

GERTRUDE CONTEMPORARY

MEDIA RELEASE



WEDNESDAY 20 MAY 2015, 6–7.30PM

DAVID RASKIN, 'HIROSHI SUGIMOTO'S INHUMAN PHOTOGRAPHS'

THEATRE A, 103, OLD ARTS, UNIVERSITY OF MELBOURNE, PARKVILLE CAMPUS

Gertrude Contemporary, the School of Culture and Communication, University of Melbourne and *Discipline* journal are pleased to present a public lecture by David Raskin, titled 'Hiroshi Sugimoto's Inhuman Photographs.' Raskin's lecture will take place from 6pm on Wednesday the 20th of May, 2015, in Theatre A of the Old Arts Building at the University of Melbourne, Parkville Campus.

ABSTRACT

In asking why responses to Sugimoto's photographs turn on a dime from awe to scorn, I suggest that these strange works of art manage to escape human desires. My hope is that by moving the conversation away from entrenched dichotomies such as aesthetics or anti-aesthetics and toward an analysis of the nature of objects and feelings, I can suggest the ethical and practical consequences of inhuman art.

BIOGRAPHY

David Raskin is Mohn Family Professor of Contemporary Art History at the School of the Art Institute of Chicago, and Editor-in-Chief of *caa.reviews*. He is author of *Donald Judd* (Yale University Press, 2010), and other scholarly publications, including essays on Noriyuki Haraguchi, Ad Reinhardt, Jo Baer, Olle Baertling, Enrique Martínez Celaya, Carl Andre, and pragmatic aesthetics. He is currently Visiting Fellow at the United States Study Centre, University of Sydney, Australia.

Raskin's visit to Australia has been supported by the United States Study Centre, University of Sydney.

Image: Hiroshi Sugimoto, *Gemsbok*, 1982. Gelatin silver print. 41.9 x 54.61 cm. San Francisco Museum of Modern Art.

The Gertrude Contemporary–Discipline Contemporary Art Lecture Series is a collaboration between Melbourne-based contemporary art journal *Discipline* and Gertrude Contemporary. Established in April 2013, the series presents lectures on key concerns, artists and theories of contemporary art. Invited lecturers speak from the perspective of a variety of different disciplines — including philosophy, cultural studies, art history and literary studies — as well as from academic and non-academic backgrounds.

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