

Ada Louise Huxtable and the Formation of the Architecture Critic

Getty Research Institute Workshop

June 19th and 20th, 2019

Participants

Barry Bergdoll (Columbia University)
Maristella Casciato (Getty Research Institute)
Pippo Ciorra (MAXXI Museum, Rome)
Meredith Clausen (University of Washington)
Gary Fox (Getty Research Institute)
Ann Harrison (Getty Research Institute)
Anne Helmreich (Getty Research Institute)
Thomas Hines (UCLA/Getty Research Institute)
Aimee Lind (Reference Librarian, Getty Research Institute)
Mary McLeod (GSAPP, Columbia University)
Mary Miller (Director, Getty Research Institute)
Barbara Penner (Bartlett School of Architecture, University College London)
Emily Pugh (Getty Research Institute)
Peg Rawes (Bartlett School of Architecture, University College London)
Suzanne Stephens (*Architectural Record*/Barnard College)
Wim de Wit (Independent Scholar)
Mimi Zeiger (Media Design Practices, Art Center College of Design)

Pending availability:

Andrew Perchuk (Deputy Director, Getty Research Institute)
Marcia Reed (Chief Curator, Getty Research Institute)
Gail Feigenbaum (Associate Director, Research & Publications, Getty Research Institute)

Schedule

June 19, 2019

8:45am Breakfast, L3 Seminar Room

9:30 – 1:00pm GRI Special Collections Reading Room

- Short introduction: Maristella Casciato, Gary Fox
- Ada Louise Huxtable Papers at the GRI: Wim de Wit
- Digital Initiatives: Anne Helmreich, Emily Pugh
- Working Session with archival documentation

1:00 – 2:30pm Lunch

2:30 – 3:30pm Visit GRI exhibition *Bauhaus Beginnings*

3:30 – 6:30pm GRI L3 Seminar Room

- Participant presentations: Suzanne Stephens, Meredith Clausen, Barry Bergdoll, Tom Hines

6:30pm – Dinner, Private Dining Room



June 20, 2019

8:45am Breakfast

9:30 – 1:00pm GRI Special Collections Reading Room

- Working Session with archival documentation

1:00 – 2:30pm Lunch

2:30 – 3:30pm Visit GRI Vault 8, Frank Gehry Archive: Ann Harrison

3:30 – 6:30pm GRI L3 Seminar Room

- Participant presentations: Wim de Wit, Pippo Ciorra, Mimi Zeiger, Barbara Penner, Peg Rawes, Mary McLeod
- Conclusion and discussion of future plans

7:30pm – Dinner at Upper West, 3321 Pico Blvd, Santa Monica, CA 90405

Presentations

In order to productively frame our discussions, we ask participants to prepare presentations approximately 10-15 minutes in length. The presentations are intended to be informal and to take any format. Case studies, analyses of comparative figures, personal histories, or reflections on any of the following questions are highly welcomed:

- How did the role of the architectural critic emerge, transform, and come to be highly specialized over the course of the twentieth century?
- How has criticism adapted to its many media forms or engaged media systems beyond the textual?
- What types of audiences does criticism engage or produce?
- What historical relationships have criticism and journalism had with building practices and with scholarly production?
- How does architectural journalism relate to political structures and institutions?
- How have the dictates of journalism run counter to those of criticism? Where has the friction between criticism as an ethic or as an esthetic become apparent?
- How has architectural criticism been treated historiographically, and what kinds of historiography might emerge from scholarly attention to architectural criticism? What does it mean to make historical evidence of criticism?

Working Sessions

Working sessions will allow participants to work directly with archival material in collaboration with other participants. Loose groupings are meant to encourage conversation around specific themes.

Criticism and Journalism

Pippo Ciorra
Suzanne Stephens
Mimi Zeiger

Advocacy
Gary Fox
Barbara Penner
Peg Rawes

Juries and Curation

Barry Bergdoll
Maristella Casciato
Wim de Wit

Research and Historiography

Meredith Clausen
Thomas Hines
Mary McLeod

The Archive

Please consult the Ada Louise Huxtable Finding Aid:

http://primo.getty.edu/GRI:GETTY_ALMA21139248280001551

Areas of particular interest include the critic's correspondence, her participation in selection committees and juries, her research files, and her unpublished writings. Documents corresponding to the loose, thematic groupings described above will be pre-selected for the workshop. Please let us know in advance if there is any specific material you'd like to view and we'll be sure to make it available.