

Carpenter Center
for the Visual Arts

Visual and
Environmental Studies,
Harvard University

Visiting Faculty 2016–17
Aug 25–Oct 1, 2016

VES

**CC
VA**

**Visiting
Faculty**

2016–17

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The Department of Visual and Environmental Studies is home to a range of studio and theoretical studies in the arts at Harvard University. It offers courses in painting, drawing, sculpture, film, video, and animation, as well as photography, film history and theory, studies of the built and natural environment, and contemporary art. The academic experience transpires partially in the Carpenter Center for the Visual Arts, where thinking and making—physical contact with various materials—intersect to enable students from a variety of disciplinary studies to be aware of their visual environment.

VES Visiting Faculty 2016–17 presents work by six visiting faculty in Visual and Environmental Studies. In fact, each year for almost fifty years, the department has invited visual artists and filmmakers who are leaders in their fields to work closely with students, invigorating and enriching the academic program and curriculum with their outside perspectives and professional experiences. This year is no exception as the department welcomes Lucas Blalock, Jennifer Bornstein, Paul Bush, Dru Donovan, Guy Maddin, and Kianja Strobert with a sampling presentation of their work.

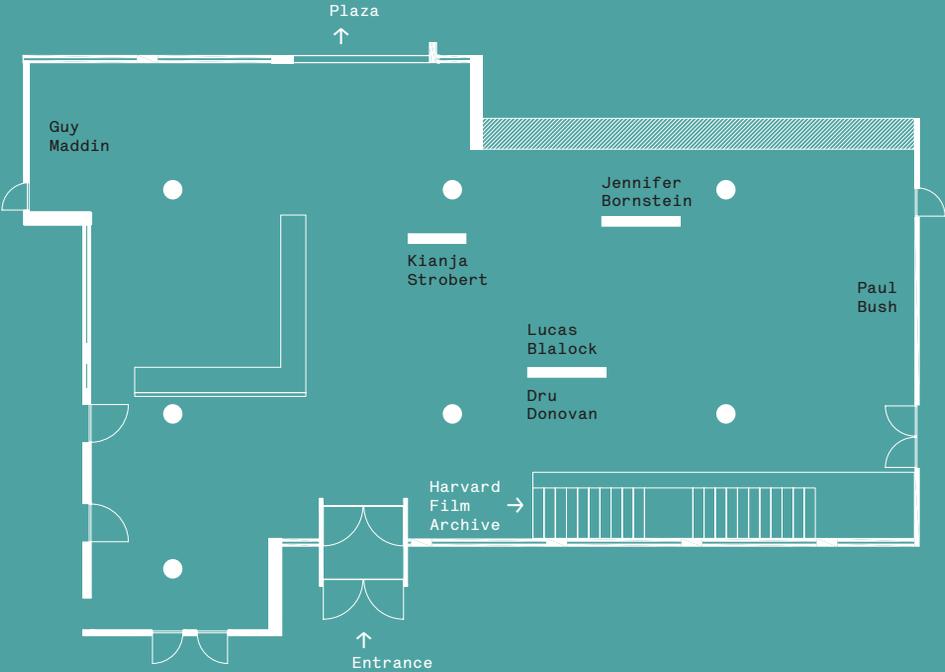
Mission

Carpenter Center for the Visual Arts at Harvard University is dedicated to the synthesis of art, design, and education through the exhibition of existing works and production of new commissions. In addition to a site for exhibition and public events, CCVA is home to the Department of Visual and Environmental Studies and Harvard Film Archive. At CCVA, visual literacy, knowledge production, contemporary art, and critical inquiry seamlessly meet, ultimately enriching the creative and intellectual lives of our audiences. The Carpenter Center is the only building in North America designed by Swiss-born architect Le Corbusier.

Program

The Carpenter Center fosters meaningful engagement among artists, art, and our audiences. Choreographing exhibitions, lectures, residencies, publications, performances, screenings, and informal gatherings, CCVA brings people, ideas, and objects together in generative ways that provide unparalleled experiences with contemporary art.

CCVA Level 1





Self-conscious Objects (pictured),
2015–16. Archival inkjet print. 31¼ x 29¼
in. (framed).

caned, chair, arm, hole, 2012.
Chromogenic print. 28 x 22 in. (framed).

The Contender, 2009. Archival inkjet
print. 14 x 10 in. (framed).

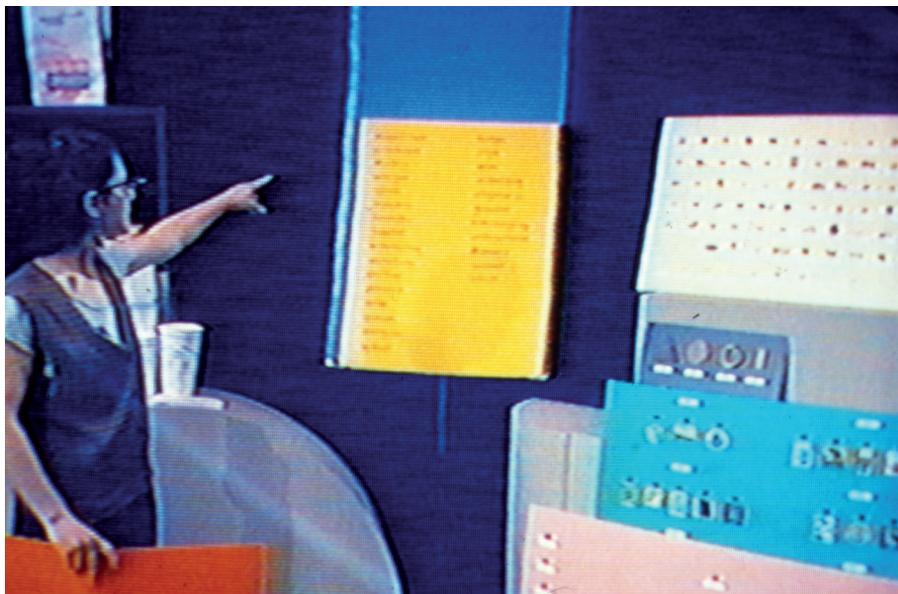
Courtesy the artist and Ramiken Crucible
New York.

Lucas Blalock

Lucas Blalock's work engages the fundamental mechanics of photography to bring both the picture and the pictured into sharper focus. He pursues a variety of picture-making strategies, often involving Photoshop, to subvert the "natural" view associated with photographic images. Unlike commercial photography, where editing software and other tools are used to create a seamless image, Blalock makes his manipulations overtly and playfully apparent. In *Self-conscious Objects*—the artist's version of a still life—instead of a lush backdrop as seen in traditional photography, the artist uses sheets of vinyl shoddily installed. The objects themselves have a familiar resemblance to modernist sculpture but, with a closer look, are made of cheap foam and plastic. Blalock, using the stamp tool in Photoshop, repeats the images to further emphasize the objects' role as stand-ins. What would be considered an error in other contexts is used here by the artist to create productive dissonance.

Biography

Lucas Blalock's photography has been included in recent exhibitions at the Museum of Modern Art, Walker Art Center, Hammer Museum, Albright-Knox Art Gallery, and Metropolitan Museum of Art. He has made a number of artist's books, including *Towards a Warm Math* (Hassla, 2011), *Windows Mirrors Tabletops* (Mörel, 2013), *Inside the White Cub* (Peradam, 2014), and *SPBH Book Club Vol. VII* (Self Publish, Be Happy, 2014). Blalock is also an active writer and has been published in numerous periodicals, including *Aperture*, *Foam*, *Mousse*, and *Objectiv*. He was born in 1978 in Asheville, North Carolina, and currently lives in Brooklyn, New York.



Collectors' Favorites (still, pictured), 1994. Video: color, sound. Approx. 22 min. Produced at Century Cable Television Public Access Studio, Eagle Rock, California.

Bolex #1, 2016. Rubbing; encaustic and wax on Kozo paper. 24 x 18 in.

Bolex #2, 2016. Rubbing; encaustic and wax on Kozo paper. 19½ x 25 in.

Lee Filters Sample Pack, 2016. Rubbing; encaustic and wax on Kozo paper. 12 x 18 in.

Lee Filters Designer Edition, 2016. Rubbing; encaustic and wax on Kozo paper. 12 x 18 in.

Rosco Cinegel Filters, 2016. Rubbing; encaustic and wax on Kozo paper. 18 x 12 in.

Angenieux Viewfinder, 2016. Rubbing; encaustic and wax on Kozo paper. 12 x 18 in.

Sony Video Lens, 2016. Rubbing; encaustic and wax on Kozo paper. 12 x 18 in.

Capro 300 Auto-Zoom Super 8 Camera, 2016. Rubbing; encaustic and wax on Kozo paper. 18 x 24 in.

Aaton 16mm Camera, 2016. Rubbing; encaustic and wax on Kozo paper. 36½ x 30 in.

Aaton Battery #1, 2016. Rubbing; encaustic and wax on Kozo paper. 18 x 12 in.

Aaton Battery #2, 2016. Rubbing; encaustic and wax on Kozo paper. 12 x 18 in.

Aaton Magazine, 2016. Rubbing; encaustic and wax on Kozo paper. 27 x 18 in.

Aaton Battery Charger, 2016. Rubbing; encaustic and wax on Kozo paper. 18 x 24 in.

Courtesy the artist and Gavin Brown Enterprise.

Jennifer Bornstein

In her video *Collectors' Favorites*, Jennifer Bornstein is the guest star on a public-access TV show dedicated to collecting. Bornstein takes viewers through her collectibles, a selection of single-use items from American chain restaurants like Cinnabon, Baskin-Robbins, Starbucks, and Häagen-Dazs. She presents her “ephemerabilia” in a museological fashion, arranging them as sets of cups, straws, bags, and napkins, all with matching branding by restaurant. Bornstein’s collections reveal that memory and nostalgia, even of disposable consumer products, are retained in our consciousness.

Also featured in the exhibition are Bornstein’s rubbings, an extension of her printmaking practice that began in 2003 with etchings. By using Kozo paper, a malleable substrate made of mulberry bark, the artist can manipulate the material as one would fabric. Bornstein uses encaustic and wax with blue pigment to take an impression of an object, transferring its forms onto paper. Here, the rubbings are of equipment from the Film Study Center at Harvard, which was founded by Robert Gardner in 1957 for the purpose of supporting works that record and interpret the world in images and sounds. One such piece of equipment, a Bolex camera that belonged to Gardner, is still in use by students and other filmmakers. Bornstein’s rubbings document and capture the history of the Center through its objects.

Biography

Jennifer Bornstein works in diverse media, including video, 16 mm film, and etching. An American artist based in Berlin, she received an MFA from the University of California, Los Angeles; a BA from the University of California, Berkeley; and participated in the Whitney Museum of American Art’s Independent Study Program (ISP). She has received numerous awards, including a DAAD Berliner Künstlerprogramm fellowship and grants from the Marie Walsh Sharpe Foundation and Pollock-Krasner Foundation. Her work has been widely exhibited in the United States and Europe, including solo shows at the Museum of Contemporary Art, Los Angeles, and the Stedelijk Museum, Amsterdam, as well as group exhibitions at the Hammer Museum, Los Angeles; Centre Georges Pompidou, Paris; Serpentine Galleries, London; and Menil Collection, Houston, among others. She was a Radcliffe Institute Fellow at Harvard University in 2014–15.



Time Travellers, 2016. HD video, color, stereo. 19 min. Courtesy the artists and LUX, London.

Paul Bush

From 2004 to 2013, filmmaker Paul Bush asked passersby in Japan, Switzerland, and Ukraine—a total of 77 volunteers—to be subjects in a time-lapse portrait. Each of the willing participants stood for five minutes gazing directly at the artist's camera while the rest of the world continued to move behind them. Bush's camera captured one frame per second, recording even the slightest facial movements in exaggerated detail. By contrast, this method allowed the backdrops of the locations—ranging from the Shinjuku district of Tokyo, to the Dnieper River between Sevastopol and Kiev, to a ski slope in central Switzerland—to be captured at an extraordinarily accelerated pace, with people and objects passing at twenty-four times their normal speed. As a result, the effect creates a distortion of time and space, imparting an uncanny sensation of movement and shared travel between the viewer and the filmed subject.

Biography

Paul Bush is best known for experimental stop-motion animation. His short- and medium-length films include *The Cows Drama* (1984), *His Comedy* (1994), *Rumour of True Things* (1996), *Furniture Poetry* (1999), *Dr Jekyll and Mr Hyde* (2001), and *While Darwin Sleeps* (2004). In 2013, Bush's feature-length film *Babeldom* was released in cinemas throughout the UK. He began teaching in 1981 and established a film workshop in South London. He has taught on the visual arts at Goldsmiths, University of London (1995–2001) and the National Film and Television School (since 2003). He has lectured and conducted workshops internationally at numerous institutions, including Luzern University and Centro Sperimentali di Cinematografia in Rome. Retrospective programs of his films have been presented recently in Ghent, Turin, Bogota, Budapest, Bristol, and London. Bush has received numerous awards for his work, and his films have been shown in festivals, cinemas, galleries, and on television around the world.



Untitled (pictured), 2008, Carving the Lung. Pigment print. 24 x 30 in. (framed).

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Untitled, 2014, Carving the Lung. Pigment print. 24 x 30 in. (framed).

Untitled, 2014, Carving the Lung. Pigment print. 24 x 30 in. (framed).

Courtesy the artist.

Dru Donovan

Dru Donovan explores the idea of identity construction and its relationship to the body in *Carving the Lung*, a series of black-and-white photographs made from 2007 to 2016. In these works, Donovan's subjects are seen attempting to control and alter their bodies through a variety of means—fitness, cosmetics, surgery, or consumption of substances. These subjects include a female bodybuilder posing in the mirror to contemplate her sculpted physique, a man with gastric-bypass surgery scars lying on the floor, and a woman applying fake eyelashes to her twin sister as an attempt to individualize her own self, among other subjects. Across the series, the body's postures and gestures attempt various modes of self-expression and self-representation. While some of the situations depicted were actually witnessed as they were photographed, many of the images are constructed. Donovan stages these scenes using backdrops, props, and models. *Carving the Lung* allows us to reexamine how we construct identity through the body, while also questioning the construction of the photograph itself. Her work blurs the lines that distinguish documentary and fiction, real life and imagined fantasy.

Biography

Dru Donovan received a BFA from California College of the Arts in 2004 and an MFA from Yale School of Art in 2009. Her photographs examine the connection between physical and emotional occurrences by constructing or revisiting human experiences. Donovan's work has been shown nationally and internationally and was included in *reGeneration2: Tomorrow's Photographers Today* at the Musée de l'Elysée in Lausanne, Switzerland, and the 2010 California Biennial at the Orange County Museum of Art, as well as in exhibitions at Fraenkel Gallery, Yancey Richardson Gallery, Hap Gallery, and Philadelphia Photo Arts Center. Donovan's photographs have been published in such magazines as *Aperture*, *Blind Spot*, *Picture Magazine* and *Matte*. In 2011, TBW Books published *Lifting Water*, the first monograph of her work. In 2011–12, Donovan participated in the Lower Manhattan Cultural Council's Workspace studio residency. Awards received include the John Gutmann Photography Fellowship in 2015 and John Simon Guggenheim Memorial Foundation Fellowship in 2016.



Céline Bonnier (still, pictured).
Ectoloop directors: Guy Maddin and Evan Johnson, 2016. Photo: Evan Johnson.
HD Blu-ray: color and sound. 9 min.
Featuring Charlotte Rampling, Victoire du Bois, Sherpa Macilu, Adèle Haenel, Geraldine Chaplin, Slimane Dazi, Jacques Nolot, Udo Kier, Ariane Labed, and Mathieu Amalric. Courtesy the artist.

Storyboard 3, 2016. Collage on paper.
10 x 14 in.

Storyboard 4, 2016. Collage on paper.
10 x 14 in.

Micro Storyboard Panel 1, Fred Ott's Sneeze, 2016. Collage on paper. $\frac{1}{4}$ x $\frac{1}{4}$ in.

Micro Storyboard Panel 2, 2016. Collage on paper. $\frac{1}{4}$ x 1 in.

Storyboard Panel 5, 2016. Collage on paper. $1\frac{1}{2}$ x $1\frac{1}{2}$ in.

Micro Storyboard Panel 7, 2016. Collage on paper. $\frac{1}{4}$ x $\frac{1}{4}$ in.

Storyboard Panel, Frank & Lee, 2016.
Collage on paper. 1 x 2 in.

Storyboard Panels in Landscape, 2016.
Collage on paper. 4 x 5 in.

Storyboards 8, 2016. Collage on paper.
4 x 5 in.

Courtesy the artist and Lisa Kehler Art + Projects.

Guy Maddin

Ectoloop was shot during the filming of Guy Maddin's *Séances* project. Each day, Maddin invited the spirits of lost canonical films to possess actors while he filmed them on sets installed in public spaces, most notably at the Centre Georges Pompidou in Paris. Maddin and his crew then spent the rest of the day shooting an adaptation—or spirit—of a lost film. Recently, the project launched a major interactive Internet work that enables viewers to “hold séances.” Online visitors may view unique configurations of film sequences determined by a code of the lost films remade by Maddin. In *Ectoloop*, the substance known as “ectoplasm”—a term used in the late nineteenth and early twentieth century to describe the material byproduct of a séance—flows out of the actors' mouths. The performers are seen as vehicles through which the spirit of the film may materialize. Also exhibited are a range of Maddin's collage works made from recycled books and magazines from his youth using “scissors and the old gluepot.” Some are as small as a postage stamp, while others are larger series of grouped collages or “storyboards.” Regardless of size, Maddin, through his assemblage of disparate imagery, creates worlds that transport the viewer to places of imagination.

Biography

Guy Maddin is an installation and Internet artist, writer, and filmmaker. He has written and directed 11 feature-length movies, including *The Forbidden Room* (2015), *My Winnipeg* (2007), *The Saddest Music in the World* (2003), and innumerable shorts. He has also mounted around the world over 70 performances of his films featuring live elements, such as orchestra, sound effects, singing, and narration. Maddin is a two-time winner of the National Society of Film Critics Award for Best Experimental Film for *Archangel* (1991) and *The Heart of the World* (2000). He has received many other awards, including the Telluride Silver Medal in 1995, the San Francisco International Film Festival's Persistence of Vision Award in 2006, and an Emmy Award for his ballet film *Dracula—Pages from a Virgin's Diary* (2002). Maddin is also a print journalist and author of three books. He is a member of the Order of Canada and Order of Manitoba.



Walking in and out of green pastures
(pictured), 2014. Graphite, ink,
watercolor, papier mâché, oil stick, and
collage on paper. 38 x 38 in. Courtesy
the artist and Tilton Gallery, New York.

Green, 2016. Acrylic, pumice, rubber, and
enamel on paper. 38½ x 38½ in.

Courtesy the artist and Tilton Gallery,
New York.

Kianja Strobert

Kianja Strobert's paintings reference the modernist lineage, from Abstract Expressionism to Arte Povera. While Strobert mines past traditions, she simultaneously subverts them through untraditional materials and gestures, offering new ways of making contemporary abstract paintings. As a fundamental departure, Strobert paints on paper rather than canvas, reversing a hierarchy of materials in a tradition where canvas has historically been used and perceived as possessing heightened "value." In *Walking in and out of green pastures* exhibited here, Strobert's expressive and gestural marks are reminiscent of Abstract Expressionism, but the artist also introduces new elements such as graphite in creating her works. In *Green*, Strobert plays with the tropes of monochromatic abstraction. While employing a single color, she mixes in materials such as pumice and rubber to create added texture and variations of color.

Biography

Kianja Strobert received a BFA from the School of the Art Institute of Chicago in 2004 and earned an MFA from the Yale School of Art in 2006. She has exhibited her work in galleries and museums throughout the United States, including Tilton Gallery and Zach Feuer Gallery in New York, Santa Monica Museum of Art in Los Angeles, Contemporary Arts Museum Houston, and Vox Populi in Philadelphia. In 2014, the Studio Museum in Harlem mounted *Of This Day in Time*, the artist's first solo museum exhibition in New York.

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Gallery Hours Thu–Sat, 12–6 pm
Free and open to the public