

ART AND AUTHORITY

A Lecture/Discussion Program

Thursday evening, February 18, 2010,

6:00 TO 9:00 PM

at the Doug Adams Gallery at the Badè Museum
located at the Pacific School of Religion.

1798 Scenic Avenue, Berkeley, California
main level of the Holbrook Building.



Introduction

Carin Jacobs•Director of CARE

Moderator

Dr. Peter Selz•Professor Emeritus•European and American Modern Art•UC Berkeley

20-Minute Papers, each followed by a question-and-answer period:

Authority and the Church

Prof. Michael Morris, OP•Professor of Religion and the Arts•
Dominican School of Philosophy and Theology

Authority and the Museum

Rene de Guzman•Senior Curator of Art•Oakland Museum of Art

Authority and the Art Market

Catharine Clark•Owner/Director of the Catharine Clark Gallery•San Francisco

Authority and Authenticity

Rafael Chodos•President•Foundation for Centripetal Art

Refreshments will be served. Admission Free.

The relationship between art and authority is complicated and unsettled. Even today, art continues to serve its perennial function as a socio-economic marker: one displays his status as cultured and affluent by owning art and to a lesser extent, appreciating it. And art continues to align itself with political and religious authority as public art and liturgical/religious art continue to be created and displayed. But in the early decades of the 20th century, artists stopped feeling compelled to pander to the narcissism of the aristocracy and of the Church, and began to paint new subjects—and painted familiar subjects in ways which were not encouraged by the established authorities. Art's role as a form of self-expression became paramount, and by the later decades of the 20th century, the whole notion of "authority" started to come into question. But is this trend ending? This program seeks to stimulate discussion about art's relationship to authority in the church, in the museum, and in the art market.

Carin Jacobs, Director of the Center for the Arts, Religion and Education and the Doug Adams Gallery at GTU, is a museum educator and scholar of museum studies. She earned a B.A. in French Literature from UC Santa Cruz and earned her M.A. in Museum Studies from John F. Kennedy University with a focus on education and public programming. Carin has worked for a number of Bay Area museums, including SFMOMA, the Oakland Museum of California, and the Magnes, managing interdisciplinary cultural programs for adult and college audiences. Her main areas of interest are object-based learning, museum literacy, and the integration of museums in college teaching. She has lectured on and authored a number of articles and book reviews on these topics, including, most recently, "Beyond the Field Trip: Museum Literacy and Higher Education," published in *Museum Management and Curatorship*.

Peter Selz, Professor Emeritus of Art History at UC Berkeley, has served as professor in Moholy-Nagy's New Bauhaus School, curator of Jean Tinguely's momentous "Homage to New York" (1960) at NY MOMA, founding director of the Berkeley Art Museum, and curator of the pioneering exhibition, "Directions of Kinetic Sculpture" (1966). After receiving his PhD from the University of Chicago and teaching at the Institute of Design, Peter Selz was appointed Chief Curator of Painting and Sculpture at MoMA, where he sponsored Tinguely's controversial self-destroying artwork. Later, he became Founding Director of the Berkeley Art Museum. Prof. Selz has authored many reviews and articles including 15 books on 20th Century Art, from *German Expressionist Painting* (1957) to *The Art of Engagement* (2005).

Michael Morris, OP, Professor of Religion and the Arts, Dominican School of Philosophy and Theology B.F.A., University of Southern California; B.A., M.Div., St. Albert's College; M.A., Ph.D., University of California, Berkeley. Fr. Michael trains his students to develop an understanding of religious art as the key to a deeper understanding of theology. For him, it is an important and pleasurable quest to experience in religious studies the beauty that radiates from truth. Fr. Michael is also the director of the Santa Fe Institute, a private research center with a library of 12,000 volumes devoted to Religion and the Arts. For over ten years he has been a regular art essayist for the monthly devotional booklet "*Magnificat*." and he is currently working on a number of writing and research projects including *Summa Cinematica*, discovering the religious themes found in film in a systematic and categorical way inspired by Thomas Aquinas.

René de Guzman, Senior Curator of Art at the Oakland Museum of California was formerly director of visual arts at San Francisco's Yerba Buena Center for the Arts. As one of its first staff members he helped establish its artistic vision and built an audience for the start-up arts organization. As Director, René supported emerging and mid-career artists, nurtured diverse cultural forms, connected the fine arts to civic life, and broadened audiences with engaging programs. After earning a BFA in art practice at the University of California, Berkeley in 1987, he worked as an individual artist and his mixed media sculptures are in private and public collections, including the Berkeley Art Museum and the San Jose Museum of Art. He received an Art Matters Individual Artist Award (1992) and has taught in the graduate fine arts program of the San Francisco Arts Institute and the California College of the Arts.

Catharine Clark, Director/Owner of the Catharine Clark Gallery in San Francisco, Ms. Clark's impressive accomplishments can be viewed at the Gallery's website, cclarkgallery.com.

Rafael Chodos, along with his wife, the artist JUNKO CHODOS, formed THE FOUNDATION FOR CENTRIPETAL ART in 2008. The Foundation's mission is to spread the idea of centripetal art, and to stimulate discussion of the meaning and role of contemporary art in our lives. "Centripetal art" is art that seeks the center in order to encounter divine presence there. This term, coined in 1998, was born out of Junko's lifelong experience as an artist. Earlier this year, Rafael published *Why on Earth Does God Have to Paint?/ Centripetal Art*, based on selected works and writings of Junko Chodos. He is the author of *The Jewish Attitude Towards Justice and Law* (1984), *The Law of Fiduciary Duties* (2000), *Centripetal Art/Matrix of Growth* (2008 – eBook), and of many articles dealing with the intersections of art, religion, and law. See CentripetalArt.com and Chodos.com.