

art & art  
history

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# department chair update

by **allen topolski**

art & art history department chair

In my studio I consciously surround myself with objects from which I can draw both meaning and material for my art production. The accumulation there, in some ways, is artifice compared to what naturally occurs around me at my desk at Sage Art Center. As a consequence of my daily routine, coffee cups, memos, tool parts, notes, and CDs silt up around me. Striving to recall all the events and accomplishments of the year, I need only shift my focus from my keyboard to the desk surface to be reminded.

The rolled T-shirts with a printed image of a groundhog overshadowing Sage are set aside as gifts from the department to any special guests we might have; Drive-By-Press printed them in the mobile printmaking studio with which they visited campus in the fall semester. Nicki Ditch's collage sits adjacent to them, awaiting framing. A special grant from The College and the Provost's office made possible the purchase of student work that will be distributed throughout campus this summer, and Nicki's is one of these. An outdated instructional video on 'new' media awaits the arrival of Cary Peppermint, the new artist hired by our department. He will join the faculty in the fall, at which time he may or may not find humor in my gift. The image on the



cover of the American Photo magazine is by Claire Cohen, an Art History major and Studio Art minor graduating this year. The postcards announcing the Senior Thesis exhibitions remind me of rich and convivial events in Hartnett, the Art and Music Gallery and the Hungerford Building. (I taught the Senior Seminar this spring, so those postcards also remind me of late-night installations, painful critiques and weeping). This year, we are graduating the largest class of majors in the Department's history: 18 studio artists and 13 art historians.

A failed proposal to the Dean, residue of my Caramel Macchiato, empty Tupperware and a binder from the class I taught last semester only prove that this archive implies no hierarchy—only the breadth of endeavors undertaken, and perhaps some end-of-semester lethargy.

All the best in the year ahead!

*Allen*

**allen topolski**

art & art history department chair

# home of the studio arts program

by **stephanie ashenfelder**  
studio coordinator

A language has developed here, fondly referred to as ‘Sage Speak.’ If you are fluent, you know where to find “The Meat Locker,” “The Fake Meat Locker” and “The Black Room,” and you likely know what to do if “Optimus Prime” is misbehaving or if the “Situation” is out of ink. The fact that Sage Art Center has its own language is important. It is an indication that in addition to art, authentic

relationships between people are built here. The building blocks of this community are inclusiveness, trust and...well, candy.

**Inclusiveness.** Sage Art Center was built in 1962, inspired by Crown Hall on the IIT campus in Chicago. The celebrated modern architect, Mies Van der Rowe,

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Students fill Sage’s staircase with aluminum foil and CDs for the new course Issues in Advanced 3D: Installation and Sound Art.





A sampling of work that can be seen during a typical walk through of Sage.

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built Crown Hall in 1956 at the height of minimalist architecture. Sage echoes the minimalism of Crown Hall in its glass and steel façade and its open, expansive interior. Mies strived toward “architecture with a minimal framework of structural order balanced against the implied freedom of free-flowing open space”. While the open floor plan at Sage might mean a Drawing and a Painting course meet at the same time a mere 25 yards apart with no walls in between, it also means students in all studio courses bump into each other (sometimes literally). Courses and ideas naturally cross-pollinate. A building without walls is inclusive.

**Trust.** We ask students to put something of themselves in their studio art in ways they may not have to in other courses. Students have the courage to hang some part of themselves up on the wall and then have their peers critique it. This only

works in an environment where trust is the foundation. A space without walls and with glass windows means you are always on display. Naturally, there are moments you would rather this not be the case. We are all exposed because of the nature of the architecture and because of what we do as artists. It is necessary that when you come to Sage, you trust that you can put yourself on display and will not be judged unfairly.

**Candy.** I have a candy dish on my desk to share. There is a printer on the front desk for everyone to share. We share classrooms and shops. If we wanted to we could carve up Sage with dividers and walls so we wouldn't have to share quite so much. According to Mies, Crown Hall was the “clearest embodiment” of his belief that “structure is the essence of building.” Here the clearest embodiment of Sage, the inclusiveness, the trust, and the sharing is because of those who inhabit it.

# seniors in art history



Self-portrait,  
Claire Cohen,  
*American Photo*  
*On Campus*,  
Vol. 15, No. 2,  
April 2011

**Claire Cohen** recently was the runner up in the Fine Art category of *American Photo*'s "Go Pro" contest and is featured on the cover of the *American Photo On Campus* April Issue. She is also featured on the contest's website <http://popphoto.com/goprowinners>.

**Emily Klie** will be attending Ontario College of Art and Design in Toronto, CA next fall to pursue a M.F.A. in Criticism and Curatorial Practice. This year, she was also an Art Director for the annual Art Awake festival, which had over 500 art submissions and 1000 visitors.

**Amelia Ann Titus** is graduating with High Distinction, completing a thesis on the artist Chris Burden and the hardcore music performances of 1970's Los Angeles. She interned at the Memorial Art Gallery in the fall and is currently working for Folio Literature Management Agency in New York City. She hopes to pursue a career in publishing.

# senior thesis exhibitions

**Jenn Bratovich** received a research grant from the Susan B. Anthony Institute for Gender & Women's Studies to complete her thesis work, *clumsy/necessary*. This series of self-portrait photographs estranges the process of dressing – or undressing – to explore inbetweenness, awkwardness, and the permissions of looking.

**Jeremy Ferris's** *The End and the Beginning of Constellation* is an exercise in unmediated creation and a reflection upon the incidental results of this process. Along with his BA, Jeremy will also be receiving a BS in Brain & Cognitive Sciences.

**Liz Fleischman's** thesis is titled, *Remembering the Moment*. "I feel closest to my friends in the moments that we enjoy a comfortable silence together. However, it is difficult to keep these memories in my mind. This show is an attempt to remember the important moments that define my friendships."

**Emily Grzybowski** is interested in the way we define relationships and our position within them. Her work investigates those ambiguous spaces like intimacy, the difference between self and other, or how the same conversation can leave two people in completely different places. Next year she will pursue her PhD

in biomedical sciences at Rockefeller University in New York City.

**Daniel Neuner's** thesis exhibit, *Closer Than We Notice*, explores personal history and memorializing the mundane through photography.

**Sarah Rajotte's** thesis is based on a series of abstracted self-portraits conveying themes of isolation and relatedness. Illuminated mechanical figures interact within the empty space they occupy; each figure is constrained by specific challenges, which are simultaneously humorous and extremely painful.

**Cecilia Roxana Ramos** is originally from Peru; her artwork is inspired by her connection with her culture and roots. For her thesis, titled *Narrative Threads*, she created a series of Khipus (Incan recording devices) of her dreams and nightmares bringing back to life a long forgotten artifact.

**Christine Rose's** thesis *Surround* deals with a variety of themes, including connections between the intangible and the physical, the ways in which we interact with our world and with one another, and the processes of making. She employs methods such as bookbinding, spinning, papermaking, and knitting, inviting the audience to interact with the work.



Thesis work by Emily Grzybowski (top), Christine Rose (right), and Jenn Bratovich (bottom).



**Nicole Suchy's** work examines isolated moments and the failed attempts to reconstruct, alter, or preserve memory, absence, loss, and miscommunication. Often through distance, relationships are obsessively recreated solidifying all of the moments we fear losing. Through prints and artists books, Suchy explores the secrets and struggles lying behind objects, moments, and words.



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**Above** Illustrations by Jeremy Ferris for the 2011 Senior Thesis promotional poster.  
**Below** Thesis work by Cecilia Roxana Ramos.

**Stephanie Tabb's** thesis exhibition, titled *Constructing Negative Space*, explores the relationship between complex structures and simple shapes through photography and film. This coming fall, she will pursue a MA at California College of the Arts.

**Juanita Jenny Viera's** thesis exhibition, *We've Lost the Meaning* displays different mechanisms used to cope with or create balance in the unsteadiness that comes from our lives. We make to-do lists, take photographs, create measurements of time and beauty, and engage in romantic relationships to find relevance and salvation.





# David Walsh

by **alicia inez guzman**  
vcs graduate student

David Walsh is Professor of Art History and History at the University of Rochester. He recently co-edited a two-volume book with two scholars, Neil Stratford and Brigitte Maurice-Chabard titled *Corpus de la sculpture de Cluny: Les parties orientales de la Grande Eglise Cluny III*, published by Picard Press in Paris. Professor Walsh will be retiring this year after 40 years in the department.



**Alicia Guzman** Can you start off by talking about how you became interested in medieval ecclesiastic architecture? What brought you to the architecture at Cluny?

**David Walsh** While working on the excavation of Bordesley Abbey in the West Midlands of England (I've done research there since 1972), our team was visited by Neil Stratford of the British Museum. As part of the visit I showed him my architectural reconstructions of the church. Later he invited me to his office in the British Museum where he asked if I would like to take part in a new project involving the Abbey of Cluny in Burgundy (it was founded in 910 CE and became the largest monastery in Western Europe by the 12th century). The church and surrounding monastic buildings had largely been destroyed following the French Revolution; only one major portion was still standing. Excavations of this vast site were undertaken by the American archeologist Kenneth John Conant between 1928 and 1950; Conant published very little of the actual excavation, but made elaborate reconstructions in a paper published in 1968. Stratford felt that the excavations should also be published and more material gathered to create a new monographic treatment of Cluny. I was to write on Conant, describe and draw thousands of fragments found by him, analyze the fragments, and reconstruct

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some parts of the church. I received a grant from the National Endowment for the Humanities and began work in 1988.

**AG** This publication, *Corpus de la sculpture de Cluny: Les parties orientales de la Grande Eglise Cluny III*, culminates from nearly twenty years of writing and field work. Can you tell me about the project's trajectory and talk about the challenges and advantages of working with Neil Stratford and Brigitte Maurice-Chabard, scholars from England and France respectively? How did this experience influence your work here in the department of Art and Art History?

**DW** We calculated that the project would take 5 years; it took 20 just for the eastern parts of the church. The logistics of working from three countries with each person writing a different part of the book usually meant more than one trip a year from Neil Stratford and myself. Our objective was a synthesis of archaeology, architectural history and an extensive study of documents. Many years of work went by before we could integrate our efforts. Although our efforts along with those of specialists in geology and material conservation proved fruitful, all work was time consuming beyond expectations. In addition to writing, I did virtually all of the page layouts while executing a couple of thousand drawings. Stratford worked on texts and did the photographs as well as visual analysis, while Chabard studied the late medieval remains and assessed the evidence of paving. Of course there were some difficulties synthesizing work across many fields and the discussions became heated at times, but our work nonetheless led to one of the most comprehensive studies of the building ever. None of this could have been accomplished without the support of the French academic establishment, the French government, and of course, the excellent professional services of the publisher, Picard of Paris.

Much of my support came from the National Endowment, which was very gracious about publishing the text in French. This work is invaluable for my own teaching, which has always been both art historical and archaeological; the multidisciplinary approach was reflected in all my courses.

**AG** I know that you have a background in Studio Art and have even taught a few studios classes. In fact, your architectural and sculptural drawings featured prominently throughout the book alongside your writings. Together they bring up interesting questions about the multiple ways you have "rendered" history, so to speak. I'm interested in how you mediated between writing the text and creating the drawings and how you saw the relationship between the two.

**DW** Although the kind of archaeological illustration I did for the book was not taught in my art school, Maryland Institute in Baltimore, I still developed a fascination with visual analysis and representation of form, which are fundamental to my interests now. Classes at the Institute were mostly concerned with painting and, much later in my career, the ability to represent architecture and landscape served me well. On archaeological sites I made various types of illustrations including graphic projections of architecture. I also rendered architectural fragments for publication. Very much to my surprise, both artists and members of academic disciplines (history, art history, anthropology and even engineering) were often enthusiastic about both aspects of my work (what the French call the artistic and scientific) of my work. What I found most important about drawing was not the illustration itself, but the questions posed when one has to understand form and structure. When I draw, I have to think, and many of my discoveries were made while drawing.

# hartnett gallery

by rachel bender

hartnett gallery committee documentarian



**Up** *(in)securities and exchange*, Heather F. Wetzel, Hartnett Gallery.

**Next Page** Installation of Meg Mitchell's *Visualizing Difference: Birds of a Feather* at Hartnett Gallery.

The Hartnett Gallery featured five exhibitions this year, which were selected by the 2009-2010 undergraduate committee and graduate advisors. The current committee is made up of Toniane Picozzo (Undergraduate Director), Rachel Kelemen (Installation Director), Steffi Duarte (Business Manager), Janelle Sandefur (Administrative Assistant), Nathaly Luna (Event Planner), Colleen Kaster (Graphic PR Director) and Jenn Bratovich (Media PR Director). The gallery relied on Rachel Bender, Sarah Karp, Emily Klie, and Palida Noor throughout the year for additional support. Jessica McDonald served another year as the Graduate Director for Hartnett Gallery, and Kyoung-Lae Kang, Genevieve Waller and Zach Rottman served as graduate assistants for the gallery throughout 2010 & 2011.

Artist Neal W. Cox's *Variations on the Platonic Solids* kicked off our first exhibition in September. Cox's works used a pinhole camera to collect an 'ordered sample of light.' The exhibitions included five pinhole cameras, many photographic compositions and a large 'geodesic dome' camera.

The next exhibit, which opened over Meliora Weekend, was titled *(in)securities*

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and exchange by Heather F. Wetzel. Wetzel used the nineteenth-century photographic processes of the megalethoscope slide on handmade paper to address themes about the use and visibility of money in the art world. Wetzel mounted light boxes onto the wall that could then be operated by viewers with a dimmer switch. Through dimming, watermarks became visible on images of the everyday. Also, as part of the exhibit, handmade ‘bucks’ could be taken home in exchange for a dollar.

Spring 2011 began with *Visualizing Difference: Birds of a Feather* by Meg Mitchell, which was by far the most intensive installation of the year. Mitchell meshed science, information technology, and the natural world by mapping avian genome data as spiraling sculptural forms. Her site-specific exhibition was based on the physical genome visualizations of birds native to the Rochester/Lake Ontario region. *Visualizing Difference* lent scientific subject matter a new playful context, giving the viewer a lens into the natural world through information technology.

*The Modern Day Diana* by Margaret LeJeune held viewers’ attention in March and April with the artist’s thought provoking photographs. LeJeune photographed female hunters from all over the United States in their homes. While focusing on the attributes of the Roman goddess Diana, such as the bow and arrow, hunting dogs, and stag and animal pelts, the exhibition also questioned how these women claim domestic spaces as well as a place in the world of hunting.

The 2010–2011 year concluded with *Acute Triangulation: The Annual Undergraduate Juried Exhibition*. The show exhibited a variety of work selected by guest juror Colleen Buzzard, a visual artist from Rochester, NY. Additionally the Hartnett Gallery committee selected the artists for next year’s exhibitions after going through numerous submissions. The gallery cosponsored a First Friday event with the Art and Art History Undergraduate Council, visiting Booksmart Studio, Fourwalls Gallery, Visual Studies Workshop, and Rochester Contemporary.



# misty rubric: the vcs graduate holiday show



Shota Ogawa and Izul Zulkarnain speak with Douglas Crimp at the opening reception for *Misty Rubric* in Hartnett Gallery.

visit [hartnett gallery](http://blogs.rochester.edu/hartnett/)  
stay connected to the  
events and exhibits at  
Hartnett Gallery:

<https://blogs.rochester.edu/hartnett/>

In December 2010, VCS graduate students Ryan Conrath, Abigail Glogower, Shota Ogawa, Ryan Randall, Zachary Rottman, Genevieve Waller, and Lina Zigelyte mounted a group exhibition titled *Misty Rubric: The VCS Graduate Holiday Show* at the Hartnett Gallery. The show featured book art, digital art, installation, sculpture, and video.

# faculty updates

**Elizabeth Cohen** organized and led a presentation about the Art New York Program at the dinner for the University's Arts, Sciences and Engineering National Council. It was presented in the Spring of 2010 by Cohen and four current students in the Art Studio Program: Nicole Suchy, Manabu Yahagi, Lauren Graves and Spenser Holstein. Cohen's artwork was included in the exhibition, *Curators [raising humans]* at Buzzer Thirty Gallery in Long Island City, NY.

**Heather Layton** was the first artist to be invited to the tribal state of Nagaland, India, where she had a solo exhibition, *Parables for a Compassionate Revolution* and gave two artist lectures, the first at Nagaland University in Lumami and the second at Dream Café in Kohima. She was awarded an S.O.S. grant through the New York Foundation for the Arts for this work. She had a solo painting exhibition at the Colacino Gallery at Nazareth College in Rochester, NY, and a two-person exhibition, *Preparing to Lose*, at Hallwalls Contemporary Arts Center in Buffalo, NY

**Marni Shindelman** started this year with a residency for the Format Foto Festival in the UK, along with her collaborator Nate Larson. They revisited in March for the show *Right Here: Right Now*

and festival, winning the Blurb Portfolio Award for the Best New Idea. Soon after, the work "Geolocation" was shown at and acquired by the Museum of Fine Arts, Houston. Simultaneously, it was in a group invitational show at the Houston Center for Photography and featured in *Spot Magazine*. In the fall, the collaborative work was featured on NPR Marketplace and in the *Washington Post*. This winter Marni and Nate traveled to the Contemporary Art Center of Las Vegas for a solo show, and then completed a brief residency in Palm Springs for a solo show of new work, *Geolocation: Desertscape* at the Marks Art Center, a gallery run by Lisa Soccio, VCS alum and faculty member at the College of the Desert.

**Allen C. Topolski** continues his efforts to increase public art on River Campus; with assistance from The College and the Provost, Topolski established a selection process that purchased student work to be framed and installed throughout campus. *Reimagining the Distaff Toolkit*, a group exhibition that includes Topolski's work, continues to travel across the U.S. An invitation for a solo exhibition at Buffalo Arts Studio, a non-profit arts organization, will have Topolski in his studio most of the summer up through September when the show opens.





**Above** Papermaking demo held at Sage by Heather F. Wetzel in conjunction with her exhibition at Hartnett Gallery.



**Right** Visitors standing near Palida Noor's installation at an opening reception for Advanced Painting.



Greg Nanney of Newark, NJ and Steven Prochyra (plaid) of Denver, CO print t-shirts during University of Rochester's Sagefest, October 18, 2010. Their company, Drive By Press, was created in 2005 when two artists and printmakers who met in graduate school made it their mission to share their enthusiasm for printmaking with audiences everywhere. They loaded their 600 pound 14th century style printing press in the back of their vehicle and took off across the country and have been on the road ever since. The two, dubbed kings of DIY printmaking, have now traveled over 100,000 miles spreading ink and their style of guerilla art making at events across America. Photo: J. Adam Fenster/University of Rochester



**Above** Gloria Kim  
and VCS alum  
Aubrey Anable

**Right** Douglas Crimp  
and Lynne Cook  
after the Craig  
Owens Lecture.



# director's update

by **a. joan saab**

director of the vcs graduate program

Greetings. What a year!

Since I was on academic leave during the Fall, I asked students to send me notice of awards or honors that they received this past year. I was blown away by the response (and quickly realized that there are far too many to list here --see the graduate student note section and you will understand). This year VCS grad students have given papers at national and international conferences, received grants from granting agencies, and have been published in leading journals. They have curated gallery shows, taught classes around the globe, and received awards and honors from all sorts of impressive places. It is both exciting and gratifying to read through all of these honors and awards—and while I am overwhelmed, I must say, I am not surprised. We continue to attract outstanding and brilliant students to the program and our alumni continue to impress. Indeed, this year we held alumni events at the College Art Association and the Society for Media and Cinema Studies annual conferences. The VCS grad students hosted a thought-provoking and professional conference, “Making Sense of Visual Culture.” VCS students, alumni and faculty continue to lead and shape the field of Visual Culture Studies as it evolves and grows.



I would like to take this opportunity to thank Rachel Haidu for her leadership of the Program while I was on sabbatical. While I may not have been as productive as I would have liked while on leave (is anyone?) Rachel was both productive and successful in her term as Acting Director: teaching the first-year colloquium, organizing the Reni Celeste and Craig Owens lectures, and providing the necessary guidance for the program to run smoothly. I know I am not alone when I thank her for her guidance, professionalism, and generosity of spirit. The intellectual energy of our Core and Affiliated Faculty, our graduate students, and our alumni, continue to make the Visual and Cultural Studies Program such a rewarding place to work and think!

Have a great summer, everyone!

*Joan*

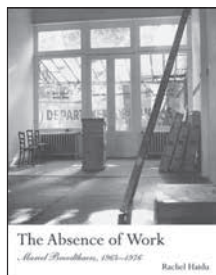
**a. joan saab**

director of the vcs graduate program

# rachel haidu

by **berin golonu**  
vcs graduate student

Rachel Haidu is Associate Professor in the Department of Art and Art History and the Graduate Program in Visual and Cultural Studies. She received her PhD from Columbia University in 2003, and began teaching at the University of Rochester the following fall. Her book, *The Absence of Work: Marcel Broodthaers, 1964-1976*, was published by MIT Press in Fall 2010.



**Berin Golonu** Was it difficult making the transition from a background in Art History to teaching in a Visual and Cultural Studies program? What are the benefits and challenges of indisciplinarity as opposed to a more traditional Art History program?

**Rachel Haidu** The benefits have been extraordinary, in that VCS grad students have been consistently challenging the basic assumptions I've held as an art historian. I can't say that I have adequately responded to those challenges, but certainly as I move forward, defining new projects, and as I work more and more as a critic, students' voices and the kinds of questions they ask themselves resound in my own questions and the kinds of works that interest me. The interdisciplinarity of my colleagues' work is extremely impressive to me, and I try to respond to that—to whatever degree I can—in my own work. It's hard for me to compare this experience I know so intimately to that of teaching in an art history program, which I only did as a grad student. The worry that art is not going to be interesting to my students has been a significant factor in every stage of course planning and teaching—it's a curse and a blessing.

**BG** In the spring semester you designed and taught a popular (and full) course titled "Advanced Histories and Theories of Photography." In the course syllabus



you are careful to note: “This course is structured around the idea that there is no such thing as a history of photography.” Would it be better to pluralize this history and call it histories of photography? How is your approach to studying these histories different in such a course?

**RH** It would be great to call it histories of photography—as in the title—but it’s really the case that photography’s history is split at every single moment that we attempt to isolate it. If you take a single instant like FSA photography, you have photo’s social and even governmental functionalization, its relationship to text, its relationship to architecture, to portraiture, even to still life. You have the history of American socialism in the 1930s, the welfare state, lateral relations to other ways of defining American identity, and on and on. Photography as such disappears in each of these relationships just as it helps form these other entities: it is part of the welfare state and how it works, even if it also hides behind that relation. So to pursue “the” histories of photography would be to ignore how multiple every incident within photography is. Drawing attention—to a very limited degree—to that multiplicity is what I try to achieve in the course.

**BG** Your newly published and very well received book on the Belgian artist Broodthaers was your dissertation project at Columbia University. You’ve mentioned before that it took two years to revisit your dissertation after completing it. Can you expand upon the process of turning a dissertation into a book, and offer some advice on how best undertake this process?

**RH** Over the course of those two years, I wrote about other artists such as Gerhard Richter, then on Thomas Hirschhorn,

whose project in Aubervilliers in 2004 was the subject of a couple of essays and lectures. It was great not only to get away from Broodthaers as a subject but also to start working with a different temporality—a “live” art project I could revisit daily in person, a live artist I could actually speak to (I had interviewed Hirschhorn before, on the occasion of a show at Barbara Gladstone Gallery). Ultimately, the process of turning your dissertation into a book means you don’t ever leave its original framework, as the piece of scholarship in which you conceived the terms of your possible intervention into a particular discourse as a graduate student. Conceiving a second book now, I see how different it is; the project itself is an intervention, and the terms by which you define it come very naturally from things you’ve been thinking about while working on all kinds of other topics. It’s the opposite of the kind of tight focus that’s required for a dissertation, though I often think that the process VCS grads go through to define a dissertation that is between disciplines has qualities of this “second book” process.

**BG** How did you pick Broodthaers as the topic for your dissertation? I know one of your former professors, Benjamin Buchloh, has also written extensively on his work. Did his interest in Broodthaers influence your own approach?

**RH** It was actually Rosalind Krauss who proposed the topic to me, after I’d written on Broodthaers for a seminar she taught while working through the “post-medium condition.” I don’t think that without that initial impetus I would have had the guts to propose it to Benjamin. I then

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worked through many ideas with him in the two-semester seminar sequence he teaches on Postwar European Art, and also throughout the process of handing in and revising each chapter. Ultimately it was much, much harder to dismiss or even argue with some of his interpretations than I had initially thought: they return with force when you engage the work over a long period of time. Nonetheless, I think we disagree on some fundamental issues in Broodthaers's work, and that is its own relief as well as a continuing source of curiosity about this artist who is so resistant to interpretation.

**BG** You mentioned that you're now working on a second book?

**RH** Yes, it's titled *The Public Inside*. It has to do with the practice, which I argue has developed alongside the emphasis on participatory or public art, in which ideas

about the public have been developed within ideas about interiority. Psychic interiority emerges in the work of Sharon Hayes; domestic interiors make an appearance in the work of Chantal Akerman; and an abstracted idea of the interior that is simultaneously reflected off of ideas of the nation and that of a "laboratory" is apparent in the work of Artur Zmijewski, especially in his examination of history or an historical experiment like state socialism. In addition to the new book project, I am writing catalog essays for exhibitions on the works of Sol LeWitt and James Coleman, and giving a couple of upcoming talks. I am lecturing on the work of Yvonne Rainer and Martha Rosler in Brussels and speaking about the relationship between the work of Broodthaers and Liliana Porter, to accompany an exhibition at the New Museum in New York, opening in Summer 2011.



Participants at the roundtable on the photography of Edward Curtis, one of the events of the "Parallax Effects" Humanities Project in March. Left to right: Professor Janet Berlo, VCS grad student Jessica McDonald, Native curator Joe Horse Capture, art history student Carlie Fishgold, and Native art specialist Jonathan Holstein.



# theatres of memory

*New Perspectives on Edward Curtis's  
North American Indian*

by **alexander brier marr**

vcs graduate student

On March 2, 2011, an exhibit of Edward Curtis photographs, titled *Theaters of Memory: New Perspectives on Edward Curtis' North American Indian*, opened in the library of Rare Books and Special Collections at the University of Rochester. The exhibit accompanied a Humanities Project spearheaded by Professors Janet Berlo and Eleana Kim, titled *Parallax Effects: Representations of Native North Americans Then and Now*. The exhibit at the Rare Books Library was a collaborative venture, co-curated by undergraduate art historian Carlie Fishgold and myself, with the generous help of the director and staff of the Rare Books Library.

The exhibit culled photogravures from a rare edition of Curtis's lifework, a richly illustrated twenty-volume book called *The North American Indian*. Indeed, Curtis produced some of the most iconic and controversial images of Native North Americans. He produced about 230 copies between 1907 and 1930. The photographer then sold subscriptions to libraries and wealthy individuals, including Hiram Watson Sibley, whose pristine edition now resides in the Rare Books Library.

Theaters of Memory consists of two

parts, a historiographic account of the pictures and a series of short essays written either by Janet Berlo, VCS grad students Alicia Guzman, Jessica Horton, me, or undergraduate Carlie Fishgold. Joe Horse Capture (A'aninin/White Clay People), Associate Curator of Native North American Art at the Minneapolis Institute of Art spoke at the roundtable for the exhibit opening. Janet Berlo and Jessica McDonald (VCS PhD candidate and photo historian) joined Joe in probing the ethics and aesthetics of Curtis' photographs.



Janet Berlo and Alex Marr  
preparing for *Theaters of Memory*.

# Making Sense of Visual Culture

sight. sound. taste. touch. smell.

An interdisciplinary conference sponsored by the Graduate Program in Visual and Cultural Studies

April 1-3, 2011  
Welles-Brown Room  
Rush Rhees Library  
University of Rochester

## Friday April 1st

0500-0700 // Opening Remarks & Roundtable on the Purview of Visual Studies

0700-0900 // Welcoming Reception, Harnett Gallery

## Saturday April 2nd

1015-1030 // Breakfast

1030-1200 // **Panel 1, Mediating Methods**

0100-0230 // **Panel 2, Sensing Spaces**

0245-0415 // **Panel 3, Moving Sounds**

## Sunday April 3rd

1015-1030 // Breakfast

1030-1200 // **Panel 4, Embodying Desire**

1215-0130 // Roundtable on the Future of Visual Studies



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UNIVERSITY of ROCHESTER

## vcs faculty updates



Professor Janet Berlo enjoying the glaciers of southern Alaska while lecturing on a U of R alumni cruise, June 2010.

**Janet Catherine Berlo** co-authored, with VCS doctoral candidate Mara Gladstone, “The Body in the (White) Box: Corporeal Ethics and Museum Representation,” in *Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-First Century Museum* published in 2011. Janet’s invited essay, “Navajo Cosmospaces: Up, Down, Within,” was published in the Spring 2011 issue of *Smithsonian Journal of American Art*. In April, she gave a lecture on Native American fakes and forgeries at Washington University, and a lecture on Plains Indian clothing and culture at the Missouri History Museum. With Eleana Kim in Anthropology, she oversaw all

programming for the “Parallax Effects” Humanities Project.

**Douglas Crimp** received a Creative Capital/Warhol Foundation Arts Writers Grant for *Before Pictures*, his memoir of New York in the 1970s. With Lynne Cooke, he curated *Mixed Use, Manhattan* at the Reina Sofia in Madrid during the summer of 2010; he gave lectures about the exhibition in Buenos Aires and Cordoba, Argentina, and at the Public Art Fund and Lower Manhattan Cultural Council in New York City. His essay on Trisha Brown was the cover article of the January

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2011 *Artforum* and one on Warhol's films featured in the special Warhol issue of *October*. He wrote a catalogue essay for the Tacita Dean exhibition at MUMOK in Vienna, one on Cindy Sherman for PhotoEspaña in Madrid, and one on dance and film in the 1960s and 70s for the Centre Pompidou in Paris.

**Paul Duro** was invited to speak at "Repetition, Emulation, and Innovation," a roundtable held at the University of California at Riverside/California Institute of Technology in January 2011. He co-convoked a two-part session, "Imitation, Copy, Reproduction, Replication, Repetition, and Appropriation" at the College Art Association annual conference in NYC in February 2011. Paul published "Great and Noble Ideas of the Moral Kind: Joseph Wright of Derby and the Scientific Sublime" in the September 2010 issue of *Art History*. Currently he is engaged in a study on the origins of originality in eighteenth-century art and theory.

**Robert Foster** received fellowships from NEH and the American Council of Learned Societies, supporting academic leave for 2011-12. He will write a cultural biography of the P.G. Black Collection of Pacific Islands objects at the Buffalo Museum of Science. Opening in September, his co-curated exhibit, *Journeys to Papua*, will consider five collectors' trips to Papua New Guinea between the 1890s and 1990s. During the summer, he will participate in, "Markets, Materiality and Consumer Practices," at the Centre for Critical and Cultural Studies, University of Queensland, Brisbane. The workshop will engage issues addressed in his publication, *Coca-Globalization: Following Soft Drinks from New York to New Guinea* (2008). In the fall, he will be a Wyse

Visiting Professor in the Department of Social Anthropology at the University of Cambridge, England.

**Rachel Haidu** has published reviews in *caa.reviews*, *Texte zur Kunst*, *Artforum*, and *Art Journal*, in addition to her book *The Absence of Work* (see interview). Last May, she participated in a roundtable on Marcel Broodthaers' Cinema at the University of Chicago, and in November gave a talk at the Museum of Modern Art in Warsaw on the work of Włodzimierz Borowski. In January, Rachel interviewed Gerhard Richter for an essay for his upcoming retrospective, and this summer she will complete catalogue essays on the works of Sol LeWitt and James Coleman. She is giving a talk this May in Brussels on the work of Yvonne Rainer and Martha Rosler, and another on Broodthaers and Liliana Porter, to accompany an exhibit at the New Museum.

**Joan Saab** is currently working on a multi-media book titled *Searching for Siqueiros*. The project traces the history and visual citation of the Mexican muralist David Alfaro Siqueiros' America Tropical over the past 100 years to discuss the politics of re-appropriation, the performative aspects of socially committed art, and changing notions of site specificity. She presented sections from this project at the annual meetings of the American Studies Association, The College Art Association, and the Society for Cinema and Media Studies. Last summer she spent a month as a NEH Fellow at the Vectors Institute at the University of Southern California learning how to use the online publication suite, Scalar. She hopes *Searching for Siqueiros* will be published by the University of California Press in 2012.





## vcs student updates



Interpretive Dance by Amanda Graham and Alicia Guzman at the Sol Lewitt Exhibition, Albright Knox, Buffalo.

**Amanda Graham** taught the class “Off The Wall: The Art of Participation” through The Rochester College Writing Program. Over winter break, she traveled to New York City to do archival research at The Brooklyn Academy of Music, funded by a Susan B. Anthony Graduate Research Grant. This June she will return to NYC to continue dissertation research thanks to a Walter Read Hovey Memorial Fund Award. In March, Amanda’s essay “Abstract Division: Tracing Nadia Myre’s Scar Trajectory” appeared in the catalogue *Nadia Myre: Symbology* published by Galerie Art Mûr and Musée d’art

contemporain des Laurentides, Montreal.

**Berin Golonu** worked on freelance writing and curatorial projects while completing her coursework this year. She co-curated the group exhibition *Recipes for an Encounter* at the Dorsky Gallery in Long Island City (September 12—November 14, 2010). Based on a book published in 2009 co-edited with Candice Hopkins, and Marisa Jahn, the exhibition showcased instruction-based work by artists and other cultural practitioners. Berin also published articles in *Art in America*, *Art Papers*, and *Modern*



*Painter*. In the Spring, she presented a paper on the sculptures of Mona Hatoum at SBAI's Gender and Women's Studies Interdisciplinary Graduate Conference.

**Alicia Inez Guzman** attended SITE Santa Fe's Eighth International Biennial in the Summer of 2010 and later published a review in *Modern Painter*. In March, she presented a paper titled "Archiving Absence: Ken Gonzalez-Day and California's History of Lynching" at the National Association of Chicana and Chicano Studies in Pasadena, California. Alicia received an Arttable summer award and will be working at the San José Museum of Art on an exhibit titled *Beyond Mexicanidad*.

**Jessica L. Horton** traveled with an SBAI research grant in 2010 to the Laboratory of Anthropology in Santa Fe. Her review of SITE Santa Fe's Eighth International Biennial was featured in *caa* reviews. She was invited to participate in the workshop "Nations in the History of Art" held at the University of Toronto and the University of East Anglia. Jessica's essay, "Alone on the Snow, Alone on the Beach: 'A Global Sense of Place' in Atanarjuat and Fountain," is forthcoming in the *Journal of Transnational American Studies*. Her essay, "A Shore Without a Horizon: Locating as Looking Anew," is forthcoming in *Shapeshifting: Transformations in Native American Art*. She also enjoyed a SBAI teaching fellowship. This summer she will be a resident at the Terra Foundation for American Art in Giverny.

**Hossein Khosrowjah** taught a sociology course titled "Fragmented Identities" and an "Introduction to Film Art" class at St. John Fisher College in

the Fall 2010. In December, he defended his dissertation "Unthinking the National Imaginary: The Singular Cinema of Abbas Kiarostami." His "Neither Victims, Nor Heroines: Kiarostami's Feminist Turn in 10" is published in the Spring Issue of the journal *Situations: Project of the Radical Imagination*. "A Brief History of Area Studies and International Studies" appears in a special summer issue of *Arab Studies Quarterly* for which he is also a co-editor. Hossein served as the co-chair of the Society for Film and Media Studies Middle East Caucus March 2011.

In October, **Gloria Kim** was invited by the Health Humanities Committee at St. John Fisher College to deliver her paper "The Visual Construction of Emergency" at Panics and Pandemics: The Continuing Legacy of George Goler. She taught the seminar, "A Tweet A Day Keeps the Doctor Away: New Media and the Medical Relationship," in the Division of Medical Humanities at the University of Rochester School of Medicine. At the Society for Cinema and Media Studies in March, Gloria presented, "Animal Traces: Managing the Frontiers of the Human in Zoonotic Diseases." She was awarded a dissertation completion fellowship for 2011-2012 from the Andrew W. Mellon /American Council of Learned Societies.

**Godfre Leung** spent the last year teaching Art History at the Ontario College of Art and Design. In the fall, he and Sohl Lee co-edited "Spectacle East Asia," a special issue of *Invisible Culture*. He published reviews of Christine Mehring's *Blinky Palermo: Abstraction of an Era* and Suzanne Hudson's *Used*

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Party held at Rachel Haidu's after Lynne Cook's lecture.

*Paint: Robert Ryman* in the spring issue of *Invisible Culture*. Leung also published a review titled "Yves Klein: With the Void, Full Powers" in *Afterimage*.

**Nicola Mann** published articles in *The Brock Review*, *Proteus: A Journal of Ideas* and *Afterimage* this year. In March, she and Vicky Pass co-edited an issue of *Invisible Culture*. Since November 2010, she has contributed to a review blog produced by the British art and culture magazine, *Aesthetica*. She defended her dissertation in early April. In July Nicola will present work at the First Annual London Film and Media conference at the University of London.

**Alex Brier Marr** participated in both the Otsego Institute for Native American Art History at the Fenimore Art Museum and the Summer Institute in Museum Anthropology at the National Museum of Natural History in the summer of 2010. He presented a paper, "Shaping Cheyenne Memory: Haunting and Politics in Howling Wolf's Prison Drawings" at the Cornell History of Art Graduate Conference and at the Indigenous Storytellers Conference at the University of Buffalo. In July 2011 he will present this research at the University of Kent's Native Studies Research Network. As part of Parallax Effects Humanities Project, Alex co-curated *Theatres of Memory: New*

*Perspectives on Edward Curtis's The North American Indian.* at the UR Rare Books Library.

**Jessica S. McDonald** received a 2011 Ansel Adams Research Fellowship at the Center for Creative Photography in Tucson, Arizona, and participated in a roundtable discussion at the exhibition *Theatres of Memory: New Perspectives on Edward Curtis's The North American Indian*. She co-taught a graduate course in the History of Photography at George Eastman House, and is Reviews Editor for the journal *Photography & Culture*.

**Lucy Mulrone**y passed her qualifying exams in fall 2010. She also spent a week listening to audiotapes at the Warhol Museum in Pittsburgh, interviewed the editor of Andy Warhol's "unedited" novel, and discovered her love of cumbia.

**Jenevieve Nykolak** presented a paper on David Wojnarowicz's "Rimbaud In New York, 1978-79" series at the 18th Annual Gender and Women's Studies Interdisciplinary Graduate Conference, "Precarious Spaces: (Dis-)Locating Gender."

**Shota Ogawa** started a Japanese-language blog about Dryden Theater with Daisuke Kawahara, successfully organized the "On-Film" series, and passed his qualifying exams. Shota presented a paper on Oshima Nagisa's *Death by Hanging* at the Film & History conference in the Fall. He presented other research on Korean-Japanese director Pak Sunam at the Association for Asian Studies Conference. Over the summer Shota will conduct research in Japan with the help of Susan B. Anthony Institute's Research Grant.

**Genevieve Waller's** studio work was featured in two solo exhibitions: *Targets and Monstrances*, at the Edward G. Miner Library Gallery and *Miss Havisham's Charming Gloom*, in the Mercer Gallery Window Project Space in downtown Rochester. She also participated in two group exhibitions, *The Art of Adornment*, at the Wichita Art Museum and *She*, at the Steckline Gallery at Newman University both in Wichita, Kansas. She presented a paper entitled "Disco, Camp, Female Singers, and Gay Men" at the VCS conference "Making Sense of Visual Culture." Genevieve was awarded an artist's residency for summer 2011 at Soaring Gardens in Pennsylvania.

During the summer of 2010, **Cesare Wright** produced and directed a national commercial campaign for *Gracie Bullyproof*, a program designed to help kids cope with the physical and psychological pressures of bullying. In January he also directed the *Gracie Women Empowered* series, a self-defense and rape prevention program for women. Based on his work with *Women Empowered*, he is currently involved with the Kino-Eye Center to develop a feature documentary and corresponding university course series addressing issues of violence against women. He also organized with the help of a federal grant an education and arts outreach initiative aimed at creating working academic partnerships between urban universities and inner-city communities.

**Bo Zheng's** "Creating Publicness: From the Stars Event to Recent Socially Engaged Art" was published in the September 2010 issue of *Yishu Journal of Contemporary Chinese Art*.

A NOTE FROM

# magda szczesniak

fulbright visiting researcher, institute of polish culture, university of warsaw.



**Above** Magda Szczesniak at *Misty Rubric: VCS Graduate Holiday Show*.

**Down** Wine tasting high kick.

I decided to spend my 9-month Fulbright research grant in VCS because of its interdisciplinary character, renowned faculty, and amazing community of young scholars. And I was not disappointed! Working with Douglas Crimp, Paul Duro, Rachel Haidu and Sharon Willis was immensely helpful in developing my dissertation. Organizing the “Making Sense of Visual Culture” conference, preparing the “November Questionnaire” and participating in the roundtables allowed me to reevaluate my own investments in VCS, and made me feel like part of the graduate student community. I presented a paper at the Popular Culture Association in San Antonio, Texas in April. The most important outcome of my visit to Rochester was the truly amazing and rewarding friendships which I hope will result in long lasting intellectual and personal exchanges.



## IN THE NEWS

**Carl Chiarenza**, now Professor Emeritus, was the Fanny Knapp Allen Professor of Art History and Artist-in-Residence from 1986-98. Selected works from Chiarenza's career will be exhibited at College of the Desert's Marks Art Center in Palm Springs, California. The exhibition titled *Pictures Come from Pictures* follows the recent publication of a book of his work by the same name in conjunction with the exhibition *Peace Warriors and Solitudes: Recent Photographs by Carl Chiarenza* at the University of Richmond. His work has been exhibited in over 80 solo shows and over 260 group exhibitions, and is in collections including the Museum of Modern Art, New York; the Museum of Fine Arts, Boston; the J. Paul Getty Museum and the San Francisco Museum of Modern Art.

Renowned photographer and VCS alum (1996), **Walid Raad** is the recipient of the 2011 Hasselblad Foundation International Award in Photography. The Hasselblad Center at the Gothenburg Museum of Art, Sweden, will exhibit his work in November 2011. In addition to the exhibit, Raad will also be receiving \$150,000. Prior winners include Sophie Calle, Robert Adams, Nan Goldin, and Cindy Sherman. According to a foundation statement, "Walid Raad is one of the most original and singular contemporary artists using photography. He has been widely acclaimed for his project *The Atlas Group*, in which Raad generated original ideas about the relationship between documentary photography, archive, and history."

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We are pleased to announce *Invisible Culture's* latest issue:

### The Cultural Visualization of Hurricane Katrina

Spring 2011

Guest Editors:  
Nicola Mann and Victoria Pass

www.rochester.edu/in\_visible\_culture



Hannah Chalew, *Off Season*, 2010, india ink and marker on paper, 22" x 30"



AWARDS

2011 graduate awards

**The Celeste Heughes Bishop Award**

Jessica Horton, Alexander Brier Marr,  
Izul Zulkarnain, Ryan Conrath



From Daniel Neuner's senior thesis exhibition *Closer Than We Notice*.

2011 undergraduate awards

**Elizabeth M. Anderson Prize**

Claire H. Cohen  
Yang You  
Elizabeth Regina Slupinski

**Purchase Prize**

Robert McDavid

**Roger Mertin Prize for  
Excellence in Studio Art**

Daniel Steven Neuner

**Department of Art &  
Art History Prize**

Jenn Bratovich