

Carrie Lambert-Beatty

Professor in the Department of Visual and Environmental Studies, and the Department of History of Art and Architecture, Harvard University.

Director of Graduate Studies for the Ph.D. in Film and Visual Studies (on leave AY 2014-15)

Long version:

Carrie Lambert-Beatty is an art historian with a focus on art from the 1960s to the present and a special interest in performance in an expanded sense. She teaches at Harvard University. Her 2008 book *Being Watched: Yvonne Rainer and the 1960s* is a study of the art of a signal member of the American avant-garde. It treats topics such as minimalism, dance, documentation, and the problem of politics in Rainer's work, and is driven by the problem of how artists responded, often at unconscious levels, to the burgeoning media culture of the 1960s. Published by MIT Press, *Being Watched* was awarded the de la Torre prize for dance studies. Lambert-Beatty's essays have appeared in journals such as *Artforum* and *Signs*, and in *October*, of which she is an editor. In recent years, one of Lambert-Beatty's chief concerns has been the potential and limits of political art in contemporary practice, which she has explored through work on hybrids of art and activism such as *Women on Waves* and *The Yes Men*. Her essay on recuperation--both neurological and ideological--in the work of the art team Allora + Calzadilla accompanied their representation of the United States at the 2011 Venice Biennale.

Lambert-Beatty's current project is a book for University of Chicago Press expanding on her 2009 essay "Make-Believe: Parafiction and Plausibility" (*October* 129). What happens, aesthetically and ethically, when artists deceive their audiences? Why has this become a common way of working in contemporary art—and culture more generally?

In Fall 2014 she will be a W.E.B. DuBois Research Fellow at the Hutchins Center for African and African Studies at Harvard, where she will be researching the ways parafiction emerged from art associated with identity politics and multiculturalism in the early 1990s, and how it developed into a uniquely powerful way to negotiate problems of knowledge under postcolonial conditions and cultural globalization.

Lambert-Beatty received her Ph.D. in Art History from Stanford University in 2002 and a B.A. from Washington University in 1994 with a double major in Art History and Anthropology.

Short version:

Carrie Lambert-Beatty is an art historian at Harvard University who works on art since the 1960s. She is the author of *Being Watched: Yvonne Rainer and the 1960s* (MIT Press, 2008) and is writing a book about parafiction - fiction presented and experienced as fact - in contemporary art.