

EVASIONS OF POWER

March 30-31, 2007

Conference, Conversation, Tour and Roundtable

**Department of Architecture, Penn School of Design
Slought Foundation, Philadelphia**

with

**Centre for Architecture Research, Goldsmiths College, London
Department of Art History, University of Pennsylvania
Department of English, University of Pennsylvania
Eastern State Penitentiary, Philadelphia**

***Major support for Evasions of Power has been provided by the
Graham Foundation for Advanced Studies in the Fine Arts, Chicago***

Media sponsorship by Archinect

EVASIONS OF POWER

March 30-31, 2007

Conference, Conversation, Tour and Roundtable

2 of 13

PROJECT DESCRIPTION

"Evasions of Power" contributes to an ongoing discourse about human rights, war, extra-territoriality, and political and social enclaves, and will be of interest to scholars and practitioners in fields ranging from art, literature, and political philosophy, to architecture, design, and urban studies. Departing from the academic convention of presenting knowledge in the form of straightforward talks or presentations, this project will feature a series of roundtable discussions, debates and interventions of varying duration, with an integrated online presence.

These events reveal an array of understanding about the consequences and implications of "spatial practice" today, with presentations by distinguished artists, architects, theorists, and curators whose work explores urban zones, state borders, enclaves, and extra-territorial sites throughout the world. The conference will explore questions such as the following: how are questions of politics, conflict, and human rights articulated today in fields such as architecture and literary study? How is power theorized? How is power evaded? How can institutions aspire not just to accumulate power but also to evade forms of authority? What practices and forms might such an institution occupy, invent or build?

Partner organizations:

Department of Architecture, Penn School of Design
Slought Foundation, Philadelphia

With

Centre for Architecture Research, Goldsmiths College, London
Department of Art History, University of Pennsylvania
Department of English, University of Pennsylvania
Eastern State Penitentiary, Philadelphia

Major support for Evasions of Power has been provided by the
Graham Foundation for Advanced Studies in the Fine Arts, Chicago

Web-link: **Slought.org/series/evasions/**

Project organized by:

Srdjan Jovanovic Weiss

Lecturer, Department of Architecture, University of Pennsylvania
Research Architect, Herzog & de Meuron Architects
Srdjan@design.upenn.edu

Aaron Levy

Executive Director/ Curator, Slought Foundation
Lecturer, Department of English, University of Pennsylvania
Alevy@slought.org

Katherine Carl

Curator, The Drawing Centre, New York
Katherine@thenao.net

www.slought.org/series/evasions

EVASIONS OF POWER

March 30-31, 2007

Conference, Conversation, Tour and Roundtable

3 of 13

SCHEDULE FOR FRIDAY, MARCH 30, 2007

11-5PM - Conference: Evasions of Architecture

Location: **Upper Gallery, Meyerson Hall**
University of Pennsylvania, 210 South 34th Street, Philadelphia, PA 19104
Tel. +1.215.898.5728

11am

Welcome and introduction to Evasions of Power:
Detlef Mertins, Chair, Department of Architecture
Srdjan Jovanovic Weiss, **Aaron Levy**, and **Katherine Carl**

11:30am-1pm

Territories
This session will feature 10-15 minute presentations by:
Keller Easterling
Manuel Herz
Sanjay Krishnan
Laura Kurgan
Eyal Weizman
Discussion to follow moderated by:
Srdjan Jovanovic Weiss

1:15pm-2:45pm

Institutions
This session will feature 10-15 minute presentations by:
Anselm Franke
Sarah Herda
David Kazanjian
Thomas Keenan
John Palmesino
Discussion to follow moderated by:
Katherine Carl

3:00-4:30pm

Interventions
This session will feature 10-15 minute presentations by:
Shumon Basar
Carlos Basualdo and **Jeanne van Heeswijk**
Lindsay Bremner
Teddy Cruz
Deborah Gans
David Ruy
Nebojsa Seric – Shoba
Discussion to follow moderated by:
Helene Furjan

4:45-5:15pm

Closing remarks by
Goldsmiths Centre for Architecture Research members
and editors of the student publication **PDSP//Occupation**

EVASIONS OF POWER

March 30-31, 2007

Conference, Conversation, Tour and Roundtable

4 of 13

6:30-8:30pm - Conversation: Samuel Weber on Networks, Netwar and Narratives

Location: **Slought Foundation**
4017 Walnut Street, Philadelphia, PA 19104
Tel. +1.215.222.9050

Public conversation featuring
Eduardo Cadava
Peter Krapp
Catherine Liu
Samuel Weber
Moderated by
Jean-Michel Rabaté

SCHEDULE FOR SATURDAY, MARCH 31, 2007

10AM-12PM

Tour: From Pennsylvania Panopticon to Experiential Site: Eastern State Penitentiary

Location: **Eastern State Penitentiary**
22nd Street & Fairmount Avenue, Philadelphia, PA 19130
Tel. +1.215.236.3300

Tour by **Sean Kelley**, Program Director

1-4pm

Roundtable: Tracking Tactics and Rhetorics: Thomas y. Levin on the Vicissitudes of the Panoptic from Surveillance to Dataveillance

Location: **Slought Foundation**
4017 Walnut Street, Philadelphia, PA 19104
Tel. +1.215.222.9050

Roundtable with: **Thomas Y. Levin**, Princeton University

Respondents: **Eyal Weizman** and **Goldsmiths Centre for Architecture Research members** including (but not limited to) **Ursula Biemann**, **Celine Condorelli**, **Manuel Herz**, **Pip Day**, **Philippe Zourgan**, **Beatrice Gibson**, **Angela Melitopolous**, **Markus Miessen**, **Andreas Rumpfhuber**, **Susan Schuppli**, **Eyal Sivan**, **Shumon Basar**, **John Palmesino**, **Anselm Franke**, and **Srdjan Jovanovic Weiss**.

EVASIONS OF POWER

March 30-31, 2007

Conference, Conversation, Tour and Roundtable

5 of 13

ORGANIZING INSTITUTIONS

University of Pennsylvania School of Design, Architecture, emphasizes the link between theoretical speculation, professional practice, and artistic expression. Our faculty and students are distinguished precisely by bringing these trajectories together, engendering new ways of seeing, new trajectories for imagination, and new models of practice. Since the time of Louis Kahn and Robert le Ricolais, the program has maintained a focus on architecture's relationship with technology, understood in the broadest sense as technologies of construction, representation and organization. Today, the implications and potentials of digital technologies are pursued in every aspect of study as they are in every aspect of the building industry and professional practice.

Slought Foundation ('Sl-aw-t') is a Philadelphia-based not-for-profit organization that broadly encourages new futures for contemporary life through public programs featuring international artists and theorists. Through over 200 exhibitions, events and performances, trade publications, and a significant internet presence featuring hundreds of recordings, Slought Foundation has been at the forefront of interventionist approaches to cultural production in North America. At Slought Foundation, we believe that the point of any cultural practice should not be simply to display objects, but to present a problem, not simply to make something coherent but to create something that is purposely critical or provocative. Devising alternatives to traditional forms of cultural display necessarily entails de-familiarizing the practice of 'art appreciation' for audiences, and evading practices associated with most cultural organizations. Instead of encouraging the passive absorption of static information, we invite our audiences to assume a critical orientation towards contemporary life, and to consider criticality itself as a source of dynamism and enjoyment. *For more information and to access recordings of this event, please visit: <http://slought.org>*

Centre for Architecture Research, Goldsmiths College, London brings together architects, urbanists, filmmakers, curators and other cultural practitioners from around the world to work on expanded notions of architecture that engage with questions of culture, politics, conflict and human rights. Members include **Ursula Biemann, Celine Condorelli, Manuel Herz, Pip Day, Philippe Zourgan, Beatrice Gibson, Angela Melitopolous, Markus Miessen, Andreas Rumpfhuber, Susan Schuppli, Eyal Sivan, Shumon Basar, John Palmesino, Anselm Franke, Srdjan Jovanovic Weiss** and **Eyal Weizman** [director]. In keeping with Goldsmiths' commitment to multidisciplinary research and learning, the Centre also offers an alternative to traditional postgraduate architectural education by inaugurating a combination of critical architectural research and practice based research as a form of dissertation. The aim of the Centre is to give rigorous tools for urban research and practice to a variety of practitioners from various backgrounds. The work of the Centre is based upon the idea of "practice led theory". Participants in the Centre pursue individual projects and undertake research and writing that incorporate contemporary Critical Theory, Philosophy and Cultural Studies. Rather than merely supporting the productive process of architectural constructs, this process involves itself in radical critique of its nature.

Eastern State Penitentiary historic site, opened in 1829 as part of a controversial movement to change the behavior of inmates through "confinement in solitude with labor," is today a museum offering public visits. Eastern State Penitentiary quickly became one of the most expensive and most copied buildings in the young United States. It is estimated that more than 300 prisons worldwide are based on the Penitentiary's wagon-wheel, or "radial" floor plan. Some of America's most notorious criminals were held in the Penitentiary's vaulted, sky-lit cells, including bank robber Willie Sutton and Al Capone. After 142 years of consecutive use, Eastern State Penitentiary was completely abandoned in 1971, and now stands, a lost world of crumbling cell blocks and empty guard towers. In 2002, Eastern State Penitentiary Historic Site commissioned international artist Janet Cardiff and George Bures Miller to create a site-specific art installation entitled Pandemonium, opened to general public in 2005.

www.slought.org/series/evasions

EVASIONS OF POWER

March 30-31, 2007

Conference, Conversation, Tour and Roundtable

6 of 13

BIOGRAPHIES

Shumon Basar is a writer, curator, editor and educator based in London who studied at Cambridge University and the Architectural Association. He worked for the Pritzker Prize winning architect Zaha Hadid (1996-99) and is now co-director of the curatorial/design group Newbetter, an editor at fashion/culture quarterly *Tank* and co-founder of the print-event collective “sexymachinery.” Since 2006, he has directed the new Curatorial Practices and Cultural Projects initiative at the Architectural Association in London, having run a design unit there since 2000. He also co-directs the AA Summer Architecture School, and lectures at the Royal College of Art and the London Consortium on contemporary culture. Basar is a PhD candidate in the newly established Research Architecture program at Goldsmiths College, London, where he is developing material from the show “Can Buildings Curate.” He has written for *Modern Painters*, *Art Review*, *Blueprint*, *The Sunday Telegraph* and *Domes*, and is co-editor, with Markus Meissen; of the anthology *Did Someone Say Participate: An Atlas of Spatial Practice* (MIT/Revolver, 2006).

Carlos Basualdo is the Curator of Contemporary Art at The Philadelphia Museum of Art (since Fall 2005), and Adjunct Professor in the Department of Art and Design at the Università IVAV in Venice. He served as curator for “The Structure of Survival,” as part of the 50th Venice Biennial in 2003, and in 2002 was one of the co-curators of “DocumentaXI” in Kassel, Germany. From 2000-2002 he was Chief Curator of Exhibitions at the Wexner Center for the Arts, Ohio State University. Basualdo has also organized and contributed to many exhibitions around the world over the past decade. He was the curator of “Tropicália: Revolution in Brazilian Culture (1967-1972)”, an interdisciplinary exhibition at the Museum of Contemporary Art, Chicago. Basualdo was responsible for the exhibition “The Use of Images; Photographs, Cinema, and Video in the Jumex Collection,” at the Museo de Arte Latinoamericano de Buenos Aires (MALBA), and the Fundación Telefónica, Buenos Aires, 2004, and edited the catalogue that accompanied it. He also organized the exhibition “Hélio Oiticica: Quasi-cinemas,” seen first at the Wexner Center for the Arts in 2001 and which traveled to the Kölnischer Kunstverein, in Cologne, Germany, The Whitechapel Gallery, London, and the New Museum of Contemporary Art, New York, in 2002. In addition, Basualdo was curator for the exhibition, “From Adversity We Live,” at the Musée d'Art Moderne de la Ville de Paris (2000), and co-curated “The Aesthetics of Dreams” (with Octavio Zaya), a section of the broad-ranging exhibition “Versions of the South,” at the Museo Nacional Centro de Arte Reina Sofía, Madrid, (2001). Basualdo has written extensively for scholarly journals and art publications, including *ArtForum*, *ArtNews*, *The Art Journal*, *The Art Newspaper*, *Moscow Art Magazine*, *Flash Art*, *NKA*, *Journal of Contemporary African Art*, *Atlantica*, and *Art Nexus*. Basualdo was born in Argentina, and he received his degree in literature from the National University of Rosario in 1982, and participated in the Independent Study Program of the Critical Studies Program at the Whitney Museum of American Art, New York (1994-1995).

Lindsay Bremner joined the staff of the Architecture program in the Tyler School of Art, as Chair of Architecture, in August 2006. She was formerly a practicing architect and academic in Johannesburg, South Africa, where she held the position of Chair of Architecture at the University of the Witwatersrand. Lindsay has published and lectured widely on the transformation of the South African city since the end of apartheid, after serving in public office in metropolitan government in Johannesburg in the 1990's. Her publications include *Thabo Mbeki: The Geography of Exile*, *Reframing Township Space*, *Border/Skin* (in “Against the Wall”, ed. Michael Sorkin), and a book, *Johannesburg: One City Colliding Worlds*. Her work has been key to the shaping of the exhibit on Johannesburg, curated by Ricky Burdett, for the 2006 Venice Architecture Biennale. Lindsay was a Visiting Professor at MIT in 2005, where she taught a graduate level 3 design studio. Her teaching focus is architectural and urban theory and design.

EVASIONS OF POWER

March 30-31, 2007

Conference, Conversation, Tour and Roundtable

7 of 13

Eduardo Cadava teaches in the English Department at Princeton University and is on the Slought Foundation Advisory Board. Publications include *Words of Light: Theses on the Photography of History, Cities Without Citizens* (co-edited with Aaron Levy), and *And Justice for all? The Claims of Human Rights* (co-edited with Ian Balfour). He is completing a book about the ethics and politics of mourning.

Katherine Carl is writing her doctoral dissertation on conceptual art of the 1960s and 1970s of the former Yugoslavia in the department of Art History and Criticism at the State University of New York, Stony Brook. She holds a BA in Art History from Oberlin College. Currently Curator of Contemporary Art at The Drawing Center and a founder of School of Missing Studies, she worked previously at Dia Art Foundation (1999-2003), taught at New York University (2002-3), managed the ArtsLink international exchange program (1996-1997), was a museum specialist at the National Endowment for the Arts (1991-1995), and was a founder and editor of *Link Critical Journal on the Arts* (1994-1997) and managing editor of *Art Criticism* (1998-2001). Her recent independent curatorial projects include: "Flipside, ArtsLink at Artists Space" (2004), an exhibition and publication on contemporary art from Eastern Europe and the US; "go_HOME" residency and online project (New York, 2001) with artists Danica Dakic and Sandra Sterle; and the "Tandem Project" (Washington, DC, 2000) residency and exhibition with artists from ex-Yugoslavia. Her writing has been published in journals and exhibition catalogues internationally.

Teddy Cruz' work dwells at the border between San Diego, California and Tijuana, Mexico, where he has been developing a practice and pedagogy that emerge out of the particularities of this bicultural territory and the integration of theoretical research and design production. Teddy Cruz has been recognized internationally in collaboration with community-based nonprofit organizations such as Casa Familiar for its work on housing and its relationship to an urban policy more inclusive of social and cultural programs for the city. He obtained a Masters in Design Studies from Harvard University and the Rome Prize in Architecture from the American Academy in Rome. He has recently received the 2004-05 James Stirling Memorial Lecture On The City Prize and is currently an Associate Professor in public culture and urbanism in the Visual Arts Department at UCSD in San Diego.

Keller Easterling is an architect, urbanist and writer. Her book *Enduring Innocence: global architecture and its political masquerades* researches familiar spatial products that have landed in difficult or hyperbolic political situations around the world. Her most recent book *Organization Space: Landscapes, Highways and Houses in America* applies network theory to a discussion of American infrastructure and development formats. Easterling is also the author of *Call It Home*, a laser disc history of suburbia; and *American Town Plans*. She has recently completed two research installations on the Web: "Wildcards: a Game of Orgman" and "Highline: Plotting NYC." Easterling has been widely published in journals such *Grey Room*, *Assemblage*, *Praxis*, *Harvard Design Magazine*, *Perspecta*, *Cabinet*, *Metalocus*, *ANY* and *JAE*. Her work is also included as chapters and anthologies in numerous publications. She has lectured widely in the United States and internationally at such places as Princeton, Columbia, Yale, University of Pennsylvania, SCI ARC, Cornell, Syracuse, RPI, Pratt, Ohio State, UVA, University of Toronto and the Wexner Center. Her work has been exhibited at the Queens Museum, the Architectural League, the Municipal Arts Society and the Wexner Center. She has received Graham Foundation Grants, NEA Fellowships, MacDowell Fellowships, Whitney Humanities Center Grants, a New York Foundation for the Arts Fellowship and a Design Trust for Public Space Fellowship.

EVASIONS OF POWER

March 30-31, 2007

Conference, Conversation, Tour and Roundtable

8 of 13

Anselm Franke is a curator and writer based in Antwerp and Berlin. He is currently the Artistic Director of Extra City Center for Contemporary Art in Antwerp. Recent projects include "Clinic: A Pathology of Gestures" at Hebbel Am Ufer, Berlin, November 2006, curated with Hila Peleg and "No Matter How Bright the Light, the Crossing Occurs at Night" at KW Berlin, September 2006, with Natascha Sadr Haghghian, Ines Schaber and Judith Hopf. He was the curator of KW Institute for Contemporary Art in Berlin until 2006, where he curated exhibitions such as "Territories: Islands, Camps and Other States of Utopia" (2003); "Image Archives" (2001/2002); "The Imaginary Number" (2005, with Hila Peleg) and "B-Zone – Becoming Europe and Beyond." He has edited and published publications with Verlag der Buchhandlung Walther König and others and is a contributor to magazines such as *Parkett*, *Cabinet Magazine*, *Piktogram*, *Domus* and *ARCHIS*. Anselm Franke is currently a PhD candidate in Visual Cultures/Center for Research Architecture at Goldsmiths College London.

Helene Furján is an Assistant Professor, Penn School of Design, where she teaches history, theory, and design of architecture. She also practices with the firm Jeremy Leman, which received a national design award in New Zealand in 1992. She was involved in the winning installation for the Venice Prize at the Venice Biennale in 1991, received her Ph.D. from Princeton University in 2001, and has received fellowships and grants for her scholarly work from numerous institutions, including the Paul Mellon Centre for Studies in British Art, the William Andrews Clark Memorial Library, and the Fulbright Commission. Helene has taught at Rice University, UCLA, SCI-Arc the Architectural Association, the Bartlett (University College of London), and Princeton University, and has had essays and reviews published in journals including *Gray Room*, *AAFiles*, *Assemblage*, *Casabella*, and *Journal of Architecture*. She has recently published *Crib Sheets: Notes on the Contemporary Architectural Conversation*, co-edited w. Sylvia Lavin, and has essays forthcoming in *Softspace*, *Intimate Metropolis*, and the MAC Center exhibition catalogue, *Gen(H)ome*, co-written with biologist Peter Jones. She is also currently working on a book on John Soane's house-museum. Helene is also co-curator of "PAN" with Winka Dubbeldam, an exhibition of five contemporary practices. Her current research investigates special effects, networks, complexity theory, and epigenesis in architecture.

Deborah Gans is principal in the design firm Gans Studio. The studio's executed projects include industrial and graphic design, and architecture. The firm's continuing work on alternative forms of housing includes disaster relief housing for Kosovo, which won an international competition and a subsequent grant for development, and a transitional housing system designed for Common Ground Community. The firm also has designed private residences in Maine, Connecticut, and New York. Commissioned by the School Construction Authority of New York, their patented "next generation school desk" is included in the permanent collection of the New York Historical Society. The firm's design work has been widely published and exhibited at IFA Paris, RIBA London, The Rosenbach Museum Philadelphia, The Van Alen Institute, and the Architectural League of New York. Ms. Gans is currently a participant in a variety of planning and design projects for New Orleans involving community organizations such as Acorn; some of these projects are currently funded by HUD. Among her writings are *The Le Corbusier Guide*, now in its third edition, *The Organic Approach: Alternatives to the Social and Physical Production of Architecture*, and most recently *Extreme Sites: Greening the Brownfield*. She has taught at, among others, the Parsons School of Design, and Columbia University, and currently teaches at Pratt Institute, where she was the Chairman of the School of Architecture, and Yale University.

EVASIONS OF POWER

March 30-31, 2007

Conference, Conversation, Tour and Roundtable

9 of 13

Jeanne van Heeswijk (who will present together with Carlos Basualdo) is a visual artist who was born in the Netherlands and who creates contexts for interaction in public spaces. Her projects distinguish themselves through a strong social involvement. With her work van Heeswijk stimulates and develops cultural production and creates new public (meeting-) spaces or remodels existing ones. To achieve this she often works closely with artists, designers, architects, software developers, governments and citizens. She regularly lectures on topics such as urban renewal, participation and cultural production.

Sarah Herda is the Executive Director of the Graham Foundation for Advanced Studies in the Fine Arts. Founded in 1956, Graham Foundation is the largest private foundation in the United States committed to providing project-based grants to individuals and institutions working to address issues related to architecture and the built environment. In addition to the grant program, Herda oversees a public program of exhibitions, lectures, and publications produced at the foundation's headquarters in the historic Madlener House in Chicago. Herda was the Director/Curator of the Storefront for Art and Architecture, a non-profit exhibition space in New York City, from 1998-2006. While in that position she mounted over forty diverse exhibitions, working closely with architects, artists, and designers to present their work in a public forum. Herda is active in the design community and serves on numerous advisory boards and review panels related to architecture, art, design and related fields.

Manuel Herz is an architect based in Cologne and Basel. He studied at the RWTH Aachen and the Architectural Association, London and taught design studios at the Kungliga Tekniska Högskolan Stockholm, the Bartlett School of Architecture London and the Berlage Institute, Rotterdam. He has executed a number of architectural projects in Germany and Israel, among them the Municipal Museum of Ashdod, with Eyal Weizman and Rafi Segal, a conversion of an historical industrial complex into exhibition spaces in Cologne and the project "Legal / Illegal", a mixed-use building which received the 'German architecture prize – concrete' and was exhibited at the Biennale of Architecture in Venice 2004. His current projects include the Jewish Community Center in Mainz. He has published internationally on issues concerning the performative power of the architect within the contemporary economical and political framework, on issues regarding the relationship between Judaism and space, and is currently working on the theme of the architecture of NGOs - architecture of humanitarian relief. His most recent exhibition "Reconsidering Utopia(s)", developed with Ines Weizman, questions the denigration of a utopian spirit and the role of architecture as a social catalyst in visionary projects of the sixties, and was shown at the Museum Ludwig in Cologne. He is currently working on his PhD at Goldsmiths Center for Architectural Research, London.

Srdjan Jovanovic Weiss is a lecturer in the Department of Architecture, Penn School of Design, and research architect at Herzog de Meuron Architect in Basel. He was educated at Harvard University and the University of Belgrade. He has taught architecture design studios at Penn School of Design, Columbia University, Parsons School of Design, and Pratt Institute, and has held seminars in contemporary architecture and geopolitics. His recent book, *Almost Architecture*, addresses the role of architecture and post-socialist urban condition in Serbia under the Milosevic regime. He has realized a number of design projects in New York City, among them Swiss Institute Contemporary Art, Thread Waxing Space, and Participant Inc. contemporary art galleries, as well as architecture for the Gina Gibney contemporary dance group performing in New York's St. Mark's Church. His current project includes Kuda.org Stadium – a center for recreation and new media in Novi Sad. His work was presented at the Royal Institute of British Architects, London, Dokumenta of Architecture Denmark, Columbia School of Architecture, Whitney Museum, Mutations, Serbian Academy of Arts and Sciences, Urban Drift, TN Probe Tokyo, The Stroom, Manifesta 4, 2nd Tirana Biennial, Transformers Gallery, Werkleitz Biennial, Van Alen Institute, Talking Cities, Akademie Solitude Stuttgart, and Open Source Architecture Graz. He is currently working on his PhD at Goldsmiths Center for Architectural Research, London.

www.slought.org/series/evasions

EVASIONS OF POWER

March 30-31, 2007

Conference, Conversation, Tour and Roundtable

10 of 13

David Kazanjian teaches in the English Department at the University of Pennsylvania. His area of specialization is transnational American literary and historical studies through the nineteenth century. His additional fields of research are political philosophy, continental philosophy, colonial discourse studies, and Armenian Diaspora studies. His book *The Colonizing Trick: National Culture and Imperial Citizenship in Early America* offers a comparative study of colonial and antebellum, racial and national formations, and a critique of the formal egalitarianism that animated early U.S. citizenship. He has co-edited (with David L. Eng) *Loss: The Politics of Mourning*, as well as (with Shay Brawn, et al) *The Aunt Lute Anthology of U.S. Women Writers, Volume One: Seventeenth through Nineteenth Centuries*. He has also published widely (with Anahid Kassabian) on the cultural politics of the North American-Armenian diaspora. He is currently working on *The Brink of Freedom*, a study of social movements at the edges of the early U.S. empire.

Thomas Keenan is the Director of the Human Rights Project and an Associate Professor of Comparative Literature at Bard College in New York. He is the author of *Fables of Responsibility: Aberrations and Predicaments in Ethics and Politics*; articles in *PMLA*, *New York Times*, *Wired*, *Johns Hopkins Guide to Literary Theory and Criticism*, and many other publications. He is the editor of *The End(s) of the Museum*; coeditor of *New Media, Old Media*; and *Paul de Man, Wartime Journalism, 1939–1943*. He is an editorial and advisory board member of the *Journal of Human Rights*, *Grey Room*, *WITNESS*, and *Scholars at Risk Network*.

Sean Kelley is the Program Director of Eastern State Penitentiary Historic Site. For the first five years of Eastern State's existence, he was the only full-time employee. Since that time, he has been the creative force behind all aspects of the public programming, including the tours, exhibits and special events like Bastille Day and Halloween, which has earned several million dollars for the project. He also serves as the media and press contact and has appeared in numerous media spots, aired on C-SPAN, The History Channel and the NBC Today Show. He supervises the program staff, the seasonal tour staff, marketing and promotion, exhibit design and installation, and the museum store. Kelley holds a B.A. from Villanova University in English. Before joining ESP in 1995, he spent four years at the Philadelphia Museum of Art, both as a Museum Educator and as Assistant Manager for Media Relations.

Peter Krapp is Associate Professor of Film and Media and Director of the PhD Program in Visual Studies at the University of California, Irvine, where he also contributes to an interdisciplinary graduate program in Arts-Computing-Engineering. He authored *Deja Vu: Aberrations of Cultural Memory* and co-edited *Medium Cool*.

Sanjay Krishnan is assistant professor of English at the University of Pennsylvania. His book, *Reading the Global: Troubling Perspectives on Britain's Empire in Asia* is a study of the global as a discursive process instituted over the course of European imperial expansion in Asia during the eighteenth and nineteenth centuries. His essays have appeared in journals such as *Boundary 2*, *Representations*, and *Novel*.

EVASIONS OF POWER

March 30-31, 2007

Conference, Conversation, Tour and Roundtable

11 of 13

Laura Kurgan teaches architecture at Columbia University's Graduate School of Architecture, Planning and Preservation, where she is Director of Visual Studies and the Director of the Spatial Information Design Lab (SIDL). SIDL is currently collaborating with the Justice Mapping Center on a project called "Graphical Innovations in Justice Mapping" in selected states -- Arizona, Kansas, Los Angeles County, Louisiana, New York, and Rhode Island. She has followed the declassification of satellite imagery and GPS technology in a series of research projects across the significant political events of the last decade. This work, which has been exhibited internationally, is collected in *You Are Here: Post-Military Technology and the New Landscape of Satellite Images*, forthcoming from Zone Books. Laura Kurgan also runs an interdisciplinary design practice in New York City, blending academic research with design, information, communication, advocacy and architecture. Most recently Laura Kurgan Design has been working with New Visions for Public Schools on the re-programming and master-planning of 21 existing large public school buildings into campuses of small schools.

Thomas Y. Levin has been Professor in the Department of German at Princeton University since 1990. He specializes in media and cultural theory, the Frankfurt School, art history, and acoustics and technics. A former fellow at the Internationales Forschungszentrum Kulturwissenschaften (Vienna) and at the Institute for Advanced Study (Budapest), in 1999 Levin was chosen by the Dutch Ministry of Culture to be "artist-in-residence" at the Witte de With Center for Contemporary Art in Rotterdam, where he developed a project entitled "Celluloid Rembrandtiana" that investigated the dynamics of cultural nationalism and mass media through a program of over a dozen films on Rembrandt (1920 to 1999) subsequently shown at the Staedel Museum in Frankfurt/Main, at the Arsenal Kino in Berlin, and more recently at the J. Paul Getty Museum in Los Angeles. From 2000-01, he was the academic director of the Berlin Consortium for German Studies at the FU-Berlin, where Levin studied the origins of synthetic sound in the late 1920s, and theoretical issues posed by the advent of digital imaging. He has curated "CTRL [SPACE]: Rhetorics of Surveillance from Bentham to Big Brother," a major international exhibition which was on view at the Zentrum für Kunst und Medientechnologie (ZKM) in Karlsruhe through late February 2002. Publications and curatorial projects related to the aesthetic politics of surveillance include "Anxious Omniscience" at the Princeton University Art Museum, and "9/11 + 1: The Perplexities of Security" at Brown University's Watson Center. In November 2005, he organized a one-day conference at the Louvre Museum in Paris entitled "Photographie, Prison, Pouvoir: Politiques de l'Image Carcérale" which re-examined the history of the "carceral image" in the wake of Abu Ghraib. Levin is currently writing a book about the film-theoretical cinema of Guy Debord and the Situationist International. More information on Levin's past projects at Slought Foundation, including "Film as Critical Practice: The Cinema of Guy Debord and the Spectre of the Situationist International," a conversation and related exhibition in April 2006, is available here: <http://slought.org/content/11323>.

Aaron Levy is the Executive Director and a Senior Curator at Slought Foundation. He is a lecturer in the Department of English at the University of Pennsylvania on contemporary literature and literary theory, and is writing his doctoral dissertation on curatorial practice for the School of History of Art and Cultural Studies at the University of Leeds. He has organized around 200 exhibitions and events on contemporary art and theory and has edited publications on curatorial and archival practice, conceptual art, human rights, poetics, and Modernism, including *William Anastasi's Pataphysical Society: Jarry, Joyce, Duchamp, Cage; Helene Cixous' Ex-Cities*, with Jean-Michel Rabaté; and *Révolutionnaire: Conversations in Theory, Vol. 1* (2006). *Tooth and Nail: Film and Video 1970-1974 by Dennis Oppenheim*, a DVD publication, is forthcoming (2007). *Cities Without Citizens* (2004), which he co-edited with Eduardo Cadava for the Rosenbach Museum, directly relates to and informs the Evasions of Power conference proceedings.

www.slought.org/series/evasions

EVASIONS OF POWER

March 30-31, 2007

Conference, Conversation, Tour and Roundtable

12 of 13

Catherine Liu is a co-director of the Arts and Humanities Undergraduate Major and teaches in Comparative Literature and in Film and Media / Visual Studies at the University of California, Irvine. She has published on psychoanalytic theory, Walter Benjamin, Theodor Adorno, museums, modernity and is presently completing a polemic against cultural studies and academic populism tentatively entitled *Redeeming Reason in the Age of Aquarius: Astrology, Celebrity, Conspiracy*. Liu was the inaugural recipient of the 2006 Slought Foundation Award for Rogue Thought.

Detlef Mertins is Chair of the Department of Architecture, Penn School of Design, where he teaches architectural history and theory and supervises doctoral research. He has taught at the University of Toronto (1991-2003) and as a visiting professor at Columbia University, Harvard University, Princeton University and Rice University. He held the Canada Research Chair in Architecture (2001-2003), received the Konrad Adenauer Research Prize of the Alexander von Humboldt Foundation and Royal Canadian Society (2003), and received a Visiting Scholar Fellowship at the Canadian Centre for Architecture (1998). His books include the English edition of Walter Curt Behrendt, *The Victory of the New Building Style, The Presence of Mies*, and *Metropolitan Mutations: The Architecture of Emerging Public Spaces*, as well as numerous essays in scholarly journals and anthologies, as well as critical writings on contemporary architecture. His most recent essays include "The Modernity of Zaha Hadid" in the exhibition catalogue *Zaha Hadid* (Guggenheim Museum), "Mies's Event Space" in *Grey Room 20*, "Bioconstructivism" in Lars Spuybroek's *NOX: Machining Architecture*, "Same Difference" in Foreign Office Architects' *Phylogenesis: FOA's Ark*, and "Interview with Natalie de Blois" in *SOM Journal 4*. His research focuses on the history and theory of modernism in architecture, art, philosophy, and urbanism.

John Palmesino, an architect and urbanist, lives and works in Basel. He is the head of research at ETH Zurich, Studio Basel / Contemporary City Institute, a research platform for the investigation of the transformation patterns of the city of the 21st century founded by Jacques Herzog, Pierre de Meuron, Marcel Meili and Roger Diener. Recent publications include *Switzerland—An Urban Portrait*. His researches at ETH Studio Basel focus on Paris, Napoli, San Francisco, St Petersburg, Hong Kong, and the Canary Islands. *Open and Closed: Transformations in the 21st Century City* is the working title of his forthcoming publication. He is also a founding member of multiplicity, a research network on contemporary territorial transformations. The Milan-based organization deals with contemporary urbanism, representation of inhabited landscape transformation, visual arts and general culture. multiplicity is a research network of architects, urbanists, social scientists, photographers, filmmakers and visual artists. He is also the initiator and curator of the research project "Neutrality", a multidisciplinary investigation in the territorial implications of UN policies and self-organization processes of the contemporary human landscapes. His work has been exhibited at documenta11, the Biennale di Venezia, the Triennale in Milan, the KunstWerke, Berlin, the Musée d'Art Contemporaine de Paris, the Vanabben Museum in Eindhoven, IABR Rotterdam. He has also taught at the EPFL Lausanne, the Politecnico di Milano, Goldsmiths London, and Harvard School of Design, and he has lectured widely in Europe, the US, Japan and Australia. He has published in the main European architecture magazines. He is also the co-author of *USE Uncertain States of Europe*, *MUTATIONS*, and *Lessico Postfordista—Scenari della mutazione*.

Jean-Michel Rabaté is a Professor of Comparative Literature at Princeton University and a Senior Curator at Slought Foundation. He has authored or edited more than twenty books on James Joyce, Ezra Pound, Samuel Beckett, Jacques Lacan, Jacques Derrida, Thomas Bernhard, Modernism, psychoanalysis and literary theory. Among these, *Given: 1° Art 2° Crime: Modernity, Murder and Mass Culture* (2007); *The Ghosts of Modernity* (1996); *Joyce and the Politics of Egoism* (2001); *Jacques Lacan and Literature* (2001); and *Tout dire ou ne rien dire, logiques du mensonge* (2005). He recently edited *Writing the Image after Roland Barthes* (1997); *Jacques Lacan in America* (2000); *The Cambridge Companion to Jacques Lacan* (2002); *The Future of Theory* (Blackwell, 2002); *Architecture Against death: On Arakawa and Gins* (2005); and, with Aaron Levy, *Of the Diagram: The Art of Marjorie Welish* (2003).

www.slought.org/series/evasions

EVASIONS OF POWER

March 30-31, 2007

Conference, Conversation, Tour and Roundtable

13 of 13

David Ruy teaches graduate architecture design studios and electives in the Department of Architecture at Penn School of Design. He has previously taught at Princeton University School of Architecture and Columbia University Graduate School of Architecture, Planning and Preservation. He is currently co-director of Ruy Klein Architecture in New York City. Awards include the 1998 PA Architecture Design award in collaboration with Reiser-Umemoto & Jeffrey Kipnis for Water Garden, Lowenfish Design Award, special citation from the Val Alen Institute for Architecture and Technology. His work has been published in *Arquine*, *A+D*, *New Architecture*, *Tokyo Bay Experiments*, *Architecture and Science*, and others. Recent projects include the Howland Lake Residence in Bedford, NY. He is the Director of Research of the Non-Linear Systems Organization (NLSO) at the School of Design.

Nebojsa Seric-Shoba is an artist born in Sarajevo currently living and working in New York City. He has participated in numerous international exhibitions and also has been active as a curator and writer. Currently his art can be seen at Mass MoCA in the exhibition "A Historic Occasion: Artists Making History." He participated in "Artist and Weapon" at Laznia Center for Contemporary Art in Danzig (2006), "Greater New York" at P.S. 1 Contemporary Art Center (2005), "Boundless Border" at National Museum of Contemporary Art, Bucharest, and "Art and War" and "In Search of Balkanija" both at Neue Galerie Graz am Landesmuseum Joanneum, Graz in 2003 and 2002 respectively. In 2000 his work was presented at Musee d'Art Moderne de la Ville de Paris and De Appel in Amsterdam and in 1999 at Sarajevo Center for Contemporary Art and Casino Luxembourg Forum d'art contemporain. In 1998 he participated in "Manifesta 2" in Luxembourg. His work often establishes a direct confrontation between art and war, and between the "law" of art and the "law" of war. Accordingly, an unfinished project of his, in which "I dig trenches in 1994 on the front line where I happened to be, in the shape of Piet Mondrian's painting *Broadway Boogie Woogie* (1942-43)," raises the question of whether one should die for art, because on the front line "one was dying for nothing."

Samuel Weber is Avalon Foundation Professor of Humanities at Northwestern and co-director of its Paris Program in Critical Theory. Professor Weber studied with Paul de Man and Theodor W. Adorno, whose book, *Prisms*, he co-translated into English. The translation of, and introduction to Theodor Adorno's most important book of cultural criticism helped define the way in which the work of the Frankfurt School would be read and understood in the English-speaking world. Professor Weber has also published books on Balzac, Lacan, and Freud as well as on the relation of institutions and media to interpretation. In the 1980s he worked in Germany as a "dramaturge" in theater and opera productions. Out of the confrontation of that experience with his work in critical theory came the book, *Theatricality as Medium*, published in 2005 by Fordham University Press. He recently completed *Targets of Opportunity: On the Militarization of Thinking* and is currently at work on a book entitled *Benjamin's-abilities*. Weber has taught at the Free University of Berlin, Johns Hopkins University and UCLA.

Eyal Weizman is an architect based in Tel Aviv and London. He is a founder and director of the Centre for Architecture Research at Goldsmiths College in London. Weizman has taught architecture in the Bartlett School of Architecture in London, at the University of Applied Arts in Vienna, and at the Technion in Haifa, and has extensively published and presented around the world. He has conducted research and a map-making project for the human-rights organization B'tselem on violations of human rights by architecture and planning in the West Bank; he ultimately derived a film and two books, *A Civilian Occupation* and *The Politics of Verticality*, from this work.