

FALL 2007

Paul Chan
Contemporary Art Seminar
University of New Orleans
Liberal Arts building, Room LA104
Tuesday's at 6:30PM

This seminar introduces the work and life of figures in contemporary art and uses them as a departure point to explore issues and ideas that affect art, society, and culture today. This seminar runs for an hour and open to any student or artist living in New Orleans.

August 28: Introduction, recent moving image works
Or art is the reason that makes reason ridiculous

September 4: Kara Walker
Or the art of tragicomedy

September 11: Theodor Adorno (on the occasion of his birthday)
Or the theory of art as art itself

September 18: Rachel Harrison
Or art as world turned upside down and inside out

September 25: Kathy Butterly
Or art as Golem

October 2: Chris Marker
Or art as a remembrance of things present and elsewhere (at the same time)

October 9: Temporary Services
Or art as group material

October 16: Martha Rosler
Or art in the service of knowledge against power

October 23: Isa Genzken
Or art as recycling and redemption

October 30: Samuel Beckett
Or art as the making of a "no-place"

November 6: Yinka Shonibare
Or art as the reinvention of history as parody

November 13: Claude Cahun
Or art as a form of courage

November 20: Henry Darger
Or art as perversity and freedom

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About Paul Chan

Paul Chan is an artist in New York and a visiting artist this Fall 2007 at the University of New Orleans and Xavier University. Working in a variety of mediums, from video to installation to drawing, Chan has achieved international acclaim for both his installations and his digital projections. Recent solo exhibitions include: Blanton Museum of Art, Austin; Galleria Massimo De Carlo, Milan (2006); Institute of Contemporary Art, Boston; UCLA Hammer Museum, Los Angeles (2005). Group exhibitions include: The 2006 Whitney Biennial, Whitney Museum Of American Art, New York; New Work/ New Acquisitions, The Museum of Modern Art, New York.

Chan has worked with the aid group Voices in the Wilderness (with whom he spent an unsanctioned month in Iraq) and designed The People's Guide to the Republican National Convention (an agitprop map of New York City for use by protesters and delegates in 2004). Yet while such activities may not appear to directly inform his art practice, they tie into his general insistence on "hallucinating" different relationships in contemporary society: between the sacred and the secular, the high and the low, drawing comparisons to such artists Chris Marker and William Kentridge.