

Carpenter Center
for the Visual Arts

Visual and
Environmental Studies,
Harvard University

Visiting Faculty 2015–16
Sep 1–27, 2015

VES

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**Visiting
Faculty**

2015–16

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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.

The *Visiting Faculty 2015–16* exhibition presents work by four 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 Jennifer Bornstein, Liz Glynn, Betsy Schneider, and Nora Schultz 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.



Frauenkörperbewegungsbilder, 2009

Jennifer Bornstein

The 16mm film *Frauenkörperbewegungsbilder* by Jennifer Bornstein is based on photographic documentation of works by American dancer, choreographer, and filmmaker Yvonne Rainer. The original documentary materials were sourced from the Getty Research Institute Archive. Bornstein invited a cast of young female dancers to reenact naked the static body positions captured in archival documentation of Rainer's performances from the 1960s. This documentation imagery is translated by Bornstein as the performances are documented again, this time through film. She explores how time-based works, such as Rainer's, become solidified in documentary photography, influencing the way these kinds of works

are discussed and understood over time due to the inherent limitations of the still photographic medium.

The accompanying prints are etchings based on photographs by Sam Wagstaff, an American curator and collector of photography. Also sourced from the Getty Research Institute Archive, Wagstaff's photographs are everyday scenes of family, friends, travels, and objects, including portraits of men. To make the etchings, the artist asked people to recreate poses in the archival Wagstaff images, photographed her subjects, and then used her photographs as the basis for prints. In this manner, the archival photographs are translated into another medium of serial reproduction even older than photography.

Liz Glynn

For the Conquistadors by Liz Glynn is a sculpture of 295 ingots made of casting wax. Ingots are material, typically metal, cast into manageable shapes and sizes to accommodate future processing. The ingot is a kind of holding pattern for materials such as bronze, brass, or gold as they await transformation into something more valuable that can be bought or sold—a currency. In her practice, Glynn traces the cultural, economic, and (thus) political value of objects and artifacts. *For the Conquistadors* was the final product of a process-based installation entitled *RANSOM ROOM*, presented at SculptureCenter in Long Island City in 2014. The installation traced the history of a sixteenth-century Spanish

conqueror named Francisco Pizarro, who took the Incan emperor Atahualpa captive and offered to release him in exchange for filling a 14-by-21-foot room once over with gold and twice with silver, up to the height of his outstretched hand. Gold did not have the same currency for the Incans as for the Spanish. It might be comparable today to the everyday things we carry around in bags, as pictured in the accompanying photographs from the series *RANSOM CARRY*. Glynn's journeys echoed the travels of Atahualpa's subjects, who slowly gathered the ransom from the far corners of the empire and carried it back on foot. In the end, Atahualpa's effort did not work. He was executed, the bounty shipped back to Spain, and the Incan civilization decimated.



Ryan, 2012, from the series
Triskaidekaphobia



For the Conquistadors, 2014

Betsy Schneider

Triskaidekaphobia is a series of 250 photographs and videos by Betsy Schneider based on a yearlong undertaking of speaking with and photographing young Americans born at the end of the twentieth century—all thirteen-year-olds, to be exact. Representing a wide geographic and demographic range, the teenagers have come into a world on the cusp of a new

century and are captured by Schneider in video and photography at another transitional moment, from adolescence to adulthood. The portraits reveal the concerns, mannerisms, and ideas occupying a twenty-first-century population with unprecedented exposure to digital technologies, communication, and media, signaling the values and interests that may guide our future.

Nora Schultz

Spontaneous and intuitive in her approach to both materials and space, Nora Schultz often repurposes found resources, such as metal grates, Styrofoam, perforated aluminum, steel rods, plastic film, and rubber seals. She shapes these things into partially recognizable visual vocabularies—an automobile or a window blind, for example—then choreographs associations among her objects, exhibition sites, and spectators, finally creating an altogether new visual language. Rolls of trim coil, a bendable

aluminum product normally used for window casements and gutters, are repurposed in the work *Window Blinds*, a large hanging sculpture resembling venetian blinds. By pulling on cords, visitors manipulate the aluminum slats, allowing in more or less light, meanwhile shifting the hanging sculpture to reorganize it and its relationship to space. *Tripod Life-Sized-Model* uses the same material, this time combined with an adjustable tripod telescoped and braced with tension between the gallery's floor and ceiling.



Window Blinds, 2015

Biographies

Jennifer Bornstein works in diverse media, including video, 16mm film, and etching. An American artist based in New York and 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 and grants, including a DAAD Berliner Künstlerprogramm fellowship, a Marie Walsh Sharpe Art Foundation grant, and a Pollock-Krasner Foundation grant. Her work has been 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 the Menil Collection, Houston, among others. She was a Radcliffe Institute Fellow at Harvard University in 2014–15.

Liz Glynn is an American artist working in sculpture, large-scale installation, and performance. Her work draws upon historic narratives, architecture, artifacts, and literature to explore cycles of creation and destruction. Based in Los Angeles, she is a graduate of the Department of Visual and Environmental Studies and received an MFA from CalArts. Recent solo exhibitions include *Ransom Room* at SculptureCenter, Long Island City; *Hold Nothing*, Artpace, San Antonio; and *On the Possibility of Salvage*, Paula Cooper Gallery, New York. Glynn has taught at UCLA, Otis College of Art and Design, Art Center College of Design, and CalArts. In 2011 she was the Josep Lluís Sert Practitioner at the Carpenter Center.

Betsy Schneider is an American photographer and filmmaker who documents transformations of individuals and families over time and place. Based in Sharon, Massachusetts, she holds a BA from the University of Michigan, a BFA from the School of the Art Institute of Chicago, and an MFA from Mills College in Oakland, California. In 2002 she joined the Herberger Institute School of Art faculty at Arizona State University in Tempe where she is currently Associate Professor. Her work has been exhibited nationally and internationally and is part of notable collections, including the Museum of Fine Arts, Houston, the Nelson-Atkins Museum of Art in Kansas City, and the Museet for Fotokunst in Odense, Denmark. She served as a National Board member for the Society for Photographic Education and was Co-Chair of the 2012 National Conference in San Francisco. In 2011 she was named a Guggenheim Fellow.

Nora Schultz is a German artist who creates sculptural installations involving methods of archeology, anthropology, and linguistics. Often, her sculptural works are also the protagonists of her performances. Based in Berlin, Schultz earned an art degree from Städelschule, Frankfurt/Main, and also studied at the Milton Avery Graduate School of the Arts, Bard College. Some of her recent solo exhibitions include *I Am Honda* at Reena Spaulings Fine Art, New York; *Terminal +*, Performance Room, Tate Modern, London; *Parrottree—Building for Bigger than Real* at the Renaissance Society, Chicago; and *Stative auf der Flucht/The tripod's escape* at Isabella Bortolozzi Galerie, Berlin.

Exhibition Checklist

1 Jennifer Bornstein

Frauenkörperbewegungsbilder, 2009.

16mm film: color, silent. 5:30 minutes.
Courtesy the artist and Gavin Brown's
enterprise, New York.

Naked Model, 2010. 14 x 12 inches.

Two Butts, 2010. 10 x 12 inches.

Sleeping with Butt Towards Viewer, 2010.
9 x 10 inches.

Chest, 2010. 9 x 10 inches.

Penis Shadow, 2010. 9 x 10 inches.

Suntan Butt, 2010. 9 x 10 inches.

Film Loop, 2009. 10 x 9 inches.

Diagram of Four-Dimensional Space,
2011. 9 x 10 inches.

All etchings with chine collé. Courtesy
the artist and Gavin Brown's
enterprise, New York.

2 Liz Glynn

For the Conquistadors, 2014. Casting wax,
295 ingots. 35 x 60 x 9 inches installed.
Courtesy the artist and Redling Fine
Art, Los Angeles.

RANSOM CARRY (Queens), 2014.

RANSOM CARRY (Gowanus), 2014.

RANSOM CARRY (Long Island City), 2014.

Performance documentation.
All LightJet prints. 8 x 10 inches.
Courtesy the artist.

3 Betsy Schneider

Ryan, 2012.

Brian, 2012.

Sebastien, 2012.

Sophia, 2012.

Calvin, 2012.

Madeleine, 2011.

Antonio, 2012.

Alex, 2012.

All from the series *Triskaidekaphobia*.

4 x 5 color negatives scanned and
printed on Museo archival inkjet paper.
16 x 20 inches. Courtesy the artist.

Three films from *Triskaidekaphobia*, 2013;
Being 13, *Describe Yourself*, and
Looking Forward. Total duration: 11
minutes. Courtesy the artist.

4 Nora Schultz

Window Blinds, 2015. Aluminum, metal
hooks, and nylon rope. Approx. 9 x 8 x 2
feet.

Tripod Life-Sized-Model, 2015. Foam,
metal, plastic, and C-clamps. 144 x 38 x
38 inches. Courtesy the artist and
Reena Spauldings Fine Art, New York.

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Level 1

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Gallery Hours 12–7 pm, Wed–Sun
Free and open to the public