

REGISTRATION

ADVANCE REGISTRATION

Two evenings—\$35 (*student \$25*)

One evening—\$25 (*student \$15*)

DAY OF REGISTRATION

Two evenings—\$40

One evening—\$30

To register, go to:

[memberplanet.com/events/
ascha/aschasymposium2019](http://memberplanet.com/events/ascha/aschasymposium2019)

Presenters are expected to attend the full symposium. Held immediately prior to the CAA's annual conference. Co-sponsored by the Department of Art History, College of Arts & Sciences, New York University and the Association of Scholars of Christianity in the History of Art.



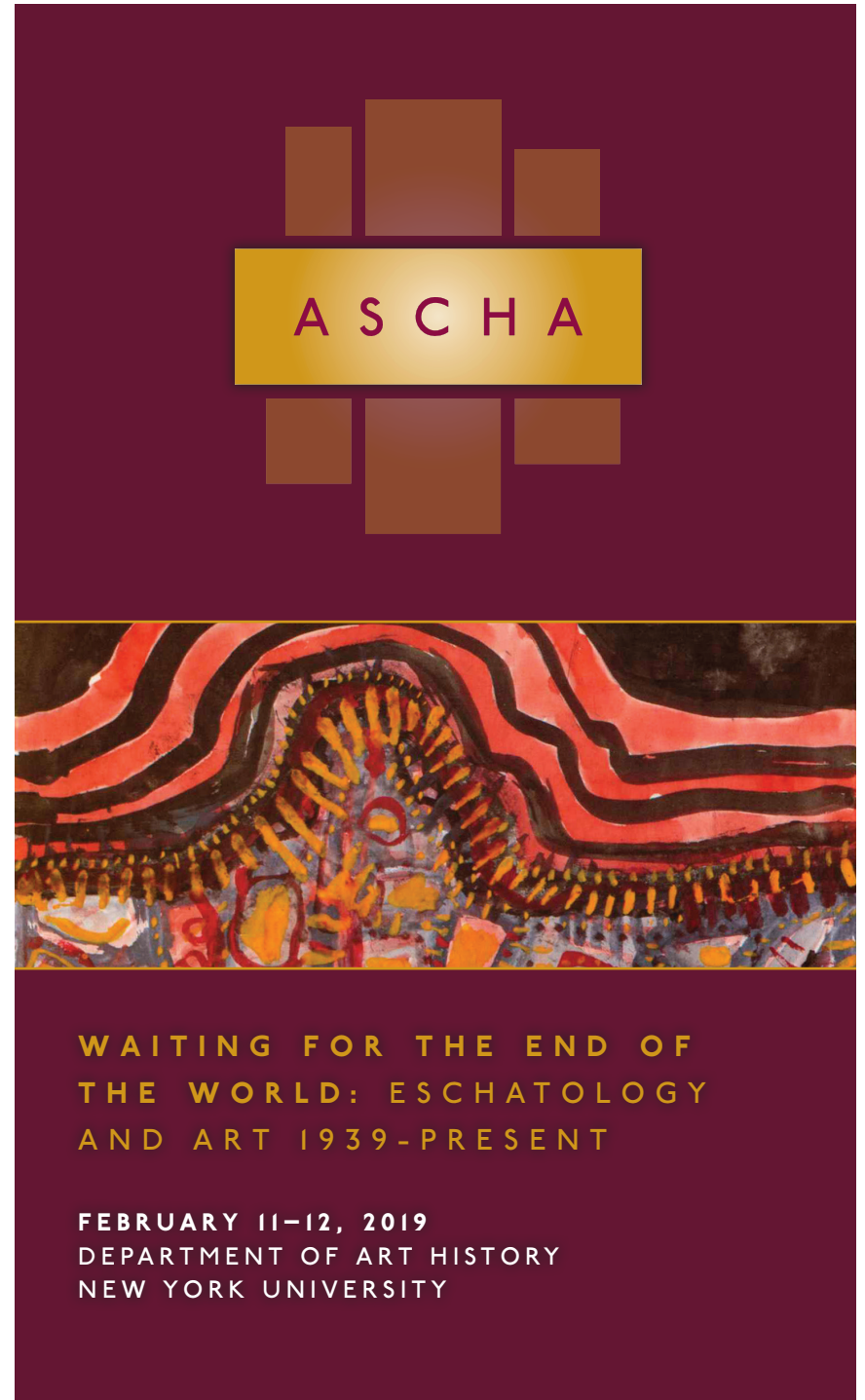
The ASSOCIATION OF SCHOLARS OF CHRISTIANITY IN THE HISTORY OF ART (ASCHA) is dedicated to the facilitation and promotion of scholarship examining the historical and contemporary relationship between Christianity and the visual arts. ASCHA is dedicated to examining problems that confront the field by identifying scholarly needs and fostering opportunities for the presentation and publication of new scholarship in a safe and respectful environment.

ABOVE: Sarah Charlesworth, *Unidentified Woman*, *Hotel Corona de Aragón, Madrid*, 1980, black and white mural print. ©Estate of Sarah Charlesworth

FRONT COVER: Robert Smithson, *Dies Irae* (detail), 1961, watercolor, gouache on paper.

INSIDE LEFT: Robert Smithson, *The Eye of Blood*, 1960, gouache, tempera and paper collage on cardboard.

INSIDE RIGHT: Nancy Spero, *Search and Destroy, War Series*, 1967, gouache and ink on paper. Courtesy The Estate of Nancy Spero and Galerie Lelong & Co., New York. ©2018 The Nancy Spero and Leon Golub Foundation for the Arts.



WAITING FOR THE END OF THE WORLD: ESCHATOLOGY AND ART 1939-PRESENT

FEBRUARY 11-12, 2019
DEPARTMENT OF ART HISTORY
NEW YORK UNIVERSITY

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SINCE THE END of the Second World War, historical forces and personal motivations compelled many artists, working across a spectrum of materials and visual methods, to directly employ or obliquely reference themes of the Last Judgment and the Apocalypse. Over a historical period of wars, economic booms and devastating depressions, the rise and fall of ideologies of left and right, the collapse of colonial empires and the chaos of failed states, the threats of nuclear annihilation and ecological degradation, artists frequently turned to eschatological imagery to visualize the experience of modern life.

The Last Judgment described in the sacred texts of the Abrahamic religions threatens damnation and promises redemption for both the individual and

society. This symposium will explore the way that apocalyptic beliefs and imagery have informed the work of avant-garde artists.

Keynote speaker Pepe Karmel, Associate Professor of Art History at New York University, will consider the idea of the “end of art” as an allegory for the broader, eschatological idea of “the end.”

SYMPOSIUM CO-ORGANIZERS

Dr. Amy Hamlin
St. Catherine University
akhamlin@stkate.edu

Dr. James Romaine
Lander University
jromaine@lander.edu

SCHEDULE

MONDAY, FEBRUARY 11
6:30-9:30PM

WELCOME

SESSION 1

Hannah Hempstead

MA Candidate

Wheaton College

“Between the Center and the Edge of Things:” Art, Entropy, and Eschatology in the Work of Robert Smithson

Dr. Rory O’Dea

Assistant Professor of
Contemporary Art and Design

Parsons School of Design

*Entropic Apocalypse: Robert Smithson’s
Non-Objective World*

BREAK

SESSION 2

Dr. Suzaan Boettger

Professor, History of Art

Bergen Community College

*“Life in the Lower Depths”: Early 1960s’
Postapocalyptic Undergrounds of the
ProtoPostmodernist Robert Smithson*

Dr. Deborah Frizzell

Adjunct Professor of Art History

William Paterson University of New Jersey

*Across Space and Time: Figuring the
Structures of Nancy Spero’s Eschatology*

DISCUSSION

TUESDAY, FEBRUARY 12
6:30-9:30PM

WELCOME

SESSION 3

Alexander R. Bigman

PhD Candidate

Institute of Fine Arts at NYU

*No Future: Sarah Charlesworth’s Doomsday
Historicism from Modern History to Stills*

Dr. Isabelle Loring Wallace

Associate Professor of Contemporary Art
Lamar Dodd School of Art,

University of Georgia

Judgement, Jesus, and Reality TV:

Christian Jankowski’s Casting Jesus (2011)

BREAK

KEYNOTE

Dr. Pepe Karmel

Associate Professor Of Art History
New York University

The End of Art as a Necessary Fiction

DISCUSSION

CONCLUDING REMARKS

