



For Immediate Release

March 11, 2009

Dark Memory: Rudolf Baranik and Art about History

Panel Discussion with

David Craven

Jim Drobnick

Lucy Lippard

May Stevens

What: Rudolf Baranik **Panel Discussion**

Where: Tipton Hall

When: April 6, 2009 @ 6pm

How Much: \$5 General Public, \$2.50 students/seniors/SFAI members

Michelle Laflamme-Childs
Residency Director &
Marketing/PR Director

1600 St. Michaels Drive
Santa Fe, NM 87505
Mail to: PO Box 24044
Santa Fe, NM 87502

t 505.424.5050
f 505.424.5051
info@sfai.org
www.sfai.org

We are pleased to present, as part of our 2009 visiting artist season, a discussion panel about the life and work of the late Rudolf Baranik entitled ***Dark Memory: Rudolf Baranik and Art about History***.

Painter, Rudolf Baranik, was a rare character in the art world of the 1970's and 80's, refusing to choose between making work that was beautiful and work that was political in an environment that was not keen to blur the line between the two. Although well-known amongst the activist communities of the late 60's and early 70's, Baranik continues to be strangely absent from the histories and collections of the mainstream art world. Richard Leslie wrote in 1998 a few months after Baranik's death, "One of the dirty little secrets of the more canonical art world is that it continues to claim for art the 'aura' of social relevance derived from the early politicized history of the avant-garde while at the same time it marginalizes art forms such as Baranik's that are developed from fully-committed political positions."

Our four esteemed panelists will discuss Baranik's role in art history in addition to his art *about* history, and how art serves as a way of memorializing, in the strictest sense of the word, the past.

David Craven

David Craven is an author, art historian, and activist. Currently a distinguished professor of art history at the University of New Mexico, he has been a visiting fellow or guest lecturer at many of the world's most prestigious college and universities. Craven has published numerous articles that have appeared in the leading journals of 25 different countries throughout Europe and the Americas, he

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has written entries for the Canadian Encyclopedia, The Dictionary of Art, and the Encyclopedia of Latin American Art, and catalog essays for several museums both in the USA and abroad. He has published xx books, including ***Poetics and Politics in the Art of Rudolf Baranik*** (1996).

Jim Drobnick

Jim Drobnick is a critic, curator and Associate Professor at Ontario College of Art and Design. His writings on performance, sound, the senses, and postmedia artistic practices have appeared in numerous journals. In 1994, Drobnick co-founded with Jennifer Fisher, **DisplayCult**, a collaborative framework that organizes exhibitions, performances, conferences and publications. Its main objective is to creatively merge disciplines, media and communities to propose alternative prototypes for display and aesthetic engagement. His books include *Aural Cultures* (2004) and *The Smell Culture Reader* (2006).

Lucy Lippard

Activist and writer Lucy R. Lippard has predicted and influenced arts movements since the 1960s. Lippard received her BA from Smith College and her MA from the New York University Institute of Fine Arts. After college she worked in Mexico with the American Friends Service Committee and then settled in New York, where she began to write on Pop Art, Minimalism, and Conceptualism and became active in the **Artworkers Coalition**. In the 1970s Lippard was best known for her feminist art criticism, which has informed all of her subsequent work. She moved to Galisteo, NM from New York City in 1993. Since the early nineties, she has concentrated on a “critical regionalism” and Native American art and has been working for over a decade on the local history of the Galisteo Basin. Lippard has published over 20 books and has earned numerous highly-prestigious awards and honors.

May Stevens

Painter and poet, May Stevens, was born in Boston and grew up in Quincy, MA. She received her BFA from the Massachusetts College of Art. She also studied in Paris and then New York City, where she was a major force in the feminist art movement of the 1970s. A committed “political artist,” Stevens’ work deals with issues related to social justice, peace, human rights, and personal experience. She is noted for her artists’ book ***Ordinary/Extraordinary***, in which she documented the mark of a political woman (Rosa Luxemburg) while also marking the life of her mother, Alice Stevens, a woman otherwise unknown. Stevens was married to Rudolf Baranik until his death in 1998, and currently lives in Santa Fe.

2009 Season of Visiting Artist Lectures & Workshops

MEMORY: SHADOW AND LIGHT

Art as individual/collective memory

Without **memory** we have no past and therefore no way of contextualizing the present or the future -- our memories inform all aspects of life and without it, the

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world makes no sense. Our perception of the past, conversely, is always influenced by the present, which means that memory is fluid and changeable. Because memory is not just an individual, private experience but is also part of the collective domain, cultural memory has become a topic in every part of study and practice. Some artists see cultural memory as becoming more democratic, due to the rise of new media. Others see cultural memory as remaining concentrated in the hands of corporations and states.

For more information, images, or interview requests, please contact Michelle Laflamme-Childs at mchilds@sfai.org or call (505) 424-5050.

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