created the installation/exhibition, “Mapping Sitting: On Portraiture and Photography,” on display at the Grey Art Gallery, New York University, January 2005. A review of the exhibition appeared in the New York Times, 14 January 2005.

Cyril Reade’s multimedia installation, “O’ Jerusalem,” is on exhibit at the Lockhart Gallery, SUNY Geneseo, from 8 April to 6 May 2005. Reade is currently curating an exhibition titled “NXT.Message,” that examines the digital as palimpsest and will include works by Elizabeth Cohen, Emile Deveraux, Scott McCarney, and Cheryl Sourkesat. The exhibition runs from 12 May – 26 June 2005 in Toronto’s Koffler Gallery. Reade, an Assistant Professor of Art History at Rochester Institute of Technology, will also be teaching a course on traditional and contemporary British landscape art at Queen’s University’s Herstmonceux Castle, UK, this summer.

Matthew Reynolds (2004 PhD) is currently serving as Program Coordinator, Getty Research Institute, Los Angeles.

Jeanette Roan (2001 PhD) is Assistant Professor of Film and Media Studies at George Mason University, Fairfax, Virginia.

Tina Takemoto (2002 PhD) is Associate Professor of Visual Studies at California College of the Arts, San Francisco.

Warren Zanes (2002 PhD) is Vice President of Education, Rock and Roll Hall of Fame and Museum, Cleveland.
Yvonne Rainer Delivers Craig Owens Memorial Lecture

This year the program was pleased to host Yvonne Rainer as the Craig Owens Memorial Lecturer. Rainer, who is recognized as the founder of postmodern dance and is famous for her choreography and filmmaking, presented her lecture, “Feelings are Facts,” on November 19 on the University’s River Campus. The lecture was drawn in part from a memoir Rainer is currently writing.

On the evening of November 18 at the Dryden Theatre, George Eastman House, Rainer presented the Rochester premiere of her new video, After Many a Summer Dies the Swan: Hybrid, together with Rainer Variations, a video portrait of her by Charles Atlas, and the 1976 film of her signature dance work, Trio A. Following the screenings a conversation with the filmmaker was conducted by Douglas Crimp.

Other Lectures Co-Sponsored by VCS in 2004-2005

On 21 October 2004, Dominic LaCapra, Bowmar Professor of Humanistic Studies and Professor of History at Cornell, lectured on “Disciplinarity, Cross-Disciplinarity, and the Problem of Violence.”


Lauren Berlant, Professor of English Language and Literature, University of Chicago, was SBAI Visiting Scholar this year. Over the course of two days, February 3-4, 2005, graduate students and faculty from the VCS program had a number of opportunities to interact with Berlant. On February 3 she presented her lecture, “It’s not the tragedies that kill us, it’s the messes’: Couples, Couplets, and Dorothy Parker.”

On 5 February 2005, Simon Forti, dancer/writer/choreographer, gave a lecture and demonstration in Spurrier Dance Studio. Forti discussed the work of teachers and colleagues who have inspired her, including Anna Halprin, Trisha Brown, and John Cage. Forti talked about her beginnings in dance, her involvement with the Judson Dance Theater in New York in the 1960s, and demonstrated her mode of dance improvisation.

On 14 April 2005, Nicholas Sammond, Assistant Professor in the Media and Society Program at Hobart and William Smith Colleges, lectured on “Careless Love: Early US Animation and the Mastery of the Minstrel.” The lecture read the first animated characters through American traditions of vaudeville and minstrelsy and fantasies of a free laboring body.
IN MEMORIUM

Reni Celeste
December 16, 1963 - December 7, 2004

A memorial for Celeste was held on December 9, 2004, in New Haven, Connecticut.

This year the VCS Program was deeply saddened to lose one of its most accomplished alums, Reni Celeste. At the time of her death, Celeste was a Postdoctoral Research Scholar and Teaching Fellow at Yale University, a position she had held since 2003, and was in the process of completing her book, Action Speed-Metropolis. She said of this book that it explores “the origins and limits of the field through the figure of action cinema and industrial modernism. I look at cinema both at its origin and in its contemporary convergences, in order to understand how new forms of communication have inspired a global revision of culture, experience and the study of film.”

Celeste, born Renee Celeste Noriega, completed her BA in Philosophy with Highest Honors at the University of California Santa Cruz in 1988. In 1997 she began the PhD program at the University of Rochester, and was diagnosed with breast cancer soon thereafter.


Dudley Andrew, Director of Graduate Studies in the Film Studies Program at Yale, noted Celeste’s ability to “bring an uncommon perspective to broad questions.” Andrew was impressed with her eagerness “to ask about the ‘universality’ of cinematic action sequences, and about their capacity to present agency and reflection in a manner that can be ‘thought.’”

In the words of Celeste’s friend, Adam Cummins: “Reni was a person of uncompromising courage. This was evident, of course, as she fought the cancer, defying her prognosis for many years as she raised her children, finished her doctorate, produced scholarship and taught, and sustained both a primary relationship and numerous friendships. However it was even more evident in the fact that Reni, more than most people, followed each dream of hers to its fruition, no matter what obstacles might occur. It is this part of her that will survive in both her scholarly work, with its unique philosophical lens, as well as in her children, who, as she used to say, ‘I dreamed into being.’”

Celeste wrote that she wished “to be remembered as a woman who aspired to the joyful wisdom of Nietzsche’s dream, a wisdom he saw in the encounter of art and thought, the two guiding constellations of my life.”

She died of complications following brain surgery and is survived by her husband, Michael Forstrom, and by her children, Martin and Anna.

Her peers and her professors in the VCS program remember her fierce intelligence, her toughness of mind, and her joyful determination to earn her PhD despite her illness. To honor Celeste’s contributions to the program and to the field of Visual and Cultural Studies an annual Reni Celeste Memorial Alumni Lecture series is being established. Darby English (PhD 2002), Assistant Professor of Art History, University of Chicago, will present the inaugural lecture during the 2005-2006 academic year.

Sincerest thanks to Adam Cummins for his generous assistance.

For Your Information

A folder containing CVs and profiles of current VCS core faculty, associates, and other faculty interested in the program is available as a general resource for new and continuing students in our mailroom.

A reading group devoted to investigating the role of affect in cultural production and reception has been meeting weekly this past academic year. If you are interested in participating in this lively and engaging group, now or in the future, please contact Linda Edwards, elinda1@rochester.rr.com.
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