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[ [image here](#) ] **Film and Visual Studies Conference and Exhibition**

full name / name of organization:  
Film and Visual Studies PhD Program and Carpenter Center for the Visual Arts, Harvard University  
contact email:  
fvsconference@gmail.com  
[ [image here](#) ]

Film and Visual Studies Conference and Exhibition  
Harvard University Carpenter Center for the Visual Arts  
April 7-9, 2016

Not simply a blank, [image here] functions as a placeholder—a formatted but unpopulated space. A page under construction, a refusal to show or be shown, an empty frame. Marking what is indicated but not given, [image here] simultaneously exposes and withdraws from the logic of representation.

This conference seeks to elaborate the turn to non-representation in recent philosophy, media theory, art, and related fields. We invite contributions that trace non-representational strategies—in theory and practice—across history, media, and disciplines.

As a negation or threshold, non-representation (de)limits multiple discourses. It recasts cycles of aniconism, censorship and other prohibitions of the image. It reframes junctures in the history of art such as the rejection of mimesis in modernist abstraction, the “anti-aesthetic” from dada to conceptual art, and contemporary trends of post-representation and art “against” the image.

Non-representation opens theoretical approaches that emphasize other sensorial spheres of sonic, affective, and atmospheric experience beyond visual phrasings of representation. In addition, the schematic logic of the digital—its transmission, inscription, protocols and templates—avert traditional representationalism, placing contemporary media and mediation at the center of this turn away from “the image.”

Can we, with these concepts in mind, ask what lies outside representation? What forms, if any, can we expect to create or encounter if representation is bracketed?

We invite proposals for audiovisual presentations, exploratory writing, performances, and scholarly papers that engage with, as well as extend beyond, the following areas:

Negation, negativity, and apophasis  
Secrecy, surveillance culture, censorship and redaction  
Politics of disappearance, aesthetics of withdrawal and camouflage  
Crises of the image, the anti-aesthetic, Conceptual Art

- popular culture
- postcolonial
- professional topics
- religion
- resistance
- rhetoric and composition
- romantic
- science and culture
- theatre
- theory
- travel writing
- twentieth century and beyond
- victorian

[administrative login](#)

- Grids, rasters, matrices, graphs, lines
- Scripts, data, protocols
- Drafting, modeling, rendering
- Abstraction (neo-, modernist, post-)
- Affect, sensation, and the body at the limits of representation
- The Anthropocene and ecological imaginaries
- Time, temporality, and scales of duration
- Negative prefixes: non-representational theory, non-philosophy, non-photography, et al.
- Form, format, medium, conduit, container technologies
- Atmosphere, clouds, and ambient media
- Noise, interference, static, silence
- Paratext and the out-of-frame
- Templates, placeholders, blanks, defaults
- Aniconism, the sublime, and the refusal of the visual
- Data visualization, cybernetics, and systems theories

**Keynote Speakers:**

- Hito Steyerl (Berlin University of the Arts)
- Sven Lütticken (Dutch Art Institute)

Please send an abstract of 250-300 words and short bio along with institutional/departamental affiliation, if any, to [fvconference@gmail.com](mailto:fvconference@gmail.com) by Jan 15, 2016. Questions can be directed to the email address above. Participants will be notified of acceptance by mid-February.

Please note additional presentation needs for non-traditional formats. Presenters will have the opportunity to exhibit screen-based works as part of their presentations in a kiosk gallery.

**cfp categories:**

- african-american
- american
- cultural\_studies\_and\_historical\_approaches
- ecocriticism\_and\_environmental\_studies
- ethnicity\_and\_national\_identity
- film\_and\_television
- gender\_studies\_and\_sexuality
- graduate\_conferences
- humanities\_computing\_and\_the\_internet
- interdisciplinary
- modernist\_studies
- popular\_culture
- postcolonial
- religion
- rhetoric\_and\_composition
- science\_and\_culture
- theory

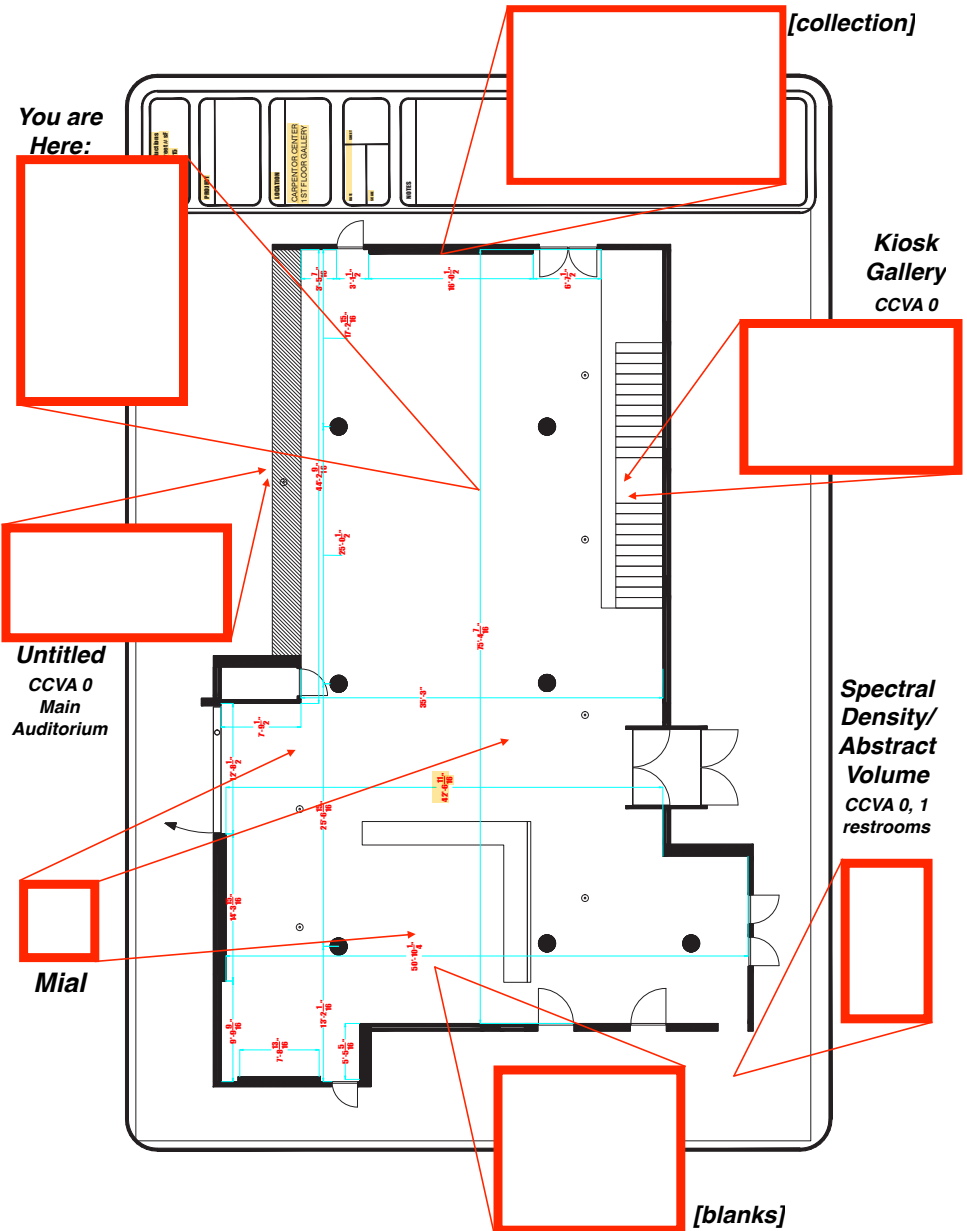
By web submission at 01/05/2016 - 21:35



[image here] is an exhibition, an interdisciplinary conference, and a program of presentations and performances presented by Harvard Film and Visual Studies.

Exhibition April 6 - 17, 2016  
Conference April 7 - 10, 2016





Carpenter Center for the Visual Arts  
Level 1



[

The word exhibition comes from Latin: ex- “out” + habere “to hold.” This etymology sits easily alongside the common understanding that an exhibition extracts certain objects from the chaos of an artistic milieu, archive, or historical frame, in order to give discernible form – a representation – to that chaos. Indeed, artist-, archive-, and institution-oriented frameworks for exhibition reliably assemble certain kinds of art historical knowledge. But what about a curatorial approach that investigates precisely these representative functions? In other words, can an exhibition “hold out” objects and perceptual experiences non-representationally?

One answer might be to shift focus from the relationship between [a selected object] and [a larger group] to the placeholders that always already anticipate that selection and which in fact give form to the group. Placeholders resist mobilization into a representational scheme. Inherently multiple and recursive, their operations both facilitate and disrupt communication. A structured form that all the same has “nothing to declare,” the placeholder – whether the lorem ipsum in a design template, the stock icon on a collections website, or a blank 35mm slide – is taken to lack representational value. Beyond the image, can white noise, repeated gestures, or quotidian statements (“you are here”) become placeholders?

After all, while nominally against representation, non-representational theories do not simply negate the image, subject, or object. Rather, they reintroduce these modes to the manifold technologies of sense and sensation. Responding to the excessive “on-flow” of everyday life, these methods draw from vitalist and process philosophies, phenomenology, and speculative realism, to emphasize embodied movements, affective intensities, and hybrid assemblages.

## image

If we want to think through what images do now and how they function as a “currency,” to borrow a term from David Joselit, then seizing on such abstractions of the image-function may indeed be a good starting point. It’s not just the image’s ubiquity that defines contemporary aesthetic production and criticism. Ubiquity only demands taxonomy. More than the photographic deluge which Lukács and Kracauer identified nearly a century ago, we now face a situation in which images transfer, aggregate, anonymize, and mutate with unthinkable speed and complexity. Images are everywhere, even out of sight; they no longer need to be printed, produced, or consumed to enter the world. Harvested by bots, analyzed by algorithms, infected, concatenated, ripped, and altered en masse, the image now awaits activation. How can curation render perceptible this circulation, instability, and virtuality?

[image here] responds to this provocation not with a collection of styles or artists, but by taking up the material arrangements that supervene on visual objects. Featuring work by artists Eli Keszler, James Hoff, Oliver Laric, Sandrine Schaefer, Trisha Donnelly, and Hito Steyerl and in cooperation with the Harvard Art Museums, the Center for Advanced Visual Studies at MIT, and the Carpenter Center for the Visual Arts, the exhibition stages commissioned performance and sound installation alongside archival material, video, and experimental documentation.

Drawn from historical, digital, and aesthetic domains, these elements together arrest (and withhold) images and objects in their many situations. How does exhibition in the Carpenter Center lobby, for example, relate to storage in an institutional archive? What does the execution of code in a manipulable digital interface share with luminous projection at a film screening? Can image search results speak to the flow of photographic slides on a carousel? Might the “neutrality” of the placeholder actually mask a more insidious regimentation of everyday life?

here

The “here” in [image here] is as fraught as the “image.” Just as recent creative work has taken up the proliferation of image-processing and circulation, institutions committed to preserving and promoting the arts increasingly must re-evaluate their roles as repositories of the image across medium and format. [image here] probes these developments both by collaborating with a heterogeneous set of institutions, and by reflecting on moments when their respective paradigms are in flux; when “here” means more than usual.

“You are Here:” presents archival materials from MIT’s Center for Advanced Visual Studies (CAVS) that pertain to two exhibitions at the Boston Institute of Contemporary Art (1975-76). These exhibitions gave form to unrealized projects by CAVS artist-fellows from “the Charles River Project,” initiated in 1971 by György Kepes. By displaying proposals and related objects, these shows pointed to future possibilities of environmental art, while consigning these works to the archive. The context of the CCVA in 2016 further displaces and opens these projects to renewed meanings, questioning their frame — exhibition and institution — as a placeholder. Moreover, the initial sketches, maps, and correspondence displayed here trace civic art initiatives that envisioned bodies in relation to their environs. The three-screen 35mm slide show — a partial enactment of a proposed ten-screen projection on the Charles River in 1972 — transports the viewer in a site-specific ecological play.

In [collection], the bright, reflective surfaces and neutral greys of Renzo Piano’s translucent renovation of the Harvard Art Museums is transposed into the primary colors of the Carpenter Center. The high-definition projection is disrupted both by Le Corbusier’s stipulated red wall and the shifting daylight entering the lobby from all sides. Just as this light-filled space unsettles projection, a bay of windows — with curtains drawn for the occasion — opens onto the Lecture Hall cinema where the morphing forms of Oliver Laric’s *Untitled* (2014-15) further complicates the interface between architecture and the moving image.

James Hoff and Eli Keszler's sound installation *Mial* pairs the Carpenter Center lobby's original speaker system with a network of transducers so that the building's concrete surfaces mold and refract the digitally infected composition. When sonic reverberation reworks and intensifies existing relations between sound and space, how does it shift our perception of exhibition architecture itself? Intractably relational and site-specific, sound blurs distinctions between public and private, body and environment, communication and noise, presence and absence.

]

[image here] poses these questions through a program of events – including exhibitions, performances, presentations, and screenings – that explore the image held in suspense, just outside the frame, occluded by the censors' black bar, or in the imperceptible hum of circuits processing, storing, and displaying contemporary visual and sonic material. Taken together, this program enacts non-representation in its broadest sense, encompassing artistic, curatorial and academic modes of practice.

Curated by Olivia Crough, Zachary Furste, Jungmin Lee, and Lindsey Lodhie.



# Laura Frahm

## Opening Remarks

*Laura Frahm is an Assistant Professor in the department of Visual and Environmental Studies at Harvard University. Frahm's work explores cinema through the lens of architecture, music, and process philosophy. She has published numerous articles as well as three books: Beyond Space: Cinematic Topologies of the Urban (2010), Moving Spaces: Spatial Configurations in Music Videos by Jonathan Glazer, Chris Cunningham, Mark Romanek, and Michel Gondry (2007) and Introduction to Media Cultural Studies (co-edited, 2005). Currently, she is preparing a new book on the interrelations between Bauhaus and film in the 1920s and beyond. Other projects include a book on cinema, fluidity, and process philosophy as well as a monograph on early cybernetic cinema.*

**Friday, April 8**

**//0945**

**Carpenter Center, B-04 (Level 0)**



## **Sven Lütticken**

### The Discrete Charm of Radiation. Genealogies of Nuclear Art

#### **Keynote Address**

This talk will examine artistic and activist responses to the nuclear regime from Hiroshima to Fukushima. A number of different genealogical strands will be analyzed, with an overall focus on the problematization of the visual by the advent of nuclear physics and nuclear power. As one author put it, radiation is terribly 'discrete.' How have artists engaged with the aesthetic and political problem of this lacking sensuous presence?

*Sven Lütticken teaches at the Vrije Universiteit Amsterdam. He is author of Secret Publicity: Essays on Contemporary Art (NAi Publishers/Fonds BKVB, 2006), Idols of the Market: Modern Iconoclasm and the Contemporary Spectacle (Sternberg Press, 2009), History in Motion: Time in the Age of the Moving Image (Sternberg Press, 2013). He publishes regularly in (inter)national art magazines such as Jong Holland, Artforum, New Left Review, Afterimage, Texte fur Kunst, Camera Austria, and contributes to catalogues and exhibitions as writer or guest curator. Visit his website at <http://svenlutticken.org>*

**Friday, April 8**

**//1730**

**Carpenter Center, B-04 (Level 0)**

# Hito Steyerl

## Video Lecture/Performance

In this lecture, Hito Steyerl lays out fragments of texts, ideas, and images to consider contemporary visual blindness and contemporary war. She cites Harun Farocki's idea, developed in his film *Eye-Machine* (2002), of suicide cameras, devices that are fitted into missiles, home in on the target, collide with it, and continue to broadcast images after the explosion. In Steyerl's eyes, these cameras have mushroomed across the millions of lenses installed in mobile phones, zombie cameras, multiplied and incorporated into the owners' movements and emotions.

*Hito Steyerl is a Berlin-based filmmaker and writer.*

**Saturday, April 9th**  
**//1210**  
**Carpenter Center B-04 (Level 0)**

## Trisha Donnelly

*Untitled*, 2012

**Video, 90 minutes. Color, silent.**

**Courtesy of the artist. [Screening 46 minute excerpt]**

*“While Donnelly works across a range of mediums, her practice evades formal artistic preconceptions with the term ‘medium’ itself. In the words of curator Hamza Walker, ‘Donnelly genuinely has no medium’. Stills are projected as videos; videos appear sculptural; drawings take on a three-dimensional form. The monolithic marble and stone sculptures’ machine made marks appear as shifting lines - echoing back to the lines in her drawings, videos and sound waves. The lines, shapes, and dimensional shifts repeat across the mediums, creating a fluidity of form.*

*Donnelly’s work is neither abstract nor representational. Her videos oscillate and ripple, offering only suggestions of their content; the images too present only hints of shape and reality through their many processes, occasionally betraying a subject or location. Both have no narrative or climax, often looping according to their own form. As with much of the artist’s work, the method and means of production are not clear or explicitly revealed.”*

Julia Peyton-Jones and Hans Ulrich Obrist, 2014

*Trisha Donnelly (b. 1974, San Francisco, CA) works regularly between the action and the object. Donnelly’s artworks exist in multiple forms: as drawing, sculpture, and photography, text, video, and sound. Donnelly’s major solo exhibitions at leading institutions include: Air de Paris, Paris (2015); Julia Stoschek Collection, Dusseldorf (2015); Serpentine Gallery, London (2014); SFMoMA, San Francisco (2013); Portikus, Frankfurt am Main, Germany (2010); Museo d’Arte Moderna di Bologna (2009); Modern Art Oxford (2007-08); the Institute of Contemporary Art Philadelphia (2008); and the Kunsthalle Zurich (2005). Donnelly participated in The Encyclopedic Palace, curated by Massimiliano Gioni as part of the 55th Venice Biennale (2013) and was selected as the tenth artist to curate Artist’s Choice at the Museum of Modern Art, New York (2013). Her work was included in (d)OCUMENTA 13, Kassel (2012) and Illuminations, curated by Bice Curiger as part of the 54th Venice Biennale (2011). Additionally, She participated in the 2011 Sharjah Biennial, the 2008 Yokohama Triennial of Contemporary Art, the 2006 Whitney Biennial, and the 2003 Venice Biennale.*

**Saturday, April 9th**

**//1515**

**Carpenter Center Lecture Hall (Level 0)**

## **Eli Keszler** **Performance**

*Eli Keszler is a New York based artist, composer and percussionist working at the intersections of performance, installation, notation and composition. His time-based works examine the limits of instruments, drawings, diagrams, score writing and musical experience through various technologies and techniques. Keszler's large-scale installations can be experienced autonomously or alongside an ensemble/solo performance featuring his own aggressively propulsive drumming. These works are often accompanied by collections of visual works, drawings and scores presented in conjunction with installations and compositions. His sound installations and visual work have appeared at the MIT List Center Victoria & Albert Museum, Sculpture Center The Kitchen, South London Gallery, Luma-Foundation, Tectonics Festival (Harpa Hall) Reykjavik, Centraal Museum in Utrecht, Boston Center for the Arts, Barbican-St. Lukes and 3S Arts and performed as part of Greater New York in 2015 at MoMA PS1. His writing and work has appeared in Bomb Magazine, The New York Times, Wire Magazine, Frieze and Modern Painters. He has published solo records for ESP-Disk, Pan and REL Records. Keszler is a graduate of the New England Conservatory of Music in Boston, MA.*

**Friday, April 7**

**//1645**

**Carpenter Center Lobby (Level 1)**

## **Sandrine Schaefer**

### *Pace Investigations No.3* **Performance**

Pace Investigations No. 3 is a performance comprised of actions that respond to the Carpenter Center and its surrounding areas. I repeatedly cycle through this performance 9 times over 6 hours. Each cycle of the performance loses time. As this occurs, the actions in the performance must shift. Some actions become unrecognizable from previous cycles. Some are abandoned, while others increasingly gain significance. This is an exercise that confronts the complex relationship between the human body and its relationship to time. This is an exercise in identifying the essential. It is an exercise in surrender. It is an exercise designed to fail.

Cycle 1 = 09:30:00am-12:30:00pm  
Cycle 2 = 12:30:00pm-02:00:00pm  
Cycle 3 = 02:00:00pm-02:45:00pm  
Cycle 4 = 02:45:00pm-03:08:00pm  
Cycle 5 = 03:08:00pm-03:19:00pm  
Cycle 6 = 03:19:00pm-03:25:00pm  
Cycle 7 = 03:25:00pm-03:28:00pm  
Cycle 8 = 03:28:00pm-03:29:30pm  
Cycle 9 = 03:29:30pm-03:30:15pm

*Using a site-sensitive approach, Sandrine Schaefer works in the medium of live action to explore time as an intentional context. Over the past decade, Sandrine's work has been exhibited nationally and internationally in performance art festivals, galleries, museums, and public spaces. Sandrine has been awarded grants and fellowships through the Museum of Fine Arts Boston, Tanne Foundation, the 2015 James and Audrey ICA Foster Prize, and she was recently named a 2015 Brother Thomas Fellow through The Boston Foundation. She has lectured and led workshops on conceptual art practices in art institutions throughout the United States and teaches in the Studio for Interrelated Media at Massachusetts College of Art and Design. In addition, Sandrine's writing on contemporary art has been published in numerous international online and print publications. She is a co-founder of The Present Tense Live Art Initiative and Archive Project, a member of the seminal experimental artist group, Mobius, and she is represented by Defibrillator Performance Art Gallery in Chicago.*

**Saturday, April 8**  
**Carpenter Center Lobby (Level 1)**  
**//09:30:00 – 15:30:15**

## **Oliver Laric**

*Untitled*, 2014-2015

**Digital projection (looped)**

Courtesy Tanya Leighton Gallery, Berlin

Oliver Laric's 2014-15 *Untitled* breezes through an eclectic array of visual idioms against a clean white digital background. As in other works by Laric, *Untitled* draws a through line across representational traditions including manga, Disney-style animation, marble sculpture, and furniture design, all while remaining resolutely in the realm of image-processing platforms like Adobe Creative Suite. Just as forms mutate with prodigious flexibility, we see timelapses of editing on the Photoshop layers responsible for the effect. In this sense, the austere white backdrop – which might be mistaken as a “neutral” stage for representation – is historicized and the crisp HD figure and smooth sheen of surface – on glorious display in this 4K video—are revealed not as markers of absolute pictorial clarity, but rather contingent strategies in a long line of representational innovation.

– Zachary Furste

### **Carpenter Center Lecture Hall (Level 0)**

**Friday, April 8th**

**//0900 – 1500**

**Saturday, April 9th**

**//0900 – 1400**

**Sunday, April 10th**

**//0900 – 1500**

*Oliver Laric (born 1981 in Innsbruck, Austria) lives and works in Berlin. He studied at the Universität für angewandte Kunst Wien. Laric's first solo exhibition in Germany 'Be Water my Friend' took place at Tanya Leighton Gallery, Berlin in 2012. His video work 'Versions' (2012) premiered at Art Statements, Art|43|Basel (14-17 June 2012). Recent solo and group exhibitions include: alienate/demonstrate/edit, Artspace, Auckland (2012); Villa du Parc Centre d'art Contemporain, Annemasse, France (2012); In Other Words, NGBK, Berlin (2012),*

*Skulpturhalle Basel (2011); Based in Berlin (2011); You don't love me anymore, Westfälischer Kunstverein, Münster (2011); Frieze Projects, Frieze Art Fair, London (2011); Music for Insomniacs, Proyectos Monclova, Mexico D.F. (2011); Priority Moments, Herald Street, London (2011); Memery, Mass MoCA, (2011); Frame, Frieze Art Fair, London (2010); Artists' Video, Vancouver Art Gallery (2010); The World is Flat (curated by Lauren Cornell), X-initiative, New York (2009); Unmonumental, New Museum, New York (2008). Forthcoming group shows include: Detours of the Imaginary (curated by Julien Fronsacq), Palais de Tokyo, Paris (2012); The Imaginary Museum (curated by Bart van der Heide), Kunstverein München (2012); Museum of the Image, Breda, The Netherlands (2012). Laric is a co-founder of the VVORK platform ([www.vvork.com](http://www.vvork.com)).*

## James Hoff and Eli Keszler

*Mial*, 2016

**Sound installation (tactile transducers, micro controllers, sd cards, amplifiers, speaker wire, and CCVA's speaker system)**

*Mial* is a composition by James Hoff and Eli Keszler that is comprised of an 808 bass drum and sheet metal that has been warped and sequenced using the Stuxnet computer virus. For this site-specific installation, the artists amplify their composition throughout the Carpenter Center lobby using transducers, a mainstay of control systems and automation that here convert electronic audio signals into pressure, creating low end sound waves that vibrate the space along the ceiling, windows and the entranceway corridor. A vital component to both sound production (microphones) and reception (speakers), the transducers turn the Carpenter Center's concrete architecture into one large audio system, creating a call and response between Hoff and Keszler's pre-composed audio input and the architecture's audible, bowed response. Additional instrumentation plays through the building's original – and long unused – 11 channel intercom speakers embedded in the ceilings.

“Morris always managed to find time for some harmless pranks. Exploiting people's tendency to type “Mial” by mistake when asking for their electronic mail, Robert wrote a program that each time someone made the error, instead of mail a Dungeons & Dragons-like adventure game appeared on the screen. He excluded senior faculty members from the prank; when they made the typing error, the system simply said it did not recognize the command. The “Mial” prank was clever and harmless, but after a while people became annoyed with the game and Robert was told to remove it from the system. Then, as an April Fool's joke, Robert wrote a program that made it appear to anyone who logged in that Harvard had gone back in time ten years and was using a long-obsolete operating system on equally obsolete hardware. Whenever Robert was asked if he was the source of a prank, he would look down with a shy smirk.”

- CYBERPUNK- Outlaws-Hackers (1991) on computer scientist Robert T. Morris



*James Hoff is an artist living and working in Brooklyn, NY. His work encompasses painting, sound, writing, performance, and publishing among other media. He has maintained a strong focus on distributed forms and experiments with language, including cross-disciplinary investigations that address orally-transmitted syndromes, computer viruses, and ear worms. Hoff is a co-founder of Primary Information, a non-profit arts organization devoted to publishing artists' books and art historical documents. Recent exhibitions include Skywiper at Callicoon Fine Arts (NYC), The Quick Brown Fox Jumps Over the Lazy Dog at Supportico Lopez (Berlin) and B=R=I=C=K=I=N=G at Contemporary Art Center (New Orleans). His latest record BLASTER came out on Pan in 2014.*

*Eli Keszler is a New York based artist, composer and percussionist working at the intersections of performance, installation, notation and composition. His time-based works examine the limits of instruments, drawings, diagrams, score writing and musical experience through various technologies and techniques. Keszler's large-scale installations can be experienced autonomously or alongside an ensemble/solo performance featuring his own aggressively propulsive drumming. These works are often accompanied by collections of visual works, drawings and scores presented in conjunction with installations and compositions. His sound installations and visual work have appeared at the MIT List Center Victoria & Albert Museum, Sculpture Center The Kitchen, South London Gallery, Luma-Foundation, Tectonics Festival (Harpa Hall) Reykjavik, Centraal Museum in Utrecht, Boston Center for the Arts, Barbican-St. Lukes and 3S Arts and performed as part of Greater New York in 2015 at MoMA PS1. His writing and work has appeared in Bomb Magazine, The New York Times, Wire Magazine, Frieze and Modern Painters. He has published solo records for ESP-Disk, Pan and REL Records. Keszler is a graduate of the New England Conservatory of Music in Boston, MA.*

Organized by Olivia Crough

**April 6 – 17, 2016**

**Carpenter Center Lobby (Level 1)**

**This sound installation will be suspended during HFA screenings**

*You Are Here:*

Center for Advanced Visual Studies (CAVS)

**Exhibition Installation by Jungmin Lee**

“The river, once a vital means of communication [...] in juxtaposition with the city, unfolds the eternal drama of emotional and spiritual feedback to which human perception will not be insensitive.” Friedrich St. Florian, “The City and the River” (1972)

In 1971, György Kepes, New Bauhaus artist and the founder of MIT’s Center for Advanced Visual Studies (CAVS), initiated a series of artistic collaborations framed as the Charles River Project. By proposing to engage the public in a multi-media educational environment including kinetic sculptures and large-scale installation along the river, Kepes aimed for intensified civic and artistic responses to develop “a long overdue ecological consciousness.” The exchange of ideas and meetings of almost thirty artist-fellows participating from 1971 through 1974 culminated in two consecutive exhibitions at the Boston Institute of Contemporary Art, titled *Boston Celebrations* (1975) and *You are Here* (1976). Assembled and hosted in an institutional context, these exhibitions presented a combination of actual objects as well as proposals of unrealized works that were conceived to be installed outdoors in close connection with the city and its changing atmospheric conditions. The present exhibition [image here] examines the striking structure and content of this two-part show, chosen from numerous civic art projects by the CAVS in the early 70s (e.g. *Art and Environment* (1973)). Contemporaneous to the Land Art movement, the proposed multidisciplinary, site-specific works envisioned bodies in constant relations of modification and reaction with their environs.

In displaying proposals, the ICA exhibitions did not represent, but rather exposed how the boundary of negation and affirmation – the absence of objects and presence of artistic currents – is productively negotiated. Four decades later, archival materials from 1971 to 1974 are selected and exhibited for the first time to show a fuller spectrum of evolving ideas and tensions that preceded the 75-76 exhibitions. Their content questions the value of institutional frame-

work and considers what constitutes an exhibition.

The ecological concerns and relational aspirations that shaped the Charles River Project disrupt representational logic in several ways. The river, a space and means of communication, transportation, and circulation, is envisioned as an artistic medium to engage the public in the fabric of the city. The meanings of terms such as place, city, river, and exhibition are put into question. The partial enactment of a proposed ten-screen projection positions the audience “here” with the river of then and now. The river as a subject is recorded not only photographically, but also through writings, graphs of its water quality, maps, and diagrams. Located “here,” one imagines and experiences the river once again as “lived affects” in the words of Kathleen Stewart, instead of a distant or static system. By both displaying archival materials and enacting a proposal, I re-locate the ecological play circa 1970 and demand a consideration of the changing modes of relationality and feedback today. The ephemera on display here are neither conclusive nor simple historical records, but are rather generative. How are the artifacts from the 70s (slides, questionnaires, catalogues) in dialogue with reproduced prints and digitally circulated information? How does the noise of the carousel slide rotation contribute to the hum inside the Le Corbusier architecture? How can the river envisioned in the 70s be re-presented or experienced today?

The posters for *Boston Celebrations* and *You are Here (Boston Celebrations Part II)* each allow the viewer to locate herself in distinct modes of navigation. While the map in the former urges geographical identification, the latter positions the viewer specifically “here” in a given time and space, as well as in the abstract “here” in the informational pool. Like our [image here], the 1976 show stresses the importance of the indexical traces of relational bodies and site-specificity.

Next to these posters is a vitrine that presents a history of evolving ideas, from an early grant proposal and a letter to the City Council in 1971 to questionnaires on public art and photographic documentation of the ICA exhibitions in 1975. With the passing of the

Water Quality Act by Congress in 1965, the newly established Water Pollution Control Division conducted a series of environmental tests of the river in 1967. The same year also witnessed the foundation of MIT's CAVS. The center's artist-fellows developed ideas for civic art initiatives through correspondence with the State Council and the National Endowment for the Arts.

The three-screen projection is the first partial re-enactment of artist-fellow David Curt Morris' proposed ten-screen 35mm slideshow on the Charles river in 1972. The slides include photographic field work of rivers in different cities at the time, as well as maps, abstract drawings, children's writings about the Charles River, historical photographs from the 1910s, along with intermittent slides left intentionally blank. A vitrine containing accompanying instructions, sketch, and a cue list for projectors complements the projection as a microscopic case study. This collection of data and guidelines anticipates reenactments of projection in alternating places and times.

The third vitrine presents a selection of five CAVS artist-fellows from a group of over thirty participants of the Charles River Project from 1971 to 1976. The project proceeds from the Center's interest in exploring artistic directions through emerging technology, art, and science on civic scale, while dedicated to humanizing the increasingly mediated landscape of the 70s. The fellows experimented with light, holography, laser, steam, sound, kinetic sculpture, and telecommunications as embodied and environmental engagements.

With *Programmed Light Walls for Boston Harbor*, György Kepes proposed vertical light beams that react to the surface motion of the sea. Friedrich St. Florian, invested in virtuality in architecture, suggested projecting a hologram over the Charles River. Otto Piene – the first fellow at CAVS and its director from 1974 to 1993 under whom the River project materialized into exhibitions at the ICA – sought to transform Long Wharf with temporary sculptures and light installation in *You are Here*. While *Boston Celebrations I* presented temporary projects in the vein of a jubilee, the following exhibition offered works that aspired

to become permanent monuments to the city. With *The Shelter-Reflection Sundial*, Keiko Prince experimented with light reflection according to the movement of sun and water. In *Our People*, Harold Tovish sought to cover a wall with stone life masks of neighborhood residents, believing that public art ought to originate with the people. In these projects, the city and the river figure as subjects and sites for dialogues about the archive, information, and atmosphere.

I thank Jeremy Grubman, archivist of the Center for Advanced Visual Studies Collection at MIT's ACT program, for his assistance and thoughtful advice.

– Jungmin Lee

**April 6 – 17**  
**Carpenter Center Lobby (Level 1)**

*[blanks]*

65 slides/15 “blanks”

35mm slide projector

**Curated by Lindsey Lodhie**

A “blank” names the form and format for representational space held in suspense. Not merely a place where content has been annulled, removed, or expunged, the blank produces spacing. A lacuna becomes a placeholder. The blank is not empty.

In her recent text on the media history of documents, Lisa Gitelman offers a 19th century list of blank books. The address-book, the check-book, the ledger, the shopping list, the receipt, the visitor book, the composition book, the scrapbook—all instances of blank formats direct their user while similarly offering unfilled spaces. As Gitelman suggests, the blank is prescriptive—it frames the content to be filled in or filled up. The blank form, then, is both form and content, or rather, directly forms its potential representational content. It formats the flows of circulation within and between the domestic sphere, the global economy, and political, educational or cultural institutions. The blank also structures privacy: the diary preserving the personal and the secret under lock and key.

Contemporary blanks demarcate digital space. Not only found in material form, the blank book has transitioned into the blank web page with designated boxes for social media profiles, comments, posts, links, videos, pics and gifs. Link rot, removed content, missing assets, pages under construction propose a recurrent visual culture of blanks. Blanks proliferate, reproduce and remediate.

A circulation, or, rather, a circular slide carousel, of blanks is presented here as a provisional collection. It collates a history of blank formats with the blank in its present tense. The blank image is not singular. It forges a visual vocabulary of withholding, withdrawal, and standing in; of bracketed content, container, and constraint; of generic model, de-identification, compression and blurring; of processing, buffering, or incomplete functions; of the projection light of the empty slide and the image of “image not found.”

– Lindsey Lodhie

Lisa Gitelman, *Paper Knowledge, Toward a Media History of Documents*, Durham: Duke University Press, 2014.

Thanks to T. Brandon Evans.

*[collection]*

single channel HD video (40 min.), color, silent.

Binder, object files

**Curated by Lindsey Lodhie**

[collection] is an open moniker for the collective and collecting work of curation. Museums—of art as well as science, history, technology, etc.—are institutions of both presentation and preservation; their collections are materially present and housed and secured within architectural walls and also presented and represented on gallery walls within relatively brief moments of exhibition. The museum is not only an architectural archive, but a mode of sorting, cataloging, and annotating objects. While ostensibly spaces of visibility and display, museums are largely occupied with regulating, separating, and segmenting their contents; in other words, withdrawal of their collections.

Engaging with the experimental approach of non-representational methodologies, [collection] frames and foregrounds the relational activity of curation rather than the final state of exhibition. Redirecting our view from the works displayed on gallery walls, the collection presented here is composed in a different space: the art study center. In collaboration with the Harvard Art Museum, the university art study center is documented here as an adjacent space of provisional, informal, and perhaps unintentional, curation. Rather than a finished space of careful object placement and contextualization, the study center functions as a site where future scholarship and curatorial decisions are conceived and worked through. Part office space, part meeting room, and part gallery, this architecture offers ambivalent framing distinct from the white cube, opening unintended formal and symbolic relationships among the displayed objects.

Tracking these relationships, the objects chosen from the museum's collection were selected through a conscious dialog with the many interfaces guiding access. While curatorial decisions in an exhibition may be movement-, period-, or thematically-determined, [collection] utilizes the terminology of placeholders as



movement-, period-, or thematically-determined, [collection] utilizes the terminology of placeholders as search terms. The contingencies of access—including location, restrictions on object loans, state of preservation, availability of transport, visual documentation and metadata—are integrated in a bipartite structure: a select collection “on view,” and a larger set of works out of view.

The choreography of these spaces is presented through three states of collection and curation: a single video projection documenting objects on view composed through their proximal site-specific relationships; an exhaustive informational binder, or para-catalog, collating hundreds of pages of object data, provenance, and interpretive annotation; and a web-based presentation grouping the collection as a scrolling field of placeholders linked to respective entries on the Harvard Art Museum website. These disparate sites are also referenced through the movement of [collection] between physically adjacent lots, neighboring architectural icons that are similarly sites of curatorial activity: the Harvard Art Museums’ recent Renzo Piano addition, and Le Corbusier’s 1960s Carpenter Center for the Visual Arts.

— Lindsey Lodhie

Thanks to the Harvard Art Museums and Art Study Center staff for their assistance and collaboration. Thanks to T. Brandon Evans and Zachary Furste.

## **T. Brandon Evans**

Spectral Density / Abstract Volume, 2016

Installation: commercial white noise machines, dimensions and duration variable, installed for the duration of the [image here] conference

*T. Brandon Evans is a PhD candidate in Film and Visual Studies and sound artist at Harvard University and whose work revolves around questions of sound, space, media, visibility and aesthetics. The locus of his work is sound studies as an interdisciplinary field including sound art, architectural acoustics, soundscapes and acoustic ecology, field recording, and music. He also is interested in the implications of “sonic thinking” and the nature of auditory experience across fields and disciplines.*

**April 7 – 10, 2016  
Carpenter Center Restrooms (Levels 1 & 0)**

*“Tell me about a Rhino command.” Software and  
Architecture Culture*

**Exhibition by Matthew Allen**

How does software design affect architectural design? One approach is through commands. Commands mediate between the world of the architect-user and the world of software development. Every command has a history. This exhibition presents the change log from the first six years of development of a popular modeling software package, Rhino, along with a series of comments from architects and students at Harvard’s Graduate School of Design. By pulling out the errors at which the change log hints, we can begin to see the feedback loops that exist between architect-users and their software.

*Matthew Allen is a PhD student at Harvard’s Graduate School of Design whose work focuses on architects’ use of software, devices, images, and media in the 1960s and 70s.*

**April 7 –April 29  
Gund Hall, 2nd Floor (next to main elevator)  
Harvard Graduate School of Design**

**Gallery Talk  
April 8  
//1200**

## Media Kiosks

### Kiosk 1

Featuring original video & digital works by:

Ryan Kuo

Joseph Steele

Yvette Granata

Joel Neville-Anderson

Zachary Furste

as well as media supplements to conference presentations.

### Kiosk 2

Featuring a collection of materials related to VES Professor Laura Frahm's Fall 2015 graduate seminar, Visual and Environmental 241: New Media Theory.

## Co-Curators

*Olivia Crough is a PhD Candidate in Film and Visual Studies at Harvard. She works on modern and contemporary art, theory, design, and media, focusing on the Soviet and German interwar avant gardes. She is currently a graduate student intern at the Harvard Art Museums.*

*Zachary Furste is a PhD Candidate in Film and Visual Studies at Harvard and a writer, curator, and artist based in Berlin. Zachary's scholarly work focuses on the intersection of art and media technology since the invention of photography. Currently, he is writing a dissertation on artists working with found film and sound recordings in the midcentury.*

*Jungmin Lee is a PhD Candidate in Film and Visual Studies at Harvard. She probes projection and kinetic art practices in European avant-garde movements of the 20s in relation to media installations in the 60s and today, with a focus on performativity, kinetics, materiality, and space. She worked in the curatorial department at the Centre Georges Pompidou in France.*

*Lindsey Lodhie is a PhD Candidate in Film and Visual Studies and Critical Media Practice at Harvard. She works at the intersection of academic research, artistic practice and curation exploring the moving image in modern and contemporary art, materiality and object theory, and the aesthetics of empiricism between art and science.*

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We are especially grateful for our tirelessly supportive advisor, collaborator, and advocate, Professor Laura Frahm, who has been an invaluable inspiration and teacher throughout the New Media Theory seminar and conference planning.

We would be remiss if we did not thank the Harvard Film Archive, our projectionist Clayton Mattos, Jason Steeves, and the members of VES 241: New Media Theory. Our catering and reception planner Lira Mondal as well as our designer Olivier Creuer deserve great accolades for their efforts. Our VES director of administration Denise Oberdan and our FVS Graduate Coordinator Emily Amendola, have both consistently gone above and beyond in helping facilitate these events. Finally, we must thank all our participants for sharing their work, enthusiasm, and inestimable contributions to this event.

## Credits:

Conference Organizers: T. Brandon Evans, Caufield Schnug, Lindsey Lodhie

Exhibition Curatorial Committee: Olivia Crough, Zach Furste, Jungmin Lee, Lindsey Lodhie

Coordination, Planning, Finances: Brandon Evans, Caufield Schnug, Lindsey Lodhie

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Technical Equipment and Support: Andre Uhl, Nathan Roberts

Kiosk Gallery: Dan D'Amore, Hicham Awad, Nathan Roberts

Booklet Design: Caufield Schnug, Mingyi Yu

Website: Zach Furste

Poster Design: Olivier Creuer

Press: Kate Rennebohm, Olivia Crough

Information Table Coordination: Stephanie Lam, Kate Rennebohm, Jungmin Lee, Becca Voelcker

Hospitality: Caufield Schnug, Lira Mondal

Catering: Lira Mondal, Sofra Bakery and Cafe, Crema Cafe, The Biscuit









