Six-Part Lecture Series Organized By

JOYCE TSAI
Assistant Professor of Modern & Contemporary Art History

KERRY OLIVER-SMITH
Curator of Contemporary Art at the Harn Museum of Art

WHERE: Chandler Auditorium
Harn Museum of Art
SW 34th St. & Hull Rd.

WHEN: 6:00pm (See dates below)

OCTOBER 10, 2011
MATTHEW BIRO
Professor and Chair, Department of the History of Art, University of Michigan

"Robert Heinecken and Photographic Postmodernism in the 1980s"
(Sponsored by the Harn Eminent Scholar Chair of Art History Program)

One of the most sophisticated artists ever to combine strategies of appropriation and montage, Heinecken (1931-2006) was a contemporary of John Baldessari and Wallace Berman, and his significance stems from the fact that, like these other two more famous artists, he anticipates and supplements the exploration of the mass media and identity most closely associated with the artists of the "pictures generation." This lecture will present Heinecken’s achievement in the context of art in the 1980s and the rise of postmodernism in photography. It focuses on various formal and conceptual strategies employed by Heinecken between the late 1960s and the early 1990s, demonstrating how Heinecken both prefigures photographic postmodernism and explores possibilities left unexplored by artists such as Richard Prince, Cindy Sherman, and Barbara Kruger.


OCTOBER 17, 2011
JEFFREY SCHNAPP
Faculty Director of Metalab, Harvard University

"Luminotectonics: A Media Archaeology of Light-Space Modulators"
(Sponsored by the Harn Eminent Scholar Chair of Art History Program)

Albert Speer’s Light Cathedral, one of the centerpieces of the 1934 Nuremberg Rally, is routinely singled out as a defining instance of nazi-fascist aesthetics. Yet, however indicative this spectacle may be as regards 1930s political aesthetics, such deployments of military searchlights for purposes of spectacle and mass persuasion, have a long history extending between the late 1960s and forward into our own time.

As demonstrated in “Luminotectonics,” the history in question is a bifurcated one. On the one side stands the history of searches themselves as an element within the military arsenal that, starting in the late decades of the 19th century, becomes integral to the staging of spectacles of military wonder for civilian populations. On the other side stands the role of luminotectonics in the development of modern architecture and art and, more specifically, the modern movement’s attempt to forge a new language of light-space modulators. Its labyrinthine paths lead from the cathedral of socialism propounded in Gropius’s founding manifesto for the Bauhaus to Speer’s cathedral to the Crystal Palace of temporary televisuals to the vectorial elevations of Rafael Lozano-Hemmer.

Before moving to Harvard in 2011, Jeffrey T. Schnapp occupied the Peretti Chair of Italian Studies at Stanford University, where he founded the Stanford Humanities Lab in 2000. A cultural historian with research interests extending from antiquity to the present, his most recent books are Speed Limits and The Electric Information Age Book (forthcoming with Princeton Architectural Press in 2011). Also forthcoming in 2012 are two digital humanities projects. A book co-written with Anne Burkard, Joanna Drucker, Peter Lunenfeld, and Todd Presner; and a collection of essays on 20th century Italian cultural history being edited by Francesca Santarelli and Ilaria Bagnati (Saggiatore), vol. 2, co-edited with Emanuela Scarpellini.

NOVEMBER 29, 2011
MICHELLE KUO
Editor-in-chief of Artforum

"Test Sites: Experiments in Art and Technology"
(Sponsored by the Center for the Humanities and the Public Sphere (Yulee Fund))

Michelle Kuo’s talk is drawn from her extensive research on the relationship between art, technology, and corporate research and development — as specifically realized in the organization Experiments in Art and Technology. Known as E.A.T., the group was founded in 1966 by Robert Rauschenberg, Robert Whitman, and Bell Laboratories engineers Billy Klüver and Fred Waldhauer to facilitate collaborations between artists and engineers. E.A.T. posed art as a specific type of research, a model of experimentation and production parallel to engineering invention, and nonlinear systems: Its ambitious scale and experimentation and production parallel to engineering invention, and nonlinear systems: Its ambitious scale and experimentation and production parallel to engineering invention, and nonlinear systems: Its ambitious scale and...