

# *Embodied Fantasies:* International Conference 2011

[Conference](#) | [Program](#) | [Speakers](#) | [Register Online](#) |



Suzanne Anker, *Embodied Fantasies*, 2010. Inkjet print.

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## **Conference Organizers**

Suzanne Anker  
Chair, BFA Fine Arts Department  
School of Visual Arts, NYC  
[contact@suzanneanker.com](mailto:contact@suzanneanker.com)

Sabine Flach  
Visiting Scholar  
BFA Fine Arts Department  
School of Visual Arts, NYC  
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## **Booking information**

28-30 October, 2011  
Conference Fee: \$75  
[Register online](#)

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## **Location**

School of Visual Arts  
Fine Arts Building  
335 West 16th Street  
New York, New York 10011  
(+1) 212.592.2510  
<http://www.sva.edu>

*Embodied Fantasies*, a concept central to art history, theory and practice is concurrently a topic debated in the fields of the neuro-and-cognitive sciences, philosophy and phenomenology. This theme will be addressed in a transdisciplinary conference hosting scholars and artists from the fields of architecture, art history, visual art, history of science and psychology among others. Discussions will focus on concepts of embodiment as they relate to sexuality, aesthetics, epistemology, perception and fantasy itself. Approaches to the role of fantasies will be viewed beyond traditional conceptions to include complex thinking processes, subjectivity, and the inter-subjective. Prominent attention will be paid to fantasies and images as a form of knowledge production.

Speakers include: [Gabriele Brandstetter](#) (Freie Universität, Berlin), [Horst Bredekamp](#) (Humboldt-Universität, Berlin), [Mark Dery](#) (Cultural Critic), [Frank Gillette](#) (SVA), [Dan Hutto](#) (University of Hertfordshire, UK), [Mitchell Joachim](#) (TerreformONE), [Arthur I. Miller](#) (University of London, UK), [Alva Noe](#) (University of California and CUNY), [Shelley Rice](#) (NYU), [McKenzie Wark](#) (The New School), among others.

## Program

Friday, October 28, 2011

4:00pm - 5:45pm      Conference Registration

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6:00pm - 6:30pm      **Introduction**  
Suzanne Anker

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6:30pm - 8:30pm      **Plenary Speakers**  
[Mitchell Joachim](#): [Future Ecological Cities](#)  
[Horst Bredekamp](#):  
[The Vector Under the Line: Drawings by Galileo, Campanella, Merian](#)  
Sabine Flach: Moderator

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8:30pm - 9:00pm      Refreshments: wine and cheese

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Saturday, October 29, 2011

9:00am - 10:00am      Conference Registration and Continental Breakfast

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10:00am - 12:30pm      **Panel I: Oxymoronic Places and Spaces**

Alex Arteaga: [\*Fantasy in a Non-given World?\*](#)

Sabine Flach: [\*Negotiations and Metamorphosis: Visualizing Carsten Höller's "SOMA" and Matthew Barney's "Cremaster"\*](#)

Suzanne Anker: [\*Between Awe and Artifice: Welcome to Wonderland\*](#)

Boris Goesl: [\*Star Arts or Celestial Embodiments\*](#)

Dan Hutto: Moderator

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12:30pm - 1:30pm Lunch

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1:30pm - 3:00pm **Panel II: Ghost Hearts**

Mark Dery: (title pending)

Alva Noe: [\*Making Pictures, Making Worlds Available\*](#)

Sabine Flach: Moderator

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3:30pm - 3:30pm Coffee Break

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3:30pm - 6:00pm **Panel III: Thwarted Expectations**

Gerhard Scharbert:

[\*Fantasias: Experimental Induced Psychosis and Modern Aesthetics in 19th Century France\*](#)

Arthur Miller: [\*Creative Processes Within Fantasies: The Strange Friendship of Wolfgang Pauli and Carl Jung\*](#)

Frank Gillette: [\*Experimental Epistemology: Patterns That Connect\*](#)

Dan Hutto: [\*Embodied Imaginings\*](#)

Alex Arteaga: Moderator

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6:00pm - 6:30pm Cocktails and Conversation

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6:30pm - 7:30pm **Plenary Speaker**

Gabriele Brandstetter:

[\*Fantasies of the Catastrophe: Embodiment and Kinaesthetic Awareness in the Performance-installation of Naoko Tanaka's "Die Scheinwerferin" \(2011\)\*](#)

Suzanne Anker and Sabine Flach: Moderators

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8:00pm Dinner

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9:00am - 10:00am

Continental Breakfast

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10:00am - 12:30pm

**Panel IV: Pose and Expose**

Alexander Schwan:

*Body Calligraphies: Dance as an Embodied Fantasy of Writing*

Shelley Rice:

*The Grass is Always Greener: Self-Portraiture in the Age of Facebook*

Suzanne Anker: Moderator

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12:30pm - 1:30pm

Lunch

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1:30pm - 3:00pm

**Panel V: Between the Flesh and the Shell**

McKenzie Wark:

*A Minimum of Serious Seduction: The Situationist International as Embodied Fantasies*

Frank Gillette: Moderator

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3:00pm - 3:30pm

Coffee Break

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3:30pm - 6:00pm

**Panel VI: Shadowing Fire**

Margareta Hesse:

*Carousels of Perception*

Romana Filzmoser:

*Chimerizing the Body: Art theoretical Concepts of Fantasy in Italian and English 17 Century Obscene Literature*

Laura Taler:

*SPIEGELEI: Affect as Lever*

Mathias Kessler:

*Staging Nature (From the Untouched to the Untouchable)*

Prompted in 2004 by a string of natural disasters and the on-going media focus on global warming, I turned my attention to developing a second "look" at nature with the hopes of better understanding how we perceive and encounter it today.

The scientific discoveries of the Renaissance that revolutionized our understanding of the shape and location of our planet in the solar system also dramatically altered our path of development in science and society. In the centuries to follow these advances in science eased our fear of the sublime horror of nature, and with new technology the expansion and progress of mankind is seemingly everlasting. Artists well aware of this fact created a romantic landscape ideal, with a sublime outlook on nature, telling the tale of destruction and problems ahead of us. This landscape ideal is burned into our subconscious and is utilized by a range of actors attempting

to attract your attention, money, patronage, etc.

Where previously nature had been within the realm of the philosophical, it ultimately fell under the purview of science. This shift seems to have suspended any update of our own responsibilities in living and dealing with nature. As long as nature was viewed as belonging to the realm of science it could only be scrutinized and understood under the microscopes of scientists. While science has enabled a tremendous change in society and managing our world, it also has brought many problems to this seemingly ever expanding need of resources in order to maintain and run this machine. Only in recent history we have changed this paradigm on how to look on nature, a discussion which is still in an ongoing struggle.

In 1968, there was yet another shift in imagery and technology. The Apollo Missions transmitted the first pictures back to the earth with the blue planet floating in the universe. We were once again back in the focus of the camera; we were once again the center. This shift along with information technology seemed to boost the renaissance society's understanding of the self, to a full circle. The single person is now the central node of communication with others. The surrounding realm of social reality is slowly disappearing on a computer hard-drive or stored in cyberspace ready to be shared with the world.

"Staging Nature" will present my artwork and related research, which aims to provide a new reflection and examination of our western landscape ideal, some of which only exist in our blurred memory, but overrides our day-to-day perception. It seems this longing for the sublime landscape and the sublime horror of natural disasters has doubled in our reality and created a man made sublime places, as well a man made sublime dystopian landscape horrors. Advertising and media are well aware of that fact and use those fantasies to sell us more fantasies.

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Arthur Miller: Moderator

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Speakers



### **Suzanne Anker**

Visual artist and theorist working at the nexus of art and the biological sciences. Her work has been shown both nationally and internationally in museums and galleries including the Walker Art Center, the Smithsonian Institute, the Phillips Collection, P.S.1 Museum, the J. Paul Getty Museum, the Museum of Modern Art in Japan and the Mediznhistorisches Museum der Charite in Berlin. Her seminal text *The Molecular Gaze: Art in the Genetic Age* (co-authored with the late Dorothy Nelkin) was published in 2004 by Cold Spring Harbor Laboratory Press. She is the Chair of the Fine Arts Department of School of Visual Arts in New York since 2005.

[suzanneanker.com](http://suzanneanker.com)



### **Alex Arteaga**

Artist and academic researcher at the Collegium for the Advanced Study of Picture Act and Embodiment, Humboldt Universität zu Berlin and visiting professor, MA Sound Studies, Berlin University of the Arts. Research interests include: aesthetic practice and enactivism, auditory architecture, and aesthetic practice as phenomenological practice. His recent publications and projects include: *Sensuous Framing. Grundzüge einer Strategie zur Konzeption und Verwirklichung von Rahmenbedingungen des Wahrnehmens*. Berlin 2011; *suburb.wasserspeicher, Singuhr Hörgalerie; The Emergence of Form*, University of Coventry.



### **Gabriele Brandstetter**

Professor, Institut für Theaterwissenschaften, Berlin. Research interests are in interdisciplinary cultural studies, especially in dance and theatre. Publications include *Tanz als Anthropologie*. Ed. Gabriele Brandstetter and Christoph Wulf. Munich: Wilhelm Fink Verlag, 2007; *Bild-Sprung. TanzTheaterBewegung im Wechsel der Medien*. Berlin: Theater der Zeit, 2005; and *ReMembering the Body*. Eds. Gabriele Brandstetter and Hortensia Völckers. Ostfildern-Ruit: Hatje Cantz, 2000.



### **Horst Bredekamp**

Professor, Humboldt University, Berlin and Permanent Fellow of the Institute for Advanced Study, Berlin. His research interests include iconoclasm, new media, and political iconography. Publications include *Galilei der Künstler. Der Mond, die Sonne, die Hand*, Berlin, Akademie, 2007; *Michelangelo. Fünf Essays*, Berlin Wagenbach 2009, and *Theorie des Bildakts. Frankfurter Adorno-Vorlesungen 2007*, Berlin Suhrkamp 2010.



### **Mark Dery**

Cultural critic. Research interests include cyberstudies, the cultural effects of the Digital Age and "the pathological sublime." Publications include *The Pyrotechnic Insanitarium: American Culture on the Brink*. Grove Press, 1999; *Escape Velocity: Cyberculture at the End of the Century*. Grove Press, 1996 and *Flame Wars: The Discourse of Cyberculture* (ed.). Duke University Press, 1994.



### **Romana Filzmoser**

Doctor of Philosophy, History of Art, Humboldt-Universität zu Berlin and Kunsthistorisches Institut in Florenz - Max-Planck-Institut, Florence, Italy. Research interests include Restoration and 18th-Century British prints, 17th and 18th Century visual and material culture and early modern image theories. Publications include: *Stadtraum - Bühnenraum. Wien als Kapitale in Josef Richters Bildergalerien*, in: *Images en capitale. Vienne, fin XVIIe - début XIXe siècles*, hg. v. Christine Lebeau und Wolfgang Schmale, Wien 2011; *Schönheit und Quark - Quark auf Schönheit*. *Der Wiener Neuesten Mode Almanach und Marriage A-La-Mode in: Kommunikation und Information im 18. Jahrhundert. Das Beispiel der Habsburgermonarchie*, hg. v. Johannes Frimmel und Michael Wögerbauer, Wiesbaden 2009. *Buchforschung. Beiträge zum Buchwesen in Österreich* 5.



### **Sabine Flach**

Visiting Scholar, School of Visual Arts, BFA Fine Arts Department. Research interests include: epistemology and methodology of contemporary art, praxis and theory of contemporary art, and aisthesis and media of embodiment. Her recent publications include: with Jan Soeffner, *Emotionaler Habitus: Verkörperte Sinnlichkeit zwischen Subjektivität und Umweltrelation*, Munich (2011); Ed. with Daniel Margulies & Jan Soeffner, *Habitus in Habitat I - Emotion and Motion*, Bern &, New York (2010) and Ed. with Sigrid Weigel, *WissensKuenste. The*



### **Frank Gillette**

Artist. Faculty, School of Visual Arts, Fine Arts Department. A pioneer of early video art, his work is in numerous private and permanent public collections including the Museum of Modern Art, New York; Whitney Museum of American Art and Tate Modern, London. He holds fellowships from the Guggenheim, Rockefeller and Dare Foundations, as well as the American Academy in Rome.

*Knowledge of the Arts and the Art of Knowledge, Weimar (2011).*



### **Boris Goesi**

Ph. D Candidate, University of Erlangen-Nuremberg. Research interests include theater, comparative literature and psychology. He has published the article "Die Welt als Bildpunkt: Pale Blue Dot. Voyagers Bild von der Erde (1990) als Visualisierung eines kosmologischen Maßstabskonzeptes," in Ingeborg Reichle & Steffen Siegel (eds.): *Maßlose Bilder. Visuelle Ästhetik der Transgression*, 227-243, Munich: Wilhelm Fink, 2009, and "The Inner Eye and the Outer Space: Planetaria as Schools for Visual Literacy", in Mary A. Drinkwater (ed.): *Beyond Textual Literacy: Visual Literacy for Creative and Critical Inquiry*, 81-90, Oxford, UK: Inter-Disciplinary Press, 2011.



### **Margareta Hesse**

Artist and professor at University of Applied Sciences of Dortmund, Germany, Design Department. Main interests: laser-installations and working with translucent materials. Most recent exhibitions include: *Lichtphase*, City Gallery of Brunsbüttel, Germany / Kunstverein Linz am Rhein, Germany, 2011; *Lichtschneise*, Museum Mathildenhöhe, Historisches Wasserreservoir, Darmstadt, Germany, 2010, and *Lichtschneise*, laser-installation, published by City Gallery of Brunsbüttel and Peerlings Gallery, Krefeld, Germany, 2011.  
[www.margareta-hesse.de](http://www.margareta-hesse.de)



### **Daniel Hutto**

Professor of Philosophical Psychology, School of Humanities University of Hertfordshire.



### **Mitchell Joachim**

Architect. Associate Professor at New York University and The European Graduate School, Switzerland. He is a 2011 TED Senior Fellow and co-founder at Planetary ONE and Terreform ONE. Interests include: socio-ecological and infrastructural strategies for urban environments, green design and sustainability. Joachim was featured in a cover story in *Popular Science*, "Environmental Visionaries: The Urban Remodeler," and honored by *Rolling Stone* in "The 100 People Who Are Changing America."



### **Mathias Kessler**

Artist. His work explores western relationships with nature and the impact of art historical tropes on our perception of nature. Solo exhibitions include *Lost Paradise*, Marianne Boesky Gallery, New York; *I'll Survive* Rosphot National Museum for Photography, St. Petersburg and *After Nature*, GL Holtegaard Museum, Copenhagen. Group exhibitions include *Hoehenrausch 2*, Offenes Kulturhaus, Linz; *Point of intersection* Linz, Art Museum Linz and *The Invention of Landscape*, Colección Patricia Phelps de Cisneros, Museo del Palacio de Bellas Artes, Mexico City. Awarded the Staatsstipendium fuer Fotografie, Vienna.  
[mathiaskessler.com](http://mathiaskessler.com)



### **Arthur Miller**

Emeritus Professor of history and philosophy of science at University College London. He is fascinated by the nature of creative thinking and, in particular, in creativity in art (on the one hand) and science (on the other). His latest book is *Deciphering the Cosmic Number: The Strange Friendship of Wolfgang Pauli and Carl Jung*, W.W. Norton, 2009. The paperback version is *137: Jung, Pauli, and the Pursuit of a Scientific Obsession*, W.W. Norton, 2010. Among his other books are *Empire of the Stars*, Little Brown, 2005, and *Einstein, Picass*, Basic Books, 2001.



### **Alva Noe**

Philosopher. Distinguished Professor of Philosophy at the Graduate Center of the City University of New York. Research interests include perception, consciousness and art. He is the author of *Action in Perception*, MIT (2004); *Out of our Heads: Why You Are Not Your Brain and Other Lessons from the Biology of Consciousness*, Farrar, Strauss & Giroux (2009) and *Varieties of Presence* Harvard University Press (forthcoming). He also writes a weekly column at NPR's science blog [13.7: Cosmos and Culture](#).



### **Shelley Rice**

Arts Professor, New York University. Areas of interest include photography, film and multimedia art: historical and contemporary. Recent publications: "The Beaches of Agnes," *Atalante: A Journal of Film Studies*, University of Valencia, Summer, 2011 (on Agnes Varda); "Material Dreaming," *Sculpture Magazine*, September, 2011 (on the relationship between photography and sculpture in contemporary art) and "Lawrence Alloway's Spatial Utopia: Contemporary Photography as 'Horizontal Description'" in *Tate Papers*, London, Fall, 2011.



### **Gerhard Scharbert**

Lecturer for Kulturwissenschaft and Aesthetics at the Humboldt-Universität, Berlin. Former Member of the Centre for Literary and Cultural Research (ZfL) Berlin. Research fields include: literature and science; language, literature and neurology/neuroscience and cultural bases of philology. Latest publications include *Dichterwahn. Über die Pathologisierung von Modernität*, München, Wilhelm Fink Verlag, 2010; Pantke, K.-H.; Scharbert, G. et al.: *Das Locked-in Syndrom. Geschichte, Erscheinungsbild, Diagnose und Chancen der Rehabilitation*, Frankfurt am Main, Mabuse Verlag, 2010 and "Freud and Evolution" in: *Hist. Phil. Life Sci.*, 31 (2009), pp. 295-312



### **Alexander Schwan**

Dance Scholar. DFG Research Training Group "Notational Iconicity," Free University Berlin. Areas of interest include postmodern and contemporary dance, dance and religion, florigraphy. Recent publications include "Expression, Ekstase, Spiritualität: Paul Tillichs Theologie der Kunst und Mary Wigmans Absoluter Tanz" in Fischer, D. E. & Hecht, Th. (Hgg.): *Tanz, Bewegung & Spiritualität*, Jahrbuch Tanzforschung Bd. 19, Leipzig 2009. "Tanz, Wahnsinn und Gesetz: Eine kritische relecture von Pierre Legendre und Daniel Sibony" in Birringer, J. & Fenger, J. (Hgg.): *Tanz und WahnSinn/Dance and ChoreoMania*, Jahrbuch Tanzforschung Bd. 21, Leipzig 2011, S. 111-119; " 'Dancing is like scribbling, you know.' Schriftbildlichkeit in Trisha Brown's choreographie, "Locus" in *Sprache und Literatur* 44, S. 58-70.



### **Laura Taler**

Interdisciplinary artist working across a range of media including dance, film, sound, sculpture, and installation. Recent exhibitions and broadcast include *Spiegelei*, 2011, Galerie AxeNeo7, Quebec, CBC, Bravo!, TfO, ARTV (Canada), Channel 4 (U.K.), NPS (The Netherlands), ABC (Australia), IBA (Israel), and SVT (Sweden). Latest publications include: *Kleist's Puppet Theatre and the Art of Tango: Looking for the Backdoor to Paradise* and "ici uniglory" in *Tension/Spannung*, Christoph F. E. Holzhey (ed), Turia + Kant, Vienna/Berlin, 2010.



### **McKenzie Wark**

Professor of Liberal Studies at the New School for Social Research, New York City. He is the author of *Virtual Geography: Living with Global Media Events (Arts and Politics of the Everyday)*, Indiana University Press, Bloomington, 1994; *A Hacker Manifesto* Harvard University Press, Cambridge, 2004; *Gamer Theory*, Harvard University Press, Cambridge, 2007 and *The Beach Beneath the Street: The Everyday Life and Glorious Times of the Situationist International*, Verso Books, 2011, among others.

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