Letter from the Director

Greetings! I am delighted to be writing this letter as Director of the Graduate Program in Visual and Cultural Studies at the University of Rochester. My term began in January and I’m looking forward to working with students and faculty to maintain the level of excellence that has always distinguished VCS.

2005-06 was a very productive and exciting academic year marked in large part by a collaborative effort between VCS and the Frederick Douglass Institute on the topic of Visual Culture and the African Diaspora. In the Fall semester Natasha Barnes and James Allen presented a collaborative project on lynching and American memory. Darby English inaugurated the Reni Celeste Memorial lecture series, the first in what we hope will be an annual lecture by a VCS alum, with a talk entitled, “The Aesthetics of Dispossession: William Pope.L’s Actions.” Isaac Julien presented the Craig Owens Memorial Lecture, which included the screening of The Attendant (1993) and Frantz Fanon: Black Skin, White Mask (1996) at the GEH followed by a Q and A with Douglas Crimp and a talk entitled, “Cinematic Rearticulations.”

The Spring semester was equally as intellectually stimulating with talks by Cheryl Findley, Pamela Barnett, Jesse Shipley, Sam Gilliam and Spike Lee. In addition, Dan Humphrey organized a fantastic event featuring filmmaker Rodney Evans who introduced his film, Brother to Brother. Rachel Haidu, Jeff Tucker and I curated a show of work by the graphic artist Ho Che Anderson at the Rochester Contemporary. We ended the year with a symposium on the topic “Reclaiming Negative Imagery” featuring the panelists Gwendolyn DuBois Shaw and Michael Harris.

Next year promises to be as rich and rewarding as this past one, with collaborations already on the calendar with the Susan B. Anthony Institute and the Memorial Art Gallery. Our faculty, graduate students and alumni continue to produce exceptional work and our incoming class brings a diverse and interesting crop of new students to Rochester. We’ll be updating the website as we formalize our plans [www.rochester.edu/College/AAH/news]. Please send your own news for the site as well.

Best,
Joan Saab

p.s. A special thanks to Vicky Pass for all her hard work on this newsletter!

Congratulations to Those Awarded Their PhD’s in 2005-2006

Matthew Brower

Lucy Curzon

Dan Humphrey
Dissertation: Subjective Others/Foreign Selves: Queer American Spectatorship and Swedish “Art Cinema”

Daniela Sandler
Dissertation: Counterpreservation: Decrepitude and Memory in the Architecture of Berlin since 1989

Lisa Soccio
Dissertation: Nothing’s Shocking: On the Persistence of Avant-Gardism in Alternative Music

Michael Williams
Dissertation: Beyond Death: Perversity, Relationality, Virtuality

Students Passing Their PhD Qualifying and Masters Exams, 2005-2006

Aubrey Anable
Lyell Davies
Randy Innes
Hossein Khosrowjah
Derya Ozkan
Claire Sykes
Lisa Uddin

MA’s Awarded, 2005-2006

Linda Edwards
Andrea Weinstein
Darby English, a graduate of VCS, presented the inaugural Reni Celeste Memorial Alumni Lecture on November 10. English is Assistant Professor of Art History at the University of Chicago. His lecture drew from his forthcoming work: *How to See a Work of Art in Total Darkness*, which is set to be released next fall from MIT Press. He spoke about artist William Pope.L who is most famous for his performance pieces in which he drags himself through the streets of New York. English discussed the ways in which Pope.L appropriates public space, including Times Square in his piece *The Great White Way: 22 miles, 5 years, 1 street* (2001-ongoing). English argues that through his performances Pope.L’s body represents the broken and fragmentary social body of democracy. English discussed the social dimensions of Pope.L’s works as well as the notion of futility in his performances.

Incoming VCS students:

**Alex Alisaukas**  
BA, University of British Columbia  
Interests: Post-colonialism, spatial and film theory

**Kyoung-la Kang**  
BA, Korea University, MA, Korea University  
MA, UMass Amherst  
Interests: Film theory, feminist theory

**Rolien Hoyng**  
MA, University of Amsterdam  
Interests: Nationalism and the internet/new media

**Rebecca Burditt**  
BA, Williams College  
Interests: 20th Century American history and visual culture

**Ryan Randall**  
BA, MA, UC Riverside  
Interests: Contemporary art and film theory

**Genevieve Waller**  
BA, Whichita State, MFA, Ohio University  
Interests: Photography, contemporary art and performance, critical theory. Genevieve will be in Germany on a Fulbright next year.
Play in Translation: The Complete Art Experience Project
at Hartnett Gallery

By Mara Gladstone

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

In August 2005, eight members of CAEP each packed a 2’x2’x2’ wooden crate with artworks, craft materials and installation instructions. The eight crates were then launched from the port of Beijing, the contents of each known only to the artist who packed them. Two artists, Wang Wei and Shi Qing, did not prepare crates and instead traveled to Rochester. From October 18-21, they opened the boxes to interpret, enact and install the plans, thus transforming the gallery into an active site of production.

Upon arriving in the gallery, Wang Wei and Shi Qing opted to add a new barrier to their task. They decided they would not communicate to each other through words. Instead they developed a system of communication through drawings and body language that was fueled by their long history as artistic collaborators. For them translation functioned through an internal process of decision-making and a deliberate practice of silent communication, yet the audience could experience the visual tactility of translation as performance. With its distinct body language and resulting drawings, this new communication system between the two artists not only framed the exhibition but existed as an artwork in and of itself.

The subsequent performances and installations revealed the tensions of authorship between the people in the gallery and the group in Beijing. Zhang Hui’s instructions sought a museum visitor to wear his clothes from the crate and dance around the gallery. The project affirmed Hui’s presence in the gallery by re-animating his clothes with another person’s body. Liu Ding and Li Zhenhua provided books for visitors to write in or alter. Such instructions suggested the artists’ fear of a potentially mistranslated project by their peers and instead preferred to leave the result in the hands of the gallery audience. Several of the works addressed the sites of Beijing and Rochester, using soil, touring and maps to articulate place and displacement. Wu Ershan’s crate contained soil from China from which Shi created a map of the country on the floor. Shi then carefully stood on the map for four hours, but over the course of the exhibition the map deteriorated from visitors’ footprints. Rania Ho sought to jar her colleagues from the relative safety of the gallery into the unknown space of Western New York by mapping a bicycle tour of Rochester. Qiu Zhijie also used the artists’ bodies as media, and he instructed them to fill a wire structure with hundreds of balloons printed with the phrase “the gas from China.” Wang spent several hours blowing up the balloons but they later slowly deflated, releasing his breath into the gallery and dissolving the marks of his past presence there.

When instructions pushed the limits of the body, the artists in Beijing
February included a month-long exhibition titled “Revolution Now!” organized by Cynthia Foo, Maia Dauner, John Bershaw and Kirill Igumenshchev. The exhibition featured Toronto artist Peter Kingstone’s video work, “Liberty Leading the People” from his series “Me and My Friends Do Delacroix” (2005). The exhibition consisted of Kingstone’s 5-minute video projected each Wednesday and Thursday evening on the side of an abandoned building in downtown Rochester. A DJ-ed fundraiser in Rochester’s abandoned subway tunnels kicked off the exhibition. Over 200 people attended the exhibition opening, including local Rochesterians, VCS grads, students from UR, Monroe Community College and RIT, Art & Art History faculty and other faculty members. A local reporter from Rochester’s daily newspaper *The Democrat and Chronicle* was also in attendance. The event was featured in Rochester’s entertainment weekly City News as the “Art Event of the Week” for the week of February 1-7. Peter Kingstone also gave a talk in Morey 506 on February 10th on his work and his art practice. The exhibition and opening was generously supported by GOG, Sage Art Center and Hamilton A/V, and the artist talk was funded by VCS, SBAI and MLC. For more information, e-mail revolutionnow@mail.com

–Cynthia Foo

*Complete Art Experience Project - continued*

seemed to be acknowledging the labor required of Wang and Shi, which ultimately created the richest projects for both the viewer and the performer. Each project also revealed something about the personal relationships between the artists. The challenges posed by some of the projects set against the relative easiness of others’ instructions suggests a certain doubt of, lack of trust in, or playful challenges to Wang and Shi’s creative sensibilities. At the same time, if some projects required minimal creative input by Wang and Shi, one could argue that this is how they chose to interpret the artworks’ instructions. They were producing their own artwork in any case, as evidenced by their intimate, non-verbal communicative system and the drawings left on the crates and photographs in the gallery.

“Playgrounds of Authorship” attracted approximately 750 people to the gallery. A reception and artist discussion was attended by approximately 200 visitors on October 22. The project garnered reviews in Art Asia Pacific’s Spring 2006 issue and Asia Art Archive’s November 2005 newsletter. More information about the collective can be found at http://www.caep.com.cn.

The exhibition was made possible with the support of the LEF Foundation. Additional funding was provided by Hartnett Gallery, the Graduate Program in Visual and Cultural Studies, and the Office of Alumni Relations.
This year renowned British filmmaker Isaac Julien presented the Craig Owens Memorial Lecture. Isaac Julien, a graduate of St. Martin’s School of Art, is a co-founder of the film collective Sankofa and a founding member of Normal Films. His work has been shown in museums and at film festivals. In 2001 he was nominated for the Turner Prize for his film *The Long Road to Mazatlán* (1999). Earlier in the semester Julien’s Cannes prize-winning Young Soul Rebels (1991) was screened as part of the film series “Black British Cinema.” This film, set in 1977, examines race and sexuality in the punk and soul scenes in London.

Julien spent two days in Rochester. On November 16th Julien screened two of his films, *The Attendant* (1993) and *Frantz Fanon: Black Skin, White Mask* (1996) at the Dryden Theatre of the Eastman House. After the films Douglas Crimp lead a discussion with Julien. The following day, November 17th, Julien presented a lecture called “Cinematic Rearticulations.” In this lecture Julien discussed the challenges of moving films from the cinema to the gallery and vice versa. He also discussed his interest in the notion that fantasy, which features prominently in his films, can be a form of political power or political pleasure. He showed several films including the premiere of the theatrical version of his film installation *Fantôme Afrique* (2005) which was shown at the 2006 Sundance Film Festival. He also showed parts of the films *Baltimore* (2003), *Paradise Omeros Long Road*, and *True North* (2004).
**Student News**

**Elizabeth Czach** presented the paper "Official Selection: Film Festivals, Canadian Film and Globalized Networks of Film Distribution" at the Society for Cinema and Media Studies in March 2006. In February she gave the talk "What is film programming?" at Brock University in St. Catharines, Ontario. She has two forthcoming conference presentations; one at The Women and The Silent Screen Conference in Guadalajara, Mexico in June 2006 entitled "Woman With a Movie Camera: Women and Amateur Filmmaking in the 1920s," and the other in May at the Film Studies Association of Canada, York University, Toronto, Ontario titled "As Inconspicuous as Wallpaper: On Music for Home Movies." She taught a course at the University of Western Ontario called Canadian Cinema: Storytelling, Documents, Experiments. She is also a writing instructor at the University of Toronto and has a forthcoming publication entitled "From Repas de bébé to Tarnation: On Performance in Home Movies and the Documentary Film" which will appear in the inaugural issue of an on-line Brazilian journal called Initerin.

**Aviva Dove-Viebahn** was an instructor for CAS 105: Love and the Popular Imagination with the College Writing Program. She also presented two conference papers this school year: one, entitled "The Violent Pleasures of Death: Feminism, Jouissance and Redemption in Xena: Warrior Princess," at the 2005 Mid-Atlantic Popular American Culture Association Conference (New Brunswick, NJ) and the other, entitled "Recurring Pleasure, Uncertain Gratification: Television, Feminism and the Repetitious Sexuality of Sex and the City," at the Popular Culture Association Conference (Atlanta, GA).

**Cynthia Foo** presented a paper titled "Negotiating Consumerism: The 'Obey Giant' and its Public" at the 2005 University Art Association of Canada (UAAC) conference. Her paper was recommended for publication in RACAR in a review of the highlights of the conference. Her essay, "Portrait of a Globalized Canadian: Ken Lum's There Is No Place Like Home" based on her MA research (York University), will appear in the September 2006 issue of RACAR, in its special feature on portraiture. Her book review for a book featuring the work of British photographer, Loretta Lux, was published in the current issue (no. 12) of Prefix Photo. Along with Maia Dauner, John Bershaw and Kirill Igumenishchev, Cynthia also organized an exhibition, "Revolution Now: Urbanize!" which featured the work of Toronto artist, Peter Kingstone. She worked as a curatorial assistant at Portikus Gallery in Frankfurt, Germany, during the summer of 2005.

**Leanne Gilbertson** is currently working as the curatorial assistant for the Andy Warhol Film Project at the Whitney Museum of American Art. This April she was invited to present a paper, "Out of Place in Time: Moving and Being Moved Queerly in Warhol’s Factory and Judson Memorial Church," at the symposium, Beyond Warhol, Smith, and Anger: The Significance of Postwar Queer Underground Cinema, 1950-1968, held at the University of Chicago. Her essay, "Imaging St. Margaret: Imitatio Christi and Imitatio Maria in the Vanni Altarpiece," was published this past winter in an edited collection entitled, Images, Relics, and Devotional Practices in Medieval and Renaissance Italy.

**Mara Gladstone** curated the October 2005 Hartnett Gallery exhibition "Playgrounds of Authorship" featuring the Complete Art Experience Project, a Beijing-based performance and installation art collective. Ten experimental artists participated in the project, including Colin Chinnery, Rania Ho, Li Zhenhua, Liu Ding, Liu Wei, Qiu Zhijie, Shi Qing, Wang Wei, Wu Ershan and Zhang Hui. The exhibition garnered reviews in Art Asia Pacific magazine (Spring 2006) and the Asia Art Archive Newsletter (November 2005). In addition to funding from the VCS Program, the exhibition was awarded a grant from the LEF Foundation.

**Dinah Holtzman** presented a paper called "Kara Walker the Art World’s Beloved" at the Susan B. Anthony Institute Graduate conference at the University of Rochester. She will present a paper entitled "From Homosociality to Homoeroticism: Dosti in Contemporary Bollywood Films" at the 3rd International South Asian Popular Culture Conference at the University of Manchester. She taught "Hooray for Bollywood" last summer at UR and also got a Foreign Language and Area Studies Scholarship to take an intensive Hindi summer class at the University of Wisconsin-Madison. She is teaching a CAS 105 course at UR in the fall and spring of next year entitled "Passing Narratives in Cinema." One of her essays has been accepted for publication in an anthology of writings on the Indian Commercial Cinema tentatively titled Bollywood, Nation, and Diaspora: Indian Cinema in the Age of Globalization.

**Dan Humphrey**'s essay "Watching Ingmar Bergman: 'Caught Between the Shame of Looking and the Shame of Being Ashamed to Do So’" has been accepted for the anthology HETERO, edited by Sean Griffin, forthcoming from SUNY Press. His essay "One Summer of Heterosexuality: Lost and Found Lesbianism in a Forgotten Swedish Film" has been accepted by GLQ: A JOURNAL OF LESBIAN AND GAY STUDIES (Duke University Press) for tentative publication in volume 13.1, going to press this summer.

**Randy Innes** presented a paper called "Cartographic Representation and State Terror: On Failing to Read A Map", at the UC Irvine Visual Studies Graduate conference,"Failure: Ethics and Aesthetics", in March. This paper addresses the deportation, incarceration and torture of a Kuwaiti-Canadian citizen on the basis of a map that authorities misread. He also presented "Fragments and the Historic Spirit: Louis Dupre in Greece, 1819" at the Frick Graduate Symposium at the Frick Collection in New York, April 7-8. This paper investigates the logic of the fragment in visual representation as an archaeological pre-condition of visual modernity. He passed
his qualifying exam April 5. He has also curated an exhibit of student art work called “Fragments: In Representation” at Galerie SAW Gallery in Ottawa, April 10-13. At Carleton University’s School for Studies in Art and Culture she taught a full year course called “Theories of Art and Culture”. And last but certainly not least, Randy and Janice had a baby girl in January. Sarah has Downs syndrome, and has had a tough start. She is home after several weeks in the hospital, smiling lots, eating lots, and is clearly the focus of her brother’s attention.

Elizabeth Kalbfleisch presented a paper at the Indigenous Women and Feminism: Culture, Activism, Politics conference at the University of Alberta in August 2005; in September, she held a visiting scholar fellowship at the Braun Research Library at the Southwest Museum of the American Indian in Los Angeles. During the spring semester, she taught a graduate seminar at Concordia University, First Nations Art and Postcolonial Theory: First Nations in the Global World. In June, she will present a paper as part of a workshop on globalization and transnational feminism at the Dangerous Places, Potential Spaces conference at the University of Maryland.

Hossein Khosrowjah presented his paper “Drive-by Filmmaking: Auto-mobility and Re-mapping of Domestic Emotional Landscape in Abbas Kiarostami’s Ten” at “Abbas Kiarostami: Image, Voice and Vision” Conference held in London’s V&A Museum in May 2005. A version of this paper will be published in a book dedicated to the conference’s proceedings. He was granted an SBAI research grant in June 2005 to continue working on this paper and other gender issues related to Iranian cinema. Also in June 2005, for the eighth consecutive year, Hossein was invited to participate in Mill Valley International Film Festival’s Jury Selection committee for documentary, experimental and avant-garde films. In December 2005, Hossein won an SBAI teaching fellowship for an originally-designed Introduction to Gender Studies course titled “Women and Film Genres.” This course will be taught as part of SBAI’s undergraduate curriculum in Spring 2007. In Spring 2006, Hossein taught an anthropology class at Eastman School of Music called “Meaning in Everyday Life.” In February 2006, he submitted a review of the book Israeli-Palestinian Postcards: Presentations of National Self to be published in the Spring 2006 issue of The Invisible Culture. In March 2006, he presented a paper at SBAI’s graduate student conference titled “Carried by the Wind: Iranian Women’s Exilic and Diasporic Autobiographies” dealing with the commodification of exilic and Islamic identities and these autobiographies’ neo-conservative impulses. In March 2006, Hossein was awarded the program’s full scholarship and was admitted to the Cornell University’s School of Criticism and Theory summer program, attending “The Traveling Debates in Translation: Eurocentrism, Multiculturalism, and Postcoloniality” taught by Ella Shohat and Robert Stam. In April 2006, Hossein was awarded the George Eastman House’s Assistant Film Programmer position, a two-year appointment with both programming and film preservation/conservation responsibilities. Finally, Hossein is planning to take his dissertation qualifying exams in mid-May 2006.

Gloria Kim delivered her paper “Practices of Redemption: Clean Bodies, Nation-Building and the Documentary Imaging of Moral Canadian Citizenship” at Visible Evidence XII, an annual, international conference on the role of documentary as witness and voice of social reality. The conference took place at Concordia University, Montreal, Quebec during Fall 2005. This summer she will be presenting her paper “All You Need is Love: Female Fandom, Adolescent Bodies and Urban Politics” at the Cultural Studies Association’s Conference held at Bilgi University in Istanbul.


Derek Rushton returned to the Portrait Gallery of Canada, Ottawa during the summer to work on a major acquisition of photographs and archival material from Toronto photographer, Arnaud Maggs. In April 2006, Derek was invited to speak at the graduate students colloquium in the Department of Art History at Queen’s University, Kingston.

Daniela Sandler is a full-time instructor at the Growth and Structure of Cities Program at Bryn Mawr College. She gave two invited talks: “A Romance of Glumness: Architectural Heritage in Post-Unification Berlin” at The Center for Visual Culture Colloquium, Bryn Mawr College in March 2006 and “Beyond Local and Global in South America: Urban Revitalization in Downtown Sao Paulo,” as part of the Spanish Cultural Series, Bryn Mawr College in December 2005. Next year she will be an Assistant Professor of Architectural History at the Rhode Island School of Design.

Lisa Soccio is currently working as Program Coordinator in the Office of Special Programs at the University of Rochester, and is teaching a course “Themes in Contemporary Art” at the Memorial Art Gallery. She successfully defended her dissertation in October, has completed her Ph.D., and will be participating in commencement in May.

Lucia Sommer completed her coursework for the Ph.D. in VCS this
fall. She edited Critical Art Ensemble’s Marching Plague: Germ Warfare and Global Public Health (New York: Autonomedia, 2006) and collaborated with CAE on the performance and film Marching Plague which premiered at the Newcastle AV Festival and the Whitney Biennial. Work by her art collective subRosa was included in the CD Rom Art & Biotechnologies (Montreal: Presses de l’Université du Québec, 2005). An interview with Lucia and other members of the CAE Legal Defense Committee was featured in FUSE Magazine’s National Security issue (November 2005).

Claire Sykes passed her qualifying exam in May. Her dissertation project, entitled “Being-at-a-loss: Modalities of Experience in Contemporary Encounters with the Work of Art,” focuses upon the notion of “encounters with art” and concerns the presence, identity and historicity of the art object and interrelated questions of experience, interpretation, and preservation. Claire continues to teach “Introduction to Digital Imaging” as a summer studio course, and is also offering this year “The History of Art History: Classic Texts and Contemporary Challenges.” This past year she was hired by the Visual Resources Collection to set-up their digitization project.

Lisa Uddin co-edited with Peter Hobbs Issue 9, “Nature Loving,” of Invisible Culture in the Fall of 2005. She taught “Introduction to Women’s Studies: Representing the Family in American Culture” and earned the Susan B. Anthony Institute’s Graduate Certificate in Gender and Women’s Studies. In November, Lisa gave a guest lecture on zoo history and animal aesthetics at York University in Toronto. This spring, her essay, “A Gorilla Lover’s Discourse,” appeared in the journal Parallax, vol. 12, no. 1., as well as her review of Cary Wolfe’s book Animal Rites: American Culture, the Discourse of Species, and Posthumanist Theory.

Norman Vorano was hired as the Curator of Contemporary Inuit Art at the Canadian Museum of Civilization, in Ottawa in September 2004. Over the past few months he has published in the “Inuit Art Quarterly” and “Native Peoples” magazine. In the Fall semester, Norman taught an “Introduction to First Nations & Inuit Art” at Concordia University, Montreal. He is currently finishing his dissertation, “Inuit Art in a Qallunaat World: Museums, Modernism and Public Imaginary, 1949-1962”.

Catherine Zuromskis presented the paper “On Snapshot Photography: Rethinking Photographic Power from the Family Album to Abu Graibh,” last summer at the conference Thinking Photography (Again) presented by The Photo Group at University of Durham, Durham, UK. A version of this paper is to be published in an anthology, also titled Thinking Photography forthcoming from University of New Mexico Press (2007). In fall of 2005 Catherine received a Henry Luce Foundation for American Art Dissertation Research Grant from the VCS program. She received a research grant from the SBAI to present the paper “Picturing the American Dream: The Hegemony of the Snapshot in One Hour Photo” at the American Studies Association Annual Meeting as part of a panel she organized titled “Family Viewing: Photography and The Domestic Sphere.” She also received an Annette K. Baxter Travel Grant from the American Studies Association. In December, her entries for “Vernacular Photography” and “Instant Photography” were published in the Encyclopedia of Twentieth Century Photography, (Routledge, 2005).

Alumni News

C. Ondine Chavoya is an Assistant Professor of Contemporary Art and Latina/o Studies at Williams College. He is on Sabbatical until January 2007. During this time he is preparing a manuscript for publication based on his Ph.D. dissertation, “Orphans of Modernism: Chicano Art, Public Representation, & Spatial Practice in Southern California” and developing a monograph on the artist Rubén Ortiz Torres. He is a 2005-2006 Research Fellow in American Modernism at the Georgia O’Keeffe Museum Research Center, Santa Fe, New Mexico, in residence through August 2006. He was awarded a 2005 Career Enhancement Fellowship for Junior Faculty from the Woodrow Wilson National Fellowship Foundation. His essay written for the 2004 exhibition he co-organized, “Michel Auder: Chronicles and Other Scenes,” has been reprinted twice: once as cover feature for Afterimage (January/February 2005) and subsequently abridged and translated for the 11th Biennale de l’image en Mouvement, Centre pour l’image Contemporaine, Saint-Gervais Genève, Switzerland (Zurich: JRP Ringier, 2005). One of his earlier essays, “Collaborative Public Art and Multi-Media Installation: David Avalos, Louis Hock, and Elizabeth Sisco’s Welcome to America’s Finest Tourist Plantation (1988),” was also recently reprinted in the much-anticipated Chicana/o Cultural Studies Reader edited by Angie Chabram-Dernersesian for Routledge (2006). He was commissioned to write a new piece for Art in General’s Artists in Residence (AIR) program, “The Manhattan Project: Rubén Ortiz Torres,” released in Fall 2005. He also completed an essay for the photographic monograph on Delilah Montoya Women Boxers: The New Warriors (University of Houston, Arte Público Press, scheduled release: Fall 2006). In November, he participated in The 1980s: An Internet Conference, sponsored by the Georgia O’Keeffe Museum Research Center and moderated by Maurice Berger, that will be published in book form while also archived online at: http://www.okeeffemuseum.org/symposium2005. In March 2006, he moderated the discussion “Alternative Universe: A Panel on Emerging Artists Spaces,” with members of ART2101, ESL (Esthetics as a Second Language), Slanguage and Lui Velazquez at Estación Tijuana, Baja California, Mexico, and sponsored by the Visual Arts Department at University of California, San Diego. He also gave lectures at SITE Santa Fe, Loyola Marymount University, Rhode Island School of Design, and Cooper Union School of Art throughout the year.

Natasha Goldman is Assistant Professor of Art History in the Art Department at the University of Texas, El Paso. Her article, "Israeli Holocaust Memorial Strategies at Yad Vashem: from Silence to Recognition" is forthcoming in Art Journal. Her contribution to Cities of Memory, an anthology edited by Paul Jaskot and Gavriel Rosenfeld, is entitled "Marking Absence: Remembrance and Hamburg’s Holocaust Memorials." On April 26th she is giving a lecture at NMSU (New Mexico State University, Las Cruces) entitled “Illusion After the Conspiracy: Postmodernism After Baudrillard.” She currently is revising her book, Missing Absence: Trauma and National Memorials to the Holocaust, for publication.

Hanneke Grootenboer started a new job at the University of Amsterdam last year as a research leader of the Royal Netherlands Academy of Arts and Sciences. In addition, since last January, she is affiliated with the Post Graduate Research Institute in Design, Fine Arts and Theory at the Jan van Eyck Academy in Maastricht, The Netherlands, as an advising researcher. At this academy, she has initiated a research project on The Pensive Image, that was launched with a symposium, with James Elkins, Rineke Dijkstra, Ursula Frohne and Peter Piller as speakers. Two of her articles are forthcoming from The Art Bulletin and Art History respectively. She is currently writing her second book on Treasuring the Gaze, on the history of intimacy and vision.

Lev Manovich presented several lectures this year including one at a conference titled “New Media, Technology, and the Humanities” at the University of California, one at a conference titled “After the Digital Divide? German Aesthetic Theory in the Age of New Media” at Washington University in St. Louis, and one at the Pratt Institute Manhattan Gallery. He participated in a panel on the Architecture of Display at the Santa Monica Museum of Art, and in a symposium on Software Studies at The Piet Zwart Institute in Rotterdam. In April he will be presenting the keynote address at the Critical Themes in Media Studies Conference at the New School for social research in New York. He will also present a lecture at The University of Illinois at Urbana-Champaign.

Lianne McTavish, Associate Professor of Visual Culture, University of New Brunswick has published Referreed Monographs Childbirth and the Display of Authority in Early Modern France, from the Women and Gender in the Early Modern World series (Aldershot: Ashgate, 2005). The book was reviewed by Mary E. Fissell of The Johns Hopkins University in Social History of Medicine, February 2006 as well as by Jacqueline Marie Musacchio for the College Art Association, www.caareviews.org (posted April 16, 2006).

Kirsi Peltomäki is an Assistant Professor of Art History at Oregon State University. During 2005-2006, she is a Fellow at the Center for the Humanities at Oregon State University, where she gave a lecture “Contracted Participation” on the work of Michael Asher. She published “Questionable Autonomy,” a review of Andrea Fraser’s book Museum Highlights, in Afterimage: The Journal of Media Arts and Cultural Criticism (vol 33, no. 3).

Howard Singerman’s essays have appeared over the past few years in Artforum (on “Helter Skelter”), the Oxford Art Journal (on Noncomposition), Res (on Sherrie Levine), and X-tra (on criticism in the 1980s). He has contributed to exhibition catalogues on Sharon Lockhart in “Home and Away” from the Vancouver Art Museum, on Pat O’Neill from the Santa Monica Museum of Art, and on Joseph Havel from the Museum of Fine Arts Houston.


Warren Zanes released his second solo CD, People That I’m Wrong For, on Dualtone in March 2006. He will be a featured musical guest on NPR’s syndicated World Cafe some time in the next few months. He is currently editing a book about Jimmie Rodgers for Rounder Books. Among the writers collected in that volume are Nick Tosches, Charles Wolfe, and Tom Piazza. As Vice President of Education and Public Programs at The Rock and Roll Hall of Fame and Museum, Zanes recently produced the American Music Masters tribute to Sam Cooke. Performers and participants included Elvis Costello, Aretha Franklin, Solomon Burke, Gavin DeGraw, Lou Rawls, Morgan Freeman, Peter Guralnick, and Julian Bond. Zanes continues to teach one class per semester as a Visiting Professor at Case Western Reserve University. His recent writings have appeared in The Oxford American, Rolling Stone, and The Cleveland Plain Dealer. An essay about music video will be published by Duke University Press in 2006.
In March of 2006, Janet Berlo was the Visiting Scholar at the Department of Visual Arts, UC-San Diego, where she was the selector and commentator on student papers at a graduate research roundtable. She also gave a lecture, “Giving Voice to the Ancestors Through Art: Hybridity, Memory and Imagination in Arthur Amiotte’s Collage Series,” on a contemporary Lakota artist for whom she is curating a retrospective exhibit at the Wheelwright Museum in Santa Fe in the autumn of 2006. Janet Berlo’s essay on contemporary artist Marie Watt, entitled “‘Back to the Blanket’: Marie Watt and the Visual Language of Intercultural Encounter,” was published in the exhibition catalogue Into the Fray: The Eiteljorg Fellowship for Native American Fine Art, 2005, edited by James Nottage, and published by The Eiteljorg Museum in Indianapolis. She co-authored, with Aldona Jonaitis, a lengthy critical essay on the newest Smithsonian museum (and its reception in the mainstream press) in the journal Museum Anthropology, vol. 28 (2), Fall, 2005. The essay is entitled “‘Indian Country’ on Washington’s Mall—The National Museum of the American Indian: A Review Essay.” Janet Berlo’s interview with VCS doctoral candidate Norman Vorano, who is the new Curator of Inuit Art at Canada’s Museum of Civilization, entitled “Introducing CMC’s New Curator of Inuit Art,” will be published in Inuit Art Quarterly in the summer of 2006. She has also been invited to be the Distinguished Mellon Scholar in Residence in the Department of History of Art at the University of Illinois at Urbana/Champaign for two weeks in 2007.


He also made a presentation sponsored by the UCIS Cluster on Global Studies here at UR titled "Muscular Christianity, Decolonization and Sports: A Famous Anthropological Case Revisited." He will be giving the talk again in May at University College London in the Department of Anthropology's seminar series.


Joan Saab moderated a panel entitled "Family Viewing: Photography, Film and the Domestic Sphere" at the American Studies Association annual meeting in Washington, DC. The panel was organized by our own Cat Zuromskis who gave a paper on One Hour Photo. Joan also gave a paper at CAA entitled, “Looking Political: The Emergence of Babyship and the Parental Public Sphere” for the Visual Culture Caucus. Her articles, “Creating A Life, or Opting Out: Antifeminism and the Popular Press’ is forthcoming in the Journal For Research on Mothering’s special issue on "Motherhood and Feminism" and "Historical Amnesia: New Urbanism and the City of Tomorrow" will appear in The Journal of Urban Planning. She also reviewed Judith Bookbinder’s, Boston Modern for The New England Quarterly. She plans to spend the summer working on her next book-length project tentatively entitled, How To Take A Picture.
Contact List Spring 2006

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