



# THE CHAMPLAIN INSTITUTE

## COLLEGE OF THE ATLANTIC

**Art: Dissent and Diplomacy**  
**July 29—August 2, 2019**

*The Champlain Institute is a week-long ideas forum and exchange. Each summer, COA hosts leaders from around the country and the world to share their expertise on pressing issues of our time. This year will explore the way art challenges, promotes, undermines and advances political, social, religious and cultural norms. To register, visit [www.coa.edu/ciregister](http://www.coa.edu/ciregister)*

*All Institute events will be held in the Champlain Institute tent at the Kathryn W. Davis Center for International & Regional Studies on COA's South campus.*

**Monday, July 29 at 5 pm**  
**BLOOMSBURY: PRIVATE CONSCIOUSNESS AND SOCIAL CONSCIENCE**

Art and dissent went hand in hand among the Bloomsbury Group. Advocates of a shift in moral assumptions, the Group's members were above all dedicated to the creative arts and to the importance of individuality. Was Bloomsbury's influence a phenomenon that belonged to a wholly different historical era, or does it have relevance for the art and politics of today? Painter and writer Julian Bell, grand-nephew of Virginia Woolf and grandson of Vanessa and Clive Bell, will discuss the Group's influence with Frances Stead Sellers, senior editor at the *Washington Post*.

**Tuesday, July 30 at 9:30 am**  
**CULTURAL DIPLOMACY AND SOFT POWER THROUGH THE ARTS**

Catherine Brown Collins, director of Film, TV and Digital Media Programs at the US Department of State, and Ted Widmer, distinguished visiting scholar and director of the Humanities Lab at Macaulay Honors College, CUNY, will discuss the State Department's cultural diplomacy efforts. Collins will show clips of various proj-

ects—art installations, poets, musicians—that the State Department has brought to the U.S. from abroad and of U.S. artists sent to other countries in the name of cultural diplomacy.

**Tuesday, July 30 at 11 am**  
**MAKING MOVIES THAT MATTER: DOCUMENTARIES, VIRTUAL REALITY AND STORIES FROM THE EDGE**

Bryn Mooser is a twice Oscar-nominated and Emmy-winning filmmaker and humanitarian. Mooser will show clips of several of his projects which bring viewers into some of the most pressing humanitarian tragedies of our time—the Ebola crisis, the 2015 earthquake in Nepal, the Syrian refugee crisis, and poverty in Haiti. Mooser will speak to COA President Darron Collins on how film can inspire people to action.

**Tuesday, July 30 at 5 pm**  
**WHO GETS TO TELL THE STORY?**

Do artists have the right to tell a story of a class, gender, or race not their own? Or are artists not to “dip their pens into other peoples’ blood?” Imbolo Mbue and Christina Baker Kline, both best-selling novelists, will discuss how adopting different viewpoints takes particular care and sensitivity to avoid falling into the trap of cultural appropriation.

**Wednesday, July 31 at 9:30 am**  
**CAN ISLAMIC ART CHANGE MINDS?**

In 2011, fifteen galleries of art from the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia opened at the Metropolitan Museum of Art. The galleries offer an opportunity to present a counter-argument to prevailing negative Western views of the religion of Islam and the people who practice it. Sheila Canby, former

Patti Cadby Birch Curator in Charge of the Department of Islamic Art at the Metropolitan Museum of Art and Catherine Clinger, COA's Allan Stone Chair in the Visual Arts, will discuss how the beauty and variety of the works on view provide different narratives that can disarm narrow-minded perceptions and demonstrate the cultural achievements of artists from Spain to India from the 7th century to the present.

**Wednesday, July 31 at 11 am**

### DISSENT AND DIPLOMACY AT THE DINNER TABLE

Sam Sifton, food editor of the *New York Times*, along with Catherine Brown Collins, director of Film, TV and Digital Media Programs at the US Department of State, will explore the role food plays in “smart power” diplomacy. In addition to programs such as the American Chef Corps, both dissent and diplomacy are important elements of any good dinner table conversation, any smart restaurant menu, and any discussion that takes place in the presence of food and drink.

**Thursday, August 1 at 9:30 am**

### THE ART OF DISSENT

Artists and dissidents Ai Weiwei and Jacob Appelbaum gathered in Beijing in 2015 to collaborate on a project that explored state secrets and surveillance. We will screen Laura Poitras' 9-minute documentary on the “Panda to Panda” project. Independent film producer Nancy Schafer, co-founder of the SXSW Film Festival, will host a talkback with Desson Thomson, director of executive communications for the Motion Picture Association of America.

**Thursday, August 1 at 11 am**

### 1919: THE YEAR THAT SHAPED THE MODERN WORLD

In his essay “The Crack-Up,” F. Scott Fitzgerald wrote, “The test of a first-rate intelligence is the ability to hold two opposed ideas in the mind at the same time, and still retain the ability to function.” That bipolarity was fully on display throughout the year 1919, as the world's peoples celebrated the end of a world war, but found plenty of new reasons to feel divided, including over art. Throughout 2019, historian Ted Widmer has been co-curating a series of essays in the *New York Times* on all of the ways we still live in the shadow of this transitional year. Join Ted Widmer and Tim Garrity, head of the MDI Historical Society, as they discuss *1919: The Year of the Crack-Up*.

**Thursday, August 1 at 5 pm**

### AMERICAN MASTERPIECES: SINGULAR EXPRESSIONS OF AMERICAN GENIUS

John Wilmerding, art historian, collector, curator, and professor emeritus at Princeton University, has been an original and sustained scholarly voice in American art history for six decades. Wilmerding will present a detailed visual analysis of major American cultural artifacts with insights not only into the art and its creator, but also into the national context at the time of its execution.

**Friday, August 2 at 9:30 am**

### SOUL OF A NATION: ART IN THE TIME OF BLACK POWER

The period spanning 1963 to 1983 is marked as one of the most politically, socially, and aesthetically revolutionary times in American history. Black artists across the country worked in communities, in collectives, and individually to create a range of art responsive to the moment—including figurative and abstract painting, prints, and photography; assemblage and sculpture; and performance. Ashley James, curator of the Brooklyn Museum, and Hannah Traore, curator of African Pop Studio, will discuss how the work coming out of this era addressed the unjust social conditions facing Black Americans, while simultaneously presenting images of uplift and empowerment.

**Friday, August 2 at 5 pm**

### ART IN THE TIME OF DISCONTENT

The role of museums has experienced a seismic shift over the past two decades. Institutions are increasingly being called upon to serve as the place where society confronts its most difficult issues. At the same time, we need them to serve as places of imagination, contemplation, and comfort. Museums often present works that can coexist on radically opposing sides of ideas and yet invite reflection, discussion and inspiration. Are museums a new paradigm for tolerance and diplomacy or an endangered species challenged by virtue of their founding in the values of the encyclopedia? Julián Zugazagoitia, director and CEO of the Nelson-Atkins Museum, and Judith Goldstein, founder and executive director of Humanity in Action, will discuss the role of the museum today.