

SPRING 2007

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From the Acting Director.....	2
Committee Reports.....	3
Critical Histories of the Arts Course.....	7
Fellowship Updates.....	7
Community Projects.....	8
Member News.....	9

From the Acting DIRECTOR

Stephen Brockmann

Spring semester has been busy for the Center for the Arts in Society. In March, we formulated a response to the **Advisory Board's report**, as well an **annual report** to the AW Mellon Foundation. The response to the AB's report accepted most of the recommendations, with the challenge being to maintain the Center's strength at creating a community among humanists and artists at Carnegie Mellon while placing increasing emphasis on research and publications. Deans Hilary Robinson and John Lehoczky agreed to set up a **strategic planning committee** to formulate a more incisive mission statement that includes a set of "galvanizing ideas" at the intersection of the arts and the humanities.

We received word from Penn State University Press that they are eager to distribute the volume on (Im)permanence: Cultures in/out of Time that Judith Schachter and I are editing. This will be the Center's **first major publication**, and therefore its appearance will be an occasion for celebration. Ingo Offermanns, a former visiting faculty member in the School of Design, has created a very innovative design for the book.

The Center sponsored a number of major **talks** over the course of the semester, including Moustafa Bayoumi's provocative talk on "Disco Infernos: Music and Torture in the 'war on terror,'" which dealt with the use of music as a method of torture in U.S. detention camps such as Guantanamo and Abu Ghraib.

Another major event was the **debate on public art** co-sponsored by the Center, featuring **Clark Glymour** from Carnegie Mellon's philosophy department and **Terry Smith** from the University of Pittsburgh's department of art history, and moderated by Melissa Ragona from the School of Art. The debate, part of the run-up to the **Campus Conversation on Public Art** on April 11 (organized by **Robert Cavalier**, with research assistance from **Krista Campbell**), was occasioned by the dispute last year about the installation of Jonathan Borofsky's sculpture "Walking to the Sky."

Two other major events co-sponsored by the Center were the festival "**You're Not the Boss of Me,**" which took place March 30-31, and was, by all accounts, quite lively. In addition, a symposium scheduled to take place on Friday, April 27, is on "**Lensless, Alternative, and Adaptive Photographic Processes.**"

All three **Center fellows** gave talks in the spring semester—Soyang Park on contemporary South Korean art history, Susan Somers-Willett on poetry as a public art form, and Carl DiSalvo on design and 'publics.' In addition, the Center continued with its **BYOBrain series**, with lunchtime talks by three people who received small grants from the Center (a fourth talk by Robert Cavalier had been scheduled but had to be cancelled due to the Valentine's Day snowstorm in Pittsburgh!): Suzie Silver for a video project called "1968 (Remix)," Clayton Merrell for a project entitled "Oaxaca, Oaxaca," and Kenya Dworkin y Mendez for a project called "Casa Cuentos (Story House)."

CASSA (the CAS Student Affiliates) have planned year-end symposium on Wednesday, May 2 featuring the work of at the students operating at the intersection of the arts and humanities. CAS agreed to award two prizes to students: one prize for the most creative project, and another for the

best presentation.

Thanks to the good work of the Speakers and Fellowships committee (chaired by Therese Tardio), the Center made a **fellowship offer to Matthew Reynolds**, who received his Ph.D. from the University of Rochester in 2004, and is currently teaching at the University of California, Riverside. In fall 2007, he will assist Ting Chang with the Critical Histories of the Arts course (64-100), and in spring 2008, he will teach a course about "The Art of Gentrification," to be cross-listed in architecture.

A group of Center members has begun discussing a topic, title, and **call for papers for a Center conference** that might take place in the fall of 2008, in conjunction with the end of the Carnegie International. The working title is "Cultures of Taste: Internationals, Biennials, and New Communities in the Arts," with further discussions to take place.

Finally, I would like to thank all of the Center's committee chairs, members, and staff for a lively, busy, and successful semester! And I wish you all a very pleasant and rewarding summer!

COMMITTEE REPORTS

Academic Programs, Elaine A. King, Chair

The Academic Programs Committee considered the following at its recent meeting:

1. List of proposed Fall 2007 courses for **Arts in Society Minor**: Elaine stressed the importance of the link on the main CAS web page which explains the Arts in Society minor and why it might be beneficial. Also, it was suggested that both CFA and H&SS should present the minor as a studyoption during the Freshman Orientation meetings at the start of the academic year.

2. Information on **2007-08 CAS Visiting Fellow**: Matthew Reynolds is the incoming new CAS fellow. A discussion about his background was held after the committee received a copy of his

CV. Film and Popular Culture appear to be his area of focus.

3. **Relationship of Arts in Society minor to BHA**: Elaine felt that when the new the new director of the BHA comes on board we should speak with this person. Students who are BHA are also likely individuals to be attracted to the minor however, course requirements would need to be sorted out.

4. **Arts Histories Class**: The Critical Histories of the Arts course has 60 seats reserved for H&SS students.

5. Thoughts on **Interdisciplinary Ph.D./CFA**: Faculty felt it was important to attend the exploratory meeting about the Ph.D. on 1 May.

6. Miscellaneous: Lowry Burgess mentioned that students at CMU want to know more about **religion and spirituality**. The committee felt that this topic needs to be presented to all CAS members at a general meetings and that perhaps a small exploratory committee might be organized to study this topic and how it could be handled.

Archive of Controversy, Andreea Ritivoi, Chair

The committee has met monthly throughout the semester to discuss plans for fund raising and for publishing a **collected volume on art controversies**. We have identified contributors for the volume, asked them to submit titles and abstracts, and tentatively outlined the structure of the book. Our goal is to include the case studies the committee has studied over the last couple of years (a brief description of the cases is available on our webpage--www.archiveofcontroversy.com). The volume will also have a theoretical section that presents models of analyzing controversy from an argumentation theory perspective, in addition to an explanation of visualization models designed to facilitate an understanding of complex controversies. The introduction will offer a historical perspective on art controversy. We plan to have the volume in

a complete draft format by the end of this calendar year. The editors will be Stephen Brockmann and Andreea Ritivoi.

Grants Committee, James Duesing, Chair

This March members of the Center for Arts in Society Grants committee met and awarded faculty research grants for 2007. The committee is charged with funding projects that reflect the mission of the Center to bring artists and humanists together to inquire into the role of the arts in societies, to examine the impact of arts on social change as well as the importance of historical events for the evolution of the arts, and to create new work, through practice, publications, exhibitions, performances, or projects. Below are the five recipients of this year's awards with a brief synopsis of their proposals. Each recipient was granted \$1000 toward the completion of their project and will be giving a presentation about their progress at a future "Bring Your Own Brain" lunch talk organized by the Center.

Edith Balas, *Professor of Art History*: The Hoka-Néni Symphony: This multimedia performance is a symphony inspired by a series of paintings and their interpretation. The series of paintings, entitled Hoka-Néni, is the work of Valentin Lustig, a Hungarian-Romanian artist residing in Switzerland. Its subject is the life and temptations of an ordinary housewife from Cluj in Transylvania, who faced persecution in WWII. The music is to be written by Eduardo Alonso-Crespo, an Argentine composer. The seven paintings, narrating a coherent story, will be shown one by one on a large screen, while the audience listens to music inspired by and composed for the paintings and reads an interpretation of the paintings.

Andrew Johnson, *Associate Professor of Art*, PED.Rio: PED.Rio is the sixth incarnation of interactive, community-responsive projects developed by PED, a collective co-founded with artists Millie Chen and Paul Vanouse in 2001. Invited

to participate in FILE-Rio 2007, the Electronic Language Festival in Rio de Janeiro, they will also lecture on the creative process at the accompanying symposium. The project is based at the Telemar Cultural Center and included in the exhibition catalogue. PED.Rio will use tandem bicycles on pedal-activated guided tours that engage riders in the historical, material and cultural connections between the two hemispheres of North and South America.

Osman Khan, *Assistant Professor of Art*, *Return to Sender*: The project *Return to Sender* will reconstitute 'limbs' out of junk mail (unwanted/unsolicited paper mail) and attach these 'limbs' back onto trees whose branches have been cut. The project is an exploration of consumerism in light of ecological and environmental concerns erstwhile offering a recycling response that is more provocation than solution to current green and sustainable practices. The project also hopes to engage various neighborhoods and residents in shared participation of construction and installation of these limbs.

Jon Rubin, *Assistant Professor of Art*, *Tent Show TV*: is a storefront for the research, production and exhibition of experimental video works that are based entirely on the surrounding Garfield/Friendship neighborhood. Exploring the neighborhood as a complex social, physical and economic eco-system, works produced through TSTV will be exhibited and distributed through its neighborhood storefront, programmed onto Pittsburgh Cable Television, and presented and archived on the TSTV website. Ideally, this will be the pilot for an institution that can move nomadically throughout Pittsburgh, each season relocating to a new neighborhood and storefront while maintaining its context-specific approach. The project is currently being launched with graduate and undergraduate students from Carnegie Mellon.

Beryl Schlossman, *Professor of Modern*

Languages: Art, History, and Images of the Feminine in Baudelaire's Paris provides a central theoretical focus for a major application of comparative and historical techniques for the study of European literature, art, and culture. The goal is to enhance the understanding of early French modernism through an interdisciplinary approach to Baudelaire's use of visual images in his literary art. The project will explore the relationship between Baudelaire's works and the fine arts, and Baudelaire's impact on modernism. It will examine the influence of French literature and culture on theory in light of Walter Benjamin's theoretical treatment of Baudelaire and Paris during the Second Empire.

BYOBrain Research Talks, submitted by Krista Campbell

In the Fall of 2006, the Center began a series of informal lunchtime research talks under the title "BYOB (Bring Your Own Brain)." The following CAS grant recipients made presentations during the Fall and Spring semesters, or submitted a written report on their projects.

Fabian Winkler, *former visiting Assistant Professor of Art* (with Shannon McMullen), *Waves* (written report): *Waves*, an interactive sound installation using buoys to make playful connections between water waves and sound waves both metaphorically and technically, was exhibited in public wading pools in Toronto, Canada in the summer of 2006. Specially prepared buoys swaying on the water's surface create unique, distinctively electronic sounds shaped by the energy of waves and encouraged social interactions and musical collaboration between visitors in otherwise rather anonymous inner-city spaces.

Nathan Martin, *Fellow, STUDIO for Creative Inquiry*, *Map Hub* (September 13, 2006): *MapHub* is a web-based, multi-user, group map. The purpose is to explore the introduction of a geographic and historical data-sharing application

in an urban landscape. *MapHub* is a people's map - a map of an urban geography determined not by traditional methodology but instead by the members who participate and contribute everyday in the experience of urban life.

Anne Mundell, *Associate Professor of Drama*, *Growing Theater* (October 4, 2006): *Growing Theater* engages middle school-age students and mentors in the development of a collaborative theater experience. Through Mentor Role Modeling, *Growing Theater* uses drama as a medium to expose students to a supportive learning environment that is shared, creative, confident, patient and respectful.

Kim Beck, *Assistant Professor of Art*, *Growth* (October 25, 2006): *Growth* explored the development and spread of a mass-produced utilitarian architecture on the American landscape - namely, the storage shed. The grant enabled Beck to create a set of CAD (Computer Aided Design) drawings and build an architectural model for the project. Exploring issues of place, displacement, movement and the built environment, the project is situated at the crossroads of art and architecture.

Suzie Silver, *Associate Professor of Art*, *1968 (Remix)* (January 24, 2007): *1968 (Remix)* is a live audio-visual performance collage using sounds and images from 1968 to explore the inherent contradictions of this tumultuous year that produced global rebellions, "2001: A Space Odyssey" and "People Got To Be Free," as well as, Twiggy, Barbarella and "Yummy, Yummy, Yummy." Using computers and software and traditional video hardware (DVD players and a video mixer) the performance results in live dynamically cut and mixed video projections. The premiere performance took place at the "(1968) A Symposium" at the Roy H. Park School of Communications, Ithaca College on April 8, 2006.

Robert Cavalier, *Teaching Professor of Philosophy*, *Campus Conversation on Public Art*

(February 14, 2007): The talk was canceled due to inclement weather, but the Campus Conversation took place on April 11, 2007. Like civil society at large, the campus community forms its own society. Using the protocols of deliberative polling, this project hosted a Campus Conversation that created the conditions for the campus to reflect upon the role of public art at Carnegie Mellon and to develop informed opinions on the relevance and importance of the arts within our own community.

Clayton Merrell, *Associate Professor of Art, Oaxaca, Oaxaca (Wahaka, Wahaka)* (March 21, 2007): Clayton Merrell traveled to Oaxaca, Mexico to meet with local artists and cultural organizations, and to extend the photographic project titled "Chiapas through the Obsidian Mirror." He photographed reflections on the surface of an obsidian disk to create dark and distorted panoramas that are essentially pictures of the problems of seeing while traveling. He also laid the groundwork for an exchange project between graduate students in the Carnegie Mellon School of Art and young Mexican artists from Oaxaca.

Kenya C. Dworkin, *Associate Professor of Hispanic Studies, Casa Cuentos* (April 16, 2007): Casa Cuentos is aimed at documenting, through images—moving and still—and through vibrant voices—young and old—a community's efforts to learn about its past, assess its present and have agency in planning its future. The final product, a series of short, 20-minute videos, will be aired through public and community television channel educational programming, at community events, and made available for educational and community purposes in West Tampa, Florida.

Christopher Sperandio, *Visiting Assistant Professor of Art, You're Not the Boss of Me: Copyright and Transgression Festival* (Research presentation will be in the Fall of 2007): The YOU'RE NOT THE BOSS OF ME festival, March 30-31, 2007, was aimed at exploring censorship and

copyright transgressions, as well as independent means of distribution and publication in an informal and open forum. Artists, attorneys, and filmmakers discussed copyright, war, criminality, fair use and transgression in contemporary American culture as they relate to issues of cultural ownership and heritage.

Omer Akin, *Professor of Architecture, Can Architects Write?* (Research presentation will be in the Fall of 2007): Architectural education is significantly influenced by writings of name architects featured in course syllabi, trade journals, and public lectures. The most influential examples of these also reveal troubling weaknesses. These writings, affectionately known as 'archi-babble,' are often full of unhelpful pontification, insoluble rhetorical riddle, and plain old bad English. This project is aimed at judging the value of several key architects' writings through syntax and content analysis. Findings will be included in a public lecture entitled "I am not Rem Koolhaas."

Speakers and Fellows, Therese Tardio, Chair

We would like to thank this year's fellows, Carl Di Salvo, Soyang Park and Susan Somers-Willet for an engaging and productive year with the Center.

We are pleased to announce that **Dr. Matthew Reynolds** will join the Center as our fellow for the 2007-08 academic year. Reynolds completed his dissertation entitled *Soft Focus: Glamour and the Hollywood Redevelopment Project* at the University of Rochester in 2004. He has served as a program coordinator and is currently a Visiting Assistant Professor of Art History at the University of California, Riverside. Reynolds was selected from a pool of nearly 200 applicants.

CRITICAL ARTS HISTORIES

Ting Chang, Assistant Professor of Art History

The critical arts histories course was successfully launched this past fall. The instructor, Ting Chang, is particularly grateful to have had the help of a graduate assistant, **David Tinapple**, MFA student in the School of Art, who created and maintained a course webpage throughout the semester. Further help came from four MA and PhD students from the Department of English--**Andrea Bebell, Ashley Bissette, Tim Dawson and Salita Siebert**, who worked as teaching assistants.

By having graduate students in English (H&SS) work with 106 freshman students in CFA, the goal of building **interdisciplinary links** between the two colleges was partly accomplished. The teaching assistants found the materials of the course to be interesting and useful to their own work. The freshman students expressed great enthusiasm about the teaching assistants who led weekly recitations in small groups.

To enhance Ting Chang's biweekly lectures several members of CMU faculty were invited to present materials on specific topics. Ting Chang is grateful to **Franco Sciannameo, Pamela Jennings, Stephen Brockmann, Susan Somers-Willett and Marge Myers**, who each gave a guest lecture and thus contributed further to the interdisciplinary content of the course. In mid October a field trip was made to Fallingwater and Kentuck Knob, two Frank Lloyd Wright buildings close to Pittsburgh.

Ting Chang will take the lessons learned from this inaugural run to reformulate the course for students in CFA and H&SS. In Spring 2007, there were 175 students enrolled in the course, 25 of whom were from H&SS and 150 freshman from CFA. The inter-college collaboration continued in the form of seven MA students in English (Literary and Cultural Studies) working as teaching assistants.

2006-07 FELLOW UPDATES

Soyang Park

Soyang Park reports she had a very rewarding fellowship year at Carnegie Mellon in terms of teaching and research. Her courses, **"Korean Modern Society and Culture"** during fall semester and **"Practices and Issues in Contemporary Asian Art: A Transnational Perspective"** during spring semester, attracted a large number of students of various levels, including postgraduate students and a member of the staff from the University Office of General Counsel. As both were completely new subjects introduced to Carnegie Mellon, the courses not only attracted an important body of Asian American students in Humanities, Social Sciences and Arts (55%), but also students of non-Asian-heritage (45%) who found the subject interesting and horizon broadening.

She has been steadily developing her research—although a personal disaster in September, the loss of data caused by the theft of her computer and other research equipment—seriously affected her activities. However, three dictionary entries have been accepted for the **Palgrave Dictionary of Transnational History** (Palgrave Macmillan, forthcoming 2007), on Decolonization, Universalism and Cosmopolitanism, and Internationalism; the manuscript of the monograph ***The Visual Culture of Haunting: Forgetting and Remembering in the Politics and Art of Postcolonial South Korea*** is under consideration at Indiana University Press; and she will submit two journal articles before the end of the fellowship year, **"Performing Community: World Cup Fandom and the Anti-Impeachment Movement in South Korea"** to *Interventions and Public Culture*, and one on the **forgotten legacy of Minjung Art** to *The Third Text and Positions*.

She has been offered a tenure-track assistant professorship at **Ontario College of**

Art and Design (Toronto) starting this summer, and she said, “I would like to thank all at CAS who have supported my research and offered invaluable insights, as well as advice, about my teaching at CMU.”

Susan B. A. Somers- Willett

This semester Susan has given two public talks—a **poetry reading** in February at the Maggie Murph Café, and a **research talk** in March entitled “**Poetry in Public: Consumerism and the Public Poetry Project in America.**” She is in the midst of negotiating revisions and a contract with the University of Michigan Press for her scholarly book ***The Cultural Politics of Slam Poetry***. Another university publisher has expressed interest in her second book of poetry, ***Quiver***, now under review. She also was a contributing editor for **RATTLE**’s tribute issue to slam poetry and penned the introduction for the issue, forthcoming this summer. Her first book of poetry, ***Roam***, was reviewed in the *Chicago-Sun Times* this month, and an interview with Susan will be featured on the Poetry Foundation website (www.poetryfoundation.org) later this month.

COMMUNITY PROJECTS



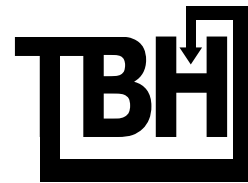
The Arts Greenhouse Matt Sware, Coordinator

The Arts Greenhouse is wrapping up another year of hip hop workshops with community activist and educator, **Luqman Salaam** and musician/producer **James Brown**. Matt Sware (BHA 2007) has been in charge of the controlled chaos of

working with teens from several different high schools.

They are finishing up the mixing and mastering for the **CD production**, combining some songs from last year with songs and beats from this year. The year culminated with **performances** by several of the students, with James Brown and guest MCs, on the Cut on Friday, April 27, 4:30-6:30 pm.

This year’s activities and the production of the CD will utilize the remaining funds from the **Pittsburgh Foundation’s Multicultural Arts Initiative** grant. The good news is that the **National Endowment for the Arts** has awarded the Center a \$35,000 grant to continue the project.



Take Back the Hill Andrea Maresca, Coordinator

The after-school program, *Take Back the Hill*, enables **students of the Hill district to get hands-on experience of putting together a newspaper**. Topics for the program include: what elements make up a newspaper; why a newspaper is important to a community and its people; and what problems and issues newspapers can solve for a particular community.

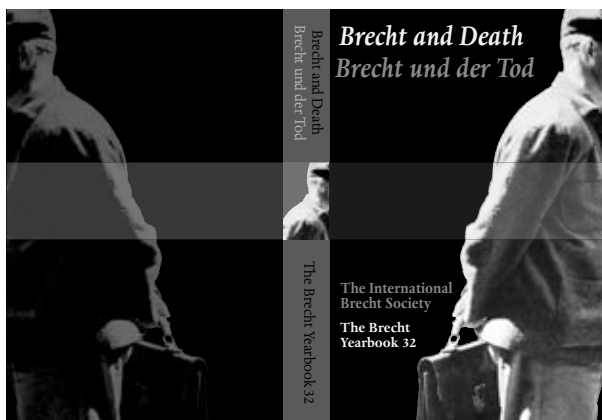
While participating in the project, the students provide their input and opinions about the community—the Hill district—and the past and current issues they face, both positive and negative. The program also provides the students with **new opportunities** that they would otherwise not be able to experience, such as attending lectures of prominent figures in the entertainment industry, visiting a newspaper office, interviewing journalists, photographers, and slam poets, as well as actively taking photos of specific sites, events, and people

in their community.

Take Back the Hill benefits students in the **Pittsburgh community**, enabling them to explore their talents and speak out about specific issues that affect them and their community. Furthermore, the program pushes the students to expand their individual level of creativity, which ultimately transfers to other aspects of their lives.

The **future focus** of the program is to seek committed workshop teachers, guest speakers, and closer affiliations with other like-programs in the Pittsburgh community. We have found that more variety during each semester program results in a better overall experience for the participants and the final newspaper edition. Thus, establishing **solid ties with different community groups, organizations, and individuals** will help broaden the offerings of the program, and help to further the students' abilities to learn and grow as individuals.

MEMBER NEWS



cover of the Brecht Yearbook

Stephen Brockmann, Professor of German

Stephen Brockmann is in his sixth and final year of editing the **Brecht Yearbook**, and is about to publish volume 32 of the Yearbook, which is entitled **“Brecht and Death/Brecht und der Tod.”** This volume, which contains over twenty essays by leading Brecht specialists from

around the world, is based on a **conference** that Brockmann co-organized (together with Professor **Mathias Mayer** from the University of Augsburg and Dr. Jürgen Hillesheim from the Brecht Research Center at Augsburg) last summer in Augsburg, the city of Brecht's birth, to commemorate the fiftieth anniversary of Bertolt Brecht's death in the summer of 1956. The volume addresses how the twentieth century's most important materialist writer came to terms with (or did not come to terms with) the problem of death.

Lowry Burgess, Professor of Art

Lowry had **exhibitions in LA, Paris, London, San Francisco and Strasbourg**. In LA, he co-chaired the Space Art Track for the **International Space Development Conference**, with a huge set of Space Art exhibitions. Organized around sections on “Space Arts History” (before the space programs), “Space Program Art,” “Art made for Outer Space” in the last 30 years, and “Zero Gravity Art,” including a ‘Zero Gravity Parabolic Flight - SKY Studio’ in which his work and that of a student flew during the conference. The conference included 40 papers on Space Art. In Paris, his work **‘Corps Electromagnetique,’** on short wave radio holograms that were reflected or bounced from the Moon's surface were shown at the “Outsiders Festival.” In London, his video of the Zerogravity flight of the **‘Seeds of the Infinite Absolute’** was shown in “Space Soon” at the Roundhouse in London.

In addition, he broadcast on the radio for the blind in Pittsburgh about the **Toronto Manifesto** and related things; he served as co-chair for the Space Arts section of the **International Space Arts Conference in Dallas**; he addressed the European Space Agency Research Center (**ESATECH**) in Noordwijk, The Netherlands; he continues work with **UNESCO** (Paris) and the **World Bank** (Washington, DC) on the financial incentives

of the Toronto Manifesto; and he participated in the **Sparta Institute group** during the summer in Sparta, Greece.

Ting Chang, Assistant Professor of Art History

Ting Chang, the **first tenure-track appointment made by CAS**, recently gave a conference paper in French in Paris, on the relationship between art and scientific illustration from the 16th century to today--**“Les objets, les dieux et la science des religions mondiaux au Musée Guimet au 19e siècle,”** at the international conference on **“Le Concours de l’image dans les sciences du vivant. Flore, faune, humain: formes et propos de l’illustration scientifique,”** Université de Marne-la-Vallée and Institut national d’histoire de l’art (INHA), Paris, March 15-17, 2007.

She will be giving another conference paper in Paris in June: **‘Le Musée Guimet et le culte de Paris,’** in the **3e Congrès international de la Société des études romantiques et dix-neuviémistes (SERD)**, June 7-9, 2007, Paris.

Kenya Dworkin, Associate Professor of Hispanic Studies

In December 2006, she was asked by the **Ybor City State Museum** in Tampa, FL, to write a section of their exhibit guide for the current **“Tampa-Cuba” exhibit** (through April 29) that explores the close cultural, political, economic and ecological relationship between South Florida and Cuba, over the past 500 or more years. She contributed to a section on the history of **Cuban theater** in South Florida, particularly the ‘bufo’ variety, and touched upon the influence Cuban culture had in the nineteenth and twentieth centuries and continues to exert on South Florida culture now.

On April 19, 2007, she was invited by the **Florida Humanities Council** to give a lecture on

Cuban theater in Tampa to an audience of Florida educators and the general public. Her lecture served as a preamble to a performance of **“Cigar City Chronicles,”** by American Cabaret Theater founder **Claude McNeal**, to whom she provided historical and critical material, along with four other scholars, so that he could pen this play about Tampa’s multicultural history, with funding from the NEH and NEA.

Kenya will be **on leave during the fall 2007** semester, during which time she expects to make progress on **two documentary films**, a longer one about Cuban theater and culture in the cigar enclaves of Tampa and another, shorter one, which is, in part, a product of her **CAS funded “Casa Cuentos”** project and is aimed at educating and assisting community groups in West Tampa battle the aggressive urban renewal, gentrification and real estate speculation that is quickly destroying their community.

Paul Eiss, Associate Professor of Anthropology and History

Paul Eiss was awarded a **New Directions Fellowship from the Andrew W. Mellon Foundation** to study the role that **popular regional theater in Yucatan, Mexico**, plays in shaping the local cultural politics of memory. The grant will allow Eiss to receive training in theater and performance studies. New Directions fellowships are for faculty members in the humanities or humanistic social sciences who received their doctorates between five and 15 years ago and wish to acquire training in topics outside their own disciplines. Eiss has dedicated the last 15 years to archival and ethnographic research in Maya-speaking communities in contemporary Yucatan on topics including labor, religion, and cultural and historical memory. Through his work with Carnegie Mellon’s Center for the Arts in Society, Eiss became interested in both the **place of memory in the**

arts and the insights that performance studies offer for the study of cultural memory.



theater advertisement

Andrew Johnson, Associate Professor of Art

Andrew Johnson returned recently from a **PED project in Rio de Janeiro**, partially funded by a **CAS grant** and a **Greater Pittsburgh Arts Council Artist Opportunity Grant**. PED is simultaneously a pseudo service bureau and an info/excer-tainment outlet from which viewers/participants may embark on free, talking-bicycle lecture tours. Founded in 2001 by **Johnson, Millie Chen and Paul Vanouse**, PED is a self-reflexive agency that acknowledges its complicity in the market of cultural exchange but accepts opportunities to engage diverse audiences in framing and exploring pressing global issues.

At **FILE RIO 2007** (Brazil's Electronic Language International Festival), PED's seventh service bureau participated in FILE NOMAD, which presents creative urban interventions, and addressed issues such as trade between the northern and southern hemispheres. For more information, visit the following sites:

<http://www.file.org.br/>
(Click on FILE NOMAD/PED)

<http://www.oifuturo.org.br/oifuturo.htm#/en/espacocultural/filerio.asp>

<http://www.marianabrochado.com.br/noticias.php?ID=3196>
Translation at: <http://translate.google.com/translate?hl=en&sl=pt&u=http://www.marianabrochado.com.br/noticias.php%3FID%3D31963&sa=X&oi=translate&resnum=1&ct=result&prev=/search%3Fq%3Dfernanda%2Bkeller%2BFILE%2BRIO%26hl%3Den%26sa%3DG>

<http://artscool.cfa.cmu.edu/~johnson>



Elaine A. King, Professor of Art History & Theory

Elaine A. King, was on a panel titled, "Hot & Bothered, A Discussion on Censorship in the Arts," at the 45th Ann Arbor Film Festival, on Saturday 24 March. She along with Chris Gore, [Independent filmmaker and producer of the comedy, "My Big Fat Independent Movie"], Eddie Schmidt [producer of

“Not Yet Rated”), and Matthew Bernstein [Head of Emory University’s Department of Film Studies], comprised the panelists. They and the audience explored the topic of Censorship in the arts in the United States--this event was organized as a result of Michigan’s legislators attempting to cease state-subsidized funding for the festival and imposing stricter guidelines on grants to art organizations.

In addition, King delivered a paper titled “Museum Ethics vs. Vanity and Desperation,” at the annual College Art Association meeting in New York City February 2007 in the session, “The Unethical Museum,” organized and co-chaired by Alan Wallach and Sally Duncan. Other panelists included: James Cuno, director of the Art Institute of Chicago, Alisa Luxemburg, University of Georgia, and Debora Silverman, UCLA. In addition, King was a panel discussant for the CAA session titled “Art & Education at the End of the Age of Critique,” chaired by Saul Ostrow, Dean of the Cleveland Institute of the Arts.

Dr. King was the invited guest curator for the mid-career exhibition titled, “ARTIST INTERRUPTED: Selected Works by Maria Mater O’ Neill, FROM POST TO AFTER 1983 - 2006,” at the Museo de Arte de Puerto Rico. María de Mater O’ Neill is one of the most significant and celebrated Caribbean contemporary women painters. The exhibition was on view from 3 February to 22 April, 2007 in the Santander Gallery, San Juan, Puerto Rico. King invited 5th year architecture student, Andrew Caruso (BArch 2007) to design the innovative installation of this exhibition that reflects a new attitude toward displaying a large body of work by a single artist. King also gave a lecture at the Museo de Arte de Puerto Rico on Feb 3, titled “An Artist Interrupted,” as part of a conference in conjunction with this exhibition. She has compiled a bi-lingual, fully illustrated catalogue to accompany this exhibition. This volume is available through the MAPR.

QUESTIONS OR COMMENTS?

Please contact:

Krista Campbell
Carnegie Mellon University
5000 Forbes Ave, Baker Hall 154
Pittsburgh PA 15213
412.268.5279
kcampbell@cmu.edu