



MAUMAUS

Seminar | 24, 25, 26.06.2025  
11h-13h, 14h-16h

# Howard Singerman Local Art Worlds (or Imaginary Geographies with Real Effects)

The painter Ray Parker posited the idea of an art world early on, and yoked it to the new degree-granting art schools burgeoning on US campuses. Art escapes teaching, he wrote in 1953, but 'the art-world can be understood and taught as a subject'; a 'degree describes no more nor less than the particular and datable idea of an art-world as modeled by the school that gives it.' Parker's art world is an imaginary place, built by language, projection and belief. But this imagined world constructs multiple local art worlds that have physical boundaries and real effects. Hans Haacke's *Gallery-Goers' Birthplace and Residence Profile* (1969-70) worked to make that specific geography visible on street maps of New York. 'The information I collected... is sociologically quite revealing. The public of commercial art galleries, and probably that of museums, lives in easily identifiable and restricted areas.' This seminar traces art worlds real and imagined, from art schools in Los Angeles in the 1970s to downtown New York in the 1980s, charting that parochial landscape with Pierre Bourdieu as a 'field of cultural production'. It concludes by describing communities of New York artists and gallery-goers that Haacke's map overlooked.



The Reserve Army of intellectuals equipped with a new, rigorous cultural criticism. We recommend cultural planning that penetrates to the foundation of society. Our criteria is not power but reason, and that reason includes the task of converting the powerful. Cultural criticism disrupts the habitual re-production of existing culture. Cultural institutions that favor culturally critical work have more to offer the community. Los Angeles Institute of Contemporary Art, 2020 South Robertson Boulevard, Los Angeles, California 90034. announces a group exhibit 'PROOF and PERJURY': September 18 - October 19. This poster accompanies the exhibit, which is funded in part by the National Endowment for the Arts, a federal agency, the California Arts Council and generous private and corporate donations.

**Howard Singerman** is Phyllis and Joseph Caroff Professor of Art History at Hunter College (The City University of New York) and is the author of *Art Subjects: Making Artists in the American University* (1999); *Art History, after Sherrie Levine* (2012); and *Sharon Lockhart: Pine Flat* (2019). He has curated and authored lead essays for exhibitions for the Hunter College Art Galleries: *Robert Motherwell and the New York School at Hunter* (2015); *Acts of Art and Rebuttal in 1971* (2018); and *Acts of Art in Greenwich Village* (2024). His essays have also appeared in *Artforum*, *La Part de l'Oeil*, *October*, and *Oxford Art Journal*, and in monographic catalogues on Chris Burden, Charles Gaines, Mike Kelley, Allen Ruppersburg and Frances Stark.

**Registration is free but limited to the number of seats available. Please send an email with a short CV to [admin@maumaus.org](mailto:admin@maumaus.org) by 15.06.2025. Confirmation of registration will be sent by email. The seminar will be in English.**

Venue: **Goethe-Institut, Auditorium**  
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