

**THE SEXUALITY OF WORDS  
NOVEMBER 7 & 8, 2014  
A SYMPOSIUM ACCOMPANYING  
ART=TEXT=ART: PRIVATE LANGUAGES / PUBLIC SYSTEMS.**

**CONFERENCE SCHEDULE  
ALL EVENTS FREE AND OPEN TO THE PUBLIC**

**Friday November 7, 2014  
Anderson Gallery  
1 Martha Jackson Place  
Buffalo, NY 14214**

**6:00 – 8:00pm Welcome reception and performance**

**Matias Viegener  
Artist & Professor, California Institute of Arts.**

*Event Score: You, Me & the Fruit.*

Matias Viegener will present two works. The first is *Jam Score* (2009) an event score created during his collaboration in *Fallen Fruit*, of which he is a co-founder. Both a concrete poem and an event score, the piece will be simultaneously read and executed as intended: with fruit jam on a canvas. It examines the event and language in its traces; its subject is sociality and sweetness as enacted in the *Public Fruit Jam*. The original performance was created for *Lawrimore Project* in Seattle, WA. The second part of the evening consists of three *Drone Poems* (2013), video texts addressed to and about a drone which Viegener's been using to make work. Using forms of intimate speech, the pieces interrogate the machine through language, postulating an other with whom one has a personal relationship.

Matias Viegener is a writer, artist and critic who teaches at CalArts. His work has been seen at LACMA, Yerba Buena Center for the Arts, Ars Electronica, ARCO Madrid, the Whitney, Los Angeles Contemporary Exhibitions, Machine Project, MCA San Diego, and internationally in Mexico, Colombia, Germany, and Austria. He is a co-founder of *Fallen Fruit* (2004-2013), author of the new book, *2500 Random Things About Me Too*, and editor of the forthcoming *I'm Very Into You*, the correspondence of Kathy Acker and McKenzie Wark. His work has been written about in *The New Yorker*, *salon.com*, *The New York Times*, *Art in America*, *Frieze*, *Art:21*, *The Los Angeles Times*, and *The Huffington Post*, and he's a 2013 Creative Capital recipient.

**Saturday November 8, 2014**  
**112 Center for the Arts (screening room)**  
**SUNYAB North Campus**  
**Buffalo, NY 14260**

**9:15 – 9:30 Coffee and Pastries**

**9:30 – 9:45 Welcome, Elizabeth Otto**

Associate Professor, Visual Studies, Department of Art, University at Buffalo  
Executive Director, Humanities Institute, University at Buffalo

**9:45 – 10:30 Annabel Daou**

Exhibiting artist

*Against identity, or I used to be a painter.*

This talk traces the path of language through my work and focuses on the physical and conceptual aspects of relinquishing identification with the image. I will present work of the past decade and discuss the evolution of my work vis-à-vis both personal and public events within that period. I will discuss language's position both as an instigator and residue within my work and contextualize the piece, "Constitution," which is part of this exhibition.

Annabel Daou's work takes place at the intersection of writing, speech, and non-verbal modes of communication. Recent solo exhibitions and performances include: *your secret is safe with me*, Galerie Tanja Wagner, Berlin (2014); *Fortune*, MoMA PS1 (2013). Recent and upcoming group exhibitions include: *Territoire d'Affects*, Beirut Exhibition Center, Beirut (2015); *Marking Language*, The Drawing Room, London (2013); *Discussing Metamodernism*, Galerie Tanja Wagner, Berlin (2012); *Political/Minimal*, Kunst-Werke, Berlin/Muzeum Sztuki w Lodzi, Lodz, Poland (2008/2009). She represented the U.S. at the 12th International Cairo Biennale.

Daou is co-founder of dBfoundation ([www.dbfoundation.org](http://www.dbfoundation.org)), dedicated to creating and fostering ephemeral edifices and intangible structures, and S2A ([www.s2anyc.com](http://www.s2anyc.com)), a platform for the arts based in New York.

**10:30 – 11:15 Marvin A. Sackner**

Sackner Archive of Concrete and Visual Poetry, Miami FL

*Six from the Sixties: Henri Chopin, Bob Cobbing, Ian Hamilton Finlay, John Furnival, dom sylvester houedard and Tom Phillips.*

This paper shall review the activities with images in concrete and visual poetry of six individuals living in the United Kingdom along with later personal encounters with them from 1960-1967. All knew each other and often collaborated. Their careers began in the 1950s and attained the highest level in concrete and visual poetry in the 1960s. All published their own work as well as work by others. The six comprise Henri Chopin (French) whose publishing outlet was *Revue Ou*, Bob Cobbing (British) who headed Writers Forum, Ian Hamilton Finlay (Scottish) who established Wild Hawthorn Press, John Furnival (British) a co-founder of Openings Press who served as General Editor, dom sylvester houedard (British) a co-founder of Openings Press who served as Literary Editor and Tom Phillips (British) who published his own work with his Talfourd Press.

Co-founder, along with his wife Ruth, of the Marvin and Ruth Sackner Archive of Visual and Concrete Poetry, the largest private collection of concrete and visual poetry, consisting of more than 65,000 objects. Dr. Sackner has served as a panelist and keynote speaker at numerous symposia and events, including several artists' books symposia, and along with Ruth has been named four times one of the top 100 American collectors by *Art & Antiques* magazine. He and Ruth are currently writing a book, "The Art of Typewriting," to be published by Thames & Hudson (London) in 2015.

A nationally acclaimed pulmonologist, Dr. Sackner has published more than 224 scientific papers and 4 books, and holds title to 34 medically-related patents. As he has said, "I kept on inventing for my art habit."

### **11:15 – 11:30 Coffee break**

### **11:30 – 12:15 Karen Schiff**

Exhibiting artist

*Articulate Anti-Articulations: Illegible Handwriting and the Artist's Inscrutable "Pulse"*

I will consider gestural, language-related marks in diverse artworks through the lens of the artist's "pulse." This inevitably imprecise term points toward a vitality that may correlate with erotic energy in a space beyond (& yet never quite thoroughly beyond?) paradigms of sexuality, which are generally circumscribed (or opened?) by linguistic categorizations. Examples may include Brice Marden's poetic scrawl, Agnes Martin's hand-drawn matrices of rectangles, Jackson Pollock's calligraphic fields, Mark Tobey's cosmic marks, Cy Twombly's rows of scribbles, Mary McDonnell's blood-red horizontal parallel lines and Frank Badur's tri-colored vertical ones, John Waters's crossed-out calendar, Bruce

Conner's stone-scratchings, Robert Grenier's letter-based drawings, and some of my own projects: the obscured handwriting in my Manuscripts series, and the repeated (yet never repeated) lines in my Laid Line drawings.

Karen Schiff is an artist in New York ([www.karen-schiff.com](http://www.karen-schiff.com)). Her most recent solo project was *Counter to Type* -- drawings, an essay, and a video for the Spring 2014 issue of the CAA's *Art Journal*. This year, she also participated in a summer show at Hverfisgallerí in Reykjavik, Iceland, and completed a second round of residencies at Yaddo and the Helene F. Wurlitzer Foundation. Last month, she wrote on "Visual / Poetry" as a guest blogger for The Best American Poetry. M.F.A., Studio Art (2006), School of the Museum of Fine Arts / Tufts University; Ph.D., Comparative Literature and Literary Theory (1998), University of Pennsylvania. She teaches part-time at Parsons and the Boston Architectural College.

**12:15 – 1:00 Matias Viegner**

Professor, Critical Studies, California Institute of Arts

*Can a Gay Man's Life Only be Told in Random Fragments?*

Matias Viegner will talk about his book, *2500 Random Things About Me Too*, revisiting the history of queer fragments in the work of John Cage and Joe Brainard. Cage's *Indeterminacy* is a collection of anecdotes or short tales which he used them for performances, flipping randomly from one to another. Each one was supposed to take one minute to read, so the short ones were read slowly and the long ones very fast. They're more impersonal than Joe Brainard's *I Remember*, his book-long list of sentences each beginning "I remember," but both turn to randomization, and to silence, the space between the sentences. Their queer narratives avoid representation and evolve through accumulation and displacement, intimating a resistance to confessional narrative.

Matias Viegner is a writer, artist and critic who teaches at CalArts. His work has been seen at LACMA, Yerba Buena Center for the Arts, Ars Electronica, ARCO Madrid, the Whitney, Los Angeles Contemporary Exhibitions, Machine Project, MCA San Diego, and internationally in Mexico, Colombia, Germany, and Austria. He is a co-founder of Fallen Fruit (2004-2013), author of the new book, *2500 Random Things About Me Too*, and editor of the forthcoming *I'm Very Into*

*You*, the correspondence of Kathy Acker and McKenzie Wark. His work has been written about in *The New Yorker*, *salon.com*, *The New York Times*, *Art in America*, *Frieze*, *Art:21*, *The Los Angeles Times*, and *The Huffington Post*, and he's a 2013 Creative Capital recipient.

**1:00 – 2:30 Lunch**

**2:30 – 2:45 Jonathan D. Katz**

Associate Professor & Director Visual Studies PhD program, Department of Art, University at Buffalo

*Queer Beginnings*.

Jonathan D. Katz will introduce the curatorial vision of the exhibit, setting the context for the afternoon's papers.

**2:45 – 3:30 Nicholas de Villiers**

Associate Professor, English, University of North Florida

*I see language: Gray Sex*.

A Cold War culture of suspicion and paranoid projection has been diagnosed by Gavin Butt wherein “innuendo and suggestion, as well as rumors about masculine sexuality” came to pervade mainstream American culture in the 1950s and 1960s as a result of “the popular reception of Kinsey’s findings and the deep penetration of McCarthyite attitudes.” But in *Between You and Me: Queer Disclosures in the New York Art World, 1948–1963*, he also highlights the potential of innuendo, rumor, and gossip to relay queer meanings in the art world. Taking this hermeneutic and epistemological ambivalence as a starting point, this presentation examines both “paranoid” and “reparative” readings of queer meaning in art/texts by Jasper Johns, Robert Rauschenberg, Ray Johnson, Bronlyn Jones, John Waters, William S. Burroughs, and Andy Warhol, exploring their queer ways of relating to language (including affirmation, negation, adjectives, verbs, erasure, and silence). I will also suggest the queer potential of what the critic Roland Barthes called the “exemption of meaning,” which I see at play in Ed Ruscha’s *Gray Sex*.

Dr. Nicholas de Villiers is associate professor of English and film at the University of North Florida. He is the author of *Opacity and the Closet: Queer Tactics in Foucault, Barthes, and Warhol* (University of Minnesota Press, 2012). He has also published essays in *Paragraph*, *Symploke*, *Sexualities*, *Jump Cut*,

*Bright Lights Film Journal*, and *Senses of Cinema*. His current book project is titled *Sexography: Sex Work and Cinéma Vérité*.

**3:30 – 4:15 Eve Meltzer**

Associate Professor of Visual Studies, New York University

*Systems We Have Loved*

Systems would seem unworthy of our affection, being, by nature, impersonal and dehumanized. This presentation, drawn from the Meltzer's book of the same title, explores the love affair with systems that characterized both numerous works of conceptual art from the 1960s and 70s, as well as the structuralist theory that rose to prominence around the same time. Meltzer will focus on the relationship between the aesthetic and the theoretical lives of systems during this period, as well as the problem of feeling and its management in numerous structural systems—drawn, built, written, and lived.

Eve Meltzer is Associate Professor of Visual Studies at NYU's Gallatin School of Individualized Study and an affiliated faculty member in the Department of Art History. She is currently working on book titled *Group Photo: The Psycho-Photographic Process and the Making of Group Identity*, which will explore the proposition that group identity—at least since the invention of photography, if not before—has at its foundation something we might call a psycho-photographic consistency. Today she will speak from her first book, *Systems We Have Loved: Conceptual Art, Affect, and the Antihumanist Turn* (University of Chicago Press, 2013), which situates the conceptual art movement in relation to the field of structuralist thought, and offers a new framing for two of the most transformative movements of the 20th century and their common dream of the world as a total sign system.

**4:15 – 4:45 Response**

**Jasmina Tumbas**

Assistant Professor, Visual Studies, Department of Art, University at Buffalo

**4:45 – 5:30 Panel Discussion and Wrap Up**

**Michael Basinski, moderator**

Curator Poetry/Rare Books Collection, University Libraries, University at Buffalo

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