

Visual Arts Lecture Series

Cameo Wood
Bennington College, Spring 2003 Term

Sandra Antelo-Suarez

An independent curator and Founder and Editorial Director of Trans, an arts, cultures, and media magazine. Antelo-Suarez also served as a juror of the Hugo Boss Prize 2002.

Sandra@trans.org - Echonyc.com/~trans

Sandra gave a lecture about the book as art. These books included:
books of scratch and sniff (smoke, sex, poverty) blank white pages with a single column of words on the left hand side, minimalism?

A book of a block of thinly sliced meat. “read the pages.”

A book of houses and doorways, with the layout symbolising a cross?

Skywriting: words like “BLOWN UP” or signatures

Ads of copyrighted material.

a CD of a “walk,” where you put on headphones and walk “with” the artist, listening to the sounds of a nyc park walk. The artist uses sound to put the listener into a specific mood and in a new place.

Sven Travis

Digital Design @ Parsons, started 10 years ago. Witnessed the birth of Internet 2.

sven@parsons.edu

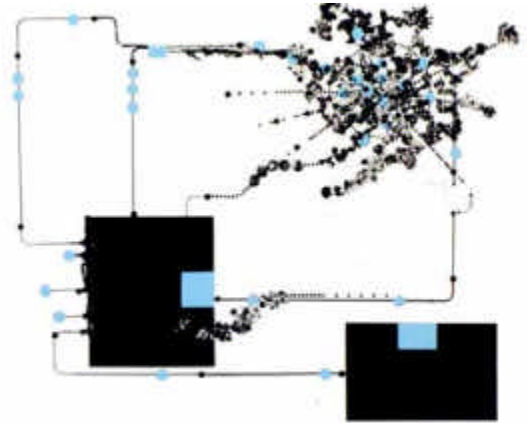
Against the idea of a “saviour as technology” for schools. Feels it is another tool, and should be considered as such, just as a compass or slide rule or a paintbrush. Both still require human skill.

Very interested in Moblogs, by Howard Rheingold. Feels that the persuasive nature of technology has the power to move society into something more communicative, and that the evolution of small communities online is the only way the global internet method of communication will endure.

Lindsay Walt



- Evolution from objects that could potentially move
 - working with several manifestations of shape
 - from a spoon-shaped object threw to a block with many long wire legs ending in spheres.
 - Created objects as memorials, and as objections.
 - Created an installation in a museum of exploitive dead white guys, putting dresses under their heads.
- She found it ironic that she was hired as a feminist artist to decorate a hallway of dead rich white men in a woman's empowerment festival.
 - She loves exploring connections, and works mainly in pen and ink, very traditional forms.
 - Works with glass.



Sanam Emami



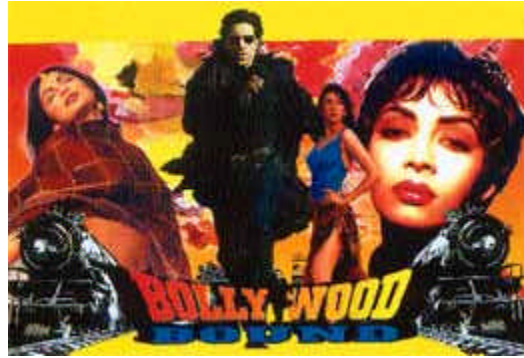
Fascinated with Mosques and geometry
Grew up in Morocco-
Studied Middle Eastern History as an undergrad.

The romance of the Silk Road
Connection of Islam in Asia
Timid with Pattern Initially.
Impressing the geometrical patter into the form of the piece.
Fish school in bowl
Ceramic pillow for the dead
Tulip pot- Main interest

Inspired by the geometrical patterns, worship of colour and form.
Esalen city in Iran.

Sujata Moorti

- Bored speaker. Interested in the way that Indian culture becomes “popular” and in the methods of popularisation.
- References to Said’s “Orientalism.”
- Madonna’s and “No Doubt’s” lead singer’s “eastern” appearance
- how “Karma” and bindis are used on very western women
- cheapening Indian women.
- The popularisation of “Bollywood, and the transformation of Bollywood from something very Indian to catering to American audiences.
- Saris are popular in American malls and they have been in and out of fashion about every decade.
- Last were very popular in the 70s, and then Indian dress became abhorrent in the 80s and early 90s.
- Speaker mainly spoke about what her paper was going to be about, and never really got to what she was actually going to say.



Carroll Dunham



- convulsive, violent elements
- Cézanne was once so unpopular for alluding to Dunham's
- Blatant cultural critique or heavy-handed political diatribe.
- The great-grandson and great-great-grandson of homeopathic physicians
- Compared to Jacques Derrida's theory of Plato's *Pharmakon*
- Dunham uses culture's poisons as nearly lethal cures, injecting just enough of humankind's

toxic characteristics-greed, hate, envy, relentless self-absorption-to act as an immune system against them

- Punch and Judy?
- Typifies abstraction, figuration, surrealism, graffiti, pop, cartoons
- intricate layerings, palimpsests of culture
- moved to nyc in the 70s –
- associated with Rockburne, Bochner, and Le Va

Senior Show

Individual artists I was struck by:

Heather Dewey-Haborg: This project was fantastic, my favourite of the show. The art was unsuspecting, whereas she enabled a computer with senses for experience, like a barometer, temperature, wind speed, ambient light, etc, and allowed a central intelligence to attach phonemes to correlating readings. I am entranced by this.

Karen Kelly: Karen's photograph palimpsests of both borrowed and original imagery capture the imagination. She stated that she intended the viewer to see a dream, or to remember one, and her intention was to influence the audience to remember a unique memory that could have belonged to anyone.

Ryan Stevens: His video work on twin television sets was intriguing and jarring. The installation made me uncomfortable, and I wished I could have seen it alone. The imagery made me embarrassed to witness in the company of others. The imagery chosen seemed to be specifically utilized in order to cause a reaction. It succeeded.

Emily Keegin: Her photographs were on the verge of obscene, with photographs of a closeup of a woman giving birth disguised as just a play of meaningless colour, or an suggestive wet worm crawling in moist black soil. They were all darkly hinting, although, the statement seems to end at that: Dark.