## ART & ART HISTORY

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## VISUAL & CULTURAL STUDIES

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Today—the day I write this—isn’t like every other day, but it isn’t terribly unusual either.

This morning I received an email from a recent alumna of our Department; she is debating between her acceptance into the MFA program at the Art Institute of Chicago and Parsons. Her UofR peers from the last few years are at Tufts, Cranbrook, RISD and the Art Institute of Chicago. One is at the University of California at Irvine researching Dance & Technology via Human-Computer Interaction, one is in the Art and Visual Culture Program at the University of Western Ontario and another is in the Medill School of Journalism at Northwestern. Others have successfully pursued research and production outside of academia. Knowing this specific student as I do—I suggested she take inventory of her rich experience and then go with her gut instinct—thus far they have both served her favorably.

After I emailed her I juried the photography contest run annually online by the Study Abroad office—a small though significant proof of the role of the visual in our university and life experience. I made French toast for my wife and me, I endured multiple deaths playing an X-Box game with my son, filled the bird-feeder and then headed to Sage Art Center where my kids would join me later.

Today the Art and Art History Department and the Office of Admissions hosted an exhibition, workshops, an open mic and reception for newly accepted students interested in the arts—they will be the class of 2014. Despite all the activity in the building, Sage seemed to be lacking its regulars but that was only because most of the majors were downtown contributing to and installing art work in a vacant building as part of the third annual ArtAwake. This year, two fifth-year Kauffman Entrepreneurial students—a studio major and an art history major—organized the jurying of over 700 works of art. The selected works will be shown for tonight only in an event that includes 21 bands and musicians performing on 3 stages, interactive and historical exhibits and a variety of culinary treats provided by a host of city businesses. The event that meshes campus and community spans nine hours.

Today—the day I write this—students saturate my consciousness; the anxious energy of the students yet to join us, the commitment of those here—immersed in the things important to us all—fully ready to move on, and those that have moved on, bearing the rich experience of having been here.

Best wishes for the year ahead!

Allen

Allen C. Topolski
Department of Art and Art History, Chair
The skates are called the Bandits and you may have noticed me at Sage skating around and around and around. Or... maybe you ran into our studio manager, Michael Frank, delivering a sermon. Some of his more famous sermons are on Art and Fear, perhaps you’ve heard one? Or... you noticed the department chairperson here, with 15 of his students, all shooting cranberry juice from their mouths at blank sheets of paper. If you’ve missed any of these events, don’t fret. Today from my office window, I can see 50 toilet plungers stuck to the glass entryway of Sage. Mini marshmallows and dryer sheets decorate the walls of ASIS Gallery, and mysterious post-it notes are labeling everything from the stair treads to the food in the faculty fridge. Sage is a place on campus that people come to with the intention to express themselves, and it turns out it’s infectious. One piece leads to another and inspires someone else, and before we know it, Sage has a life of its own.
Life at Sage is shaped by the experiences of our students. This year, Studio Art students traveled to Toronto, Philadelphia and New York City in search of good art. They found it. You’ll find work at Sage motivated by the street art in Toronto, the Marina Abramovic exhibition at MOMA, and dancing with John Freyer in Philly. As I write this in March of 2010, we eagerly anticipate the visiting artist Chris Baker in April. His work engages the rich collection of social networks that infiltrate our world.
The Senior Studio and Seminar meet with Advanced Painting students for a brief papermaking demonstration.


You can “virtually” visit Sage Art Center and stay connected to the events that make life as Sage rich and interesting at our blog:

http://sageartcenter.com
Mary Gowan

I’ve always been an enthusiastic collector of “stuff.” I’m fascinated by the multiple identities and functions that everyday objects might take on, aside from their original intended uses. That is the idea that I am currently exploring through the deconstruction and reconstruction of these objects.

Jen Burger

My work explores the intricacies between decay, taxidermy, and immortality in the form of manipulated pod structures. The cocoons incorporate chicken wire, beeswax, found paper, cloth, horse hair, and thread to create organic womb-shaped objects. These pods are then piled on the floor and hung from the ceiling and walls to create their own environment for the viewer to experience.
**Grace Hong**
Graduating with a double major in Studio Arts and Psychology, she began her undergraduate studies in art with a focus on the variety of methods in paintings. However, her later advanced studies opened up possibilities for exploring diverse mediums through drawing, sculpture, and photography. Some of the major themes in her work shows a personal interest in technology’s influence on our lives, psychological implications of interpersonal interactions, and the juxtapositions of imagery in organic and mechanic systems.

**Faeeza Masood**
A few months ago my uncle who served for the US Army spoke to me about his thoughts on war and conflict in general. “Faeeza, war is inevitable and necessary. That’s just the way it is.” Infuriated, I made this work. I believe we have far more agency in how the world is, or isn’t.” Faeeza wrote by hand “That’s just the Way It Is” on 10,000 different pieces of paper and dipped the paper in wax; the pieces were exhibited and then placed among other words to be found by others in years to come.

**Eva (Dan) Xie**
The recent work of Eva (Dan) Xie centers on interpreting the emotional experience of loss that is always so difficult to express. She utilizes found objects, installations, prints, and collages in a process of redefining “letting go”—the complex relationship between controlling and relinquishing.
Alex Squier
Alex Squier puts final touches on the first stage of the mural in his Thesis Exhibition; the mural changed daily with figures replaced by text.

Christine Cauruana
Fascinated by the idea that I could be so removed from the people who are intimately tied to my own nature and history, I situated myself within the collective memories of my family. Detail of “Tippy and Elmer”, 11x14, Letterpress Print on Florescent White Paper from the “What was found.” series.

Amy Mirabella
As a visual artist, my work explores ideas of identity, storytelling, and natural and human forms. Inspiration comes from my immediate environment of everyday domestic and natural spaces, from which I document the world around me. For my senior thesis show I examine how domestic life has its moments of harmony and discord; babies are born, children get older, hormones hit, priorities change, and the unexpected happens. Daily life is filled with juggling and balancing children’s personalities, play dates, what’s for dinner, and work schedules. Finding a sense of order alongside the flow and rhythm of a household is what many of us as parents long for. Out of these moments growth and change appear, conflict finds balance, and you discover peace can exist amidst the chaos.
Interview with Marni Shindelman
by Godfre Leung

GODFRE LEUNG You have been collaborating with the artist Nate Larson for three years now. Can you describe your collaborative project Witness, and tell us about the nature of your working relationship and how you two came to collaborate?

MARNI SHINDELMAN Nate is a professor at the Maryland Institute and College of Art. We met at a photographic conference, have been friends for about five years, and have worked on four projects together. Some images are made together, and some are made separately. We collaborate completely on the method for making the work, which is a large source of the concept for the work.

GL You make references to telepathic communication and what you call “psychic collaboration” in your work. You and Nate Larson also finished first in the 2009 World Telekinesis Competition. What does the extra-sensory mean for your work?

MS The work relates significantly to communication across distance; how social networking, cell phones, and the multitude of instant messaging devices affect our relationships. We employ all these devices to collaborate. We began Witness wondering what would happen if we had constant surveillance over our friends. Would you feel more connected or less? We began asking students, friends, and colleagues what they would and wouldn’t need if they had psychic powers. The overwhelming response was that psychic powers would enable one to discard cell phones, sign off instant messaging, and make one less lonely. Loneliness in an age of constant communication became the impetus for our
newest project, *Geolocation: Tributes to the Data Stream*, a series of photographs where we mine GPS coordinates from the public timeline of twitter, then memorialize the tweet through a photograph of the location from the mobile it was sent from. This work will be shown in its entirety in January of 2011 at the Contemporary Arts Center in Las Vegas.

**GL** How has this artistic collaboration affected the way you teach at Sage?

“**Geolocation: Tribute to the Data Stream**” The image is a collaboration between Marni Shindelman and Nate Larson.

**MS** The most difficult part of my collaborations has been the point where one of us quietly and sheepishly admits to a ridiculous idea, which then eventually becomes the catalyst for a new series. It is like admitting to an embarrassing habit, and the collaboration comes from the validation of this. The other begins thinking about this one topic and how it affects them, and a collaboration begins.
Every day I ask my students to go into their own thoughts and heads, and bring out that one idea, habit, or observation that is so unique to them. I now understand much more the courage it takes to truly go to these thoughts and publicly talk about them before they are formed and sometimes hidden in a visual image.

GL Conversely, have your experiences teaching at Sage influenced your artistic work, and in particular your collaborative work?

MS Sage is an open building. To get to my classroom I have to walk through the plaster room, the wood shop, and the printing space. My work has expanded by being surrounded by all these materials. It is more difficult for me to think of singular images. In my individual work, I take materials, altered three-dimensional objects, and photograph them in my studio. This has been greatly influenced by the materials I walk by in Sage.

GL You are giving a performance and a lecture at the “Art Interdisciplinaries: Hi-Tech, Lo-Tech, No-Tech?” Conference in Montréal this May. What do you have planned for these projects?

MS The performance at “Hi-Tech, Lo-Tech, No-Tech” is part of a series of drawings Nate and I have been doing. We use geocaching software and Google Maps to create a series of points that we walk, simultaneously tracked via a GPS enabled cell phone. The online tracking creates a drawing online, or on a projection in the gallery. We will lead a walk through Montréal that will create a drawing in the gallery through the GPS tracking of us. Our first drawing was a portrait of Rudy Giuliani done in Prospect Park this fall as part of Conflux: A Festival on Psychogeography. We are currently researching the city of Montréal to determine what we will draw for the performance.
The Hartnett Gallery featured five exhibitions this year, selected by the 2008-2009 undergraduate committee and graduate advisors. The year began with the interactive video and drawing exhibition *Telecommunity Portrait* by New Mexico artist Edie Tsong. From her home, Tsong hosted live videoconferences with gallery visitors, engaging them in a drawing exchange. Through these live videoconferences, Tsong and Rochester participants created drawings of each other, resulting in a growing display of portraits in the gallery. “As the drawings accumulate on the wall,” Tsong explained, “it becomes more and more obvious how the drawings reflect the personalities of the participants, and how my face is simply a reflection of the participants—of the community.” This exhibition was especially popular with alumni who visited during Meliora Weekend.

In late October, the Gallery presented the imaginative exhibition *Zorcutt: The Way of the Future*, a sculptural project by Zachary Orcutt. Communicating through an alter ego named Zorcutt, the “Don Quixote of Aviation,” Orcutt seeks to bridge the gap between reason and fantasy by creating flying machines out of society’s waste—abandoned exercise machines, car parts, and found objects—
suggesting the artist’s uncomfortable relationships to art, industry, politics, and commerce. “Zorcutt,” wearing his trademark orange flight suit, entered the opening reception on a makeshift but operational “hovercraft,” declaring the “way of the future.”

Spring 2010 started with the ambitious sculpture and video installation *Something is Always Far Away* by Annie Strader. Strader utilized multiple digital video projections of the horizon to explore psychological perceptions of distance and longing. She employed dictionaries, hanging light bulbs, salt “doilies,” and over three tons of soil—covering the entire Gallery floor—to question traditional expectations of materials while revealing the complicated relationships between the social and psychological dimensions of material conditions and physical circumstances. The undergraduate committee put an extraordinary amount of energy into this exhibition, under the leadership of the Gallery’s extremely resourceful graduate installation director, Genevieve Waller.

In March and April, the Gallery presented Leigh Tarentino’s drawings and digital photographs, created specifically for her exhibition *Long Exposure* at Hartnett Gallery and originating from her family history in Rochester. As a child, Tarentino frequently visited family in Rochester, where her grandfather was a lifelong employee of Eastman Kodak Company. In preparation
for the exhibition, Tarentino returned to Rochester and took nearly 500 photographs in and around the city, shooting in locations determined by her childhood memories, including homes where her family members had lived, Kodak Park, the shoreline of Lake Ontario, and Seabreeze Amusement Park. This resulted in two major composite pieces for Hartnett Gallery: *The Apparatus Division* and *The Lakeside Cottages*.

The year concluded with the Annual Undergraduate Juried Exhibition, with a variety of work selected by guest juror Tate Shaw, executive director of the Visual Studies Workshop. Hartnett Gallery received over 100 submissions in response to its call for art for next year’s exhibition schedule, giving the undergraduate committee an opportunity to review a wide variety of work and select shows that will engage members of the university and the broader Rochester arts community for another year. This process benefited from the work of Gallery intern Romy Hosford, a graduate student at the Visual Studies Workshop, who administered the application and review process.

Hartnett Gallery’s enthusiastic and talented undergraduate committee also elected new executive board members in the middle of the academic year. The Fall committee was made up of Caitlin Simpson (undergraduate director), Deborah Philbrick (publicity manager), and You Yang (business manager), with Toniane Picozzo actively assisting with installation. The committee expanded in the Spring semester, electing Paul Rubery (undergraduate director), Steffi Duarte (business manager), Luke Shaw (undergraduate installation coordinator), Colleen Kaster (graphic design and public relations), Danielle Shreck (publicity manager), Rachel Bender (historian), Palida Noor and Sarah Karp (events coordinators), and relying on members Toniane Picozzo, Tayler Schwiegel, and Rachel Kelemen.
Elizabeth Cohen’s work was recently included in *It’s a Wonderful Life* at the Sideshow Gallery in Brooklyn. While managing the *Art New York* program, Elizabeth has invested a lot of energy in learning new computer programs that will contribute to her research and production as she simultaneously pursues funding opportunities. She continues her work on a collaborative project that explores the cultural structures surrounding works of art.


Rachael Hetzel joined the Studio faculty as a Lecturer this year; she was immediately thrown into the fire of co-teaching the professional development aspect of the Senior Studio and Seminar with Allen Topolski in the fall and Marni Shindelman in the spring. Rachael was commissioned by the Memorial Art Gallery to make their annual Patron Print, and other work of hers was included in *Monumental Ideas in Miniature Books*, an exhibition traveling to thirty venues in the US as well as others in Sweden, Finland, Spain, China, Japan, and Argentina.

Heather Layton was invited as a guest lecturer for Meliora Weekend where she presented “The Real Effects of a Fictional Scenario.” She also received a well-deserved nomination for Professor of the Year (Humanities) by the Student Association. Heather had a variety of exhibitions this past year. *Letters to a Future Generation* accompanied her residency at *Heather Layton’s installation at Hallwalls in Buffalo - a mural in progress.*
Cornell University. In March and April 2009, her solo exhibition, *Preparing to Lose*, was on view at Nazareth College. Most recently the Gandhi Institute at the U of R invited her to meet a group of international artists from Bangladesh, India, Kyrgyz Republic, Nepal, Tajikistan, and Turkmenistan—all working on projects centered on fostering global peace.


Marni Shindelman’s collaboration with Nate Larson, *Witness*, was entered into an exhibition at the New Gallery in Calgary by juror Christopher Rauschenberg. In association with Conflux City, Marni collaboratively formed a *Portrait of Rudy Giuliani* on the landscape of Central Park using GPS devices. Marni curated *Murmor Study & Hello World! Work by Christopher Baker* at the Visual Studies Workshop in Rochester. Her own work was included in the Miami University Bicentennial Exhibition. Her upcoming exhibitions include a solo show, *Geolocation*, at the Contemporary Arts Center in Las Vegas.

Allen Topolski’s work was included in an exhibition focused on the changing form of the Jewish household at the Koffler Centre of the Arts; the multimedia work was installed throughout a domestic space in downtown Toronto that was scheduled for demolition. Topolski is the Chair of the department and serves the University in many capacities. He is involved in acquisitions and the de-accessioning of art the Memorial Art Gallery and works to continually improve the environment for patients through his work on the Wilmot Cancer Center Art Committee.

David Walsh participated in the Study Abroad Program in Arezzo, Italy where he taught “Archeology and Architecture: Tuscany, Rome and the South” as part of the Mosaic Seminar Lecture Series. He coauthored a recently published book, *A Corpus of Sculpture from the Abbey of Cluny* published by Picard of Paris. David’s work on the architectural reconstruction of the Abbey church will appear in France this spring at l’École Nationale Superieur d’Arts et Métiers in Cluny for the 1100-year anniversary of the foundation of the Abbey.
Undergraduate Awards

Elizabeth M. Anderson Prize — Jennifer Burger
EXCELLENT PERFORMANCE IN STUDIO ART

Purchase Prize Award — Christine Caruana
RECOGNITION FOR ACHIEVEMENTS IN STUDIO ART

Elizabeth M. Anderson Prize — Emily Wroczynski
EXCELLENT PERFORMANCE IN ART HISTORY

Art and Art History Departmental Award — Karen Giannetti
RECOGNITION FOR ACHIEVEMENTS IN ART HISTORY

Roger Mertin Memorial Award — Luke Shaw
RECOGNITION FOR ACHIEVEMENTS IN STUDIO ART

Joan Saab discusses William Kentridge and Marina Abramovic with this year’s Art New York students after visiting The Museum of Modern Art in early April.
Graduate Awards

This year’s winners of the ‘Celeste Heughes Bishop Award’ for academic accomplishments, teaching achievements, and general contribution to the Graduate Program in Visual and Cultural Studies include:

Shota Ogawa
Rebecca Burditt
Genevieve Waller

The ‘Henry Luce Foundation American Art Dissertation Research Award’ is given to the most promising candidates preparing their dissertations on topics in American art history; this year that award goes to:

Lucy Mulroney
Jessica Horton
Hi Everyone,

This year marked the 20th anniversary of the Graduate Program in Visual and Cultural Studies at the University of Rochester. To mark the occasion we hosted a two-day event celebrating the past with an eye to the future. Vicky Pass, who was invaluable in organizing the event, has written about it in some detail in this newsletter. I want to take this opportunity to thank everyone who participated in this wonderful symposium. It was truly gratifying to see how the program has evolved over the past two decades; to welcome back former colleagues and alumni; to meet a variety of scholars in the field for whom VCS was instrumental in their thinking; and of course to participate in a variety of discussions throughout the year with current students about the history and future of the field. I think it is safe to say that VCS was and continues to be a major force!

Over the past year VCS faculty and students have also been involved in a number of projects and events around the topic of visual culture. Through the Mellon-funded Humanities Corridor, we collaborated with the folks at Syracuse to incorporate “Keywords” into our curriculums. This culminated in a lecture and seminar with W.J.T. Mitchell at Syracuse. A number of VCS students, faculty, and alums gave papers at the annual meetings of the College Art Association, the American Studies Association, the Popular Culture Association and the Society for Cinema and Media Studies. I just returned from sunny Los Angeles where I had the pleasure of seeing many VCS friends and family at a reception at the Library (bar).

As the field of Visual Culture grows and expands, Rochester continues to be at its center. Nice work everyone!

Have a relaxing and productive summer!

See you in the Fall!

Joan

A. Joan Saab
Graduate Program in Visual and Cultural Studies, Director
This October, the Program in Visual and Cultural Studies celebrated the 20th anniversary of its founding with a two day conference. We invited back former faculty members, alumni, as well as a group of young scholars in the field of Visual and Cultural Studies to participate in the event. On Thursday October 1st, current VCS professor Douglas Crimp led a roundtable discussion with some of the program’s foundational faculty members, including Michael Ann Holly, Constance Penley, Kaja Silverman, and Janet Wolff. The group reminisced about the early days of the program—perhaps most memorably, they recounted evenings watching Twin Peaks together at Holly’s home while dreaming up the program that became VCS. They also talked about the challenges they see as our discipline moves forward, and the ways in which we can expand our disciplinary scope by aligning with other disciplines beyond the humanities.

On the following day, three sessions were convened, each comprised of two young scholars from outside of the University of Rochester, with one VCS alum acting as a respondent. The lively panels covered topics ranging from the experience of learning to dance Yvonne Rainer’s Trio A (first performed in 1966), to an examination of the ethics of digital art and exhibitions using the philosophy of Emmanuel Levinas, to a project to restore and understand Edward Curtis’s 1914 film In the Land of the Head Hunters, which featured a cast from the Kwakwaka’wakw community in British Columbia, Canada.
Both days of the conference were an incredible success, filling the Hawkins Carlson room with current VCS graduate students and faculty, a remarkable number of alums who returned to Rochester for the event, as well as members of the larger University of Rochester community and other nearby universities. VCS director Joan Saab hosted a party on Friday evening after the conference to cap off the weekend. The party was more like a school reunion and was a wonderful celebration of the program. Students, faculty, and alumni were able to catch up with old friends and meet other members of the extended VCS community. We want to again thank everyone who traveled to Rochester to participate in the event for making it such a success!
This Spring, VCS professors Paul Duro and John Michael combined efforts and crossed departments in co-teaching “The Sublime/Aesthetics and Ethics,” jointly offered in the Art History and English Departments. Here, they share their thoughts on this academic adventure, reflecting on how it relates to their individual scholarly interests.

Ryan Conrath

You decided to combine two classes into one. John, you were going to teach your class on aesthetics. And Paul, you were going to offer your sublime class this semester. So when the idea came up of combining the two classes into one, was it like this lightbulb moment? Or had this been percolating for some time? It is really interesting because the course is called “Aesthetics and Ethics”—even the title would have raised some serious eyebrows not so long ago!

Paul Duro

For me it was less a “lightbulb moment” than a realization that the content of our respective courses, and our respective interests, had a great deal to say to each other. After all, the theory of the sublime is an inherently aesthetic concept, but one that benefits enormously from its contextualization into a wider aesthetic and ethical discourse than that provided by its traditional home in eighteenth-century theories of literature and art. And from my point of view, I was particularly happy to agree to John’s suggestion that we combine our efforts, as the collaboration builds on my Bridging Fellowship to the Department of English in Fall 2008.
Being in another department was a meaningful experience in interdisciplinary study. In fact the work I did then, on aspects of the sublime in the paintings of British artist Joseph Wright of Derby, will shortly appear in the journal *Art History*.

**JOHN MICHAEL** Just a note on the title, “Aesthetics and Ethics”: it’s actually a bit vestigial—the remnant of an earlier iteration of a seminar like this I did some years ago. However, it does reflect one aspect of what has drawn my attention to aesthetics in recent years. A long time ago I was very interested in skepticism (actually, I still am), and especially on the ways in which judgment appears to be a desperately important problem in the eighteenth and nineteenth centuries, and on into the present day. When you start thinking about judgment in these contexts, of course, you find that you’re dealing with issues that are interestingly visceral—taste, sensibility, pleasure, etc.—and that these find their most important resonances in considerations of aesthetics rather than in the more apparently philosophically serious issues of epistemology or ontology.

Given these interests, the opportunity to teach with Paul was doubly attractive to me because I was aware, the last time I did a version of this course, that I had gotten quite a bit away from aesthetics as it reflects on literary or plastic arts (which was, in the first instance, of course I how I came to be interested in the sublime in the first place). What I really want to think about (what I’ve always wanted to think about, I think) is
the ways in which the most vivid experiences and crises we have are importantly aesthetic and how that’s not especially recherché, but actually an extremely commonsense observation (but a complex concept). So, since I have always been drawn to visual art and to art history—especially the sort of theoretically rich art history Paul’s work exemplifies—testing these commonsense hunches against visual as well as verbal texts has been really exciting for me.

**RC** I am interested in how this experience of being in another department has affected your teaching and research in a larger sense. Can you speak about this in relation to the way you are approaching this innately collaborative and interdisciplinary teaching “event”?

**PD** What I was looking for in the Bridging Fellowship was less a model for emulation—I’ll never be a competent textual analyst—than a new perspective on what for me has become an abiding interest: the relationship between word and image in the study of art history. In fact, the scholars who have influenced me most are those who trained in other disciplines, like Norman Bryson who came from English, or whose work has always leaned towards interdisciplinarity, like Stephen Bann. So for me the real learning experience in interdisciplinary teaching is to reach across boundaries in a way that enlarges my own understanding of art history. And, naturally, to see a colleague like John Michael in action is itself a lesson in good interdisciplinary relations.
For me it’s similar but in reverse (we’re very symmetrical in a de-centered sort of way). As I’ve said above, I’ve always been drawn to the sort of work that Paul does and admires (we discovered some time ago that we both had an affection for Louis Marin, for example, a semiotician who did some great work on painting), but I often feel that I’m too bound by the verbal. I know where I stand (or think I do) when I’m dealing with words on the page. So working in class with images is for me both intimidating but refreshing. One of things interdisciplinarity can do is to help keep you from getting too settled or stale.

I am really interested in the format you have employed in the class. The first half, for the most part, seems to be dominated by a lively discussion of these texts, followed by a good amount of time spent on images. I know it is a huge question, but I am interested in your feelings about the relationship between a work of theory or philosophy and the work of art, and how this teaching format speaks to that relationship.

This is a huge question, but it’s at the heart of what I think interdisciplinary study stands for; that is, a reasoned, theorized, and essentially moral perspective on a wide range of visual and textual material. But this raises at least two problems. First is the question of which philosophies or theories are we talking about. For example, we’re looking at the work of Martin Heidegger in the course. As you know, his writings include very important contributions to aesthetics and the nature of the work of art, but no doubt you’re also aware that Heidegger was an active member of the Nazi party and never renounced his abhorrent political beliefs, which undoubtedly underpin his aesthetic judgments. Personally, I have a problem with that, yet I must also recognize that I find many of his thoughts on art to be very helpful in thinking through my own ideas on visual culture. All we can do is take
care that in seeking out the good in such writing we don’t inadvertently take in the repugnant, the unethical, or the immoral.

The second problem is implicit in your question. You can study theory, including art theory, without studying art. Indeed, a lot of aesthetics does just that. But while I see the value in studying aesthetics and art theory as an end in itself, for me it must be linked with the study of the text or the image. It makes what I do art history and not philosophy. As for how this works out in class, I confess it sometimes seems a little contrived the way we discuss the theory first, break for coffee, then come back to discuss images or texts. But contrived isn’t the same thing as forced, and I’m pleased with the way that discussion naturally flows from the juxtaposition of theory and example. And again, what keeps this connection open and unforced is that it’s not a dialog from theory to image and back again, but a much more dynamic three-way discussion between theory, image, and text, with no one element taking precedence.

JM  I agree completely, and I very much appreciate the engagement and generosity of this class. Despite the contrivance that Paul mentions, the real importance is not in a sort of idea and illustration or—even worse—theory and example, or theory and practice sort of model. It’s the way in which the example talks back to and redefines what the theory seems to say and the way the theory focuses attention on aspects of an image that might not have seemed significant in another context. In another version, one could profitably reverse the order—it’s an artifact of a perhaps insufficiently critical adaptation of an earlier syllabus—and the results would be, I think, interestingly different. If Paul’s ever willing to do this again, I’d like to consider that.
During the 2009-2010 academic year, Janet Berlo taught a new seminar on “The Visual Culture of Heritage and Identity.” She consulted on exhibitions of Native American art for the Fenimore Art Museum (Cooperstown, NY) and the Peabody Essex Museum (Salem, MA), and wrote essays on Native art for a traveling exhibition catalogue titled *Art of the American Indians: The Thaw Collection* (2010). She collaborated with VCS doctoral candidate Mara Gladstone on “The Body in the White Box: Corporeal Ethics and Museum Representation,” for the forthcoming *Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-First Century Museum*. Berlo’s continuing project is a collaboration with art historian Judith Bettelheim on *José Bedia: Transcultural Pilgrim*, a traveling show opening at the Fowler Museum of Cultural History at UCLA in 2011.
With curator Lynne Cooke, Douglas Crimp organized an exhibition called *Mixed Use, Manhattan: Photography and Related Practices, 1970 to the Present*, which was at the Museo Nacional Centro de Arte Reina Sofia, Madrid, June 8 through September 2010. In Fall 2009, Crimp participated in three conferences: “Live Film! Jack Smith! Five Flaming Days in a Rented World!” at the Arsenal Institut für Film und Videokunst and the Hebbel am Ufer theater in Berlin; “What’s at Stake? New Topographics: Photography and the Man-Altered Landscape: The Question of Curatorial Reenactment,” at the Los Angeles County Museum of Art; and “Pornography in the City,” organized by the James Gallery and the Center for the Humanities, CUNY Graduate Center, New York. This past spring, he gave the keynote address for “Real Value: Spaces between Painting and Film,” at a symposium the Kunsthaus Graz; and gave lectures at the ICA Philadelphia in conjunction with their “Dance with Camera” exhibition; in the University of Southern California Roski School of Fine Arts Graduate Lecture Series; at the Whitney Museum of American Art Independent Study Program; at Columbia University’s Tribute to Mario Montez; and at the Minneapolis College of Art and Design.

*Douglas Crimp received the Visual AIDS Vanguard Award. The award is given to individuals who have made a commitment to HIV/AIDS advocacy, education, prevention, and their support of artists with HIV/AIDS - it happens at an annual bowling benefit. Last year’s recipients were Tony Feher and Yoko Ono.*

Joan Saab chaired a roundtable on Visual Culture and Citizenship at the annual meeting of the American Studies Association and presented a paper entitled “Viral Walls: American Tropical and the Multisited Network” at the annual meeting of the Society for Cinema and Media Studies. This summer she will participate in a four-week long NEH seminar on “Broadening the Digital Humanities” at USC.
Paul Duro published an article entitled “The Surest Measure of Perfection: Approaches to Imitation in Seventeenth-Century Art and Theory” in the October-December 2009 issue of *Word and Image*, and has had an article on the eighteenth-century artist Joseph Wright of Derby accepted for publication in the journal *Art History*. He also published two reviews in Eighteenth-Century Current Bibliography. He spoke at “Between History and Narrative: Colloquium in Honor of Hayden White,” at the University of Rochester in April 2009, and in February delivered a paper on visual/verbal relations in seventeenth-century art and theory at the College Art Association Annual Conference in Chicago. At the invitation of the Art and Art History Undergraduate Council he spoke at a “Seen: Art and Art History Faculty” lecture in February 2010.

Robert Foster gave the keynote address at “Michicagoan,” the 11th annual University of Michigan and University of Chicago Linguistic Anthropology Graduate Conference in Ann Arbor. His talk was titled “Block that Metaphor?: Personhood, Citizenship and the Corporation.” A related paper, “Corporate Oxymorons and the Anthropology of Corporations” was published in *Dialectical Anthropology*. He also gave seminar presentations to the Department of Anthropology at Cornell University and the Department of Marketing at the Schulich School of Business, York University in Toronto; and two papers on brands and use value at the annual meeting of the American Anthropological Association in Philadelphia. Three new monographs appeared in the *Tracking Globalization* series that he edits for Indiana University Press. He will visit again this summer at the Australian National University, Research School of Pacific and Asian Studies, where he will continue his research into the history of the P.G. Black collection of Pacific Islands artifacts now housed at the Buffalo Museum of Science. An exhibit based on the Black collection is in preparation for October 2011.

Sharon Willis divides her energies between the VCS Program, Art and Art History, and the Frederick Douglass Institute while she directs the Film and Media Studies Program. She continues work on her book, *Lost and Found: World War II and Cinematic Memory*. Most recently, Sharon published in *American Quarterly* and had an article included in *The Renewal of Cultural Studies*, through Temple University Press.
Walls on Film / Landscapes on Film

Rochester might already have Dryden Theatre and the Little, but now there is Hoyt!

In the Fall of 2009, VCS students Ryan Conrath, Shota Ogawa, and Zainab Saleh collaborated to program Walls on Film, which brought together three works dealing, in this own peculiar ways, with “walls.” After some research and deliberation, we settled on Wim Wenders’s classic Wings of Desire (1987), Simone Bitton’s stirring and reflective documentary Mur (2004) about the “fence” built around the West Bank, and the British artist Steve McQueen’s first feature-length film Hunger (2008).
On the night of the screening, the auditorium filled with familiar and not-so familiar faces of students, faculty, and even some local “cinephiles.” Many managed to savor the whole triple-bill film marathon.

On April 19th, we will follow up Walls on Film with Landscape on Film, which will again bring three hard-to-see movies to Hoyt: Tropical Malady (2004) by the Thai master Apichatpong Weerasethakul, the experimental film Water and Power (1989) by Pat O’Neill, and Bread Day (1998) by Sergei Dvortsevoy (director of Tulpan). Water and Power and Bread Day are particularly exciting grabs because they have been screened very few times, and are both unavailable on DVD.

This is an evolving project that we hope to turn into a regular program.

Look out for more on-Film series!

www.rochester.edu/College/onFilm
www.wallsonfilm.com
Alexandra Alisauskas is in the beginning stages of her dissertation on art practices and conceptions of the body in Central and Eastern Europe in the 1980s. In the Summer of 2009, she received a scholarship to attend the Baltic Studies Summer Institute at the University of Wisconsin to learn Lithuanian. She received an award from the Susan B Anthony Institute to undertake research on the Baltic Triennial in Vilnius, Lithuania. In September, she was a selected participant of “Transient Spaces: The Tourist Syndrome,” a collective artistic and curatorial workshop organized by Uqbar Gallery in Berlin. She presented a paper on the work of Jonas Mekas at the “Twenty Years After the Fall of the Berlin Wall: The Politics of Memory and Democratization” conference at the University of Latvia in Riga, Latvia. Her paper, “‘Frends is olvais welcome to Lithuania’: The Location of Lithuanian Art” was part of the conference “The Geographies of Art History in the Baltic Region,” in Tallinn, Estonia, in November 2009 and will also be published in a special English language issue of the Estonian journal *Kunstiteaduslikke Uurimusi* (Studies in Art and Architecture). She also guest edited the Winter 2010 issue of *InVisible Culture*, entitled “Aesthetes and Eaters—Food and the Arts.”

Ryan Conrath has been working with Shota Ogawa and Zainab Saleh on a film series, which they are trying to make an ongoing event. He was the cinematographer for a documentary on US Route 1 from Maine to Florida, which is in the final stages of production. The company is in talks with the Travel Channel. A number of films he has either shot or acted in have been drifting around in the US and international festival circuits. This summer, in New Jersey and Washington state, he will be acting in a feature-length movie about a film-obsessed, self-loathing vampire.
Aviva Dove-Viebahn chaired the panel “Art and the Televisual” at the 2010 CAA conference in Chicago. She successfully defended her dissertation this April.

Mara Gladstone was in residence at the Getty Research Institute in Los Angeles in August 2009 for a Library Research Grant. In September she began a Graduate Internship at the J. Paul Getty Museum. In February 2010 Mara presented a paper at the College Art Association’s annual conference in Chicago, “Sensing the Fashion Exhibition: Viktor & Rolf, A Case Study.”

Amanda Graham wrote the introduction to artist Nadia Myre’s book, The Scar Project, which was part of the exhibit Hide: Skin as Material and Metaphor that opened at The George Gustav Heye Center in March. She presented her paper “The Body of The Text: Dispersion and Its Implication in Shelley Jackson’s Skin: A Mortal Work of Art” at the “&Now Conference of Innovative Writing & The Literary Arts “in Buffalo in October and at the “MediaModes” Graduate Student Conference at SVA in November. She also presented her paper “Re-Covering The Hiroshima Maidens” at the Susan B. Anthony Institute Conference in February, and her paper “Studies in Euphoric Structure: Lucinda Childs’s Dance, Thirty Years Later” at The Frick Symposium in April. Over the winter break Amanda was lucky enough to receive a scholarship to attend the Key West Literary Seminar: “Clearing the Sill of the World,” where she had the opportunity to workshop her poetry for a week with the lovely and accomplished Jane Hirshfield.

Dinah Holtzman recently presented her paper “White Masculine Fin-de-Siècle Hysteria in Daniel Paul Schreber’s Memoirs and the Art of Matthew Barney” at CAA in Chicago. The anthology in which her essay “Between Yaars: The Queering of Dosti in Contemporary Bollywood Films” appears, Bollywood and Globalization: Indian Popular Cinema, Nation, and Diaspora, was recently released in conjunction with
Anthem Press’s South Asian Studies series. As a recipient of a Susan B. Anthony Institute for Gender and Women’s Studies Teaching Fellowship, she taught a Women’s Studies 100 level course entitled “Celebrity Scandals: The Cultural Politics of Morality” in the Fall.

In the summer of 2009 Jessica Lee Horton received a Walter Read Hovey Scholarship and a Social Sciences Research Council Dissertation Proposal Development Fellowship to conduct early dissertation research in Europe. In May she traveled to New Orleans and in September to Philadelphia to complete two SSRC-led dissertation proposal writing workshops. In October she received a Conference Award from the Native American Art Studies Association to present her paper “Not At Home: Jimmie Durham’s Marginal Practice” at the 2009 annual conference in Norman, Oklahoma. This spring, her essay, “Textured Stores: Three California Baskets” will appear in the catalog for the traveling exhibition Art of the American Indians: The Thaw Collection.
Kyoung-Lae Kang presented her paper “Spectacle Korea: Transfiguring National Boundary, Trans-imaging National Culture in the Good, the Bad, the Weird,” at the New York State Conference on Asian Studies (NYCAS) in Fall 2009. She also delivered a paper “Melodramatic Cure or Noirish Anatomy: Historical Pains within Korean Modernization—Represented in Peppermint Candy (1999) and Memoir of Murder (2003)” at the “Poetics of Pain Conference,” at the Graduate Center at City University of New York (February 2010). In Spring 2010, she presented her ongoing project “Translated or (De)translated Narration: Considering the Korean Silent Film Era and the Cultural Transformation of Byunsan Lecturer” at the Society for Cinema and Media Studies (SCMS), Los Angeles, CA.

Godfre Leung taught a course entitled “Ways of Seeing: Punk Rock Aesthetics and Culture” in the Art and Art History Department, published a review of Imi Knoebel’s 24 Farben—für Blinky in caa. reviews, and completed his qualifying exam.

Last semester, Nicola Mann presented papers at the Mobility and Creativity Conference at the University of Surrey, U.K. and at the Greenscapes: Landscapes of Myth and Imagination Conference at Brock University, Ontario, Canada. This spring, Nicola conducted a workshop in “Writing the Urban” at the Academy of Urbanism in London, U.K., and will present a paper at the European Social Science History Conference in Ghent, Belgium. Last fall, Nicola taught Introduction to Studio Practice at the University of Rochester.

Jessica McDonald was the William and Elizabeth Patterson Curatorial Fellow in Photography at the San Francisco Museum of Modern Art during the summer of 2009. Her interview, “Mercurial Objects: Alison Nordström on the Materiality of Photographs,” was published in FOAM International Photography Magazine in July. Her article on John Szarkowski’s 1958 book The Face of Minnesota was published earlier in the year in the journal Photography & Culture. This year she has served as graduate director of the Hartnett Gallery, and was invited to deliver a series of lectures on the photographic book to the graduate students in Photographic Preservation and Collections Management at George Eastman House.
Lucy Mulroney spent last summer doing research on artists’ publications in Argentina and Chile through a CASVA Predoctoral Fellowship for Historians of American Art to Travel Abroad. This fall Lucy completed her coursework and is now working on her dissertation prospectus. A research grant from the Susan B. Anthony Institute for Gender and Women’s Studies to travel to the Andy Warhol Museum in Pittsburgh will help her complete the first stage of her research. During 2009, Lucy published exhibition and book reviews in Afterimage and caa.reviews.

Shota Ogawa presented his paper “Three Modes of Nostalgia Films: Contesting the Image of Postwar Japan and the Korean Minority” at NYCAS and published an essay “Hou Hsiao-hsien in Japan” in exhibition catalog Taiwan Cinema (Asoexpo, 2009). His translation of Mitsuhiro Yoshimoto’s article was published in Review of Japanese Culture and Society 11, 2009. Shota also worked with Zainab Saleh and Ryan Conrath on the Walls-on-Film event in November 2009 and Landscape-on-Film in April, 2010.

In July 2009, Genevieve Waller presented a paper entitled “Montage and the Mouse Museum” at the “Sculpture in the Vitrine” conference sponsored by the Henry Moore Institute in Leeds, U.K. The paper focused on Claes Oldenburg’s 1965-1977 Mouse Museum structure and its connection with theories of film montage. An expanded version of the paper will be published by Ashgate Press in a volume edited by John C. Welchman, Professor of Modern Art History at the University of California, San Diego. In the Fall of 2009, Genevieve contributed an exhibition essay for Matthew Hilyard: Icon held at the Steckline Gallery at Newman University in Wichita, Kansas. Genevieve exhibited her color photogram series Chaque instant de chaque jour and a sculptural collaboration with Cheri Charlton called Love Magnet in an exhibition entitled “With Our Powers Combined!” in October 2009 at the gallery Barbara and Barbara Love You in Chicago. She created a wall sculpture called Homemade Target for the Rochester Contemporary Art Center’s Members Exhibition in December 2009. In March 2010, her paper sculpture Beaded Curtain for Oscar Wilde, as well as her photogram piece Those Mysteries, were part of the exhibition “Pulp: Works on Paper” at the Erman B. White Gallery at Butler County Community College in El Dorado, Kansas. Throughout 2009, Genevieve was also a Book Reviews Editor for the online journal InVisible
Genevieve was the Installation Coordinator for the Hartnett Gallery, working with visiting artists and the gallery committee to install and de-install four exhibitions. In May 2010, Genevieve gave an artist’s talk entitled “Everyday Objects and the Camp Archive” at McMaster University in Hamilton, Ontario for the conference *The Archive and the Everyday*. She was also the recipient of a James and Sylvia Thayer Fellowship for research in the UCLA libraries, where she researched Susan Sontag’s archive and Andy Warhol’s films in the UCLA collections for her dissertation on the aesthetic of camp. Later in 2010, Genevieve’s review of the 1944 film *Cobra Woman* (featuring Maria Montez!) will appear in an issue of the *Quarterly Review of Film*, devoted to films that have yet to be released on DVD in North America.

Bo Zheng participated in several conferences in 2009, including “Negotiating Difference: Chinese Contemporary Art in the Global Context” at Free University, Berlin. His essay “Moments in History” was published in Chinese artist Gao Shiqiang’s exhibition catalog *The Other There*. His art project *Karibu Islands* was exhibited in Beijing and Auckland. Currently he’s conducting research in China, as a resident researcher at China Academy of Art’s Institute of Visual Culture.
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