

BRINK CARROTT FORSTER-HAHN LECTURE SERIES

Sarah Salisbury, 2024 Barbara B. Brink Travel Award

Monumental Meetings: Locating Indigenous Monumentality at the Four Corners

Since 1875, the Four Corners Monument sits isolated at the northeast corner of the sovereign Navajo Nation, where it marks the convergence of four U.S. states — Arizona, Utah, Colorado, and New Mexico. Over the past hundred fifty years, the monument has increasingly become a popular tourist destination, though it appears solely to celebrate its colonial cartography. In 2010, however, something unique happened. The Navajo Nation and the Ute Mountain Tribe, with assistance from various federal agencies, completed a total redesign of the monument. Its newly enlarged complex now situates a medley of forms that inscribe Indigenous values to the cadastral landmark. Therefore, it now appears the monument convenes two systems of culture — Indigenous American and Western -US settler-colonial — altering the commemorative significance of the Four Corners Monument.



Elizabeth Carleton, 2024 Richard G. Carrott Travel Award

Perfecting Galileo: Collaborations Between Artist and Astronomer in 17th-Century Europe

My dissertation evaluates three responses to Galileo's lunar representations: Claude Mellan's 1637 lunar engravings; Johannes Hevelius's 1647 lunar atlas, *Selenographia: sive, lunae descriptio*; and Giovanni Battista Riccioli's 1651 *Almagestum novum*. Each of these projects represents a different type of collaboration between artist and scientist in the early modern period. In revisiting seventeenth-century selenography, I hope to enhance our understanding of the intellectual landscape of early modern Europe. The Carrott Grant enabled me to travel to Paris to conduct primary source research at the Bibliothèque nationale de France and the Paris Observatory.



Homer Arnold, 2024 Françoise Forster-Hahn Travel Award

Enabling the Enablers: Carp and the NEA

This talk examines how the Los Angeles arts production team Carp utilized loopholes and new grant categories created by the N.E.A. to fund their exhibitions during the long 1970s. While there is a canonized history of the “dematerialized” art object, there is a lesser-studied history of those who empowered artists in these pursuits, and an even lesser-known history of the funding that enabled this vaporization. Carp is a prime example of these understudied areas. To assist artists in the creation of public, ephemeral, and peripatetic artworks, Carp needed to stand at the complex intersection of art, the public, and money. As they succeeded in their fundraising, their projects became successful confrontations to pressing social issues while maintaining the DIY spirit of that decade. However, their success still depended on funding, showing that art in that era was tied to government and economic policies, even though artists often claimed otherwise.



Wednesday, May 28, 2025 at 5:30pm in ARTS 333