

#### Information

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Europe**

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75001 Paris

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[www.terraamericanart.org](http://www.terraamericanart.org)

#### Symposium Locations

**Musée des Impressionnismes**

99, rue Claude Monet

27620 Giverny

France

+ 33 2 32 51 94 65

[www.mdig.fr](http://www.mdig.fr)

**Institut National d'Histoire de l'Art**

2, rue Vivienne

75002 Paris

France

+ 33 1 47 03 89 00

[www.inha.fr](http://www.inha.fr)

#### Bus Transportation

A complimentary bus service

on June 17 and 18

will provide transportation  
between Paris and Giverny.

Mandatory reservation by email:

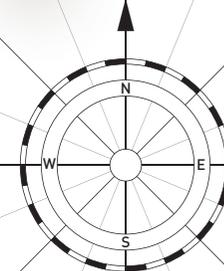
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# Geographies of Art: Sur le Terrain

International Symposium in Celebration  
of the Terra Summer Residency's  
Tenth Anniversary (2001—2010)

June 17–19, 2010

Giverny, Musée des Impressionnismes  
Paris, Institut National d'Histoire de l'Art



## International Symposium Geographies of Art: Sur le Terrain

As a tribute to the Terra Foundation's mission to foster exploration of American art across national boundaries and in honor of the Terra Summer Residency's tenth anniversary, "Geographies of Art: Sur le Terrain" examines the field of American art in a global context. For three days, art historians, cultural historians, and artists will explore the cultural and conceptual implications of such a context through papers and discussions that provide international perspectives and encourage lively exchange—the two fundamental premises of the Terra Summer Residency. The conference will address a number of broad questions, with each day shaped to more specifically reflect on issues of "geography" and art. Each speaker's paper will be followed by a response paper given by an alumnus of the Terra Summer Residency (TSR).

### PROGRAM

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JUNE 17

**MUSÉE DES IMPRESSIONNISMES, GIVERNY**  
AUDITORIUM

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**4:00 pm** Conference registration

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**5:00 pm** Opening remarks

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**5:30 pm**

**Keynote lecture**

DARCY GRIMALDO GRIGSBY, UNIVERSITY OF CALIFORNIA, BERKELEY

**The United States Abroad: Scale and the Panama Canal**

"How to express magnitude was in reality the problem imposed on me by the conditions; my constant occupation a study of the expedients of composition by which length and width, height and depth might be displayed." So wrote William Brantley Van Ingen, the Philadelphian artist commissioned in 1914 to commemorate the building of the Panama Canal. Bearing in mind the earlier French phase of the Canal's construction, this paper focuses on how scale operates in Van Ingen's paintings as well as the thousands of photographs and stereoviews Americans produced during the 1910s.

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**6:30 pm** Reception

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**June 18**

**Musée des Impressionismes, Giverny**

9:30 am – 6:00 pm

**TERRA FIRMA/TERRA INCOGNITA**

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**June 19**

**Institut National d'Histoire de l'Art, Paris**

1:30 pm – 6:30 pm

**TRANSLATITUDES**

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JUNE 18

**MUSÉE DES IMPRESSIONNISMES, GIVERNY**  
AUDITORIUM

## TERRA FIRMA/TERRA INCOGNITA

Art history has traditionally employed formal geographic descriptions from its own field, such as “horizon” or “landscape,” to explore conceptions of nation and territory derived from the social sciences. These spatial metaphors often result in accounts of artistic exchange between Europe and the United States based on conflict and competition. “Terra Firma/Terra Incognita” aims to offer a more nuanced account of transatlantic and transcultural dialogue by considering not only geographical space, but also questions of race, medium, memory, and history.

Panel respondents: STEPHEN CAFFEY, JENNIFER GREENHILL,  
MICHAEL MANCARI, SAMANTHA SCHRAMM

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**9:30 am** Welcome

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**10:00 am**

### **From the Trocadéro to Karnak, Nevada: 1867 in the Transcultural Genealogy of American Landscape Photography**

FRANÇOIS BRUNET, UNIVERSITÉ PARIS DIDEROT – PARIS 7

While the Western landscapes of the United States have often, and justifiably, been treated as exemplary “native” subjects, there are just as many good reasons to envision the genealogy of survey photography, and more broadly geographical art, along international, transcultural, intertextual, and intericonic lines of interpretation. The focus of this paper will be the year 1867, which links the exhibition of geographical (and other) documents at the Paris World Fair to the onset of Clarence King’s and photographer Timothy O’Sullivan’s monumental survey of the Fortieth Parallel on the volcanic slopes of Nevada.

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**11:00 am**

### **The Racial Geographies of Civil Rights**

MARTIN BERGER, UNIVERSITY OF CALIFORNIA AT SANTA CRUZ

Scholars of American history have long explained the disparate white reactions to the black civil rights struggle as a function of the geographic divide between North and South. The political and emotional reactions of whites to civil rights are routinely described as a function of regional politics. Through an examination of the northern white response to civil rights photographs, this paper argues for how geographic distinctions have consistently occluded both the reactionary beliefs shared by northern and southern whites and the role of civil rights photographs in limiting black power.

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**12:00 pm** Discussion

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**1:00 pm** Lunch

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**3:00 pm**

### **“No Ideas but in Things”: Reading Martin Puryear**

BRYAN WOLF, STANFORD UNIVERSITY

When sculptor Martin Puryear incorporates a white wall into his work, converting sculpture into a form of script written upon a wall (*Some Lines for Jim Beckwourth*, 1978), then sculpture, as a practice, bumps headlong into reading as an alternative visual regime. This paper examines that collision, asking how literary practices intersect with questions about race, the body, and cultural memory. It approaches the topic of “translatitudes” as a question of *medium*, how a shift from one medium to another—sculpture to writing—permits new modes of speaking and seeing.

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**4:00 pm**

### **Reflections on World Art History, Theoretical and Practical**

THOMAS DACOSTA KAUFMANN, PRINCETON UNIVERSITY

James Elkins has recently argued that world art history presents far and away the most pressing problem for the field, and its biggest challenge. But how can a coherent narrative be offered that encompasses all eras and areas of human material and visual products, actual and virtual, as well as their reception and thinking about them? This paper will offer some reflections on the problems and possibilities of a new global art history, including what the place of the Americas may be in this history. This talk will address some of the theoretical issues that have been raised by Elkins among others, and offer some practical examples.

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**5:00 pm** Discussion

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JUNE 19

**INSTITUT NATIONAL D'HISTOIRE DE L'ART, PARIS**  
SALLE GRODECKI

## TRANSLATITUDES

This panel will address geography's disciplinary affinity with art history and how artistic practice can play a crucial role in making unknown spaces of "America" visible. Speakers will consider the role of gender and sexuality in constructing, or challenging, a geographical narrative of American art.

Panel respondents: SETH FEMAN, ELISA SCHAAR, KARRIE HOVEY

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**1:30 pm**

### **From New England to Nowhere: Place and Placelessness in Late-Nineteenth-Century Anglo-American Homosexuality**

MICHAEL HATT, UNIVERSITY OF WARWICK

The history of homosexuality has been almost exclusively discussed in relation to national locations and contexts. This paper will look at a group of men, including Walt Whitman, Edward Carpenter and F. Holland Day, in order to explore how the Terra Foundation's emphasis on cross-cultural exchange can help us rethink the significance of homosexual representation at the end of the nineteenth century. The talk will sketch two alternative geographies: first, to use an ugly neologism, the "trans-local" which confuses the relationship between specific place and generic nation; second, imagined worlds that dissolve national and cultural borders, dreaming a terra neither firma nor incognita, but desiderata.

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**2:30 pm**

### **"Submerged": On Sexuality and American Art**

RICHARD MEYER, UNIVERSITY OF SOUTHERN CALIFORNIA

Writing sexuality into the history of art means redrawing the boundaries of what counts both as art and as history. If Americanists are at the forefront of this task within our discipline, this is not to say that their work has been warmly received or openly supported within the broader reaches of the discipline. This paper argues for an expanded field of sexuality in the scholarly study of nineteenth- and twentieth-century

American art. Taking the life, work, and (contested) reception of the photographer Alice Austen as a case study, it traces a dialectic between visibility and suppression as formative of art-historical knowledge. This talk will address the unequal visibility of male and female homoeroticism within American art and the ethical and interpretive questions that follow from it.

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**3:30 pm**

### **Fleeing the Scene: Louise Bourgeois Leaves Paris, Nancy Spero Jumps Over New York**

MIGNON NIXON, COURTAULD INSTITUTE OF ART

In 1938, Louise Bourgeois left Paris for New York to begin a new life. In 1959, Nancy Spero left Chicago for Paris, determined to "jump over" New York. For both Bourgeois and Spero, expatriation marked a bid for artistic and intellectual freedom. Both also claimed that leaving home was bound up with an emergent feminist consciousness and, ultimately, with their complex artistic response to war. Why and how are the questions this paper aims to explore.

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**4:30 pm** Discussion

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**5:30 pm**

### **Roundtable: Geography sur le Terrain**

An ever more global and virtually-connected world relocates the cultural and material definitions of geography today. This roundtable will reflect on the historical, social, and political issues raised during the symposium to consider geography's prominent role in contemporary artistic practice and criticism.

YVES BÉLORGEY, ARTIST

URSULA FROHNE, PROFESSOR OF ART HISTORY, UNIVERSITÄT ZU KÖLN

MICHELLE KUO, SENIOR EDITOR, ARTFORUM

PETER SORIANO, ARTIST

TSR ALUMNI PARTICIPANTS: DOROTHÉE BRILL, YOLANDA DEL AMO

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## SPEAKERS

**Yves Béloge** lives and works in Paris, and teaches at the École des Beaux-Arts de Lyon. He has participated in numerous international residencies, the last of which was at the Villa Kujoyama in Japan in 2009. This year, he exhibited in Milan and Paris, where the Xippas Gallery, which represents him, showed his collaboration with Japanese artist Atsushi Nishijima. His works are also included in such public collections as the FNAC (French National Collection of Contemporary Art) and the MAMCO (Modern and Contemporary Art Museum) of Geneva.

**Martin Berger** is Professor and Director of the Visual Studies Graduate Program at the University of California at Santa Cruz. He is the author of *Man Made: Thomas Eakins and the Construction of Gilded Age Manhood* and *Sight Unseen: Whiteness and American Visual Culture* (University of California Press, 2000 and 2005), which won the John C. Cawelti Award from the American Culture Association in 2006. His latest book, *In Black and White: Civil Rights Photography and 1960s America*, will appear in 2011 with the University of California Press. He has held fellowships at the Smithsonian American Art Museum, the Stanford Humanities Center, and the Clark Art Institute.

**François Brunet** teaches American art and literature at the Université Paris Diderot – Paris 7. His research focuses on the history of photography and visual culture, especially of the nineteenth century. Among his recent publications are *Photography and Literature* (Reaktion Books, 2009) and a French anthology of nineteenth-century American texts on images (*Agissements du rayon solaire*, Presses

de l'Université de Pau, 2009). In 2007 he curated the exhibition *Images of the West: Survey Photography in French Collections 1860–1880* with Bronwyn Griffith at the Musée d'Art Américain in Giverny.

**Ursula A. Frohne** is Professor of Art History at the Universität zu Köln. She is a former curator at the ZKM | Karlsruhe, and has taught at Brown University and at the International University of Bremen. She received research fellowships at the Getty Research Institute and at the Pembroke Center at Brown University. Her work focuses on contemporary art, photography, film, video / installation and theory of image media. She chairs the research project “Reflections of Cinematic Aesthetic in Art,” and co-edited *CTRL [SPACE], Rhetorics of Surveillance from Bentham to Big Brother* (MIT Press, 2002) and *Un\_imaginable, Digital Art Edition* (Cantz Verlag, 2008).

**Darcy Grimaldo Grigsby** is Professor of the History of Art at University of California Berkeley and author of *Extremities: Painting Empire in Post-Revolutionary France* (Yale University Press, 2003) and *Colossal: Engineering the Suez Canal, Statue of Liberty, Eiffel Tower and Panama Canal* (Periscope Publishing, 2010). She is currently working on two books in progress, *Creole Looking*, a collection of essays on the French relationship to the Caribbean and Americas; and *Slavery's Substance, Truth's Shadow*, on Sojourner Truth's cartes-de-visite.

**Michael Hatt** is Professor of History of Art at the University of Warwick. His research has examined both American and British art and visual culture, with a particular focus on the body and its representation in the nineteenth century. His most recent publications are *Art History: A Critical Introduction to Its Methods*

(Manchester University Press, 2006), co-authored with Charlotte Klonk, and *The Edwardian Sense: Art, Design and Performance in Britain, 1901–1910* (Yale University Press, 2010), co-edited with Morna O'Neill.

**Thomas DaCosta Kaufmann** is Frederick Marquand Professor of Art and Archaeology, Princeton University, and Vice-President of the National Committee of the History of Art. Recipient of many honors, he is the author of numerous articles and books, including *Toward a Geography of Art* (University of Chicago Press, 2004), and most recently *Arcimboldo: Visual Jokes, Natural History, and Still-Life Painting* (University of Chicago Press, 2009). His present projects include questions of global artistic exchange in the early modern era, and a new history of world art.

**Michelle Kuo** is a Senior Editor of *Artforum* and a regular contributor to several other major art publications. She is also a Ph.D. candidate in the History of Art and Architecture at Harvard University, writing a dissertation titled “To Avoid the Waste of a Cultural Revolution”: *Experiments in Art and Technology (E.A.T.), 1966–1974*. Kuo wrote exhibition catalogue essays for such institutions as the MIT List Visual Arts Center, the Museum of Modern Art of Vienna, and the Hayward Gallery in London. In 2004, she co-curated the exhibition “The Carpenter Center and Le Corbusier's Synthesis of the Arts” at Harvard's Carpenter Center for the Visual Arts.

**Richard Meyer** teaches art history at the University of Southern California, where he also directs The Contemporary Project and the Visual Studies Graduate Certificate Program. Author of *Outlaw Representation: Censorship and Homosexuality in Twentieth-Century*

*American Art* (Oxford University Press, 2002), Meyer is currently writing a short history of contemporary art in the United States entitled *What Was Contemporary Art?* With Catherine Lord, he recently completed *Art and Queer Culture, 1885 to the Present* (forthcoming from Phaidon Press).

**Mignon Nixon** is Professor of Art History at the Courtauld Institute of Art. She is the author of *Fantastic Reality: Louise Bourgeois and a Story of Modern Art* (MIT Press/October Books, 2005) and the editor of the *Eva Hesse October File* (2002). Nixon is a co-editor of *October* magazine. Her recent publications include two essays on the work of Nancy Spero, “Spero's Curses” (*October* 122, Fall 2007) and “Book of Tongues,” in *Nancy Spero: Dissidences* (Museu d'Art Contemporàni and Museu Nacional Centro de Arte Reina Sofia, 2008). Her current research concerns feminist responses to the United States war in Vietnam.

**Peter Soriano** is an artist living in New York City. He exhibits regularly in both France and New York. In January he exhibited at the Galerie Bernard Jordan in Zurich and will show recent work in New York at Frederico Sevè Gallery this fall. The Galerie Jean Fournier in Paris represents him. In 2004 he participated in the Calder Foundation Residency in Saché, France and was a Senior Fellow at the Terra Summer Residency in 2009. Among the public collections that include Soriano's work are the FNAC (French National Collection of Contemporary Art), the FRAC Auvergne (Auvergne Regional Collection of Contemporary Art), the Wanas Foundation, and the Harvard Art Museum.

**Bryan J. Wolf** is the Jeanette and William Hayden Jones Professor in American Art and

Culture, and Co-Director of the Stanford University Arts Initiative. Wolf has written books on nineteenth-century American art as well as Vermeer and early modern culture. He is the co-author most recently of *American Encounters: Art, History, and Cultural Identity* (Prentice Hall, 2007). In 2005–6, he served as a fellow at the Stanford Humanities Center while working on a new book, *The Dream of Transparency*. Wolf's work focuses on ways of seeing from the seventeenth century to the present, the intersection of painting and literature, and the fate of Enlightenment culture in the modern world.

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#### TSR ALUMNI PARTICIPANTS

**Yolanda del Amo** (TSR 2006) earned her MFA in photography from Rhode Island School of Design in 2004 and is an Assistant Professor at Southern Connecticut State University. A monograph on her work will be published in November 2010, along with an exhibition at Light Work in Syracuse, New York.

**Dorothee Brill** (TSR 2006) is Associate Curator at the Nationalgalerie, Berlin. She previously worked at the Museum für Moderne Kunst in Frankfurt and Haus der Kunst in Munich. Her book *Shock and the Senseless in Dada and Fluxus* will be published by the University Press of New England later this year and is based on her Ph.D. research at Birkbeck College.

**Stephen Caffey** (TSR 2007) earned his Ph.D. in art history from the University of Texas at Austin in 2008. He received a Samuel H. Kress dissertation fellowship at the Courtauld Institute in 2004–6. He currently serves as

Assistant Professor of Art and Architectural History at Texas A&M University.

**Seth Feman** (TSR 2009) is a Ph.D. candidate at the College of William and Mary and an educator at the Smithsonian American Art Museum. His dissertation focuses on mid-century visual encounters in Washington, D.C., art institutions.

**Jennifer A. Greenhill** (TSR 2005) earned her Ph.D. from Yale University in 2007 and is an Assistant Professor at the University of Illinois at Urbana-Champaign. Recent articles consider Winslow Homer, Norman Rockwell and Henry James. Her book, *Playing It Straight: Art and Humor in the Gilded Age*, is under contract with University of California Press.

**Karrie Hovey** (TSR 2007) creates site-specific installation art that examines the impact of globalism on the environment. Hovey's work explores patterns of consumption, exploitation of resources, and the cycle of waste. In the upcoming year, Hovey will attend residences in Kunming, China at Studio 943, Spiro Arts in Utah, and Sculpture Space in New York.

**Michael Mancari** (TSR 2008) received his MFA from Yale University School of Art in 1998. He exhibits regularly within the New York tri-state region. His current work explores traditional elements with non-traditional media.

**Elisa Schaar** (TSR 2009) is a Ph.D. candidate in Art History at Oxford University. Her dissertation is entitled "Déjà-vu: The 'Forerunners' of Appropriation Art c. 1964–1974." A related article, "Spinoza in Vegas, Sturtevant Everywhere: A Case of Critical (Re)Discoveries and Artistic Self-Reinventions," will soon appear in *Art History*.

**Samantha Schramm** (TSR 2008) studied art history at the Universität Stuttgart and the University of Kansas, where she received a Fulbright fellowship. Since 2003 she has participated in the doctorate program *Image, Medium, Body: An Anthropological Perspective* at the Karlsruhe School for Design. She is working as Research Assistant at Konstanz University.

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#### ORGANIZERS

In keeping with the international emphasis of the Terra Foundation, this conference has been conceived by former Terra Summer Residency fellows from the United States and Europe and the Terra Summer Residency program director Veerle Thielemans. They would like to thank the staff of Terra Foundation for American Art Europe and Hélène Valance.

**Jakuta Alikavazovic** (TSR 2009) is a Ph.D. candidate at the Université Sorbonne Nouvelle – Paris 3. A former student of the École Normale Supérieure de Cachan, she is currently working on a dissertation entitled "Wunderkammern and Cabinets of Curiosities in Twentieth-Century American Art." She is also a novelist.

**Prudence Peiffer** (TSR 2009) completed her Ph.D. at Harvard in May 2010 while a predoctoral fellow at the Radcliffe Institute for Advanced Study, with a dissertation entitled "Routine Extremism: Ad Reinhardt and Modern Art." She recently contributed to the exhibition catalog *Luc Tuymans* (SFMOMA, 2009). This fall she begins a Mellon Postdoctoral Teaching Fellowship at Columbia University.

**Jennifer Raab** (TSR 2006) received her Ph.D. from Yale in 2009. She held fellowships from the Smithsonian and Dumbarton Oaks while writing her dissertation, "Frederic Church and the Culture of Detail." An article on representations of post-emancipation Jamaica will soon appear in *Art History*. She is currently a postdoctoral fellow at Reynolda House Museum of American Art and Wake Forest University.

**Riccardo Venturi** (TSR 2009) is a Ph.D. candidate in art history and aesthetics at the Université Paris Ouest-Nanterre La Défense and the Università dell'Aquila, working on a dissertation entitled "Screen Memories: Mark Rothko and the Cinematic Experience." He authored *Mark Rothko: Space and its Discipline* (Electa, 2007) and *Black Paintings: Eclipse on Modernism* (Electa, 2008).