

AHVA Emeritus Lecture

Catherine M. Soussloff



T'ai Smith

Daniela Montelongo

Guadalupe Martinez

1:00 p.m. | Friday, October 14, 2022

Room 1002, Audain Art Centre

6398 University Boulevard

ahva.ubc.ca

Program

- 1:00 **Opening remarks, Anthony Shelton, Professor**
- 1:05 **T'ai Smith, Associate Professor**
*Exposing and Hiding the Aura: Revisiting Walter Benjamin's
Concept in a New Age of Fascism*
- 1:20 **Daniela Montelongo, PhD Candidate**
*Chasing Shadows: Photography and Sotho Epistemology in
Santu Mofokeng's Work*
- 1:35 **Guadalupe Martinez, Sessional Lecturer**
*CUERPO Collective Body: Embodied Research and Love
Actions. An invitation to touch, breathe, feel, and dance*
- 1:50 **Catherine M. Soussloff, Professor Emerita**
Painting in Grey: Colour De-Figurations
- 2:40 **Q&A**
- 3:15 **Reception**

Introduction

Thank you for joining us for our inaugural emeritus lecture. AHVA Emerita Professor Catherine M. Soussloff's lecture, "Painting in Grey: Colour De-Figurations," is drawn from a current book project on the ethical consequences for a history of art based on concepts of *figura* and practices of visual figuration.

Professor Soussloff retired in June 2021, at a time when due to pandemic restrictions we could not bring the community together to celebrate her contributions in person. Former students and AHVA colleagues T'ai Smith, Daniela Montelongo, and Guadalupe Martinez will also present new research at this scholarly gathering to honour Professor Soussloff.



Gertrud Arndt, *Masked Photo Nr. 16, 1*

T'ai Smith

Exposing and Hiding the Aura: Revisiting Walter Benjamin's Concept in a New Age of Fascism

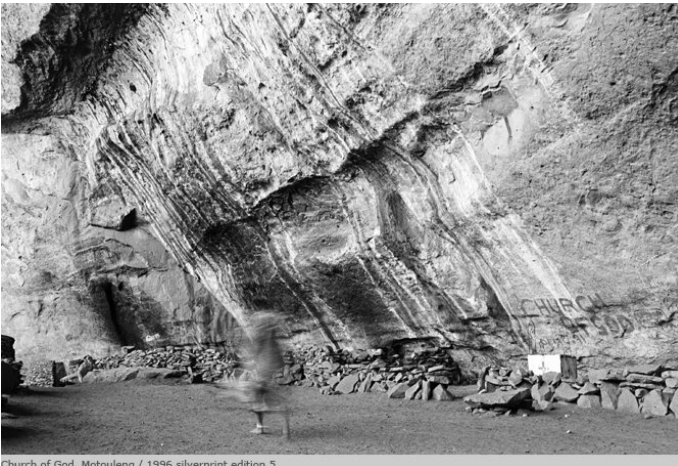
T'ai Smith is an associate professor in the Department of Art History, Visual Art and Theory, where she teaches modern and contemporary European and American art history and media theory. Through a feminist-queer methodology, Smith seeks to estrange the economic and philosophical discourses that encompass textiles and fashion. Author of *Bauhaus Weaving Theory: From Feminine Craft to Mode of Design* (University of Minnesota Press, 2014), her articles have appeared in various journals, including *Art Journal*, *Grey Room*, *Leonardo*, and *Texte zur Kunst*, and in numerous edited volumes and catalogues, most recently for the Museum of Modern Art in New York, Tate Modern in London, and the Museum Brandhorst in Munich. Smith is currently at work on two book manuscripts: "Fashion After Capital" and "Textile Media: Tangents from Modern to Contemporary Art."

This talk will consider Walter Benjamin's concept of the "aura" as it is developed in several writings between 1927 and 1939, focusing on how it relates to his discussion of "cult value." As Smith attempts to estrange a term, *aura*, which many art historians thought we knew and had put to bed, she will reflect on the economic and political significance of these efforts in an age when fascism is, once again, on the rise.

Daniela Montelongo

Chasing Shadows: Photography and Sotho Epistemology in Santu Mofokeng's Work

Daniela Montelongo holds a BA in political science from the Institut de Sciences Politiques de Paris, and an MA in art history from the University of Paris 1 Panthéon-Sorbonne. She is currently completing her PhD dissertation entitled "Grains of Silver and Sand: Landscape Photography in South Africa since the 1960s." Montelongo has taught as a sessional instructor at Emily Carr University and at Simon Fraser University. She has presented her work on South African photography in Oaxaca, Mexico, at the Museum of Anthropology in Vancouver, and, most recently, at the Photographer's Gallery in London. Montelongo has been the recipient of multiple awards, most recently the Li Tze Fong Memorial Fellowship.



Church of God, Motouleng / 1996 silverprint, edition 5

Santu Mofokeng, *Church of God, Motouleng*, 1996

Guadalupe Martinez

CUERPO collective body: Embodied Research and Love Actions.

An invitation to touch, breathe, feel, and dance

Martinez will present her ongoing project *CUERPO Collective Body*, focusing on her upcoming artist book, *An Invitation: touch, breathe, feel, dance*. In her research, Martinez asks herself the questions: *How can a performative artistic practice creatively respond in times of crisis? How can we perform new forms of connection? Of empathy? Of transformation? What is the aesthetic we need to embody in order to change, to reconcile, to heal?* Her questions engage with the art of performance as a process and methodology where perception and the sensorial are at the centre of knowing. Her upcoming artist book reflects on the work of Martinez's fluid collective *CUERPO*, a research-based project that functions as a site for embodied exploration outside of the university. A holistic process of freeing the body and the self. A way to occupy the often-disembodied spaces of academia and art institutions, allowing for a more expansive space to integrate and share knowledge. A collaborative process where artistic practice and embodied research may enact forms of love and resistance.



Works by Luciana Freire D'Anuniação from work-in-progress artist book, *An Invitation: touch, breathe, feel, dance*

Catherine M. Soussloff, Professor Emerita

Painting in Grey: Colour De-Figurations

For over thirty years, Catherine M. Soussloff (PhD Bryn Mawr College) has published books, articles, and essays in the fields of art history, philosophy, museum studies, film studies, and Jewish studies. She has taught undergraduate and graduate courses on European and American art history from the ancient world to the present, early modern Italian literature, contemporary performance, and European aesthetics. She was a Distinguished Scholar in Residence at the Peter Wall Institute for Advanced Studies (2013-14), Elected Visiting Lecturer at the Collège de France (2015), and an Invited Researcher at the Institut Nationale d'Histoire de l'Art (INHA), Paris (2017). Soussloff's recent writing and teaching centre on French philosophy, theories of the image, and painting.



Hieronymus Bosch, *Creation of the World*. Shutters of *The Garden of Earthly Delights*, c. 1490-1500. Museo Nacional del Prado, Madrid

We acknowledge that the UBC Vancouver campus is situated within the traditional, ancestral, and unceded territory of the x̣ʷməθḳʷəỵ'əm (Musqueam).



THE UNIVERSITY
OF BRITISH COLUMBIA