

11-22-2004

Burning with Desire

Art Department

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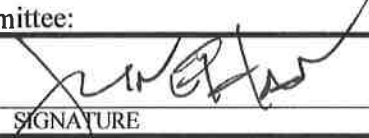
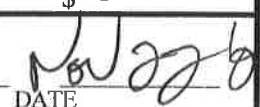
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**THE CULTURAL AFFAIRS/DISTINGUISHED
LECTURE SERIES COMMITTEE
GRANT APPLICATION**

PROVIDE 10 (TEN) COPIES, INCLUDING THE ORIGINAL.
PLEASE PLACE A COPY OF THIS COVER SHEET ON TOP OF EACH COPY

I. Applicant/Organization: <u>ART DEPARTMENT</u>	
II. a. Responsible Organization Officer: <u>JAMES LINDHARD</u>	
b. Title: <u>CHAIR, ART DEPARTMENT</u>	
c. Campus Address (include EMail and Telephone):	
III. Summary of program requiring funding (title; featured artist(s); speaker(s); scheduled date (s): <u>"BURNING WITH DESIRE: THE CONCEPTION OF PHOTOGRAPHY"</u> <u>PROF. GEOFFREY BATHER</u> <u>APRIL 12, 2005</u>	
Expand in fuller detail, a supporting statement with <u>detailed, itemized budget</u> . Funding for current application is contingent upon submission of detailed budget and attendance report for any previous years' grants.	
IV. a. Total funding required for program:	\$ 1,168
b. Amount committed by applicant organization:	\$ 600
c. Amount committed by	\$
d. Amount requested from other funding sources	\$
e. Amount requested of Cultural Affairs/DLS Committee:	\$ 568
Signature of responsible organization officer/date:	<div style="display: flex; justify-content: space-between;"> <div style="text-align: center;">  SIGNATURE </div> <div style="text-align: center;">  DATE </div> </div>

SEND COMPLETED APPLICATION TO: CULTURAL AFFAIRS COMMITTEE
C/O PRESIDENT'S OFFICE
200 ALUMNI HALL, CAMPUS

**BUDGET FOR CULTURAL AFFAIRS REQUEST
DEPARTMENT OF ART, SPRING SEMESTER 2004**

Geoffrey Batcheon, Art History Lecture

Budget:

Roundtrip Airfare, NYC to Bangor:	\$320
Hotel (2 nights @ 49\$ per night)	\$98
Per Dium, 30\$ for 2 days	\$60
Lecture Honorarium	\$600
Publicity	\$50
<u>Budget Total</u>	\$1,168

Request from Cultural Affairs:

Roundtrip Airfare, NYC to Bangor:	\$360
Hotel (2 nights @ 49\$ per night)	\$98
Per Dium, 30\$ for 2 days	\$60
Publicity	\$50
<u>Request from Cultural Affairs</u>	\$568

Other Contributions:

Department of Art:

Contribution to Honorarium	\$600
<u>Total Contribution from Department of Art</u>	\$600

<u>Total Contribution from Other Sources</u>	\$600
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Total Request from Cultural Affairs	\$568
Total Contribution from Department of Art	\$600
Total Budget	\$1,168

Fall 2004 Department of Art Guest Lecture Series

Report on Charles Palermo, Art Historian, November 4, 2004.

By all accounts the public talk by professor Charles Palermo titled "Cézanne's Scale" was a resounding success. Students and faculty from across the university filled the main art history lecture room in Carnegie Hall to capacity, with a particularly strong showing of students and faculty from the Art, English and Philosophy departments. Immediately following the lecture there was a lively discussion in which professor Palermo lucidly responded to questions by students and faculty. In his lecture Professor Palermo attempted to find visual evidence within the paintings of Paul Cézanne that support the claim by philosopher Maurice Merleau-Ponty (made primarily in his essay "Cézanne's Doubt") that Cézanne presents a radically different view of the world than that supported by a classical, Cartesian model of vision. No longer a view of the world that is neatly divided between viewing subjects (internal perception) and their objects (external "things" in the world), Professor Palermo argued (with Merleau-Ponty) that the boundaries of subject and object are breached in Cézanne's paintings, such that scale in particular is no-longer fixed according to a static visual position in space. Professor Palermo delivered this highly provocative and ambitious talk with such clarity of argumentation and with such convincing pictorial examples that the lecture was readily understandable by students who were otherwise unaware of its larger philosophical underpinnings. In the weeks following the lecture the interest in professor Palermo's talk has continued to spark lively debates among both students and faculty within the art and philosophy departments.

Report on Bob and Jeffrey Springs, Owners of the Modern Art Foundry and the Springs Gallery, Nov. 22, 2004.

Bob and Jeffrey Springs, the owners of Modern Art Foundry in Brooklyn NY, and the Spring Gallery at Belgrade Lakes, gave an outstanding workshop on Bronze casting and patina techniques. Bob Springs, who has been in the casting business his entire life, expertly demonstrated these techniques to a large audience of approximately 25 students and faculty. He was assisted by his son Jeffrey Springs, a University of Maine alum, who has also worked in the Foundry for most of his life. In addition to sharing their expertise in Bronze casting techniques, they also discussed their business dealings with such internationally recognized artists as Robert Gober, Paul McCarthy, and Tom Otterness. They also discussed their work for Louise Bourgeois whose studio is supported and staffed by Modern Art Foundry. Since 1983 they have cast all of Bourgeois' work including her gigantic Spiders, shown at the Tate Modern in London, and the large-scale installation of Eyes recently installed at Smith College. In addition to their workshop and lecture they also very generously donated several hundred pounds of silicon bronze

Fall 2004 Department of Art Guest Lecture Series

The Spring 2005 Department of Art Guest Lecture series will present Geoffrey Batchen, internationally recognized as one of the world's foremost authorities on the early history of photography. In bringing professor Batchen to the University of Maine we are continuing our efforts to represent the leading figures in the field of art history to the university community. While professor Batchen's stature among specialists is shared by only a few in the field, he also holds a broad appeal, particularly among practicing photographers and studio artists.

Geoffrey Batchen, Art Historian, April 12, 2005.

Professor Batchen is widely recognized to be a leading authority on the early history of photography. He received his Bachelor of Science (in Architecture) from the University of New South Wales, his Bachelor of Arts, with First Class Honors in Art History, from the University of Sydney, and his PhD from the University of Sydney. Over the past twenty years he has been very involved in the Australian and international art worlds, having curated art exhibitions in Rio de Janeiro, Sao Paulo, San Diego, Albuquerque, New York,

Amsterdam, and Australia. In 1983 Professor Batchen was Chief Curator and then Acting Director of the New England Regional Art Museum in Armidale, New South Wales. In 1983-84 he was a Rubinstein Fellow with the Whitney Museum of American Art in New

York. Professor Batchen's writing has been featured in numerous journals, books and exhibition catalogues and been translated into Chinese, German, Russian, Danish, Spanish, Turkish, Portuguese, Czech, Finnish, Icelandic, Romanian, Catalan, French, and Korean. In 1985-86 he worked as Editor of the Australian Centre for Photography's national journal of photography criticism *Photofile*, and has guest edited issues of *San Francisco Camera* (Spring 1988), *West* (1991), *History of Photography* (Autumn 2000), and *Afterimage* (May/June 2002). Professor Batchen has given public lectures in Australia, Brazil, Canada, England, Germany, Austria, the Netherlands, Belgium, the Czech Republic, Norway, Hong Kong, Iceland, Denmark, Finland, and the U.S. He has taught in a number of universities in Australia and the US. In July 2002 he assumed his current position as Professor of the History of Photography in the Doctoral Program in Art History at City University of New York Graduate Center. His first book, *Burning with Desire: The Conception of Photography*, was published by MIT Press in 1997. *Each Wild Idea: Writing, Photography, History* was also published by MIT Press in 2001. His most recent book is *Forget Me Not: Photography and Remembrance* (Van Gogh Museum and Princeton Architectural Press, 2004).