



CVC Programming

Isabelle Loring Wallace

"False Start: Jasper Johns and the Problem of Origins"



Image: Jasper Johns, *Flag*, encaustic, oil and collage on fabric mounted on plywood, 1954-55.

Public Lecture

Thursday, April 4, 2019 @ 5:00 PM

Elvehjem L140

Abstract:

Neither Johns' first nor oldest extant work, *Flag* (1954-55) is often described as a personal emblem and point of origin, both for Johns' oeuvre and postmodern culture more generally. But what kind of emblem is *Flag*? And, indeed, what kind of origin? With these two questions in mind, this lecture revisits Johns' much-discussed painting and places it in dialogue with two contemporaneous, but seemingly unrelated developments outside the field of art history: 1) Jacques Lacan's return to Freud as developed in his Parisian seminars of the mid to late fifties, and 2) the discovery of DNA's double helix structure by James Watson and Francis Crick in 1953. As I will argue, these never-compared phenomena reflect a profound shift in our perception of the human subject, which is in turn aligned with a profound shift in the conception of art, evident, I claim, in the self-reflexive, mid-century paintings of Jasper Johns.

Biography:

Isabelle Loring Wallace is Associate Professor of Contemporary Art at the Lamar Dodd School of Art at the University of Virginia. Her research focuses on a wide range of objects and images, ranging from mid-twentieth-century American painting to early twenty-first-century photography, video, and installation. She has written essays on Manet, Duchamp, Jenny Saville, Wim Delvoye, Steven Meisel and Paul Pfeiffer, and co-edited of two anthologies that reflect her commitment to thinking about contemporary art within broad cultural and historical contexts: *Contemporary Art and Classical Myth*, co-edited with Jennifer Hirsh (Ashgate 2011) and *Contemporary Art About Architecture: A Strange Utility* co-edited with Nora Wendl (Ashgate 2013). Professor Wallace is also author of *Jasper Johns* (Phaidon, 2014) and is currently completing a second book on Johns that considers his work in conjunction with contemporaneous developments in the fields of genetics and psychoanalysis. Simultaneously, she is working on a new project that considers recurring intersections between new media art and assorted Judeo-Christian themes.

Events made possible thanks to the Anonymous Fund and the Departments of Art, Art History and English.

"Art, Eschatology and the Idea of the End"

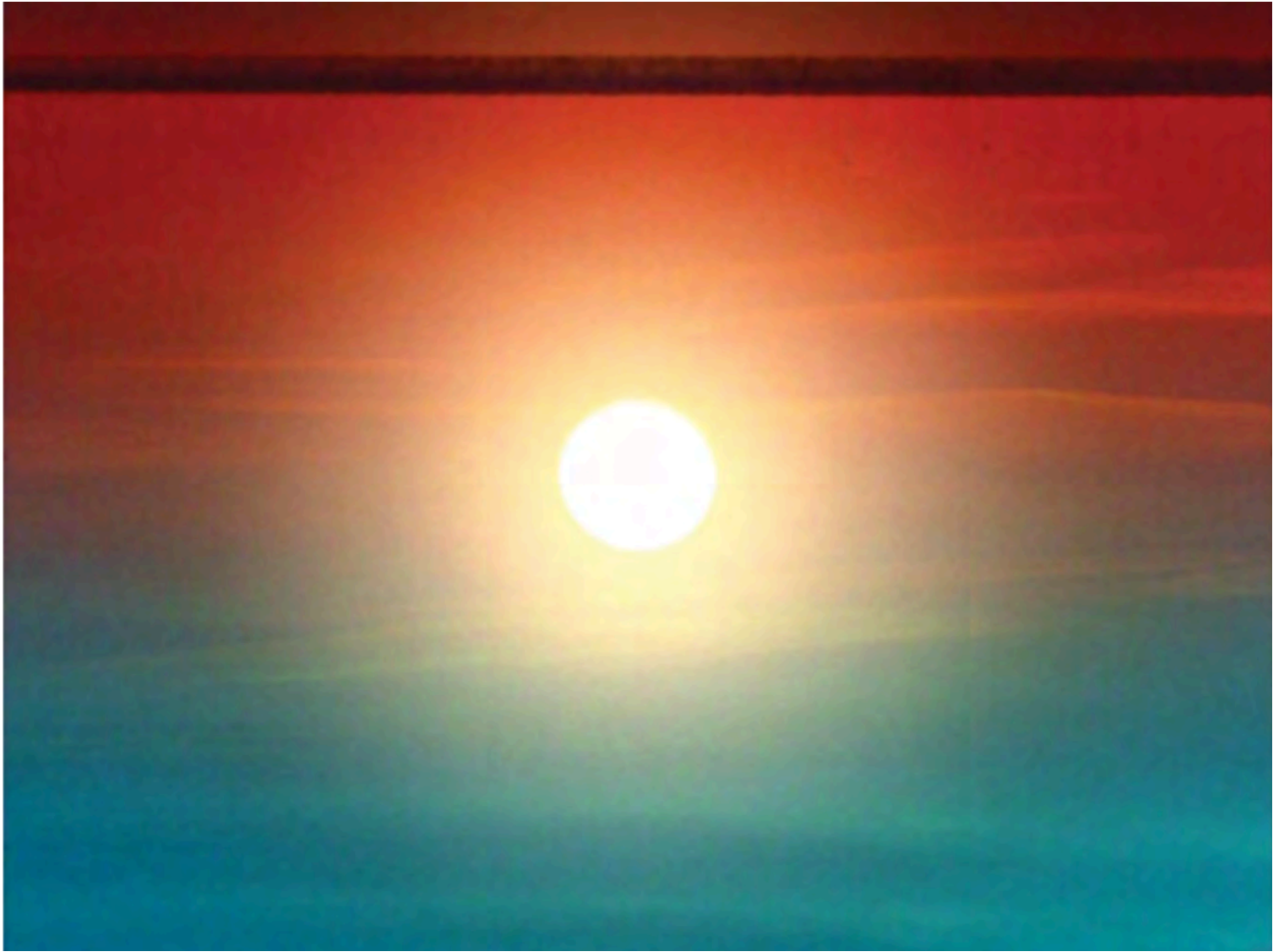


Image: Paul Pfeiffer, Morning After the Deluge, 2003. Digital video loop, projector, DVD player. Projection dimensions: 144 x 192 in.

A Workshop by [Isabelle Loring Wallace](#)

Thursday, April 4th @ 12:00 PM

UClub 212

***To register for the workshop and receive a PDF of "Technology and the Landscape: Turner, Pfeiffer and Eliasson after the Deluge" please email cvc@mailplus.wisc.edu**

Abstract:

What do Olafur Eliasson, Paul Pfeiffer, Iñigo Manglano-Ovalle, and Christian Jankowski all have in common? All are new media artists whose work is engaged with apocalyptic structures, themes, or imagery. In this wide-ranging discussion of art since the year 2000, we will consider several projects that sound a sober note of

alarm, or, are notably light-hearted and/or pop-cultural, despite cataclysmic and/or religious subject matter. Our primary questions will be two: how does apocalyptic rhetoric function at the turn of the second millennium? And, what connections might we make between it, technology, and the Judeo-Christian tradition?

Liam Young

"City Everywhere: A Storytelling Tour Through The Landscapes of Technology"



Friday, April 26, 2019 @ 5:00 PM

Elvehjem L140

Abstract:

Our luminous technologies cast shadows that stretch across the planet. Join speculative architect Liam young and an all-seeing smart city operating system as they take a tour in a driverless taxi on a storytelling tour through the flickering screen and beyond the fog of the cloud, to explore City Everywhere, a quasi-fictional city of the near future, extrapolated from the fears and wonders of an increasingly complex present. Seen through the eyes of the machines we are now designing our cities for you will visit the autonomous infrastructures, industrial territories and sacrificial landscapes that span from the robot ports on the Siberian coastline to the massive

mining excavations carved from the middle of Australia where our gadgets begin their lives.

Biography:

Liam Young is a speculative architect who operates in the spaces between design, fiction and futures. He is cofounder of Tomorrows Thoughts Today, an urban futures think tank, exploring the local and global implications of new technologies and Unknown Fields, a nomadic research studio that travels on expeditions to chronicle these emerging conditions as they occur on the ground. He has been acclaimed in both mainstream and architectural media, including the BBC, NBC, Wired, Guardian, Time, and Dazed and Confused, is a BAFTA nominated producer and his work has been collected by institutions such as the Metropolitan Museum of Art, the Victoria and Albert Museum and MAAS in Sydney. He has taught internationally at the Architectural Association, Princeton University and now runs the ground breaking MA in Fiction and Entertainment at Sci Arc in Los Angeles. Liam's narrative approach sits between documentary and fiction as he focuses on projects that aim to reveal the invisible connections and systems that make the modern world work. Liam now manages his time between exploring distant landscapes and prototyping the future worlds he extrapolates from them.

Events made possible thanks to the Anonymous Fund and the Departments of Art, Art History, and English.

"New Narratives of the Post Anthropocene"



**A Roundtable with [Liam Young](#)
Friday, April 26, 2019 @ 12:00 PM
UClub 212**

***To register for the roundtable, please email cvc@mailplus.wisc.edu**

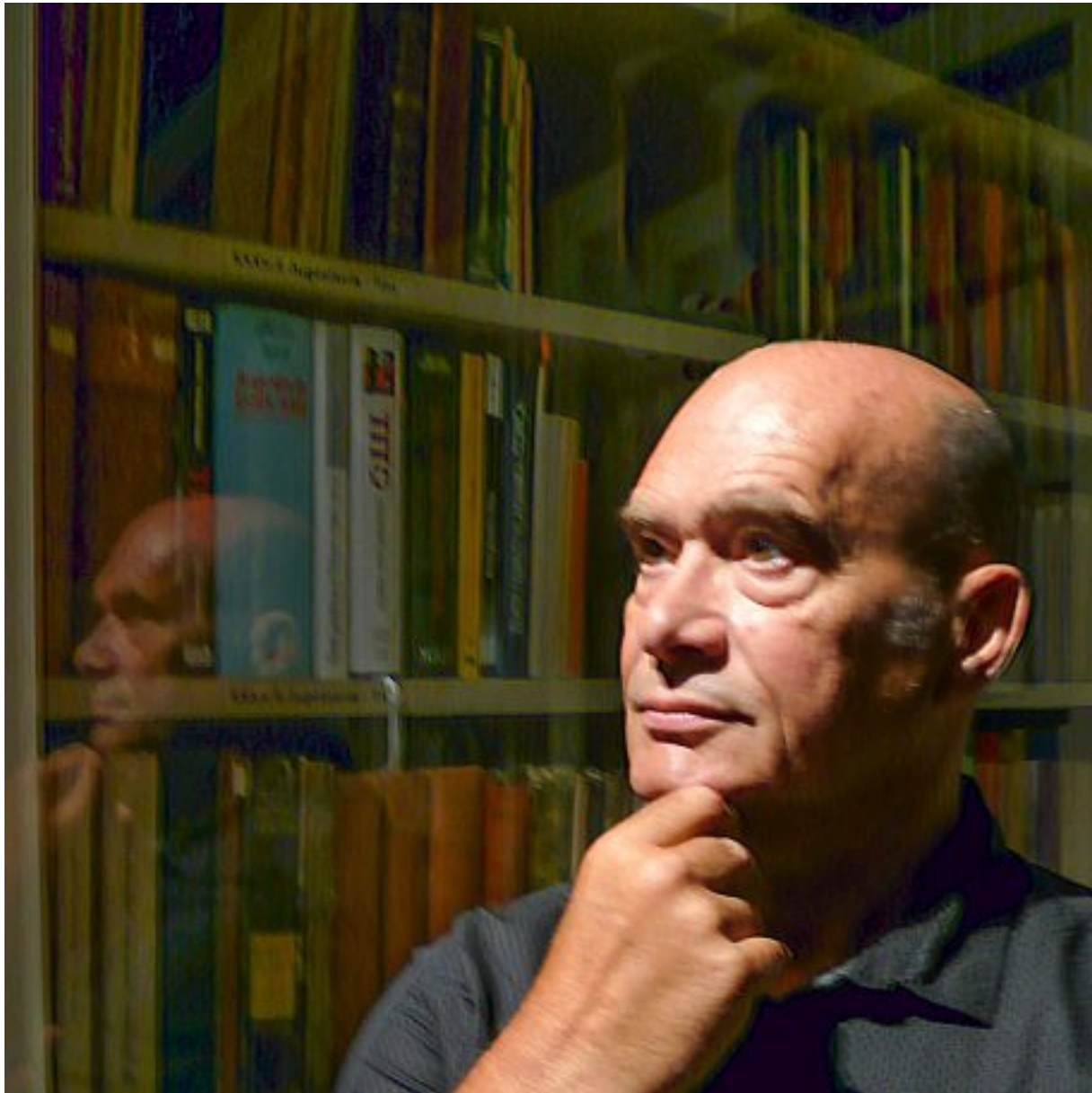
Abstract:

In the Post Anthropocene non human actors such as technology and artificial intelligence now computes, conditions and constructs our world. The data centers, telecommunications networks, distribution warehouses, unmanned ports and industrialized agriculture that define the very nature of who we are today are at the same time places we never inhabit. Instead they are occupied by server stacks and hard drives, logistics bots and mobile shelving units, autonomous cranes and container ships, robot vacuum cleaners and smart fridges, driverless tractors and taxis. This is not a posthuman condition in the sense that term it typically is used. This isn't about body modifications, cyborgs, exoskeletons and genetic engineering. The Post Anthropocene has nothing to do with our bodies, it is more accurately extra-human in that it is outside of us, totally indifferent to us, where we are no longer part of the equation at all. In the context we must shift from human centered Western narratives structures. In the post Anthropocene perspectives such as first person, third person or the Hero's Journey break down when internet connected toasters talk back and we confess to Amazon Alexa that we are contemplating suicide. In this workshop we explore a series of new stories, myths and perspectives

for a world beyond us.

Affiliate Events

Tomislav Z. Longinović



The Migrant Crypt: Cultural Translation Across Europe

Wednesday, April 3, 2019 @ 6:00 PM

Elvehjem L140

Abstract:

The influx of hundreds of thousands of refugees from the Middle East into Europe has challenged the existing notion of national boundaries and demonstrated an

increased need for a public policy that would take into account problems arising from the forced movement of population on such a large scale. Media reporting of the crisis focuses on the plight of miserable migrants who are using Macedonia, Serbia, Croatia, Slovenia, and Hungary as transition points to reach the wealthier countries in Europe. Needless to say, countries comprising the European Union have had vastly differing responses to the issue of national boundaries and their permeability in the ongoing migration crisis.

Biography:

Tomislav Z. Longinović (PhD, MFA) is Professor of German, Nordic, and Slavic at the University of Wisconsin-Madison. He is currently Visiting Professor at Harvard University. His books include *Borderline Culture* (1993), *Vampires Like Us* (2005), co-edited and co-translated volume, with Daniel Weissbort: *Red Knight: Serbian Women Songs* (1992), edited volume: David Albahari, *Words are Something Else* (1996). He is also the author of several books of fiction, both in Serbian (*Sama Amerika*, 1995) and English (*Moment of Silence*, 1990). His new book *Vampire Nation: Violence as Cultural Imaginary* was published by Duke University Press in 2011 and was awarded the 2012 Mihajlo Miša Đorđević prize for best book in Serbian studies. His research interests include South Slavic literatures and cultures; literary theory; Central and East European literary history; comparative Slavic studies; translation studies; cultural studies. He is currently working on the book manuscript entitled *The Secret of Translation*, which features a theory of culture based on relational structures rather than ethnic or national ones.

For more information, please visit the [Center for Humanities website](#).

Theatre and Drama Graduate Students' Organization's 7th Annual Ten Minute Play Festival

Mitchell Theatre, Vilas Hall

DISTANCE FROM HOME

BY REBECCA JANE BEDELL

DIRECTED BY SCOTT HARMAN

JUST TWO MORE MINUTES

BY SCOTT HARMAN

DIRECTED BY ZOE BOCKHORST

LIMITED TIME OFFER

BY BEN JAEGER, ELAINE KNAUS

DIRECTED BY WHISTLER NASH SOMERS

THE VACATIONERS

BY SAM WOOD

DIRECTED BY NICO ALEGRIA

HIDE!

BY RINI TARAFDER

DIRECTED BY RICHARD PARO

MERCURY IN RETROGADE

BY JAMES HESLA

DIRECTED BY ABI PRIEPKE



TDGSO Presents

**THE TEN MINUTE
PLAY FESTIVAL
2019**

April 4-6

7:30 p.m.

Mitchell Theatre

Tickets \$3 at the door

LACIS Lecture(s)

Understanding Translations of Queerness: Diving Deeper into
Queer Transculturation & Alternative Uses of Queer Terminology in Latin America.

By: Emi Frerichs

Aesthetics of Broken Bodies: Traces of XXth Century Latin American Visuality &
Haptics on Estela dos Santos' Literary Project.

By: Ruth Llana Fernandez

Tuesday, April 9, 2019

12:30 - 1:30 PM

206 Ingraham Hall

2019 Wisconsin Film Festival



The 2019 Wisconsin Film Festival takes place from Thursday, April 4 - Thursday, April 11. The film schedule, information about venues, and how to purchase tickets are available at 2019.wifilmfest.org.

The Festival is known for its diverse film offerings: American independent, international cinema, documentaries, experimental and avant-garde, restored classics, the Wisconsin's Own Competition (selections featuring Wisconsin filmmakers, themes, or settings) and Children's Cinema: Big Screens, Little Folks. We strive to make films screened during the Festival accessible for all audiences.

The Wisconsin Film Festival is presented by the UW–Madison Division of the Arts in association with the Department of Communication Arts.

Flash Gallery Talk: [Anna Campbell](#)



Thursday, April 11, 2019

12:30 - 1:00 PM

**Leslie and Johanna Garfield Galleries,
Chazen Museum of Art**

For this Flash Gallery Tour of [Un/Seen](#), Prof. Anna Campbell will discuss the politics of exposure and image-making, focusing in particular on representation of queer and racialized identities in the work of F. Holland Day (1864–1933) and René Peña (1957–) as read through Susan Sontag’s 1975 essay Fascinating Fascism.

Held in conjunction with [Un/Seen: The Alchemy of Fixing Shadows](#).

Us and Them, Then and Now: Moving Beyond Difference in the History of the Female Body



Lecture by Dr. Helen King
Thursday, April 11, 2019 @ 6:00 PM
Elvehjem L140

Dr. Helen King is a Classicist, renowned for her work on ancient medicine and women's health. She is an advocate for the medical humanities whose work and presentations actively engage humanities students, medical students, and health professionals. Dr. King is a Professor Emerita of Classical Studies at the Open University in England.

For more information, please visit the [Constellations website](#).

Preserving Underground Performance: Expanding access to the record of 1970s-era experimental theatre

Dr. Rachel Mattson, Curator of the Tretter Collection in GLBT Studies, University of Minnesota

Jesse Hocking, Digital Project Archivist, Wisconsin Center for Film and Theater Research

Friday, April 12
12:00 p.m.

Funded by the National Historical Publications and Records Commission, WCFTR and the the La MaMa Experimental Theatre Club are digitizing, preserving, and promoting video documentation of La MaMa's 1970s stage performances. La MaMa is often cited as the originator of Manhattan's Off-Off-Broadway theater movement and was home to queer, Black, Asian American, and Latinx theater forms, as well as experimental theater practices of various kinds. Speakers will talk about the significance of the La MaMa footage, the complications of the medium, and the long-term preservation and access plan. Dr. Mattson was previously the archivist at La MaMa and wrote the NHPRC grant that allowed for the partnership with WCFTR.

Bacterial Imaginations: Regime of the Microscope in the 1950's People's Republic of China



Lecture by Lu Liu

Asian Languages and Cultures, UW-Madison

IRH Dana-Allen Dissertation Fellow

April 15, 2019 @ 3:30 PM

**Room 212 University Club Building
432 East Campus Mall**

Abstract:

Seeing the enemy was crucial in the early 1950s People's Republic of China (PRC). Domestic consolidation by the new regime targeted spies, counterrevolutionaries, and bourgeois ideology, hidden yet harmful elements that threatened the health of the new body politic. Meanwhile, the allegation that the United States was using biological weapons in the Korean War brought the PRC to an unexpected encounter with germs, reinforcing the urgency to see, pinpoint, and annihilate the bacterial enemies. This talk examines the role of the microscope in enabling the power of seeing the enemy in the 1952 anti-germ warfare campaign. Widely used for science education and mass mobilization of the campaign, the microscope visualized, magnified, and exposed the bacteria and by doing so inculcated a mode of seeing that was at once scientific and political. On the other hand, microscopic images of bacteria also triggered imaginations uncontained in the state's discourse of national security. Understanding the microscope as both an emerging mechanism of hygienic visibility in socialist China and an apparatus of power that produces the socialist subject, I trace the affective ramifications of the microscope from the early twentieth century to the 1950s, and explore how modern China's traumatic past with diseases and imperialism was projected unto an affirmative image of the new China *within* and *through* the logic of visual abjection. By attending to where the regime of the microscope cracks, this talk rethinks the abject and the disavowed in the early PRC's various purification campaigns. Theoretically, this talk also engages with the agency of the nonhuman—optical technology and microbes—as a formative aspect of socialist subjectivity.

Biography

Lu Liu is a Ph.D. candidate in modern Chinese literature and visual culture and a Dana-Allen dissertation fellow at the University of Wisconsin-Madison. Her research broadly examines the interplay of subject formation, visual practices, and science and technology. She is completing her dissertation, "Away/With the Pest: Hygienic Visuality and Narrations of the Interspecies Encounter in Modern China," that reconsiders the "pest" as a formative aspect of the socialist subjectivity. Her future research projects include a media archaeology of techno-medical visions of the body produced by cine-microscopy, the X-ray, anatomy images, and forensic photography

in modern China, Hong Kong, and Taiwan, and an oral history project of families relocated to Guizhou Province during the Maoist Third Front Campaign (*sanxian jianshe*).

Image: Poster created as part of an inoculation campaign, designer unknown, 1951-1952, titled: "Resolutely cut off the bloody and criminal hand of the American aggressor that spreads germs!." Image credits: Chineseposter.net. Text on the hilt of the bayonet: "Chinese and Korean People's Armies" (Zhong Chao Renmin Jun - 中朝人民军). On the insecticide sprayer: "Peace-loving people of the world" (Quan shijie aihao heping de renmin - 全世界爱好和平的人人民).

Io and the Gendering of Politics in Prometheus Bound

Dr. Marianne Hopman

Thursday, April 18, 2019 @ 5:30 PM

Van Hise Hall, rm. 104

A new reading of the politics of Prometheus Bound through the lens of the oft-neglected Io scene. Prometheus' encounter with the mad, part-cow maiden carries the potential for a radical re-evaluation of the power dynamics across Zeus, Prometheus, and humankind. Read more: <https://canes.wisc.edu/events>

The Gesture of Collage as Practice

Thursday, April 18, 2019 @ 6:00 PM

Lobby of the Chazen Museum of Art

This final residency event will feature a collaborative group performance along with a visual art exhibition of collage works in a variety of mediums from students in Rashaad Newsome's interdisciplinary arts course.

[Read more](#)

Runways of the World



Monday, April 22, 2019

6:00 - 7:30 PM

Union South, Varsity Hall, 2nd Floor

Global Connections will be hosting our annual Multicultural Fashion Show Monday, April 22nd at Varsity Hall, Union South!! All students and faculty are welcome to attend this FREE event!

Student volunteers from here at UW will be wearing their culture's traditional clothing down the runway!

If you are interested in modeling in our fashion show please add your name to our google doc:

https://docs.google.com/spreadsheets/d/1BLdDSSVZtwmz3ZCxqzMg_2MT-5hI2TZViA9fqK2732k/edit?usp=sharing

Don't miss out on this incredible event! We will have lots of FREE food and drinks, a photo-taking area (with props for a runway-perfect picture), and the most UNIQUE and FUN fashion show ever thrown!

Come to cheer on your fellow students, meet new people, and CELEBRATE the

diverse range of cultures that we have here at UW Madison!

[Read more](#)

The Manuscriptistan Project: Aesthetics in India's Archives



Center for South Asia Weekly Lecture Series: Anthony Cerulli

Thursday, April 25, 2019

12:00 - 1:00 PM

206 Ingraham Hall

In this talk, Cerulli presents a photo-ethnography project called “Manuscriptistan.” He will discuss the work that’s gone into the project; share some images that will be exhibited in Philadelphia in the fall of 2019; and explore the project’s central question: What becomes of the archive, when the archive becomes art?

[Anthony Cerulli](#) is an Associate Professor of Asian Languages and Cultures at the University of Wisconsin–Madison. His research combines ethnography and philology to explore the intersections of premodern and modern literary cultures at sites of ritual healing and institutions of medical education in India. He is the author of *Somatic Lessons: Narrating Patienthood and Illness in Indian Medical Literature* and co-editor of *The Gift in India in Theory in Practice and Medical Texts and Manuscripts in Indian Cultural History*.

Exhibitions

WE ARE EXCITED TO ANNOUNCE THE UNIVERSITY OF WISCONSIN-MADISON ART DEPARTMENT

2019

**UW
MADISON
ART**

**MASTER OF FINE ARTS
THESIS EXHIBITION SEASON**

**9 MARCH 2019 -
25 APRIL 2019**

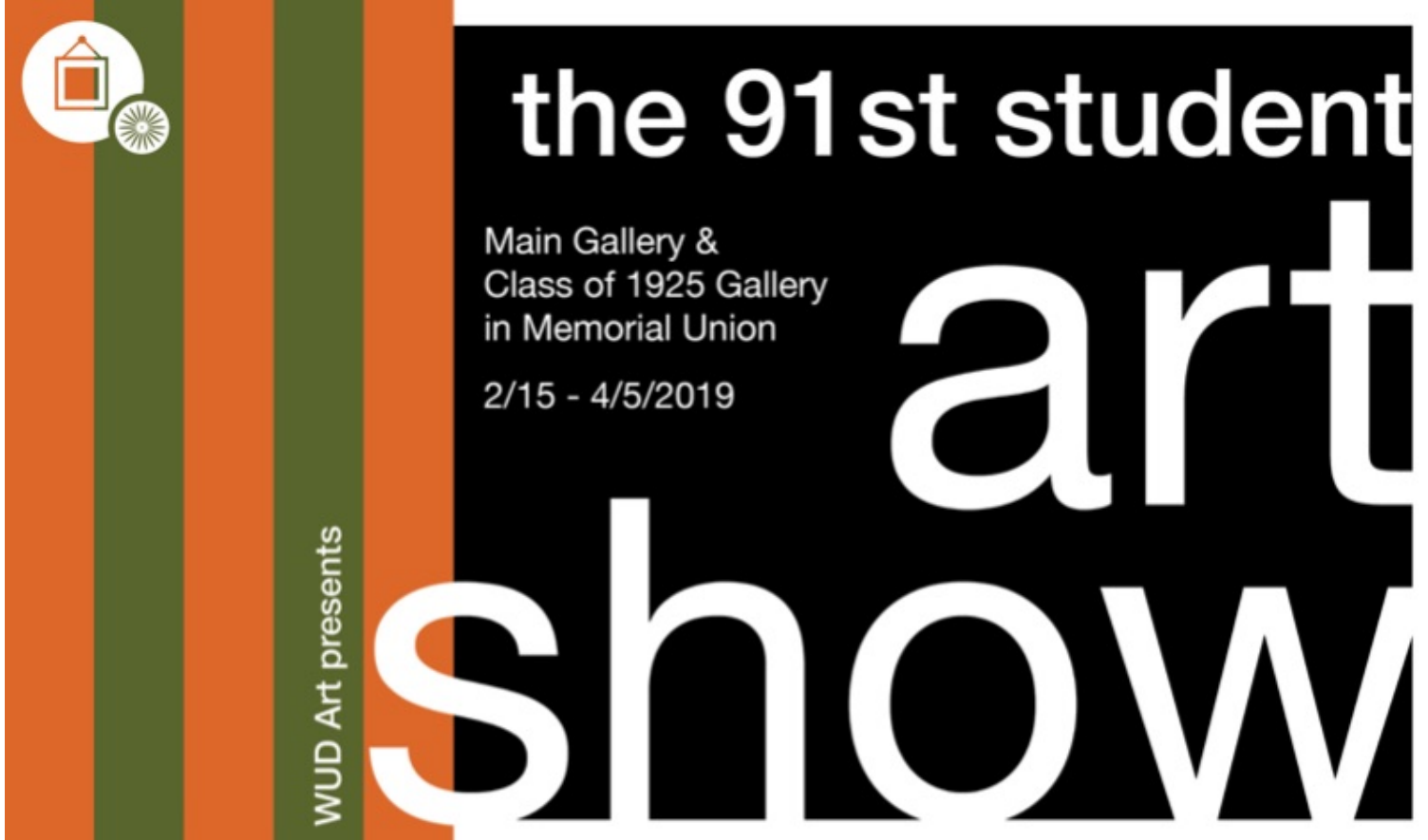
ART LOFTS
GALLERY //
111 NORTH
FRANCES STREET

GALLERY 7 //
HUMANITIES
BUILDING //
7TH FLOOR //
455 NORTH
PARK STREET

The MFA solo exhibitions mark the culmination of a three-year degree program that emphasizes development of a rigorous studio art practice under the supervision of a faculty guidance committee. Exploring an inter-disciplinary approach to art making, as well as course work in art history and related fields, artists cultivate professional practices that facilitates a sustainable career in the arts.

EACH WEEK NEW GRADUATE STUDENTS WILL PRESENT THEIR RESEARCH TO THE PUBLIC!
JOIN US IN CELEBRATING OUR CLASS OF 2019 UW-MADISON GRADUATE PROFESSIONALS!

 **WISCONSIN**
UNIVERSITY OF WISCONSIN-MADISON



Un/Seen: The Alchemy of Fixing Shadows



Image: J. Shimon & J. Lindemann, (American, b. 1961)

(American, 1957–2015), *Poplar Harvest No. 1*, 2012, ambrotype,
34 x 28 1/2 in., Dennis Rocheleau fund purchase, 2013.11

February 15 to April 14, 2019

Leslie and Johanna Garfield Galleries at the Chazen Museum of Art

The earliest photographic processes were simultaneously science, art, and magic. This new, strange alchemy concealed as much as it revealed, light and silver halide combining, developing, fixing with a swirl of chemical across paper, tin, glass. Historic photographs allowed for new ways of seeing yet kept other things in the dark. Moments, while made visible, were always already echoes of the thing itself, dealing in snapshots of reality that were never quite reality. And while the visible is very much at play, it's what is rendered invisible—the *process*—that lurks in the shadows of the end product. The toxic chemicals and rituals photographers employed, happenings outside of camera lenses' carefully structured views, and the larger social and cultural patterns that shaped the production of images are often hidden and much harder to see. Nineteenth-century photographic and proto-photographic processes—silhouettes, daguerreotypes, tintypes, ambrotypes and cyanotypes—allowed for innovative ways of presenting and shaping images of the world, a toxic labor that left a great deal unseen. Today, these practices offer contemporary artists new tools for telling stories about the ways past and present intersect—about bodies, desires, communities in the shadows, striving to be seen—revealing hidden patterns in the process.

This exhibition was curated by students in AH601 *Introduction to Museum Studies: Theory & Methods*, taught by Sarah Anne Carter, Curator and Director of Research at the Chipstone Foundation, and produced in collaboration with the [Chipstone Foundation](#).

Southern Rites: Photography by Gillian Laub



Image: Gillian Laub (American b. 1975), *Amber and Reggie, Mount Vernon, Georgia*, 2011, inkjet print, © Gillian Laub, courtesy of Benrubi Gallery.

January 25 to May 12, 2019

Pleasant T. Rowland Galleries at the Chazen Museum of Art

In 2002, Gillian Laub was sent on a magazine assignment to Mount Vernon, Georgia, to document the lives of teenagers in the American South. Laub photographed surrounding Montgomery County over the following decade, returning even in the face of growing—and eventually violent—resistance on the part of some community members.

For more information, please visit the [Chazen website](#).

One of A Kind Ahead of Her Time: The Legacy of

Helen Louise Allen



[Lynn Mecklenburg Textile Gallery](#)

1300 Linden Drive

January 27 - April 18, 2019

Guest curated by Lynn K. Mecklenburg, the inaugural exhibition of the textile gallery showcases collection pieces representing the travels of Professor Helen Louise Allen (1902-1968).

Allen had a lifelong passion for handwork and the creative crafts. In 2019, she would thrive in society's revitalization of the artisanal, the handmade, and the original. One of A Kind Ahead of Her Time invites gallery goers to consider the woman, the collector, and the educator who looked at textiles as carriers of human culture, a thought that remains relevant in today's diverse and globalized world.

The exhibition is on view in conjunction with the Ruth Davis Design Gallery show from [Applique to Zardozi: An Anniversary Sampler](#).

About the Collection: Over the past half century, the collection has grown from an original 4,000-piece gift to more than 13,000 objects that have inspired and informed thousands of students, researchers, historians, and textile aficionados. The new Lynn Mecklenburg Textile Gallery is a permanent space dedicated to year-round displays of the collection.

Secrete, Augment, Testify: Works by Chloe Darke



Image: Chloe Darke, *Cordyceps Extraction Kit*, 2017, red brass, sterling silver, steel, cherry, magnifying lens, courtesy of the artist, photo by Jim Escalante.

Russell and Paula Panczenko MFA Prize
Chazen Museum of Art
April 26 - June 16, 2019
Leslie and Johanna Garfield Galleries

The 2019 *Russell and Paula Panczenko MFA Prize* has been awarded to Chloe Darke. Darke's work suggests historic or perhaps futuristic medical apparatus: a row of simple, linear tweezer-like silver implements could be jewelry; a series of slightly smaller items presented on a tray; tubes with small containers attached. Are these vehicles for fluids to enter or leave the human body? Visceral images of corporeality are conjured by Darke's work and the inability to clearly identify her instruments makes them uncanny and disturbing.

At a time when technology is being created to enhance our bodies and minds, when attempts are being made by to legislate women's bodies, a young female artist conjures up a visual language where she writes the rules and creates the tools.

Darke's aesthetic is rooted in power, discomfort, and mystery.

The juror for this year's Chazen Prize is Alison Ferris, Director of Curatorial Affairs at the Des Moines Art Center.

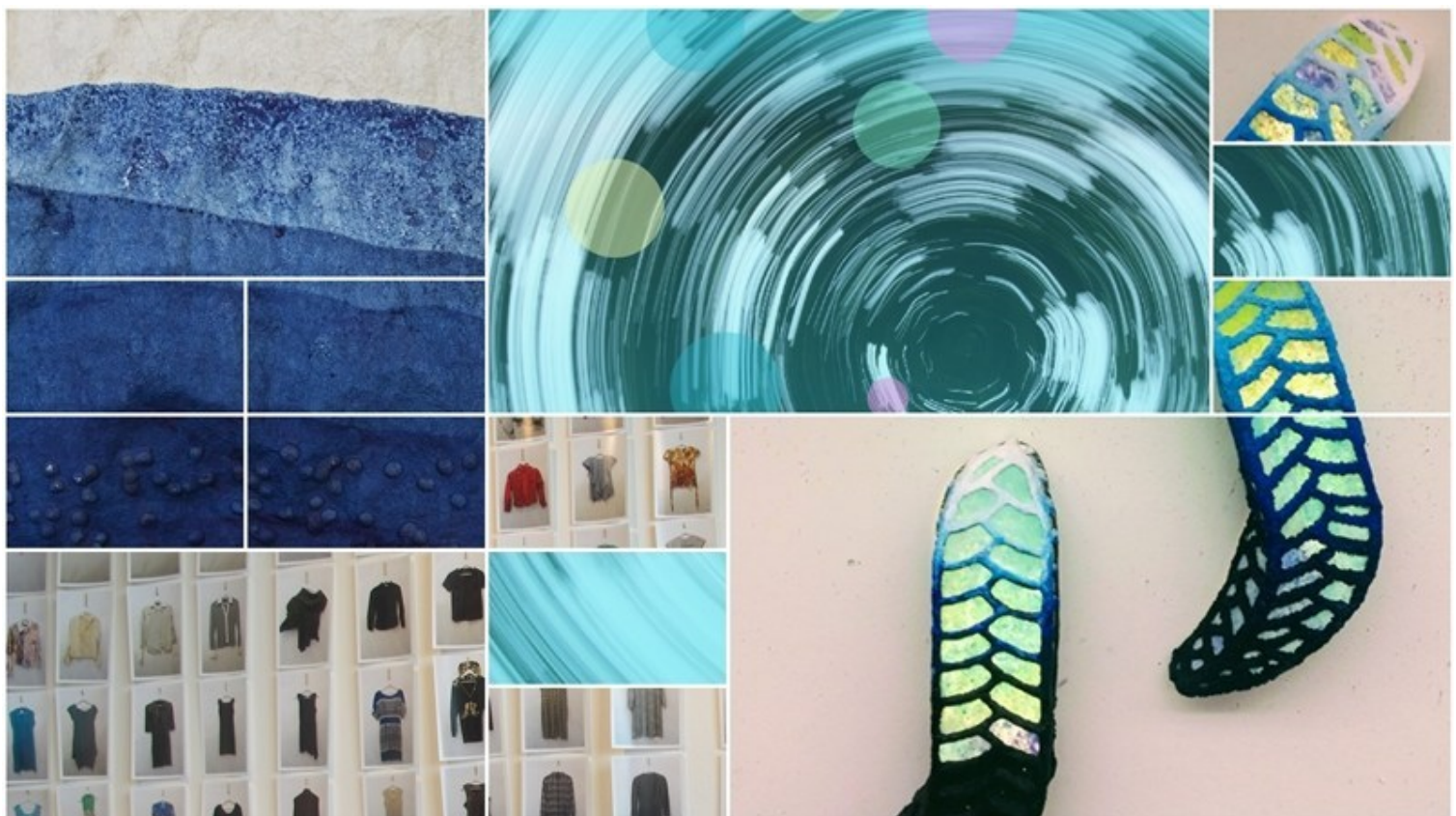
Free Public Programs

Friday, April 26

5:30–7:30 p.m. Opening Reception Refreshments • live music • cash bar, Mead Witter Lobby

[Read more](#)

Design Studies Masters in Fine Arts Exhibition



**Ruth Davis Design Gallery
Nancy Nicholas Hall
April 27 - May 17, 2019**

Each year the Ruth Davis Design Gallery showcases the final, degree-fulfilling work of Master of Fine Arts candidates from the Design Studies Department. The exhibition is the culmination of three years of intensive work as each candidate

launches their formal career as an artist-designer. The 2019 Design Studies Masters in Fine Arts Exhibition features a broad spectrum of works by Dakota Mace, Emily Popp, Larissa Porto Cangussu.

Opening Reception will be on May 2, 2019 from 5:00 - 7:00 PM

[Read more](#)

UW-Madison's Spring 2019 Visiting Artist Colloquium

For more information, please visit ART.WISC.EDU/PUBLIC-PROGRAMS



Dara Hartman

Wednesday, April 3

5:00 PM

2650 Humanities Building 2nd Floor
455 N Park St

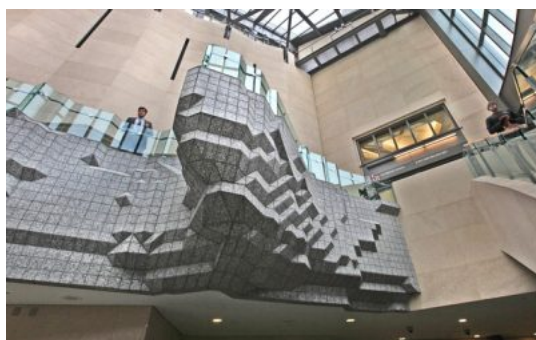


Monica Haller

Wednesday, April 10

5:00 PM

2650 Humanities Building 2nd Floor
455 N Park St



Allan and Ellen Wexler

Wednesday, April 17

5:00 PM

2650 Humanities Building 2nd Floor
455 N Park St



Mary Hallam Pearce

Wednesday, April 24

5:00 PM

2650 Humanities Building 2nd Floor
455 N Park St

2019 James P. Danky Fellowship

Applications are due May 1, 2019

In honor of James P. Danky's long service to print culture scholarship, the University of Wisconsin-Madison's Center for the History of Print and Digital Culture, in conjunction with the Wisconsin Historical Society, is again offering two short-term research fellowships. (<http://www.wiscprintdigital.org/fellowship/>).

The Danky Fellowship provides \$1000 per recipient for expenses while conducting research in the collections of the Wisconsin Historical Society (please see details of the collections at <http://www.wisconsinhistory.org/libraryarchives/collections/>).

Grant money may be used for travel to the WHS, costs of copying pertinent archival resources, and living expenses while pursuing research here. If in residence during the semester, the recipient will be expected to give a presentation as part of the colloquium series of the Center for the History of Print and Digital Culture (<http://www.wiscprintdigital.org/>) .

Preference will be given to:

- proposals undertaking research in print culture history
- research likely to lead to publication
- researchers early in their career
- researchers from outside Madison

Prior to applying, it is strongly suggested that applicants contact Lee Grady at the Wisconsin Historical Society (lee.grady@wisconsinhistory.org or 608-264-6459) to discuss the relevancy of WHS collections to their projects. Wisconsin Historical Society staff may be able to identify potential collections of which you may not otherwise be aware.

There is no application form. Applicants must submit the following:

- 1) A cover sheet with name, telephone, permanent address and e-mail, current employer/affiliation, title of project, and proposed dates of residency.

2) A letter of two single-spaced pages maximum describing the project and its relation to specifically cited collections at the society and to previous work on the same theme, and describing the projected outcome of the work, including publication plans. If residents of the Madison area are applying, they must explain their financial need for the stipend.

3) Curriculum vitae.

4) Two confidential letters of reference. Graduate students must include their thesis adviser.

Applications are due by May 1. Recipients will be notified by June 1.

Please use your last name as the first word of all file names (for example: Name CV.pdf) and **email** materials to:

Anna Palmer

Coordinator, Center for the History of Print and Digital Culture

chpdc@ischool.wisc.edu



Copyright © 2019 Center for Visual Cultures - University of Wisconsin-Madison, All rights reserved.
You are receiving this email because you are subscribed to the Center for Visual Cultures newsletter.

Our mailing address is:

Center for Visual Cultures - University of Wisconsin-Madison
432 East Campus Mall
Rm 128-129
Madison, WI 53706

[Add us to your address book](#)

Want to change how you receive these emails?

You can [update your preferences](#) or [unsubscribe from this list](#).

