

How do we understand the concept of the future? Is it inevitable and shaped by a long sequence of events and interconnected chance occurrences? Or do we conceive of it as something that is determined by our actions and decisions in the present day? Is it a pure potentiality, a promise of a radically different world and yet unimaginable existence? Or is it something that is forever unreachable, something that defines our experience of the present as a perpetual state of deferral and transience?

Historically, these questions have inspired a range of political, cultural, and discursive formulations that have informed different, period-specific concepts of the future. This study day explores the trajectory of future-directed imagination in American art by bringing together scholars, whose work focuses on the variety of strategies, devices, and definitions that artists used for the concept of the future.

**ORGANIZED BY TATSIANA ZHURAULOVA**

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**This event will be held in French and English**

In partnership with Laboratoire de Recherche sur les Cultures Anglophones (LARCA), Université de Paris, Laboratoire Histoire des Arts et des Représentations (HAR), Université Paris Nanterre, la Fondation de l'Université Paris Nanterre, and the Terra Foundation for American Art



Rockwell Kent, *Flame*, 1928.  
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**March 19, 2020**

**Université Paris Nanterre  
Salle F352  
Bâtiment Simone Veil (F)  
RER: Nanterre -  
Université**



**Picturing Tomorrow  
Future-directed Imagination  
in American Art**

*Rockwell Kent*

## MARCH 19, 2020

Salle F352 | Bâtiment Simone Veil (F) | Université Paris Nanterre

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09:15 COFFEE & REGISTRATION

09:45 WELCOME REMARKS & INTRODUCTION

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### 10:00 PANEL 1 ► *Humanum Future: Between the Personal and the Political*

Chair **Dominic Hardy** | Université du Québec à Montréal | Visiting Professor, Université Paris Nanterre

**Marie-Laure Delaporte** | Centre allemand d'histoire de l'art - DFK Paris  
*La figure du cyborg ou la femme du futur selon Lynn Hershman Leeson*

**Anna Cannon** | University of York  
*Claude Bragdon's Artistic Vision of Psychic Evolution*

**Umut Ungan** | École des hautes études en sciences sociales | Université Rennes 2  
*Préfigurer le futur politique : le cas des happenings d'Allan Kaprow*

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12:00 BREAK

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### 12:10 BOOK PRESENTATION ► *Art of the United States, 1750–2000: Primary Sources*

**Francesca Rose**, Terra Foundation for American Art, in dialogue with **Catherine Marcangeli**, Université de Paris

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12:30 LUNCH BREAK

### 14:00 PANEL 2 ► *Future Present: Art, Design, and Urban Planning*

Chair **Sophie Cras** | Université Paris 1 Panthéon-Sorbonne

**Marie-Madeleine Ozdoba** | Centre allemand d'histoire de l'art - DFK Paris  
*L'architecture moderne comme récit du futur : les perspectives de projets de l'agence d'architecture Welton Becket & Associates, Los Angeles, ca. 1950-1960*

**Stefaan Vervoort** | Ghent University  
*The City of the Future: Late-1960s Art in New York and "The Plague of Architecture"*

**Susanna Newbury** | University of Nevada, Las Vegas  
*Art Districts' Risk Architecture: Speculative Practice in 1980s Los Angeles Art*

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16:00 COFFEE BREAK

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### 16:20 PANEL 3 ► *Imagining the Public Sphere: Communities, Environments, and the Media*

Chair **Catherine Marcangeli** | Université de Paris

**Juliette Bessette** | Sorbonne Université | Centre allemand d'histoire de l'art - DFK Paris  
*PROJEX (1972), ou comment contrôler le monde ? Quand la pensée prospective moque ses propres excès*

**Philip Glahn** | Tyler School of Art and Architecture, Temple University  
*Future Urban Subjects: Art and Telecommunications in 1980s Los Angeles*

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17:40 COCKTAIL RECEPTION

Salle des Commissions (F142) | Bâtiment Simone Veil (F)