LECTURES AND EXHIBITIONS
SPRING 2019

LECTURES

February 6
Brynn Hatton
Notions of ‘Recognised’: Vietnam, Aboriginal Black Power, and the Australian State

In the late 1960s, two Australian protest movements shared the idea of the country’s left wing: the Aboriginal Black Power movement, and the Vietnam Moratorium Campaign. The Vietnamese vessel North Wind, whose presence in Sydney had remained unheralded, 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 Northern Arizona University, and is currently Assistant Professor of Global Contemporary Art at Colgate University. Her research examines transnational visual culture through the lenses of 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
Voting Days: An Art on 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 examines early Modern life: his recent book, Landscapes of the Market: Art and Trade in the Low Countries in the 17th Century, is due for publication next year. 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.

March 6
Ken Landauer
Functional, sculptural furniture constructed to puncture and suture the junctures of furniture and architecture.

Inspired by the Occupy Movement in 2011, Ken Landauer combines design, art, architectural design, art, and education. In the 1990s, he was a founding member of the political art organization A.D.C. with performers and painters. Ken Landauer, Colgate ’87, has worked as an artist and woodworker since 1989. He has created a body of work that uses the visual realty of rural America. He employs the surroundings where he lives as his creative source and moves as freely around with his 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 the thinking stops," he says. "I can remember making every picture in this show and each one involved a similar experience." The picture presented itself and he just recorded it with 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 University, the Massachusetts Museum, the University of California Santa Cruz, the Contemporary Arts Project Space. She is an Assistant Professor at Colgate University, CUNY, where she co-runs Social Practice Queens with Gregory Sholette.

March 17
Sultan Saoud Al Qassemi
Politics of Modern Middle Eastern Arts

Sultan Saoud Al Qassemi will discuss the political undertones of iconic artworks of the 20th century in the Arab world. From the Baghdad 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 Saoud 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 database of publicly available art collections.

March 27
Daniel Libeskind
Regulatory

Polish-American architect Daniel Libeskind is an international figure in architecture and urban design. His practice is involved in designing and realizing 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.phpeakers.com.

April 17
Margaretha Haughwout
Systems vs. Networks, Uneringh Slowness

Margaretha Haughwout’s recent ecological and technological gestures, collaborations, participatory events, and interactive installations invite audiences to imagine revolutionary ecologies of work, political naturecultures, alternative histories, possible futures, and evenness outside of historical regimes. Haughwout’s active collaborations include APORID, a faux research and development group that uncovers revolutionary ecologies between plants and machines; the Guerrilla Graffiti, an artist-group that grafts fruit-bearing branches onto art-fuit-bearing, ornamental fruit trees; and Trees of Tomorrow, a collaboration across numerous institutions in Fluxing, Queens. Haughwout received her MFA from the Basel University of Art and Media and her Ph.D. from the University of California Santa Cruz, her Permaculture Design Certificate from the University of California Santa Cruz, and has studied with numerous herbals.

April 24
Tommy Brown
The Significance of Moments

Brown says his medium is the visual and realia reality of rural America. He employs the surroundings where he lives as his creative source and moves as freely around with his 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 the thinking stops," he says. "I can remember making every picture in this show and each one involved a similar experience." The picture presented itself and he just recorded it with 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, Marston-Williams-Proctor Arts Institute, Bennecky Rare Books Collection Yale University, Colby College Museum of Art, The Parish Art Mus- eum, Addison Gallery of American Art, Lighthawk Art Collection Syracuse University, The Museum of the City of New York, and private collections.

April 24 – June 2, 2019
Tommy Brown
The Significance of Moments

Artist talk and opening reception March 5, 4-6 pm

ART & HISTORY

CLIFFORD GALLERY EXHIBITIONS

Gallery Hours:
Mondays through Friday 10:30am – 4:30pm
Saturday and Sunday 1:00pm – 5:00pm
*Please note: Weekends are dedicated to the availability of student groups. If a delay is taking place, the gallery will be open during regular working hours, to ensure the gallery will be open.

March 5
March 30 – April 14, 2019
Sultan Saoud Al Qassemi
Politics of Modern Middle Eastern Arts

March 29 - March 30, 2019 10:00am-4:00pm each day
Grafters X Change: Branches and Networks

March 29 – 30, 2019 10:00am-4:00pm each day
Grafters X Change: Branches and Networks

March 29: Schupf Studios, 3 Montgomery Street, Hamilton; March 30: Rogers Nature Center, 2721 State Highway 80, Sheboygan

Grafters X Change: Branches and Networks will gather eco-artists, ecologists, fruit tree enthusiasts, and technologists throughout Central New York to share ecological art-making resources (primarily scionwood and seeds), skills, fruit foods, and art projects in a collaborative, DIY, and inter- disciplinary setting. This event includes workshops and demonstrations from regional agriculturalists and technologists and is meant to be an example of how cultural, arts practice can intervene in interrelated conversations about local resiliency, the anthropocene, and climate change.

March 30
March 29, 2019 10:00am-4:00pm each day
Grafters X Change: Branches and Networks

March 29: Schupf Studios, 3 Montgomery Street, Hamilton; March 30: Rogers Nature Center, 2721 State Highway 80, Sheboygan

Grafters X Change: Branches and Networks will gather eco-artists, ecologists, fruit tree enthusiasts, and technologists throughout Central New York to share ecological art-making resources (primarily scionwood and seeds), skills, fruit foods, and art projects in a collaborative, DIY, and inter-disciplinary setting. This event includes workshops and demonstrations from regional agriculturalists and technologists and is meant to be an example of how cultural, arts practice can intervene in interrelated conversations about local resiliency, the anthropocene, and climate change.

March 30
March 29, 2019 10:00am-4:00pm each day
Grafters X Change: Branches and Networks

March 29: Schupf Studios, 3 Montgomery Street, Hamilton; March 30: Rogers Nature Center, 2721 State Highway 80, Sheboygan

Grafters X Change: Branches and Networks will gather eco-artists, ecologists, fruit tree enthusiasts, and technologists throughout Central New York to share ecological art-making resources (primarily scionwood and seeds), skills, fruit foods, and art projects in a collaborative, DIY, and inter-disciplinary setting. This event includes workshops and demonstrations from regional agriculturalists and technologists and is meant to be an example of how cultural, arts practice can intervene in interrelated conversations about local resiliency, the anthropocene, and climate change.

March 30
March 29, 2019 10:00am-4:00pm each day
Grafters X Change: Branches and Networks

March 29: Schupf Studios, 3 Montgomery Street, Hamilton; March 30: Rogers Nature Center, 2721 State Highway 80, Sheboygan

Grafters X Change: Branches and Networks will gather eco-artists, ecologists, fruit tree enthusiasts, and technologists throughout Central New York to share ecological art-making resources (primarily scionwood and seeds), skills, fruit foods, and art projects in a collaborative, DIY, and inter-disciplinary setting. This event includes workshops and demonstrations from regional agriculturalists and technologists and is meant to be an example of how cultural, arts practice can intervene in interrelated conversations about local resiliency, the anthropocene, and climate change.