LECTURES AND EXHIBITIONS F SPRING 2019

February 6
Brynn Hatton
Not Quite ‘Recognised’: Vietnam, Aboriginal Black Power, and the Australian State

In the late 1960s, two Australian protest movements, the Aboriginal Black Power movement, and the Vietnam Moratorium Campaign, both of which in Australia remained hyperlocal, unable to metaphorically “see” one another—or the world at large—across the plane of inter-movement solidarity simultaneously erected by their international artist and activist contemporaries.

Brynn Hatton received her Ph.D. from Northwestern University, where she is currently Assistant Professor of Global Contemporary Art at Colgate University. Her research examines transnational visions of politically charged conceptual art, and the formation of leftist art and political discourse in the 1960s and 70s around the idea of Vietnam.

February 20
Niall Atkinson
Virtual Reality: The Move: The roaming bodies of early modern travelers

Niall Atkinson is Associate Professor of Art History in the Department of Art History at the University of Chicago. His research interests include late Medieval and Renaissance Italy and the sensory experience of premodern urban life through the prism of architecture and space. In his current research, he is exploring ways of digitally visualizing early modern urban soundscapes through GIS technology as well as investigating spatial and cultural disorientation in the accounts of Italian travelers.

Co-sponsored by the Program in Medieval and Renaissance Studies

March 24
Ken Landauer
Functional sculptural construction to puncture and suture the junctures of furniture and architecture.

Inspired by the Occupy Movement in 2011, Ken Landauer combines design, art, visual alignment, woodwork and ideality to make affordable furniture without making waste. FN furniture opened in 2017 and the first pieces were delivered to the Museum of Arts and Design in NYC. In addition, FN has furnished the Tang Museum in Albany as well as the Dorsky Museum in New Paltz, NY with benches, tables, lounge chairs, and shelving. Ken Landauer, Colgate ’87, has worked as an artist and woodworker since graduation. His public art installations have been commissioned by Socrates Sculpture Park, the Public Art Fund, The Rhode Island State Council on the Arts, and the Kansas City Municipal Art Fund. He lives and works in a house and studio he built in Stone Ridge, NY.

April 3
Sultan Soud Al Qassemi
Politics of Modern Middle Eastern Arts

Sultan Soud Al Qassemi will discuss the political undertones of iconic artworks of the 20th century in the Arab world. From the Baathist regimes of Syria and Iraq to Egypt’s pans-Arabism under Gamal Abdel Nasser, art has been employed by various governments as a tool of soft power to propagate their policies to the public not only in their respective states but throughout the region and beyond. Sultan Soud Al Qassemi is a United Arab Emirates–based columnist and researcher on social, political and cultural affairs in the Arab Gulf States. Sultan is currently conducting research for a book that documents the modern architecture of the city of Sharjah in the UAE. In 2010 Sultan established the Barjeel Art Foundation, which aims to contribute to the intellectual development of the art scene in the Arab region by building an extensive, open-access public art collection.

March 27
Daniel Libeskind
Edge of Order

Polish-American architect Daniel Libeskind is an international figure in architecture and urban design. His practice is involved in designing and building a diverse array of urban, cultural and commercial projects around the globe. In 1989 he won the competition to build the Jewish Museum in Berlin. In February 2003, Studio Libeskind moved its headquarters from Berlin to New York City when he was selected as the master planner for the World Trade Center redevelopment. His new book, Edge of Order, was released in the fall of 2018. Book signing following the event.

For more information on Libeskind please visit www.phrpeakers.com.

Sponsored by the Center for Freedom with co-sponsorship by the Office of the President and the Department of Art and Art History.

April 7
Margaretha Haughwout
Systems vs. Networks, Unearting Slowness

Margaretha Haughwout’s recent ecological and technological gestures, collaborations, participatory events, and interactive installations invite audiences to imagine revolutionary economies of work, political naturalcures, alternative histories, possible futures, and evennesses outside of historical regimes. Haughwout’s active collaborations include APROIR, a fax research and development group that uncovers revolutionary ecologies between plants and machines; the Guerrilla Graffiti, an artist-group that grafts fruit-bearing branches onto non-fruit-bearing, ornamental fruit trees; and Trees of Tomorrow, a collaboration across numerous institutions in flushing, Queens. Haughwout received her MFA from the Ohio State University and is the Visiting Assistant Professor of Art at Colgate University. She has been awarded a Rockefeller Foundation Arts and Heritage Fellowship and was a finalist for the 2015 Guggenheim Fellowship. She is exploring ways of digitally visualizing early modern urban soundscapes through GIS technology as well as investigating spatial and cultural disorientation in the accounts of Italian travelers.

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March 8 (Thursday)
Annual Eric J. Ryan Memorial Lecture
Gregory Sholette and Chloé Bass
Art as Social Action

In his wide-ranging art, activist, and writing practice, Gregory Sholette has developed a self-described “viable, democratic, counter-narrative that, bit-by-bit, gains descriptive power within the larger public discourse.” Sholette is a founding member of Political Art Documentation/Distribution, which issued publications on politically engaged art in the 1980s; of REP/History, which republished suppressed history in New York in the 1990s; and more recently, of Gulf Lab, a group of artists advocating for migrant workers rights at the Sheraton Hotel in Abu Dhabi. Sholette is a graduate of the Whitney Independent Study Program in Critical Theory and is an Associate of the Art, Design and the Public Domain program at the Graduate School of Design, Harvard University and an Associate Professor in the Queens College Art Department, City University of New York, where he established and directs Practice Queen. Chloé Bass is a multi-form conceptual artist working in performance, in situ, curation, public witnessing, and publishing. Her research is an investigation of the visual life as a site of deep research to address scales of intimacy: where patterns hold and break as group sizes expand. Her projects have appeared nationally and internationally, including the Knockdown Center, the Kitchen, the Brooklyn Museum, CUE Art Foundation and Elizabeth Foundation for the Arts Project Space. She is an Assistant Professor at Queens College, CUNY, where she co-runs Social Practice Queen with Gregory Sholette.

April 21
Tommy Brown
The Significance of Moments

Brown was a mid-career mediator of rural American. He employs the surroundings where he lives as his creative source and moves as freely around with a camera as a painter would manipulate paint. “Painters talk about making their best work when their mind stops thinking and they reach a place where it’s just doing. The noise of the everyday disappears and I think the holding,” he says. “I can remember making every picture in this show and each one involved a similar experience. The picture presented itself and I just needed the wisdom to see and record it properly.” Brown, Colgate ’78, received his MFA in photography from the Yale School of Art and has been making photographs for 40 years. His photographs are in the permanent collections of Colgate’s Picker Art Gallery, Marson-Wiliams-Proctor Arts Institute, Beinecke Rare Books Collection Yale University, Colby College Museum of Art, The Parish Art Museum, Addison Gallery of American Art, Lightho House and the Public Domain program at the Graduate School of Design, Harvard University and an Associate Professor in the Queens College Art Department, City University of New York, where he established and directs Practice Queen. Chloé Bass is a multi-form conceptual artist working in performance, in situ, curation, public witnessing, and publishing. Her research is an investigation of the visual life as a site of deep research to address scales of intimacy: where patterns hold and break as group sizes expand. Her projects have appeared nationally and internationally, including the Knockdown Center, the Kitchen, the Brooklyn Museum, CUE Art Foundation and Elizabeth Foundation for the Arts Project Space. She is an Assistant Professor at Queens College, CUNY, where she co-runs Social Practice Queen with Gregory Sholette.

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May 1
Ara Merjian
Prehistory, Primitivism, and the Aesthetics of ‘Contamination’. Pier Paolo Pasolini and Arte Povera

As Italy’s best known aesthetic export since Neo- realist cinema, Arte Povera appears ubiquitous in accounts of the country’s post-war culture. In using inguornous and humble materials, Arte Povera protested the corporate, technological design which had come to distinguish Italy by the late 1960s. This talk will analyze the overlaps and divergences of Arte Povera strategies with the writing and cinema of Pier Paolo Pasolini – Italy’s most prominent post-war figure.

Ara Merjian is associate professor of Italian studies at New York University, where he is an affiliate of the Institute of Fine Arts and the Department of Art History. He received his BA from Yale University and his PhD from the University of California, Berkeley in the history of art.

May 12
Gregory Sholette
Politics of Modern Middle Eastern Arts

Sultan Soud Al Qassemi will discuss the political undertones of iconic artworks of the 20th century in the Arab world. From the Baathist regimes of Syria and Iraq to Egypt’s pan-Arabism under Gamal Abdel Nasser, art has been employed by various governments as a tool of soft power to propagate their policies to the public not only in their respective states but throughout the region and beyond. Sultan Soud Al Qassemi is a United Arab Emirates–based columnist and researcher on social, political and cultural affairs in the Arab Gulf States. Sultan is currently conducting research for a book that documents the modern architecture of the city of Sharjah in the UAE. In 2010 Sultan established the Barjeel Art Foundation, which aims to contribute to the intellectual development of the art scene in the Arab region by building an extensive, open-access public art collection.

Sponsored by Middle East and Islamic Studies with additional support from the Institute of Fine Arts and the Department of Art History, NYU.